



2015 PERFORMANCE SEASON

BoB - Best of Brass
OZBRASS 4

25 August, 6.00pm
Ian Hanger Recital Hall
Queensland Conservatorium Griffith University

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Andrew McNaughton	Perception & Reality (2015)
Carol Dixon	Terra Firma (2014/2015) I. Rock Chasm II. Ice Melt III. Shifting Sands
Paul Kopetz	Axolotl Rag (2014)
Gerardo Dirie	Dances from the Book of Bronze nos. 3 & 4 (2014)
Catherine Likhuta	It Comes and Goes (2013)
Graeme Denniss	The Three Horned Cat (2015) 1. Swing the Cat 2. The Cool Cat Fugue (Homage to Scarlatti) 3. Catnap – Berceuse 4. Catflap Charleston



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 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

Perception & Reality (2015)

It's a Fanfare plus... another bit. Andrew wrote the fanfare earlier this year for a larger ensemble and initially thought a quintet arrangement would be good, but then it turned into something else. You will still hear the fanfare at the beginning, but then it morphs into an exploration of harmony and sounds, interweaving melodic material throughout.



Carol Dixon followed her dream to become a composer after a career as a Health Professional. She studied piano performance with Caroline Almonte at the University of Melbourne and composition with Julian Yu, Katy Abbott, and Kevin March. Carol graduated in 2015 with a Bachelor of Music with Honours, and just before, in 2014, was one of four successful candidates in the national Tasmanian Symphony Orchestra Composer's School with her second orchestral work, *Language of a Song*.

Since her graduation, Carol has forged an independent direction - her focus is an emphasis on melodic lines. Her first commission in 2015 was *Trio No. 1* for Ensemble con Fuoco, and she subsequently wrote for The Melbourne Women's Choir, *Tea Party with Alice*, also to be performed by The Spirit of Sydney Chorus. She completed a 13 minute work in three movements, *Terra Firma*, for Best of Brass, in Brisbane. Her first Piano Trio was completed in August 2015 for the Trio Anima Mundi composition competition.

Terra Firma (2014/2015)

Inspiration for this piece came from three feats of nature on our great planet. It is programmatic in its style.

I: Rock Chasm. The very slow tempo of the outer structures, homophonic chords and a descending 3-note motif in semitone steps reflect seemingly omnipresent rock structures. Semitones remain important in melodic material. Further melodic shapes (ascending melodic motif) highlight shafts of light that change the character of solid vertical walls. I chose pitches in the harmonic material to portray a dense textural layer, a musical representation of still, sheer rock faces. Widely spaced harmonies add to this spaciousness. Sustained notes comprise these chords – a predominance of minor 9ths, 7th chords, and combinations of 2nds, with a particular emphasis on semitone clashes.

II: Ice Melt. An increase in overall tempo highlights slowly melting of ice in places of extreme cold - a barren landscape, where shifting melodies are mostly supported, albeit more briefly, by perfect 5ths, 4ths, tritones, or minor 7ths. Melting ice and the commencement of trickling water are heard as repeated staccato notes, trills, and quick runs of grace notes. As the melt progresses, an energetic, joyous journey ensues. Rapid exchanges of motivic material develop into the sharing of semiquaver runs between four voices. This commences with the trombone, which is joined one at a time, until all are present and arrive at a tutti closing chord – a large pool and a place of rest.

III: Shifting Sands. This movement is in perpetual motion – it is fast, like a river washing sand particles downstream, or winds whipping up desert sands. The interconnectedness of nature is reflected in the similarity of the main theme of *Ice Melt* and that of *Shifting Sands*. Repeated staccati on one pitch in *Ice Melt* recur in this movement. They form a backdrop against which short motives with characteristic brass articulations - staccati, accents, slurs, and short phrases - depict tossing winds. The central section uses some homophonic writing where chords and slower melodies resemble mass sand deposits.



Paul Kopetz is a graduate of the University of Melbourne, Monash University, The Victorian College of the Arts, the Rotterdam Conservatorium, and Monash University. Over the years he has worked as a free-lance bass clarinetist, composer/arranger, conductor and educator. His compositions and arrangements have been performed in the USA, Hong Kong, Japan, Holland, Italy, Netherlands, China and Poland. One reviewer has described Paul's music as "an eclectic and emotive mix of poly-stylistic programmatic music where carefully selected Pop Music idioms add currency to Contemporary Classical Music forms, all steeped in the good old tradition of fine craftsmanship". Paul is particularly interested in exploration of rhythmic patterns in spoken text and contrapuntal melodic structures.

Paul's most recent works include "Axolotl Rag" for brass quintet, "Prayers and Lamentations" for choir a cappella, "Islands Cycle" for strings and solo woodwind, "Of The Moon, The Sea And Of You" for piano trio, and "Oz Clerihews" for voice and small chamber ensemble. Paul is currently doing a PhD in music composition through the University of Queensland and is a represented artist with Australian Music Centre. For more information, visit www.australianmusiccentre.com.au/artist/kopetz-paul

Axolotl Rag (2014)

Also known as a Mexican Walking Fish, axolotl is actually an amphibian. Its larvae fail to undergo metamorphosis and as a result of this evolutionary quirk the adults remain aquatic and gilled. Just imagine life as an axolotl. Never a dull moment! This light-hearted rag is a celebration of axolotl and all things unusual.



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 nos. 3 & 4 (2014)

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.

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.



Catherine Likhuta is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine received her Bachelor's degree in jazz piano from Glière Musical College in 2000, followed by a five-year degree in composition from the Ukrainian National P. Tchaikovsky Academy (Kyiv Conservatory). Subsequently, she moved to the United States, where she worked under the guidance of Dana Wilson and Steven Stucky, before becoming a freelance composer. Since 2012, Catherine lives in Brisbane, QLD Australia.

She is currently pursuing a PhD in Composition at the University of Queensland under the supervision of Robert Davidson.

Catherine's works have been performed throughout North America, Europe and Australia by many prominent soloists and ensembles, such as Adam Unsworth, Griffin Campbell, Ronald Caravan, Gabriel Bolkosky, Emma Di Marco, HD Duo, Atlantic Brass Quintet, Ricochet, Barega Saxophone Quartet, Queensland Symphony Orchestra Horns, Cornell University Wind Ensemble and Wind Symphony, and the Orchestra of the National Radio of Ukraine. Her music has been performed at several international events, including the International Horn Symposium (2014, 2015) and World Saxophone Congress (2015). Her recent honours and awards include the first prize at the 2014 International Horn Society Composition Contest, a grant from the Australia Council for the Arts, and membership of the Union of Composers of Ukraine. For more information, visit www.catherinelikhuta.com

It Comes and Goes (2013)

It Comes and Goes was written during a part of my pregnancy. The title and several key musical ideas in the piece reflect on both predictable and unpredictable patterns in the behaviour of the little person inside. Babies-to-be move when they please and rest for as long as they want. Trying to guess their next move is an interesting puzzle. They can often be cheeky, pretending they are not even there at all, but after a little while, they always remind you of their existence. Musically, the piece has some phrases that come, leave, and then make a return. The same applies to the texture: it is very flexible, which seems to be a less traditional approach to writing for brass quintet. The texture becomes almost deconstructed at times, adding a new dimension to the unpredictability. The character of the music ranges from serious, almost dramatic, to jazzy and light-hearted. I never thought pregnancy could be inspiring, but it touches every aspect of one's life, and doesn't leave one much choice but to let it inspire music as well.



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. 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 and has recently been appointed Artistic Director and Conductor of the Redland Sinfonia as well as Composer in Residence of BoB – Best of Brass. For more information, visit www.dcomposition.com

The Three Horned Cat (2015)

The Three Horned Cat was, as the title implies, originally written for Graeme's student horn trio. It is a collection of light-hearted pieces, each with the characteristics of a familiar style but at the same time unmistakably Denniss-sounding. The reference to the cats adds a tongue-in-cheek element for performers and audience alike – anybody who has ever come across a cat meme online will no doubt be able to conjure a vivid imagery while listening