

Strictly Come Dancing

Royal Conservatoire Wind Orchestra

Nigel Boddice, John Logan, Eoin Tonner **Conductor**

KENNETH HESKETH (b.1968)

Masque

DOMINIC MULDOWNNEY (b.1952)

Dance Suite

WARREN BENSON (b.1924)

The Solitary Dancer

ADAM GORB (b.1958)

Yiddish Dances



Fridays at One

19 October 2012

KENNETH HESKETH (b.1968)

Masque

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festival hall uninvited and call upon the company to dance and dice".

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) with a dash of wildness is the character of this piece - I hope it may tease both player and listener to let their hair down a little!

DOMINIC MULDOWNNEY (b.1952)

Dance Suite

- II. Pavane/Waltz
- III. Polka
- IV. Waltz/Galliard
- V. Tangos
- VI. Break-Dance

Dance Suite displays a variety of historical dance forms from a twentieth century viewpoint. The six dances move forward historically from the ancient Hey, through Waltz and Polka, to the sophisticated Tango and the jazz tradition. The rhythm typifies each dance is constantly under attack, sometimes from a different dance style altogether. These intrusive elements are most obvious in the final dance and prompts the double meaning of its title.

Dance Suite was commissioned by the Colleges Consortium with the BASBWE Education Trust, and the first performance was given by Warwick University Symphonic Wind Ensemble on 25 November 1996, conducted by Colin Touchin.

WARREN BENSON (b.1924)

The Solitary Dancer

Rarely rising above mezzo piano, even when most of the band is playing, the music of *The Solitary Dancer* has a unique ability to suggest stillness within purposeful energy. The simple melodic and rhythmic motives from which Benson constructed this amazing and original piece are assembled and re-assembled in a continual tapestry of quiet magic that testifies to the composer's instrumental mastery. The large percussion functions as a "continuo", keeping the pace constant ("with quiet excitement throughout") and adding wonderful touches of light and idiosyncratic colour.

ADAM GORB (b.1958)

Yiddish Dances

Yiddish Dances, written for Timothy Reynish's 60th birthday in 1998, is very much a party piece. It brings together two of my abiding passions: the Symphonic Wind Orchestra and Klezmer - the folk music of the Yiddish-speaking people. The five movements are all based on set Klezmer dances:

Khosidl *A medium tempo 2/4 in which the music moves between satire, sentimentality and pathos*

Terkishe *An up-tempo Jewish tango*

Doina *A free recitative in which various instruments in the band get a chance to show off*

Hora *Slow 3/8 time with a characteristic rocking rhythm*

Freylachs *Very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous 'booze-up' for all concerned*

Le Chaim! (To Life!)

Nigel Boddice was awarded the MBE in 2005 Queen's Birthday Honours for his musical input and work with youth music in Scotland. As a former Principal Trumpet with the BBC Scottish Symphony Orchestra, he has continued teaching at the Royal Conservatoire of Scotland and has been responsible for guiding the careers of many fine brass musicians.

Born in 1965, **John Logan's** interest in music began by learning to play the piano accordion at the age of nine, before taking up the tenor horn and joining the Monklands Youth Brass band in Airdrie. At the age of fifteen he changed from tenor horn to French horn and began lessons with Christopher Griffiths and Maurice Temple at the RSAMD, where he obtained a Bachelor of Arts Degree. During this time he made regular appearances with the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, and the orchestras of Scottish Opera and Scottish Ballet.

In 1986 John moved to London and completed a postgraduate course at the Guildhall studying with Frank Lloyd. During this time he had trials with the BBCSSO, Bournemouth Orchestra and played regularly with London Brass. He then joined the City of Birmingham Symphony Orchestra, under the direction of Sir Simon Rattle, and during his five year tenure enjoyed worldwide touring and involvement in major recordings. He was also at this time heavily involved with the orchestra's education programme and accepted many engagements outside the orchestra with the London Symphony Orchestra, English String Orchestra, Royal Liverpool Philharmonic Orchestra and the Fine Arts Brass Ensemble.

In 1994 John was appointed as Associate Principal Horn with the Royal Scottish National Orchestra, whilst continuing to work in many other areas of the music profession. He was a horn tutor at the RSAMD (now Royal Conservatoire of Scotland), a post he held until 2011 when he was appointed Head of Brass at the Conservatoire. As an education animateur he has written several composition-based projects and has delivered them to many schools and communities. He has also gained recognition as a conductor and has directed the senior and junior RSAMD Symphony Orchestras and regularly conducts and arranges for the RSNO's annual St Andrew's concert with Phil Cunningham and Aly Bain, and many of Scotland's other top folk musicians.



The **Royal Conservatoire of Scotland Wind Orchestra** has been established as an integral part of the Conservatoire performance programme for a number of years. Its repertoire is both wide-ranging and challenging, with an emphasis on performing new works by leading composers. The band has premiered several new works and champions in particular repertoire by leading Scottish composers such as James MacMillan, William Sweeney, Thea Musgrave, Eddie McGuire, John Maxwell Geddes, Oliver Searle and many more. The Wind Orchestra gives a regular series of concerts within the Conservatoire and also makes guest appearances in venues such as the Usher Hall, Edinburgh. A wide range of in-house and visiting guest conductors includes John Wallace, Bryan Allen, Nigel Boddice and Jan Van der Roost. The Wind Orchestra has made several recordings for labels such as Naxos, Doyen and DeHaske, as well as educational recording of contemporary repertoire for the National School Band Association.

The Royal Conservatoire of Scotland Wind Orchestra

Flute

Carina Gascoine
Leila Marshall
Ola Henszel
Nikola Kyosev
Grace Walker

Piccolo

Ola Henszel
Matthew Howells

Oboe

Susanna Gawn
Beth Strachan
Sandra Scott
Si Yu
Matthew Wilkinson

Cor anglais

Sandra Scott

French horn

Samantha Wright
Rachel Muir
Robert Newth
Mark Harding
Anastas Moskov
Emma McLean
Hayley Tonner

Timpani

Patrick Nolan

Clarinet

Ewan Zuckert
Luke Westcombe
Robert Digney
Gustaw Bachorz
Harriet Flather
Kieran Young

Alto clarinet

K.Young

E flat clarinet

Charlie Sheppard Vine

Bass clarinet

Calum Robertson

Trumpet

Stephanie Mitchell
Lizy Stirrat
Calum Tonner
Etty Wake
Mark James
David Moore

Trombone

Nicole Waddell
Richard Leonard
Daniel Pickering
Daniel Eddison
Joe Walters

Percussion

Joe Bostock
Glynn Forrest
Colin Hyson
Jonathan Chapman
Ross Gunning

Bassoon

Chris McShane
Donagh Marnane
Olivia Harrison

Contra bassoon

Alix Cashmore

Alto saxophone

Ross Montgomery
Euan Ferguson

Tenor saxophone

Jay Capperauld

Baritone saxophone

Lewis Banks

Euphonium

Scott Findlater
Amelia Nicholson

Tuba

Alex Gregory
Kenneth Brown

Double bass

Tamara Hardy

Piano

Esther Galilee