



THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Conservatorium  
of Music

UWA Wind Orchestra  
presents

# OUT OF THIS WORLD





THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Conservatorium  
of Music

# Out Of This World

## UWA WIND ORCHESTRA

**Paul De Cinque, conductor**

Wednesday October 16 2024 | 7pm | Winthrop Hall

### PROGRAM

Journey Through Orion (2006)

Julie Giroux (b. 1961)

Carmen Fantaisie Brillante (1918/2011)

François Borne (1840–1920)  
trans. Marc Oliver

*Verity Hagan, flute*

with brightness round about it (1993)

Nancy Galbraith (b. 1951)

Give Us This Day:  
Short Symphony for Wind Ensemble (2006)

David Maslanka (1943–2017)

I. Moderately Slow

II. Very Fast

# UWA WIND ORCHESTRA

## Piccolo

Mitchell Ong

## Flute

Jasmine Chang  
Amber Chua  
Chloe Lockyer  
Emily McGuinness  
Kelsey van Dijk

## Oboe

Aidan Labuschagne

## Bassoon

Justin Farinosi

## Clarinet

Madeleine Bjorksten  
Ethan Chua  
Ted Godderidge  
Anika Hunter  
Shuni Kogo  
Emily Stubbs  
Bee Vriezen  
Reece Webber

## Bass Clarinet

Hannah de Vos  
Connor Siekman

## Saxophone

Shreeya Naroth  
Julian O'Rourke  
Em Seymour  
Charley Vukojevich  
Connor Wilson

## Trumpet

Bayden Adams  
Gabby Beal  
Rory O'Boyle  
Rory Watson

## Horn

Jack Claeys  
Sophie Kemp

## Trombone

Isaac Lim  
Jarrad McNeil  
Ewan Potter

## Euphonium

Maddie Eliot  
Sarah Hurley  
Bryce Kramer  
Declan Turner

## Tuba

Luka Kruger  
James Trevor

## Double Bass

Jasmine Farghaly  
Luna Herrera

## Piano

Samuel Thoo

## Percussion

Olivia Christiansen  
Ray Han  
Noor Kaur  
Hamish Macdonald  
Ethan Yip



THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Conservatorium  
of Music

## UWA CONSERVATORIUM OF MUSIC

**Proud Tertiary Education Partner of both the  
West Australian Symphony Orchestra and West  
Australian Opera.**

As one of Australia's leading music schools in one of  
the world's leading universities, we create the future  
leaders of the Arts community.

Each year, we present a vibrant program of concerts  
and events that showcase our young emerging artists  
and the finest musical talent locally, nationally and  
internationally.

[music.uwa.edu.au](http://music.uwa.edu.au)



# Program Notes

Join the UWA Wind Orchestra as they go on a fantastic journey to far away places. First, let the music of Julie Giroux transport you to the outermost regions of the cosmos before being taken to 1820's Spain with a brilliant setting of aria from Bizet's 'Carmen'.

Afterwards be prepared to go on a journey through the metaphysical with the thought provoking and philosophical works of Nancy Galbraith and David Maslanka.

The wind orchestra is regarded as an ensemble capable of colours and soundscapes not found in any other instrument combination. While the wind orchestra can (and certainly has been) used to mimic an orchestra, it's true colours come out through its unique instrumentation. Particularly with the expanded number of low instruments, such as bass clarinet, bass trombone and the extra warmth provided by the saxophone family and euphoniums. This ensemble is capable of an enormous gamut of sound which is shown off in this program.

## Julie Giroux: Journey Through Orion

Julie Giroux is a contemporary composer from Massachusetts. She began her career as an orchestrator in Hollywood, studying with Bill Conti and John Williams. More recently she specialises in composing for wind orchestra, and was the first female composer inducted into the American Bandmasters Association.

Commissioned and written in 2006, this work was inspired by images from the Hubble Space Telescope. Depicting musical images of The Horse Head Nebula, Great Orion Nebula and other distant wonders, Giroux transports us to these majestic, otherworldly spaces in which human concerns pale in comparison to the cosmos. Reminiscent of her time working in music departments for films and TV, this music shares thoughts with some of media's greatest depictions of the unknown universe.



Hubble - Orion Nebulae



Hubble - Horse Head Nebulae

The piece opens with a brisk, joyful theme before dropping in tempo and becoming more still. While the music has slowed down, it doesn't last long, with a rhythmically charged motif entering that is passed around the woodwinds, before finally reaching a climax with a chorale-like setting of the theme that preceded. The music becomes suddenly aggressive, with an unrelenting march-like rhythm from the brass dominating the sound. After reaching an astounding forte, there is one last woodwind chorale and the same rhythmically charged motif returns and grows into one final climax.

## François Borne ed. Oliver: Carmen Fantaisie Brillante

François Borne (1840-1920) was a French flautist and professor at the Conservatoire de Musique de Toulouse. Borne also played with the Grand Théâtre de Bordeaux and is possibly most well known for his work on modifying Boehm's concept of the flute, leading to increased technical capabilities.



Verity Hagan - Flute

Historically, composers would take popular opera arias and arrange them as virtuosic solos and dazzling showpieces. Here, Borne has taken the themes of Bizet's opera 'Carmen' and arranged them for solo flute and orchestra, of which Oliver later rearranged for wind orchestra. There are moments of serene beauty and as the solo flute acts out the titular femme-fatale singing her famous arias, and of exhilaration, as the soloist showcases the sheer brilliance of the instrument.

This work is structured as a series of episodes, each based on a moment of Bizet's original opera. After an initial tutti from the band the flute enters with the theme and a variation from the aria "Si tu m'aimes?" (If you love me?). This immediately moves to the dramatic prelude music which introduces the ominous 'fate motif'

which comes back throughout the piece. This is proceeded with a theme and variations on the lively aria "Parle-moi de ma Mère" (Tell me about my mother). The work continues with the famous habanera aria, entitled "L'amour est un oiseau rebelle" (Love is a rebellious bird). The piece then finishes in a flourish with moments from Dance Boheme and the Toreador Song.



### **Nancy Galbraith: with brightness round about it**

Nancy Galbraith is a composer from Pennsylvania, where she is Chair of Composition at the Carnegie Mellon University School of Music, and holds the Vira I Heinz Professorship of Music endowed chair at the College of Fine Arts.

This piece is one of the earliest examples of minimalist writing for the wind ensemble. This means that the music will stay on one idea for a long time and move slowly to the next idea, leading to a very stable and reflective sound world. The tone of the work is set from the title, which is based on the bible text of Ezekiel 1:4-

*And I looked, and, behold, a stormy wind came out of the north, a great cloud, with a fire infolding itself, and a brightness round about it, and out of the midst thereof as it were glowing metal, out of the midst of the fire.*

The work itself creates a transcendental sound world which draws upon the unique colours of the ensemble. This combined with the changing metre gives this music a quite ethereal quality.

The work begins with a gradual cascade as instruments join the piece. The piano holds time while the percussion speed up throughout the whole introduction. The piece suddenly shifts characters to a bright, bubbling shout, where texture and instrument combinations create unique colours each time the theme is repeated. There is a short break in the middle featuring a bongo solo where the music relaxes before building back into the previous material and repeating. The piece ends with instruments gradually dropping out, like a spinning top slowing to a halt.

## David Maslanka: Give Us This Day

David Maslanka (1943-2017) is one of the most highly regarded wind orchestra composers to date. He lived and worked in New York for a large portion of his life, before his spiritual search led him to the hills of Montana, where he spent the rest of his life as a freelance composer. His fascination with folk songs, Bach chorales, and the inner self pervade his music, and he continued his exploration into the metaphysical until his death in 2017.



Image courtesy of Matthew Maslanka

Maslanka has a constant heartbeat through all of his works, and this piece is no exception. The first movement is meditative and reflective in nature, with a heavy push and pull of tempo and rhythm. There are moments of complete stillness juxtaposed with those of fiery intensity. The second begins with a shocking flurry of notes. There is a small, almost timeless pause in the middle before immediately jumping back into the presto. The work ends with a dramatic setting of the chorale "Our Father in Heaven," a hymn based on one of the 371 four part chorales by J.S. Bach.

Maslanka writes about this work:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, "Short Symphony for Wind Ensemble," because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody "Vater Unser in Himmelreich" (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

Program notes by Connor Siekman

# Biographies

## Paul De Cinque

Paul De Cinque is Chair of Brass and Music Education and Deputy Head of School (Engagement) at the University of Western Australia's Conservatorium of Music. His teaching role at the Conservatorium includes co-ordinating and teaching units in Music Education and brass studies. He also conducts the Wind Orchestra and Brass Ensemble. Before working in the tertiary sector, he taught classroom music, brass instrumental lessons, and conducted ensembles at a number of public and private schools in the Perth area.

Paul has published research articles in the *Journal of Band Research*, *WASBE Journal*, *Canadian Winds* and *The Instrumentalist*. His compositions for school band are published by Brojga Music, and his wind ensemble transcription of Hindemith's Ragtime is published by Schott Music. Paul has adjudicated at band and orchestra festivals, conducted honour bands, and led band clinics in both Australia and North America. Paul is a passionate advocate for youth and community music, working closely with the Western Australian Band Association and was until recently the President of the National Band Council of Australia.

## Verity Hagan

Verity recently graduated from a Bachelor of Music at UWA, where she was taught by Michael Waye and Andrew Nicholson. She began playing the flute at the age of ten, because her older sister chose the same instrument and she wanted to be just like her! After the first few lessons, she realised her own passion for making music.

Since then, Verity has been involved in ensembles such as the WA Youth Orchestra and the WA Wind Symphony. She has performed regularly as soloist, including her time as a Wesley Scholar in 2022, and an Irwin Street Concerto Competition Finalist in 2023. Verity is currently freelance musician and a flute tutor at several schools across Perth.

# THE WA AMEB AWARD

**SHINING A SPOTLIGHT ON STUDENT'S  
ACHIEVEMENT AND COMMITMENT IN THE  
PERFORMING ARTS.**

Expand your creative horizons with a prestigious nationally recognised award!

The WA AMEB Award acknowledges on stage and behind-the-scenes development, and cultivates sought-after skills in leadership, communication, collaboration and creativity.

And if that's not enough, have your achievements recognised by leading Arts Organisations, Tertiary Institutions, and the WA School Curriculum and Standards Authority.\*

\*Students enrolled in years 10-12 & completing the Bronze, Silver and Gold awards

**FURTHER INFORMATION** [ameb.uwa.edu.au](http://ameb.uwa.edu.au)

**ENROL NOW** [trybooking.com/BXSGY](http://trybooking.com/BXSGY)

