

Royal Conservatoire of Scotland

Woodwind Department

Commonwealth Day

SIR WILLIAM WALTON (1902-1983)

Crown Imperial

TRADITIONAL arr. ELGAR HOWARTH

Greensleaves

RORY BOYLE (b.1951)

Four Ways to Play Reels

- I. (off the) REEL, (n): in uninterrupted course or succession: without stop or hesitation
- IV. REEL, (n): a lively dance, especially Highland or Irish

PHILLIP HOUGHTON (b.1954)

From the dreaming

JAMES MACMILLAN (b.1959)

Intercession

COLIN MCPHEE (1900-1964)

Balinese Ceremonial Music, for two pianos four hands

MARTIN BUTLER (b.1960)

Down-Hollow

- I. Pesante,
- IV. Energico



Mondays at One

10 March 2014

SIR WILLIAM WALTON (1902-1983)

Crown Imperial

TRADITIONAL arr. ELGAR HOWARTH

Greensleaves

Nigel Boddice **Conductor**

Conservatoire Brass II

Mark James, Lloyd Griffin, Zoe Darbyshire, Kate Cooper **Trumpets**

Anastas Moskov, Mark Harding **French horn**

Daniel Pickering, Daniel Eddison, Ismael Sanchez Jimenez, Emily Tse **Trombone**

Scott Findlater **Euphonium**

Callum Reid **Tuba**

RORY BOYLE (b.1951)

Four Ways To Play Reels

I. (off the) REEL, (n): in uninterrupted course or succession: without stop or hesitation

IV. REEL, (n): a lively dance, especially Highland or Irish

Graham Dickson **Flute**

Sandra Scott **Oboe**

Gustaw Bachorz **Clarinet**

Donagh Marnane **Bassoon**

Robert Newth **French horn**

These four short pieces were written in September 1997 and are dedicated to the Haffner Wind Ensemble who gave the first performance in 1999. Each movement is based on a different dictionary definition of the word 'reel'. The first is a sort of mechanical moto perpetuo. In the final movement the players are asked to play with 'a Scottish energy', and the music attempts to create the spirit of the dance rather than give a representation of a genuine reel since the very fast metronome mark would defy the feet of even the most skilled of dancers.

Professor Rory Boyle

PHILLIP HOUGHTON (b.1954)

From the dreaming

I. Cave Painting

II. Wildflower

Alison Mitchell **Flute**

Allan Neave **Guitar**

JAMES MACMILLAN (b.1959)

Intercession

Ross Montgomery, Lewis Banks, Jacqueline Fergusson **Saxophone**

The piece begins with a slowly falling scale of seven notes, thrown from one player to another, repeated nine times and embellished with ornamental flurries which outline a gradually evolving harmonic pattern. The repetitive nature of the music is like a peal of bells or some other kind of evocation. Eventually the music breaks out of this cyclic inevitability and heads into a faster dance-like material which in turn develops its own ritualistic recurrences.

This piece was commissioned by the Huddersfield Contemporary Music Festival for the Chione Oboe Trio with funds provided by Yorkshire and Humberside Arts.

James MacMillan

COLIN MCPHEE (1900-1964)

Balinese Ceremonial Music, for two pianos four hands

- I. Pemoengkah
- II. Gambangan
- III. Taboeh teloe

Bethany Jerem, Fionnuala Ward **Piano**

Ever since Debussy and Satie first heard a Gamelan at the Paris Exhibition of 1889, the music of Bali has been a source of inspiration for Western composers, none more so than the Canadian composer Colin McPhee. Born in Montréal of Scottish parentage, McPhee would move to Bali in 1931 where he began work of unparalleled ethnomusicology, focusing on the Gamelan (an ensemble of traditional instruments made up of xylophones and gongs). Balinese music is based on a pentatonic scale and as McPhee observed "In the sacred writings of the priests these five tones have cosmological significance, for they are linked with the gods of the five directions: north, east, south, west and centre".

His village had three Gamelan orchestras, each for a specific occasion. The third was locked in a temple and only emerged on ceremonial feast days, a three-day ritual honouring the gods with music, eating, dancing and shadow plays. McPhee recounted how ceremonial music mingled "with the prayers of priest and the chant of worshippers ... as necessary for the pleasure of the gods as incense, flowers and offerings."

McPhee's exploration of Balinese music would inform not only his compositions, but those of other composers of the twentieth century. Britten, with whom he shared an apartment in New York in the 1940s, would visit Bali himself in 1955, with many examples in his music drawn directly from *Balinese Ceremonial Music*. Possibly even more significant was the influence on Minimalist composers, in particular Steve Reich who himself studied with Balinese musicians. Perhaps it is in this way that McPhee's work can somehow sound both of another place and another time, while still sounding strikingly modern and new.

Nicolas Žekulin

MARTIN BUTLER (b.1960)

Down-Hollow

- I. Pesante
- IV. Energico

Alison Mitchell **Flute**
George Talmaciu **Oboe / Cor anglais**
Robert Digney **Clarinet**
Gillian Horn **Bassoon**
Andrew McLean **Horn**

Martin Butler was born in 1960, in Romsey, Hampshire, England. He studied at the Royal Northern College of Music and later, in 1983, as the recipient of a Fulbright Award, continued his studies at Princeton University, USA.

In 1988 he was awarded the Mendelssohn Scholarship which enabled him to spend time at Tempo Reale, Berio's studio in Florence, and in 1994 was awarded an Honorary Fellowship of the Royal Northern College of Music. Butler was Composer-in-Residence at the Institute for Advanced Study in Princeton in the United States and is currently Professor of Music at the University of Sussex.

Down Hollow Winds was written in 1991 and has five movements, the 1st (Pesante) and 4th (Energico) you will hear today. Harmonically, the piece is built on the pentatonic mode, common to folk music all over the world and each movement explores distinct characteristics of the same, simple material.

Heather Nicoll

Forthcoming Musical Events

Wind Orchestra Concert

Thursday 13 March / Stevenson Hall / 7.30pm

Our very best students shine as soloists in front of their colleagues from the Wind Orchestra.

Fridays at One: New in Nuremberg

Friday 14 March / Stevenson Hall / 1.00pm

Our collaboration with the Musik Hochschule in Nuremberg continues to bear sweet fruit. This concert marks the return of a project that started in Germany, with students and staff from both institutions performing music by Britten, Tippett as well as a new work by RCS student Kristap Cukurs.

Symphony Orchestra Concert

Thursday 20 March / Stevenson Hall / 7.30pm

The second concerto concert this month, this time our best student soloists line up in front of the Symphony Orchestra.

