

ADELAIDE WIND ORCHESTRA

Leunig's Prayer Book

Arts Centre, St Peters Girls School, 7:30pm Friday 16 April

Conductor // David John Lang

Jodie Blackshaw

Symphony No.1 Leunig's Prayer Book (2019)

(South Australian Premiere)

1. *The Blessing of Light (Summer)*

2. *The Bitter and the Sweet (Autumn)*

3. *Reflection and Resonance (Winter)*

4. *The Creation of Faith (Spring)*

26 Minutes

Anne Cawrse

Love is Born (2019, arr.2021)

from Requiem

(Wind Ensemble Premiere)

7 Minutes

INTERVAL

20 Minutes

Martin Cheney

Tangent : symphony for wind orchestra (2021)

(World Premiere)

1. *a thought*

2. *to distract*

3. *to forget*

4. *to remind*

5. *a memory*

30 Minutes

Introducing our Conductor, David John Lang

David John Lang started his conducting career at the age of about six by assembling all his teddy bears and soft toys into a massed choir and orchestra on his bed and directing a (pre-recorded) performance of Carl Orff's Carmina Burana. He first got to conduct real people while attending Marryatville High School, and he later did some conducting electives (with Carl Crossin) while studying composition at the Elder Conservatorium of Music. He was Music Director of the Unley Concert Band in 2019, and has been Assistant Conductor of the Adelaide Wind Orchestra since 2014.

In addition to conducting, playing trumpet and piano, and writing about music, David is a composer. He was awarded a PhD in Composition at the Elder Conservatorium in 2019. Recent composition projects include Are we there yet? for the Adelaide Symphony Orchestra (a 45-minute work based on Alison Lester's famous picture book), and a cricket-themed piano trio in four 'innings' for Benaud Trio (premiered a few hours before this concert!).

Jodie Blackshaw - Symphony No. I, Leunig's Prayer Book

Notes by Jodie Blackshaw, Poetry by Michael Leunig

Symphony No. I, Leunig's Prayer Book, was inspired by four prayers written by Australian poet Michael Leunig. Movement titles are derived from each prayer that celebrate the arrival of a new season. The subtitles for each movement are derived from the prayers themselves and take the audience on a familiar journey:

I - The Blessing of Light (Summer)

The burn of Summer is depicted in an energetic opening that is also inspired by the birth of the Sun. The pitch material utilised in the first 102 measures is based on a scale created from the speed of light: 186 282 miles per second. The material commences in gritty, tight harmonic clusters book-ended by octave passages, guiding an energetic set of boldly intensifying statements through each of these

refracted “light” scales. Measure 102-end depicts Michael’s Leunig’s “glorious” light and its ability to consume the darkness that lies within.

II - Bitter and Sweet (Autumn)

The second movement was originally conceived for string orchestra and brings with it an overtone of bitter victory through the consideration of the sacrifice made by thousands of men and women during the Great War (1914-1918). It is a continuous thought that merges and evolves, bringing traces of melodic material from the opening movement, these being the themes of love and light.

III – Reflection and Resonance (Winter)

With light now fading and Leunig’s recommendation to “go inside”, this movement strips back the ensemble to the simplicity of a saxophone quartet, flugel horn trio and percussion. Ensemble members contribute choral overtones and a startling soprano saxophone solo shatters audience comfort. To ease the pain of personal reflection, a classical guitarist accompanies a fragile vocalist (baritone), transporting the audience to a safer place where truth and beauty live in the heart of the composer. For it is here that the soul is making meaning of the darkness, preparing to return.

IV – The Creation of Faith (Spring)

The final movement injects hope into despair, releasing the audience from the heaviness of Winter. In alignment with the prayer, “the returning and the rejuvenation of the natural world” is brought about by ascending, pedalled chords. The dance from 81-end is the rebuilding of human faith with “bits and pieces” as Spring brings us warmth, wildlife and the return of goodness and faith in humanity.

Audience members are encouraged to embrace and internalise each prayer as the movement is performed, linking the elegance of Leunig’s verse to the musical impressions created by the composer.

Anne Cawrse – Love is Born

Programme Note from Australian Music Centre

'Requiem' was commissioned by Clayton Wesley Uniting Church and premiered by The Spire Quartet on Good Friday of 2019. The inspiration for the work came from a desire to add a contemporary Australian female compositional voice to the great many sacred works that draw inspiration from the traditional Requiem texts. The work intertwines the Latin text of a Requiem with excerpts from 'The Prayer Tree' by Australian poet and cartoonist Michael Leunig, resulting in a reflective but provoking journey through rest, confession, praise and acceptance.

Programme Note by Ben Bersten, Adelaide Wind Orchestra

When David John Lang advised me that he had organised for a movement of Anne Cawrse's Requiem to be arranged for this concert, I was delighted. Slightly embarrassingly, I had not heard the original, but I was not shocked to find out that it was originally commissioned by a member of Adelaide Wind Orchestra in one of their 'real life' roles, given the size of our music community in Adelaide. Anne has previously re-arranged her Percussion Concerto (Skin Metal Wood) for us in 2018 which was, without a doubt, one of the highlights of our short history. Given all that has happened with COVID-19 and the impact that has had on our community, this experience and music is a reminder of the importance of connection and hope.

Love is Born,

With a dark and troubled face.

When hope is dead

And in the most unlikely place.

Love is born,

Love is always born.

Martin Cheney – Tangent

Martin wishes to gratefully acknowledge the significant assistance and guidance of Anne Cawrse and Andrew Penrose throughout the orchestration process.

Programme Note by Martin Cheney

While not strictly programmatic in nature, *Tangent* is a kind of musical analogy of distraction and getting carried away with oneself. As the melodic and harmonic themes develop across the five movements, the orchestra begins to personify someone who is easily side-tracked trying in earnest to articulate a simple idea amidst a flurry of interruptions and diversions. In some moments, the orchestra is the thought. Sometimes, it is the tangent. At other times, it is both simultaneously. The listener can decide whether the original idea or pervasive distractions prevail, but hopefully, the conversation is more interesting than the outcome.

Programme Note by Ben Bersten, Adelaide Wind Orchestra

In the interest of full disclosure... In 2012, Martin Cheney co-founded Adelaide Wind Orchestra alongside Timothy Frahn, Brad Turner, and I. Actually, there were a few other people there, too, including our conductor and a handful of dedicated musicians who have been here since the beginning. Nine years on, and since then, we have played a lot of music together, shared a love of this medium, and a few people have been married and had children, too... Over that period, Adelaide Wind Orchestra have given numerous significant Australian and World Premieres and *Tangent* stands alongside them proudly. You can hear the influences of his teenage years (and beyond) from musical theatre, electronic dance music and video games merged with contemporary classical inspiration to create something truly special. I am left in eager anticipation of his next work whilst simultaneously wanting to indulge just a little bit longer in the beautiful music contained within *Tangent*.

Caleb Lavery-Brook is currently undertaking his Postgraduate studies at the Elder Conservatorium of Music under the supervision of Dr.

Oliver Fartach-Naini and is currently studying guitar under Slava Grigoryan. He has also been fortunate to have had masterclasses and private lessons with Australian and International guitar virtuosos including Gary Ryan (United Kingdom), Ricardo Gallèn (Germany) and Martha Masters (United States).

In 2020 Caleb was part of the 'Perspectives Trilogy' by the Adelaide-based Kegelstatt ensemble which saw a subsequent commercial release. 2019 saw Caleb awarded with a Norwood Symphony Orchestra Scholarship as well as taking on a producer/artistic director role for a new concert series named Illuminated where the concerts feature selected composers performed in near-complete darkness.

In 2018, he placed first in the instrumental category of the SA final of the Young Virtuoso Award after becoming a finalist in both 2017 and 2018. In this year he was involved in the production of Purcell's Dido and Aeneas through the South Australian State Opera.

Caleb performs regularly as a member of the South Australian based Opal Guitar Quartet. His career has seen him feature in the Guitar Festival in years 2014, 2016, 2018 and 2019 and at the 3rd Korean International Guitar Festival in 2017.

Christian Evans is a baritone vocalist who studied at the Elder Conservatorium of Music under both Patrick Power and Robert Dawe. In 2016 he sang as the bass soloist in Harmony Choir's performance of Messiah and as Adam in their performance of Haydn's Creation. He was also the bass soloist at Coriole Winery's People's Messiah in 2014 and 2015.

He has also performed regularly with the Adelaide Chamber Singers, including their 2015 album "One Voice", and the Rolling Stones' 2014 performance in Adelaide Oval. Christian appears regularly with the Festival Statesmen Chorus, Adelaide Hills Chamber Players, and other ensembles in Adelaide.

Piccolo

Tegan Beck

Flute

Melanie Walters
Madeleine Stewart
Mandy Hutchinson
Gemma Warner

Oboe

Hannah Charlotte Kovilpillai
Jo Bridgman

Cor Anglais

Jo Bridgman

Bb Clarinet

Anna Coleman
William Branson
Terry Bickley
Elizabeth Neal
Kim Korte
Steven Jarman

Eb Clarinet

Katie Marshall

Bass Clarinet

Anna Day

Bassoon

Chris Buckley
Ashley Prior

Contrabassoon

Timothy Rosen

Soprano Saxophone

Sarah Byron

Alto Saxophone

Dominic Meehan

Tenor Saxophone

Taylah Muncaster

Baritone Saxophone

Kate Flint

French Horn

Thalia Huston
Samson Peng
Lucy Rattigan
Ben Bersten

Trumpet

Angelo Valdivia
William Madden
William Smith
Jason Geddie

Trombone

Edward Koltun
Matthew Madden
Charlie Marshall

Bass Trombone

Henry Charles "Charlie"
Thomas

Euphonium

Bartholomew John
O'Donovan VI

Tuba

Matthew May

String Bass

Georgia Gamble

Harp

Cianah Harris

Piano

Joseph Ingram

Percussion

Henry Millar
Ryan Grunwald
Jack de la Lande
Isabella van
Loenen

Timpani

Amber Watkins

Baritone**(Voice)**

Christian Evans

Classical Guitar

Caleb Lavery-
Brook

2021 Season Dates

Invocations

7:30pm Saturday 26 June

Elder Hall

Splinter

7:30pm Friday 1 October

Elder Hall

Fascinating Rhythms

7:30pm Saturday 6 November

Arts Centre, St Peters Girls

Please visit www.awo.org.au - Email : awo@awo.org.au

Phone : 0411266645

These concerts rely on our volunteers and we are once again very thankful for their support today.

Thank you to Wesley Hiscock, Arts Centre Manager, and St Peters Girls for the extraordinary support and use of these facilities.

We are delighted to have the ongoing support of a local Adelaide business, Consortium Music, which comprises of Bret Gustafson (Gustafson Custom Horns), Richard Craig (Richard Craig Woodwind) and Jo Bridgman (Jo Bridgman Woodwind Repairs).

They have recently opened new premises in the Myer Centre on Level 3 and will be soon open to the public.



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