



Australian Music for Brass

Graeme Wright Denniss

Five Grungers for Brass (1983/2012)

Josephine Jin

B&B Fanfare (2012)

Graeme Wright Denniss

The Legend of T-Bone Snake (2010)

Gerardo Dirié

Dances from the Book of Bronze (2012)

Paul Terracini

"Enhed" from Konya (2010)

Andrew McNaughton

Driefacher (2012)

Wednesday 25 July 2012

Queensland Conservatorium Griffith University

Ian Hanger Recital Hall

Program Notes



Graeme Wright Denniss

Graeme Wright Denniss was the Principal Third Horn in the Melbourne Symphony Orchestra for 14 years, and has played in many brass groups including the Melbourne Brass Trio, the Melbourne Brass Ensemble

(quintet) and Buzz (quartet). He has written a number of pieces for each of these groups, and has a performer's knowledge of the sound potentials of brass instruments in various combinations.

Graeme has a PhD in composition from the University of Queensland and was recently awarded an Honorary Fellowship of the National Academy of Music, Colorado U.S.A., for his success in the International Music Prizes competition. His works have been performed and recorded by the Melbourne and Tasmanian Symphony Orchestras, the Queensland Philharmonic and Youth Orchestras, as well as many smaller ensembles. He won the Dorian leGallienne award in 1987 with "Songs of the Priestess of the Moon", and was awarded an Australia Council grant in 1997 for "Wrestling Kali", performed by Brisbane group Topology. Graeme's compositions appear on AMEB and ANZCA syllabuses for French horn, bass clarinet and piano duet. Graeme is a Represented Composer with the Australian Music Centre.

For more information, visit www.dcomposition.com

Five Grungers for Brass (1983, rev. 2012)

- 1. Fanfare**
- 2. Valse Melancolique**
- 3. Scherzo**
- 4. Offertory**
- 5. Walking**

Five Grungers for Brass was originally written in 1983 for the Melbourne Brass Trio, with Geoff Payne (trumpet), Brett Kelly (trombone) and the composer on horn. A suite of contrasting pieces, the work has been performed many times as a brass trio, some movements as a quartet performed by Buzz, and now the work has been recently rescored with minor alterations for the Best of Brass Quintet.

1. "Fanfare" utilizes constantly changing metres and quartal harmony to give a punchy opening to the collection
2. "Valse Melancolique" makes extensive use of mutes and glissandi to produce a lugubrious effect
3. "Scherzo" is a virtuoso movement with rapid whole tone scales and sudden register and dynamic changes
4. "Offertory". This movement is the heart of the work, with long cantabile melodies accompanied by a cross between Renaissance and modal harmonies
5. "Walking" is a spiky version of the Count Basie style walking bass and provides an exhilarating ending to the suite



Gerardo Dirie

Born in Cordoba, Argentina, composer Gerardo Dirie is an accomplished composer, conductor, performer, and educator.

As a composer, he has had many acclaims and performances in the United States, Latin America and Europe. In 1994, he was a prize winner in the National Tribune of Electroacoustic Music in Argentina. His choral work *Canto de Amores Entre Ausencias* won the Honorary Mention in the NISSIM ASCAP International Composition Competition in 1993. In 1991, 1992, 1993, 1995 and 1996 he was distinguished with the Standard Awards from the American Society of Composers, Authors and Publishers for the performance of his compositions. During the most recent years his music has also been performed in India, Malaysia, Turkey, Colombia, Venezuela, Belgium, Germany, and Denmark.

Dirie holds Master and Doctor in Music Composition degrees from Indiana University, where he studied with John Eaton and Eugene O'Brien. Prior to coming to Indiana, he attended the Universidad Nacional de Cordoba, Argentina, studying composition with Atilio Argüello, Oscar Bazán, and César Franchisena. Gerardo Dirie is currently Head of Music Studies at the Queensland Conservatorium in Brisbane, Australia.

For more information, visit www.gerardodirie.net

Dances from the Book of Bronze (2012)

No.1

No.2

These compositions were written for the BoB ensemble and with gracious consideration for the refined skills of the musicians in this group. The two dances are in contrasting character joined in similar manner as in dances from the Renaissance and Baroque eras. The first movement presents an opportunity for the musicians and audiences to attune to the venue, the environment, and the colours resulting from the ensemble. The second movement invites to a frenzy of short and agile phrases in an almost restless drive evocative of the Brazilian *frevo* dance.

The title of the composition refers to an evolving project consisting of many pairs of dances. The Book of Bronze here alludes to a bronze sculpture of two poets in Porto Alegre, one poet reading to another. Drummond had a book of bronze, which had *disappeared*. Now people put a real book on the hands of Drummond so he always has something new to read to Quintana.

Josephine Jin

Josephine Jin is a Brisbane-based composer and sessional staff in the composition department at Queensland Conservatorium Griffith University. She is currently completing her Doctor of Philosophy at the University of Queensland Graduate School of Music. In 2012, Josephine was the featured composer for the National Trust of Queensland Heritage Festival at St Mary's Catholic Church, South Brisbane.

Recent premières of her works include the duo *Eulogy* at the Crossbows Chamber Music Festival, Brisbane, May 2012, and the solo piano suite *Horea* at the Forum Music Auditorium, Taiwan, December 2011. *Horea* was again performed in the U.K. in February 2012 by Australian pianist Belle Chen. Other recent performances include the duo 蜀道難 in the Encounters series at Queensland Conservatorium, and the trio *The Lingering Scent of Celestial Tears* in the Sounding Out Composers' Collective series.

Josephine was given an Honourable Mention in the International Composition Competition "I Concurs Internacional de Composició Ireneu Segarra 2008-2009".

B&B Fanfare (2012)

Standing in an open field in a land of fantasy.

Surrounded by the magnificent echoes of a psalm escaping from the doors of heaven.

A magical sound coated with divine brilliance and brightness thus spiritual and transient.

It cannot last on earth.



Paul Terracini

Paul Terracini is an Australian conductor, composer/arranger who returned to live in Australia in late 2007 after nearly 20 years living and working in Europe. He has held

permanent positions as Principal Trumpet in the Australian Opera and Ballet Orchestra (1975-1979); Lecturer in Trumpet, Concert Band, Brass Ensemble and Big Band at the QLD Conservatorium of Music (1982-1988); and Solo Trumpet in the Danish Chamber Players, Denmark (1991-2007).

Since concentrating on composing, his music has been performed by, amongst others, the Chicago Symphony Orchestra Brass, The Prague Symphony Orchestra, and the Australian Chamber Orchestra. His music was also featured at the International Trumpet Guild Conference in 2010. He has been guest professor and conductor at several conservatoriums in Europe and China.

For more information, visit www.paulterracini.com

Konya (2010)

3. *Enhed*

Konya is a city in Anatolia but its relevance in the present context is etymological. Known in antiquity by its Greek and Latin names, Ikonion and Iconium, the word Konya is a cognate of *eikona*, whence the English word icon is derived.

The work comprises three images of life. The first, *Hærværk*, is a Scandinavian word, used here with its Danish spelling, meaning vandalism or unmotivated violence. The second represents searching, titled here with the Italian, *Ricerca*. The third, *Enhed*, is another Scandinavian word, again used in its Danish form, signifying unity or a single unit.

The choice of Turkish, Danish and Italian titles is not arbitrary. The composer has Italian ancestry on one side of his family, he resided in Denmark for the best part of two decades, and many of his most profitable verbal exchanges have taken place in a Turkish restaurant.

Graeme Wright Dennis

The Legend of T-Bone Snake (2010)

The work features the trombone as soloist, capturing the strutting quality of the instrument, backed up by edgy chords and rhythms from the rest of the quintet. It was written for Greg Aitken.



Andrew McNaughton

Andrew McNaughton is an Australian based trumpet player, composer and jazz educator who has

performed and recorded as a featured soloist in over 20 countries through Western Europe, Scandinavia, the former U.S.S.R., South-East Asia, America and Australia.

He is an enthusiastic composer who values simplicity, beauty and humour. His work has been featured at the International Trumpet Guild (New York) and the Australasian Clarinet and Saxophone

Conference (Brisbane) as well as for both Playbox and Melbourne Theatre Companies.

For more information, visit www.andrewmcnaughton.com.au

Driefacher (rev. 2012)

Driefacher (pronounced “dree-facher”) was inspired by some Kazakh folk music I heard while on tour in Almaty, Kazakhstan with a German world music group, Unterbibeger Hofmusik. I took the idea of an odd time ostinato to extend a traditional German dance form, the Zwiefacher. A Zwiefacher (pronounced “tsvee-facher”) alternates between duple and triple time – the German prefix “zwei” indicates duality and is similar to the word for two: “zwei”. There is some conjecture as to whether “zwei” refers to the time duality or the intertwining of the dancers. In any case, my *Driefacher* is a play on the German word for three, “drei”. The piece has essentially three sections and the main section has three time signatures. It is nevertheless, not meant as an intellectual exercise and retains its folk roots—I hope—with a minor swing blues in its midst.

Visit us online:

www.bobquintet.com



see conevents.com.au
for more information



Get the free mobile app for your phone at <http://gettag.mobi>

For weekly concerts and events update

Queensland Conservatorium
Griffith University
140 Grey Street
South Brisbane Queensland

Enquiries: Events Management
Telephone (07) 3735 6241
concerts@griffith.edu.au
conevents.com.au