

DENNIS BRAIN ON RECORD

A Comprehensive Discography

Compiled by

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Foreword and Introduction

Fourth Edition, 2011

FOREWORD

This is the fourth, and no doubt final, revision of the “Comprehensive Inventory by Composer” section from my book, *Dennis Brain on Record: A Comprehensive Discography of his Solo, Chamber and Orchestral Recordings*, originally published in 1996, with a foreword by Gunther Schuller (Newton, Mass: Margun Music, Inc.).

Most of the additions and corrections contained in the present list were brought to my attention by Dr. Stephen J. Gamble who, over the course of the past fifteen years, has generously shared his discographical findings with me. Although many of these newly listed items also appear in the discography section of the recently published volume *Dennis Brain: A Life in Music*, co-authored by Dr. Gamble and William C. Lynch (University of North Texas Press), it seemed useful nonetheless to make an updated, integral version of the “comprehensive” inventory available as well.

There is one significant exception to the claim of “comprehensiveness” in the present compilation; namely, no attempt has been made here to update the information relating to Dennis Brain’s film studio activities. All the entries in that regard included here were already listed in the original publication of this discography.

The total number of entries itemized here stands at 1,791. In the original volume it was 1,632. All the newly added items are marked in the first column with an asterisk after the composer’s name. (It will be interesting to see whether any further releases are still forthcoming.)

The entries themselves have been updated in other respects as well. Most emendations consist of replacing references to 78 or LP recordings with recently released CD issues. Such instances are marked with an asterisk preceding the label information in the right-hand column. Other corrections or additions in the remaining columns are similarly marked with an asterisk *preceding* the information affected.

For those not familiar with the original publication, the following material from its Introduction, tacitly emended as necessary, will prove indispensable.

INTRODUCTION

Dennis Brain's recorded legacy is nothing less than prodigious. In addition to his few, highly celebrated recordings as a featured soloist, Brain participated in a breathtakingly vast number of recordings in his role as principal horn of several prestigious orchestras and chamber ensembles. By far the most important of these was the Philharmonia Orchestra, of which Brain was principal horn from its inception in July of 1945 until his death on 1 September 1957. Brain also served as principal horn of the Royal Philharmonic Orchestra from its founding by Sir Thomas Beecham in the autumn of 1946 through 1948, and, again, after intermittent appearances in early 1950, regularly from the autumn of 1950 until April of 1954. Since the RPO also served as the resident orchestra for the Glyndebourne festival from 1949 through 1963, Brain was involved in the early post-war Glyndebourne productions as well—at all events, through the 1953 season.

In addition, Brain served as principal horn with the following organizations: the RAF Orchestra (R. P. O'Donnell) from 1940, the National Symphony Orchestra (Sidney Beer) from 1942, the London Chamber Orchestra and the (New) London Orchestra until about 1950, and, sporadically, with the London Wind Players and London Mozart Players (Harry Blech) through the early 1950s, as well as with Karl Haas's London Baroque Orchestra and London Baroque Ensemble. Brain also made recordings with his own group, the Dennis Brain Wind Quintet, which he had founded in April 1946, and with its outgrowth and continuation: the Dennis Brain Wind Ensemble.

A. Scope: Principles, and Problems, of Inclusion

What follows is an attempt at a compilation of all the known solo, chamber, and orchestral recordings of Dennis Brain. In one sense it is little more than a collation of several existing discographies: the lists of recordings included by Stephen J. Pettitt in his invaluable *Dennis Brain: A Biography*, 2nd edition (London: Robert Hale, 1989) and in his *Philharmonia: Complete Discography 1945-1987*, edited by John Hunt (London: John Hunt, 1987); further, the *Sir Thomas Beecham Discography*, published in 1975 by the Sir Thomas Beecham Society (reprint: Westport, CT: Greenwood Press, 1978); with numerous emendations kindly provided by Messrs. Norman Morrison and, in recent years, most especially, Stephen Gamble.

The survey also includes items such as the film scores and sound tracks recorded by the Philharmonia and RPO during the period of Brain's association with those orchestras (and known to the present author at the time of the original publication of this discography), along with the recordings he made with the National Symphony Orchestra, the London Mozart Players, as well as several broadcast concerts. The total number of items catalogued amounts to 1,784.

Before proceeding any further, it is necessary to issue at once an important disclaimer. While the documentation relating to Dennis Brain's commercially issued recordings and broadcast performances as a featured soloist is, by and large, complete and reliable, the extent of his participation in the recordings made by the several orchestral and chamber ensembles to which he belonged over the course of his career is less than certain. This is particularly true with respect to the London Mozart Players but also, in varying degrees, to the other ensembles as well, including the Philharmonia and the RPO.

It is certainly natural to assume that Brain, in principle, would have been involved in all the relevant recordings (i.e., those with a horn part) made by these orchestras during the period of his association with them. But this was not quite the case. Problems arise, first of all, from the fact that he was, after all, a member of more than one ensemble at the same time. Occasionally recordings were made by more than one group on the same day; on other occasions, a recording session took place when Brain was on tour (and hence out of London) either as a soloist or as a member of one of the other ensembles.

For example: while Brain was on tour of the United States, from 7 October to 21 December 1950, as principal horn of the Royal Philharmonic Orchestra, he was clearly not present for the recording sessions of the Philharmonia Orchestra made during that period. Similarly, Brain could hardly have taken part in Otto Klemperer's recording of the Brahms Symphony No. 3, recorded on 26 and 27 March 1957, since he was on a solo tour in Scotland from about the 23rd to the 28th of that month.

In the case of "simultaneous" recording sessions by London-based ensembles, the possibility should not be excluded that the sessions were scheduled so as to permit Brain to participate in both. A case in point involves the recording of the Dvorak *Serenade for Winds* with the London Baroque Ensemble, conducted by Karl Haas. The recording was made on 6 and 7 December 1951. Dennis Brain is known to have played at those sessions. On the same days, the Philharmonia Orchestra recorded a group of Russian compositions under the baton of Wilhelm Schüchter. Did Brain participate in the Philharmonia sessions? He certainly could have, if they had taken place in the morning, while those for the Dvorak *Serenade* took place in the afternoon or evening (or vice versa, of course).

Brain indeed was famous for his tight scheduling. Stephen J. Pettitt relates that "it was no novelty for Dennis to play more than one engagement in an evening. He once played the Quoniam from Bach's B minor Mass and a concerto at different concerts on one night, with the aid of a taxi in between" (*Dennis Brain*, p. 146). This suggests that he not only recorded the Dukas *Villanelle* with Gerald Moore on 19 April 1952 and performed the Mozart Concerto K. 447, in Germany, on the

following day, as is documented, but that he could also have taken part in the recording of excerpts from *Der fliegende Holländer*, with Leonie Rysanek, Wilhelm Schüchter, and the Philharmonia on the 19th and 21st of April as well.

According to Pettitt, Brain "is almost certain to be on every Philharmonia record issued up to the end of 1958, on most Royal Philharmonic records up to the end of 1955 (except for those made during 1949), many of the National Symphony Orchestra recordings for Decca, and on some (very few) London Mozart Players, London Chamber Orchestra and New London Orchestra recordings in the late 1940s and early 1950s. There are also a few London Baroque Orchestra recordings. . . ." (pp. 198-99). In addition, the Royal Philharmonic recordings presumably include the Glyndebourne festival recordings in the period under consideration. Similarly, the Philharmonia orchestra is sometimes designated (or disguised) as the "Festival" Orchestra (as on the recording of the Mozart Violin Concerto No. 5 with Nathan Milstein and Harry Blech), or as the "Philharmonia Promenade Orchestra" (viz., the Waldteufel waltzes and von Suppé overtures with Henry Krips), or simply as "Orchestra" (as on the *Elisabeth Schwarzkopf Christmas Album* with Charles Mackerras).

The governing principle informing the present undertaking is to err on the side of inclusion. That is, Dennis Brain's involvement in all relevant recordings by the RPO and the Philharmonia will be assumed, and all such works, accordingly, included in our tabulations, unless (as in the case of the conflicts posed by the US and Scotland tours mentioned above) his presence has to be excluded as a physical impossibility or there is other evidence reliably documenting his absence from a given recording session.

Such evidence in fact exists for the period extending from January 1953 through November 1956 in the form of the original booking sheets listing the personnel involved in each recording session of the Philharmonia Orchestra. On the basis of this material (which Stephen Pettitt has kindly put at the writer's disposal), it has been possible to ascertain that Dennis Brain does not (or at least was not officially contracted to) appear in over sixty published works recorded by the Philharmonia during this close to four-year time span. Those works, of course, have been omitted from the main body of the discography. For the same period the booking sheets reveal the degree to which the first chair responsibilities for recordings made over several sessions alternated between Brain and his colleagues from session to session. Unfortunately, the booking sheets do not survive for the first seven-and-a-half years or for the final nine months of Brain's association with the Philharmonia.

Potential conflicts, as opposed to demonstrable conflicts and absences, have been noted, as well, in the commentary for the individual items affected. For the rest, the possibility must be borne in mind that, owing to illness or some other last minute impediment, Brain may have been obliged to be absent from a particular recording session, without that fact being documented. There is, then, an inescapable element of uncertainty hovering over this entire enterprise.

Be that as it may: with regard to Dennis Brain's presence in the Philharmonia and RPO recordings catalogued here, we may say, in sum, that, based on the known historical circumstances, the certainty factor in most cases is, admittedly, distressingly low; on the other hand, the probability (or at least the plausibility) factor is reassuringly high. In a word, it does not seem unreasonable to place the burden of proof (or at least the burden of argument) on anyone who wishes to challenge Brain's involvement in one or the other of these recordings. This situation obviously leaves room for speculation as well as for subjective interpretation. It has been argued, for example, that the first horn in the famous Kletzki recording of the Mahler Fourth Symphony, dating from April and June 1957, is probably Alan Civil; conversely, the solo horn playing in the Beecham recording of the *Siegfried Rhine Journey*, recorded sometime in December 1953 and on 20 April 1954, and in several other Wagner recordings by the RPO dating from the second half of April 1954, seems to be that of Dennis Brain—even though he played his last official public concert with the RPO on 7 April 1954.

The only exception to the prevailing rule of generous inclusion adopted here concerns unpublished, and incomplete, commercial recordings. Such information has been omitted from the present compilation in the case of the Philharmonia and RPO, since it is readily available in the discographies cited earlier. Suffice it to mention here that among the incomplete, unpublished recordings of the Philharmonia is a rendition of the Strauss Horn Concerto No. 2, dating from 23 and 24 September 1947, conducted by Alceo Galliera, and one of the Hindemith Horn Concerto, dating from 7 October 1954, conducted by Otto Klemperer.

Regarding the commercial film scores. Between 1946 and 1954 the Philharmonia recorded the sound tracks for a substantial number of films—most of them for the Ealing Studios, but others for Denham, London Films, Shepperton, and Elstree. The composers represented include Georges Auric, Sir Arnold Bax, Arthur Bliss, Brian Easdale, Alan Rawsthorne, Ralph Vaughan Williams, and others. Along with their use in the films themselves, excerpts from many of the Philharmonia sound tracks were also put on ten-inch 78 rpm discs by the Rank Organization, but these recordings were not released commercially. They are included in this compilation, however, along with the films. The RPO recorded at least four soundtracks during the "Brain Era": *The Tales of Hoffman*, *The Red Shoes*, *Esther Waters*, and Walt Disney's *Treasure Island*. There is every reason to assume that Dennis Brain was involved with these recordings, but as usual, it is impossible to determine the extent of that involvement.

B. Format: Principles of Organization and Presentation

What follows here is not a discography in the strictest sense, for there is nothing in the way of discussion of matrix numbers, pressings, and the like, and only the minimum information with respect to record labels and numbers. The emphasis, rather, is squarely on artists and repertory. Nonetheless, it seems justified to conceive of this compilation as a discography. In any case, there is little point in quibbling about the term. More will be achieved by discussing the contents and organization of the material.

The *Comprehensive Inventory by Composer* requires some explication.

The principle of organization is alphabetical by composer, work title, and conductor. These categories also constitute the first three of the seven columns of the tabulation. Where instances of the same work have been recorded by the same conductor, the earlier is listed first (cf. Bach, Brandenburg Concerto No. 1; Mozart, Serenades in C minor and E-flat).

Column 1: *Composer*. In cases of orchestral arrangements, the name of the arranger, if known, follows that of the composer. For compositions written specifically for solo horn, such as concertos and chamber pieces, as well as works with an unusually prominent horn obbligato, such as the Quoniam from the Bach Mass in B minor, "Abscheulicher" from Beethoven's *Fidelio*, or "Per pietà" from Mozart's *Così fan tutte*, the name of the composer, along with the work title, are printed in italics. (The decision about italicization is clearly altogether personal. In the present instance, the Tchaikovsky Symphony No. 5, Ravel *Pavane pour une infante défunte*, and Wagner *Rhine Journey* are printed in italics, but none of the Richard Strauss tone poems.)

An asterisk after a composer's name indicates that entry was added after the original 1996 publication of this discography.

Column 2: *Work Title*. Self explanatory; but it is perhaps appropriate to mention here some of the more startling findings; for example: (1) that Brain recorded the Tchaikovsky Fifth no fewer than four times over a period that virtually spanned his entire career as an orchestral player, from 1944 to 1957 (with, in order, Beer, Kletzki, von Karajan, and Silvestri); (2) that he never recorded the *Rhine Journey* with the Philharmonia; (3) that he evidently never recorded such standard repertory items as the Schubert Symphony No. 9 or the Schumann "Rhenish" Symphony, at all.

Column 3: *Conductor*. Self explanatory.

Column 4: *Orchestra*. With few exceptions, the abbreviations, if not the pseudonyms, used are altogether straightforward. They are, for British ensembles:

BBC	British Broadcasting Company Symphony Orchestra
Boyd Neel	Boyd Neel Orchestra
Coronation Orch	Ad hoc Orchestra Consisting of Players Drawn from Leading London Orchestras for the Coronation of Queen Elizabeth II, 2 June 1953
"Festival"	Philharmonia
Glyndebourne	Glyndebourne Festival Orchestra (= Royal Philharmonic Orchestra to 1963)
Haydn	Haydn Orchestra
Light Opera Orchestra	Philharmonia
LBE	London Baroque Ensemble
LCO	London Chamber Orchestra
LMP	London Mozart Players
London	London Orchestra
LSO	London Symphony Orchestra
LWP	London Wind Players
Morley College	Morley College Symphony Orchestra
NSO	National Symphony Orchestra
New Lon	New London Orchestra
New Sym	New Symphony Orchestra
"Orchestra"	Philharmonia
PhmO	Philharmonia
RAF	Royal Air Force Orchestra
Riddick	Riddick String Orchestra
RPO	Royal Philharmonic Orchestra
Sharples	Bob Sharples Orchestra
Welbeck	Welbeck Orchestra

For European Orchestras:

Finnish RSO	Finnish Radio Symphony Orchestra	Swedish RO	Swedish Radio Orchestra
Kpf	Kurpfälzisches Kammerorchester	SWR	Südwest Rundfunkorchester
NDR	Norddeutsches Rundfunkorchester	WDR	Westdeutsches Rundfunkorchester
RIAS	RIAS Symphonieorchester (Berlin)	Zurich	Collegium Musicum Zurich
SDR	Süddeutsches Rundfunkorchester		

Column 5: *Collaborators, Soloists, Additional Dates, Remarks*. A miscellany of pertinent information.

Re collaborators and soloists: the vocal or instrumental soloists in arias, operas, concertos, and so on, are identified, as are collaborators and piano accompanists in chamber compositions. The names of the participants in the chamber works recorded by the London Baroque Ensemble, however, are to be found in the Appendix of this Introduction.

Re dates: For works that were recorded over several days, as much information of this kind as could be included in a single column has been included. Imprecise or ambiguous dates are placed in quotation marks here, e.g., "Dec 53." In the case of compositions that were recorded in numerous sessions over extensive periods of time, complete dating information can be found in the Beecham and Philharmonia discographies. Finally, since Column 6 (Final Date) automatically assigns the number "1" before the name of a month, whenever the precise day is unknown, Column 5 reports wherever this has occurred. If a commercially released recording documents a live performance, the fact is reported in this column.

Re conflicts. Problematic issues bearing on Brain's presence or not in a recording—for example, the matter of "simultaneous" recordings by different ensembles or the testimony of the booking sheets, discussed earlier—are mentioned in this column as well.

Column 6: *Final Date*. In most instances this is identical with the only date for a recording—and always is, of course, in the case of a live performance. An asterisk before the date indicates that the information has been corrected since the original 1996 publication.

Otherwise, asterisked dates are to be understood as follows: 1 Jan 49*: the year 1949 (day and month unknown); 1 Feb 49*: the month of February 1949 (day unknown). Earlier dates for works recorded over several sessions are reported in Column 5, as explained above.

Column 7: *Label*. Column 7: Label. For all commercially released recordings, the item begins with the designation 78, LP, or CD. An asterisk before the entry indicates that the information has been changed—normally to replace a 78 or LP listing with a recent CD issue—since the original 1996 publication. (In some instances an incorrect entry has been corrected.)

In addition to record labels this column indicates the source for live and broadcast performances. A live broadcast is designated "Live"; a pre-recorded broadcast is designated "Broadcast," with the actual recording dates reported in

Column 5. With regard to record labels, the policy here was dictated by convenience and availability. CDs are given preference over LPs, LPs over 78s and 45s. Where several issues of a recording exist, only one is listed here, which represents whatever the compiler had to hand. The result is a random mixture of American and British (in isolated instances French, Dutch, German, and Russian) labels. More copious information on record labels and issues is available in the relevant published discographies cited at the outset.

An asterisk *after* a label number indicates that the recording was not directly examined. A label number in parentheses indicates that the recording was available to the writer in the form of a tape copy.

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There remains the pleasant task of expressing thanks to a number of individuals. For the original publication of this discography, Stephen J. Pettitt was most generous in making so much of his unpublished research data available time and again to a deeply grateful colleague.

John C. Dressler, Ray Gillespie (EMI Archives), Richard Howe, Richard Mackey, Norman Morrison, Martin J. Prowse, Barry Tuckwell, and John Wates, all provided vital information as well as their encouragement of this project in its early stages.

Once again, I am happy to acknowledge Dr. Stephen Gamble who has, especially over the past fifteen years, regularly kept the author apprised not only of new releases of known items but also of the newly uncovered items that he and his co-author William Lynch have discovered in the course of research on their exemplary *Dennis Brain: A Life in Music*.

My thanks, too, to Marilyn Bone Kloss and Yukihiro Okitsu who have graciously offered their assistance in expediting the online distribution of this discography.

Finally, I wish to express my perpetual gratitude to Gunther Schuller, himself (in a previous life) a phenomenal player with whom I had the privilege of studying the horn for several years back in the 1950s. He not only graced the original version of this discography with a touching and insightful foreword, but indeed saw to its publication under the imprint of his own publishing enterprise, Margun Music, Inc.

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Appendix

Participants in Recordings of the London Baroque Ensemble Karl Haas, Conductor

Composer	Work	Final Date
Arnell	Serenade for Ten Wind Instruments and Double Bass, Op. 57	17 May 57
	Flutes: Richard Adeney Lionel Solomon	Oboes: Michael Dobson Natalie James
	Clarinets: Jack Brymer Stephen Waters	Bassoons: Paul Draper Val Kennedy
	Horns: DB Neill Sanders Francis Bradley Emil Borsdorf	Double Bass: James W. Merrett
Bach, C.P.E.	Six Sonatinas for Wind Instruments, Wq. 184	18 Jun 53
	Flutes: Richard Adeney Gareth Morris	Horns: DB Neill Sanders
	Clarinets: Bernard Walton Gervase de Peyer	Bassoon: Cecil James
Beethoven	Waltzes	17 May 57 (Unpublished)
	Flutes: Richard Adeney Lionel Solomon	Horns: DB Neill Sanders
	Clarinets: Jack Brymer Stephen Waters	Bassoon: Cecil James
	+ Strings	
Dittersdorf	Concerto for Double-Bass and Viola	26 Oct 53
	Double-Bass: James W. Merrett	Oboes: Sidney Sutcliffe Natalie James
	Viola: Frederick Riddle	Horns: DB Neill Sanders
	+Strings	

Dittersdorf	Partita in D for Wind Instruments	20 Jul 53	
	Oboes: Sidney Sutcliffe Natalie James	Horns:	DB Neill Sanders
	Bassoon: Cecil James		
Dvorak	Serenade in D minor, Op. 44	7 Dec 51	
	Oboes: Sidney Sutcliffe Natalie James	Horns:	DB Neill Sanders Ian Beers
	Clarinets: Jack Brymer Basil Tchaikov	Bassoons:	Cecil James Edward Wilson Peter Parry
	Cello: John Shinebourne		
	Double Bass: James W. Merrett		
Gounod	Petite Symphonie for Wind Instruments	24 Nov 53	
	Flute: Gareth Morris		
	Oboes: Sidney Sutcliffe Natalie James	Horns:	DB Neill Sanders
	Clarinets: Jack Brymer Gervase de Peyer	Bassoons:	Cecil James Peter Parry
Handel	Two Arias for Wind Instruments	15 Jul 52	
	Oboes: Michael Dobson Edward Selwyn Natalie James Stanley Smith	Horns:	DB Alfred Cursue
		Bassoons:	Cecil James Edward Wilson
Handel	Divertimento	24 Jun 52 (Unpublished)	
	Oboes: Sidney Sutcliffe Natalie James Roger Lord Leonard Brain	Horns:	DB Neil Sanders
	Clarinets: Jack Brymer Basil Tchaikov	Bassoons:	Cecil James Edward Wilson

Haydn	Divertimento in C (Feldparthie)	24 Sep 53	
	Oboes: Sidney Sutcliffe Natalie James	Horns: DB Neil Sanders	
	Bassoons: Cecil James Edward Wilson		
Haydn	Notturmo in C	24 Sep 53	
	Flutes: Gareth Morris Richard Adeney	Horns: DB Neill Sanders	
	Clarinet: Bernard Walton Gervase de Peyer	Harpsichord: George Malcolm	
	+Strings		
Haydn	Notturmo in C (1792)	24 Sep 53	
	Flutes: Gareth Morris Richard Adeney	Horns: DB Neill Sanders	
	Clarinet: Bernard Walton Gervase de Peyer	Harpsichord: George Malcolm	
Haydn	Notturmo in C	17 May 57 (Unpublished)	
	Flutes: Richard Adeney Lionel Solomon	Horns: DB Neill Sanders	
	Clarinet: Jack Brymer Stephen Waters	Bassoon: Cecil James	
	+ Strings		
d'Indy	Chansons et Danses	27 Nov 53 (Unpublished)	
	Flute: Gareth Morris	Oboe: Sidney Sutcliffe	
	Clarinet: Bernard Walton Gervase de Peyer	Horn: DB	

Kay	Miniature Quartet	18 May 57	
	Flute: Richard Adeney	Horn: DB	
	Clarinet: Stephen Waters	Bassoon: Cecil James	
Mozart	Concert Aria: "Ch'io mi scordi"	26 Oct 53 (Unpublished)	
	Soprano: Jacqueline Delman	Horns: DB	
	Piano: Lionel Salter	Neill Sanders	
	Clarinets: Jack Brymer	Bassoons: Cecil James	
	Gervase de Peyer	Peter Parry	
Mozart	Serenade in C minor, K. 388	24 Jun 52	
	Oboes: Sidney Sutcliffe	Horns: DB	
	Natalie James	Neil Sanders	
	Clarinets: Jack Brymer	Bassoons: Cecil James	
	Basil Tchaikov	Edward Wilson	
Mozart	Serenade in C minor, K. 388	13 May 57	
	Oboes: Sidney Sutcliffe	Horns: DB	
	Natalie James	Neill Sanders	
	Clarinets: Jack Brymer	Bassoons: Cecil James	
	Stephen Waters	Edward Wilson	
Mozart	Serenade in E-flat, K. 375	4 Jan 52	
	Oboes: Sidney Sutcliffe	Horns: DB	
	Natalie James	Neill Sanders	
	Clarinets: Jack Brymer	Bassoons: Cecil James	
	Basil Tchaikov	Edward Wilson	

Mozart	Serenade in E-flat, K. 375	16 May 57	
	Oboes: Michael Dobson Natalie James	Horns: DB Neill Sanders	
	Clarinets: Jack Brymer Bernard Walton Stephen Waters	Bassoons: Cecil James Val Kennedy	
Strauss, R.	Suite for Thirteen Wind Instruments in B-flat, Op. 4	18 May 57	
	Flutes: Lionel Solomon Jack Ellory	Oboes: Michael Dobson Natalie James	
	Clarinets: Stephen Waters Thea King	Bassoons: Paul Draper Val Kennedy	
	Horns: DB Neill Sanders Francis Bradley Emil Borsdorf	Contra-Bsn: Ronald Waller	
Strauss, R.	Symphony for Wind Instruments	30 Jan 53	
	Flutes: Geoffrey Gilber Richard Adeney	Oboes: Terence MacDonagh Natalie James	
	Clarinets: Jack Brymer Basil Tchaikov Stephen Waters	Horns: DB Ian Beers John Burden Alfred Cursue	
	Basset Horn: Michael Whewell	Bassoons: Cecil James Edward Wilson	
	Bass Clarinet: Walter Lear	Contra-Bsn: James O'Loughlin	