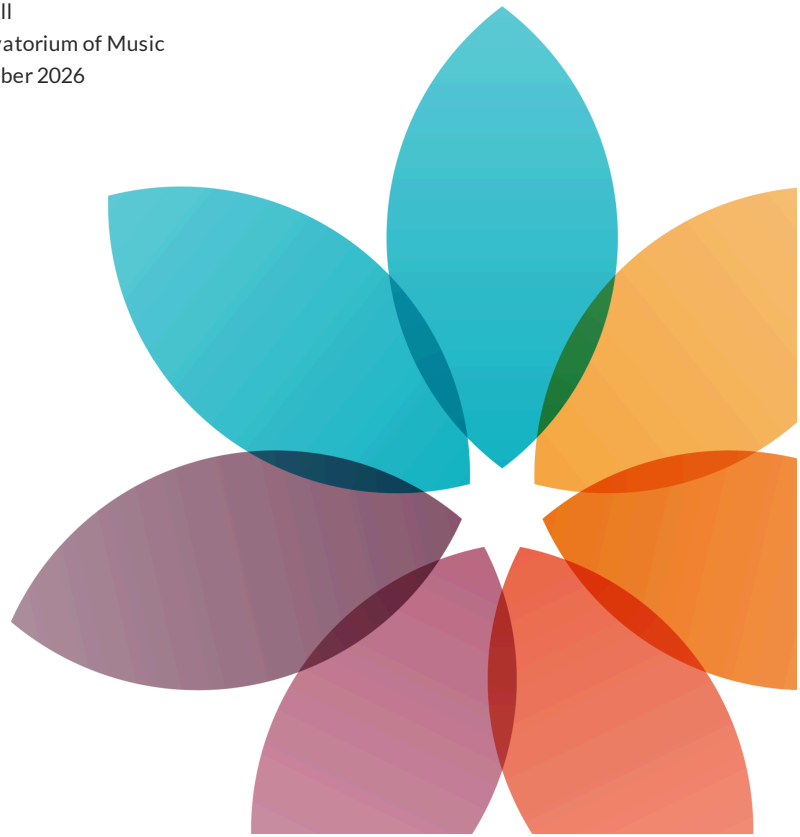
Adelaide Wind Orchestra

POTANIN · HARRISON · FOGARTY
BENSON · ITO
DR. BRYAN GRIFFITHS
HANNAH KOVILPILLAI

ANBOC 2026
Australian National Band and Orchestra Conference

Verbrugghen Hall
Sydney Conservatorium of Music
Saturday 3 October 2026
6:45pm



WELCOME FROM THE PRESIDENT

Tonight is a big one for us.

TONIGHT
Saturday 3 October 2026
6:45pm

WHERE
Verbrugghen Hall
Sydney Conservatorium of Music

WHO
50 volunteer players
Conductor Dr. Bryan Griffiths

Adelaide Wind Orchestra is a community organisation. Our players are volunteers. Some of us are professional musicians, and many of us are professionals in other fields. We are all here because of the playing opportunities, and because of a vision for the organisation that has grown out of the legacy of Bob Hower and the Elder Conservatorium Wind Orchestra.

I have good memories of coming to ANBOC in 2012 with Bob's group and playing cutting edge repertoire in Brisbane, like John Mackey's Redline Tango, alongside Australian works. We have aimed to continue that legacy.

We rehearsed this programme in Adelaide and played it at home in Elder Hall two weeks ago. Thank you to the Australian National Band and Orchestra Conference for having us, and to all of you for spending your evening with us.

Ben Bersten
President, Adelaide Wind Orchestra

Big, bold and glorious sounds, with an undercurrent of the electric and eclectic.

ACKNOWLEDGEMENT OF COUNTRY

Adelaide Wind Orchestra acknowledges the Gadigal people of the Eora Nation, the traditional custodians of this land, and pays respect to Elders both past and present.

WELCOME FROM THE MUSIC DIRECTOR

We are delighted to present this programme at ANBOC this evening.

Although this is Adelaide Wind Orchestra's first performance at ANBOC, the musicians on stage represent a broad cross-section of Australia's wind music community: instrumentalists, teachers, students, composers and conductors, all brought together by a shared commitment to the wind ensemble and to advancing the medium in Australia.

Tonight's programme reflects much of what the Adelaide Wind Orchestra is about. It brings together Australian music we have commissioned, premiered and championed, and some of the finest repertoire written for wind ensemble.

Supporting Australian composers has always been central to our work. Connor Fogarty and Holly Harrison are two composers whose music we have sought to promote through commissioning, performance and recording, and it is a particular pleasure to bring their work to a national audience tonight. We hope the wider Australian music community will continue to embrace both composers and give their music the sustained attention it deserves.

Continuing that commitment, we are pleased to open tonight's programme with the premiere of Wake by Yasha Potanin, winner of the 2025 ABODA Australian National Youth Composition Competition. Creating opportunities for emerging composers remains an important part of the Australian wind music ecosystem, and we are glad to give this new work its first performance.

Warren Benson's The Solitary Dancer represents an important strand of the American wind tradition that is still too rarely heard in Australia. Its refinement, restraint and extraordinary control of colour speak to a musical tradition that has had a profound influence on the development of the modern wind ensemble, and which also connects closely with AWO's own heritage through Robert Hower (1953–2019), former Director of the Elder Conservatorium Wind Orchestra.

We conclude with Yasuhide Ito's Gloriosa, surely one of the landmarks of the international wind band canon. Its scale, colour and expressive ambition reflect something of our own musical aspirations: to approach wind repertoire with seriousness, imagination and the highest possible artistic ambition.

Thank you for joining us. We hope you enjoy the performance.

Dr. Bryan Griffiths

Music Director

Adelaide Wind Orchestra

THE PROGRAMME

Five works, three Australian.

4 MINUTES

YASHA POTANIN

Wake

Winner, 2025 ABODA Australian National Youth Composition Competition

Driving and rhythmic, with one long dolce breath in the middle and drum fills on the way home.

11 MINUTES

HOLLY HARRISON · 2025

Big Things

i. Big Smoke ii. Big Boots iii. Big Heart

Loud, funny and generous. A city at rush hour, a pair of stomping boots, a big heart.

17 MINUTES

CONNOR FOGARTY · 2022

Concerto for Oboe and Wind Orchestra

Hannah Kovilpillai, oboe

Lyrical and searching. Dedicated to Celia Craig, and played tonight by a player who studied with her.

8 MINUTES

WARREN BENSON · 1966

The Solitary Dancer

Spare, tender and hard to shake.

20 MINUTES

YASUHIDE ITO · 1990

Gloriosa: Symphonic Poem for Band

I. Oratio II. Cantus III. Dies Festus

A hidden history, and an ending that makes an audience sit up.

CONDUCTOR

Dr. Bryan Griffiths

MUSIC DIRECTOR, ADELAIDE WIND ORCHESTRA



Dr. Bryan Griffiths is an Australian conductor, educator and researcher. He has served as Music Director of the Adelaide Wind Orchestra since 2019 and is currently the Music Director of the Band of the South Australia Police.

Under his direction, Adelaide Wind Orchestra has established a strong commitment to contemporary Australian repertoire. In 2024 the ensemble released its debut album, Tangent, which was named an Editor's Choice by Limelight. Later that year, AWO performed a sold-out programme of contemporary Australian music at the World Association for Symphonic Bands and Ensembles Conference in Gwangju, South Korea.

Bryan completed his PhD at the University of Adelaide in 2026. His research, A Conductor's Guide to Contemporary Australian Wind Band Music, 2009–2024, examines recent Australian repertoire for wind ensemble and was awarded a Dean's Commendation. He previously completed a Master of Music in Conducting at the Sydney Conservatorium of Music, where he studied with John Lynch. His mentors have included Nicholas Braithwaite, Keith Crellin and Charles Bodman Rae, with further training through masterclasses led by H. Robert Reynolds, Mallory Thompson, Joseph Swensen and Gerard Schwarz.

He has conducted the Sydney Conservatorium Wind Symphony, Elder Conservatorium Wind Orchestra, Adelaide Symphony Orchestra, Adelaide Hills Chamber Players and Adelaide Summer Orchestra, which he co-founded in 2013. Before focusing on conducting, Bryan performed as a horn player with ensembles including the Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, Sydney Sinfonia and Australian Youth Orchestra.

YASHA POTANIN

Wake

Because you still can

DURATION
4 minutes 25 seconds

WON
Wind Band category, 2025 ABODA Australian National Youth Composition Competition

SCORING
Wind ensemble with bass guitar, drum kit, tubular bells, glockenspiel and timpani tuned to D, C, F and E flat.

Driving but not overpowering.

THE FIRST INSTRUCTION IN THE SCORE

Wake won the Wind Band category of the 2025 ABODA Australian National Youth Composition Competition. Its composer, Yasha Potanin, is a young musician from Canberra, and his piece opens tonight's programme.

Wake opens fast and rhythmic. The score's first instruction is to drive without overpowering, so the energy comes from the pulse rather than the volume. Some passages are marked distant and played with mutes, so they sound far away.

Then the music lets go. A dolce middle section slows right down, with solos over smooth, singing lines and the shimmer of a mark tree. The whole band comes back together and builds, getting faster and louder in one long swell, until the opening energy returns with drum fills. One passage is marked, simply, exaggerate. The music keeps pushing to the end and finishes on bass drum.

THE COMPOSER

Yasha Potanin

Yasha Potanin is a young composer and musician based in Canberra. He first gained national recognition by winning the 2025 ABODA Australian National Youth Composition Competition with Wake. He writes and arranges original music for school productions, and his creative work reaches into literature and digital media, where he has built an audience of nearly 20 million views. He wants to tell musical stories that leave long-lasting emotional impressions.

HOLLY HARRISON

Big Things

YEAR
2025

DURATION
11 minutes

COMMISSION
Commissioning group including Adelaide Wind Orchestra

BEHIND THE BAND
Twenty percussion instruments, including vibraslap, flexatone, bell tree, slide whistle, trash stack and a full drum kit.

Think big city buzz, big attitude, and big endings.
HOLLY HARRISON

Big Things is by Holly Harrison, a composer from Western Sydney. AWO was part of the commissioning group that supported its creation. It has three movements, and each one is big in a different way.

i. **Big Smoke.** The big city as a dancefloor. More than a trace of disco, and commuters flooding the street.

ii. **Big Boots.** Sleazy funk with a smattering of honky-tonk, and the bass section in the spotlight.

iii. **Big Heart.** A big ending in disguise. Lyrical solos tangle into a web, then give way to triumph.


PHOTO: SALLY TSOUTAS

Holly Harrison

Holly Harrison is an Australian composer from Western Sydney. Her music is driven by the nonsense literature of Lewis Carroll, and embraces stylistic juxtapositions, the visceral energy of rock, and whimsical humour. Her works are frequently heard across Australia, Asia, Europe and the USA, and her music has been described as “exploding off the page”.

CONNOR FOGARTY

Oboe Concerto

Concerto for Oboe and Wind Orchestra

YEAR
2022

DURATION
17 minutes

DEDICATED TO
Celia Craig and the Adelaide Wind Orchestra

PREMIERE
Celia Craig, oboe, 2022

TONIGHT
Hannah Kovilpillai, oboe

Melody that pulls you in, and rhythm that keeps pushing forward.

Connor Fogarty won the first AWO Composition Contest in 2019. We kept the relationship going, with Connor and with other Australian composers, by continuing to support the creation of new work. The Oboe Concerto was our next project together. It is dedicated to Celia Craig and the Adelaide Wind Orchestra, and Celia gave the first performance in 2022.

It plays as one continuous piece, but the score marks nine changes of tempo. It opens moderato con vigore, with oboe and band trading energetic music from the first bar. Then the band thins to a chamber group and the oboe gets room to sing. The music turns doloroso, then adagio tranquillo, close to silence.

A surge marked con fuoco, with fire, breaks the calm, and the slow music returns once more. The last stretch is fast: allegro con moto, felt as three, three and two, then allegro risoluto to the end.

The metre keeps changing. Threes and sixes give way to nines, and the slow music moves through sevens and fives. In several places the score marks the eighth note as constant, so the pulse holds while the bars stretch and shrink.

The scoring is generous but often chamber-like. In the slow music the band thins to clarinets, harp, piano, tuned percussion and double bass around the oboe, and the adagio asks for bowed vibraphone. When the fast music arrives, timpani, woodblocks, marimba and xylophone keep it moving.

THE PEOPLE BEHIND THE CONCERTO

A concerto written for one oboist, and played tonight by another who studied with her.



Connor Fogarty

COMPOSER

Connor Fogarty (b. 1998) is an Australian composer of solo, chamber, choral, symphonic wind and orchestral music. His writing is known for lyricism and rhythmic vitality, and draws on a rich, extended tonal harmonic vocabulary. His works have been performed by the Australian String Quartet, the Australian Youth Orchestra and the Adelaide Wind Orchestra, and by soloists including Celia Craig, Umberto Clerici, Daniel de Borah and Josh van Konkelenberg. Recent highlights include a performance of his Symphony for wind orchestra at the WASBE Conference in South Korea, and Threads, a chamber concerto commissioned by the Australian High Commission to Singapore and performed at the Yong Siew Toh Conservatory. Connor holds a PhD from the Elder Conservatorium of Music, University of Adelaide, has received support from the Helpmann Academy, Carclew and CreateSA, and is an Associate Artist of the Australian Music Centre.



Hannah Kovilpillai

OBOE

Hannah Kovilpillai is oboist and cor anglais player in the Band of the South Australia Police, a position she won in 2024. She has been a casual oboist with the Adelaide Symphony Orchestra since 2016, and also plays with the Adelaide Concert Orchestra, Southern Cross Symphony and the recently established Friday Productions. Before working as a full-time oboist, she achieved First Class Honours in Genetics and a Masters in Genetic Counselling, and worked as a genetic counsellor in hospitals in Adelaide and Sydney. Hannah began learning the oboe at ten and has learned from Seung-en Lee, Grant Dickson and Celia Craig, for whom this concerto was written. She feels very privileged to be performing as a soloist with her AWO colleagues tonight.

WARREN BENSON

The Solitary Dancer

YEAR
1966

DURATION
8 minutes

BORN
Detroit, Michigan
26 January 1924

DIED
Rochester, New York
6 October 2005

SCORING
Wind orchestra with two flugelhorns, piano, double bass and six percussion

Fast and exciting and quiet.

WARREN BENSON, ON WHAT THE REPERTOIRE WAS MISSING

Benson wrote The Solitary Dancer after months of working with young dancers on a ballet. The title points to what he saw there: the quiet, poised energy of a dancer at rest, alone with her inner music.

There was a second reason. Asked what advice he gives ambitious composers, Benson said to look at the repertoire and see what is missing that is present in life. What he found missing was a piece that was fast and exciting and quiet all at once, with the intensity of a room full of people whispering. It bubbles and cooks, but it never blows the lid off.

It takes real control to play. The colour comes from the percussion, which includes vibraphone, marimba, glockenspiel, gourd and bongos, and from two flugelhorns in the brass, with piano and double bass underneath.

YASUHIDE ITO

Gloriosa

Symphonic Poem for Band · 1990 · 20 minutes

gloriosa → gururiyoza

LATIN TO KYUSHU, 200 YEARS

YEAR
1990

COMMISSIONED BY
The Sasebo Band of the Japan Maritime Self-Defense Force

SCORING
Wind orchestra with a ryuteki, the Japanese flute, doubling second flute

In the early Edo period, Japan banned Christianity. It had reached Kyushu in the 1550s with the missionary Francis Xavier, and the Kirishitan, the Christians of Kyushu, kept their faith alive in secret for around two hundred years. To survive, they disguised it. Latin chants were passed on by ear until the melodies drifted and the words changed shape.

Ito built his symphonic poem from that music, and fused Gregorian chant with Japanese folk song in three movements.

I. **Oratio.** Bells sound the opening phrases of the chant O gloriosa Domina. What follows is thirteen variations on that theme, in the form of a chaconne: fervent prayer, hidden away.

II. **Cantus.** A solo for the ryuteki, the Japanese flute, opens the movement. Its theme is San Juan-sama no uta, the Song of Saint John, a seventeenth-century song that remembers the Great Martyrdom of Nagasaki, where Kyushu Christians were killed in 1622.

III. **Dies Festus.** A festival day. The theme is a transformed Nagasaki folk song, Nagasaki Bura Bura Bushi, from the region where many of the hidden Christians lived.

Ito wrote Gloriosa in 1990 for the Sasebo Band of the Japan Maritime Self-Defense Force, in Nagasaki Prefecture. One programme note calls its counterpoint the most sophisticated yet found in any Japanese work for wind orchestra. Tonight it closes the concert.

ABOUT THE ORCHESTRA

30+ Australian works premiered by Adelaide Wind Orchestra.

FOUNDED
2012, Adelaide, South Australia

PLAYS AT
Elder Hall, University of Adelaide

ONLINE
awo.org.au
@adlwindorchestra

Adelaide Wind Orchestra is a community symphonic wind ensemble, and every player is a volunteer. We play new Australian music whenever we can, and we help get it written.

A wind orchestra has no strings to hide behind. Every player is exposed, and every section gets a turn to lead. We think that makes it a great medium for composers who love colour, and we would like more of them to try it.

NEW WORKS	Big Things (Holly Harrison, 2025), which we helped commission as part of a group, and the Oboe Concerto (Connor Fogarty, 2022). Both are on tonight's programme.
COMPOSITION CONTEST	Connor Fogarty won the first one in 2019. The Oboe Concerto was our next project together.
WASBE 2024	Our debut at the World Association for Symphonic Bands and Ensembles conference in Gwangju, South Korea. We played a sold-out concert of contemporary Australian music.
TANGENT	Our debut album, self-published on digital platforms in 2024. Limelight called it "a captivating timbral journey" and named it an Editor's Choice, and ABC Classic FM plays it regularly.

"a captivating timbral journey"

LIMELIGHT, ON OUR ALBUM TANGENT

OUR STORY SO FAR

2012 to 2027

Some of what we have done, and what comes next.

2012 Adelaide Wind Orchestra is founded.

2019 Dr. Bryan Griffiths becomes Music Director. Connor Fogarty wins the first AWO Composition Contest.

2022 Celia Craig premieres Connor Fogarty's Oboe Concerto. The recording of our album Tangent begins.

2024 Our debut album Tangent is self-published on digital platforms, and Limelight names it an Editor's Choice. We play a sold-out concert at WASBE in Gwangju, South Korea.

2025 Big Things by Holly Harrison is written, with AWO in the commissioning group.

2026 Gloriosa at Elder Hall on 19 September. ANBOC in Sydney on 3 October. Twisting Rivers on 5 December.

2027 The Adelaide Wind Orchestra Festival, 15 to 18 July, at the Elder Conservatorium of Music.

THE ORCHESTRA TONIGHT

50

players on stage, in fourteen sections.

Conductor Dr. Bryan Griffiths. Soloist Hannah Kovilpillai, oboe.

FLUTE	Melanie Walters, Tegan Beck, Mandy Hutchinson, Sam Taylor, Sophie Cridland
OBOE	Neal Perkins, Maria Lin, Hannah Kovilpillai (soloist)
CLARINET	Steve Jarman, Terry Bickley, Jacki Hatcher, Mic Scherer, Will Branson, Annelie Budgen, Anna Day, Philip Stephenson, Katie Marshall
BASSOON	Angus McBride, Kathy Bickley, Craig Kemp
SAXOPHONE	Sarah Byron, Nikki Neill, Daniel Webber, Kate Flint
HORN	Nicole Durdin, Lucy Rattigan, Lauren Owens, Liam McBride, Samson Peng
TRUMPET	Will Madden, Will Smith, Jason Geddie, Jon Durdin, Carly Tilley, Noah Tilley
TROMBONE	Adam Draper, Willow Barrett, Charlie Makaev
EUPHONIUM	Jonathan Mitchell, Bradley Lucas
TUBA	Bartholomew John O'Donovan, Scott Frankcombe
PIANO	Samson Peng
DOUBLE BASS	Madeleine Harris-Kinloch
HARP	Cianah Harris
PERCUSSION	Henry Millar, Amber Watkins, Isabella van Loenen, Cameron Edmiston, Oadly Vongphaky, Sasha Molotchnikova

SAVE THE DATES

Adelaide Wind Orchestra Festival

15 to 18 July 2027

Elder Conservatorium of Music, Adelaide

WHAT IT IS

A festival of Australian wind music, hosted by AWO

PERFORMANCES

Open to audience members

A festival of Australian wind music, and mostly a festival of performances for audiences.

WHEN YOU CAN HEAR US

Friday	Evening
Saturday	Afternoon and evening
Sunday	Afternoon

STAY IN THE LOOP

This is a save the date. When there is more to tell, we will tell you. To join the mailing list, send us an email at awo@awo.org.au.

ADELAIDE WIND ORCHESTRA

NEXT IN ADELAIDE

Twisting Rivers

From the Murray to the Thames: symphonic wind classics inspired by twisting rivers and cosmopolitan cities.

Saturday 5 December 2026, 7:30pm
Elder Hall, University of Adelaide
Conductors Timothy Frahn and Benjamin Wohlfeil

William Schuman	Chester Overture	1956
Jodie Blackshaw	Twist	2013
Aaron Copland	Quiet City	1941
Gustav Holst	Hammersmith	1930
Martin Ellerby	Paris Sketches	1994

Thank you to the Australian National Band and Orchestra Conference, the Sydney Conservatorium of Music and the Elder Conservatorium of Music, and to every player, family member and friend who helped get this programme from Adelaide to Sydney.

WRITE
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