

# *Gregson: tributes, derivative works, and inspirations*

**A guide to Edward Gregson's music in relation to the composers and works that inspired him**

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(March 2019)

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While researching the music of Edward Gregson (b. 1945) it is evident that many works were inspired by, or directly quote, composers he admires. The purpose of this guide is to identify these works, the composers involved, the pieces involved, and how these inspirations may have been used. From here researchers can secure the required scores and pinpoint the correlations.



These works fall into four categories:

- Works that are tributes to other composers (T)
- Works that are derivative of other pieces (D)
- Works that are inspired by other composers/pieces, with Gregson himself saying so (I/EG)
- Works that *may* be inspired by other composers/pieces, with other writers suggesting these links or other potential evidence (I/Sugg. – [name of author].)

For each category a one letter designation is provided for easy or quick reference. These designations are assigned based on the syllables of its category. For example: T for **T**ribute, D for **D**erivative, etc. For multiple categories all appropriate designations are assigned, as needed.

Many of Gregson's works evolved throughout their lifetimes based on the needs and commissions of his career. Though many works did not alter their tributes/derivations the occasional work added, or subtracted, such connections. For a guide to the relationship of these pieces please see my article *Gregson's evolving works: A guide to the transformations of Edward Gregson's music* (2019).

**(In alphabetical order)**

*...and the seven trumpets...* (1998) is “a tribute to Igor Stravinsky and Olivier Messiaen”<sup>1</sup>. (See also, *The Trumpets of the Angels* (2000/2016), below).

**(T)**

*An Album for my Friends* (2011) has programme notes that mention the influence of Baroque suites while specifically mentioning the English and French Suites of J.S. Bach (BWV 806-811, BWV 812-817). Arnold Schoenberg’s *Piano Suite* (1925) is also referenced in relation to these forms.<sup>2</sup>

**(IEG)**

*Aztec Dances*’s (2010) final movement entitled “Sacrificial Dance” references Igor Stravinsky’s finale to *The Rite of Spring* (1913).<sup>3</sup>

**(IEG)**

*Brass Quartet No. 1* (1968) was written for two cornets, horn, and euphonium. Gregson writes it “is rather Bartokian in style (I was very influenced by Bartok in my student days and had closely studied his six string quartets)”<sup>4</sup>.

**(IEG)**

*Brass Quintet* (1967) was the piece that helped launch Gregson’s career in his final year at the Royal Academy of Music. In the article “Arnold the symphonist: an appreciation by Edward Gregson” Gregson writes Malcolm Arnold’s renowned quintet (written in 1961) “I knew well, and probably tried to emulate in my own quintet”<sup>5</sup>.

**(IEG)**

*Capriccio* (1964) for solo piano “is quite influenced by the piano music of Rachmaninov, and to some extent English composers such as John Ireland”<sup>6</sup>.

**(IEG)**

*Celebration* (1991) for band is mentioned in Gregson’s entry for *Composers on Composing for Band*, volume 3. Gregson notes Stravinsky’s *Symphonies of Wind Instruments* (1920) and *Concerto for Piano and Winds* (1923-24/1950) would be “a good starting point for the study of” *Concerto for Piano and Wind* (see below) and *Celebration*.<sup>7</sup>

**(IEG)**

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<sup>1</sup> Gregson, Edward. “...and the seven trumpets...: Programme Note”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/and-the-seven-trumpets/>.

<sup>2</sup> Gregson, Edward. “An Album for my Friends (piano): Programme Note”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/an-album-for-my-friends/>.

<sup>3</sup> Gregson, Edward. “Aztec Dances (recorder/flute and piano): Programme Note”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/aztec-dances/>.

<sup>4</sup> Gregson, Edward. “Brass Quartet No. 1: Programme Note”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/brass-quartet-no-1/>.

<sup>5</sup> Gregson, Edward. “Arnold the symphonist: an appreciation by Edward Gregson”. *Composers on the Nine*. Queen’s Temple Publications, 2011.

<sup>6</sup> Gregson, Edward. “Capriccio (piano)”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/capriccio/>.

<sup>7</sup> Gregson, Edward. *Composers on Composing for Band*, volume 3. Edited by Mark Camphouse. GIA Publications, Inc, Chicago. 2007.

*Chalk Farm No. 2* (1975) contains *March on, we shall win the day*, an Army chorus used in the original 1909 Salvation Army march, *Chalk Farm*.<sup>8</sup>

**(D)**

*Clarinet Concerto* (1994) is mentioned by Paul Hindmarsh in his article “Gregson: The Manchester Years”. Hindmarsh notes Gregson’s affinity to “the temporal and textural freedom of [Witold] Lutoslawski” in this piece as well as *Metamorphoses* (1979).<sup>9</sup>

**(I/Sugg. – Paul Hindmarsh)**

*Concertante for Piano and Brass Band* (1966) uses the hymn *Onward Christian Soldiers* in its final movement.<sup>10</sup> The hymn has words written by Sabine Baring-Gould in 1865 and music written by Sir. Arthur S. Sullivan in 1871.

**(D)**

*Concerto for Piano and Wind* (1995/1997), subtitled “Homages”, features tributes to Stravinsky, Bartok, Rachmaninov, and Poulenc’s piano concertos. The instrumentation mirrors Stravinsky’s *Piano Concerto* (1924) but Gregson has added a soprano saxophone. The final movement is “built around Bartokian-style time changes” and also includes a 12<sup>th</sup> century hymn by St. Godric entitled *St. Nicholas, Godes Druth*. The work is dedicated to, and written for, John McCabe.<sup>11</sup> In his *Composers on Composing for Band* article, Gregson notes Stravinsky’s *Symphonies of Wind Instruments* and *Concerto for Piano and Winds* would be “a good starting point for the study of” *Concerto for Piano and Wind* and *Celebration* (see above).<sup>12</sup>

**(T)**

*Connotations* (1976) for brass band may have originally been titled *Variations on a Fourth*, in relation to Gilbert Vinter’s seminal *Variations on a Ninth* (1964) for brass band.<sup>13</sup>

**(I/Sugg. – Paul Hindmarsh)**

*Cornet Concerto* (2016) was written with brass band. The Intermezzo is subtitled “(...of more distant memories)” which refers back to his earlier brass band piece *Of Distant Memories (Music in an Olden Style)* (2013) and imitates its theme throughout the movement. Gregson writes “in the middle section there are brief quotations, albeit mostly hidden, from three cornet solos written by the Swedish/American composer Erik Leidzen for the Salvation Army in the 1940’s and 50s; these are solos I loved as a teenager, and my use of them is by way of tribute, not imitation – a sort of memory bank”.<sup>14</sup> Gregson specifically names Leidzen’s *Songs in the Heart* (1960) as the most prominent of the references.<sup>15</sup>

**(T, D)**

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<sup>8</sup> Hindmarsh, Paul. “Chalk Farm No. 2: Programme Note”. EdwardGregson.com, accessed January 30<sup>th</sup>, 2019. <https://edwardgregson.com/works/chalk-farm-no-2-concert-march/>.

<sup>9</sup> Hindmarsh, Paul. “Gregson: The Manchester Years (1996-2013)”. *Manchester Sounds*, pp. 227-242. 2013.

<sup>10</sup> Gregson, Edward. “Concertante for Piano and Brass Band: Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019. <https://edwardgregson.com/works/concertante-for-piano-and-band/>.

<sup>11</sup> Gregson, Edward. “Concerto for Piano and Wind (Homages): Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019. <https://edwardgregson.com/works/concerto-for-piano-and-wind-homages/>.

<sup>12</sup> Gregson. *Composers on Composing for Band*.

<sup>13</sup> Hindmarsh, Paul. “Connotations: Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019. <https://edwardgregson.com/works/connotations/>.

<sup>14</sup> Gregson, Edward. “Cornet Concerto: Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019. <https://edwardgregson.com/works/cornet-concerto/>.

<sup>15</sup> Hindmarsh, Paul. Liner notes to *Dances & Arias: The Music of Edward Gregson Vol. VI*. Black Dyke Band. Doyen 369, CD, 2016.

*Dalarno* (1964) “incorporates *I go to that land [above]* from the SA tune book of the 1960’s”.<sup>16</sup>  
**(D)**

*The Dance, forever the Dance* (1999) contains a third movement that “parodies a Viennese waltz rather in the manner of Ravel’s *La Valse* [1920]” and a fourth movement with “Tippett-like contrapuntal passages”.<sup>17</sup>  
**(IEG)**

*Dances and Arias* (1984) for brass band is original material. However, Paul Hindmarsh’s liner notes to the 2016 recording by Black Dyke mentions it is “as if the improvisatory cadenzas of Thomas Wilson’s *Refrains and Cadenzas* (1973) and the darker moments of Gilbert Vinter’s *Spectrum* (1968) had combined somewhere in the background”.<sup>18</sup>  
**(I/Sugg. – Paul Hindmarsh)**

*Dream Song* (2010) is derivative of Gustav Mahler’s *Sixth Symphony* (1904/1906).<sup>19</sup>  
**(D)**

*Essay* (1971) contains a middle movement, “Soliloquy”, dedicated to the memory of Gilbert Vinter. Hindmarsh notes the melody is supposed to imitate Vinter’s *Elegy* from the *Entertainments* (1968) suite.<sup>20</sup> In his *Gregson Collection* liner notes he says “Vinter’s favourite chords of the seventh [are] transformed into more angular melodic sevenths”.<sup>21</sup>  
**(T)**

*Euphonium Concerto* (2018) was written with orchestra. The first movement, “Dialogues”, uses the BACH cypher of B-flat, A, C, and B natural in its five-note motif (complete by F natural). The second movement, “Song without Words”, contains a “wistful ballad for the soloist (which pays nostalgic homage to another era long since gone)”.<sup>22</sup>  
**(IEG)**

*Four Études* (2016) for brass band used *Four Études* (1928) for orchestra by Igor Stravinsky as a reference.<sup>23</sup>  
**(IEG)**

*Four Pictures* (1980) contains a second movement that “is a slow waltz in the style of Satie”, and a third movement that “is a short modal dance in the style of Bartók”.<sup>24</sup>  
**(IEG)**

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<sup>16</sup> Hindmarsh, Paul. Liner notes to *The Gregson Collection: Celebrating a Life of Brass Band Composition*. Multiple artists. Doyen CD252, CD, 2010.

<sup>17</sup> Gregson, Edward. “The Dance, forever the Dance: Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019.  
<https://edwardgregson.com/works/dance-forever-the-dance-the/>.

<sup>18</sup> Hindmarsh, Paul. Liner notes to *Dances & Arias*.

<sup>19</sup> Gregson, Edward. “Dream Song: Programme Note”. EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019.  
<https://edwardgregson.com/works/dream-song/>.

<sup>20</sup> Hindmarsh, Paul. “Gregson’s early Essay for brass”. *The British Bandsman*, pp. 4-5, 2016.

<sup>21</sup> Hindmarsh, Paul. Liner notes to *The Gregson Collection*.

<sup>22</sup> Gregson, Edward. “Euphonium Concerto (brass band version): Programme Notes”. EdwardGregson.com, accessed January 29<sup>th</sup>, 2019.  
<https://edwardgregson.com/works/euphonium-concerto/>.

<sup>23</sup> Gregson, Edward. “Four Etudes for brass band: Programme Note”. EdwardGregson.com, accessed January 29<sup>th</sup>, 2019.  
<https://edwardgregson.com/works/four-etudes-brass-band/>.

<sup>24</sup> Gregson, Edward. “Four Pictures: Programme Note”. EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019.  
<https://edwardgregson.com/works/four-pictures/>

*Greetings Prelude* (1982) was written for the 80<sup>th</sup> birthday of Harry Mortimer and references the *Happy Birthday Song* (1893).<sup>25</sup>

**(D)**

*Horn Concerto* (1971) is mentioned in Paul Hindmarsh's *Gregson Collection* liner notes as having a clear influence "by Hindemith in the chordal and melodic structure, but co-incidentally reminiscent of the opening of Schoenberg's *First Chamber Symphony* [1906]".<sup>26</sup> *Concerto for French Horn*'s original notes by Hindmarsh mention Hindemith, Bela Bartok, and William Walton (especially his *Partita* (1957) for orchestra). Gregson's notes for the re-orchestration mentions scoring for a "late Haydn sized orchestra" with the music following "the Mozartian model".<sup>27</sup>

**(I/Sugg. – Paul Hindmarsh), (I/EG)**

*Leezie Lindsay* (1964) is an arrangement of the traditional English air.<sup>28</sup>

**(D)**

*Metamorphosis* (1979). See *Clarinet Concerto* (1994), above.

*Missa Brevis Pacem* (1987) deliberately quotes J.S. Bach's *B minor Mass* (BWV 232), Benjamin Britten's *War Requiem* (1962), and Igor Stravinsky's *1948 Mass*.<sup>29</sup>

**(D)**

*Music for Chamber Orchestra* (1967) is dedicated to Gregson's former teacher, Alan Bush, and was begun under his tutelage.<sup>30</sup> Hindmarsh notes that "the influences of Shostakovich (*Symphony No. 5* [1937]), Bartok [*Music for Strings, Percussion, and Celesta*]<sup>31</sup> (1936)], and Hindemith were very close to the surface"<sup>32</sup> as well as the "Haydnesque complement of strings with pairs of oboes, bassoons, and horns".<sup>33</sup>

**(I/EG)**

*Oboe Sonata* (1965) contains influences from Poulanc, Hindemith, and Bernstein with "something of the English tradition in the lyrical slow movement".<sup>34</sup>

**(I/EG)**

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<sup>25</sup> Gregson, Edward. "Greetings Prelude: Programme Note". EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/works/greetings-prelude/>.

<sup>26</sup> Hindmarsh, Paul. Liner notes to *The Gregson Collection*.

<sup>27</sup> Hindmarsh, Paul. "Horn Concerto (brass band version): Programme Note" and Gregson, Edward. "Horn Concerto (orchestral version: Programme Note". EdwardGregson.com, accessed January 26<sup>th</sup>, 2019. <https://edwardgregson.com/works/horn-concerto-brass-band-version/> and <https://edwardgregson.com/works/horn-concerto-orchestral-version/>.

<sup>28</sup> Gregson, Edward. "Leezie Lindsay: Programme Note". EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/works/leezie-lindsay/>.

<sup>29</sup> Gregson, Edward. "Missa Brevis Pacem: Programme Note". EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/works/missa-brevis-pacem/>.

<sup>30</sup> Unknown author. "An Interview with Edward Gregson". *Clarion*, Newsletter no. 13 of the Alan Bush Music Trust, 2011.

<sup>31</sup> Hindmarsh, Paul. Liner notes to *Gregson: Trombone & Cello Concertos etc.* BBC Concert Orchestra. Chandos 10627, CD, 2011.

<sup>32</sup> Hindmarsh, Paul. "Gregson at 70". *The British Bandsman*, July 2015.

<sup>33</sup> Hindmarsh, Paul. Liner notes to *Gregson: Trombone & Cello Concertos etc.*

<sup>34</sup> Gregson, Edward. "Oboe Sonata: Programme Note". EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/works/oboe-sonata/>.

*Of Distant Memories (Music in an Olden Style)* (2013) for brass band pays tribute to the early test-pieces of Percy Fletcher (with a “four-bar quote from *Labour and Love* [1913] itself”<sup>35</sup> and a possible reminiscence of his *An Epic Symphony*<sup>36</sup> (1926), Gustav Holst (*Moorside Suite* (1928)), John Ireland, Edward Elgar (*Severn Suite* (1930)), and Herbert Howells. Gregson notes that the musical languages, styles, forms, instrumentations, textures, and colourations of their works were considered when writing this piece.<sup>37</sup> There is also a quotation of the opening chord of Berg’s *Violin Concerto* (1935). Other mentions in connection to this work are Cyril Jenkins (*Life Divine* (1921)), Arthur Bliss (*Kenilworth* (1936)), Leonard Bernstein<sup>38</sup>, Ray Steadman-Allen (*Holy War* (1965)), Ralph Vaughn Williams, and Hubert Bath (*Freedom* (1922)).<sup>39</sup>  
**(T, D), (I/Sugg. – Paul Hindmarsh)**

*Of Men and Mountains* (1990) for brass band is “dedicated to the memory of Eric Ball, who died shortly before Gregson started work on the piece”.<sup>40</sup>  
**(T)**

*Partita* (1971/1999) for brass band makes extended use of *Dies Irae*.<sup>41</sup>  
**(D)**

*Patterns* (1974) for brass band reveals Gregson’s taste in Stravinsky, Hindemith, and Bartok at the time of its composition.<sup>42</sup>  
**(I/Sugg. – Paul Hindmarsh)**

*Piano Sonata in one movement* (1983) is dedicated “to Michael Tippett, with admiration” and uses Tippett’s *Second Piano Sonata* (1962) as inspiration. At the end of his programme notes Gregson mentions the sonata form “more than any other consideration” links the piece to Tippett as well as Ludwig van Beethoven.<sup>43</sup>  
**(T, D)**

*The Plantagenets (Symphonic Study)* (1973) for brass band’s programme notes point out Gregson’s “language, with its roots in Hindemith and Bartok is further enriched here with the expressive language of Holst and Rachmaninov”.<sup>44</sup>  
**(I/Sugg. – Paul Hindmarsh)**

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<sup>35</sup> Harper, Philip. “Gregson Remembers”. *Brass Band World*, Issue 224, May 2013.

<sup>36</sup> Hindmarsh, Paul. Liner notes to *Symphony: The Music of Edward Gregson Volume V*. Doyen 319, CD, 2013.

<sup>37</sup> Gregson, Edward. “Of Distant Memories (Music in an Olden Style): Programme Note”. EdwardGregson.com, accessed February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/works/of-distant-memories-music-in-an-olden-style/>.

<sup>38</sup> Fox, Iwan. “2013 National Championship of Great Britain – Test piece review”. 4barsrest.com, October 10<sup>th</sup>, 2013. Accessed via EdwardGregson.com, February 2<sup>nd</sup>, 2019. <https://edwardgregson.com/wp-content/uploads/Review-of-ODM-by-Iwan-Fox.pdf>.

<sup>39</sup> Hindmarsh, Paul. Liner notes to *The Nationals 2013*. Doyen 324, CD, 2013.

<sup>40</sup> Gregson, Edward. “Of Men and Mountains: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/of-men-and-mountains/>.

<sup>41</sup> Gregson, Edward. “Partita: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/partita/>.

<sup>42</sup> Hindmarsh, Paul. Liner notes to *Dances & Arias*.

<sup>43</sup> Gregson, Edward. “Piano Sonata in one movement”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/piano-sonata-in-one-movement/>.

<sup>44</sup> Hindmarsh, Paul. “The Plantagenets (Symphonic Study): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/plantagenets-symphonic-study-the/>.

*Rococo Variations* (2008) for brass band contains tributes to six renowned brass band composers. These are Elgar Howarth (*Mosaic*, (1957)), Ray Steadman-Allen (*Lord of the Sea* (1957)), Eric Ball (*Journey into Freedom* (1964)), John McCabe (*Cloudcatcher Fells* (1984)), Wilfred Heaton (*Contest Music* (1973)), and Philip Wilby (*The New Jerusalem*(1990)). He also quotes Monteverdi's opening fanfare from *Orfeo* (1607) as well as *La Folia*. The title is the same as a Tchaikovsky work (1877) and the piece follows its formal design.<sup>45,46</sup>

**(T, D)**

*Romance* has three different instrumental versions: clarinet and piano (1964), recorder and string quartet (2004), and recorder and piano (2004). Programme notes for all three mention composers Arnold Bax and John Ireland but only one mentions a Herbert Howells link.<sup>47</sup>

**(IEG)**

*Rousseau* (1962) for brass quartet "uses the hymn tune 'Rousseau' as its secondary idea".<sup>48</sup> 'Rousseau' is named after its composer, William W. Rousseau, which sets text by Henry Hart Milman.<sup>49</sup>

**(D)**

*The Sad Tale of Barbara Allen* (1974/2017) is based on a traditional English folk song.<sup>50</sup>

**(D)**

*The Salamander and the Moonraker* (1980/2018) was written for children's choir and orchestra with story and text by the composer's wife, Susan. "Introduction" quotes Wagner's fate motif from the *Ring Cycle* (1874) while "Storm Music" contains "fleeting references to some other well-known musical 'storms'".<sup>51</sup>

**(IEG, D)**

*Saxophone Concerto* (2006) movement two opens with a quote of Berg's *Violin Concerto* (1935).<sup>52</sup>

**(D)**

*Six Little Piano Pieces* (1982) shares a title with Arnold Schoenberg's Op. 19 (1911) set. At the end of the programme notes Gregson writes "although I am not a Schoenbergian, it must be said that I do doff my hat in his direction with some admiration in these pieces".<sup>53</sup>

**(IEG)**

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<sup>45</sup> Hindmarsh, Paul. "Gregson: The Manchester Years"

<sup>46</sup> Hindmarsh, Paul. Liner notes to *Within Blue Empires*. Black Dyke Band. Doyen CD269, CD, 2009.

<sup>47</sup> Gregson, Edward. "Romance (clarinet and piano): Programme Note", "Romance (recorder and string quartet): Programme Note", and "Romance (recorder and piano): Programme Note". EdwardGregson.com, accessed January 26<sup>th</sup>, 2019.

<https://edwardgregson.com/works/romance-clarinet-piano/>, <https://edwardgregson.com/works/romance-recorder-string-quartet/>, and <https://edwardgregson.com/works/romance-recorder-piano/>.

<sup>48</sup> Gregson, Edward. "Rousseau: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/rousseau/>.

<sup>49</sup> "Ride on! ride on in majesty!". Hymnary.org, accessed February 3<sup>rd</sup>, 2019. [https://hymnary.org/text/ride\\_on Ride\\_on\\_in\\_majesty](https://hymnary.org/text/ride_on Ride_on_in_majesty).

<sup>50</sup> Gregson, Edward. "The Sad Tale of Barbara Allen: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/sad-tale-barbara-allen/>.

<sup>51</sup> Gregson, Edward. "The Salamander and the Moonraker (An Adventure Story in Music): Programme Note". EdwardGregson.com, accessed January 29<sup>th</sup>, 2019. <https://edwardgregson.com/works/salamander-and-the-moonraker-childrens-cantata-the/>.

<sup>52</sup> Hindmarsh, Paul. "Gregson: The Manchester Years".

<sup>53</sup> Gregson, Edward. "Six Little Piano Pieces: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/six-little-piano-pieces/>.

*Sonata for Four Trombones* (1984) was influenced by the structures of Michael Tippett's *Second Piano Sonata* (1962) and *Sonata for Four Horns* (1955).<sup>54</sup>

**(IEG)**

*A Song for Chris* (2007) quotes the opening of Dmitri Shostakovich's *Third String Quartet* (1946) in its Intermezzo while also referencing his *Cello Concerto No. 1* (1959). Gregson also notes "Indeed, the ghost of Shostakovich looms large throughout the concerto in more ways than one".<sup>55</sup>

**(D)**

*Stepping Out* (1996) for string orchestra is described as "Adams meets Shostakovich with Gregson thrown in!". The influence of *Short Ride in a Fast Machine* (1986) by John Adams is noted.<sup>56</sup>

**(IEG)**

*String Quartet* (2014) used the quartets of Beethoven and Bartok as a model. Gregson notes "use of extended sonata, variation and rondo forms (including cyclic form) became the backbone of the architecture of the work, together with a closely argued contrapuntal approach to the instrumental writing". Franz Schubert's dramatic contrast, Bartok's continuous development, and the BACH cypher are all mentioned in the description of the first movement. The second movement mentions it is "subtitled 'Fantasia on a Chorale' (after the English 16<sup>th</sup> and 17<sup>th</sup> century models)".<sup>57</sup>

**(IEG)**

*A Swedish March* (1975) "incorporates the old Swedish folksong *Britta* at its heart".<sup>58</sup> I have been unable to definitively identify and research this folksong.

**(D)**

*Symphony in two movements* (2012/2015) for brass band's notes by mention the formal links to Beethoven's Op. 111 piano sonata (1822) as well as Prokofiev's *Second Symphony* (1925).<sup>59</sup> A possible link to Stravinsky's *Symphony in Three Movements* (1945) was proposed by Paul Hindmarsh.<sup>60</sup>

**(IEG), (I/Sugg. – Paul Hindmarsh)**

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<sup>54</sup> Gregson, Edward. "Sonata for Four Trombones: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/sonata-for-four-trombones/>.

<sup>55</sup> Hindmarsh, Paul. "Gregson: The Manchester Years".

<sup>56</sup> Hindmarsh, Paul. Liner notes to *Gregson: Concertos etc.* BBC Philharmonic. Chandos 10105, CD, 2003 and *Gregson: Trombone & Cello Concertos etc.* BBC Concert Orchestra. Chandos 10627, CD, 2011.

<sup>57</sup> Gregson, Edward. "String Quartet: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/string-quartet/>.

<sup>58</sup> Gregson, Edward. "A Swedish March: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/swedish-march-a/>.

<sup>59</sup> Gregson, Edward. "Symphony in two movements: Programme Note". EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/symphony-in-two-movements/>.

<sup>60</sup> Hindmarsh, Paul. Liner notes to *Symphony: The Music of Edward Gregson Volume V.* Doyen 319, CD, 2013.



*Symphonic Rhapsody* (1976) for euphonium and band “incorporates an old gospel song – ‘So we’ll roll the old chariot along’ – into a symphonically structured form. Motifs from the gospel song permeate the rest of the musical material so that the work hopefully has a unified whole. The ‘variations’ are less actual variations on the tune itself, but more a comment on certain melodic aspects”.<sup>61</sup> The tune has a wide history of text alterations, origin stories, and historical usage.<sup>62</sup>

**(D)**

*Three Dance Episodes* (1974) for brass octet ends with “a very fast and rhythmic dance which uses folk-like modal melodies set in ever changing time meters (a deliberate homage here to Bartók)”.<sup>63</sup>

**(IEG)**

*Three Songs* (1966) for baritone voice, horn, and string quartet follows “the English song tradition of Vaughan Williams and Britten”.<sup>64</sup>

**(IEG)**

*Tributes* (2010) for clarinet and piano has five movements dedicated to a different composer. They are Francis Poulenc, Gerald Finzi, Igor Stravinsky, Olivier Messiaen (*Louange à l'éternité de Jésus* from *Quatour pour le fin de temps* (1940)), and Bela Bartok (*Contrasts* for Violin, Clarinet and Piano (1938)).<sup>65</sup>

**(T, D)**

*Triptych* (2011) for solo violin’s notes reference William Walton (*Violin Concerto* (1929)), J.S. Bach, Igor Stravinsky (*Histoire du soldat* (1918)), and Dmitri Shostakovich (*First Violin Concerto* (1947-48 – 1955)).<sup>66, 67</sup>

**(IEG, D)**

*Trumpet Concerto* (1983) was written with strings and timpani. Gregson writes “the second movement, dedicated *In Memoriam Dmitri Shostakovich*, [uses] his personal 4-note musical cypher”<sup>68</sup> (DSCH = D, E-flat, C, and B-natural). An analysis of the entire work by Will Koehler was published in the *International Trumpet Guild Journal*.<sup>69</sup>

**(IEG)**

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<sup>61</sup> Gregson, Edward. “Symphonic Rhapsody (Euphonium and Band): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/symphonic-rhapsody-euphonium-and-band/>.

<sup>62</sup> “Folk-Songs of America: The Robert Winslow Gordon Collection, 1922-1930”. The Library of Congress: Research Centers, June 23<sup>rd</sup>, 2011. The American Folklife Center, accessed February 3<sup>rd</sup>, 2019. <http://www.loc.gov/folklife/Gordon/sideAbandA1.html#rolltheoldchariotalong>.

<sup>63</sup> Gregson, Edward. “Three Dance Episodes: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/three-dance-episodes/>.

<sup>64</sup> Gregson, Edward. “Three Songs: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/three-songs/>.

<sup>65</sup> Burton, Anthony. Liner notes to *British Clarinet Sonatas, Vol. 2*. Michael Collins, clarinet. Chandos 10758, CD, 2013.

<sup>66</sup> Gregson, Edward. “Triptych (solo violin): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/triptych/>.

<sup>67</sup> Hindmarsh, Paul. “Gregson: The Manchester Years”.

<sup>68</sup> Gregson, Edward. “Trumpet Concerto: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/trumpet-concerto/>.

<sup>69</sup> Koehler, Will. “X Marks the Spot: An Analysis of Edward Gregson’s Trumpet Concerto”. *International Trumpet Guild Journal*, p. 25, June 2016.

*The Trumpets of the Angels* (2000 original and 2016 New Performing Edition) is “in tribute to Olivier Messiaen” and borrows from *Et exspecto resurrectionem mortuorum* (1964) for winds and percussion. The biblical text inspiring the dramaturgy was also used in Gilbert Vinter’s *The Trumpets* (1964), which Gregson would most likely have known, as well as Philip Wilby’s *The New Jerusalem* (1989).<sup>70</sup>

**(D)**

*Tuba Concerto* (1976/1978/1984) directly quotes Ralph Vaughn William’s *Tuba Concerto* (1954) in the first movement.<sup>71</sup> The second movement’s “harmonies have a Bartokian ‘night-music’ flavor about them (Gregson recalls that he was ‘mad about Bartok’s *Second Piano Concerto* (1930-31) at this time’).<sup>72</sup>

**(IEG, D)**

*Variations on Laudate Dominum* (1976/2007/2017) quotes Sir Hubert Parry’s hymn *O Worship The King* (1894). The revision added Wilfred Heaton’s march *Praise* (1949) in the second new variation.<sup>73</sup>

**(D)**

*Violin Concerto* (2000) opens with text from Oscar Wilde’s poem *The Harlot’s House* (1882). Gregson notes the woman in the poem becomes “captive by the sound of a distant violin playing a waltz by Johann Strauss”<sup>74</sup>. Paul Hindmarsh states that “Concerto ‘spotters’ may hear echoes of works by Prokofiev, Walton, Elgar, and even Szymanowski” while a quote from Gregson’s own *Blazon* (1992) enters near the finale.<sup>75</sup> Three additional works have histories tied to this piece: *The Dance, forever the Dance* (1999), *Tryptych* (2011), and *Serenata Notturna* (1998/2004).

**(IEG, D), (ISugg. – Paul Hindmarsh)**

*Voices of Youth (Suite)* (1968) for brass band has three movements that all hearken to other composers. “Nobility of Youth” tend toward the “rich sonorities” of Eric Ball and Ray Steadman-Allen, “Sadness and Tenderness” lead to Gustav Holst and Ralph Vaughn Williams, and “Gaiety” tends towards Gilbert Vinter and Percy Grainger.<sup>76</sup>

**(ISugg. – Paul Hindmarsh)**

*A Welcome Ode’s* (1997) notes state that it “harks back to the tradition of the Odes of Purcell, with its mixture of homophony and polyphony”.<sup>77</sup>

**(IEG)**

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<sup>70</sup> Hindmarsh, Paul. Liner notes to *Dances & Arias*.

<sup>71</sup> Gregson, Edward. “Tuba Concerto (brass band version): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/tuba-concerto-brass-band-version/>.

<sup>72</sup> Hindmarsh, Paul. Liner notes to *The Gregson Collection*.

<sup>73</sup> Hindmarsh, Paul. “Variations on Laudate Dominum (revised version): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019. <https://edwardgregson.com/works/variations-on-laudate-dominum-revised-version/>.

<sup>74</sup> Gregson, Edward. “Violin Concerto: Programme Note”. EdwardGregson.com, accessed January 31<sup>st</sup>, 2019.

<https://edwardgregson.com/works/violin-concerto/>.

<sup>75</sup> Hindmarsh, Paul. Liner notes to *Gregson: Concertos etc.* BBC Philharmonic. Chandos 10105, CD, 2003.

<sup>76</sup> Hindmarsh, Paul. “Voices of Youth (Suite): Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/voices-of-youth-suite/>.

<sup>77</sup> Gregson, Edward. “A Welcome Ode: Programme Note”. EdwardGregson.com, accessed February 3<sup>rd</sup>, 2019.

<https://edwardgregson.com/works/welcome-ode-a/>.