



EVENT PROGRAMME

THE PLATFORM SPRING WINDS WITH ROYAL HOLLOWAY WIND ORCHESTRA

Thursday, 19 March 2026, 8.00pm

Windsor Building Auditorium

There will be a short interval during this evening's event

Estimated event finish time: 9.45pm

Please no flash photography or visual/audio recording throughout the event.

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NAOKI TASAKA

Wind of Provence

The 'Winds of Provence' is a collection of 32 different winds with different characters that affect the region of southeast France along the Mediterranean, from the Alps to the mouth of the Rhone River.

This piece by Naoki Tasaka (2015) is featured in the final episode of the highly acclaimed anime Hibike! Euphonium. The show features a girl entering high school and hoping to leave her lackluster middle school concert band experiences behind, only to be dragged back in by her new friends.

ARR. JAY BOCOOK

The Blues Brothers Revue

The Blues Brothers, formally, variously The Blues Brothers' Show Band and Revue and The Blues Brothers' Rhythm and Blues Revue, are an American blues and rhythm and blues revivalist band founded in 1976 by comedy actors Dan Aykroyd and John Belushi as part of a musical sketch on Saturday Night Live. Belushi and Aykroyd, in character as lead vocalist "Joliet" Jake Blues (named after Joliet Prison) and harmonica player/backing vocalist Elwood Blues (named after the Elwood Ordnance Plant, which made TNT and grenades during World War II), fronted the band, which was composed of well-known and respected musicians.

The Blues Brothers first appeared on Saturday Night Live on January 17, 1976. The band began to take on a life beyond television, releasing an album, Briefcase Full of Blues, in 1978, and then having a Hollywood film, The Blues Brothers, created around its characters in 1980.

Since the death of Belushi in 1982, the Blues Brothers have continued to perform with a rotating cast of guest singers and musicians. They

re-formed in 1988 for a world tour and in 1998 for a sequel film, Blues Brothers 2000. They make regular appearances at musical festivals worldwide.

This medley includes 'Soul Finger', 'Everybody Needs Somebody To Love', 'I Can't Turn You Loose', and 'Soul Man'.

RALPH VAUGHAN WILLIAMS (1872-1958)

English Folk Song Suite

1. March, Seventeen Come Sunday
2. Intermezzo, My Bonny Boy
3. March, Folk Songs from Somerset

The English Folk Song Suite was written in 1923 and includes three movements. The first is a march entitled Seventeen Come Sunday and begins with the folksong of the movement's name with the melody in the woodwinds. It is followed by the folksong Pretty Caroline which features a solo clarinet and cornet, and the last melody in the first movement is Dives and Lazarus which features the lower instruments with the upper woodwinds playing against them.

The second movement is Intermezzo: My Bonnie Boy which opens with an oboe solo to the tune of My Bonnie Boy and is interrupted by the tune Green Bushes which is more upbeat and dance-like than the slow, emotional opening. The movement ends with a fragment of the original melody. The third movement is a march called Folk Songs from Somerset which opens with a light introduction of four measures before the first melody, the folk song Blow Away the Morning Dew, played by a solo cornet. The second melody, High Germany, is played by the lower instruments and transitions into The Tree So High and John Barleycorn before repeating back to the beginning of the movement.

Historically, the piece is considered to be a cornerstone work in the literature, and one of the earliest concert works for wind band.

ARR. PAUL MURTHA

Phantom of the Opera

The Phantom of the Opera is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.

The musical opened in London's West End in 1986, and on Broadway in 1988. It won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford (in the title role) won the Olivier and Tony Awards for Best Actor in a Musical. It is the longest running show in Broadway history by a wide margin, and celebrated its 10,000th Broadway performance on 11 February 2012, the first production ever to do so.

The hit movie has rekindled interest in this enduring Broadway favourite. This new medley features The Phantom of the Opera; Angel of Music; The Music of the Night; All I Ask of You; Masquerade; The Point of No Return and the award-nominated new song composed for the movie Learn to Be Lonely.

SHORT BREAK

10 minutes

JOHN PHILIP SOUSA (1854-1932)

Stars and Stripes Forever

With the possible exception of “The Star Spangled Banner,” no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa’s most beloved composition. ... Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in

Philadelphia on May 14, 1897, when the staid Public Ledger reported: “It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis.”

Aside from this flowery review, the march’s reception was only slightly above average for a new Sousa march. It grew gradually in public acceptance, and with the advent of the Spanish-American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, The Trooping of the Colors.

PHOEBE CANELL

When the Stars Align

‘When the Stars Align’ is a short piece written for Royal Holloway Wind Orchestra, inspired by the idea of stars gradually appearing and aligning in the sky. The piece begins with an introduction from horns and lower brass building a foundation for the first melodic idea that we hear in solo flute accompanied by oboe and piccolo interjects, hinting at shimmering of stars.

Following a second flute solo the piece becomes more reflective. This leads into a contemplative section where the texture thins allowing an oboe solo to emerge accompanied by gentle quaver motifs in the clarinet and piccolo. Throughout the piece the music moves between solo, chamber and full orchestra ensembles with a 6 part percussion section playing an integral role.

After a change of character into a full orchestra theme, the texture thins to hear a triumphant trumpet solo.

The piece concludes with a final repeat of the theme in lower brass, accompanied by a flute and piccolo counter theme before resting on a final resonant chord symbolising the complete alignment of stars.

STEVEN REINEKE

Pilatus: Mountain of Dragons

This programmatic tone poem for symphonic band opens as Mount Pilatus slumbers at night, shrouded in darkness and mystery among the clouds high above Lucerne. As dawn breaks, a band of courageous adventurers climb Pilatus in search of dragons to slay. After an arduous journey filled with breathtaking views and terrestrial beauty, the adventurers finally stumble across a dragon lair. They awaken the mighty dragon who must now battle the intruders of his domain. All but one adventurer are mortally wounded, leaving the pitiful human to beg for mercy and forgiveness from the dragon. Demonstrating great compassion, the dragon produces a magical stone, called draconite, from his own wounds in order to heal and save the intruders. In doing so, the dragon has also placed compassion and tolerance in the hearts and minds of man, leading them to a happy and peaceful coexistence with the dragons of Pilatus.

Pilatus: Mountain of Dragons was commissioned by the Jugend-Blasorchester (Youth Wind Orchestra) of the city of Lucerne, Switzerland, to commemorate the 50th anniversary of the ensemble. The world premiere was given on May 31, 2002, in the spectacular Kultur und kongresszentrum Lucerne (Culture and Congress Center) performance hall at the base of Mt. Pilatus in Lucerne.

Composer's Note © Steven Reineke

WHO'S WHO

ROYAL HOLLOWAY WIND ORCHESTRA

For more information about this music group, please search for **@rhulwindorchestra** on social media

CONDUCTOR

Rory Arthur*

ASSISTANT CONDUCTOR

Phoebe Canell*

FLUTES

Aleks Blanusa
Alicia Clark
Chiara Mankiewicz
Christina Finlay
Eunice Chan
Louie Choi
Milana Guy
Sakura Mori
Yentl Liu

OBOE

Rachel Li
Joe Stapleton

CLARINETS

Aoi Tagashira
Claudia Smith
Emily Boring*
Jana Kramer
Leo Carey-Read*
Maria Custodio
Roseanna Diwakar*

BASS CLARINET

Josie Edwards*

BASSOON

Luke Passmore

ALTO SAX

Elijah Olukoya
Elodie Williams
Jamie Williams
Sophie Turner
Tom Sheppard

TENOR SAX

Margarida
Raposeira*

BARITONE SAX

Annabel Mullett^

TRUMPETS

Amy Dettmar
Charlotte Morrey
Felix Elliot
Lucy Wootton
Marilla Evans
Peter So

EUPHONIUMS

Katharine Last
Lara Casula

TUBA

Will Thomas

TROMBONES

Catriona McIntosh^
Michael Hews^
Myles Muston
Thakshila Ratnayake

HORNS

Alex Hadaway ^
Arran Lister
Josie Palmer ^

PERCUSSION

Dušan Novaković
Lena Gore
Phoebe Bonnar
Reece Walker*
Sophia Manta
Tom Hyatt

*Denotes committee
member

^Denotes guest player



WHO'S WHO OUR CONDUCTORS

Rory Arthur is in their third and final year of computer science at Royal Holloway, and has been actively involved with the music groups throughout all of it. They are a versatile bass trombonist and tuba player, from New Orleans style jazz and symphonic playing to brass banding, they have played at a variety of venues including Boardmasters Festival '25, Ronnie Scott's Jazz Club and The Barbican Centre.

In their second year, Rory founded the wind orchestra and took on the role of President and Assistant Conductor. This year, Rory stepped down from being president, becoming the orchestra's primary conductor.

Outside of the orchestra, Rory volunteers with the Egham Band youth project running an afterschool brass club, and plays principal Euphonium in the university brass band. Rory is also a freelance software engineer, as well as a brass and programming tutor. Their current fascination is the field of quantum computing and quantum informatics, where they plan to study / work once they graduate.

Phoebe Canell is a 2nd year composer and conductor studying Music and Sound design. She got into music following the footsteps of her mother, starting with performing piano and viola and gradually transitioning into her true passion of composing and more recently conducting.

She has studied conducting in her second year and is the manager of Royal Holloway Conductors Collective which gives opportunities for anyone at RHUL to conduct orchestral and choral works. In her spare time Phoebe composes both film music and sound design and contemporary music with focus on nature and climate change. Recent projects have included collaborations with student directors on films and a commission for a CD coming out this month.