

Concertino

- 1. Carnyx Voice of War*
- 2. Passacaglia*
- 3. Good News*

Bass Clarinet & Piano

James Gourlay

EMR 71754

EMR 42618: Bass Clarinet & Concert Band

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Biography of James Gourlay

English: James Gourlay was born in Scotland and began to play in his local brass band at an early age. He took part in numerous solo competitions at that time and soon became Scottish Champion at junior and open levels. After studying at the Royal College of Music James Gourlay became principal tuba of the City of Birmingham Symphony Orchestra where he remained for four years. There followed posts in the BBC Symphony Orchestra and the Orchester der Oper in Zürich where James worked with most of the world's top conductors.

As a soloist, James Gourlay has won international acclaim. He has toured Japan playing the Vaughan Williams Tuba Concerto accompanied by the BBC SO and has appeared with the BBC Concert Orchestra at the Proms.

James Gourlay has always had a strong commitment to new music. He has given premières of works by Lachenmann, Gregson, Horowitz, Sparke, Penderecki and Newton to name but a few. As a chamber musician, James Gourlay has been a member of the Philip Jones Brass Ensemble and the English Brass Ensemble with which he has toured the world.

Not content with simply playing the tuba, James Gourlay has made a reputation as a conductor. He has been Music Director of the Brass Band Berner Oberland and the Williams Fairey Band (with whom he won the British Open Championships and the All England Masters), has conducted all of England's top brass bands and has worked with the National Youth Wind Orchestra and the National Youth Brass Band of Great Britain. He has also recorded a number of CD recordings with the RNCM Wind Orchestra.

Currently, James Gourlay continues his lifelong dedication to music education, at the Royal Northern College of Music, where he is head of Wind and Percussion. James Gourlay plays Besson Tubas.

Français: James Gourlay est né en Ecosse, et commence très tôt à jouer dans le brass band de son village natal. Il participe à de nombreux concours instrumentaux et devient bientôt champion d'Ecosse à tous les niveaux. Après ses études au Royal College of Music il reçoit le poste de tuba solo à l'Orchestre symphonique de Birmingham, où il reste quatre ans. Ensuite il travaille sous la direction de nombreux chefs d'orchestre de renommée mondiale dans l'Orchestre symphonique de la BBC et à l'Opéra de Zurich.

James Gourlay jouit d'une réputation internationale en tant que soliste. Il a entrepris une tournée du Japon, jouant le concerto pour tuba de Vaughan Williams avec l'Orchestre Symphonique de la BBC. Il a aussi été soliste aux concerts "Proms" à Londres avec le BBC Concert Orchestra.

Toujours disposé à promouvoir la nouvelle musique, James Gourlay a créé des oeuvres de Lachenmann, Gregson, Horowitz, Sparke, Penderecki et Newton entre autres. Il a été membre de l'Ensemble de Cuivres Philip Jones et de l'English Brass Ensemble, avec lequel il a joué dans le monde entier.

En plus de ses activités comme tubiste, James Gourlay est aussi un chef d'orchestre bien apprécié. Il a été directeur du brass band Berner Oberland et du Williams Fairey Band, avec lequel il a gagné les concours *British Open Championship* et *All England Masters*. Il a dirigé tous les meilleurs brass bands d'Angleterre ainsi que le National Youth Wind Orchestra et le National Youth Brass Band. Il a enregistré plusieurs CDs avec le RNCM Wind Orchestra.

Dévoué depuis toujours à l'éducation musicale, il enseigne actuellement au Royal Northern College of Music, où il est directeur de la faculté de vents et percussions.

James Gourlay joue sur des tubas Besson.

Deutsch: James Gourlay wurde in Schottland geboren und spielte schon sehr früh mit der örtlichen Brass-Band. Er wurde bald schottischer Meister an den Jugend- und freien Solowettbewerben. Nach seinem Studium am Royal College of Music wurde er Solotuba der Stadt von Birmingham-Symphonieorchesters, wo er während vier Jahren blieb. Danach spielte er unter der Leitung vieler weltberühmten Dirigenten im BBC Symphonieorchester und im Zürcher Opernorchester.

James Gourlay genießt einen internationalen Ruf als Solist. Auf Tournee in Japan spielte er das Tubakonzert von Vaughan Williams mit dem BBC Symphonieorchester, und war auch Solist an den "Proms" in London mit dem BBC Concert Orchestra.

James Gourlay befördert gerne neue Musik, und hat Werke von Lachenmann, Gregson, Horowitz, Sparke, Penderecki, Newton und anderen uraufgeführt. Er war Mitglied des Philip Jones Brass Ensembles und auch des English Brass Ensembles, mit welchem er eine Welttournee unternahm.

Ausser seiner Tätigkeiten als Tubist, ist James Gourlay als Dirigent bekannt. Er war Leiter der Brass-Band Berner Oberland und der Williams Fairey Band, mit dem er die Wettbewerbe *British Open Championship* und *All England Masters* gewonnen hat. Er hat alle die besten englischen Brass-Bands dirigiert, sowie das National Youth Wind Orchestra und die National Youth Brass Band of Great Britain. Er hat mit dem RNCM Wind Orchestra mehrere CDs eingespielt.

James Gourlay hat sich immer auch der musikalischen Erziehung gewidmet, und ist zur Zeit Leiter der Blasinstrument- und Schlagzeugabteilung am Royal Northern College of Music. Er spielt auf Tuba der Marke Besson.



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**B \flat BASS
CLARINET
SOLO**

Concertino

1. Carnyx Voice of War


Allegro $\text{♩} = 132$

Quasi cadenza

James Gourlay

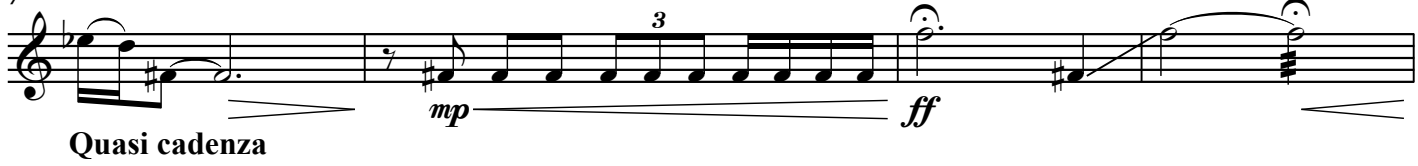
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*) harmonic "rip" a piacere



fff

7



mp ff

Quasi cadenza

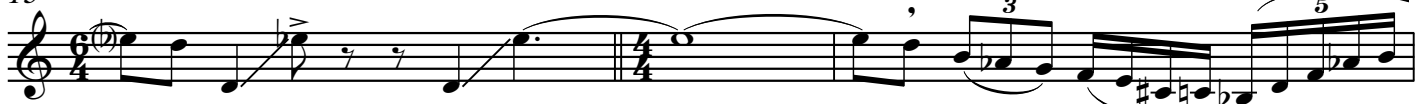
11



pp cresc. mf

A Allegro marziale $\text{♩} = 138$

13



mf

16

point bell forward



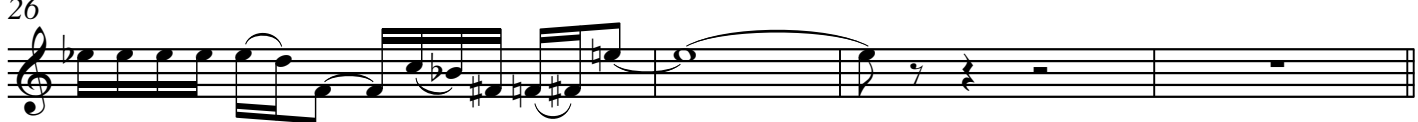
ffff con tutta forza

20



ffff

26



ffff

B

30



f cantabile

35



f cantabile

41



ff

EMR 71754

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Concertino

1. Carnyx Voice of War

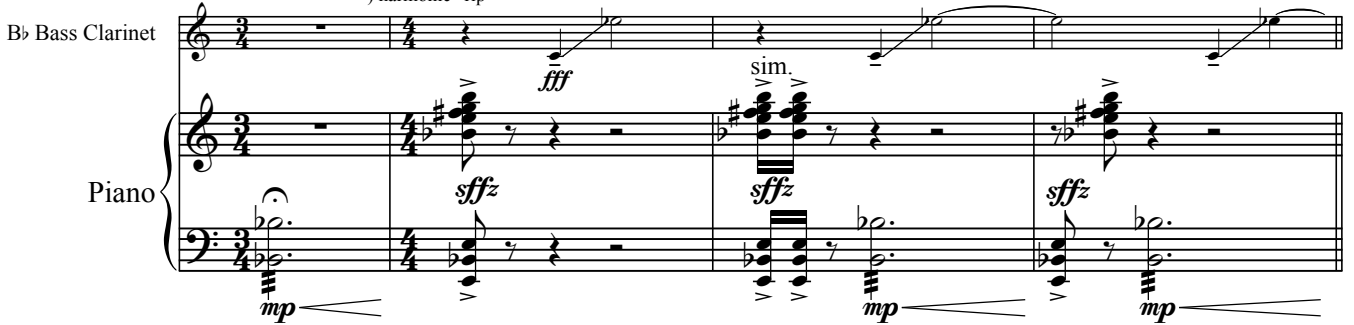
James Gourlay

Allegro ♩ = 132

*) harmonic "rip"

B♭ Bass Clarinet

Piano



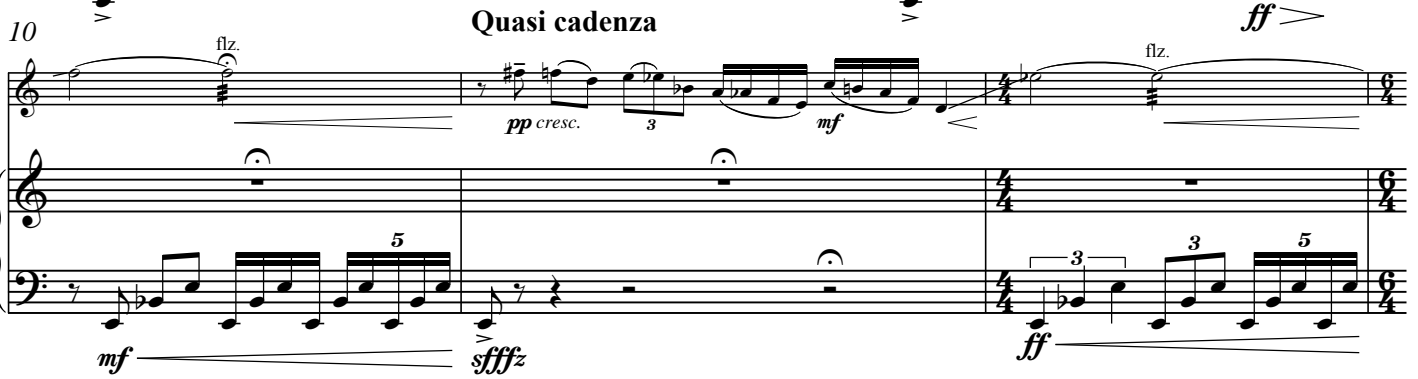
mp *sffz* *sffz* *mp* *mp*

5 Quasi cadenza a piacere a tempo



mp *ff* *sffz* *sffz*

10 Quasi cadenza



pp cresc. *mf* *flz.* *flz.* *mf* *ff*

13 **A** Allegro marziale ♩ = 138



pp cresc. molto *f* *ff* *pp cresc. molto*

17 point bell forward



ffff con tutta forza *ffff con tutta forza*

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21

fff

25

f

B

29

f cantabile

pp ma ben ritmico

mp cantabile

3

33

3

37

3

2. Passacaglia

Grave ♩ = 66

Musical score for measures 1-9. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Grave' with a metronome marking of ♩ = 66. The piano part begins with a dynamic marking of *p ma cantabile*. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment of eighth notes.

10

Musical score for measures 10-16. The piano part continues with a dynamic marking of *p molto espr.*. The right hand features a more active melodic line with slurs and ties, while the left hand maintains a consistent eighth-note accompaniment.

17

A

Solo

Musical score for measures 17-22. This section is marked as a 'Solo' for the right hand. The dynamic marking is *p espressivo*, which changes to *mf* in the later measures. The right hand has a complex, rhythmic melodic line with many slurs and ties. The left hand continues with its eighth-note accompaniment.

23

B

Musical score for measures 23-29. This section is marked as a 'Solo' for the right hand. The dynamic marking is *mp*. The right hand has a melodic line with a trill in measure 23. The left hand continues with its eighth-note accompaniment.

29

Musical score for measures 29-34. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some sixteenth-note patterns in the right hand, and a more rhythmic bass line in the left hand.

35

Musical score for measures 35-40. The system includes a vocal line and a piano accompaniment. The piano part has a more sustained texture with chords and some sixteenth-note patterns. Dynamics include *p poco a poco cresc.* and *mf cantabile*.

41 C

Musical score for measures 41-46. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some sixteenth-note patterns. Dynamics include *mp*, *pp*, and *sim.*

47

Musical score for measures 47-52. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some sixteenth-note patterns. Dynamics include *mp ma sonore*.

53

Musical score for measures 53-58. The score is in 3/4 time and features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line. Dynamics include *mf* and *mp*.

59

Musical score for measures 59-64. The score continues with the vocal line and piano accompaniment. The piano part features a more active eighth-note bass line. Dynamics include *pp*.

65

Musical score for measures 65-68. The score includes a vocal line and piano accompaniment. The piano part has a rhythmic eighth-note pattern. Dynamics include *mp* and *p senza cresc.* Performance markings include *rit.* and *Moren'*.

3. Good News

There's a post from my Master, with his horne full of good news.

Moderato ma brillante ♩ = 90

Musical score for the section "3. Good News". The score is in 3/4 time and features a piano accompaniment with a rhythmic eighth-note bass line. Dynamics include *ff*. The score includes sixteenth-note runs in the right hand.

Musical score system 1, measures 1-4. Treble clef with a key signature of one flat. The right hand features sixteenth-note runs with slurs and fingerings '6'. The left hand plays a steady eighth-note accompaniment with slurs and accents.

Musical score system 2, measures 5-8. Continuation of the sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand.

8 **A** Allegro giocoso ♩ = 180

Musical score system 3, measures 9-10. Measure 9 is in 6/8 time, and measure 10 is in 4/4 time. The right hand has sixteenth-note runs with slurs and fingerings '6'. The left hand has triplet eighth notes with slurs and fingerings '3'. Dynamics include *f* and *mp e stacc.*

Musical score system 4, measures 11-14. The right hand features triplet eighth notes with slurs and fingerings '3'. The left hand has chords and eighth notes with slurs and fingerings '3'. Dynamics include *mf*.

Musical score system 5, measures 15-18. The right hand has triplet eighth notes with slurs and fingerings '3'. The left hand has chords and eighth notes with slurs and fingerings '3'. Dynamics include *mf* and *mp cresc.*

23

Musical score for measures 23-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the upper treble staff with triplets and dynamic markings *mf* and *ff*. The grand staff accompaniment includes triplets in both hands and chords in the right hand.

29 **B**

Musical score for measures 29-32. The system consists of three staves. The upper treble staff is mostly empty. The grand staff accompaniment features a rhythmic pattern of eighth notes with triplets in both hands, marked with a forte *ff* dynamic.

33

Musical score for measures 33-36. The system consists of three staves. The upper treble staff is mostly empty. The grand staff accompaniment features a rhythmic pattern of eighth notes with triplets in both hands, marked with a forte *f* dynamic. The piece concludes with a *dim. molto* marking.

37

C ♩. = 180

Musical score for measures 37-39. The system consists of three staves. The upper treble staff is mostly empty. The grand staff accompaniment features a rhythmic pattern of eighth notes with triplets in both hands, marked with a piano *p* dynamic. A double bar line is present at the end of measure 37.

40

Musical score for measures 40-43. The system consists of three staves. The upper treble staff has a melodic line starting in measure 40, marked with a piano *p* dynamic. The grand staff accompaniment features a rhythmic pattern of eighth notes with triplets in both hands, also marked with a piano *p* dynamic.

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