



Mountains and Sky

7:30pm Saturday 26 November / Arts Centre, St Peters Girls

Conductor – David John Lang

Sam Young

Ecliptic (2022)

Australian Premiere

David John Lang

Tanglefoot (2022)

World Premiere

Ellen Taafe Zwilich

Ceremonies (1986)

INTERVAL *Refreshments served in foyer*

Melody Eötvös

Hidden Wiring (2020)

David John Lang

Stephen (2022)

World Premiere

Oscar Navarro

The Mountains of Switzerland (2019)

Australian Premiere

Acknowledgement of Country

We acknowledge and pay our respects to the Kaurna people, the traditional custodians whose ancestral lands we gather on. We acknowledge the deep feelings of attachment and relationship of the Kaurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs.

***Thank you to David John Lang, St Peters Girls School, Consortium Music,
and our volunteers for supporting this performance.***

Ecliptic *Program note by Sam Young*

Ecliptic was inspired by the composer's interest in astronomy and tracking the movement of celestial bodies across the sky. Ecliptic has the frenetic energy of planets racing around the sun in their orbits. Themes and motives return again and again, spinning around with subtle variation. The calmer middle section slows down for a moment of observation of the solar system's grandeur and mystery, before once again speeding onward on its orbital path.

Tanglefoot *Program note by David John Lang*

In April 2016 my brother and I hiked the Overland Track, a 65-kilometre trek over mountainous terrain in the middle of the Tasmanian wilderness. This is the beginning of a piece of music that I've been wanting to write ever since.

Tanglefoot depicts our first day on the trail. The title refers to one of the common names of the deciduous beech (*Nothofagus gunnii*), which has very twisty roots and is abundant in that area. It is Australia's only native winter deciduous tree, and when I was there the trees were just on the verge of dropping their beautiful golden leaves. Most of the journey is uphill, through grassland and rainforest, past waterfalls and tarns, and then clambering (much more slowly) up some rocks to Marions Lookout. This is where we finally get a decent hearing of the 'theme' given by the horns at the outset. Then it's across an alpine plateau and up the track to Cradle Mountain Summit. The clouds descend and there's no panoramic view up there – just eerie whiteness all around. Finally we descend quietly to the campsite at Waterfall Valley.

Ceremonies *Program note by Adelaide Wind Orchestra*

Ellen Taaffe Zwilich was the first woman to receive a doctoral degree in composition from the Juilliard School and the first woman to receive the Pulitzer Prize in music, opening doors for female composers in the late 80s onwards.

Ellen Taaffe Zwilich's *Ceremonies* is a three movement symphony of winds which shows off the maturity of Zwilich's writing and her understanding of the wind ensemble medium. The three movements have a range of characteristics from intense and dark colours at the beginning to a light and charming melody in the circus like opening to the third movement. With a thrilling intensity, it begins with the *Maestoso/Allegro*, featuring the development of three motifs; continues in the *Elegy* (in memory of Manley P. Whitcomb, director of bands and coordinator of music education at FSU from 1953 to 1977); and finishes with the *Allegro Vivo*, beginning with an active melody and concluding with a return to the intense opening *Maestoso*.

Hidden Wiring *Program note by Melody Eötvös*

This work is inspired by the hidden wiring that exists as connections between matter which function beyond our comprehension. Some of these types of wiring are physiological (such as vision and other sense-to-brain processes), including the unknown magnetism we sometimes feel towards particular people and objects which, early on, make no sense to us. The Gestalt Principles of visual perception are another wonderful example, an appropriate example being the closure and continuity principles. Then there is the hidden wiring I feel as a composer. The invisible link between brain and "the final sound" is still very much an enigma for me and I face it every time I write a piece of music. I love the unknown of it and yet each work is still a learning curve which brings me one millimetre closer to comprehending that link, until I realize the thing I discovered has already changed and a new unknown connection has replaced the one I was chasing, Rorschach-like.

Stephen *Program note by David John Lang*

I have been writing musical 'portraits' for a while now. So far they have mostly been solo piano pieces dedicated to people I know well (but let me know if you'd be interested in commissioning one!). Stephen is my younger brother, and I first wrote his portrait as a piano work in 2019. I sensed from the beginning that its repetitive breath-length phrases would translate well into a wind orchestra arrangement, so here it is. The way a musical portrait can be said to depict its subject is rather mysterious, and open to interpretation. One image I definitely had in mind at the beginning was my brother slowly waking up (he's not a morning person). But as I hope you will hear, there's much more to Stephen than that.

The Mountains of Switzerland *Program note by Oscar Navarro*

The route is seen through the eyes of an eagle that rises up in flight and crosses the extensive valleys and mountains that cover the whole geography of the country, such as the Swiss Alps, the birth of the Rhine River, the great and deep valleys and the extensive meadows in which the eagle stops to take a break and watch the cows graze.

In the distance, like a murmur, we hear soft musical notes coming from a small village. A festive melody performed by a typical group of musicians that gradually immerses us in the party in the village tavern, making us part of it.

Once the party ends, the eagle again takes flight to return to where he came from, leaving behind the green meadows, mountains, rivers and those festive musical notes that continue to resound from the small village.

Flutes

Melanie Walters
Tegan Beck
Madeleine Stewart
Jennifer Bird
Mandy Hutchinson

Oboes

Hannah Kovilpillai
Jo Bridgman
Neal Perkins

Clarinets

Katie Marshall
Terry Bickley
Michaela Scherer
Steven Jarman
Kim Korte
Tomomi Baudys
Elizabeth Neal
Anna Day

Bassoons

Ashley Nott
Angus McBride

Soprano Saxophone

Sarah Byron

Alto Saxophone

Daniel Burgess
Nikki Sanders

Tenor Saxophone

Daniel Webber

Baritone Saxophone

Kate Flint

French Horn

Nicole Durdin
Lucy Rattigan
Ben Bersten
Rebecca Adams

Trumpet

Will Madden
Angelo Valdivia
Will Smith
Jason Geddie
Henry Bradley
Benjamin Wohlfeil

Trombone

Matthew Madden
Adam Draper
Charlie Marshall

Bass Trombone

Bartholomew John
O'Donovan VI

Euphonium

Jonathon Aston
Tom Sulda

Tuba

Matthew May
Paul Komninos

String Bass

Paul Komninos

Harp

Cianah Harris

Piano

Joseph Ingram

Percussion

Henry Millar
Amber Watkins
Cameron Edmiston
Elijah Shepherd
Oadly Vongphaky

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