

Adelaide Wind Orchestra presents West Side Story

Elder Hall – 7:30pm Saturday 6 December 2025

Conductor – Timothy Frahn Soloist – Julia Grenfell

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Leonard Bernstein - Symphonic Dances from West Side Story (1960)

trans. Paul Lavender

Maria Grenfell - Concerto for Piccolo and Wind Ensemble (2025)

World Premiere, Soloist – Julia Grenfell

INTERVAL – 20 minutes

Stephen Melillo - Time To Take Back The Knights (1999)

Eiji Suzuki - Life Variations (2004)

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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 (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

Leonard Bernstein – Symphonic Dances from West Side Story (1960)

Programme Notes adapted from LA Philharmonic website

A child of the Jazz Age, Leonard Bernstein grafted George Gershwin's Russian immigrant roots onto Cole Porter's Ivy League education (Harvard, for Bernstein).

In 1955-57, Bernstein wrote the musical West Side Story, the work that would ensure his fame as a composer. Then—after a New York run of almost two years (772 performances) and a national tour—in the opening weeks of 1960, Bernstein revisited his score for West Side Story and extracted nine sections to assemble into the Symphonic Dances. The stylistic diversity within the Symphonic Dances is partially created by the juxtaposition of classical techniques (fugue, etc.) with

dance rhythms and jazz syncopations. However, the essence of the entire score is that most prominent opening melodic figure of "Maria" (C-F sharp-G), with its characteristic tritone interval. The suite ends, like the musical itself, on edge, with an evocative chord containing the same interval.

Maria Grenfell – Concerto for Piccolo and Wind Ensemble (2025)

Programme Notes by Maria Grenfell

People often comment that Julia and I must have been raised in a "musical family," whatever that means. Our parents had taken music lessons as had many middle-class children of their generation, and our father always loves to remind us that they constantly played classical music in the house when we were infants in Malaysia. But not just classical music: the Beatles, the Sandpipers, Herb Alpert, and many more. We also had not-so-mythical great-uncle Dudley, our mother's uncle, who had moved to England with his three siblings in the 1940s. There he met Edmundo Ros, a Trinidadian-Venezuelan musician who had formed his own band that played in nightclubs and restaurants in London, and attracted members of high society and royalty. Uncle Dudley dropped out of architecture school and played percussion with "Edmundo Ros and his Rumba Band," and we loved hearing stories about these distant relatives.

Even though we played different instruments growing up in New Zealand, Julia on the flute and I on the violin, we both played the piano. Among duets we learned were the ubiquitous Handel's "Arrival of the Queen of Sheba," and Arthur Benjamin's "Jamaican Rumba," great party pieces for friends, and school assemblies. While Mum sometimes sent Julia out into the garden when she had piccolo practice to do, I developed a quieter pursuit in composition. This concerto is a long time coming. In three movements: Sonatina, Chaconne, and Rhumba Fantasia, I wish to pay tribute to musical families of the past, present, and into the future.

Originally from New Zealand, **Julia Grenfell** has served as Principal Piccolo of the ASO since 2001. She holds a Master of Music from Northwestern University in Chicago, where she studied with Walfrid Kujala, and a Doctor of Musical Arts in Flute Performance at Rice University in Houston, studying with Professor Leone Buyse.

Julia previously held flute positions with the New Zealand Symphony Orchestra, and the San Antonio Symphony (Texas). She has participated in a number of Summer festivals including Verbier in Switzerland, Tanglewood in Massachusetts,

and Music Academy of the West in Santa Barbara, California, and she undertook a European Tour in 2000 with the UBS Verbier Festival Youth Orchestra.

In 2018 Julia undertook a year-long job exchange as Principal Piccolo with the Gothenburg Opera Orchestra in Sweden. During this time, she toured Japan with the GOO, as well as performed with Sweden's national orchestra, the Gothenburg Symphony Orchestra. She has also appeared as a guest player with the Sydney, Queensland, and Tasmanian Symphony Orchestras.

As a soloist, Julia has appeared with the ASO on a several occasions, including for the Piccolo Concerto by Paul Stanhope in 2013. A frequent guest artist at the biennial Australian Flute Festival, she is also active as a teacher including at the Elder Conservatorium. In 2022, Julia performed her piccolo trio Piccolo Ridicolo (published by Theodore Presser) at the 50th Annual National Flute Association convention in Chicago.

The music of composer **Maria Grenfell** (b. 1969) has been described as "expansive, effusive and energetic", "magic," and "refreshingly groovy." Winner of the Tasmanian State Award for Ten Suns Ablaze in 2013, and Spirals in 2018 at the Australian Art Music Awards, Maria's orchestral music has been commissioned, performed or recorded by all the major symphony orchestras in Australia and New Zealand, and her chamber music is played around the world. In 2013 she was Visiting Professor at Stephen F. Austin State University in Nacogdoches, Texas, and in 2019 she was Kerr Composer in Residence at Oberlin Conservatory. Maria's first film score, for the documentary Quoll Farm (2021), was shortlisted for an Australian Screen Music Award, and her second documentary score Living with Devils (2023), about the Tasmanian Devil, was performed live by the Tasmanian Symphony Orchestra in 2024. Her CD release River Mountain Sky was rated Editor's Choice by Limelight Magazine in 2024. Maria is an Associate Professor at the University of Tasmania Conservatorium of Music. She is married to guitarist David Malone and they have two children.

Stephen Melillo – Time to Take Back the Knights! (1999)

Programme Notes by Stephen Melillo

What makes this piece challenging is the interplay of component forces, and the need to move seamlessly between, and sometimes merge differing styles of Music. The piece begins with a bluesy, airy sax solo, reminiscent of a "Harlem Nocturne." But when the brass come in, we are in a world of Tchaikovsky-like military calls mixed with Jazz. The varied ghost-like voices of Knights distant and past call to us in these brass figures.

Contrasting sections depict a blending of Americana with Middle Eastern, with serenity and triumphal nobility.

Eiji Suzuki – Life Variations (2004)

Eiji Suzuki's Life Variations is descriptive and has a large symphonic scope, with a marked taste for lyricism and dramatic sense. It is structured in three movements, Birth and Death, Poem of Ecstasy and Song of Love. It will finish our concert and our 2025 with a glorious crescendo.

Eiji Suzuki studied in the Tokyo University of Fine Arts and Music, completing graduate composition in 1991. Additional studies were with Michio Mamiya and Masao Endo. Special recognition have included the Ataka Prize (1987) and the 2001 Nihon Wind Band Academy Award for composition. His musical style, highly reflective of contemporary needs and tastes, is well represented in the contest and concert repertoire of Japan, America, and Europe.

Flutes

Melanie Walters
Tegan Beck
Gemma Vice
Mandy Hutchinson
Sophie Cridland

Amber Bader-Hayes

Wythe Gensemer
Anna Day
Zac Serghis

Bassoons

Angus McBride
Kathy Bickley

Oboes

Jo Bridgman
Hannah Kovilipillai
Louise Dellar

Clarinets

Katie Marshall
Jacki Hatcher
Will Branson
Terry Bickley
Annelie Budgen
Philip Stephenson
Daniel Hurst

Hannah Bampton
Michaela Scherer

Saxophones

Daniel Burgess
Kate Flint
Daniel Webber
Max Pook-Kathriner
Olivia Marton
Nikki Neill
Camilla Bellstedt
Alisha Roberts

French Horn

Samson Peng
Lucy Rattigan
Lauren Owens

Liam McBride

Trumpet

Will Madden
William Smith
Henry Bradley
Paul Monaghan
Peta Morton
Jason Ding

Trombone

Joss Willmott
Matthew Madden
Matthew Reid
Vincenzo Panetta

Euphonium

Tom Sulda
BJ O'Donovan

Tuba

Chris Venning
Matthew May

String Bass

Madeleine Harris-
Kinloch

Harp

Cianah Harris

Piano

Esmond Choi

Percussion

Henry Millar
Amber Watkins
Isabella van Loenen
Cameron Edmiston
Sasha
Molotchnikova
Jason Bevan
Elijah Shepherd
Oadly Vongphaky