

Other's comments about the Elgar & Verdi reduced orchestrations.

Many thanks for your excellent reduced orchestration of the Verdi Requiem. Our performance was spectacularly successful, thanks in part to your fine work in creating this version. You have paved the way for many who would not otherwise have had the chance to perform this towering masterpiece. . . You have done a marvellous job with your reduced orchestration, and you have done a great service to the choral community, both in the U.K. and elsewhere. I hope that my discovery and use of your Verdi orchestration will lead to more performances in the U.S.

Dr. Glenn R. Gregg, Music Director Kirkland Choral Society

- conductor of the USA 1st performance on 19 May 2007

a well conceived idea, intelligently realised Peter Barley, Verdi 1st perf. organist

As a 'cellist in the BBC SO for 21 years . . . I have played [Verdi Requiem] dozens of times . . . much of the time I was not particularly conscious of any difference from the original. Peter Freyan

unambiguously successful

Review of Elgar 1st perf., John Norris, Elgar Society Council Member

agreeably surprised by the skill & sympathy . . . whilst maintaining the essential flavour of the original score . . . a wider array of amateur choral singers may now enjoy the experience of singing in his wonderful piece which hitherto has perhaps been the preserve of those with access to larger and more expensive orchestras.

Mark Wildman, Head of Vocal Studies at RAM, and Bass soloist in Elgar 1st perf..

Some were understandably sceptical when initially eyeing the line-up, but were pleasantly surprised upon hearing the performances. Typical is Richard Cartmale, the Verdi 1st performance tenor soloist who was released from ENO at less than 48 hours notice, who also has experience of 19th Century Operatic repertoire as orchestral player and conductor:

Essentially he has ingeniously reduced the size of the brass section and re-assigned all the woodwind parts [onto organ] . . . I have to say that this works remarkably well, indeed far better than I might have expected.

a useful and interesting new version . . . well written for the organ Malcolm Hicks, Elgar 1st perf. Organist

Just to say how very impressed I was with how your reduced orchestration worked for the performance by Yorkshire Philharmonic Choir in April 2014. Having conducted the work in the full orchestral form dozens of times, I was quite apprehensive about how the reduced forces could work, and how well I could learn and memorise the new scoring. I need not have worried, for it worked beautifully, and with a discerning audience also impressed with the results. I have received letters from all 3 soloists and orchestral members who greatly enjoyed the experience too. So, all in all this was a very fine performance, enjoyed by all. Andrew Padmore (Conductor & Artistic Director of Yorkshire Philharmonic Choir, Harrogate Choral Society and Yorkshire Voices).

I am writing to let you know [following the Welsh premiere , June 2015] that the concert was a success and enjoyed by all who took part and all who came to listen. The scores were great! Librarian, Gower Chorale

very fair representation of the originals . . . an excellent way of being able to perform the pieces with smaller forces and in venues which would be unable to accommodate a full size performance.

Sheila Nolan, Head of Percussion Surrey Youth Music & Performing Arts

Last year, [July 2002] I thought doing the Verdi Requiem was ambitious, but having recently heard the full version of The Dream of Gerontius, I couldn't begin to imagine how the London Oratory School Choir would be able to begin to perform such a huge work, let alone do so, so convincingly; thanks to all involved.

Words the Principal of the London Oratory School spoke to the audience immediately after the School's July 2003 *Gerontius* performance

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