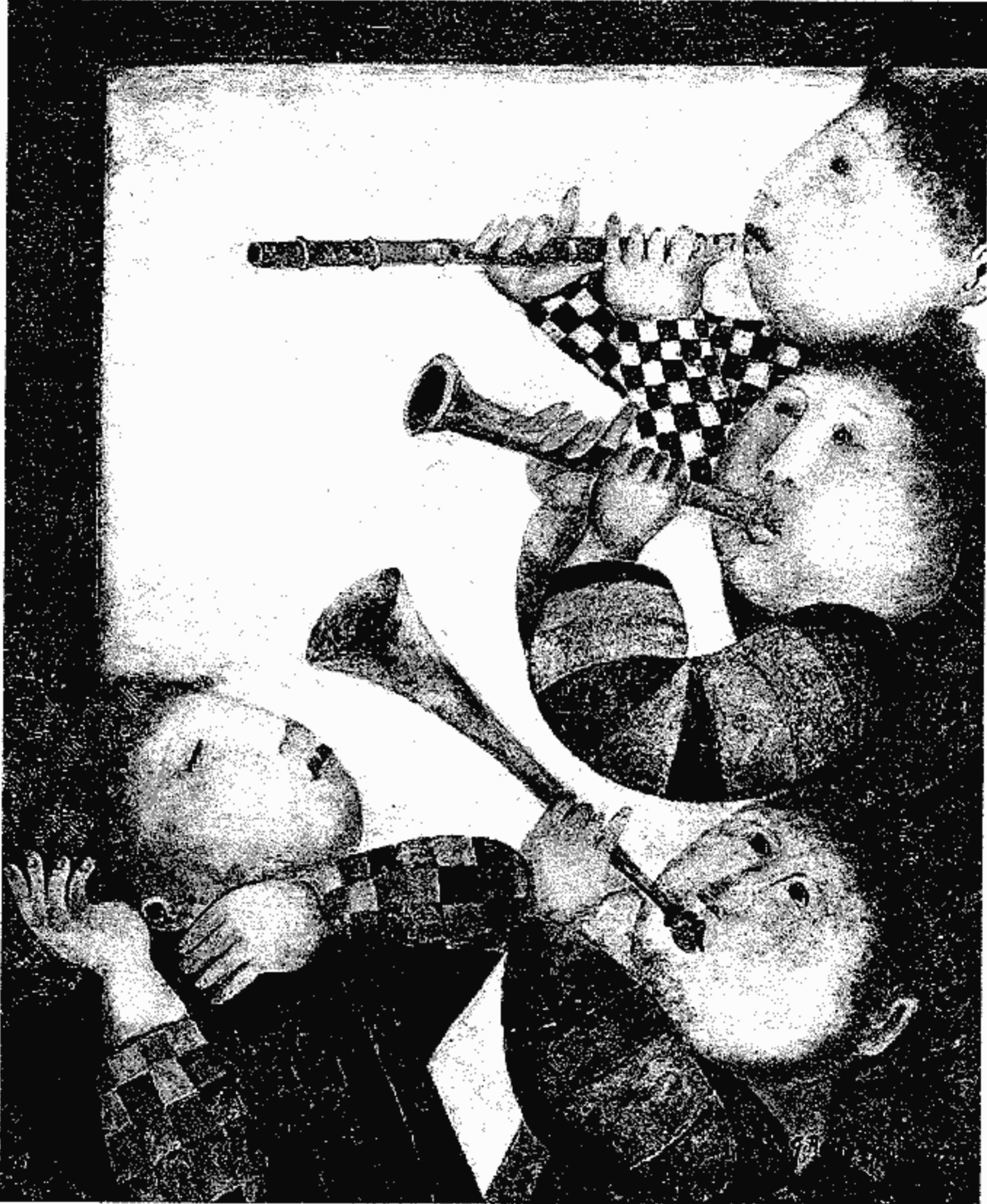




# AUCKLAND WIND ORCHESTRA



Guest Brass Ensemble

Conductors Peter Thomas & Grant Burns

Saturday July 5 1997 8pm Centennial Theatre Auckland Grammar



## Overture in Bb

Caesar Giovannini

Overture in Bb is a spirited composition, written in a contemporary manner and in one tempo throughout. The opening sounds are those of energetic brass fanfares answered by legato woodwind passages. This is followed by a brief development section ending in transitional material which leads to the first thematic statement. The brass have the melody here with woodwinds providing rhythmic support. Next the same melody lines appear in the woodwind, with the brass providing the rhythm. Now the low woodwinds state a thought which, by repetition and addition of other instruments, ends by leading to a sonorous theme of noble character. Following this, the brass and woodwind passages heard at the start of the overture are restated, this time taking us to the coda.

## Romeo and Juliet - Suite from the Ballet

Sergei Prokofiev

- I Introduction: The Montagues and Capulets
- II Tableau: The Street Awakens
- III Morning Dance
- IV At Friar Lawrence's
- V Departure of the Guests (Gavotte)
- VI The Montagues and Capulets



arr. Johan de Meij

The ballet Romeo and Juliet, the choreography of which was made by Leonid Lawrowsky to Prokofiev's music, can be considered as a milestone in the history of the ballet. It is not only one of the highlights of the Soviet Realism as far as dancing is concerned, but it can be considered as one of the most important narrative ballets in the 20th century. It took less than half a century to become as classical as 19th century masterpieces such as The Sleeping Beauty and Swan Lake. Romeo and Juliet was Prokofiev's first big composition after his return to the Soviet Union and moreover it was his first ballet lasting a full evening. His other ballets include Cinderella and The Stone Flower. In this suite for winds, the arranger did not use the existing orchestral suites, but made another suite of his own with those parts of the ballet that suited well for transcription.

## Trio for Low Brass

Francesco Geminiani

- I Moderato
- II Adagio
- III Allegro

arr. R. Winston Morris

This three movement Baroque piece was originally written by Arcangelo Corelli for solo violin and continuo. Geminiani, a student of Corelli's, then arranged it for three violins. It has since been arranged for low brass as you will hear it today.

## Trio

Frigyes Hidas

Hidas is a contemporary Hungarian composer. This work consists of four short movements played continuously and was originally written for this combination of instruments. The outer movements feature melodic horn juxtaposed against fanfare-like rhythmic outburst by trombone and tuba. The second movement is a rhythmic unison set in complex metres while the third is reminiscent of french cafe music of the 1920's.

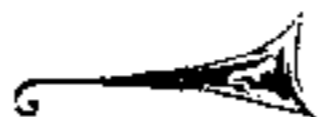
## Brass Ensemble from the Auckland Philharmonia

This low brass trio of horn, trombone and tuba first performed at the 1997 Devonport Arts Festival and has since performed at the Highwick House Chamber Music Series and for the friends of the Auckland Philharmonia. All three members of the trio have been recorded by Concert FM and National Radio.

**Nicola Averill** is a graduate of Victoria University and the renowned Curtis Institute of Music in Philadelphia. She has been principal horn of the Auckland Philharmonia since 1992 and has performed concertos with the APO and the Dunedin Sinfonia.

**Mark Close** has been sub principal trombone in the Auckland Philharmonia since 1994. He is a graduate of Victoria University and has also studied in the U.S.A. taking part in the Santa Barbara Music Academy in 1994.

**Jonathan Baker** has been principal tuba of the Auckland Philharmonia since 1993. Prior to that he studied in the U.S.A. and Wellington. He also appears regularly as a soloist and chamber musician around Auckland and was an invited guest recitalist at the Tubamania International Tuba Conference in Sydney in 1995.



## Second Century

Alfred Reed

This march was written to commemorate the centenary of Barnhouse publishing in 1987. Alfred Reed has contributed many significant original works and transcriptions to the wind repertoire.

## I Am

Andrew Boysen Jnr

This descriptive work was composed as a tribute to a young musician tragically killed in a car accident. The music is based on a poem that the musician wrote days before her death. I Am is intended as a celebration of the life of Sharon Stone and features her instrument the baritone saxophone. Andrew Boysen uses many contemporary composition techniques.

## Blessed Are They from 'A German Requiem'

Johannes Brahms

1997 sees the commemoration of the 100th anniversary of the death of Johannes Brahms. Born in Hamburg, Brahms eventually settled in Vienna, where to some he seemed the awaited successor to Beethoven. His blend of classicism in form with a romantic harmonic idiom made him the champion of those opposed to the musical innovations of Wagner and Liszt. In Vienna he came to occupy a position similar to that once held by Beethoven, his gruff idiosyncrasies tolerated by those who valued his genius. His choral works include the monumental German Requiem.



## Suite in Bb

Gordon Jacob

### I March

### II Solemn Music

### III Finale

Gordon Percival Septimus Jacob was born in London in 1895. He taught at the Royal College of Music and was active as a writer, composer and conductor. He transcribed the English Folk Song Suite of Vaughan Williams from band to orchestra. Jacob also composed much great wind repertoire and put together the William Byrd Suite. The Suite in Bb was published in 1979 and features three contrasting movements.



## An Outdoor Overture

Aaron Copland

The extroverted Outdoor Overture was written in 1938 for New York City's High School of Music and Art, where the first performance was given on December 16, 1938. Copland has described his Outdoor Overture as "definitely optimistic in tone". There are four themes: the first is "grandiose" in manner; the second is "snappy and marchlike", developed in canon form; the third is lyric; the fourth is "another march theme, but this time less snappy, and with more serious implications." At the Overture's climax, all the themes are combined, and then a short coda ends the work "on the grandiose note of the beginning."

**Grant Burns** is a well-known music educator and performer in the Rotorua region. He is currently Head of Music at Western Heights High School, directing a number of performance groups there. Prior to this, Grant served for 11 years as Itinerant Tutor of Music (Brass) for the Rotorua/Taupo region, Director of Rotorua Music School and co-ordinator of 'Out of Hours' Music Classes for the Rotorua district since 1991, Grant also serves as a tutor at the Music School. Grant is currently Musical Director of the Rotorua Youth Band (winner of a Gold award at last years National Band Festival) and Rotorua Community Concert Bands. Originally a cornet player within the Salvation Army, Grant has been conducting bands since the age of 16, in addition to playing solo cornet with the National Youth Band.

**Peter Thomas** is the Conductor and Musical Director of the Auckland Wind Orchestra. He has previously been conductor of the Auckland Secondary Schools Orchestra and the North Shore Concert Band. Peter has worked with many other ensembles in a guest conducting capacity, including conducting the Ensemble Philharmonia in a series of concerts. He gained a Bachelor of Music from Auckland University before taking up his current position as Head of Music at Selwyn College. Earlier this year Peter took part in the Auckland Philharmonia Conductors workshop. His conducting studies have also taken him to Australia. Peter is active in the propagation of wind music in New Zealand.

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**AUCKLAND WIND ORCHESTRA**



## Auckland Wind Orchestra Players

<b>FLUTE</b> Claire Robinson Trina Allen Angel Swasbrook Rebecca Samuels Marie Large	<b>CLARINET</b> Rhonda Simpson Cyril Lim Kim Fullerton Mark Scaletti Dedee Wirjapranata David Young	<b>TENOR SAXOPHONE</b> Joseph Allan	<b>TROMBONE</b> Jonathan Rae Michael Lin Alan Grant
<b>PICCOLO</b> Angel Swasbrook	<b>ALTO CLARINET</b> Tim Cooper (Leader)	<b>BARITONE SAXOPHONE</b> Rosie Langabeer	<b>EUPHONIUM</b> Hamish Arthur Martinus Laagland
<b>OBOE</b> Philippa Leask	<b>BASS CLARINET</b> Lucy Knight Karl Bartleet	<b>TRUMPET</b> Adrian Hirst Anthony Chin Brett Lowe Julian McEntee Grant Burns	<b>TUBA</b> David Simpson Glen Bright
<b>BASSOON</b> Miranda Macalister Megan Simpson	<b>ALTO SAXOPHONE</b> Chao Yu Shaun Wilson	<b>FRENCH HORN</b> Greg McCallum Simon Walter Miriam Salisbury Brian Lee	<b>PERCUSSION</b> Pete Griffiths Steve Brown Katharine Huggard Anna Black
<b>CLARINET</b> Yvette Audain Lewis McCallum Rachel Young			<b>TIMPANI</b> Rosie Donald



## UPCOMING AUCKLAND WIND ORCHESTRA EVENTS

August 9 <sup>th</sup>	National Concert Bands Festival Rotorua
September 14 <sup>th</sup>	30 <sup>th</sup> Anniversary Concert, Freemans Bay Community Centre Sunday 2pm
October 11 <sup>th</sup>	'Postcards' Concert, Mercury Theatre Saturday 8pm
December 6 <sup>th</sup>	'Stage and Screen' Concert, Mercury Theatre Saturday 8pm
	Phone 521 4355 or 534 2873 for information

Thank you to KBB Music, Mrs Yang, Auckland City Creative Communities, Waitakere City Creative Communities, Tony Life and all other supporters of the Auckland Wind Orchestra

Check out the Wind Orchestra on the internet at <http://homepages.ihug.co.nz/~pwt/>