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GALA CONCERT

The University of Chichester Symphony Orchestra,
Chamber Choir and Symphonic Chorus, with special guests,
The Chamber Choir of Christopher Newport University (USA)

Thursday 8th March 2018 at 7.30pm
Chichester Cathedral

By kind permission of the Dean and Chapter

The Chamber Choir of Christopher Newport University join with the University of Chichester Symphony Orchestra, Chamber Choir and Symphonic Chorus in a Gala Concert of new music and perennial favourites mainly from Britain and Russia.



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University of Chichester
GALA CONCERT

MUSIC from UK and RUSSIA

Thursday 8th March 2018, Chichester Cathedral

Jonathan David Little (British/Australian; b.1965)
PROFESSOR of MUSIC COMPOSITION & MUSIC HISTORY,
UNIVERSITY of CHICHESTER

Sacred Prelude, Op.15 (1984/rev.2015) [ca.11']

PREMIÈRE PERFORMANCE IN THIS ARRANGEMENT

Strings of the University of Chichester Symphony Orchestra
(To be conducted by the **Composer** or by **Crispin Ward**)

Ralph Vaughan Williams (British; 1872-1958)

Serenade to Music (1938) [ca.13']

Version for 16 Vocal Soloists, SATB Chorus and Chamber Orchestra
To a text from Shakespeare (1564-1616), derived from Act V, Scene I
of *The Merchant of Venice*

(FIRST PERFORMED 5TH OCTOBER 1938, ROYAL ALBERT HALL)

Christopher Newport University [CNU] Chamber Choir
and University of Chichester Symphony Orchestra
Conducted by **John Irving**

Tarik O'Regan (British/American; b.1978)

Triptych (2005) [ca.17']

'Threnody' [ca.5']

'As We Remember Them' [ca.7']

'From Heaven Distilled a Clemency' [ca.5']

Cantata: Version for SATB Chorus and String Orchestra
(with Soprano Soloist)

To texts by various authors

(FIRST PERFORMED 13TH NOVEMBER 2005, PORTSMOUTH CATHEDRAL)

CNU Chamber Choir (Soloist: Serena Hoernig) with
Strings of the University of Chichester Symphony Orchestra
Conducted by **John Irving**

INTERVAL

Charles Villiers Stanford (Irish; 1852-1924)

'Justorum Animae', from Three Motets, Op.38

(?1887-88) [ca.3']

For a *cappella* SATB Choir

University of Chichester Chamber Choir
Conducted by **Arthur Robson**

Charles Villiers Stanford (Irish; 1852-1924)

'Coelos Ascendit Hodie', from Three Motets, Op.38

(?1887-88) [ca.2']

For a *cappella* SATB Double Choir

University of Chichester Chamber Choir
Conducted by **Arthur Robson**

Pyotr Ilyich Tchaikovsky (Russian; 1840-1893)

'The Year 1812': Festival Overture in E major, Op.49

(1880) [ca.14']

(FIRST PERFORMED 20TH AUGUST 1882, outside the CATHEDRAL OF
CHRIST THE REDEEMER, MOSCOW)

University of Chichester Symphony Orchestra, Chamber Choir, and Symphonic Chorus
with the CNU Chamber Choir
Conducted by **Andrei Racu**

Hubert Parry (British; 1848-1918)

I Was Glad (1902) [ca.6']

Coronation Anthem: Text from Psalm 122

(FIRST PERFORMED 9TH AUGUST 1902, WESTMINSTER ABBEY)

University of Chichester Symphony Orchestra, Chamber Choir, and Symphonic Chorus
with the CNU Chamber Choir
Conducted by **Andrei Racu**

Alexandr Borodin (Russian; 1833-1887)

Overture: Prince Igor (ca.1869-87) [ca.11']

FOLLOWED BY THE

'Polovtsian Dances' from Prince Igor (ca.1869-87) [ca.11']

(FIRST PERFORMED 23RD OCTOBER, 1890, MARIINSKY THEATRE, ST. PETERSBURG)
University of Chichester Symphony Orchestra, Chamber Choir, and Symphonic Chorus
with the CNU Chamber Choir
Conducted by **Crispin Ward**

Programme Notes

JONATHAN DAVID LITTLE (b. Box Hill, Melbourne, 1965)

Sacred Prelude, Op. 15

(First version for String Quintet 1984/rev.2015 for full string orchestra)

PREMIÈRE PERFORMANCE IN THIS STRING ORCHESTRA

ARRANGEMENT

Originally written for string quintet as “Opus 1”, this piece was recently arranged for full string orchestra by the composer, working in conjunction with film orchestrator, Anthony Weeden (whose credits include *Sherlock* and *The Theory of Everything*).

A natural rubato is felt throughout this haunting, single-movement work for string orchestra. The sound is reminiscent of that of ancient church music. Written in the *stile antico*, it opens with a “Plainsong”, then comes the main central “Anthem”. There is a brief reprise of the opening theme, before the work closes with a more emphatic “Fantasia” (where the sense of rubato becomes almost improvisatory). The work, as a whole, may be said to comprise a poignant “prayer” for strings.

Jonathan David Little is Professor of Music Composition and Music History at the University of Chichester. Most recently, his polychoral “Kyrie” was nominated for “Best Classical Music Recording” at the inaugural RoundGlass Global Music Awards 2018 (New York, Edison Ballroom, 26th January). In 2017, he was awarded Special Distinction in the ASCAP Rudolf Nissim Prize (USA) – one of the concert music world’s most esteemed awards (for large-scale orchestral composition). His latest choral CD, entitled *Woefully Arrayed*, was described by *US Fanfare* magazine as “a masterpiece ... radiant”, by *Gramophone* as “masterly” and “luminous”, and by *Audiophile Audition* as “fantastically beautiful ... a delight on all fronts” (Navona NV6113, 2017). Jonathan was one of only seven British composers whose work was selected for the Royal Philharmonic Society’s ENCORE Choral Programme, for performance and broadcast on BBC Radio 3 during 2016-18.

In October 2016, Jonathan was invited to participate in a BBC Singers choral composition workshop at Maida Vale studios, led by Judith Weir, Master of the Queen’s Music, and in March 2016, Jonathan was Featured Composer at CNU’s own Contemporary Music Festival (USA) – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, in Virginia. **Grateful thanks are expressed to Professor Mark Reimer, to the University President, Senator Paul Trible, and to all the Music Faculty at Christopher Newport University, for their kind hospitality on that occasion. The University of Chichester is now pleased to have this opportunity of joint music-making with CNU’s fine staff and chamber choir on their first visit to Chichester in 2018.** [JL]

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RALPH VAUGHAN WILLIAMS (b. Down Ampney, Gloucestershire 1872; d. London, 1958)

Serenade to Music

(First version with 16 Soloists and Small Orchestra 1938; then arranged for Four Soloists, Chorus and Orchestra, also Chorus and Orchestra, Chorus with Piano Accompaniment, and also Orchestra alone [1940])

As in lockets, cufflinks, and old trees, initials often indicate something cherished and favoured. In the musical score of *Serenade to Music*, Ralph Vaughan Williams marked each voice part with the initials of the sixteen eminent singers of the day who first performed the work in 1938. Vaughan Williams set the intimate dialogue between Jessica and Lorenzo, the text freely adapted from the first scene of Act V of Shakespeare’s *The Merchant of Venice* – with many brief solos throughout – as the two dramatic personae discuss the transformative power of music. The original passages relate to the esoteric and mystical ancient Classical concept of the “harmony of the spheres” (i.e., the universe), and so were most aptly chosen to celebrate the occasion of exactly half a century since the first concert was given by the influential conductor, Sir Henry Wood (1869-1944).

Wood reigned for many years over Promenade concerts at the old Queen’s Hall in Langham Place, which first opened its doors in 1893, and to this day is still fabled for its marvellous acoustics – though sadly was destroyed when a single incendiary bomb fell on its roof on the night of 10th May, 1941. The bust of Wood honoured every year with a laurel wreath on the Last Night of the Proms was one of the very few items that could be salvaged from the rubble of what was once one of London’s musical and architectural gems. [JL/JL]

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TARIK O’REGAN (b. London, 1978)

Triptych

(Version for Soprano Soloist, SATB Choir and String Orchestra)

Triptych, a cantata for string orchestra and chorus by British composer Tarik O’Regan, weaves together diverse texts to create a “three-panelled pastiche” exploring shared themes of mortality. In the spirit of Vaughan Williams and Benjamin Britten’s monuments to death, O’Regan chose sacred and secular texts ranging from John Milton to the 13th-century Persian Sunni Muslim poet, Rumi. Indeed, the first movement was commissioned with funds from the Ralph Vaughan Williams (RVWV) Trust.

The composition reflects O'Regan's own sundry experiences. The "busyness" of the first movement, "Threnody," was inspired by living in New York City after moving from Oxford. The Moorish musical influences from his childhood in Morocco can be heard when repetitive patterns integrate with new melodic and rhythmic elements. Even O'Regan's personal record collection of the Who and Led Zeppelin can be felt in the driving syncopation of the bass in the final movement, "From Heaven Distilled a Clemency." [JJ]

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CHARLES VILLIERS STANFORD (b. Dublin 1852; d. London 1924)
'Justorum Animae' and 'Coelos Ascendit Hodie'

A fine teacher as well as a fine composer, Stanford had an enormous influence upon the next generation of early twentieth-century British composers, whose reputation ultimately came to eclipse that of their master – composers such as Gustav Holst, Ralph Vaughan Williams, John Ireland, Gordon Jacob and Herbert Howells.

This pair of choral works are the first two of Stanford's *Three Motets, Op.38*, for unaccompanied SATB choir. Although first published by Boosey in 1905, they probably date from at least 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and to the college choir, and are amongst the finest of Stanford's choral compositions.

"Justorum animae" takes its text from the Book of Wisdom, while "Coelos ascendit hodie" is an Ascensiontide motet, scored for double choir, and makes much use of dramatic interplay between the two choirs. The superb final 'Amen' grows ever outwards from one single note, concluding on a vibrant eight-part chord. [AR]

.....

PYOTR ILYICH TCHAIKOVSKY (b. Votkinsk 1840; d. Saint Petersburg, 1893)
'The Year 1812': Festival Overture in Eb major, Op.49

It is striking to think that some composers never hear, in their lifetime, a composition quite as they had originally conceived it, due to all sorts of practical exigencies. Equally extraordinary for us today is the fact that Tchaikovsky was quite dismissive of this festival overture as being just a "superficial" work – one quickly penned in response to a request for bombastic music in commemoration of the 70th anniversary of Russia's victory over Napoleon in 1812, as part of the 1882 Moscow Arts and Industry Exhibition, and to be performed at celebrations during the consecration of the Cathedral of Christ the Saviour in Moscow, which was itself built in thanks for this famous Russian triumph. Tchaikovsky's suggested use of cannons for impact and rhythmic reinforcement during the planned first open-air performance proved entirely impractical in 1882, since even short, manually-lit cannon fuses could not be

guaranteed to "perform" on cue – and, in fact, it was only in the 1950's that technical improvements allowed accurate "cannon"-to-music synchronisation (as, for example, in Antal Doráti's 1958 stereo studio recording with the Minneapolis Symphony Orchestra – happily employing precisely the French-made muzzle-loading cannon that Tchaikovsky had insisted upon). Neither was the specific carillon bell peal Tchaikovsky had requested ever heard as intended until this date, for, unlike the orchestral tubular bells often heard today, Tchaikovsky had in mind a huge frame containing multiple tuned church-type bells, not always available even in the largest of churches or cathedrals. (An "authentic" live outdoor performance today would, moreover, necessitate the use of 16 replica Napoleonic cannons in order to obviate any need to reload – with each operated by electronic switches. Even then, such cannons are inherently unsafe, and prone occasionally to explode! In other words, it is hugely impractical and unlikely Tchaikovsky's original score will ever be heard in "authentic" outdoor performance.)

As with many of the works performed in this concert, the score of the 1812 Overture exists in several versions and adaptations. One adaptation of this work, for example (not performed tonight), begins with unaccompanied chorus alone (to the words, "O Lord, Save Thy People" – suggestive of Russian Orthodox chant), rather than strings, and a children's or women's choir is added to the flute and cor anglais rendition of "At the Gate, at my Gate" – with orchestra and chorus all uniting at the very climax, to triumphant versions of "O Lord, Save Thy People" and "God Save the Tsar". This particular version was assembled by the American Russophile conductor, Igor Buketoff (1915-2001), at the request of Eugene Ormandy.

The defeat of the French Grande Armée is one of the highpoints of Russian military history, and Tchaikovsky's music gives us a broadly accurate programmatic depiction of the campaign. In 1812, the Russian Imperial Army were no match for the largely-undefeated French army, which consisted of nearly half a million soldiers. So, we first imagine the Russian people gathering in their churches and praying for divine intervention (the opening hymn). Then come distant strains of "La Marseillaise" (an anachronism, as Napoleon had banned this tune by 1805, just as Tchaikovsky's use of Russia's "O Lord, Save Thy People" is also anachronistic – as this had not quite yet been written!). Skirmishes follow, the French army continue to advance, and the Tsar appeals to the Russian people to defend the Motherland (cue the Russian folksong: "At the Gate, at my Gate"). Against this tune, "La Marseillaise" continues to be heard, now even louder. The great armies clash on the plains of Borodino, west of Moscow, and Moscow burns. Five cannon shots counter a fragment of the French national anthem, and – just when all hope seems lost – God intervenes. Freezing conditions begin to decimate the French army, their guns are captured as they retreat, and even turned against them. At last, church bells peal, and the guns are no longer fired in anger, but in celebration for a great deliverance.

Interestingly, America also knows this work as one associated with its own Independence Day, ever since Arthur Fiedler and his Boston Pops Orchestra in the 1970's started the tradition of performing it on 4th July – ironically, with the coincidence that in the War of 1812 between the United States on the one hand, and Great Britain and its Canadian and other

allies on the other, no-one this time won a decisive victory: by 1815, this North-American conflict had effectively reached a stalemate, but not until after an infamous episode involving the burning of the “President’s Mansion” in Washington (i.e., the White House) by British and Canadian forces. Yet in a global context, and due to the laws of cause and effect, even this war itself may also be regarded as but one part of the larger Napoleonic Wars. [JL]

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SIR CHARLES HUBERT HASTINGS PARRY (b. Bournemouth 1816; d. Knightsroft, West Sussex, 1918)

I Was Glad

(First version 1902 for the Coronation of King Edward VII; revised 1911 for the Coronation of King George V featuring the incorporation of brass fanfares and antiphonal SATB double-choir effects)

There is an appropriate majesty and power to this anthem from its very opening, and a strength, confidence and directness that conveys its text with great clarity. Indeed, as with the music of Elgar, we may today think Parry’s musical “sound-world” as epitomising Edwardian pomp and grandeur, yet Parry was no mere establishment stooge (as neither, in fact, was Elgar). In some ways, he was quite a radical. In an age when such views were far from orthodox, Parry had many qualms about nationalism, was a staunch supporter of women’s (non-militant) suffrage, also of Darwinism, and his insistence that great art belonged to the people – and not to any one individual – marked him out as quietly independent-minded. But Parry still became a paragon of musical respectability, holding the positions of Director of the Royal College of Music, and of Professor of Music at Oxford University. And as with Stanford, Parry, too, proved himself to be a very fine teacher, capable of extracting and distilling the essence of his students’ genius, and thereby in one way or another assisting or inspiring such luminaries as Elgar, Holst, Howells and Vaughan Williams. And therein lies the dilemma of Parry’s life – at least in terms of the creative goals he had set himself as a young man. For all that he could look back with pride upon his contributions as a distinguished teacher and administrator, it was remarked in his obituary, with some real regret, that were it not for his many responsibilities, which he always took most seriously, he may have written a far greater number of truly memorable works. [JL]

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ALEXSANDR BORODIN (b. Saint Petersburg, 1833; d. Saint Petersburg, 1887)

Overture and ‘Polovtsian Dances’ from *Prince Igor* (Opera in 4 Acts, with Prologue)

Borodin is, in fact, remembered just as much for his brilliant work as a professional research chemist as for his “amateur” composing work (in the sense of composition not being his primary occupation) – yet at which, in time, he became equally skilled, having a particularly fine gift for melody and orchestral colour. He worked on what is today his best-known work, the opera *Prince Igor*, for almost 18 years, yet it still lay unfinished upon his untimely death in

1887. So it was down to that tireless completer and promoter of his colleagues’ compositions, Nicolai Rimsky-Korsakov (1844-1908) – working in conjunction with another member of the new Russian school (or “Mighty Five”), Alexander Glazunov (1865-1936) – that a performing version of the score was completed by 1890. Borodin himself adapted the libretto from an East Slavic epic about the exploits of the twelfth-century Rus Prince Igor of Seversk, as the Prince moved eastward in 1185 to conquer and try to prevent the habitual incursions of the nomadic Polovtsians (believed to be of Turkish origin). To his shame, Igor is captured by the Polovtsian leader Khan Konchak, but such is their mutual respect that Konchak entertains his prisoners lavishly – calling for them to provide both leaders with evening entertainment in the form of the famous ‘Polovtsian Dances’. While the Dances were completed and orchestrated by Borodin well before his death (and so can be said to be “authentic” Borodin), the overture owes as much to Glazunov’s invention as Borodin’s, since it was found only in sketch form. But Borodin’s fertile and sometimes unusual harmony (which much-impressed Ravel) always matches the richness of the epic poem from which it takes its inspiration.

As “outsiders”, the Polovtsians’ music is “orientalised” according to musical formulae first laid down by Mikhail Glinka (1804-57) (the “father of Russian music”) and his successors, and so involves such devices as chromatic and sliding inflections, melismas, “Eastern” timbres and striking, bright, percussive rhythms. While the initial and calmer “Gliding Dance of the Maidens” is performed by “beautiful slaves from the Caspian Sea” (to appropriately exotic, “undulating movements”), the chorus sing, “*Fly away on the wings of the wind – to our homeland, where our life was so pleasant*”. In much more dynamic mood, male voices then rise to greater prominence, as all pay homage “*To the glory of the Khan*”. This fierce choral dance tends to become faster and more frenzied as it moves to its climax, in the well-established pattern of such nineteenth-century “Oriental” dances by Western (and Western-influenced) composers – and within which some of the most impressive and popular orchestration ever penned remains on extrovert display. [JL]

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(Programme Notes compiled by J. Little, J. Irving, and A. Robson)

The Conductors

Dr Jonathan David Little

The atmospheric and evocative music of Jonathan David Little is notable for its mystical beauty, intensity and richness of material. On the strength of the excellence of both his music, and of his writings on music, he was the first Australian-born composer to be awarded the John Clementi Collard Fellowship (2011), one of the most prestigious awards of the City of London's ancient Worshipful Company of Musicians (est. 1500) – and one of the most coveted musical awards in Britain. Former Collard Fellows include Herbert Howells, Constant Lambert, William Alwyn, Gordon Jacob and Sir Jack Westrup. (Collard's name is also linked to a Life Fellowship, awarded so far only to four composers: Sir Edward Elgar, Dr. Ralph Vaughan Williams, Prof. Herbert Howells and Sir Peter Maxwell Davies.) Jonathan was also the first composer of any nationality to receive a Professional Development Award from the UK music business's own charity, the Musicians' Benevolent Fund.



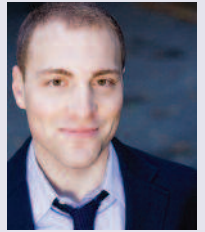
His historically-informed compositional style has been variously described as “Ecstatic Minimalism”, “Archaic Futurism”, and “Picturesque Archaism” – blending art music, folk/Celtic, and other sacred and secular musical influences, from as far back as the fourteenth century, with new and innovative textures and orchestration (sometimes also including spatial effects).

Jonathan studied music at the University of Melbourne – winning the Lady Turner Exhibition for overall excellence – then undertook a PhD studying the development of “exotic” orchestration in 19th- and 20th-century music, alongside studies in church music and liturgy (through the Australian College of Theology), and conducting studies with Gerald Gentry, former Staff Conductor, BBC.

(Jonathan acknowledges the kind assistance of University of Chichester PhD composition student, Bruno Newman, during the preparations for his work.)

Dr John Irving

John Irving is Director of Choral Studies at Christopher Newport University where he conducts the CNU Chamber Choir and Women's Chorus, and teaches courses in choral conducting, choral literature, vocal pedagogy, and music education. In addition to his responsibilities at CNU, John is Artistic Director of the Ad Astra Music Festival and sings with the Virginia Chorale and Philadelphia Symphonic Choir. Previously, he was Director of Choral Music at Fordham High School for the Arts in New York City and founding choral workshop director to Carnegie Hall's Weill Music Institute *Count Me In* program. He served as interim music director of the Denton Bach Society and men's chorus director of Westminster's Vocal Institute. *The New York Times* praised his choirs in performance as “not just exuberant but polished and precise.”



As a bass and countertenor chorister, John has appeared in performance with Gustavo Dudamel, Esa-Pekka Salonen, Daniel Barenboim, Yannick Nézet-Séguin, Vladimir Jurowski, Nathalie Stutzmann, Andrew Manze, Gary Thor Wedow, and Alan Gilbert. Recording credits include *The Heart's Reflection* and *American Choral Music* on Naxos Records.

John earned a doctorate in choral conducting from the University of North Texas. He holds a master's degree in choral conducting from Westminster Choir College and a bachelor's degree in music education from the University of Texas at Austin. His musical training began as a treble with the Texas Boys Choir.

Arthur Robson

Arthur Robson is Principal Lecturer in Music and Director of Choral Studies at the University of Chichester. He has directed many choral festivals across Europe and beyond: in Germany, working with Baden-Württemberg youth choir, and in Usedom on the Baltic, in Strasbourg, Brugge, Namur and Reykjavik for the Europa Cantat. He has been engaged as choral advisor to Les Jolie Notes children's choir in Belgium, the University of Reykjavik and Reykjavik Cathedral Choir in Iceland, St Charles Boyschoir, Florida, USA, and has directed the International Federation of Choral Conductors in Skaholt, Iceland. He has led open singing workshops in Pecs and Kaposvar in Hungary, and also worked as facilitator and trainer for primary and secondary school teachers of music in Hong Kong.



In addition to an extensive programme of choral direction and consultancy across the UK, he is the composer of much published original choral work. Amongst his other compositional output, which includes orchestral and musical theatre commissions, his *String Quartet* (2002) was given its first performance by the Razumovsky Quartet at the Chichester Festivities.

Andrei Racu

Andrei Racu attended Romania's National College of the Arts ("Dinu Lipatti"), and holds a Bachelor's Degree from the National University of Music in Bucharest. He attended Masterclasses in conducting with Horia Andreescu, and presently lectures at the National College of Arts and at Ovidius University. As performer, conductor and commentator, he has participated in numerous Radio shows (Romania Cultural) and TV (TVR Info, TVR 2, TVR Cultural, Realitatea TV, Antena 3, BI TV, TVRM, Top 1 Chanel TV, Speranta TV, Television Tunisiana, CCTV 4 – China).

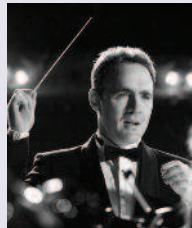


In Romania, he has given piano solo concerts and conducted the Oltenia Philharmonic Orchestra and Choir (Craiova), the "Ion Dumitrescu" Philharmonic (Ramnicu Valcea), "Paul Constantinescu" Philharmonic (Ploiesti), Band of the Ministry of National Defence, Pitesti Philharmonic, "Nicolae Leonard" Lyric Theatre Orchestra (Galati), "George Enescu" College Orchestra and National College of Arts Orchestra (Bucharest), and the Atelier (Workshop) Orchestra and the Symphony Orchestra of Bucharest's National Music University. With the Bucharest Youth Symphony and "Dinu Lipatti" Youth Orchestra, he has toured Spain, Switzerland, Germany, China, and also Tunisia – for the "Octobre Musical de Carthage".

In 2005, Andrei debuted as a conductor at the Exhibition and Concerts Hall of the Romanian Parliament ("Constantin Brancusi"). He also works as a conductor and/or soloist (piano) at the Romanian Athenaeum, the Romanian Society of Radio Diffusion, Bucharest National University of Music, in the Romanian Athenaeum Square, at the "George Enescu" Festival, the "George Enescu" National Museum, Stage MIRA, Hungarian Cultural Center, "Aurel Stroe" Cultural Center (Busteni), the "Ionel Perlea" UNESCO Cultural International Center (Slobozi), the Mogosoaia Palace, the Metropolitan Library, and indeed several other leading Romanian cultural institutions.

Crispin Ward

Crispin Ward studied conducting for four years at the Royal College of Music with Norman Del Mar and Christopher Adey, but it was first as a horn player that he made his international name. He has appeared as horn soloist and principal in every Western European country (except Iceland). He has worked with many inspirational musicians, and as a conductor is in constant demand, especially enjoying his time in US, Austria, France and Switzerland. He was appointed Principal Conductor with the British Chamber Orchestra, which has been regularly in demand across the country and appeared at major festivals and venues. He is also guest conductor with several other UK ensembles.



Crispin's experience includes directing over thirty operas and other theatrical productions. His repertoire includes productions of *Magic Flute*, *Marriage of Figaro*, *Beggars Opera*, *Merry Widow*, *Die Fledermaus*, *Orpheus in the Underworld*, and *Carmen*. He also has extensive experience of musical theatre including *Oliver* and *Sweeney Todd* (which won the NODA award for the best UK show of the year). He held a three-year British Foreign Office Scholarship to support his efforts as Principal Guest Conductor of the National Chamber Orchestra of Moldova. This post also involved conducting other orchestras in Moscow, Kiev, Odessa, Bucharest, Tver, and around the former Eastern Bloc.

He has given masterclasses to advanced music students in both musical history and performance practice, and is involved at government level with the development and promotion of cultural links between Britain and Ukraine, Moldova and Russia, and was also involved in meetings between Moscow and Chisinau (Moldova) – the first meeting at ministerial level since the break-up of the Soviet Union.

Whilst working in Moldova, he instigated a music education project with the orchestra that is now in its second year. This has involved over two hundred performances in schools to some 12,000 children. As a result of his work across the spectrum Moldovan music, Crispin received the title of Om Emerit from President Vladimir Voronin, the highest award any visitor can receive, and he also holds full Moldovan citizenship. As a composer, Crispin won the International IVCA gold award for best film music for the film *Reivers 12*.

The University of Chichester Symphony Orchestra

Musical Director: Crispin Ward
(Concert Master: Oxana Dodon)
(Orchestral Manager: Simon Growcott)

The University of Chichester Symphonic Chorus

Musical Director: Lisa Pow

The University of Chichester Chamber Choir

Musical Director: Arthur Robson

Sopranos

Georgia Aviles
Eleanor Coton
Evie Hamilton-Mason
Alice Howell
Julia Jones
Imogen Moore
Sarah Price
Charlotte Roberts
Riona Snelling
Lucy Urquhart

Altos

Abbie Cole
Stephanie Drake
Laura Murray
Alice Oseman
Joanna Toms
Emily Waters

Tenors

Jeremy Fisher
Harry Forster
Max Handley
Harry Heaven
Tom Underwood
Jeremy Cairns-Todd

Basses

Ray Leigh
Ciaran O'Donovan
Michael Servant
Oliver Smith
Nicholas Twine Padin
Jamie Walters
Howard Weyman

Christopher Newport University [CNU]

Chamber Choir

Musical Director: John Irving

Sopranos

Jonelle Brown
Serena Hoernig
Sarah Miller*
Rachel Mingione
Caroline Ratliff
Jacquelyn Schilling

Altos

Alice Boyars+*
Melissa Haberle
Jordan Lohmeyer
Sarah Seidel
Patricia Winchester

Tenors

Joseph Brown*
Ryan Dreyer
Colin Komp
Michael Lamendola
George Revill

Basses

Joshua Baroni
Daniel Crabill
Leonard Forts
Brendan Player*
Kyle Sheridan
James Vercooteren
Hunter Williamson

+Ensemble Manager

* Section Leader



The University of Chichester

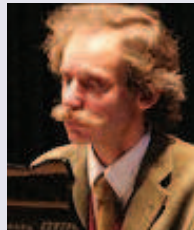
We pride ourselves on being a small, friendly University where academic excellence can flourish. The University consists of fourteen academic departments, with specialisms including Humanities, Sport, Musical Theatre and Education. Each Department strives to deliver a consistently exceptional student experience – and we are consistently ranked among the top UK universities in terms of teaching satisfaction. The University is a member of the Cathedrals Group of Universities, and its motto is *Docendo discimus* – “Through teaching we learn”. The Chichester (or Bishop Otter) campus combines attractive, historic buildings with excellent, modern facilities, while the Bognor Regis campus mixes grand Georgian mansions with state-of-the-art buildings as part of a major transformation leading up to the opening in summer 2018 of a brand new Engineering and Digital Technology Park.

The Department of Music, University of Chichester

The Music programme at Chichester University is one of the largest and liveliest in the UK, and focuses on music as an applied art, one that is engaged with the musical world in all its diversity and excitement. This means that courses are focused on practical work, from performance, composition and improvisation to musical theatre performance, training in instrumental or vocal teaching, music business, music therapy and community music, as well as traditional music analysis and critical theory.

Ben Hall

Ben Hall was awarded a competitive Exhibition in performance at the Royal College of Music, studying piano under Yu Chun Yee and organ with Richard Popplewell, Master of Her Majesty’s Chapel Royal. He was awarded a major Countess of Munster award for performance, Ian Fleming Bursary, the RCM Concerto Prize, ‘Haigh’ Bach Prize (organ), and was selected to represent the college as piano concerto soloist in the televised documentary *The Royal College of Music - 100 years*. His M.Mus.(RCM) Music Cognition Mechanisms and Performance Practice complemented a performing career which began with a London debut at St. John’s, Smith Square in 1982. A varied and extensive piano and organ repertoire has included first performances of the compositions of Sir Lennox Berkeley, Ronald Stephenson, Richard Rodney Bennett, Edward Smaldone and dedicated works. He has given Radio and Television broadcast performances in Great Britain and Holland, Concerto and recital appearances in Great Britain, Italy, France and the USA.



Christopher Newport University (CNU)

Selected by The Princeton Review to be included in *Best 382 Colleges 2018*, Christopher Newport University is a public school offering a private school experience – great teaching, small classes and a safe, vibrant campus. A “student-first, teaching-first” community, CNU is dedicated to the ideals of scholarship, leadership and service. The University is located in Newport News, Virginia, and enrolls 5000 students. Academic programs at CNU encompass more than 90 areas of study, from biology to business administration and political science to the performing arts. The University has recently completed nearly \$1 billion in capital construction on its 260-acre campus, generated nearly 8,000 applications for a freshmen class of 1,200 and has been ranked by *U.S. News & World Report* as fourth among public regional universities in the South and 11th among all regional universities in the South.

The Department of Music, Christopher Newport University

Accredited by the National Association of Schools of Music, Christopher Newport University offers the Bachelor of Music degree with concentrations in composition and performance; the Bachelor of Arts degree in fine and performing arts with a major in music; and the dual degree program of the Bachelor of Music degree with concentrations in pre-certification choral and instrumental and the Master of Arts in Teaching degree with concentrations in choral and instrumental music education and teacher certification. Professional instruction is available on all woodwind, brass, percussion, and string instruments as well as piano, harpsichord, organ, and in voice, composition, improvisation, and conducting. The ensembles include the Wind Ensemble, University Band, Marching Band, University Orchestra, Jazz Ensemble, Percussion Ensemble, Chamber Choir, University Chorus, Opera CNU, and numerous chamber ensembles. Student organizations include the American Choral Directors Association, the American String Teachers Association, Kappa Kappa Psi, the National Association for Music Education, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Sigma Alpha Iota, and Society for Composers, Inc.

Dr. Mark U. Reimer

Dr. Mark U. Reimer is Distinguished Professor of Music, the George and Mary Torggler Professor of Music, and Director of Music at Christopher Newport University. The 2011 recipient of the CNU Alumni Society Award for Excellence in Teaching and Mentoring, Dr. Reimer conducts the Wind Ensemble and teaches undergraduate and graduate courses in conducting and wind literature. He serves frequently as a guest conductor, clinician, and adjudicator in the United States and abroad and has led the Wind Ensemble in international tours that have included performances in England, Estonia, Germany, Latvia, Lithuania, The Netherlands, Scotland, and Slovenia.



Dr. Reimer earned the Bachelor of Music Education degree from Drake University where he was voted “Most Outstanding Senior” by the music faculty, the Master of Music degree in wind conducting and literature from the University of Cincinnati College-Conservatory of Music where he served as the Assistant Conductor of the CCM Brass Choir, and the Doctor of Music degree in wind conducting and literature from Indiana University, the first student to earn this degree. His conducting teachers include Ray Cramer, Terrence Milligan, and Don Marcouiller, and his brass teachers include Harvey Phillips, Sam Green, and Robert Weast. A recipient of an Indiana University Fellowship to Germany, Dr. Reimer co-founded the *Journal of Performing Arts Leadership in Higher Education* and has published articles in the leading international wind band magazines and journals, including the *Journal of Band Research*, *Journal of the College Band Directors National Association*, *Music Educators Journal*, *Research and Issues in Music Education*, *Visions of Research in Music Education*, *The Journal of Global Awareness*, *Instrumentalist*, *Journal of the World Association of Symphonic Bands and Ensembles*, *Alta Musica* of the International Society for the Promotion and Investigation of Wind Music, *American Music Teacher* of the Music Teachers National Association, *TUBA Journal*, *Conference Proceedings of the Global Awareness Society International*, and the *Journal of Performing Arts Leadership in Higher Education*. He has presented papers in Costa Rica, Germany, Hungary, Italy, Jamaica, Puerto Rico, Turkey, New York, New Orleans, San Francisco, Norfolk, Washington, D.C., and Williamsburg.

Dr. Reimer is a member of the International Society for the Promotion and Investigation of Wind Music, the College Band Directors National Association, the National Association for Music Education, and the College Music Society. He is Past President of the College Division of the Virginia Music Educators Association, Vice President of Pi Kappa Lambda, Past Province Governor of Phi Mu Alpha Sinfonia, and an accreditation visitation chair for the National Association of Schools of Music.

