



Catalogue of the autograph scores of Brian R. Thompson

Compiled by David Byers, October-December 2016

Brian Thompson's surviving works are contained in a collection of manuscript books, some of which contain several works or sketches belonging to different categories.

The collection (with the exception of A38 and A39) were provided to me by Brian's brother, Robin Thompson. I have undertaken to deliver the collection to the Public Record Office of Northern Ireland.

I have divided Brian's surviving music into three categories (**A.** Keyboard music – piano or organ; **B.** Chamber music, and **C.** Orchestral music). When a manuscript book contains music in more than one category, it is cross-referenced.

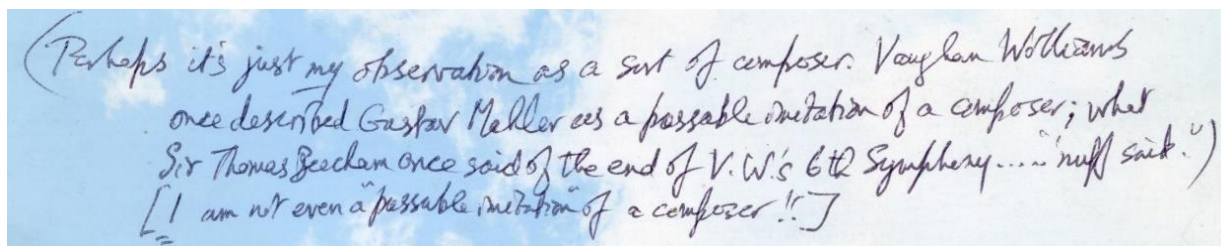
More work is needed to piece together, identify and perhaps reorganise Brian's various sketches into a better sequence, though the mixed content of each manuscript book makes this very difficult.

If more manuscript books are found, some of the preliminary comments below would likely need to be revised and further work required to make essential connections. (As of September 2017, no further manuscripts have been found.)

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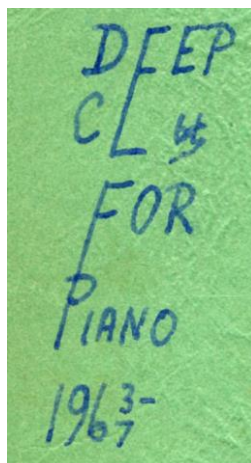
A. Keyboard music – piano or organ

- A.1 Untitled piano work – an incomplete revision of the Fantasia in C minor, *The Wind*. 12 pages written in black ballpoint pen. Reference on page 3 to 25 Oct 1999. See also A.6(c) for complete 1983 version and A.17 for complete 1981 version.
- A.2 (a) [*Dorian*] *Scherzo* (1965-1967) for piano, entitled on outside cover ‘Most Compleat Version of Scherzo’. 5 pages in blue ballpoint pen, with pencilled note: ‘Duration 5’ (approx)’
- (b) *In Memoriam Portorae* (1967) for piano, also implied in ‘Most Compleat Version ...’ 13 pages written in black ballpoint pen. This is also known as the Study in D minor. See also A.10 and C.5
- (c) Beginning of another piano work, *Harmony Exercise* (not the most encouraging title perhaps!), and various brief sketches.
- A.3 Untitled piano work, unfinished, undated. 6 pages written in pencil. Followed by a few miscellaneous jottings.
- A.4 ‘THE Fugue’ [*sic*], fourth movement of Organ Sonatina in A minor (1966). Dated after final bar May 19, 1966. Previous page has *Fuga pentatonica, andante maestoso e solenne*. 12 pages written in black ballpoint pen. Followed by a few jottings.
- A.5 (a) Untitled piano piece, marked ‘Soave, moderato’. Incomplete. One page written in pencil.
- (b) Untitled short piano piece (in triple metre). Complete. 4 pages written in pencil and overwritten in black ballpoint pen.
- (c) *Keening* – beginning of an organ work. One page written in blue ballpoint pen. See also A.7 below. This manuscript book begins with notes about Copland’s Piano Variations and Bach’s Fugue in C sharp minor. A note by Brian on the outer cover refers to himself as ‘a sort of composer’ and how Vaughan Williams once described Mahler as a passable imitation of a composer. He then states deprecatingly ‘I am not even a “passable imitation” of a composer!!’



(Perhaps it's just my observation as a sort of composer. Vaughan Williams once described Gustav Mahler as a passable imitation of a composer; what Sir Thomas Beecham once said of the end of V.W.'s 6th Symphony... 'nuff said!')
[I am not even a passable imitation of a composer!!]

- A.6 (a) Various incomplete sketches, including one of 5 pages for organ, marked ‘Balefully’, and one for piano (4 pages). The final page of the volume replicates the beginning of this 4 page sketch and there it is marked ‘Moderato cynicale’. All these are written in blue ballpoint pen.
- (b) Thematic analysis of Sibelius’s Symphony No.7 and Vaughan Williams’s Sixth.
- (c) Fantasia in C minor (*The Wind*) (1978-1981, being revised 1983) for piano. A further note at the end states ‘Re-sketched (!! Portstewart 8th February 1983.’ 24 pages written in blue ballpoint pen. See also A.1 above.
- A.7 (a) Untitled beginning of a sketch for an organ piece – it’s a slightly longer version of *Keening* in A.5(c). One and a quarter pages in fine pointed black ballpoint pen.
- (b) Untitled incomplete sketch (for organ?). Three and a quarter pages in blue ballpoint.
- Remainder of volume has inconsequential sketches, hymn tune harmonisations, *Never weather beaten sail*, the *Clog Dance* from Delibes’ *La fille mal gardée* and Tchaikovsky!
- A.8 Piano Sonata in F minor (1960): First Movement (that’s the cover title). The inside cover has some interpretation notes and is signed ‘Brian R. Thompson, 28 August 1968’. 12 pages written in light blue ink.
- A.9 Outer cover entitled ‘Deep C for piano, 1963-1967’ plus ‘bt’. See scan below.



- (a) 11 pages of the complete piano work [*Deep C*] written in good copy in blue ink. After the final bar, it states ‘Dallas, 15th October, 1968.’ (‘Dallas’ being the name of the family home on Belfast’s Malone Road and not a reference to the USA!)
- (b) 15 pages of orchestral score; a sketch for *The Rong of Summur* [sic; later renamed Symphonic Essay: *The Long Hot Summer*].

- A.10 Outer cover states ‘Study in D minor for piano (1967), Brian R Thompson’.
14 pages of excellent final copy. Had he abandoned the title *In Memoriam Portorae*?
See A.2 above and C.5 below.

Also included is a complete analysis of the work (giving its melodic and harmonic basis) on six loose-leaf manuscript pages in black ballpoint pen. Page 2 begins:

‘I was perhaps not consciously aware of the possibilities of this tonal ambiguity when the first melodic idea of the Study in D minor occurred to me in 1967 – watching the autumn storms sweeping in over Lough Erne from the Atlantic (I was teaching at Portora Royal School at the time).’ He also notes that ‘No apology is made for the fact that this work was inspired by two other works in D minor: Brahms’s First Piano Concerto ... and Sibelius’s Sixth Symphony, much of which is in the Dorian mode ...’

In October 1995, Brian Thompson added, ‘I shall never have any regrets about having written this piece. Apart from its obvious references to Nature “red in tooth and claw”, it accords perfectly well with my pessimistic outlook on life – not to mention a general disillusionment with the human race (of which I happen to be a member), which (if anything) increases as the years go by.’

- A.11 Organ Sonata (1959) in two movements.

I *Lento lugubre – Allegro moderato – Grave*; II *Scherzo (Allegro) moto perpetuo*

A note in blue ink states ‘First performance, July 14th, 1960, at the Royal Academy of Music New Music Club Concert by the composer (first movement only). The second movement has never been performed; the composer wishes the best of Irish luck to anyone who is capable of playing it tempo giusto.’ Then below he has added: ‘The stop-changes can be largely ignored as they are far too idealistic; any good alternatives are quite acceptable, according to the size and potentialities (or lack of them) of the organ. But some attention should be paid to the dynamics given. Brian R. Thompson, May 1962.’

19 pages plus 19 transparencies.

After the final bar: ‘Christmas Eve, 1959, Revised, early 1960’.

The final page has been used to jot down some orchestral thoughts:

(i) Headed: ‘Symphony (3) [this number is difficult to decipher] third movement, Jazzacaglia’. The music ends with a written comment: ‘etc. building up Fugue as before.’

Then follows (ii) a piano reduction, headed ‘Adagio molto’.

- A.12 A collection of piano works, listed on outer cover page by Brian Thompson as:
To Portora (sub-titled *Study in D minor*), dated 1967 (inside it’s dated ‘Autumn 1967’);
Harmony Exercise (about 10 variations on a not very original theme), dated 1967-68;
Deep CE, dated 1965-67;
Dorian Scherzo, 1965-67 (inside it’s dated 1965-68);
First Movement of Piano Sonata, 1960 (‘the second movement has been scrapped’);
Also “Wedding March” for a certain “event”, 1968’.

- A.13 Three pages of workings re a piano piece or part thereof. To be identified ...

- A.14 Pages from a manuscript book, lacking its cover.

Dorian Scherzo, 1965, in blue ink.

A short *Allegro moderato, tempo giusto sempre*, attributed to Guy Fawkes, 1965, written in red ballpoint pen.

One page of part of a piano work, written in blue ink, to be identified.

One page of part of an organ work in F minor.

A brief four bar sketch, also for organ.

Eleven pages of orchestral full score (not necessarily consecutive!) notated mostly in pencil and scored for woodwind and brass (no strings). Blue ball point heading states: '3rd movement – D minor symphony (1962 – ?)

(must have been discarded!) (1/5/1971?)'

- A.15 Another section of pages from a manuscript book, lacking its cover.
Extensive piano work, written in blue ballpoint pen (also with a weather reference comment), headed/entitled '1978-79'. One section, apparently deleted with a pencil stroke, has a comment: 'WHAT was wrong with the original? – even if it is 11 years old in its present form?' ['11' could be '88', or '18' or something else. It's difficult to decipher.]
- A.16 Manuscript book with the *Dorian Scherzo* in blue ink, dated 1965;
Also a pencil sketch (see ink version in A.14) for a piano work;
Also some workings for the organ fugue (fourth movement as in A.4).
- A.17 Complete 1981 version of the *Fantasia in C minor (The Wind)* – untitled in this version which is notated in blue ballpoint pen and dated (at the end); 'Portstewart, 17th June 1981'.
- A.18 Miscellaneous notes re Copland, Bach, etc.
Also a 'blues' piano piece (transcription? arrangement? original?) notated in blue and red ink.
And an incomplete brief orchestration for wind instruments of some Bach.
- A.19 Three and a bit pages of a currently unidentified and incomplete piano work, beginning *Presto quasi alla breve* and then *Fugue alla Cecilia*.
Also one page of an orchestral passage.
Also three pages of a piano duet entitled 'Cantus firmus: "Puellam in Calico".' [Girl in the calico dress].
- A.20 Manuscript book containing an orchestration of much of the last section of Bach's *St Anne Fugue* in E flat, BWV 552.
Also a couple of pages of a sketch for string quartet (doesn't seem to refer to B.4).
- A.21 'Academy' manuscript book with two black ballpoint copies of a song arrangement *The Rose* (by Amanda McBroom (1977-78) and made famous in 1979 by Bette Midler);
Also a keyboard transcription from Elgar's *Cello Concerto* and an incomplete arrangement of *Show me the way to go home*.

- A.22 Another ‘Academy’ manuscript book.
Three pages of a so far unidentified piano work, marked *Moderato*.
Opening the volume upside down from the back: various revisions – most for *Harmony Exercise* – dated December 1981 and January 1982.
- A.23 ‘Woodstock’ manuscript book.
Many sketches for a section of a symphony, the original of which seemingly dated from 1968-69, so presumably Symphony No.1.
Also *Harmony Exercise* in blue ballpoint pen. ‘1967-8; somewhat unrevised, 1981-2’
Then a fair complete copy, also in blue ballpoint pen, of *Harmony Exercise*, dated as ‘Portstewart, 19th January 1982. 14 years & 14 days since the original was completed.’
It’s preceded by a page (which sadly stops mid-sentence) detailing at length many of the revisions. There’s a Post-Scriptum which includes this: ‘It is nice to have written something slightly less gloomy than usual: most of my other compositions are either in a minor key, or else not worth playing anyway.’
Lastly, there’s a one and a half page fair copy of another piano piece, also found in other volumes, but still to be identified (repeating left hand figure – see also A.16).
Also some miscellaneous piano sketches.
- A.24 A Wagner transcription (Prelude to *Tristan and Isolde* for piano) at the start of this ‘Academy’ manuscript book. Then many blank, unused pages, before a highly chromatic little piano piece on three sides in blue ballpoint pen.
- A.25 Manuscript book entitled ‘Organ Sonata in A minor (1966; under revision 1983-5 +?) Attempt at ‘fair copy’ of first movement’. Underneath is a quotation: “‘It stands out as a protest against the compositions of today.’” (Sibelius on his Fourth Symphony)’.
It’s a neat copy in blue ballpoint pen. The last section is called *Banaliter* and at the end Brian has written: ‘Craigavad, July 12th, 1985. NO SURRENDER to those who like a happy ending.’
- A.26 More organ sonata sections. Manuscript cover has ‘Continuation, August 1984 + +’
Excellent blue ballpoint copy begins the volume (marked *Agitato*), but peters out on page 3.
Then a pencil copying marked ‘from other MS. Book August 1984. *Tempo primo*.’
Ten pages of copy before it too peters out.
Last page has another organ section in fair copy in blue ballpoint pen. It’s headed: ‘Re-casting of last time, p.22 of 1968 re-write (July 1984)’.
Turning manuscript book upside down and back to front, there are a couple of attempts at the organ sonata movement marked *Balefully*.
- A.27 Manuscript book entitled ‘Sketches for Finale of A minor Organ Sonata, 1986.’
First two pages however have a sketch in full score for orchestra. Then follows the organ piece, in blue ballpoint pen, including the closing section marked *Banaliter* and various other bits, but no obvious closing bars. One page contains some notes about Derek Bell and his teachers.

- A.28 IMP Academy manuscript paper sheaf containing a version of a major section of the organ sonata, first movement, beginning *Agitato con brio*. Notated in black ballpoint pen, the music clearly continues beyond this particular sheaf.
- A.29 Manuscript book entitled 'Revised version of the first movement of Organ Sonata No.2 in A minor (August-September, 1985)'. Then follows an amended version of the quotation we've encountered before: 'It *still* stands out as a protest against the compositions of today – even if it *is* a minor organ sonata. BR. Thompson.'
A good 'fair' copy, ending with a comment: 'More or less completed (until the next crisis, anyway), 7th September, 1985.'
- A.30 Manuscript book entitled: 'Organ Sonatina, A minor (1966). Bits & pieces of first 3 movements. Preceded by a few doodles, musical & otherwise.'
There's also a loose leaf double page with an organ score/sketch notated on one side and, on the other, in blue ink, an incomplete arrangement of Bizet's *Carillon* from the *L'Arlésienne* Suite No.1 for 3 players.
- A.31 A mainly empty manuscript book with an opening half page of an organ sketch and. Much later on, a two page spread of an Italian song (incomplete) by Bixio – *Mamma, son tanto felice*.
- A.32 Manuscript book, lacking its cover. It contains the first movement, complete, of the organ sonata copied in black ballpoint pen and dated 'Craigavad, August 9th, 1987.'
Then an arrow 'or as overleaf.' The next page provides a different final page and is dated 'Portstewart, August 22nd, 1987. (125th anniversary of birth of Claude Debussy ...!)'. All of that is preceded by a first page which provides an 'Alternative beginning – more "forceful" (Summer, 1987)'. An asterisk shows where it joins with what follows. After the complete first movement, there follows a fair copy of the second movement, though after 19 pages it ends abruptly.
- A.33 Another sheaf of manuscript paper without a cover. It consists mainly of an analysis of an Elgar Symphony, but includes some organ sonata sketches, including four attempts at reworking the opening of the sonata, all dated July 1986.
- A.34 An 'Academy' manuscript book with only two and a half beautifully copied pages in blue ballpoint pen from the organ sonata (the start of the second movement I think).
- A.35 (a) Piano piece of seven pages, Adagio, dated 1965-66. Written in blue ballpoint pen. Closing bar has '4 February 1966', but that has been crossed out and replaced with 'April 1967' and 'Due for revision.'
(b) Six pages of an incomplete piano work – also found in A.16 and A.23. Also written in blue ballpoint pen.

(c) Five pages (first in red ballpoint) of the fugue from the organ sonata. It too is incomplete.
(d) More miscellaneous organ bits and pieces follow.

- A.36 (a) Four pages of an unfinished organ piece, written in blue ballpoint. Its tempo marking is '*Tempo giusto, maestoso, inessorabile*'.
(b) One page of an unfinished movement for organ, *Meno mosso*, dated February 2010, also in blue ballpoint.
(c) One page of an incomplete brief orchestration for wind instruments of some Bach. See a longer version in A.18.
- A.37 Notes on the Seventh Symphony of Sibelius.
Opening the manuscript book upside down and reversed has two sides in black ballpoint pen of organ music – the beginning of the *Alla Marcia, molto ritmico* from the organ sonata.
See also C.18
- A.38 An 'Academy' manuscript book with a black ballpoint heading 'A sort of analysis of Vaughan Williams's 6th Symphony (1944-47)'. Eight black ballpoint sides of analysis. Also, from the back of the MS book reversed, page 2 has a fragment of an organ piece (7 bars).
- A 39 A Tughan-Crane 'Music Manuscript Book' marked 'KEEP!' in black ballpoint, followed by a faded pencil note, '– not only for the attempted Tchaikovsky (1893) but also for the Passacaglia theme from Shostakovich's 8th Symphony (1943 – just 50 years later.)'

Note: A38 and A39 were kindly provided by Adrian Anderson from Portstewart.

B. Chamber music

B.1 (a) Untitled and incomplete sketch for clarinet and organ piece with a false start. Approx. 6 pages (one headed 'From lead into E major section, 1st June 1977'). See B.2 and B.3 below.

(b) Untitled, unfinished orchestral score – likely a sketch for the Symphonic Essay. 11 pages in blue ballpoint pen. Scored for 2222.2200.T.strings.

Volume cover states 'Important 1/6/77' and underneath: '11/8/78'. The first refers to (a); but does the second refer to (b)?

B.2 (a) Untitled but incomplete sketch for the B flat clarinet and organ piece. 16 pages written in blue ballpoint pen.

(b) Unidentified 'simple' song arrangement in blue ballpoint. Text reads:

Oh the silver sea-trout has cease to sparkle, The saffron whinbloom is pale to see,
And the downey hawthorn has dulled its blossom since you turned your face from me.
In the skylark's trilling I hear your sweetness, In the swallow's movement your grace I see,
And the gentle hare has your eyes brown softness, But the pike's sharp jaws have your cruelty.

(c) Sketches/workings out for clarinet and organ piece. 5 pages with blue ballpoint.

B.3 Untitled, but the complete piece for B flat clarinet and organ (final page is torn). 15 pages written in blue ballpoint pen. Dated at end, 5th August 1977.

B.4 String Quartet in 2 flats ('rough copy')
A loose-leafed photocopy of a manuscript volume, somewhat battered around the edges. A note on the front 'title' page has been added in blue ballpoint pen. It reads: 'This quartet was written in 1968-1969. Although the first and last movements are in G minor, the last two bars of the finale are deliberately ambiguous, and it is for the listener to decide what key the Quartet ends in. (There is a similar ambiguity between tonic minor and tonic major at the end of the first movement.) The scherzo (C minor) precedes the slow movement (B major). The latter is probably the best movement of the four. Brian R. Thompson.'
Also in B.4 is a loose-leaf autograph manuscript double-sided page in black ink, from the quartet. There must surely be many more somewhere!

B.5 String Quartet in 2 flats (1968-1969) – Violin I part
14 pages in black ink.

B.6 String Quartet in 2 flats (1968-1969) – Violin II part
13 pages in black ink.

B.7 String Quartet in 2 flats (1968-1969) – Viola part
12 pages in black ink.

- B.8 String Quartet in 2 flats (1968-1969) – Cello part
11 pages in black ink.
- B.9 Working drafts (and analytical notes) for the String Quartet.
- B.10 Short section of String Quartet (*Adagio tranquillo*), short orchestral sketch, etc.

C. Orchestral Music

C.1 Consisting of four volumes, labelled Books 1-4, a set of photocopied pages of those four volumes, plus 12 smaller volumes of orchestral parts as itemised below.

- (i) Books 1-4: full score of Symphonic Essay: *The Rong of Summur*;
- (ii) A photocopied loose-leaf set of the complete work plus a copy of the concert programme;
- (iii) 12 orchestral parts: Brian R. Thompson Symphonic Essay: *The Long Hot Summer*.

The change of title for the performance was perhaps understandable – not least given the serious ‘Troubles’ backdrop at that time. For the concert performance, the work was labelled as Symphony No.1.

The full score is a ‘final’ copy in black ink with a few pencil additions (these latter were 1981 ‘updatings’ to include three trombones), and with conductor’s markings, also in pencil (the conductor for the Ulster Orchestra performance on 28 April 1971 was Raymond Warren).

Book 1: Introduction (pp.1-9); I (pp.9-39); II (part) (pp.39-64)

Book 2: II (continued) (pp.65-75); III (pp.75-107); IV (part) (pp.107-128)

Book 3: IV (continued) (pp.129-163); V (part) (pp.163-188)

Book 4: V (continued) (pp.189-200)

After the final bar: ‘Brian R. Thomson, Tara, August 12th, 1969.’

Book I has a preface in pencil which suggests some tempi changes, adding that these ‘are the composer’s fault, NOT R.W’s.’ The opening sentence states: ALL 1981 ‘updatings’ are put in IN PENCIL so that if anything happens to the composer, they can all be rubbed out and the score can be played exactly as it was played on April 28th, 1971.’

The photocopied pages are held together by a metal clip which is rusting and causing damage.

The twelve volumes of orchestral parts are all notated in black ink with cues added in pencil. They are each entitled: ‘Symphonic Essay: *The Long Hot Summer*’.

- | | |
|-------------------------|--------------------|
| i Flutes | vii Bass Drum |
| ii Oboes | viii First Violins |
| iii Clarinets in B flat | ix Second Violins |
| iv Bassoons | x Violas |
| v Horns in F | xi Cellos |
| vi Trumpets in B flat | xii Double Basses |

N.B. See also further orchestral sketches at A.9b and B.1b.

C.2 Outer cover states ‘Second Symphony in G [minor] – finale / 3rd time round of Scherzo’
Orchestral score beginning at page 242 [!], figure U, presumably the start of the Finale.
Scored for 2222.2200.T.strings
Choice of two endings, EITHER from page 265a to 270a OR 265b to 299b (the latter incorporating a return of the Scherzo, hence 3rd time round).
Final page states: ‘Portstewart, September 1st, 1971.’

This is a good ‘final’ copy. But where are the earlier movements?

C.3 Outer cover states ‘Symphony in D minor (started 1963). First Movement.’
39 pages written in black ink, with some pencilled insertions, and some blue and red ink – also with some pencil.
Scored for 2223.2230.T.strings

C.4 Untitled and unfinished orchestral movement in score (in three flats), lacking any opening pages.
22 pages written in blue ballpoint pen.
Scored for 2222.4230.strings.

After it peters out, there’s a double-sided analytical page re Sibelius’s Fourth Symphony and then his Seventh Symphony.

C.5 Study in D minor (1967?) – orchestral version [as stated on outside cover, including question mark]. Unfinished. An orchestration of the piano work of that title. See Volume A.10 above.
2222.0000.T.strings
19 pages written in blue ballpoint pen.

C.6 Untitled and incomplete orchestral sketch in E flat. Restarts after first page.
Music marked: ‘Allegro vivace (with efficiency)’. Undated.
2222.2200.T.strings
15 pages written in blue ballpoint pen.

Followed by odds and ends of piano workings for keyboard pieces.

C.7 Manuscript book with mixed content. As stated on the cover, it begins with ‘Two-thirds of [the full] score of first movement of symphony [in D minor] (1962-63)’.
26 sides of music notated in pencil.

Then follows five sides of the piano work, Study in D minor, which still has its original title – as indicated on the outer cover: ‘Start of *In memoriam Portorae* (1967 –)’.

Then 10 sides of orchestral full score, presumably the close of the first movement of the D minor Symphony.

That’s followed by one page which seems to be the opening of the Symphony’s second movement.

The next piano work is described on the cover as ‘Most complete version of *Deep CE* (1965-67)’. It’s notated in dark blue ballpoint pen and green ballpoint pen. At the end there’s a duration of eight minutes and the date ‘September 3rd, 1967.’

The book closes with another sketch of the Study in D minor.

- C.8 Manuscript book cover states ‘2nd movement of (early) D minor symphony (stg. Orchestra) 1963 (?)’. Timps are added on the last couple of pages of this incomplete score which is notated in ballpoint pen.
- Towards the end of the volume are various miscellaneous workings, including some for *Deep CE*.
- C.9 Movements II and III of *Rong of Summur* [sic] and the beginning of movement IV. The second movement is mainly in pencil, the third in blue ink (not ballpoint pen!)
- This piece would later be re-named as *Symphonic Essay: The Long Hot Summer*.
- C.10 Orchestral sketch (16 sides) notated in pencil.
Page 1 states ‘Rong of Summur, bar 3, page 9.’
The outer cover states ‘Bells & Thunder, from page 6’.
- C.11 ‘Academy’ manuscript book with orchestral full score notated in fine black ballpoint pen. Cover states ‘B.R. Thompson. THE LONG HOT SUMMER (revised version, c.1982 –) ABANDONED.’
Complete first movement and a major part of the second.
- C.12 ‘Academy’ manuscript book with orchestral full score notated in a mix of black ink and pencil. Outside cover states ‘Rong of Summur / Sum of Compleat’. Seems to be a working draft. The music links into a second incomplete movement headed *Carman’s Tootle*. The final few pages are more orchestral full score, notated in blue ballpoint pen. Unidentified.
The volume also has a loose-leaf half-page sketch.
- C.13 ‘Academy’ manuscript book entitled ‘Symphony No.2 in G. 1st movement. Bk.1.’
Excellent good copy in black ink, though incomplete, pages numbered 1 – 32.
Where is Bk.2? I’ve left space for it as C.14
- [C.14] [Missing Book 2 of Symphony No.2 in G]
- C.15 ‘Academy’ manuscript book entitled ‘Symphony No.2 in G. 2nd movement. Bk.3.’
Excellent good copy in black ink, pages numbered 160 – 183 (which implies that Book 2 has pages numbered 33 – 159, and that seems excessive for one book). Page 183 is a definite ending for this second movement.
- C.16 Entitled ‘Reprise of Scherzo, Symphony in G. (ROUGH)’. Sketch in blue ballpoint pen.
- C.17 Entitled ‘Revised introduction to Second Symphony, first movement, Summer 1970’.

Alongside many different bits and pieces of sketches, Brian has headed a pencil (and blue ballpoint pen) score of 12 (interrupted) pages: ‘Definitive version of opening of first movement of symphony in G (Summer 1970)’

C.18 Brian has listed the contents as follows:

‘Last section of 2nd Symphony – after furious G minor explosions. (may be omitted)’

‘Start of 3rd Symphony (1971).’

‘Recapitulation’

‘Part of E flat minor finale to Organ Sonata No.1.’

... and other sketches!

C.19 Entitled ‘Notebook for Symphony in G. (end of 1st movement.)’
It’s a mix of black ballpoint pen and pencil.

C.20 Manuscript book with orchestral sketch in pencil. Cover has two descriptions, one (i) in pencil and a later ‘correction’ (ii) in green ballpoint pen:
(i) 1st movement, Symphony in G / A flat major entry ...[a green ballpoint line through that – see (ii)] / (page in original spiral marked SCRAP FROM HERE ON!)
(ii) Some of trombone entry before Apocalypse – also afterwards, some bars later TO BE KEPT (WE HOPE!)

C.21 Cover title of manuscript book states: ‘Symphony in G, 2nd movement [full score of *Intermezzo*, notated in pencil, but incomplete]; 2nd time round of Scherzo (also lead round to 3rd time round)’. The Scherzo section is notated in blue ballpoint pen and some in black ink and green ballpoint. Inside the volume it’s headed ‘3rd movement – 2nd time round of opening’. A loose-leaf page is a black ink fair copy of two pages.

C.22 Orchestral full score, beginning with the last two pages of a second movement (probably a Scherzo) – no key signature, so not Symphony in G. Third movement, two flats, seems possibly complete, linking to a *Quasi Maestoso*, which is not marked ‘IV’ and which peters out.

C.23 Entitled ‘3rd Symphony in F major (slow movement). ABA (roughly!)’
‘Start of 4th Symphony in C minor’
The 3rd Symphony ends, as it were, in mid-sentence and Brian states ‘Continued in another book’. Then follows the opening of Symphony No.4 in full score for four and a bit pages.

C.24 Entitled ‘3rd Symphony in F; / End of slow movement. / Beginning of 3rd movement (Scherzo)’. There are only 6 pages of the ending of the slow movement, in full score, followed by 5 pages of the Scherzo, also in full score (a ‘*Tema con Variazioni*’).

- C.25 Entitled '3rd Symphony in F. / Finale'. Only three relevant pages of full score.
- C.26 Entitled 'Introduction to 1st movement of 3rd Symphony in F (1970 – 1972 - ?!?)'. Does this refer to the five pages at the end (excluding the very last page)? Or does it include the couple of earlier pages of full score?
- C.27 Entitled 'Start of 3rd Symphony (F major)', being the first 12 and a half pages of full score. Then follow 8 pages headed '3rd Symph III. / (Scherzando: Theme and Variations) / (Orchestrated Version of Harmony Exercise, 1967-68). After 3 blank pages there follow 15 pages of full score, beginning in blue ballpoint and continuing in green ballpoint. For once, it ends with a double barline! Check if this is part of *Harmony Exercise*.
- C.28 Entitled '3rd Symphony in F major – slow movement'. Fair copy in black ink. After 20 pages the book finishes, but not the movement!
- C.29 Entitled '3rd Symphony in F major – slow movement, ABA (roughly.) Low trombone entry, to the end.' 24 pages in total, beginning in black ink and continuing in black ballpoint pen.
- C.30 Entitled 'A bit of the 3rd Symphony (1972? version)'. Only four and a bit pages in black ink.
- C.31 Various bits and pieces of sketches, beginning with (as it states on the cover): '3rd Symphony in F. Introduction to 1st movement (?1973 – 74)'.
- C.32 Manuscript volume to be viewed in two ways. 'Normal' as stated on the cover, is the beginning of the Finale of Symphony No.3 – in blue ballpoint pen and incomplete. 'Back to front' has part of the Finale of Symphony No.4 (August 1976). Notated in blue ballpoint and written in three flats. Just two brief snippets. The volume has some other miscellaneous sketches.
- C.33 Volume labelled 'Symphony No.4 in C minor, 1st movement. (started 10/72)'. Only seven pages in blue ballpoint with three flats, before several short revisions, the first marked '(from p.52-53); the second has pages labelled 'V 52a' and '53'. This latter continues to make up nine and a half pages before a double bar line. A new extended version of that ending takes up a further two pages and is dated, 'Portstewart Jan. 30th, 1975.'
- C.34 There's a confusing cover title on this manuscript volume. It states 'TRAFFIC IN LUCERNE / July 1976 version – probably the best – / resetting July 1978'.

At face value, 'TRAFFIC IN LUCERNE' is the title of this piece. But it may instead just be a random comment or reminder. Is this an independent piece, or a movement from Symphony No.4 (also in three flats)? NB. Beware a loose leaf in this volume. The piece is substantial, occupying the full volume and presumably continuing somewhere else, for it ends 'mid-sentence' as 'twere.

- C.35 Volume beginning with seven pages of orchestral full score in three flats notated in blue ballpoint pen. No tempo marking. Part of Symphony No.4 perhaps? Then six pages of a different orchestral sketch, marked *Quasi tranquillo* (beware its loose-leaf first page). No key signature and also notated in blue ballpoint pen.
- C.36 Extensive manuscript volume entitled '4th Symphony (1972-77) / 3rd Movement / (Passacaglia/Chaconne/what-you-will)'. Notated in blue ballpoint pen and continuous up to and including much of 'variation XI' in B minor. Then there's a blank page and the music continues with XII – but there's a join missing in there somewhere! The volume runs out before a conclusion. Is there more?
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Chronological listing overleaf ...



Chronological listing of music by Brian R. Thompson

Compiled by David Byers, November 2016

Organ Sonata. 1959

Piano Sonata in F minor. Piano solo 1960 (only first movement survives)

Piano Preludes 1961-63

Deep C. Piano solo 1963-68

Symphony in D minor. 'Started 1963'. Was it ever finished?

Scherzo. Piano solo 1965-67

Organ Sonatina in A minor. 1966 (only fourth movement, fugue, survives)

In Memoriam Portorae (Study in D minor). Piano solo 1967

String Quartet in 2 flats. 1968-69 (violin parts and original score missing)

Symphonic Essay or Symphony No.1,

The Long Hot Summer, formerly *The Rong of Summur*. 1969

Symphony No.2 in G. 1970-71. Seemingly incomplete, with some MS volumes missing.

Symphony No.3 in F. 1970-74. Seemingly incomplete, with some MS volumes missing.

Symphony No.4 in C minor. 1972-77. Seemingly incomplete,

with some MS volumes missing.

Clarinet and organ piece. 1977

Fantasia in C minor, *The Wind*. Piano solo 1978-1983-1999



Biography of Brian R. Thompson

from

International Who's Who in Music, 1980

THOMPSON, Brian Raymond, b. 9 April 1939, Belfast, Northern Ireland. Teacher; Composer; Lecturer.

Education: Brackenber School, Belfast, 1945-49; Headfort School, Kells, Co. Meath, [Ireland,] 1949-52; Scholarship to Leighton Park School, Reading, Berkshire 1952-57; Royal Academy of Music, London, 1957-60; Keble College, Oxford, 1960-61; University of London, Institute of Education, 1961-62; (MA), Master of Arts, Queen's University, Belfast, 1968-69; (LRAM) Licentiate of the Royal Academy of Music, 1959; (GRSM), Graduate of the Royal Schools of Music 1960; (MTC), Music Teacher's Certificate, 1963; (FRCO), Fellow of the Royal College of Music, 1960.

Career: Music Teacher in London and Drogheda 1962-66; Director of Music, Portora Royal School, Enniskillen, 1966-68; Music Teacher, Loreto Convent, Coleraine, 1969-74; Freelance Music Teacher, Piano, Organ and Harmony, 1974-; Accompanist, Coleraine and Portstewart Music Festivals, 1976-82.

Compositions: Piano Preludes 1961-63, broadcast [BBC] Northern Ireland Home Service, 1965; Study in D Minor 1967, broadcast [BBC] Radio Ulster, 1971; Symphony, *The Long Hot Summer*, played by the Ulster Orchestra at Queen's University, 1971.

Honours: Harry Farjeon Prize for Harmony, Royal Academy of Music, 1958; Henry R. Eyers Prize for Aural Training, Royal Academy of Music, 1960.

Memberships: Life Member, Friends of The Ulster Orchestra, 1968-; Incorporated Society of Musicians, Fellow and Life Member, Royal College of Organists.

Hobbies: Cycling; Cookery; Photography; Weather Statistics; Playing Symphonies on the Piano.

Address: 7 Hillside, Portstewart, Co. Derry BT55 7AZ, Northern Ireland.



Excerpt from DB's Orchestral Concerts' Database 1970-71

Unique reference number: **19710428**

Orchestra/Ensemble: Ulster Orchestra

Date: 28 Apr 1971

Venue & Start Time: Belfast, Harty Room, QUB, 8pm

Category/Title: Hamilton Harty Memorial Concert

Conductor: Raymond Warren

Leader: Meyer Stelow

Soloist(s): Lynda Coffin, flute; Brian Overton, oboe; Derek Bell, harp

Choir(s): -

Repertoire:

Harty	Overture: <i>Proud Maisie</i>
Harty	Fantasy: <i>In Ireland</i>
Brian Thompson	Symphony No.1, <i>The Long Hot Summer</i>
Harty	Two Pieces for oboe and orchestra <i>Orientale; À la campagne</i>
Mozart	Concerto in C for flute and harp, K.299

Programme in archive Y/N: Y

List of Players Y/N: N

Programme Notes Y/N: Y

Writer of Notes (if known): -

Biographical Notes Y/N: N

Additional Information:

Programme was a folded A4 sheet of paper.

Troubles note:

- 8 Mar – Gun battle between IRA factions
- 10 Mar – Three off-duty soldiers killed by IRA
- 12 Mar – Shipyard workers march for internment
- 20 Mar – Prime Minister James Chichester-Clark resigns
- 23 Mar – Brian Faulkner becomes Prime Minister