



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

# 2016-2017 season of events

## Wind Symphony

Jeffrey Reynolds, conductor

Saturday, October 22, 2016

7:30 pm

MacMillan Theatre, 80 Queen's Park

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



# Wind Symphony

Jeffrey Reynolds, conductor

## PROGRAM

### *Wild Nights*

**Frank Ticheli**  
(b. 1958)

### *Flow*

**Roydon Tse**  
(b. 1991)

### *Come, Sweet Death (Komm', Süsßer Tod)*

**J. S. Bach**  
(1685-1750)  
transcribed by Alfred Reed

### *Suite Provençale*

- I. *Un ange a fa la credo*
- II. *Adam e sa Coumpagno*
- III. *Lou Fustié*
- IV. *Lis Escoubo*

**Jan Van der Roost**  
(b. 1956)

## *Intermission*

### *Sunrise at Angel's Gate*

**Philip Sparke**  
(b. 1951)

### *French Impressions*

- I. *Parade*
- II. *Can Can*

**Guy Woolfenden**  
(1937-2016)

### *A Moorside Suite*

- I. *Scherzo*
- II. *Nocturne*
- III. *March*

**Gustav Holst**  
(1874-1934)  
arranged by Denis Wright

### *Serenade*

**Derek Bourgeois**  
(b. 1941)

# Wind Symphony

## FLUTE

Pinar Ayverdi  
Elena Baker  
Clara Chung  
Noah deVerheyen  
(piccolo)  
Amy Heyd  
Sierra Kim  
Julia Li  
Grace Liu\*  
Rebekah Tam

## CLARINET

Yasmeen Alli  
Mary-Anne Barter  
Jared Berger  
Gennady Grebenchuk  
Katelyn Katic  
Andrew Lin  
Christie MacLennan  
Breeanna Parenteau  
Steve Seo  
Emily Simone

## BASS CLARINET

Bryn Smith

## OBOE

Blaise Gratton  
Solouna Lioumanis  
(English Horn)  
Eric Luo

## SAXOPHONE

Chiara Fernando  
Joseph Gargaro  
Jason Lau  
Micaela Morey  
Jovanka Rodrigo-  
Candappa  
Nicole Tse

## TRUMPET

Andrew Decker  
Alexis Dill  
Helen Geng  
Tom MacCammon  
Brian McAuley\*  
Adrian Rogers  
Charles Watson

## FRENCH HORN

Rosa Alaimo  
Benjamin Law  
Paolo Rosselli  
Sophia Shah  
Catherine Wang

## TROMBONE

Alexander Allsopp  
Joseph Li  
Ethan Mattei  
Kyle Orlando  
Aaron Tenn-Miller

## EUPHONIUM

Raymond Chiu

## TUBA

Henry Paterson  
Jim Xu\*

## DOUBLE BASS

Jackson Steinwall

## HARP

Alanna Ellison

## PERCUSSION

Adam Kaleta  
Allison Lam  
Ashley Patoine  
Kieshav Sharma-Jaitly  
Jacob Valcheff

## MACMILLAN

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## Biography

### Jeffrey Reynolds

Jeff Reynolds is Associate Professor, Teaching Stream, in trumpet and conducting. Formerly co-ordinator of the Performance Division, he has taught at the Faculty of Music for over 30 years, teaching undergraduate courses in instrumental education, chamber music, jazz education and jazz history, and conducting the Wind Ensemble and Wind Symphony. He maintains a trumpet studio and has appeared as a trumpet player with various orchestras and chamber ensembles, performing with, among others, the Victoria Symphony, the Calgary Philharmonic, the Orchestra of the Royal Winnipeg Ballet and the Hamilton Philharmonic. His trumpet studies were with Arnold Jacobs, Vincent Cichovicz, Boyd Hood and Ward Cole. Reynolds adjudicates at festivals across Canada and appears as a guest conductor and clinician. His articles appear in such journals as *Canadian Winds*, *The Recorder* and the *Journal of Aesthetic Education*, and he is the author of the pedagogy book *Trumpet for Dummies*. After degrees in philosophy and music he received his doctorate from the University of Toronto in the philosophy of music education, with a focus on creativity in performance and pedagogy.

## Program Notes

### *Wild Nights*

**Frank Ticheli** is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. He was the Pacific Symphony's composer in residence from 1991 to 1998, composing numerous works for that orchestra. A number of his works have become standards in concert band repertoire. *Wild Nights*, the composer writes, "is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem."

Wild Nights! Wild Nights!  
Were I with thee,  
Wild Nights should be  
Our luxury!

Futile the winds  
To a heart in port,-  
Done with the compass,  
Done with the chart.

Rowing in Eden!  
Ah, the sea!  
Might I but moor  
To-night in Thee!

### *Lullaby for Natalie*

Hailed as a composer "glittering with professionalism" (Vancouver Sun) **Roydon Tse** is an award-winning composer who strives to communicate to audiences from all backgrounds with his music, from the first time listener to the sophisticated classical connoisseur. A composer of symphonic, chamber and vocal

works, Roydon has collaborated numerous orchestras throughout Canada and internationally.

Here are his thoughts on *Flow*:  
In writing this piece for the University of Toronto Wind Symphony, I imagined the ensemble as a large extended organ that was capable of creating many layers of sound that move in and out of each other. It was from this first concept that the idea of *Flow* became the central focus in my structural thinking. From the quiet clusters that are heard in the beginning emerge large sound masses that ebb and grow. Like a river which starts with a trickle, it turns into a series of rapids that converge into a larger body. As the river reaches the mouth of the sea, the momentum finally gives way and we return to a slower flow, with the eventual dissipation of the sound into the silence. The form of the piece follows this progression with some slight surprises in the journey. The piece was written for the UTWS under the Composer-in-Residence program at the University of Toronto Faculty of Music.

### ***Come, Sweet Death***

**J.S. Bach's** *Come, Sweet Death* was freely transcribed by Alfred Reed in 1976 from a single melodic line with figured bass. Although a simple two-part song form, played twice, this work is a deeply moving expression of Bach's faith. Alfred Reed (1921-2005) was a celebrated American composer, arranger, conductor and editor. He was one of America's most prolific and frequently performed composers, with more than 250

published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups to his name.

### ***Suite Provençale***

**Jan Van der Roost** was born in Duffel, Belgium, in 1956. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven, continuing his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Senzoku Gakuen in Kawasaki. His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world. *Suite Provençale* is based on authentic folk tunes from the beautiful southern province in France: the "Provence". Each of the four movements has its own character: "Un Ange a fa la crido" (An angel brought the creed / credo) is like a bourrée, "Adam e sa Coumpagnou" (Adam and his companion) is an old love song, "Lou Fustié" (the carpenter) a fast dance and finally "Lis Escoubo" (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand is clearly represented during the first presentations of the theme.

## ***Sunrise at Angel's Gate***

**Philip Sparke** was born in 1951, in London. After studies in composition, trumpet and piano at the Royal College of Music he began writing for brass and wind bands. His many compositions are performed around the world to great acclaim. *Sunrise at Angel's Gate* was commissioned by the United States Army Field Band, and first performed by them in 2001, and was inspired by the composer's impressions of the Grand Canyon. Sparke writes, "Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky cast shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the canyon and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the canyon itself...The faster section depicts the arrival of the tourist buses."

## ***French Impressions***

**Guy Woolfenden** was born in Ipswich and educated at Westminster Abbey Choir School, London, and Whitgift School, Croydon. He studied music at Christ's College in Cambridge and went on to study at the Guildhall School of Music and Drama. Woolfenden joined the Royal Shakespeare Company in Stratford-upon-Avon in 1961 and was Head of Music from 1963 to 1998. He composed many pieces for wind bands, chamber ensembles and orchestral works, many of which have been

recorded. He also composed many scores for the Royal Shakespeare Company and worked with many major European theatre and film companies. His film credits included the 1968 movie version of *A Midsummer Night's Dream*, as well as the 1974 television version of *Antony and Cleopatra*. *French Impressions* was commissioned by the Metropolitan Wind Symphony of Boston, and was premiered in 1998. The work is inspired by several works of the French painter Georges Seurat (1859-1911), including *La Parade de Cirque*, *A Bathing Place*, *Asinières* and *Le Chahut*, a curiously stylized *Can Can* in full swing.

## ***A Moorside Suite***

*A Moorside Suite* was composed by **Gustav Holst** in 1928, as a competition piece for the BBC and the National Brass Band Festival. The first movement, *Scherzo*, contrasts an insistent rhythmic motive with a lyrical trio. The second movement, *Nocturne*, is written beautifully with descending thirds and sixths. It is a warmth that Holst was just beginning to discover, and according to his daughter, Imogen Holst, was among his most emotionally expressive works. He also arranged this movement for strings. The last movement, *March*, is reminiscent of the "Marching Song" from *Two Songs without Words*, and once again features lyrical, flowing lines contrasting with martial material.

Holst was born to a musical family in 1874. After a somewhat frustrating start to his musical career, including

unsuccessful piano and violin study, Holst began playing the trombone and studying composition. In 1893 he began his studies at the Royal College of Music, studying composition under Charles Stanford. Holst's music includes operas, choral works, orchestral and band compositions. His most famous piece was the orchestral suite *The Planets*, and in the brass and wind band worlds he is revered for his First and Second Suites for Military Band. In 1905 he became director of music at St. Paul's Girls' School, a position he held until his death in 1934.

## **Serenade**

**Derek Bourgeois** was born in Kingston on Thames in 1941. He graduated from Cambridge University with a first class honours degree in music, and a subsequent Doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult.

As well as a considerable quantity of chamber, vocal and instrumental music, he has composed fifteen extended works for Brass Band and seven symphonies for Symphonic Wind Orchestra. He has also written a considerable amount of music for television productions. In 1988 he founded the National Youth Chamber Orchestra of Great Britain, which held its first course in the summer of 1989. In 1990 he was appointed Artistic Director of the Bristol Philharmonic Orchestra.

He left the National Youth Orchestra in August 1993 to become the Direc-

tor of Music of St Paul's Girls' School in London, the school where Gustav Holst also taught. He retired to Mallorca in July 2002. The delightful *Serenade* was composed for his own wedding, to be played as the guests left the ceremony. As the composer writes, not wishing to allow them the luxury of proceeding in an orderly 2/4, he wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle.

*Program notes by Jeffrey Reynolds*

## **Up next at UofT Music**

### **UofT Symphony Orchestra**

Oct 25 @ 7:30 pm, MacMillan Theatre  
HAYDN | Symphony No. 88 in G Major  
MOZART | Symphony No. 41, K. 551 in C Major "Jupiter"  
BEETHOVEN | Symphony No. 2, Op. 36 in D Major

### **Wind Ensemble**

Oct 27 @ 7:30 pm, MacMillan Theatre  
SHOSTAKOVICH | *Festive Overture*  
THOMPSON | *Alleluia*  
VAN DER ROOST | *Puszta*  
WEILL | *Little Three Penny Suite*  
SCHUMAN | *When Jesus Wept*  
WHITACRE | *Noisy Wheels of Joy*

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