

ADELAIDE WIND ORCHESTRA

SPLINTER

Elder Hall, 7:30pm Friday 1 October

Conductor // Bryan Griffiths & David John Lang

Michael Daugherty

Motown Metal (1994)

7 Minutes

David John Lang

Yuluna Loop (2021)

(World Premiere)

~

Adelaide Saxophone Orchestra

conducted by David John Lang

Omar Thomas

Come Sunday (2018)

(Australian Premiere)

12 Minutes

INTERVAL

20 Minutes

Holly Harrison

Splinter (2021)

(Live World Premiere)

8 Minutes

Matthew Hindson

Requiem for a City (2015)

and Paul Mac

18 Minutes

Introducing our Conductor, Bryan Griffiths

Bryan Griffiths is an experienced conductor who frequently works across professional, educational and community-level ensembles. He is proficient in directing orchestras, wind bands and chamber music and his engagements have included conducting the Adelaide Symphony Orchestra, Adelaide Youth Orchestra, New Adelaide Ensemble, Adelaide Summer Orchestra and the Adelaide Wind Orchestra. Bryan has also worked with a number of community ensembles including the North Shore Wind Symphony in Sydney, the Adelaide University Medical Orchestra and he is a past music director of the Burnside Symphony Orchestra and the Unley Concert Band in South Australia. In 2019 he rejoined the Adelaide Youth Orchestras organisation as their Associate Conductor and was appointed as principal conductor to the Adelaide Wind Orchestra.

In 2015, Bryan was invited to conduct, teach and perform on horn at the Federal University of Santa Maria's *Festival Internacional de Inverno* held in Southern Brazil. His passion for music education has led him to regularly appear as a conductor with the South Australian Music Camp and he was the inaugural director of the Adelaide Youth Wind Orchestra between 2012-2015. Bryan regularly lectures in ensemble and performances classes at the University of Adelaide, including with the Elder Conservatorium Wind Orchestra, and is the current director of the Elder Conservatorium of Music's Brass Ensemble.

From 2010 until 2015, Bryan was a full time member of the horn section in the Adelaide Symphony Orchestra. Prior to this appointment he performed with the Tasmanian Symphony Orchestra, Sydney Sinfonia, Adelaide Art Orchestra and the Australian Youth Orchestra. Bryan has also appeared as a soloist with the Adelaide Youth Orchestra, Elder Conservatorium Chamber Orchestra, Unley Symphony and Burnside Symphony orchestras performing all of Mozart's horn concerti and Britten's *Serenade for tenor, horn and strings*.

Bryan was awarded an Australian Postgraduate Award and the Kathleen E Armstrong Bequest by the University of Sydney in 2015, and was the recipient of the University of Adelaide's EMR travel scholarship and the Christchurch North Adelaide scholarship in 2009 and 2008, respectively. In 2011 he received a Bachelor of Music with first class honours in performance from the Elder Conservatorium and later completed a Master of Music in conducting at the Sydney Conservatorium of Music in 2018. Bryan has written for the Spanish Journal *Estudios bandísticos* and recorded for the Australian music publisher Brolga Music.

Michael Daugherty – Motown Metal (1994)

Notes provided by Faber Music and Michael Daugherty

Motown Metal for brass ensemble and percussion is inspired by the sounds and rhythms of industrial Detroit: city of automobile clamor and the sixties Motown sound. The composition highlights instruments made only of metal: four horns, four trumpets, three trombones, tuba, vibraphone, glockenspiel, triangle, cymbal, gong, anvil, and brake drum. Motown Metal is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel, and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw on my experience playing percussion in sixties soul music bands and drum and bugle corps to create brassy industrial-strength polyrhythms.

Introducing our Composer and 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!).

David John Lang – Yuluna Loop (2021)

Notes by David John Lang

Yuluna Loop is the name of a walking track in the Flinders Ranges, Adnyamathanha country. Beginning and ending in Aroona Valley, it climbs up into the ABC Range and follows the rocky and usually bone-dry Yuluna Creek. Hans Heysen depicted this area in several paintings, admiring the rugged shapes of the uplifted hills and the colour of their ancient stone.

The music I've written follows the track anti-clockwise. Early morning birdcalls accompany the ascent to Heysen's Viewpoint, where there's a suggestion of wind sighing continuously through the trees as a solemn chorale evokes the majestic ABC Range. Later, an insistent melody introduced by the tenor saxophones takes hold: this is Yuluna Creek, which cuts a winding way down through the ABC Range, against the angled grain of the rock. There's an interlude of quick trotting along an old bridle track through pine woodland, but mostly the music stumbles along in wild, never-quite-predictable rhythms, following the creek bed. The sides of the gorge rise up in cliffs, and at last Yuluna Creek emerges into Aroona Valley. Here the musical themes are layered up to depict the overwhelming grandeur of the landscape.

Yuluna Loop was commissioned by SACS (South Australian Saxophones and Clarinets) – special thanks to Sarah Byron and Kate Flint for organising this.

Omar Thomas – Come Sunday (2018)

Notes by Omar Thomas

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

Holly Harrison – Splinter (2020)

Notes by Holly Harrison

In this context, the word 'Splinter' means to break into small, sharp fragments, and refers to the way in which the piece is structured as a type of mosaic or stylistic patchwork. Many sections of the piece feature instrument sounds breaking or distorting in some way – whether this be in the extremes of register, wild glissandos, or crunchy chords. The other meaning of 'splinter' is as a foreign object within the body. This acts as a metaphor for my experimentation with some lighter, delicate moments, which are not always part of my musical soundworld.

Matthew Hindson and Paul Mac – Requiem for a City (2015)

Programme Notes by Matthew Hindson and Paul Mac

Paul Mac writes:

Music is about freedom. All good cultural movements occur on the fringes where ratbaggery, a sense of mischief, and new vistas of visions are found and formed into newly created genres. Techno is most definitely an example of this. It is always forward looking, where new sounds, rhythms, atmospheres and ideas are continually being discovered in some kind of international dialogue from the African-American straight and gay club lands of Detroit, and Chicago, the technical / conceptual response from Germany, the continual invention of new instruments from Japan (such as the Roland TR-808, 909 and 303 etc) and the cultural revolution of illegal parties in warehouses and fields and the ultimate crossover of this music going Top 40 in the UK. It's always been an exciting adventure for me.

In 2014, I was fortunate enough to receive a Fellowship from the Australia Council for the Arts. This allowed me the time to work on a wider range of compositional projects than I can normally achieve whilst still eating at the same time. One of these goals was to embark on a classical collaboration with Matthew Hindson. We both have a love of Techno, and whatever it is that you define as "Classical". I bring the synthesisers and chords, and Matthew brings the orchestration and an over-arching compositional technique that was a master class for me. It was a weekly buzz for both of us to meet up and see where we could go, applying Techno tropes to a Wind Band.

Requiem For A City is my statement against the Lock Out Laws and the cultural squeeze that is currently occurring in Sydney because of them.

After The Imperial Hotel was closed down recently, I felt so sad for the current state of Techno culture in Sydney. I lost my job/income, as did all of the bar staff and Drag/Performance artists. Try to explain the current nanny state laws to a visitor from Berlin. Eg, you have to be there by 1.30, you can't walk up a staircase with a drink (even if it's in plastic), you can't drink and smoke at the same time, smoke four metres away from the entrance (but not after 1.30am or you are ejected from the venue), you can't eat and smoke at the same time. No whisky on its own: it has to be diluted with a mixer etc. If you want to meet your friends at that other party later- forget it.

I'm fully aware of drunken violence, and the sad events that led to the introduction of these, some would say, draconian laws, and I don't smoke so I love having smoke free areas, but it came as a revelation one morning as I was riding my bike up Oxford St. in Sydney, that late night mainstay Olympic Yeeros had closed. This was the cultural

equivalent of the gas cylinder at the BBQ becoming empty, and there is absolutely no chance of a refill!!!!.

It's OVER!!!!!!

Anyway, Requiem For A City is my humble prayer to a very First World Problem. But, any music culture is important, and should be respected and nurtured. I was trying to capture the joy, melancholy and triumph of the situation. Forever forward!

Matthew Hindson writes:

I have long been a fan of Paul Mac's work as a composer, DJ and electronic music artist. I have also long been a fan of electronic dance music, dating right back to "Ride on Time" in 1989. The opportunity to collaborate with one of Australia's foremost DJs was an opportunity too good to miss, and particularly to write for the centenary of the Sydney Conservatorium of Music (which has undergone its own renaissance in recent years, embracing popular music as a valid form of musical expression.)

My last piece of electronic dance music was written in January 1990, and so it was fascinating to work with Paul on this piece in a truly collaborative way 25 years later, in 2015. Paul's sense of harmonic progression and rhythmic layering is extremely musical. I helped with the large-scale sense of structure and direction. We decided on the orchestration along the way, then I entered it all into notation format and added various subtleties along the way.

This is a unique work in many respects. Apparently there is nothing else like it in the wind symphony world. It's testament to Paul Mac's skill and intuition that we chose to write for this most incredible of ensembles, the wind symphony, and great that we managed to create something new and different in the process.

Note from the Ben Bersten, President of Adelaide Wind Orchestra

We are delighted once again to be performing significant and important wind orchestra compositions at Elder Hall. It is a pleasure and privilege to have a supportive audience and to be able to present during a global pandemic. It has been an interesting two years but through it all we feel that we have been able to maintain our quality as a leading Australian ensemble, and we have been fortunate to make recordings when audiences were unable to attend, with our recordings of tonight's pieces now featured by Holly Harrison and Matthew Hindson on their websites.

We are thankful for your ongoing support and we hope you enjoy this concert.

Piccolo

Melanie Walters

Flute

Tegan Beck
Madeleine Stewart
Mandy Hutchinson
Lauren Borg

Oboe

Hannah Kovilpillai
Andrew Heuzenroeder

Cor Anglais

Maria Lin

Bb Clarinet

Steven Jarman
Terry Bickley
Philip Stephenson
Michaela Scherer
William Branson

Eb Clarinet

Katie Marshall

Bass Clarinet

Anna Day

Contrabass Clarinet

William Branson

Bassoon

Chris Buckley
Kathy Bickley

Contrabassoon

Samantha Penny

Soprano Saxophone

Sarah Byron

Alto Saxophone

Dominic Meehan

Tenor Saxophone

Daniel Webber

Baritone Saxophone

Kate Flint

French Horn

Nicole Durdin
Samson Peng
Lucy Rattigan
Nicola Chadbourne

Trumpet

Timothy Frahn
Angelo Valdivia
William Madden
William Smith
Jason Geddie
David John Lang

Trombone

Matthew Madden
Henry Charles "Charlie"
Thomas

Bass Trombone

Amanda Tillett

Euphonium

Bartholomew John O'Donovan
VI
Jonathan Aston

Tuba

Emily Legg

String Bass

Georgia Gamble

Harp

Cianah Harris

Piano

Joseph Ingram

Percussion

Henry Millar
Amber Watkins
Elijah Shepherd
Ryan Grunwald
Jack de la Lande
Isabella van Loenen

Synth Bass

Andrew Casey

Organ

Sebastian Phlox

**Adelaide
Saxophone
Orchestra**

Damien Hurn
Dean Newcomb
Sarah Byron
Dominic Meehan
Mitch Berick
Sophie Wilkinson
Daniel Webber
Peter Taylor
Christina Guala
Kate Flint
Jaclyn Hale
Alevia Evci

2021 Season Dates

Fascinating Rhythms

7:30pm Saturday 6 November

Arts Centre, St Peters Girls

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

Phone : 0411 266645

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

Thank you to Martin Victory, Elder Hall Manager, Wesley Hiscock, St Peters Arts Centre Manager, The University of Adelaide and St Peters Girls for the extraordinary support and use of their facilities.

Thank you to Angelo Valdivia, Jasmin Watkins, Undecided Pear Productions, Timothy Frahn, Ray Thomas and Lachlan Bramble for their efforts in recording, both visually and aurally, the AWO experience.

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.



Please support our friends, Consortium Music,

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