

## JOHN GARDNER

Dr David C.F. Wright

It is some achievement for a composer to write a successful Symphony No. 1 as his Opus 2; that two famous conductors took it up, namely Sir John Barbirolli at the 1951 Cheltenham Festival, and, later, the splendid Paul Kletzki, may be further evidence of its success.

Barbirolli was not a good conductor and there were passages in this symphony that he could not manage and so parts of the work had to be revised. Barbirolli did this with other composers such as John Veale and William Wordsworth.

But the symphony's success brought immediate commissions, the ballet *Reflections*, for the Edinburgh Festival (1952), and *Cantiones Sacrae* for the Three Choirs Festival (1952).

By the time the composer was 35, he had three major successes to his name and shares the same distinction as Sir William Walton with his *Viola Concerto*, *Belshazzar's Feast* and *Symphony No. 1*. But, as yet, Gardner has not been afforded the same acclaim as Walton.

John Gardner was born on 2 March 1917 in Manchester, the only child of Dr. Alfred Linton Gardner and Emily Muriel (née Pullein-Thompson). He spent his childhood in Ilfracombe where, for three generations, his family had practised medicine. His father was killed in action in the last months of World War! John had begun to learn the piano from the age of five and later took up the cello. He was educated at Eagle House, Sandhurst, and at Berkshire's Wellington College (1925-1935), after which he went up to Exeter College, Oxford, for four years where he was the Sir Hubert Parry organ scholar. He was influenced by Theodor Weisengrund Adorno who had studied with both Schoenberg and Webern and had come to Oxford as a refugee from Nazi Germany.

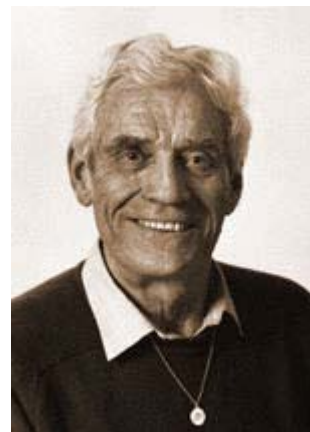
At the age of 22, in reply to an advertisement, he became director of music at Repton School. He joined the RAF in 1940 where in turn, he was a dance-band pianist, a Warrant Officer Bandmaster, and aerial navigator. Upon demobilisation he joined the staff at the Royal Opera House, Covent Garden as a répétiteur. During this time he composed his *Symphony No. 1*, which was completed in 1947.

Perhaps the consequences of its great success decided him to leave Covent Garden and become freelance as a composer, teacher, pianist and conductor. But even before the triumph of the *Symphony No. 1*, his *Piano Sonata No. 2* had been premiered in London in 1934, as had his *Rhapsody for oboe and string quartet*, in 1936 and French Radio had broadcast his *String Quartet No. 1* in 1939. He was also introduced to Arthur Benjamin to whom John dedicated his oboe rhapsody.

Part of his freelance work took him to Morley College which has had adventurous directors of music since its foundation in 1889, including Holst, Tippett and Fricker, as well as one of the most distinguished teachers of all, Mátyás Seiber. Here between 1952 and 1976 Gardner conducted the choir and lectured on musical appreciation. He became director in 1962. Concurrent with part of time at Morley he conducted a choir of St Paul's Girls School, thus again following in the footsteps of Holst. This was a happy time for him and further encouraged his innate ability to compose for voices.

At the request of Thomas Armstrong John joined the staff at the Royal Academy of Music in 1956.

*Cantiones Sacrae* was the first of his choral successes. It is an absorbing and very beautiful work and one recalls a telling performance with Heather Harper as the soloist. If music is beyond words, inspires and consoles grief, then this is marvellous soul therapy as well as beautiful music. Vocal and choral writing in a secular mode is also shown in his powerful and enormously entertaining opera, *The Moon and Sixpence* (1957), which has that rarest of qualities, the ability to convert someone to opera, but, regrettably, such new converts would be disappointed to find few other works as immediate as this. The same year, 1957, saw the



appearance of another accessible and hugely enjoyable work, the Piano Concerto. This follows in the tradition of the grand, romantic, melodic and exciting concerti that people still love today. And there is nothing wrong with that. It deserves a revival and would be universally well received. The opera *Tobermory*, premiered at the Royal Academy in 1977 under Stuart Bedford, is instantly and durably enjoyable and perhaps fares better than his opera, *The Visitors*, written for Aldeburgh in 1972 although many professionals rank it highly.

Gardner is greatly drawn to polyphony and has a high regard for the Baroque composer Adam Gumpelzhaimer, a canon by whom stands behind his setting of Chesterton's *Ballad of the White Horse* (1959). Far more successful is the *Herrick Cantata* for tenor, mixed chorus and orchestra (1961), which, although slightly uneven, has many splendid moments of exquisite sensuality and is another example of how attractive and singable his music is. But that certainly does not suggest that it is bland, monotonous or trite. It is not. Gardner's music is never extreme or angular; it is never ugly or strained, and yet its very acceptability poses an inherent challenge to its performers to achieve a perfection that is within their grasp. The use of frequent canonic devices in this piece, and in many other works, is never obtrusive. What we hear is music not mechanics. His music may not always possess obvious spontaneity, rhythmic drive or striking energy, but it has a popular style and attraction. The *Overture: Midsummer Ale*, however, answers any criticisms thus hinted at. A performance conducted by the splendid Bryden Thomson realised all the vitality, colour, fun and high-spirits of this piece which is as good as anything Walton produced in the same genre.

On 19 February 1955 in Lewes, East Sussex, Gardner married Jane, daughter of Nigel Abercrombie, the leading expert on Jansenism in the English-speaking world and Secretary-General of the Arts Council. There are three children: Christopher (b. 1956), Lucy (b. 1958) and Emily (b. 1962).

One of the striking facets of Gardner's work is that his short pieces are not slight - an excellent example of this is his *Jubilate Deo* for unaccompanied chorus (1957). It takes consummate skill to write an effective short work which lingers in the mind. Webern is the outstanding example of this.

Gardner has a fascination for rich harmony and enthuses about harmony in jazz. He enjoys many jazz pianists, particularly Bill Evans (1929-1980) but it does not mean that he employs it merely to copy. Constant imitation or plagiarism is not the stock in trade of an honest composer.

He is not a musical snob. He has written some excellent light music. He has composed a splendid setting of the traditional song *We Wish You a Merry Christmas* and his recent *Waltz* songs pays direct homage to Brahms' *Liebeslieder Waltzes* of 1874. For a children's concert in 1977 he wrote *Everybody Sing*, a gloriously infectious song for audience and organ. Wonderful fun! The children's opera *Bel and the Dragon* (1973) has a rousing rock finale.

Among his finest choral works are the secular cantata *A Latter Day Athenian Speaks* (1962) which, as Harnish Mime points out, 'displays a remarkably skilful and imaginative gift for unaccompanied choral writing', the *Mass in D* (1983) and the *Stabat Mater* (1993). The *Mass* is a concert work employing a contralto, chorus and orchestra, with a prominent solo alto saxophone which I am not convinced works. Nonetheless, it is a splendid work containing a rousing *Gloria* and the *Credo's* vocal parts are all on one note and that does work! It has an exciting, indeed breathtaking climax. But, for me, the *Stabat Mater* is his masterpiece. It was written for the Plymouth Congregational Church in Minneapolis and first performed under Paul Brunelle who has championed Gardner's music. The soprano was Maria Jette, whose top register is perfection itself.

Here is a work which stirs and lifts the discerning listener onto almost ecstatic spiritual plain and in the serene moments to a tender glow and profound sense which only great music can give. A *Shakespeare Sequence* is another of Gardner's very best pieces. It dates from 1964 and is scored for women's voices, piano duet and percussion. Its deceptive simplicity and Elizabethan textures make the work compelling and effective. Gardner has an excellent feeling for brass instruments, as shown, for example, in his *Trumpet Concerto* (1962), *Sonata Secolare* (1973), *English Dance Suite* (1977) and the *Sonata da Chiesa* (1979).

Chamber music is an important part of Gardner's work. There are three string quartets of which the Quartet No. 2, like Chopin's Opus 24, is a set of twenty five preludes in all the major and minor keys. In Gardner's case the first and last being in C major and thematically the same. There is a highly successful Oboe Sonata No. 2 (1986), which was followed four years later by the Oboe Concerto.

If the form of the symphony is the pinnacle of compositional achievement Gardner has scaled it. The Symphony No. 2 (1984) was written for the Stoneleigh Youth Orchestra whereas the Symphony No. 3 (1989) has a leisurely first movement, an exceptionally beautiful slow movement, and a finale of restrained fun with a humorous Shostakovich bassoon part but without the sardonic element.

Gardner taught harmony and composition at the Royal Academy of Music for thirty years up to 1986. He has held many other posts including a Director, and later Deputy Chairman, of the Performing Rights Society from 1965 to 1992. He was made a CBE in 1976.

What are we to make of Gardner's neglect? It cannot be that his music is inferior, for it is not. His best orchestral music is as good as Walton's; his choral and vocal music is probably more immediate and durable than that of Britten and Rubbra. Perhaps people think he is dead! In fact there was one such false report in 1973. The dead are sometimes quickly forgotten. It may be that because success came so early for him that people have had an unreasonable expectation of him. He has written a vast amount of music and some of it may be flawed, and some of it little pieces for friends, but his oeuvre includes some pieces that are so good that no discerning music lover would want to be without them.

He has shown his love for poetry with many fine songs and song cycles. He has had an interest in hymn tunes and written some fine religious music. In some of his hymns there is an infectious swagger which church and other choirs will delight in. There is an admirable sincerity in his music and that sincerity is part of his fundamental character which many of us have been pleased to discover for ourselves.

He is a man with a heart and I recall my conversations with him when his wife died. How grateful he was for the years he had with her and how deeply he loved her.

It is good now that some of his works are on CD, the first and third symphonies, the piano concerto and the flute concerto, Midsummer Ale and the Petite Suite for recorder and strings.

### List of works

- Rhapsody for oboe and string quartet ( 1935)
- Intermezzo for organ (1936)
- The Holy Son of God anthem ( 1938)
- String Quartet no. 1 ( 1939)
- Op. 1 Three Songs for female voices and piano
- Op. 2 Symphony no 1 in D minor ( 1947)
- Op. 3 Nativity Opera 1950 MS
- Op. 4 And when the day of Pentecost for double choir 1950 MS SSATBB
- Op. 5 O sing unto my roundelay 1950 SSAATTBB, optional piano accompaniment
- Op. 6 And did those feet 1951 MS High voice and piano
- Op. 7 Theme and Variations for Brass Quartet 1951
- Op. 8 Romance for trombone and piano
- Op. 9 Fair Daffodils 1951 MS SATB
- Op. 10 The Argument of his book 1952 mixed voices, with or without soloists, and orchestra
- Op. 11 Tamberlaine 1951 MS
- Op. 11a Tamberlaine the Great 1952 MS
- Op. 12 Cantiones Sacrae 1952 solo soprano, mixed voices, and orchestra:
- Op. 13 Variations on a Waltz of Carl Nielsen for orchestra 1952
- Op. 14 Reflection for orchestra 1952 MS
- Op. 14a Suite from the ballet "Reflection" 1952

- Op. 15 O Clap Your Hands choir and organ
- Op. 16 Coronation Ceremony 1952 MS
- Op. 17 Wedding March 1952 MS Organ Solo
- Op. 18 Sonata for Oboe and Piano 20' 1953 MS
- Op. 19. The Turning Year - Four partsongs to poems by Christopher Scaife 1953 MS SATB unaccompanied
- Op. 20 The Tower 1953 MS Wind and Brass
- Op. 21 King Lear 1953 MS
- Op. 22 Hamlet 1953 MS
- Op. 23 King John 1953 MS Ob 2 Tpts tbn perc harp piano
- Op. 24 Hail the day that sees him rise 1954 SATB and
- Op. 25 A Scots Overture 1954
- Op. 26 Love came to me one sweet spring day MS SATB
- Op. 27 A fair maid walking all in her garden 1954 SATB
- Op. 28 Sonatina in C 1954 MS for piano
- Op. 29 Two carol settings for unaccompanied SATB 1954 MS
- 1 The Holly and the Ivy
- 2 Good King Wenceslas
- Op. 30. Fantasy on Byrd's "non nobis" for organ 1955 MS
- Op. 31 Salutation for Georg Goetsch for SATB 1955 MS
- Op. 32 The Moon and Sixpence 1957 MS
- Op. 33 It's This Island bass voice and orchestra
- Op. 34 Tell me where is fancy bred? 1956 for choir
- Op. 35 Concerto No1 in Bb for Piano and Orchestra 195
- Op. 36 Seven Songs 1956 OUP mixed chorus and piano duet or small orchestra
- Op. 37 Two Anthems SATB unaccompanied
- Op. 38 Veni, sancte spiritus 3 1958 MS
- Op. 39 Dress Rehearsal 1958 MS
- Op. 40 The Ballad of the White Horse 1959 Baritone, SATB chorus and orchestra
- Op. 41 All's well that ends well 1959 MS
- Waltz from "All's well that ends well" MS
- Op. 42 Carmen Heroidum (arr Gardner) 1959 MS SATB chorus & piano
- Op. 43 Guitar solo for Julius Caesar MS
- Op. 44 Five Hymn Tune Preludes for organ 1959
- Op. 45 Suite of Five Rhythms 1960 MS
- Op. 46 The Finsbury Story 1960 MS
- Op. 47 Sinfonia Piccola 1960 String Orchestra
- Op. 48 Vile Bodies 1961 MS
- Op. 49 Herrick Cantata 1961 Tenor Solo, Choir and orchestra
- Op. 50 Welcome Yule! 1961 High and low voices
- Op. 51 A Latter Day Athenian Speaks 1961 for Mixed voices
- Op. 52 Half Holiday Overture 1962
- Op. 53 Trumpet Concerto 1962
- Op. 56 Five Hymns in Popular Style 1962 Mixed or women's voices. Alto solo.(a) piano solo (from SATB voice vocal score) with optional percussion; (b) piano duet with optional percussion(c) orchestra
- Op. 57 God is our refuge and strength (Psalm XLIV) 1963 SSAATTBB
- Op. 58 Two Tunes for Mixed Chorus 1963 SATB
- Op. 58 Three Carols 1963
- Op. 59 The Noble Heart 1964 soprano and bass soloists, chamber chorus, full chorus, and orchestra
- Op. 60 Little Suite in C 1964 Recorder (or Flute) and Piano
- Op. 61 The Mystery of the Child MS 4 speakers, soprano, baritone, SATB chorus and small orchestra
- Op. 62 We Have A Strong City 1964 Mixed voices and orchestra

- Op. 63 I will lift up mine eyes 1964 Soprano solo, chorus
- Op. 64 Danny 1964 Unison voices
- Op. 65 O how amiable 1964 SATB & Organ
- Op. 66 A Shakespeare Sequence 1964 women's voices, piano duet, and percussion (opt)
- Op. 67 The Shout 1964 SSAATTBB
- Op. 68 Cantor Popularis Vocis 1964 Mixed voices
- Op. 69 Fifteen Million Plastic Bags MS Tenor and Guitar
- Op. 70 Mass in C 1965 SSAATTBB
- Op. 71 Fear no more the heat o' the sun 1965 SSATB
- Op. 72 Preces and Responses 1965 SATB and organ  
Magnificat 1965  
Nunc Dimittis 1965
- Op. 73 Overture: Midsummer Ale 1965
- Op. 74 Our captain calls all hands 1965 SATBB
- Op. 75 Two Carols 1965  
1 Good King Wenceslas Female voices and piano  
2 Tomorrow shall be my dancing day Mixed, equal, or unison voices, piano and percussion (opt), or strings and percussion
- Op. 76 Two settings for unaccompanied SATB chorus 1965  
1 Robin Adair SATB  
2 Ver, the Spring MS SATB
- Op. 77 Viva la musica 1966 MS Massed voices and instruments
- Op. 78 Blues in G 1966 MS Orchestra
- Op. 79 Ascendit Deus 1966 MS Unaccompanied women's chorus
- Op. 80 O Waly Waly MS women's chorus and piano
- Op. 81 Four Wanton Ballads 1966 SSAATTBB
- Op. 82 Cantata for Christmas 1966 mixed voices and ob.bn-hn-strings
- Op. 83 Bethlehem 1966 MS unaccompanied SATB
- Op. 84 The End is the beginning 1967 SATB
- Op. 85 Proverbs of Hell 1967 MS SATB unaccompanied
- Op. 86 Rejoice in the Lord always 1967 MS Unaccompanied women's chorus
- Op. 87 Man that is born of woman 1967 MS Unaccompanied men's chorus
- Op. 88 Four Pieces for School Orchestra
- Op. 89 I Saw Three Ships (Quodlibet for Christmas) 1967 MS
- Op. 90 Good Ale 1967 MS Unison voices and piano
- Op. 91 Concerto da Camera 1967 MS Recorder (flute), violin, cello & harpsichord
- Op. 92. Te Deum in C MSSATB (or women only) chorus & organ
- Op. 93 Psalm 23 MS SATB unaccompanied
- Op. 94 Ein albumblatt fur Tom 1968 MS Piano solo
- Op. 95 Occasional Suite 1968 MS 3 recorders, 3 clarinets, harpsichord and strings
- Op. 96 Prelude in G minor 1968 Organ Solo
- Op. 97 Wassail Song 1968 MS SATB (or women only) instrs ad lib
- Op. 98 Partita for Solo Cello 1968
- Op. 99 An English Ballad 1969 for orchestra MS
- Op. 100 Jesu dulcis memoria 1969 MS Unaccompanied women's chorus
- Op. 101 Four Hymn Tunes for Male Voices MS
- Op. 102 Chamber Concerto MS Organ and ob bsn hn tpt perc vn vn va vc
- Op. 103 The Twelve Days of Christmas 1969 MS (believed lost) Massed voice and 7 instruments
- Op. 104 Three Amorous Airs 1969 Female voices and piano
- Op. 105 Cantata for Easter 1970 Soloists, mixed chorus, organ and percussion (5 players)
- Op. 106 Duet for one Prince 1970 MS Trumpet and cello (one player)
- Op. 107 Three Ridings Suite for orchestra 1970 MS
- Op. 108 Four Sailor Songs 1970 MS Six unaccompanied voices

- Op. 109 Four Carols 1970 Solo Soprano; Mixed or Upper Voices; Organ & Percussion
- Op. 110 English suite for harpsichord
- Op. 111 The Visitors 1972 MS Opera
- Op. 112 Te Deum for Tiffins 1972 MS SATB chorus, organ & percussion
- Op. 113 The Volunteer 1972 MS Military Band
- Op. 114 The Volunteer, revised MS Military Band
- Op. 115 Solstice Carol Mixed voices and orchestra
- Op. 116 Magnificat & Nunc Dimittis in F 1973 SATB chorus and organ
- Op. 117 Sonata Secolare 1973 MS 2 Tpts, Hrn, Tbn, Tuba & Organ
- Op. 118 Five Encounters for Six Voices SATB and Organ
- Op. 119 A Sequience for St Cecelia's day SATB organ
- Op. 120 Bel And The Dragon 1973 OUP (Banks) A school opera for 2 sopranos or tenors, mezzo-soprano or baritone, contralto, two speaking parts, SA or SATB semi-chorus, SA or SATB acting chorus, piano duet, organ, 3 percussion, and strings
- Op. 121 Entertainment of the Senses 1974 OUP (hire) five singers: 2 soprano, counter-tenor or contralto, tenor, baritone, and six players: fl.cl.asax-pno-vc.cb
- Op. 122 Tennyson Trip 1974 MS SATB unaccompanied
- Op. 123 Pavan for Guitar
- Op. 124 Sonatina for Strings 1974 MS
- Op. 125 Five Philanders 1975 SATB unaccompanied
- Op. 126 Seven Poems of Stevie Smith 1976 MS Mixed voices and wind quintet
- Op. 127 Prelude on "Dominus Regit Me" 1975 Organ
- Op. 128 Variations and Fugue on Sine Nomine 1975 MS Organ
- Op. 129 150th Psalm 1975 MS SATB
- Op. 130 The Gypsy Davy MS SATB
- Op. 131 Lullay my liking 1975 MS SATB chorus, audience & orch
- Op. 132 Open Air Suite 1976 MS Mixed chorus & brass band
- Op. 133 Four Rounds to Shakespeare Texts 1976 MS
- Op. 134 Two Variants on "Bicclescombe" 1976 Organ
- Op. 135 Three popular songs Sing for Pleasure 1976 SATB unaccompanied
- Op. 136 Sonata Da Chiesa Sopra Una Thema di Claudio Montiverdi 1976 2 Trumpets and Organ
- Op. 137 Tobermory 1976 MS Opera
- Op. 138 Poems from the note-book (1793) of William Blake 1976 MS SSAATTBB unaccompanied
- Op. 139 English Dance Suite 1976 for orchestra
- Op. 140 Divertimento for Orchestra 1977 MS
- Op. 141 Sunny Bank Carol 1977 SATB (unaccompanied)
- Op. 142 Five Part Songs to Poems by Wallace Stevens 1977 Mixed voices
- Op. 143 Interlude 1978 Organ Solo
- Op. 144 Nocturne for Guitar Solo 1978
- Op. 145 Two Seasonal Songs 1978 mixed voices and brass
- Op. 146 Lone Dog 1978 Unison children's voices & piano
- Op. 147 Six American hymns in a free style 1979 SATB & Piano
- Op. 148 String Quartet No. 2 (25 preludes) 1979 MS
- Op. 148a Prelude for Strings MS
- Op. 149 O little town of Bethlehem
- Op. 150 Hebdomade 1980 MS High voice, oboe & piano
- Op. 151 High Heaven Fantasy for Organ 1980 MS
- Op. 152 Room in the Inn 1981 OUP mixed chorus, audience, flute, piano, bass, and kit-drummer
- Op. 153 Te Deum for Pigotts 1981 MS Chorus and full orchestra
- Op. 154. The Bells and Pipes 1981 MS SATB chorus, flute, celeste & vibraphone
- Op. 155 Study for Flute 1982
- Op. 156 Grace for a Dinner 1982 MS Men's chorus
- Op. 157 Suite for Flutes (unfinished) 1983 MS Flutes and piano

- Op. 158 Overture "Esdeha" for orchestra 1983 MS
- Op. 159 Mass in D 1983 contralto solo, mixed voices, and orchestra
- Op. 160 Sonatina Lirica 1983 MS 2 Tpts hn trb tba
- Op. 161 Flourish for a Wedding 1983 MS 2 Tpts, Horn, 2 Tbns, Tuba & Organ
- Op. 162 Furiant 1984 for guitar
- Op. 163 ADAM 1984 MS for solo piano
- Op. 164 Triad 1984 MS Counter tenor and lute
- Op. 165 Symphony No 2 1984 MS
- Op. 166 Four Piano Pieces MS Piano Solo
- Op. 167 Quartet for Saxes 1985
- Op. 168 Quaret for saxa
- Op. 169 Three Carols 1985 Ms Mixed vopices and brass quintet
- Op. 170 Tetrad 1986 MS Solo lute
- Op. 171 Two Anthems 1986 MS SATB chorus and organ
- Op. 172 Sonata No 2 for oboe and piano 1986
- Op. 173 Pentad 1986 MS 8 Recorders (2 descants, 2 treble, 2 tenor, 2 great bass)
- Op. 174 French Suite 1986 MS Saxophone Qtet
- Op. 175 Ave Maria 1987 MS SATB unaccompanied
- Op. 176 String Quartet No. 3 1987
- Op. 177 Octad 1987 MS Soprano & Baritone Soloists, 2 Tpts & Organ
- Op. 178 Four rounds 1987 MS Equal voices with organ or piano
- Op. 179 Five Dances for organ 1988 MS
- Op. 180 Mater dolorosa 1988 MS SATB unaccompanied
- Op. 181 Six by Four 1988 MS Counter tenor, recorder, harpsichord and cello  
Six by Five (revision of Op. 181) MS Counter tenor, 2 recorders, harpsichord and cello
- Op. 182 Quodlibet for 4 voices 1988 Ms
- Op. 183 Piano Sonata No 3 1988 MS
- Op. 184 Dance Heptad 1988 Solo recorder
- Op. 185 Fantasia and Fugue on a Prelude of Anton Bruckner MS Organ solo
- Op. 186 Cantantibus organis 1989 MS SATB unaccompanied
- Op. 187 Le Triton Obsessionel 1989 MS Piano Solo
- Op. 188 Eternal Power 1989 MS Boys' choir and Organ
- Op. 189 Symphony No 3 1989 MS
- Op. 190 A house not made with hands 1990 MS SSATBB unaccompanied
- Op. 191 Six songs to poems by Philip Larkin 1990 MS Tenor, string quartet and piano
- Op. 192 Chanson Triste 1990 MS Oboe and piano
- Op. 193 Concerto for Oboe and Strings 1990 MS
- Op. 194 My Cheerful Soul 1991 MS Choir and Organ
- Op. 195 Cantata for St Cecilia 1991 MS Solo soprano, tenor; chorus & orch
- Op. 196 Partsongs to poems by Robert Herrick 1991 MS S
- Op. 197 Three pieces for clarinet, violin and piano 1991 MS Clarinet, violin & piano
- Op. 198 Three dances for three players 1991 MS Clarinet & piano duet
- Op. 199 Sing for pleasure 1992 M SATB \* 4 & organ ad lib
- Op. 200 Loveliest of trees, the cherry new 1992 MS SATB unaccompanied
- Op. 201 Petite Valse nostalgique SATB
- Op. 202 To music 1992 MS Soprano and piano
- Op. 203 To \_\_\_\_\_ 1992 MS Male Voice and piano
- Op. 204 Organ Sonata 1992 Ms
- Op. 205 Ecossaises 1992 MS Oboe, clarinet and piano
- Op. 206 Homage to Schubert - 24 Laendler for piano solo 1993 MS
- Op. 207 May Song 1993 MS SSA and piano
- Op. 208 Petite Valse de Salon 1993 MS Piano Solo
- Op. 209 Prelude and Fugue 1993 MS Piano Solo

- Op. 210 Stabat Mater 1993 MS Sop solo, SATB organ & timpani
- Op. 211 Trauriges Stuckchen 1993 MS Piano Solo
- Op. 212 Exsultate Deo 1993 MS Mixed voice and wind band
- Op. 213 A Burns Sequence 1993 mixed chorus and orchestra:
- Op. 214 Throwaway Lines 1994 MS Soprano and Piano
- Op. 215 Jack's houses 1994 MS treble recorder and guitar
- Op. 216 Four English Country Songs 1994 MS Mens voices & piano
- Op. 217 Morceaux minuscules et simplistes pour le piano 1994 MS
- Op. 218 God is our Hope and Strength 1994 MS Choir and Organ
- Op. 219 An Anthem for Whitsuntide 1995 MS SATB and organ
- Op. 220 Flute Concerto 1995 MS
- Op. 221 Alleluia 1995 MS SSAATBB
- Op. 222 Rocking Hymn 1995 MS SATB and organ
- Op. 223 Sextet for piano and wind instruments 1995 MS Flute, Oboe, Clarinet, Horn, Bassoon, Piano
- Op. 224 Waltzsongs 1996 MS SATB and piano duet
- Op. 225 Irreverent Rhymes 1996 MS Boys' voices & piano duet
- Op. 226 Three Poems from "A Shropshire Lad" 1996 MS SATB unaccompanied
- Op. 227 The City 1996 MS SATB and Piano
- Op. 228 Let All The World In Every Corner Sing 1996 MS SATB and Organ
- Op. 229 A reel for solo oboe (or cor anglais) 1996 MS Solo oboe or cor anglais
- Op. 230 The Seven Last Words 1996 MS SATB Chorus and
- Op. 231 Irish Suite MS for strings
- Op. 232 Easter fantasy for Organ and Brass Quartet 1997 Organ, 2 Tpts, 2 Tbns
- Op. 233 On reaching eighty - nine short piano pieces 1997 MS Piano Solo
- Op. 234 Song 1997 SATB unaccompanied
- Op. 235 Four Songs to poems by Thomas Hardy 1997 SATB, treble recorder & cello
- Op. 236 I am the Lord MS SATB and Organ
- Op. 237 There is no rose of such virtue 1997 MS SSATBB
- Op. 238 Nocturne in Eb 1998 MS Piano Solo
- Op. 239 Sechs Bluthnertanze MS Piano Solo
- Op. 240 Set me as a seal upon thine heart 1999 MS SSATBB & Organ
- Op. 241 Intrada and Finale for Organ 2000 MS
- Op. 242 Recollections of Love 2000 MS Soprano and Piano
- Op. 243 Waltz for Jock 2000 Treble recorder and piano
- Op. 244 Pezzo Romantico 1997 MS Clarinet and Piano
- Op. 245 Petite Suite for Recorder and Strings 2001
- Op. 246 Four Partsongs to Lyrics by Robert Burns 2002 MS
- Op. 247 The Last Prelude MS Cor Anglais & String Orchestra
- Op. 248 Minuet for Stephen 2004 MS Recorder and Piano
- Op. 249 Bassoon Concerto MS 2005

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