

AN ORKNEY WEDDING, WITH SUNRISE

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Background

In 1971 Peter Maxwell Davies (hereinafter called Max) went to live in Rackwick Valley on the island of Hoy in Orkney. He had visited it for the first time the previous year and had met some local people from the town of Stromness on the mainland of Orkney. The only other person who lived in Rackwick was the farmer Jack Rendall from whom he rented the croft which he spent some three years refurbishing. Jack had lived all his life in Rackwick, where there had been a thriving community. But over the years, the population had gradually dwindled away for various reasons, leaving Jack alone. Then along came Dorothy, who arrived first as a visiting tourist. A romance blossomed and [Jack Rendall](#) and [Dorothy](#) married in the latter part of the 1970s. It was a great event in the lives of everyone concerned. Max of course attended the wedding. In 1981 Lucy was born. Max wrote the choral work, with a specially written poem by George Mackay Brown, called [Lullaby for Lucy](#) to celebrate that event.

In February 1981, Max joined the Boston Symphony Orchestra on its tour round the United States of America. The orchestra was performing his *Symphony No. 2*, commissioned by the orchestra to celebrate its 100th anniversary. The first performance had of course been in Symphony Hall in Boston. Thereafter the tour went to San Francisco, Los Angeles and finally to New York. Seiji Ozawa was the conductor. In San Francisco, [John Williams](#), the mega star composer of *Star Wars*, and *Jaws* fame, and recently appointed as Principal Conductor of the Boston Pops Orchestra joined the tour, The Boston Pops is the same orchestra as the Boston Symphony minus the principals, and, as part of the tour, it gave one concert in San Francisco and one in Los Angeles. Thus it was that John Williams met Max. Shortly after this, [Tom Morris](#), the Chief Executive of the Boston Symphony and Boston Pops rang me and asked whether Max might consider writing a work to celebrate the one hundredth anniversary of the Boston Pops. Max accepted, intrigued as usual by the offer of something which he had not done previously. Tom was delighted to be able to continue Max's relationship with the orchestra, as *Symphony No. 2* had been a very great success for both. The anniversary was to be in 1985 and the first performance would be at the start of the Boston Pops season in Symphony Hall in May.

Towards the end of 1984, Max asked me to ask Tom Morris if he would be able to find a highland bagpipe player. I thought this was somewhat strange, but Tom said that he didn't think that he would have any trouble, and that I should leave it to him. Well, it did turn out that it was not so easy. There were plenty of pipers, but none of them had any experience in working within the context of an orchestra. The pipers are

used either to playing on their own, or in a marching band. However, Tom turned up with [Nancy Crutcher Tunnicliffe](#).

Max's mother had had a stroke in August 1984, and his father collapsed four months later and died two weeks later on Christmas Eve 1984. It was exactly in this period following his father's death, before the cremation after the holiday period, that Max composed *An Orkney Wedding*.

First performance in Boston

Max was invited to be The Fromm Professor at Harvard for three months in 1985. During this period, John Williams attended Max's classes. I arrived on the very day of the first performance on 10 May, and went straight to Symphony Hall. It was a building with which I had become familiar during the run-up to the premiere and the performances of *Symphony No. 2* four years earlier. The offices of the administrations have their own floor. I went to that floor and met [John Williams](#) hugging the score of *An Orkney Wedding* tightly to his chest. He greeted me warmly and said that he was extremely happy with the new work. As I walked around the other offices, murmurs of approval were given everywhere. But I would have to wait until the evening to hear the piece itself.

The evening came. I had never been to a Pops concert before, so I was not exactly sure how things worked. All the seats on the ground floor are removed. In their stead are placed tables with chairs around them. The audience sits at these tables with food and drink. This is as crucial an element in a Pops concert as the music. The evening arrived. Max and I sat at one of these tables with Tom Morris and his wife Jane. I had no idea what to expect, but then, that was normal with Max. You never knew what you were going to get. It was all part of the excitement. There was much tinkling of cups and glasses but this did not entirely cease when the music started. Max's piece was placed somewhere towards the middle of the concert. The actual work emerged as a glorious piece of light music depicting the wedding, from the arrival of the bride and groom and the guests, right through to the festivities at the end. The musicians play a series of dances which grow ever more lively as more and more whisky is imbibed, until the lead violinist becomes increasingly unable to play. Then, as the sun rises there is the dramatic coup with sound of bagpipes from afar and then the piper, dressed in full ceremonial regalia, emerges from the back of the auditorium, and walks slowly but surely, towards the platform, joining the rest of the orchestra on-stage and bringing the work to a glorious and triumphant finish. The thirteen minutes had a shattering effect on me, although, I must say, on that occasion, not on that particular audience, who appeared to be giving more attention to what they were eating and drinking, than to the music that was playing. Max had produced something entirely extraordinary, even within the context of his own sky-high standards.

I had brought a walkman in with me to make a recording for my own purposes and for playing it to one or two essential people. I stayed at the flat that Max occupied during his three months' stay in Harvard, and I did not sleep a single wink. I played the recording over and over and over again. This was exceptional behaviour for me, as I am not a person who ever does that sort of thing. I am happy to hear pieces as

frequently as they are presented to me, but I am not obsessive, but I certainly was in this instance. The thought that kept on coming to me was the fact that Max had composed this piece, so full of joy and of fun – although there is a tinge of sadness – at the very time of his father’s death and his mother being in such a sorry state following her stroke. It seemed to me as if Max had a bottomless pit of melodies. Well, I of course knew that from my past experience of his writing light music, but it had never come to the fore with such overwhelming force.

Promotion in New York

I left Harvard and Boston the morning after that performance clutching my walkman recording, and flew to New York and met Mary Jo Coneally of CAMI (Columbia Arts Management Inc.) who was busily arranging the tour for the Fires of London for October of that year. We walked in Central Park and sat down on a bench and I gave her my recording and my earphones and she listened with tears in her eyes. I could see she had the same reaction as I had. On the Monday after this I went to see Steward Pope and David Huntley at Max’s publishers Boosey & Hawkes Inc., also in New York. I played them my walkman recording. I asked them if they would arrange a special promotion for this work. Booseys had a rule that they would not do anything like this. They have so many composers, and so many works to promote, that it would understandably be impossible to pick out one piece here and another piece there, to do something out of the ordinary in the way of promotion. But somehow I prevailed, and Booseys agreed, unusually, that they would obtain a recording from the orchestra itself, and use it to promote the piece amongst US orchestras. Reading any glowing reviews would not be enough. It seemed abundantly clear to me that Max’s *An Orkney Wedding* was going to be a huge hit. Naturally, one always hopes that this will happen.

Follow Up Performances

Follow up performances came quickly. The Boston Symphony played it in August 1985 at their summer residence at Tanglewood with John Williams again conducting. The Staatstheater in Darmstadt in Germany played it in January 1986, and the American Symphony Orchestra played it in Carnegie hall in May 1986. The first outing in the UK came in unusual circumstances. Also in May 1986 Gavin Henderson was the director of the Brighton Festival, and he wanted to include the piece in a concert which was part of that Festival, which was to be performed by the BBC Concert orchestra and to be broadcast. The difference was that this concert was one of a series programmes called Friday Night is Music Night on BBC Radio 2, which is a where popular music is played. Max’s music is almost invariably played on BBC Radio 3, which is the station for serious music and occasionally something might happen on BBC radio 4, but never on BBC Radio 2. Then a couple of months later in Edinburgh as part of the Commonwealth Games, Max conducted the Scottish Chamber Orchestra himself in an open air concert in front of Edinburgh castle. Jack and Dorothy Rendell, whose wedding it was that Max depicted, attended that performance, and stood up in their seats to take a bow at the end to huge applause. All the performances were received with wild enthusiasm from the audiences, who just loved it. There is no other word for it.

WGBH Documentary Film

In March 1986, Tom Morris phoned me to tell me that in conjunction with the Boston Symphony Orchestra (which means also the Boston Pops) and WGBH, which is the local television station in Boston, a film was to be made. The company, called An Evening at Pops made several films each year of the Pops concerts. They were always straight forward transmission of the concerts. But on this occasion, they wanted to do something different – something much more expansive. The film would incorporate a performance of *An Orkney Wedding* itself, played by the orchestra and conducted by John Williams. In addition, it was intended to enact the actual wedding itself, using local Orcadian actors and dancers and to hold the whole film together, they wanted to interview Max, who would explain the work and how he came to write it.

The idea was that Tom would come immediately to Orkney together with the director of the film and the camera man to make the interview with Max, and also to look around for various places where they might shoot the film, and also to line up the cast. Tom asked if Max would be willing to do the interview in his home, and they would like to come as quickly as possible. Max said that he was certainly agreeable to doing the interview, but under no circumstances could that be in his home, as he was always very protective of his privacy. Tom then asked if there was anywhere else in Rackwick, which was Max's valley, where the interview could take place. I told him that there was nowhere else, other than Jack and Dorothy Rendell's home, and Max would certainly now allow them to be imposed upon. Tom said that in that case they would do the interview in the open. I told him that this too was very risky, because there was every likelihood that the weather might be foul, or worse. Tom said that he was willing to take a chance.

Things were quickly arranged. I met [Tom](#) together with the director [Bill Cose](#) and the cameraman Peter Hoving at Glasgow Airport. From there we flew on to Kirkwall in Orkney. Then we took a car the 15 or so miles to Stromness. Stevie Mowatt was the pilot of the ferry across to Hoy. I had made that ferry journey several times over the years. It is a treacherous stretch of water, and Stevie knew every twist and turn.

The weather was even fouler than I had predicted to Tom that it might be. In normal circumstances, Stevie would not have made the journey, but this was a special hiring, and so we went ahead. I was extremely unhappy. I am frightened of the sea in the best of circumstances, but on this occasion I feared for my life. I was told afterwards that several people had gathered on the shore to watch this departure and had seen me, and had made some comments. Well,. We survived. Jack Rendall was waiting for us on Hoy, and he drove us the five miles to the head of Rackwick Valley where Max was waiting for us. The rain was lashing down and the wind was howling. The four men departed up the hill, but I decided that I was better off taking shelter in Jack's house, and watching out of the window.. After a couple of hours, they all returned and they seemed happy with what they had got. We left Max, and all returned on Stevie's ferry, whereupon Tom, Bill and Peter all fell fast asleep. The filming had obviously been very tiring.

The following day we drove around the mainland of Orkney, as I showed the various venues which might be suitable for the main filming which would take place a few months later. This was by way of a recce to set everything up, including the locals who would be participating in the film. I received all my information from Archie and

Elizabeth Bevan, who were Max's great friends who lived in Stromness, and with whom I always stayed for the duration of the St. Magnus Festival. During that day of the recce, we went to St. Magnus Cathedral in Kirkwall, where we co-incidentally met Ian Maclay of the Royal Philharmonic Orchestra. Ian was himself on a recce for the orchestra which was to come to the St. Magnus Festival in June for the world premiere of Max's *Violin Concerto* which Isaac Stern was to play, and which was to be televised live. I found it most extraordinary that there should be all this media activity in a place as remote as Orkney

A few days later, I wrote a letter to my friend Richard Dyer, who was the music critic of the Boston Globe. I related all the happenings and my terrible fear on the ferry. This was a private letter. Then Richard wrote back to me, enclosing a copy of the Boston Globe, in which my letter was printed. Oh my goodness. I didn't mind. Nothing essentially personal or private had been disclosed, but it gave me a shock to see my name in print like that. The second part of the filming duly happened a few months later, and Bill put it altogether making a very satisfying short film of 18 minutes. This was shown across the USA on a large number of television stations.

Moscow

As more and more orchestras started to take up *An Orkney Wedding*, the high-jinks within the orchestras increased. It was all connected with drink. At first, it was just showing bottles of whisky and of beer, but then the musicians in the orchestra gradually started to actually drink. On one occasion, when Max was conducting, some beer was produced from underneath the chair of the leader of the orchestra, and handed it over to Max who had to down it in one. Although these activities brought much laughter from the audience, and they were certainly enjoyed by the members of the orchestra, Max didn't like them, and he put a stop to it. The music speaks for itself, and does not need anything extra to make its effect.

The bagpiper who was used in the UK was [George MacIlwham](#), who was one of the flute players in the BBC Scottish Symphony Orchestra. I was always happy to recommend George, and often took him to the continent when Max was conducting the piece. I needed to have a piper who was resident in Germany, as many German orchestras were taking up the piece, and it made more sense to have someone right there, rather than bringing someone all the way from Scotland. I asked Hilary Bartlett, who worked at the British Council in Berlin, if she could help me find a reliable and suitable piper. She turned up with Gunther Hausknecht. Gunther's first outing was with the Leipzig Gewandhaus, and he was exceedingly nervous. But he was excellent, and I knew that I would be able to recommend him to other orchestras when they asked me.

In December 1997 Max was invited to conduct the Russian National Orchestra in Moscow in a concert of his music. Naturally *An Orkney Wedding* had to be included. I gave the orchestra Gunther's name, and they contacted him, and everything was arranged for him to be present at the morning rehearsal at the Tchaikowsky Hall. On that morning, the car which had driven Max and I to the rehearsals, which were not in the Tchaikowsky Hall, started going along the route with which I had now become familiar. I didn't understand what was happening. Why were we not going

to the Tchaikowsky Hall, but were instead going to the rehearsal hall? We arrived at the rehearsal hall and Max started his rehearsal. Suddenly I remembered that Gunther would be going to the Tchaikowsky Hall, and would arrive and no one would be there. I was in a flat panic. I asked if someone in the orchestra would help me to go to the Tchaikowsky Hall, to try to remedy the situation. A cellist put up his hand and we went in his car. He spoke some German and we managed to communicate with each other. We drove across Moscow in brilliant sunshine and much snow on the ground, and arrived at the artists' entrance. I don't think that anyone has ever been so glad to see me. There was Gunther, desperately endeavouring to explain to the men at the door that he had a rehearsal in that hall at that time. But he didn't speak any Russian, and the attendants at the hall didn't speak any German, so nobody was getting anywhere. Gunther fell on me, and we climbed back into the cellist's car and drove back across Moscow to the rehearsal hall.

The situation had been saved, but there was still the pesky problem of the fact that Max had not had a rehearsal in the hall. The manager of the orchestra, with whom I had been corresponding for months, had completely vanished. I somehow managed to get someone in the office to arrange that Max and the orchestra would get one hour of rehearsal in the Tchaikowsky Hall just before the concert. It was all more than unsatisfactory. However, in the end, the concert did take place and started on time in the Tchaikowsky Hall. I sat next to the British Ambassador, Sir Andrew Wood. The whole concert turned out to be a roaring success, culminating in Gunther's spectacular entrance in *An Orkney Wedding*. But it was a pretty close shave and I wouldn't like to go through that again.

Orchestras which have performed an Orkney Wedding as at 2006

This is an incomplete list

- Aarhus Symphony - DENMARK
- Aarlborg Symphony - DENMARK
- Aberdeen International Youth Festival Orchestra - UK
- Adelaide Symphony Orchestra - AUSTRALIA
- Adrian Symphony - USA
- Alabama Symphony - USA
- Allentown Symphony - USA
- Armidale Symphony - AUSTRALIA
- Ashville Symphony - USA
- Auckland Philharmonia Orchestra - NEW ZEALAND
- Baltimore Symphony USA
- Bartlesville Symphony - USA
- Bath Symphony - UK
- Baton Rouge Symphony - USA
- BBC Concert Orchestra - UK
- BBC National Orchestra of Wales - UK
- BBC Philharmonic - UK
- BBC Scottish Symphony - UK
- BBC Symphony - UK
- Bedfordshire County Youth Orchestra - UK
- Bellevue Symphony - USA

- Binghampton Symphony - USA
- Birmingham Schools Symphony - UK
- Birmingham Philharmonic - UK
- Birmingham University Orchestra - UK
- Black Hills Symphony - USA
- Boston Pops Orchestra - USA
- Boston Symphony Orchestra - USA
- Bournemouth Sinfonietta - UK
- Brabants Symphony - NETHERLANDS
- Brevard Symphony - USA
- Broadway Bach Ensemble, New York - USA
- Brown University - USA
- Buckingham Music Service Orchestra - UK
- Buffalo Philharmonic - USA
- Bushey Festival Orchestra - UK
- Calgary Philharmonic - USA
- Camellia Orchestra - USA
- Cape Cod Symphony - USA
- Carleton College Orchestra - USA
- Cedar Rapids Symphony - USA
- Central Otago Regional Orchestra - NEW ZEALAND
- Champaign-Urbana Symphony - USA
- Charleston Symphony - USA
- Charlotte Symphony - USA
- Chicago Youth Symphony -USA
- Chattanooga Symphony USA
- Cincinatti Symphony - USA
- City of London Sinfonia - UK
- Cleveland Orchestra - USA
- Colorado Springs Symphony - USA
- Columbus Symphony - USA
- Cornwall Youth Orchestra - UK
- Cumbria Youth Orchestra - UK
- Orchester des Staatstheater Darmstadt -GERMANY
- Danbury Symphony - USA
- Daydon Philharmonic, Ohio, USA
- Detroit Symphony - USA
- Deutsche Kammerphilharmoni, Bremen - GERMANY
- Dresdner Philharmonie - GERMANY
- Duluth-Superior Symphony - USA
- Düsseldorfer Symphoniker - GERMANY
- Dunedin Sinfonia - NEW ZEALAND
- Ealing Symphony Orchestra - UK
- East of England Orchestra - UK
- Edinburgh Youth Orchestra - UK
- Edmonton Symphony - CANADA
- English Northern Philharmonia- UK
- Evansville Philharmonic - USA
- Evergreen Chamber Orchestra - USA
- Fife Youth Orchestra - UK

- Florida West Coast Symphony - USA
- Florida Orchestra, Tampa - USA
- Fort Lauderdale Symphony - USA
- Fort Wayne Philharmonic, Indiana - USA
- Philharmonisches Orchester der Stadt - Gelsenkirchen - GERMANY
- Glens Falls Symphony - USA
- Grande Ronde Symphony - USA
- Greater Miami Youth Orchestra - USA
- Greenville Symphony - USA
- Grossmont College, El Cajon - USA
- Gustavus Adolphus College - USA
- Haffner Orchestra - UK
- Harrt School of Music - Hartford, Connecticut - USA
- Helsinki Philharmonic - FINLAND
- Hertfordshire Symphony - UK
- Hilton Head - USA
- Hollywood Bowl Orchestra - USA
- Hutchinson Symphony - USA
- Iceland Symphony - ICELAND
- Illinois Symphony - USA
- I Pomeriggi Musicali di Milano - Italy
- Indianapolis Symphony, Indiana - USA
- Izmir Symphony - TURKEY
- Istanbul State Symphony - TURKEY
- Jackson Symphony - Tennessee - USA
- Jerusalem Symphony - ISRAEL
- Jefferson Symphony - USA
- Jyväskylä Symphony - FINLAND
- Kalamzoo Symphony - USA
- Kamloops Symphony - CANADA
- Kazakhstan Symphony - KAZAKSTAN
- Keele Philharmonic - UK
- Kennet Symphony - USA
- King Edward's School, Birmingham - UK
- Kingsport Symphony, Tennessee - USA
- Kirkaldy Symphony - UK
- Kirklees Schools Symphony - UK
- Kitchener-Waterloo Community Orchestra - CANADA
- Knoxville Symphony - USA
- Konservatorium Zürich - SWITZERLAND
- Kootenay Chamber - CANADA
- Korean Symphony - KOREA
- Lake Superior Chamber - USA
- Langenhagen Festival Orchestra - GERMANY
- Lebanon Valley College Orchestra - USA
- Leicester Symphony Orchestra - UK
- Leipzig Gewandhausorchester - GERMANY
- Liberty Symphony, Missouri - USA
- Limburg Symphony - BELGIUM
- Loh Orchester Sonderhausen - GERMANY

- London Mozart Players - UK
- London Musici Orchestra- UK
- London Philharmonic Orchestra - UK
- London Symphony Orchestra - UK
- Long Beach Symphony - USA
- Los Angeles Philharmonic - USA
- Louisville Orchestra - USA
- Macomb Community College Orchestra - USA
- Magdeburgische Philharmonie - GERMANY
- Magyar Radio Szimfonikus Zenekara - Budapest - HUNGARY
- Malaysian Philharmonic - MALAYSIA
- Malmö Symphony - SWEDEN
- MDR Sinfonieorchester Leipzig - GERMANY
- Merced Symphony - USA
- Meridian Symphony - USA
- Metropolitan State College Orchestra- USA
- Midland Symphony - UK
- Milwaukee Symphony - USA
- Minneapolis Orchestral Association - USA
- Mississauga Symphony - USA
- Mobile Symphony - USA
- Modesto Symphony - USA
- Montreal Symphony - CANADA
- Napier University Amateur Society Orchestra - UK
- Nashua Symphony - USA
- National Arts Centre Orchestra - CANADA
- National Symphony - USA
- NDR Sinfonieorchester Hamburg - GERMANY
- Nebraska Chamber Orchestra - USA
- Neubrandenburger Philharmonie - GERMANY
- New Brunswick Orchestra - USA
- New Festival Orchestra, Sophia - BULGARIA
- New Hampshire Symphony - USA
- New York Philharmonic - USA
- New Zealand Symphony - NEW ZEALAND
- Norfolk County Youth Orchestra - UK
- Norrköping Symphony - SWEDEN
- North Carolina Symphony - USA
- Northeastern Pennsylvania Philharmonic - USA
- North State Symphony - California - USA
- North York Symphony - CANADA
- Ocean City Pops - USA
- Ojai Festival Orchestra - USA
- Oklahoma City Philharmonic - USA
- Orquestra Sinfonica de RTVE Madrid - SPAIN
- Orchester der Beethoven Halle Bonn - GERMANY
- Orchestra London - CANADA
- Orchestra of Opera North - UK
- Orchestra of the Technical University - GERMANY
- Orchestre de la Suisse Romande -Geneva - SWITZERLAND

- Orchestre de Toulouse - FRANCE
- Orchestre National de Lille - FRANCE
- Orchestre Philharmonique de Strasbourg - FRANCE
- Orlando Philharmonic - Florida - USA
- Orpheus Chamber Orchestra - USA
- Orquesta Sinfonica de Ueskadi - SPAIN
- Oslo Philharmonic - NORWAY
- Osnabrücker Symphonieorchester - GERMANY
- Ottawa Symphony Orchestra -CANADA
- Pacific Orchestra - USA
- Peabody Symphony - USA
- Performing Arts Symphony - UK
- Peoria Symphony - USA
- Petrolla Band, Chicago, Illinois - USA
- Philharmonisches Staatsorchester Bremen - GERMANY
- Pioneer Valley Symphon Orchestra - USA
- Pori Sinfonietta - Finland
- Portland Symphony - USA
- Queensland Symphony - AUSTRALIA
- Radio Philharmonie Leipzig - GERMANY
- Red Deer Association Orchestra - USA
- Redditch Orchestra - UK
- Reno Philharmonic - U.S.A.
- Richmond Symphony - USA
- Richmond Symphony, Indiana - USA
- Rochester Philharmonic - USA
- Rockford Symphony - USA
- Rotterdam Philharmonic NETHERLANDS
- Royal Liverpool Philharmonic - UK
- Royal National Scottish Orchestra - UK
- Royal Philharmonic Concert Orchestra- UK
- Royal Philharmonic Orchestra - UK
- Pilsen Radio Orchestra CZECH REPUBLIC
- Rundfunk Sinfonieorchester Berlin - GERMANY
- Russian National Orchestra - RUSSIA
- San Francisco Symphony - USA
- Scottish Chamber Orchestra - UK
- Scottish Sinfonia - UK
- Shreveport Symphony - USA
- Shrewsbury School Symphony Orchestra - UK
- Sjællands Symphony - Denmark
- Slaithwaite Philharmonic - UK
- Southampton University Symphony Orchestra -UK
- Spokane Symphony - USA
- Springfield Symphony - USA
- St. John's College Orchestra, Oxford - UK
- St. Paul Chamber Orchestra - USA
- Staatsphilhrmonie Rheinland-Pfalz - Germany
- Stadtorchester Winterthur - SWITZERLAND
- Stavanger Symphony - NORWAY

An Orkney, Wedding, With Sunrise

- Stockton Symphony - USA
- Surrey Philharmonic - UK
- Sutton Symphony - UK
- Symphony of Nova Scotia - Halifax - CANADA
- Symphonie Orchester der Stadt Münster - GERMANY
- Symphony Pro Musica - Hudson -USA
- Tapiola Sinfonietta - FINLAND
- Tayside Symphony - UK
- Tonhalle Orchester Zürich - SWITZERLAND
- Toronto Symphony - CANADA
- Totnes Community College - US
- Trinity College of Music Orchestra - UK
- Trondheim Sinfonieorchester - NORWAY
- Tuscon Symphony - USA
- University of Michigan Life Sciences Orchestra, Michigan - USA
- University of Rochester Symphony - USA
- University of Texas Orchestra- El Paso - USA
- Vancouver Bach Choir - CANADA
- Vancouver Symphony - CANADA
- Victoria State Orchestra, Melbourne - AUSTRALIA
- Victoria Symphony - CANADA
- Victoria Symphony, Texas - USA
- Virginia Symphony - USA
- Wellington Sinfonia - NEW ZEALAND
- West Scotland Schools - UK
- West Virginia Symphony - USA
- Westfälisches Sinfonieorchester Recklinghausen - GERMANY
- Westfield Symphony - USA
- Westmoreland Symphony - UK
- White Plains Symphony - USA
- Wichita Falls Symphony - USA
- Wiener Symphoniker - AUSTRIA
- Willimantic Orchestra - USA
- Winnipeg Symphony - CANADA
- Winston-Salem Triad Symphony - USA
- Wisconsin Chamber - USA
- Wyoming Symphony - USA
- York Area Schools Orchestra - UK
- Young Sinfonia - UK
- Zalman Memorial Symphony - AUSTRALIA
- Zurich Chamber Orchestra – SWITZERLAND