

# ADELAIDE WIND ORCHESTRA

## BLUE SHADES

Arts Centre, St Peter's Girls' School

7:30pm Saturday 6 November, Conductor // David Polain

**Joan Tower** Fascinating Ribbons (2001)

U.S.A. 6 minutes

**Robert Russell Bennett** Symphonic Songs for Band (1958)

U.S.A. 1. Serenade 2. Spiritual 3. Celebration

15 minutes

**Frank Ticheli** Blue Shades (1997)

U.S.A. 11 minutes

INTERVAL 20 minutes

**Steven Bryant** Radiant Joy (2006)

U.S.A. 6 minutes

**Morton Gould** Pavanne (1938/1961)

U.S.A. 6 minutes

**Martin Ellerby** Paris Sketches (1994)

United Kingdom 1. Saint-Germain-des-Prés, 2. Pigalle,

3. Père Lachaise, 4. Les Halles

16 minutes

## **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.

## **Adelaide Wind Orchestra Biography**

Adelaide Wind Orchestra (AWO) has been described by leading arts reviewers in The Australian, The Advertiser and other publications as a world class ensemble and one of Australia's foremost symphonic wind ensembles.

Building on the work of the late Robert (Bob) Hower at the Elder Conservatorium of Music, AWO was founded in 2012 by recent graduates together with amateur and professional performers who had a love of the symphonic wind ensemble.

The ensemble's vision is to present professional performances through an annual concert series to further develop the audience for this music in Adelaide.

Since it was formed, AWO has been committed to presenting new music and promoting Australian composers. AWO has brought new compositions to Australian audiences giving numerous South Australian premieres, 20+ Australian premieres, and 13+ world premieres.

AWO is proud to see past members flourish as professional musicians with our alumni now working with the Adelaide Symphony Orchestra, national military ensembles and other groups. Being part of the Adelaide community of musicians, AWO continues to maintain and nurture the great musical talent in South Australia.

Bob Hower's legacy is strong and the energy and life he brought to symphonic wind ensemble music continues through AWO's dedication to presenting diverse music that meets the moment.

## Programme Notes

Written and adapted by Ben Bersten with help from the composers of these works.

Welcome to our final major concert for 2021. Our concert program features original symphonic wind ensemble music inspired by the great traditions of jazz and blues, influenced by popular and art music from Afro-American blues to French impressionism.

The concert begins with the striking and rhythmical **Fascinating Ribbons** by Grawemayer award-winning composer **Joan Tower**.

Tower writes; "I am happy to be finally entering the band world -- a generous and hard-working world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually love living composers! Since this was my first foray into the band world, I decided that a short piece would be the wisest course.

In naming the piece, I noticed that there are many contours of motives that are shaped in curved "ribbon" patterns. I immediately thought of the word "fascinating." And the ending dotted-rhythm reminded me of Gershwin's *Fascinating Rhythms* -- hence the title. It is dedicated to Jack Stamp, that intrepid "stalker" of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!)"

**Robert Russell Bennett** (not to be confused with Richard Rodney Bennett, his British counterpart who was also quite prolific for the wind ensemble) was an American composer best known for his musical theatre arranging and scoring, with immense prolificacy on Broadway scoring such musicals as *Oklahoma* and *the Sound of Music*. His music is charming and distinctively American and his second piece for wind symphony, **Symphonic Songs for Band**, is no different. There is humour in Bennett's use of rhythm across the suite of songs and in *Serenade* he tries to draw out mistakes from each section by forcing them to play opposing rhythmical patterns yielding an existing musical result. It's not like a Mozart *Serenade* and probably not suitable for a eighteenth century court or garden party. The piece finishes with a flourish with *Celebration*, with music that is deliberately arranged to sound like a raucous county fair featuring circus acts with music provided by

a county (brass) band and screaming onlookers (woodwinds) We hope to sound a little more practiced and in-tune. Fans of Charles Ives will find some similarities in his Country Band March if you want some homework following this concert.

**Blue Shades** by **Frank Ticheli** is a stalwart composition for the modern wind ensemble and perhaps one of the most played pieces across the world. It's spiky and reminiscent of Bernstein, providing an interesting comparison with Tower's Fascinating Ribbons, with rhythms that are equally fascinating. the composer writes, "The work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era."

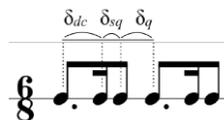
At this point, we hope you enjoy a wine and a break in the foyer or outside before proceeding to the music beyond the interval.

**Steven Bryant** won the wind band world's most prestigious award, the National Band Association/William D. Revelli award in 2007 for his work **Radiant Joy**. The composer writes : "**Radiant Joy** was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern -- I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically

banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of '70s/'80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to emanate joy and 'good vibes' (literally -- the vibraphone is featured prominently), for the performers, the audience, and the composer!"

**Morton Gould**, like Robert Russell Bennett, was an emerging composer who wrote some of the critical early major works for the wind ensemble when it emerged as it's own vehicle for art music following World War 2. Other memorable composers in this category include Paul Hindemith, Howard Hanson, Vincent Persichetti, Ingolf Dahl, and Warren Benson. In 2019, we played Gould's Symphony No.4 which alongside Hindemith's Symphony in B-Flat, Dahl's Sinfonietta, and Persichetti's Symphony No. 6 represents some of the critical first symphonic works of this era for this genre. **Pavanne** was originally part of an orchestral suite called American Symphonette No.2. Fragments of this piece were later transcribed and worked into pieces by John Coltrane and Dizzy Gillespie, notable jazz giants of the bebop era and beyond. Featuring the solo trumpet with a gorgeous jazz tune over a walking bass line, you might initially not feel a connection to the title Pavanne but a melancholy flute fragment in a later section has been said to reference Faure's work.

**Martin Ellerby** has built a significant career both as an academic and a composer in the United Kingdom. In our communities, he is mostly known for his test piece music for brass band and various transcriptions (to the disdain of this author) for wind band. We are fortunate that in 1994, he was approached by consortium to composer an original work for wind ensemble and from which he created the memorable **Paris Sketches**. We believe that he has included his name in the work, like many famous artists and composers. Listen out for his iconic quote 'Ell-er-by', a dotted rhythm featured in many of his works.



The composer writes:

“This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it -- rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells -- a prominent feature of Paris life.

*Saint-Germain-des-Prés*: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

*Pigalle*: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

*Père Lachaise*: This is the city’s largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie’s *Gymnopédies* -- themselves a tribute to a still more distant past -- is affectionately evoked before what is in effect the work’s slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

*Les Halles*: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache -- actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.”

### **Flutes**

Melanie Walters  
Tegan Beck  
Jennifer Bird  
Mandy Hutchinson  
Madeleine Stewart

### **Oboes**

Hannah Kovilpillai  
Jo Bridgman

### **Clarinets**

Katie Marshall  
Terry Bickley  
Steven Jarman  
Elizabeth Neal  
Phillip Stephenson  
Kim Korte  
Michaela Scherer  
Darren Lutze  
Anna Day

### **Bassoons**

Chris Buckley  
Kathy Bickley

### **Soprano Saxophone**

Sarah Byron

### **Alto Saxophone**

Mackenzie Lawson

### **Tenor Saxophone**

Daniel Webber

### **Baritone Saxophone**

Kate Flint

### **French Horn**

Nicole Durdin  
Samson Peng  
Lucy Rattigan  
Ben Bersten

### **Trumpet**

Timothy Frahn  
Angelo Valdivia  
David John Lang  
William Smith  
Jason Geddie

### **Trombone**

Edward Koltun  
Matthew Madden

### **Bass Trombone**

Amanda Tillett

### **Euphonium**

Bartholomew John  
O'Donovan VI  
Janet Carey

### **Tuba**

Tristan Killmier  
Jonathon Aston

### **String Bass**

Georgia  
Gamble

### **Piano**

Joseph Ingram

### **Percussion**

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

## 2022 Season Dates

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**AWO plays Joysticks and Journeys 2**      7:30pm Saturday 19 March  
2:30pm Sunday 20 March

### **Adelaide Fringe**

*Arts Centre, St Peters Girls*

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**Remaining Concerts to be announced**

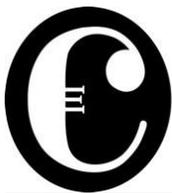
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**Please visit [www.awo.org.au](http://www.awo.org.au) - Email : [awo@awo.org.au](mailto:awo@awo.org.au)  
Phone : 0411266645**

These concerts rely on our volunteers and we are once again very thankful for their support today. Thank you to St Peter's Girls, Sally Rounsevell, and Wesley Hiscock for their 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.



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