

BURY AND RISE

WAAPA Symphonic Wind Ensemble | UWA Wind Orchestra

Thursday 16 May | 7 pm





Conservatorium
of Music



waapa
Edith Cowan University



The Combined WAAPA Symphonic Wind Ensemble & UWA Wind Orchestra

Paul De Cinque, conductor

Philip Everall, conductor

*Catherine Likhuta, composer in residence**

Bury and Rise

Thursday 15 May 2024 | 7pm | Taryn Fiebig Concert Hall

Splinter** (2019)

Holly Harrison (b. 1988)

Australian Up-Country Tune (1930/1970)

Percy Aldridge Grainger (1882–1961)
arr. Glenn Cliff Bainum

Philip Everall, conductor

Storm and Urge (2015)

Edward Fairlie (b. 1982)

INTERVAL

Bury and Rise*** (2023)

Catherine Likhuta (b. 1981)

Paul De Cinque, conductor

- * *Our artist in residence is generously supported by the University of Western Australia's Institute of Advanced Studies*
- ** *Western Australian premiere*
- *** *Australian premiere, consortium premiere*

Program Notes

Splinter – Holly Harrison

Holly Harrison, born in Sydney in 1988, is a leading Australian composer of her generation. She recently graduated with her Doctor of Creative Arts from the University of Western Sydney. She was the Tasmanian Symphony Orchestra's composer in residence from 2020–2022, and her work has also been performed by the Symphony Symphony Orchestra, Adelaide Symphony Orchestra. Her new saxophone concerto will be performed by the West Australian Symphony Orchestra this year.

Her first work for wind ensemble was *Splinter*. It originated as an orchestral work commissioned by the Tasmanian Symphony Orchestra. The wind version was commissioned by a consortium led by the San Jose University Wind Ensemble and premiered in 2020 by The College of New Jersey Wind Ensemble.

On *Splinter*, Harrison writes

In this context, the word "splinter" means to break into small, sharp fragments, and refers to the way in which the piece is structured as a type of mosaic or stylistic patchwork. Many sections of the piece feature instrument sounds breaking or distorting in some way -- whether this be in the extremes of register, wild glissandos, or crunchy chords.

The other meaning of "splinter" is as a foreign object within the body. This acts as a metaphor for my experimentation with some lighter, delicate moments, which are not always part of my musical sound world.

Australian Up-Country Tune – Percy Grainger

Percy Grainger was a leading early voice in wind band composition. He was born in Brighton, Victoria in 1882, but spent the bulk of his later life in the United States. His works for wind band are celebrated in our medium, especially the seminal work *Lincolnshire Posy*. Grainger often arranged his works for a variety of instrumentations. *Australian Up-Country Tune* was never orchestrated for band by Grainger himself, but Glenn Cliff Bainum (director of bands at Northwestern University for twenty-seven years) arranged the work in 1970.

On *Australian Up-Country Tune*, Grainger writes

This piece (written for chorus in May, 1928) is based on a tune that I wrote in 1905, called 'Up-country song'. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had voiced American countryside feelings in his songs. I have used this same melody in my Australian Colonial Song and in my Australian The Gumsuckers' March.

The choral version was first sung at my wedding to Ella Viola Ström at the Hollywood Bowl (California), August 9, 1928, by the exquisite Smallman a cappella Choir."

Storm and Urge – Edward Fairlie

Edward Fairlie is a composer, trumpet, and educator from Geelong, Victoria. He has taught at a number of music schools in Melbourne as well as working at the University of Melbourne Conservatorium of Music. He has also sung with the leading Australian a cappella jazz vocal group, The Idea of North. His works for wind ensemble are published by Boosey and Hawkes, one of the leading international music publishing companies. *Storm and Urge* was commissioned by Eltham High School Symphonic Band (Rick Keenan – conductor).

On *Storm and Urge*, Fairlie writes

Storm and Urge is the literal English translation of the German "Sturm und Drang," a literary and musical movement of the late 1700s. "Sturm und Drang" was all about extremes of emotion and the individual's response to them. *Storm and Urge* is a journey of emotional turbulence.

A hallmark of the examined life is the need, every now and again, for upheaval. Something comes along to put a stone in your shoe -- as if to say, "it's time to grow." This piece tracks that journey.

It begins with a simple, reflective theme signifying the everyday. A fragment of the melody is repeated three times at the end of this short theme, growing less comfortable each time, until it can't be ignored; something is wrong. We enter the realm of uncertainty. This period of uncertainty is confusing, disconcerting -- the music is marked "Unsettling." It evokes a small boat caught in a heavy storm, where the perceived threat of danger is very real. Then, suddenly, the storm breaks and there is a glimmer of recognition, of clarity.

Then we encounter resistance. With any worthwhile personal growth, there is always an element of resistance, a desire to hang on to the old, comfortable, safe version of oneself; a reluctance to venture into the unpredictable future. The music provides a grinding, industrial backdrop as we hang on by our fingernails to the present. Again, the "glimmer" is heard: that shaft of light that is like a gleam of insight.

A tranquil calm is restored as the original theme cautiously returns. As it builds, the main melody from the time of uncertainty is presented again, but now in a different harmonic context. It builds further and soon the melody from the time of uncertainty can be recognized, also given a new life. These melodies, like scars, serve as reminders of what we have been through, and of the fact that they are not to be feared, but considered as part of our identity. We are as we were before, but galvanized by the self-knowledge and wisdom that comes with going through the "Sturm und Drang." As the piece ends, we go back into life having grown a little.

Bury and Rise – Catherine Likhuta

Catherine Likhuta is a leading voice in contemporary Australian wind band writing. Born in Kyiv, Ukraine, she lived in Ukraine and the United States before emigrating to Australia. She currently lives in Brisbane but travels internationally working as a composer and artist in residence. She has won numerous awards for her compositions, including the International Horn Society Composition Contest.

Bury and Rise was commissioned by a consortium lead by Dallas Winds (Jerry Junkin – conductor) in 2023 and premiered in Dallas on November 7 2023. Paul De Cinque (University of Western Australia) is honoured to be a part of this consortium, and to be able to give the Australian premiere of this work this evening. We also give thanks to the University of Western Australia's Institute of Advanced Studies for supporting Dr. Likhuta's visit to Perth this week.

Dr. Likhuta will give an introduction to her work before we perform it this evening. However, she has also written an extensive program note. On *Bury and Rise*, Likhuta writes

In February 2022, the world was shocked by Russia's barbaric invasion of Ukraine. My 60-year-old disabled mother lived in Kyiv at the time and did not survive the attack on the city. Later, I was approached by Dallas Winds with a commission request for a piece which would celebrate the stoic heroism of the Ukrainian resistance. I quickly realized that my brain has repressed many of the most traumatic memories of those few months. The start of the full-scale war and many of the subsequent developments felt absolutely surreal. Perhaps, it was only through music that I can express what I needed to say about those events. There are no words to describe how important this commission is to me.

The piece features key elements of Ukrainian folk music and its gutsy, almost tribal, yet wonderfully optimistic spirit. The capabilities of wind band fit perfectly with Ukrainian musical traditions -- from the band's angular rhythms to its brilliant runs on woodwinds going up against heroic brass and colourful percussion. Furthermore, there are numerous possibilities to imitate traditional Ukrainian instruments with the core band arsenal: piccolo and flute can sound just like sopilka, horn makes an excellent trembita, and harp is a great substitute for bandura.

The title of the piece, *Bury and Rise*, is a loose translation of a line from the iconic poem "Zapovit" ("Testament", 1861) by Taras Shevchenko, arguably the most important artist for the Ukrainian identity. Shevchenko asks to bury him when he passes and then rise to defend the homeland. That is exactly what Ukrainians have done. *Bury and Rise* celebrates the spirit of the Ukrainian people, their never-ending optimism against all odds, and—as a news reporter recently put it—their stamina as the fastest renewable energy source.

Тарас Шевченко
ЗАПОВІТ

Як умру, то поховайте
Мене на могилі,
Серед степу широкого
На Вкраїні милій:
Щоб лани широкополі
І Дніпро, і кручі
Було видно, – було чути
Як реве ревучий!

Як понесе з України
У синєє море
Кров ворожу... отойді я
І лани і гори —
Все покину, і полину
До самого Бога
Молитися... а до того
Я не знаю Бога.

Поховайте та вставайте,
Кайдани порвіте
І вражою злою кров'ю
Волю окропіте.
І мене в сім'ї великій,
В сім'ї вольній, новій,
Не забудьте пом'янути
Незлим тихим словом!

Taras Shevchenko
My Testament

When I am dead, bury me
In my beloved Ukraine,
My tomb upon a grave mound high
Amid the spreading plain,
So that the fields, the boundless steppes,
The Dnieper's plunging shore
My eyes could see, my ears could hear
The mighty river roar.

When from Ukraine the Dnieper bears
Into the deep blue sea
The blood of foes ... then will I leave
These hills and fertile fields —
I'll leave them all and fly away
To the abode of God,
And then I'll pray But till that day
I nothing know of God.

Oh bury me, then rise ye up
And break your heavy chains
And water with the tyrants' blood
The freedom you have gained.
And in the great new family,
The family of the free,
With softly spoken, kindly word
Remember also me.

Translated by John Weir

Personnel

Flute & Piccolo

Amber Chua
Raegan Colyer
Arabella Edgar
Robert Floyd
Jhana Lausevic
Chloe Lockyer
Mitchell Ong
Ella Sarson
Flynn Throssel
Kelsey van Dijk
Levi Venables
Mel White

Oboe & Cor Anglais

Matilda Beel del Alamo
Marcell Howell
Noah Lim

Clarinet

Madeleine Bjorksten
Ethan Chua
Jack Claey's
Elana Girling
Ted Godderidge
Anika Hunter
Andrea Jordan-Keane
Shuni Kogo
Samuel Lim
Riley McCallion
Connor Siekman
Ramesh Sivacolundhu
Bee Vriezen

Bass Clarinet

Hannah de Vos
Blake Faulkner
Eva Tucker

Bassoon & Contrabassoon

Kate Allen
Justin Farinosi
Bailey Ireland

Saxophone

Blake Faulkner
Grace Gilles
Gabriel Hamilton
Shreeya Naroth
Reece Smallegange
Josh Sumich
Charley Vukojevic
Connor Wilson

Horn

Jack Claey's
Rhianna Keating
Alice Law
Ewan Potter

Trumpet

Bayden Adams
Emily Hart
Annika Muru
Rory O'Boyle
Matilda Parry
Reese Pyne
Robert Robinson
Mark Schaap
Rory Watson

Trombone

Aaron Canny
Lachoneus Flake
Fred Johnston-
Horstman
Jade Kingston
Jarrad McNeil

Euphonium

Maddie Elliot
Sarah Hurley
Morgan Ineson
Bryce Kramer
Emma Nicholas

Tuba

Jasmine Branchi
Ewald Diedericks
James Trevor

Double Bass

Charlotte Greenaway

Piano

Samuel Thoo

Harp

Kira Gunn

Percussion

Chelsea Cheah
Olivia Christiansen
Caitlin Dale
Callum Fairweather
Ray Han
Dean Hardingham
Nathan Herbert
Domenic Lamattina
Noor Kaur
Hamish Macdonald
Katrina Soares
Matthew Wilson