



Legacy : A celebration of Bob Hower and ten years of Adelaide Wind Orchestra

7:30pm Saturday 3 September

Elder Hall, University of Adelaide

Conductor – Bryan Griffiths Soloist – Celia Craig

Frank Ticheli

Lux Perpetua (2020)

Australian Premiere

Connor Fogarty

Concerto for Oboe and Wind Orchestra (2022)

World Premiere

Celia Craig, soloist

INTERVAL *Refreshments served in foyer*

David Stanhope

Folksongs for Band : Suite no. 3 (1990, rev. 2016)

Richard Wagner

Elsa's Procession to the Cathedral (1848)

(trans. Cailliet)

Pavel Tchesnokov

Salvation is Created (1912)

(trans. Houseknecht)

Combined performance with ECWO alumni

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.

About Adelaide Wind Orchestra

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 orchestras.

Building on the work of the late Robert (Bob) Hower at the Elder Conservatorium of Music, AWO was founded in 2012 by recent graduates and founding conductor Peter Handsworth, together with leading amateur and professional performers. Connected by a shared love of the symphonic wind orchestra, the ensemble's vision is to continue to be a world-leading proponent of the wind orchestra medium, presenting professional performances and recordings to further develop the audience for this music in Adelaide, and Australia.

Collaborating closely with the Elder Conservatorium composition program, AWO continues to perform new works by emerging Australian composers. AWO has brought new compositions to Adelaide giving numerous South Australian premieres, 22+ Australian premieres, and 14+ world premieres.

The ensemble is a continuing part of the musician's journey in Adelaide, comprised of distinguished graduates of the Elder Conservatorium alongside leading community musicians. 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.

Under the continuing musical direction of Bryan Griffiths, Bob Hower's legacy is strong and the energy and life he brought to this medium continues through AWO's dedication to presenting diverse music that meets the moment.

Thank you to Elder Conservatorium of Music, Professor Anna Goldsworthy, Professor Charles Bodman Rae, and Martin Victory for their generosity in supporting this event.

This concert is an homage to the connections we made at the Elder Conservatorium of Music, particularly under the direction of Bob Hower, which resulted in the formation of Adelaide Wind Orchestra – now 10 years old.

The ensemble has Elder Conservatorium representation from the early 90s – possibly beforehand – up until present day – with almost no gaps. From our conversations, different generations of ECWO alumni have differing shared experiences and connections but it has been obvious that they are united in respect of Bob Hower and his impact on the trajectory of their career and musical outlook.

As we embark beyond our 10th year, the ensemble reflects on Bob's legacy and how we can honour his contribution to the wind orchestra medium. Our vision of a professional level ensemble, as a pathway for distinguished Elder Conservatorium graduates and an opportunity for Elder Conservatorium composers, came to fruition in 2012 and continues in this vein. We hope to strengthen the existing connections with the Elder Conservatorium and its graduates but also developing new connections with young players forging their career pathway in music.

Beginning the concert are two premieres which would be standard in a Bob Hower ECWO concert. Frank Ticheli is practically royalty in the wind orchestra world and a household name and his most recent work **Lux Perpetua** is a continuation of his prolific success, winning the most prestigious award for wind orchestra composition, the NBA/William Revelli award. Translating to 'perpetual light', Lux Perpetua is a dedication to the memory of two young clarinetist members of the Baylor University Wind Ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014.

Bob was a vehement supporter of performing new works and would champion works by the Elder Conservatorium composition program. As alumni, we recall great new works such as David John Lang's Surprised by Joy premiered by ECWO. Connor Fogarty, current PhD candidate, follows

this tradition with his **Concerto for Oboe and Wind Orchestra**. Connor, the winner of AWO's inaugural composition contest with his work *Three Landscapes*, has written this with skilful soloist in mind finishing in a frenzy after a three movements demonstrating the wide range of the oboes ability.

The second half of the concert is a selection of three of Bob's staple pieces. A difficult half to program because of so many great 'Bob' pieces that we have all performed many times for ECWO. As detailed by David Stanhope in his dedication, Bob really made **Folksongs for Band** his own through a winning performance at the National Band Championships and subsequent recording.

Elsa's Procession to the Cathedral, composed by Richard Wagner but skilfully transcribed and orchestrated by Lucien Caillet, is both a staple of Bob's repertoire and the wider wind orchestra repertoire. Bob would pull this piece out every few years, particularly noted by the author between 2004 and 2016, as it shows of the colours of the wind orchestra at their best, with orchestration that has rarely been surpassed since Caillet, a clarinetist with the Philadelphia Orchestra, transcribed it in 1938.

We finish the concert with an invitation to ECWO alumni to join us for a performance of one of Bob's favourite chorales, **Salvation is Created**, often used to warm up at the beginning of a rehearsal. Today we will perform as if Bob were at the podium, giving one final send off and celebration of his legacy.

Soloist – Celia Craig

Synesthete and founder of Artaria Ltd, and elected Associate of the Royal Academy of Music since 1997, Celia Craig was awarded Exhibitions, Craxton Chamber Music Prize, Advanced and Licentiate Diploma by the UK's oldest music conservatoire. Trained initially by renowned Hungarian educator, Bela de Csillery, a pupil of both Kodaly and Hindemith, at Kent Junior Music School, a Scholar at The Purcell School with oboist Nicholas Daniel, at the Royal Academy of Music by George Caird, and at The University of York, Celia was invited as a student to the inaugural Pacific Music Festival in Sapporo Japan under personal tuition with Leonard Bernstein.

As an elite orchestral player Celia has toured to five continents, recorded regularly at Abbey Road and Dr Who, played for the Royal Family, elected

as Chairman of BBC Symphony Orchestra, London, where she worked closely with artists such as John Adams, Pierre Boulez, Luciano Berio, Bernard Haitink, Sir Andrew Davis as well as touring and recording with the London Symphony Orchestra at Abbey Road Studios. Her Principal guest orchestral work includes Sydney Symphony, Australian Opera, Melbourne Symphony, New Zealand Symphony, Tasmanian Symphony, Orchestra Victoria, BBC National Orchestra of Wales, Royal Philharmonic, Royal Northern Sinfonia, City of Birmingham Symphony Orchestras as well as many film and TV scores.

Master of HM The Queens Music, Judith Weir CBE, wrote and dedicated her first Oboe Concerto to Celia, who gave both the World and UK Premieres, broadcast by ABC/BBC. Judith Weir is a Patron of Artaria Ltd, as is arts leader Anthony Steel AM.



“Celia Craig... a talented musician... with a great vision for classical music... this innovative approach of using 21st century technology to enhance our cultural heritage...”

[—Hon. Anne Levy, AO, former Minister for the Arts, SA, Chevalier de la Legion D’Honneur](#)

Celia was appointed Principal Oboe of Adelaide Symphony in 2011 and as President of the Australasian Double Reed Society, hosted the ADRS international Conference at the University of Adelaide in 2013. Celia’s first three recordings for Artaria have been well reviewed

internationally and as Creative Director of Artaria, she was the winner of Winnovation SA Arts Award 2020, from Women in Innovation in South Australia. In 2020, Arts South Australia awarded Celia a prestigious Fellowship entitled ‘Exploring New Artistic Directions’.

Celia has served on juries for ABC Young Performer, BBC Young Musician, International Oboe Competition Tokyo 2015, coaching young oboists in the majority of UK Music Colleges and Yong Siew Toh Conservatory, Singapore. She has been a featured artist at Coriole Festival, International Double Reed Society Conferences, Akaroa International Chamber Music Festival, TALIS Festival Sarajevo and was a faculty artist at South America's largest youth music festival, Campos de Jordao, Sao Paolo.

Resident Artist, National Trust of South Australia, Celia has presented concerts in heritage buildings including Ayers House Museum, where she founded her Signature Series in 2018, and at Collingrove Homestead, Angaston. Celia now teaches in Adelaide at Seymour College, where she is developing a new junior oboe program, the Elder Conservatorium of Music, privately in her home studio, and digitally for OnlIne Virtuoso.

A Howarth of London Artist, Celia is a Finalist in the Australian Women in Music Awards 2022, for Excellence in Classical Music, and a member of the International Double Reed Society's Honorary Lifetime Membership nomination committee.

What a character and what a great musician. - Dr. Tim Reynish MBE

Getting to know Bob Hower over the years involved me in discussing so much music and so many wines, both of which he was an expert. I first met him at a WASBE Conference, have no idea which one, and he made an immediate impression on all of the delegates with his enormous enthusiasm for people and music. It is typical of the man that only five years after I started my commissioning series in memory of my third son, Bob programmed a wonderful concert entirely built on these commissions.

Elder Conservatorium Wind Ensemble, Adelaide
Conductor Bob Hower
14th October 2006

L'Homme Armé	Christopher Marshall
Song of Lir	Fergal Carroll
Bright Spirit	Judith Bingham
Symphony for William	Derek Bourgeois
Dances from Crete	Adam Gorb

This was a superb example of a well-balanced programme, starting with a wildly varied set of variations, moving through a gentle Irish ballad to an elegy for William, more energy to follow in a three movement symphony of great variety and ending with a crazy set of dances based on rhythms and scenes from the island of Crete.

I remember too a concert in which I suggested that we tackled Kenneth Hesketh' s ravishing Diaghilev Dances, always tricky in that the score demands a harp. Bob with characteristic generosity provided not just one harpist but two, as the student involved bought her harp playing mother to rehearsals and concert. And nobody knew more about South Australian wines than Bob; after a couple of glasses he would reminisce about the good old days at Eastman School of Music, and his experiences touring. I wish I had put on a recording machine!

Every visit to Adelaide was a great experience, because the ensemble was trained superbly and was a real pleasure to make music with. He was a great supporter of WASBE, and I remember him most vividly at the Conference in Jonkoping Sweden, so interested in all the repertoire, so enthusiastic and knowledgeable. What a lost to the world of music.

Vale Robert Hower – Brian Chatterton OAM

Bob came to Australia in the late 1970s on a plane load of American teachers chartered by the NSW Government to meet a serious shortfall of staff in the Department of Education. He was one of over 300.....and there were several such chartered planes [it tells you something about forward planning in the Government of the time].

Over bottomless glasses of ale at the "old" Uni Bar, Bob would later regale us with stories about that memorable chartered flight to Australia. [I think Mike Hester might have been on that or a similar flight.] The most vivid story

involved all the passengers rushing quickly from the extreme left to the extreme right of the plane, simply, [as Bob put it] “to give the pilot something to think about!”



It's not hard to believe that Bob was a ring leader in that exercise....especially when, for it to be effective, precision timing was pretty important. On precision timing, Bob was un-equalled!

If he was a ring leader, it was merely the first illustration of a maverick disposition that marked the whole of his life in Adelaide. In his final days I asked him if he'd told his sisters he was in hospital. “Nah, man.....why would I do that? They might do something REALLY stupid, like get on a plane and come here!!!!”

The same Bob who might have ditched a Boeing 747 into the Pacific.

In 1978, at the old SA College of Advanced Education, we advertised for a full-time permanent Lecturer in Brass for the new Bachelor of Music course that had recently been approved, in direct competition with the Elder Conservatorium. Bob applied as did just about every brass player in Adelaide, several of whom thought that, by right of local seniority, the job was their “shoe-in”. The proverbial really did hit the fan when news got around that we'd ignored the locals and appointed an American. But Bob's appointment was unanimously supported by the interviewing panel. The masterclass we asked him to present as part of the process was a model of clarity, simplicity, and kindness. I remember clearly Peter Doherty being one of the “subjects” of that masterclass and being so impressed with the way he got Peter to do remarkable musical things....sometimes by a small comment, sometimes with an utterly beautifully-toned demonstration. There was no doubt about the musical strengths he could bring to the job.

Other doubts did, however, emerge and quite soon. He was due to take up the position some months after the interview, for which we'd flown him from

Sydney. Of course, we're talking about pre-internet/mobile phone era. We'd exchanged letters and I knew the general time he was arriving but no specifics.

It so happened that at that time we were visited by the Bachelor of Music Course Assessment Committee to evaluate whether the course was worthy of continued public funding. It was by no means a cut and dried case since there had been a lot of negative feeling about the course coming from our then, competitors, the University of Adelaide. The political knives were out and well sharpened.

On the day of the Course Assessment, the Committee had met the staff, students, office administrators, read truck-loads of documentation and were interested in the story we had to tell about a new young staff member from America due soon to head up the Wind program.

At the very time the Committee Members were in a room nearby to consider their verdict, Bob arrived in my office having driven in an open-topped sports car non-stop from Sydney. "I kept awake drinking coke the whole way, man," he said.

He looked an absolute mess: big, burly, wind-swept hair everywhere, face like a beet root, his fair skin completely unprotected from the Australian summer sun: and he'd clearly spilled half the Coke that was keeping him awake down the front of his shirt.

I was petrified the Committee would re-appear and I'd have to introduce him as our new Brass Lecturer from America. It would have been curtains! Thankfully I was able to whisk him away to put him up in a hotel to get some sleep.

The course was approved, and Bob spent the next 35 years making the contribution to South Australia that none of you here this evening need to hear described. You're probably here because you knew him and were touched by him.

Bob's artistry was impeccable; his dedication to employed and volunteer work was boundless; his sympathy and kindness was a model to all educators; his insistence on standards was unyielding.

I think it was Bob's clarity of musical purpose and his uncompromising expectations that lay at the heart of what we all so admired and loved about him: he gave his all to his music and was only really comfortable in the company of others who also knew how to live with that same dedication and sense of purpose.

We all miss him.....that irreverent, spicy, jocular friend who could be deadly, deadly serious. We miss him.....but we we'll never forget him.

Vale Robert Hower.

A Tribute to Bob Hower - David Stanhope

In 1992 my "Folksongs for Band Suite No. 3" was the set test piece for the Australian Concert Band competition, held in Sydney. So far as I remember, I had not heard any of the competing bands before, and I had no knowledge whatsoever about the Elder Conservatorium Symphonic Wind Ensemble, conducted by Robert Hower, which performed second or third (I think). The first piece played by each concert band was an own choice. From the first few bars of the ECSWE's performance, it was clear that this was an excellent ensemble, with flawless intonation, balance, phrasing and sound quality. Their playing of my suite was easily the best of all the competitors, and I could not restrain myself from shouting "Bravo" at the end. There was a lot to admire about Bob's approach to the suite's performance. He had clearly studied the work meticulously, with every nuance of tempo and articulation

carefully considered, producing a very accurate and musical result. His conducting was extremely clear without being over-demonstrative.



Bob's enthusiasm and support for my music resulted in the production of the Tall Poppies CD "Little Ripper", recorded between 1995 and 1996. It contained most, if not all, the concert bands works I had written up to that time. Bob also commissioned "E.G.B.D.S.", the final work to be recorded for the CD. As I consider E.G.B.D.S. to be one of my very best compositions, I am especially grateful to Bob for making it happen. At the first recording session, Bob asked me if I would conduct the ensemble. I immediately refused, partly because Bob had prepared the works (often conducting them in concert beforehand), but also because I doubted if I would do as good a job. It was far better for me to sit back and listen, offering comments or suggestions for improvement on the few occasions I thought necessary.

I maintained a strong friendship with Bob since our first meeting, always seeing him when I visited Adelaide. The last collaboration occurred during my work on a Masters of Philosophy degree at the University of Adelaide. The centrepiece of this project was the composition "Bagatelles", created in two versions: one for symphony orchestra, the other for concert band. The intention was to show that the differences in instrumentation had no effect on the musical viability of either version, but especially to demonstrate that writing for concert band was just as rewarding as writing for any other large ensemble, such as a symphony orchestra. I created a digital realization of the orchestral version, using high-quality sound libraries, and a concert performance of the band version was given by the Elder Conservatorium Symphonic Wind Ensemble toward the end of the degree in 2016. Bob had rehearsed "Bagatelles" (which requires nearly thirty minutes to perform) before I conducted it at the concert. It was thought best by my supervisor, Charles Bodman Rae, that I wielded the baton, seeing the performance was part of my degree!

At the celebration of Bob's life, given shortly after his death, I was able to express my admiration for Bob. To the audience, I pointed out that good conductors were rare, with most being mediocre or incompetent, no matter what status they managed to achieve. That dictum applies at all levels - amateur, student or professional. Not only was Bob a fine conductor, but also one of the finest musicians I have ever known.

Flutes

Melanie Walters
Tegan Beck
Madeleine Stewart
Jennifer Bird
Mandy Hutchinson

Oboes

Hannah Kovilpillai
Jo Bridgman

E♭ Clarinet

Tomomi Baudys

B♭ Clarinet

Will Branson
Steven Jarman
Kim Korte
Philip Stephenson
Charise Penrose
Terry Bickley

Alto Clarinet

Darren Lutze

Bass Clarinet

Anna Day

Bassoons

Ashley Nott
Angus McBride

Contrabassoon

Gina Sinclair

Soprano Saxophone

Sarah Byron

Alto Saxophone

Daniel Burgess

Tenor Saxophone

Alevia Evci

Baritone Saxophone

Kate Flint

French Horn

Nicole Durdin
Samson Peng
Ben Bersten
Liam McBride

Trumpet

Timothy Frahn
Jason Geddie
Will Madden
Hayden King
Henry Bradley

Trombone

Matthew Madden
Adam Draper
Charlie Marshall

Bass Trombone

Bartholomew John
O'Donovan VI

Euphonium

Janet Carey

Tuba

Emily Legg
Matthew May

Harp

Cianah Harris

Piano

Joseph Ingram

Percussion

Henry Millar
Amber Watkins
Jack de la Lande
Isabella van Loenen
Cameron Edmiston

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