



**Adelaide Wind Orchestra – conducted by Kate Mawson**

David Maslanka – Morning Star – 8"

**Killarney Heights High School (NSW) – conducted by Lachlan Hamilton**

Michael Sweeney – Blue Mambo – 4"

George and Ira Gershwin – Someone To Watch Over Me (arr. Barker) – 4"

**AWO and KHHS – conducted by Tim Frahn**

Brian Hogg – In Stillness – 4"

Clifton Williams – Fanfare and Allegro – 6"

***INTERVAL – 20 mins***

**ADYO Symphonic Winds – conducted by Kate Mawson**

Brian Balmages – The Wild One – 3"

**AWO and ADYO SW – conducted by Kate Mawson**

Leonard Bernstein – Slava! (arr. Longfield) – 4"

David Biedenbender – Melodious Thunk! – 5"

**AWO – conducted by Tim Frahn**

Katahji Copley – DOPE – 15" (*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.

## **Vision & History**

Adelaide Wind Orchestra (AWO) seeks to unite, educate, challenge, and enrich the South Australian public through the engaging and transformative power of music. Please visit our website to read more about our history, vision and our plans for 2025 and beyond. [www.awo.org.au/vision](http://www.awo.org.au/vision)

## **Programme Notes**

### **David Maslanka – *Morning Star***

Composed in 1997 for the Grand Ledge High School Wind Symphony, *Morning Star* was inspired by a simple melody that emerged during the compositional process. Despite initial plans for a grander concept, Maslanka embraced this spontaneous tune, leading to a piece that reflects a deep sense of introspection and spiritual awakening. The work was premiered in the school's gymnasium, humorously dubbed the "gymnauseum," due to construction delays of the new concert hall.

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### **Michael Sweeney – *Blue Mambo***

*Blue Mambo* is a vibrant fusion of Latin rhythms and jazz harmonies. It opens with a lyrical section featuring a flugelhorn or trumpet solo, setting a mellow tone. This transitions into an uptempo mambo, driven by an infectious percussion groove, with the full ensemble joining in with melodies and riffs. The piece showcases Sweeney's ability to blend sensuous melodies with bluesy harmonies, offering a delightful change of pace for concert programs.

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### **George and Ira Gershwin – *Someone to Watch Over Me* (arr. Warren Barker)**

Originally from the 1926 musical *Oh, Kay!*, this iconic ballad by the Gershwins has been masterfully arranged for concert band by Warren Barker. The piece retains the heartfelt lyricism of the original, with lush harmonies and sweeping melodies that evoke a sense of longing and devotion. Its timeless appeal makes it a cherished addition to any concert repertoire.

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### **Brian Hogg – *In Stillness***

*In Stillness* is a contemplative work that explores the journey from calm to realization. Opening with a French horn motif, the piece gradually builds in intensity, leading to a dramatic climax before returning to a sense of tranquility. Hogg's composition captures the essence of finding stillness as a conscious act, revealing much about the human experience.

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### **Clifton Williams – *Fanfare and Allegro***

Clifton Williams' *Fanfare and Allegro* (1956) was the inaugural winner of the American Bandmasters Association Sousa/Ostwald prize, one of the most important composition prizes for symphonic wind compositions. Much like other post-World War 2 art music, this piece explores the new world and new opportunities - sounding Stravinsky and Copland-esque.

Alongside other works from the 1950s it forged new ground for the symphonic wind ensemble, alongside Hindemith's *Symphony in B Flat* (1951), Gould's *Symphony 4* (1952), Persichetti's *Symphony for Band* (1956), and other works by Schuman, H.Owen Reed and more.

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### **Brian Balmages – *The Wild One***

*The Wild One* is an exhilarating circus march that combines traditional march form with contemporary flair. Designed to showcase the full range of the ensemble, the piece features energetic rhythms and bold brass lines that captivate audiences. Its high-octane energy ensures a memorable performance, making it a favorite among musicians and listeners alike.

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### **Leonard Bernstein – *Slava!* (arr. Robert Longfield)**

Leonard Bernstein met the cellist Mstislav "Slava" Rostropovich on a State Department sponsored tour with the New York Philharmonic to Russia in 1959. *SLAVA! A Political Overture* was premiered on October 11, 1977 as a part of

Mstislav Rostropovich's inaugural concerts as music director of the National Symphony Orchestra.

Dedicated to Rostropovich, the piece concludes with the musicians shouting "Slava!" (The Russian word for Glory!). Throughout it features references to political campaign high jinks with musical theatre and modern music influence, entertaining and pointed.

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### **David Biedenbender – Melodious Thunk!**

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

"Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune Salt Peanuts, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude." - David Biedenbender

## **Katahj Copley – DOPE**

Katahj Copley writes:

The first semester of my masters- I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn't know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never see the light of day)- I was going on autopilot and I had lost my voice. During one of my lessons at UT Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R & B, Jazz and Soul.

Then he asked an important question- "Why do you make a barrier between those ideals?"

I didn't have an answer. It was a wake-up call for me. Why was I compartmentalizing my musical inspirations?

He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..."

And with that this piece was born. With that realization, I began to create a piece that celebrated all the music that had inspired me throughout my life. From *Thundercat* to *Kendrick Lamar*, *Miles Davis* to *Hiatus Kaiyote*, I wanted to bring all of these influences together into one cohesive work...one dope work. *DOPE* is a gumbo of all the music that inspires and influences me from *Thundercat* to *Kendrick Lamar* to *Miles Davis* to *Hiatus Kaiyote* and more, this piece is in essence a deep look into my musical world.

xWhat's next for AWO? – Visit [www.awo.org.au](http://www.awo.org.au)



# MANIFESTOS

7:30PM SATURDAY 27 SEPTEMBER  
ELDER HALL, UNIVERSITY OF ADELAIDE



# WINDS OF NAGUAL

7:30PM SATURDAY 6 DECEMBER  
ELDER HALL, UNIVERSITY OF ADELAIDE

**Manifestos – 7:30pm Saturday 27 September – Elder Hall**  
**Winds of Nagual – 7:30pm Saturday 6 December – Elder Hall**

**Flutes**

Melanie Walters  
Madeleine Stewart  
Mandy Hutchinson  
Tegan Beck  
Sophie Cridland

**Oboes**

Jo Bridgman  
Hannah Kovilpillai

**Clarinets**

Katie Marshall  
Terry Bickley  
Amber Bader-Hayes  
Jacki Hatcher  
Hannah Bampton  
Michaela Scherer  
Anna Day

**Bassoons**

Maddy Glover  
Kathy Bickley

**Soprano Saxophone**

Sarah Byron

**Alto Saxophone**

Nikki Neill  
Max Pook-Kathriner

**Tenor Saxophone**

Daniel Webber

**Baritone Saxophone**

Kate Flint

**French Horn**

Nicole Durdin  
Samson Peng  
Lucy Rattigan

**Trumpet**

William Madden  
William Smith  
Paul Monaghan  
Henry Bradley

**Trombone**

Joss Willmott  
Matthew Madden

**Bass Trombone**

Will Morley

**Euphonium**

Jonathan Mitchell  
Thomas Sulda

**Tuba**

Matthew May  
Andrew Ey

**String Bass**

Maddy Harris-Kinloch

**Piano**

Shawn Hui

**Percussion**

Henry Millar  
Amber Watkins  
Isabella van Loenen  
Cameron Edmiston  
Oadly Vongphaky  
Sasha Molotchnikova  
Jacob Woods  
Mikayla Yap

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