



# **Australian Stories**

**Saturday 23 November**

**Concordia College Chapel**

**Conductor: Bryan Griffiths**

**Connor Fogarty – *Three Landscapes***  
*World Premiere*

**Percy Grainger – *Lincolnshire Posy***

*INTERVAL – Drinks served in the foyer*

**Kirsten Milenko – *Symphony d'aere***  
Solo Violin: Jacqui Carias

**Ross Edwards – *Dances of Life and Death***

## **Connor Fogarty – *Three Landscapes***

### **1. Highlands - 2. Forrest Awakening - 3. Across the Plains**

In 2019, Adelaide Wind Orchestra held our first 'Composer Workshop and Competition'. With many strong entries, from amateur to professional and across the entirety of Australia, Connor Fogarty's *Three Landscapes* prevailed as the winner in a democratic process voted on by professional composers, conductors, and the players of Adelaide Wind Orchestra. This is pertinent information as it demonstrates the music is not only beautiful music of great artistic merit but it is well-written for the ensemble and fun to play.

A portrayal of three differing and intentionally vague landscapes, the pieces immediately immerse you in these landscapes of your imagination. Based around a Celtic-styled motif contrasting with dark interjections, a bloodied history of civil war stains a gorgeous landscape which we float through like a highland mist. The flora and fauna come alive as the sun rises in the second landscape, 'Forrest Awakening'. The third landscape is 'Across the Plains' is all about freedom and has elements of fizzing pop music, the American old west (Cowboys!), minimalism, and unbridled joy.

## **Percy Grainger – *Lincolnshire Posy***

**Speaker: Michael Baldwin**

### **I. Lisbon - II. Horkstow Grange - III. Rufford Park Poachers - IV. The Brisk Young Sailor V. Lord Melbourne - VI. The Lost Lady Found**

#### **Programme Notes by Percy Grainger**

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 mooing 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...

## **Kirsten Milenko – *Symphony d'aere***

**Solo Violin: Jacqui Carias**

### **Programme Notes by Kirsten Milenko**

A piece on the subject of plastic pollution. The extent of its touch is beyond anything we as a human race have so far experienced. Like a work of Frankenstein, plastics created by humans have now determined a life of their own, beyond our grasp of control or even our influence.

We have created substances that have stepped beyond us and no longer need our intervention to embody methods of definition within the world. We are part of our environment, completely inseparable from its flux and its flow. Everything that we interact with entwined with our daily lives and eventually our bodies.

'Away' is not 'gone' as everything in our immediate environment moves through cycles in strange and unanticipated ways. We have rapidly begun ingesting plastic through its current methods of interaction within our world and cannot escape this cyclical fate. Substances that we initially created are now becoming a part of us. There is no separation.

A contemporary spin on the concerto - *Symphony d'aere* presents the solo violin against the wind symphony to create stark dispositions between central presence and dissipating melodies. With each layer functioning in a gesture of impetus, a breathing organ-like sound is attained with the soloist forming a point of connection to converse with and within the wind symphony.

## **Ross Edwards – *Dances of Life and Death***

### **Programme Notes by Ross Edwards**

#### I. Ecstatic Dance

Ecstatic Dance began life as a miniature flute duet which I later expanded and arranged for many different combinations. Radiant and persistently rhythmic, I intended it simply as a joyful affirmation of life.

#### II. Chorale

Remote and serene, the Chorale resembles a slow, stately dance whose pensive melodic line evolves gently over a ground bass. In versions for string quartet and orchestra it is paired with the Ecstatic Dance as Chorale and Ecstatic Dance.

#### III. The Dance of Life and Death

This dance, which has been extracted from my Fifth Symphony, depicts a wild mythological female dancing naked on a corpse and wielding a short, curved sword to cut through all conceptual ideas. Unfettered instinct is at play here - the life force as represented by such universal images as the dancing Hindu goddess Kali and the frenzied Dionysian Maenads of Greek mythology - terrifying symbols of both the fecundity and destructive power of Mother Nature. A driving rhythm adapted from rock music invites us to break free and energize ourselves in the ecstatic world of the senses.

# ADELAIDE WIND ORCHESTRA

## Flutes/Piccolo\*

Melanie Walters  
Mandy Hutchinson  
Sam Taylor  
Tegan Beck\*  
Amelia Wang

## Oboes/Cor Anglais\*

Kathleen Cowie  
Charles Klein  
Austin Zilm\*

## E♭ Clarinet

Katie Marshall

## Clarinets

Sam Webber  
Steven Jarman  
William Branson  
Kim Korte  
Helena Maher  
Elizabeth Neal  
Michaela Becker

## Alto Clarinet

Kim Korte

## Bass Clarinet

Anna Coleman  
Daniel Webber

## Contra Clarinet

Helena Maher

## Bassoons

Christopher Buckley  
Ashley Nott

## Contra Bassoon

Tom Henderson

## Soprano Saxophone

Sarah Byron

## Alto Saxophone

Daniel Webber  
Zac Curtis

## Tenor Saxophone

Kate Flint

## Baritone Saxophone

Dominic Meeham

## French Horns

Ben Bersten  
Nicole John  
Thomas Dodsworth  
Samson Peng

## Trumpets

Carly Cameron  
David Lang  
Thomas Cowie  
Andrew Edgeworth  
Jason Geddie  
Alanna Bleckly

## Trombones

Edward Koltun  
Christopher McDonald

## Bass Trombone

Thomas Greer

## Euphonium

Bartholomew O'Donovan  
Janet Carey

## Tuba

Emily Legg  
Tristan Killmier  
Matthew May

## Double Bass

David Schilling  
Tom Schilling

## Piano

Joseph Ingram

## Harp

Cianah Harris

## Percussion

Henry Millar  
Amber Watkins  
Sami Butler  
Ryan Matulick

## Principal Conductor

Bryan Griffiths

## Volunteers

Suzanne Flint  
Rick Flint  
Liam Taylor  
Elsabeth Lang  
Eliza Harvey  
Jasmin Watkins

## Acknowledgements

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