

# Masters o' Wind

Royal Conservatoire Wind Orchestra  
Nigel Boddice and John Logan **Conductor**

PERCY GRAINGER (1882-1961)  
**Lincolnshire Posy**

DEREK HEALEY (b.1936)  
**The Owl and the Pale Maiden** *World premiere*

CÉCILE CHAMINADE (1857-1944)  
**Concertina for flute**

Flute SCBF Winner Jillian Hunter

GUSTAV MAHLER (1860-1911) arranged by ADAM GORB (b.1958)  
**Rondo Burlesque**

Friday 18 January  
Stevenson Hall  
5.30pm

PERCY GRAINGER (1882-1961)

## **Lincolnshire Posy**

Lisbon [Sailors Song]

The Brisk Young Sailor [returned to wed his True Love]

Lord Melbourne [War Song]

The lost Lady Found [Dance Song]

With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band--and as good as never by the composer. (Notable exceptions are: Wagner's *Huldigungsmarsch*; Henry Cowell's *Celtic Set*; R. Vaughan Williams's *Folksong Suite* and *Toccata Marziale* (Boosey & Hawkes); Gustav Holst's two *Suites for Band* and *Hammersmith*; Hindemith's *Concert Music for Wind Band* (Schott, Mayence); Ernst Toch's *Spiel*; Florent Schmitt's *Dionysiaques*; Respighi's *Hunting-Tower Ballad*; several compositions by Leo Sowerby.)

Why this cold-shouldering of the wind band by most composers? Is the wind band--with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments--the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)--not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.

*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of 'musical wildflowers' (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are with their monotonous mooring and bellowing between *mf* and *ff*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain--were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

But even more important than these art-skills and personality-impreses (at least to Australia--a land that must up build itself in the next few hundred years, a land that cannot forever be content to imitate clockwork running down) is the heritage of the old high moods of our race (tangible proofs that 'Merry England'--that is, *agricultural* England--once existed) that our yeoman singers have preserved for the scrutiny of mournful, mechanised modern man.

DEREK HEALEY (b.1936)

### **The Owl and the Pale Maiden**

*The Owls and Pale Maiden* features an extravagant orchestration, and is a descriptive work. It is a colourful, episodic work inspired by the work of two great Glaswegian Art-Nouveau artists. Dr Derek Healey pays homage to the Scottish artists Frances Macdonald and James Herbert MacNair and is inspired by their special iconic design output. James Herbert MacNair was a Scottish artist, designer and teacher whose work contributed to the development of the "Glasgow Style" during the 1890s. Born in Glasgow into a military family, MacNair trained as an architect with the Glasgow firm of Honeyman and Keppie from 1888 to 1895, and it was there that he first met Charles Rennie Mackintosh. As part of their training, the two attended evening classes at the Glasgow School of Art between 1888 and 1894, and it was there that they met the MacDonald sisters, Margaret and Frances. MacNair would go on to marry Frances, and Mackintosh would marry Margaret. All four later became the loose collective of the Glasgow School known as "The Four". The work is dedicated to the Wind Orchestra of the Royal Conservatoire of Scotland and its conductor Nigel Boddice and former Head of Brass Bryan Allen.

**Derek Healey** was born in Wargrave, in the South of England; studied with Herbert Howells at the Royal College of Music, London and with Boris Porena and Gofredo Petrassi in Italy. He has won prizes in the UK, Italy and the USA and has taught Theory, Composition and Ethnic Music at the Universities of Victoria, Toronto, Guelph and Oregon, finally becoming Academic Professor of Music at the RAF School of Music in Uxbridge, England. He has written works in most genres, having had some fifty works published in the UK, Canada and the USA. His earlier neo-classic style gave way to atonal and aleatoric influences in the 1960's, and from Healey's arrival in North America in 1969, ethnic music became increasingly important. Works for large ensembles have been played by many orchestras and wind ensembles, and the opera *Seabird Island* was the first contemporary opera to be taken on a cross-Canada tour. The works most often performed include the suite for orchestra: *Arctic Images*, and *In Flanders' Fields* and two sets of Canadian folk songs for choir. Healey's most recent extended work, *A Mass for San Corrado*, recently received its first performance in Noto Cathedral, Italy.

Healey is now retired from teaching and spends his time with composition and research, living in the Cobble Hill district of Brooklyn, New York.

CÉCILE CHAMINADE (1857-1944)

### **Concertina for flute**

**Jillian Hunter** is from Aberdeen and began playing the flute when she was ten years old and quickly became very involved in the Aberdeen instrumental service, taking part in various bands, orchestras and competitions. In 2012 she won the soloist award at the SCBF final and is now playing a solo with the Royal Conservatoire of Scotland Wind Orchestra and has just started her first year at the Conservatoire. She is currently studying with Richard Blake.

GUSTAV MAHLER (1860-1911) arranged by ADAM GORB (b.1958)

### **Rondo Burlesque**

Mahler was at the height of his powers when he wrote his ninth Symphony in 1909 declaring 'I am thirstier for life than ever!' His great admirer Alban Berg thought it "the expression of an unheard love for this earth and the longing to live in place upon her.....before death comes". Indeed Leonard Bernstein described each movement as a 'farewell', and the third (Rondo Burlesque) as a particular farewell to urban society. The Rondo Burlesque appears as the second scherzo of the symphony. In character it is at first sprightly then suddenly hysterical and finally demonic. The 'burlesque' element

reflects the reality and grotesqueness of the city culture surely referencing the extremes of Mahler's own artistic experiences in Vienna. In this transcription Gorb faithfully represents the exhilarating character and textures of Mahler's writing lending his own imaginative flair for colour to the orchestration and in doing so triumphantly bringing Mahler's artistic achievement to the wind orchestra repertory.

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**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 (RSNO), BBC Scottish Symphony Orchestra (BBC SSO), 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 BBC SSO, 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 RSNO, 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, DeHaske and RCS Nimbus Alliance, as well as educational recording of contemporary repertoire for the National School Band Association.

# The Royal Conservatoire of Scotland Wind Orchestra

## **Flute**

Elizabeth Lawton  
Aleksandra Henszel  
Carina Gascoine  
Rachel Coghlan  
Graham Dickson  
Leila Marshall

## **Piccolo**

Rachel Coghlan  
Carina Gascoine

## **Oboe**

Susanna Gawn  
Rebecca Watt  
Anna Seaton

## **Cor anglais**

Rebecca Watt

## **Trumpet**

Daniel de Gruchy Lambert  
Lizy Stirrat  
Christoph Blatzer  
Calum Tonner  
Ettý Wake  
Mark James

## **French Horn**

Rachel Muir  
Samantha Wright  
Anastas Moskov  
Hayley Tonner

## **Clarinet**

Luke Westcombe  
Harriet Flather  
Kieran Young  
Gustaw Bachorz  
Charlie Sheppard-Vine

## **E flat clarinet**

Robert Digney

## **Bass clarinet**

Calum Robertson

## **Bassoon**

Thomas Porter  
Ryan Sullivan  
Chris McShane  
Marcos Ceballos  
Donagh Marnane

## **Contra Bassoon**

Chris McShane

## **Trombone**

Nicole Waddell  
Richard Leonard  
Daniel Eddison  
Daniel Pickering

## **Bass Trombone**

Emily Hanley

## **Euphonium**

Scott Findlater  
Amelia Nicholson

## **Tuba**

Alex Gregory  
Kenny Brown

## **Soprano Saxophone**

Ross Montgomery  
Jay Capperault

## **Alto Saxophone**

Ross Montgomery  
Euan Ferguson  
Lewis Banks

## **Tenor Saxophone**

Jay Capperault

## **Baritone Saxophone**

Jonathan Edwards

## **Double Bass**

Aileen Marshall

## **Harp**

Katherine Waters

## **Piano**

Monika Palsauskaite

## **Timpani**

Patrick Nolan

## **Percussion**

Thomas Lowe  
Jonathan Chapman  
Ross Gunning  
Antonio Valente