

THE WAAPA SYMPHONIC WIND ENSEMBLE  
& UWA WIND ORCHESTRA PRESENT

# IN THE SHADOW OF NO TOWERS



Churchlands Senior High School Concert Hall  
September 11 | 7pm



Waapa  
Edith Cowan University



THE UNIVERSITY OF  
WESTERN  
AUSTRALIA

Conservatorium  
of Music

# The Combined WAAPA Symphonic Wind Ensemble & UWA Wind Orchestra

*Dr Paul De Cinque, conductor  
Dr Philip Everall, conductor*

## ***In the Shadow of No Towers***

Saturday 11 September 2021 | 7pm | Churchlands Senior High School Concert Hall

March: The Stars and Stripes Forever (1896)

John Philip Sousa (1854-1932)

And Sings the Tune Without the Words\* (2019)

Aaron Perrine (b. 1979)

Scenes from Billy the Kid Ballet Suite (1941/2000)

Aaron Copland (1900-1990)  
arr. Quincy Hillard

- i) The Open Prairie
- ii) Street in a Frontier Town
- iii) Cowboys with Lassos
- iv) Mexican Dance and Finale
- v) Gun Battle
- vi) Celebration (after Billy's capture)
- vii) Billy's Death
- viii) The Open Prairie Again

*Paul De Cinque, conductor*

## **INTERVAL**

Symphony No. 4 “In the Shadow of No Towers”\* (2012)

Mohammed Fairouz (b. 1985)

- i) The New Normal
- ii) Notes of a Heartbroken Narcissist
- iii) One Nation Under Two Flags
- iv) Anniversaries

*Philip Everall, conductor*

\* Australian premiere

## Program Notes

Most Americans remember where they were when they watched the Twin Towers fall on September 11, 2001. 9/11, a date now embedded into our democratic cultures, is a date that represents a tragic event in the US, but one which ultimately brought out some of the best in their society. September 11 was also the catalyst for the American led invasion of Afghanistan, dubbed “Operation Enduring Freedom” by many in the U.S. military. In trying to represent this infamous event, Fairouz turned to the graphic novel work of Art Spiegelman. Spiegelman is a cartoonist, editor and comic advocate in the U.S. He his book, *In the Shadow of No Towers*, was first published as a series of comic strips in the German newspaper *Die Zeit*. In 2004, he collected the comic strips together for publication.

Fairouz makes the following comments regarding the symphony,

*In the Shadow of No Towers* (Symphony #4 for Wind Ensemble) takes its inspiration from details in Art Spiegelman’s graphic novel of the same name. Like *Poems and Prayers*, my Third Symphony for Chorus and Orchestra, the work engages serious ideas. In this case each movement takes as its point of departure a graphic detail from Spiegelman’s book.

The first movement, ***The New Normal***, takes us back to September 11th 2001 and, in its three large sections, literally depicts the events of that day as Spiegelman explores them in the following sequence.



The events are not seen but they are understood. The music begins by depicting the electronic monotony of the first panel. When the calendar turns to 9/11 in the second panel the music explodes reflecting the sense of shock and awe that wakes the “anyone” viewers from their complacent sleep. After a cold and quick funeral march, the music does not stay “awake” but is lulled back into the repetitive sleep of the opening. But in the final panel, the calendar is replaced by a flag, the effects of the shock are still apparent on the people and the music is not quite “right” with a dissonant trumpet line that is decidedly out of place. It seems that nothing has *really* changed. Everything is the same, but not quite.

***Notes of a Heartbroken Narcissist*** (left) is the inspiration for the second movement of the work. Like the graphic sequence, it relies on limited colors that are selected from the larger ensemble. It is music of deep reflection and, like the sequence, reads in descending order. Much of my music has dealt with issues of self-representation and this mournful movement captures this poignant and conflicted sentiment that I felt in the aftermath as a New Yorker and an American of Arabic heritage.



The third movement, *One Nation Under Two Flags*, serves the role that a traditional Scherzo would in a symphony. This movement responds to Spiegelman's commentary on a divided nation in the detail to the right. He draws a portrait of the United Blue Zone of America versus the United Red Zone of America to which I responded by literally breaking the wind ensemble into two different bands (I've reproduced the score layout to the first page of this movement in my manuscript below it).

In this movement which begins with grotesquely Souza-esque gestures from the Red Zone dovetailing into a resistance from the Blue Zone, the music of each band is pitted relentlessly against the other with the two sides not listening to one another. This develops themes of political satire that I also incorporated much less explicitly in *Poems and Prayers*.

There's a generally quick and outraged feel in the music of the urban Blue Zone and a jingoistic, fanfare-y thrust to the music of the Red Zone. The two musics sometimes comment on one another while sometimes they shout over each other to form a cacophony. This is my most explicit critique of loud nationalism.

There is a moment in this movement however where the two sides come together to sound as one in an over-the-top exultation of patriotism (complete with sounding bells and whistles) before diverging again to the same rhetoric and finally spinning out of control to a tumultuous conclusion.



The final movement of the work, *Anniversaries*, starts with a ticking that will stay with us throughout the movement. It is, in its first part, inspired by the following graphic detail about the passage of time and the ticking of a time-bomb. There is a general anxiety that underlies this music and the constant ticking of the movement. This is music that is unable to mourn, instead concerning itself with the passage of time and the commemorations of each anniversary.

Throughout the movement the music grows louder and louder and the memory of the towers come to loom far larger than life. With each anniversary, there is both a fading of the true memory and an enlargement of mythic status.



Sousa consistently stated that *The Stars and Stripes Forever (March)* was divinely inspired and was born of homesickness. In his autobiography, *Marching Along*, he provides the details of its creation after he had received a cablegram in Italy that his manager, David Blakely, had died:

“Aboard the *Teutonic*, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as ***The Stars and Stripes Forever*** and is probably my most popular march.” (By permission of John Philip Sousa, Inc., New York City)

Paul Bierley states that *The Stars and Stripes Forever* is “by far the most popular march ever written, and its popularity is by no means limited to the United States.” A ten-year international march popularity survey confirms Bierley’s statement. The universal appeal of Sousa’s march is illustrated by an article in *The New York Times* by Harold Schonberg which tells of a tour to China by Eugene Ormandy and the Philadelphia Orchestra in 1973. After sitting politely but stonily through a program which ranged from Beethoven to Copland, the orchestra struck up *The Stars and Stripes*. “All of a sudden electricity permeated the hall. Faces broke into smiles; feet began tapping; there was a general air of understanding and happiness. Maybe,... (it) really is the greatest piece of music ever written by an American. In any case, it has made more friends for America than any other piece of music...”

Following the success of his ballet, *El Salón Mexico*, Aaron Copland was called upon by ballet impresario Lincoln Kirstein to compose the music to a ballet based on the legend of Billy the Kid, drawn from the 1925 best seller by Walter Noble Burns. Premiered by Ballet Caravan in 1938 in a two-piano version, a full orchestral score was completed in May 1939. The ballet was a great success and Copland began getting royalty checks of \$40 for each performance. He related “It was after Billy, when I was almost forty years old, that my mother finally said that the money spent on piano lessons for me was not wasted.”

The Suite from the ballet music was completed by Copland in the summer of 1939. Beginning with *The Open Prairie*, Copland’s conveys the space and isolation of the New Mexico prairie. He depicts the life in a frontier town with cowboys demonstrating their skill with lassos and follows with a Mexican dance. A brawl breaks out and gun shots are heard. Billy’s mother is accidentally killed and Billy takes revenge by stabbing those guilty, necessitating his flight into the night. A posse is successful in capturing him and the town rejoices. Billy’s demise is noted in a short, solemn passage. The Suite concludes with an adoption of the opening theme to convey a new dawn opening over the prairie.

Perrine makes the following comments about his work, *And Sings the Tune Without the Words*,

Jason and Melissa Nam first approached me about writing a wind band piece in honor of their late daughter, Evelyn Amanda Nam, in the fall of 2016. Early in the discussions, I proposed the idea of writing a choral work and then transcribing it for winds. I simply could not imagine writing this piece any other way.

Fortunately, Jason and Melissa welcomed the idea and quickly set out to find the perfect poem. After some deliberation, they settled on Emily Dickinson’s *Hope is the Thing with Feathers*. In this poem, Dickinson likened the abstract concept of hope to a bird—something that can be seen and felt in the physical sense.

From this very first metaphor, the connections to Evelyn were apparent. Evelyn is synonymous with both the singing bird and hope, as her name means “little bird” as well as “hoped for child.” I asked the Nams to expand upon the, at times, elusive feeling of hope. They explain:

Our relationship with hope has been layered and complicated for a long time. Throughout our family-building journey, we had hope and lost hope many times, disappointed and distraught by the process and outcomes time and again, year in and year out. But we'd always manage to find our way back to hope, clinging to it, desperate for it in particularly challenging moments. When Evelyn was born, even though the odds were stacked against her, we still hoped, forcing ourselves to see the possibility of her survival as the eventual probability as opposed to the narrow possibility. Because after all, she was the living proof that hope could endure through the unlikeliest of scenarios. When Evie died, it was the first time that we truly felt abandoned by hope, that it had failed us, our trusted friend and comrade in arms all those years. It felt personal. We were so angry and couldn't see how we could ever allow ourselves to be hopeful again, lured in by its siren song. And yet, somehow, little by little, hope found its way back into our hearts, and we allowed ourselves to believe that happiness could be possible, that joy could be possible, that our family could grow, that both pain and sorrow, contentedness and longing could exist side-by-side, not “either/or” but “and”—despite the pain we had suffered and the devastating loss we had endured that had forever changed us. And that hope brought us to our son, Davis, ushered in by the beautiful birdsong of his sister, Evelyn, who is forever perched on our souls as our little family's guardian angel. Our little bird, love and hope personified.

This commission would not be possible without the generous contributions, given with love, by the family and friends of the Nam Family.

“Hope” is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –  
And sweetest – in the Gale – is heard –  
And sore must be the storm –  
That could abash the little Bird  
That kept so many warm –  
I’ve heard it in the chillest land –  
And on the strangest Sea –  
Yet – never – in Extremity,  
It asked a crumb – of me.  
—Emily Dickinson (1862)

# Personnel

## Flute & Piccolo

Lexi Clarke  
Lauren Crotty  
Melissa Hemetsberger  
Nadia Italiano  
Aisling McGonigle  
Emily McGuiness  
Imogen Morgan

## Oboe & Cor Anglais

Emma Bond  
Gabriella Ibrahim  
Esther Lee

## Soprano Clarinet

Kate Allen  
Rory Bruce  
Jessica Chappell  
Jack Claeys  
Cintia D'Cress  
Andrew Duong  
Elana Girling  
Will Ho  
Shuni Kogo  
Perth Libao  
Riley McCallion  
Oscar Prosser  
Cathryn Rose  
Joel Scott  
Connor Siekman  
Kirstin Tapper

## Bass Clarinet & Contrabass

### Clarinet

Sophie Allison  
Joshua Annison  
Lorenzo Italiano  
Jessica Muller  
Stephanie Winter

## Bassoon & Contrabassoon

Jake Busby  
Merina Chen  
Tristan D'Rozario  
Bailey Ireland  
Krispin Maesalu  
Sara Mau

## Saxophone

Alvin Chung  
Erin Haultain  
Grace Kay  
Kate Kinsella  
Giorgia Paltridge  
Emma Seymour  
Joshua Sumich

## Trumpet

Martin Baker  
Madeleine Hammond  
Joe Hays  
Elise Hilder  
Courtney Hill  
Blake Houlahan  
Louis Hourston  
Sota Kikuyama  
Zac Ogden

## Horn

Khye Cash  
Paul De Cinque  
Jacob Fenchel  
Emma John  
Jenna Lamborn  
Ben Lancaster  
Andy Li  
Aaron Stulcbauer

## Trombone

Jeremy Alderson  
Aaron Canny  
Yumay Jiang  
Alister Killow  
Ewan Potter  
Amy Ruscoe

## Euphonium

Kaelan Cash  
Jason D'Amore  
Natalie Mandry  
Oliver Stark

## Tuba

Ewald Diedericks  
Oliver Stark  
Wafi Zainal

## Harp

Kira Gunn

## Piano

Izaac Masters

## Double Bass

Ben Albert

## Percussion

Martha Bird  
Dylan Holden  
Ben Jones  
Mackenzie Lighton  
Joshua Stark  
Freya Wheatley