



# **FASCINATING RHYTHMS:**

**University of Melbourne  
Wind Symphony**

**Melbourne Conservatorium  
of Music Concert Band**

**Conductor:**  
Dr Nicholas Enrico Williams

Sunday 23 May, 5PM  
Melbourne Town Hall

## **A WELCOME MESSAGE FROM THE CONSERVATORIUM DIRECTOR**

After the privations of 2020, the opportunity for students and staff in the Melbourne Conservatorium of Music to work together again in the fabulous Ian Potter Southbank Centre has been a wonderfully intensive and euphoric experience for us all! After practising alone for months, we have a deeper understanding that collaboration is at the essence of music, and that sharing this rewarding experience with the public is its most important gift to us all. We are listening with fresh ears and responses, and we are energised by the mutual empowerment and inspiration that blossom when we play and listen together. We are thrilled to perform for you in the Melbourne Town Hall! This performance featuring the University of Melbourne Concert Band and Wind Symphony, under the direction of Associate Professor Nicholas Williams, has been prepared with great enthusiasm and anticipation. The program includes compositions written in the UK, France, US, and Australia, and many of the works will be receiving their Victorian and Australian premieres. The music will display the fabulous array of vibrant colours, energies, and rhythms that are uniquely attainable with large ensembles of wind, brass, and percussion instruments, and I know you will delight in the sonic power and spectacle the students will create together.

I invite you to enjoy this shared opportunity to connect together once again in public, and also to reflect on music as a shared feast of sensation, sentiment, contemplation, and enjoyment. Each composition on the program offers very different resonances and reflections on the richness and complexity of human experience. Let us also listen with respectful acknowledgement of the traditional owners of this land and their Elders past and present, seeking to grasp the immense time scale of their experience and depth of their knowledge as the first musicians, artists, poets, botanists, astronomers, and healers in this extraordinary place.

I am looking forward to hearing a kaleidoscope of dazzling sounds with you in the Melbourne Town Hall! This concert attests to the unstoppable energy that music gives us, and which we seek to amplify and share with you. I congratulate all our student musicians for their success in tonight's performance and I thank you for joining us!

**Professor Richard Kurth**  
**Director | Melbourne Conservatorium of Music**

*The Faculty of Fine Arts and Music acknowledges the people of the  
Boonwurrung and the Woi Wurrung, who have danced their dances, sung their  
songs and lived their culture on this land for tens of thousands of years.*

# **PROGRAM**

## **CONCERT BAND**

**Vaughan WILLIAMS**  
Flourish for Wind Band

**Erika SVANOE**  
Echoes  
*\*Victorian Premiere*

**Cait NISHIMURA**  
Merry Go Round

**Edward GREGSON**  
Festivo

**John ZDECHLIK**  
Chorale and Shaker Dance

**John Barnes CHANCE**  
Incantation and Dance

***INTERVAL – 20 MINUTES***

## **WIND SYMPHONY**

**David GILLINGHAM**  
Concertino for Four Percussion and Wind Ensemble  
*\*Victorian Premiere*

**Joan TOWER**  
Fascinating Ribbons  
*\*Victorian Premiere*

**Cathy LIKHUTA**  
Home Away From Home  
*\*Victorian Premiere*

**Darius MILHAUD**  
Suite Francaise

**Omar THOMAS**  
A Mother of a Revolution!  
*\*Australian Premiere*

# PROGRAM NOTES

## CONCERT BAND

British composer **Ralph Vaughan Williams** (1872 – 1958) is considered to be one of the greatest symphonists of the twentieth century. A pupil of both Max Bruch and Maurice Ravel, Vaughan Williams was prolific across several genres, having composed eleven works for wind band and brass band, nine symphonies, five operas, chamber music, music for film and stage, along with several song cycles and church music.

***Flourish for Wind Band*** (1939) was written as an overture to the pageant “Music and the People” performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. This short work (only about 90 seconds long) was originally scored for military band. It opens with a brief brass fanfare. This gives way to a lyrical melody before the fanfare returns to end the piece. – Andrew Pease

**Erika Svanoë** (b. 1976) is a conductor, composer, and educator based in Menomonie, Wisconsin, USA. She earned a DMA in conducting from The Ohio State University as well as degrees from Oklahoma State University and the University of Wisconsin-Eau Claire. As a composer, Svanoë has won numerous composition awards and prizes. Her music has been performed around the world by some of the most prestigious school, tertiary, and professional ensembles.

The composer writes the following about ***Echoes*** (2019):

*"Echoes celebrates "The Kirkbride," a sprawling Victorian campus which formerly housed the Fergus Falls Regional Treatment Center. The piece tries to reflect nostalgia, conflict, and industriousness: three things I felt while learning about the building and its role in the community. The building has beautiful architecture, but also has fallen into a state of neglect. The title "Echoes" was inspired by these pictures, seeing the beauty that was once in full force under layers of dust and disrepair. Echoes infuse the piece, with musical ideas being restated in close succession."*

**Yukiko Nishimura** (b. 1967) is a graduate of the Tokyo National University of Fine Arts and Music. Following graduation, she began private study with Sir Alfred Reed at the University of Miami School of Music and later continued her composition studies with Richard Danielpour at the Manhattan School of Music. Among her honours are the special mention at the 15th and 26th International Competition for Original Compositions for Wind Band in Corciano, Italy.

As the title *Merry-Go-Round* suggests, this whimsical piece depicts the joy of riding on a merry-go-round or carousel. The main melody is delightful and memorable, supported by vivid scoring and appealing harmonic structures, which definitely have jazz influences. Composed in ternary form, the main theme presents itself and later comes back around to end the piece much like it began.

**Edward Gregson** (b. 1945) is one of Britain's most well-respected composers, whose music has been performed, broadcast, and recorded worldwide. He studied composition with Alan Bush and piano at the Royal Academy of Music. A composer of international standing, he was written numerous wind band, brass band, orchestral, chamber, and choral pieces, as well as music for the theatre, film, and television.

***Festivo*** (1985) was commissioned for the 10th Anniversary of the Bolton Youth Concert Band for performance at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Belgium, July 1985. Gregson offers commentary on the work:

"***Festivo*** is a...festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragment form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is announced on clarinet but is immediately tossed around...the final statement of the rondo tune is heralded by bell-like chords on brass with tubular bells adding colour."

**John Zdechlik** (1937-2020) was a native of Minneapolis, Minnesota, where he was an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, as a student of Paul Fetler and Frank Bencriscutto. Zdechlik composed more than sixty commissioned and published works for wind bands in the United States, Japan, and Europe.

***Chorale and Shaker Dance*** (1972) combines an original chorale tune and the traditional Shaker song "The Gift to be Simple." Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. – Travis J. Cross

**John Barnes Chance** (1932 – 1972) began composing as teenager, having completed his first symphony at the age of seventeen. He received his Bachelor and Master's degrees from the University of Texas where he studied percussion and composition with Clifton Williams, Kent Kennan, and Paul Pisk. Chance was selected by the Ford Foundation to be a part of the transformational Young Composers Project, from 1960 to 1962. It is during this period he composed seven pieces, including his first work for wind band.

***Incantation and Dance*** (1960) originally titled Nocturne and Dance, but was later changed when the composer felt the beginning of the work had a more haunting feeling. Incantations are often uttered in rituals of magic, demonic rites, and conjuring of sprits, evil and benign. The opening incantation is full of mystery and expectation, wandering, unstable and without tonality. The dance begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern on complexity and energy, ending in a shattering climax of exaltation.

– Norman E. Smith

## WIND SYMPHONY

**David Gillingham** (b. 1947), a graduate of the University of Wisconsin-Oshkosh and Michigan State University, spent decades as a composer and composition professor. Prior to his time as a tertiary academic, he served in the US Army and was deployed to Vietnam as a member of the US Army Band program. Gillingham has an international reputation for the works he has written for wind band and percussion, of which many of these works are now considered standards in the repertoire. With over sixty works for wind band, choir, percussion, chamber ensembles, and solo instruments, Gillingham's impact on musicians is global.

The ***Concertino for Four Percussion*** seeks to explore the timbres of keyboard, membrane, and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone, and bass drums as the featured instruments, assisted by crash cymbals, suspended cymbal, tam-tam, bells, chimes, triangle, and hi-hat to enhance both the ensemble and the solo instruments.

Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic and the second is haunting and played by the vibraphone and bells. The following Allegro is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in tour de force by the brass.

**Joan Tower** (b.1938) – Musical America's 2020 Composer of the Year – is regarded as one of today's most important living American composers. During a career spanning more than sixty years, she has composed compelling and uncompromisingly well-crafted works that includes compositions for wind band, orchestra, chamber ensembles, and ballet. She has made lasting contributions to musical life as a composer, performer, conductor, and educator. Tower, as the New York Times describes is "a composer whose directness and eclecticism make her music instantly accessible, and whose imaginative sense of development – often by way insistent but evolving rhythms and surprising juxtapositions – gives it an original, distinctive personality." Her tremendously popular six Fanfares for the Uncommon Woman have been performed by more than 500 ensembles.

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The composer writes about ***Fascinating Ribbons*** (2001):

"I am happy to be finally entering the band world – a generous and hard-working world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually love living composers! In naming the piece, I noticed that there are many contours of motives that are shaped in curved "ribbon" patterns. I immediately thought of the work "fascinating." And the ending dotted-rhythm reminded me of Gershwin's *Fascinating Rhythms* – hence the title."

**Catherine Likhuta** (b. 1981) is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine, and a PhD in composition from the University of Queensland.

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About ***Home Away from Home*** (2019), Likhuta offers these notes:

"I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission came just before my family and I went on sabbatical to Ithaca, New York (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home...

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words - it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end."

**Darius Milhaud** (1892 – 1974), one of the most prolific French composers of the twentieth century, studied at the Paris Conservatory, and eventually became a member of *Les Six* (along with Poulenc, Honegger, Auric, Durey, and Tailleferre). Milhaud's compositions are particularly noted as being influenced by jazz, their use of polytonality, and his love of layered themes (often leading to simultaneous recapitulations of the multiple themes of the piece).

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Milhaud writes about the ***Suite Française*** (1944):

"For a long time, I have had the idea of writing a composition for American colleges and universities. The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of liberation of my country: Normandy, Brittany, Île-de-France (of which Paris is the center, Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought."

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent, the music of **Omar Thomas** (b. 1984) continues to move listeners everywhere it is performed. Thomas holds degrees in music education and jazz composition from James Madison University and the New England Conservatory, respectively. While completing his course at the NEC, at age 23, he was appointed to the Academic Staff of the Berklee College of Music to teach harmony. He is a relatively recent arrival to the wind band world: his first piece in the genre was 2016's *Of Our New Day Begun*, but his music (of all genres) has been winning international composition awards for years, including the first William Revelli Composition Prize to be awarded to an African-American composer.

***A Mother of a Revolution!*** (2019) is Thomas's fourth (of five) composition for wind band. About this piece he provides the following background:

"This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine...the disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space."

Program notes written and compiled by Nicholas Williams

# CONCERT BAND CREDITS

## FLUTE

Maddeline Barbary  
Benjamin Betschel  
Kasinda Fasse  
Jamie Fitzsimons  
Ashley Harper  
Joseph Hourigan\*  
George Hubbard  
Sarah McDiarmid  
Edward Merlino  
Isabel Rowan  
Charlotte Sier Anita  
Zhang

## OBOE

Lucy Precce Abigail  
Xu\*

## CLARINET

Taehyun An  
Tom An  
Mieke Florisson  
Minnie Kim Patrick  
Leahy Isabel Li  
Claudia McFarlane  
Blake Mitchell  
Patrick Rosa Aubrey  
Sima Nicholas  
Stojcevski Jay Xujie  
Sun Grace Trebley  
Benji Wald\*  
Mary Xu

## BASSOON

Phoebe Leggett\*  
Tom Poynton Laura  
Radajewski  
Elizabeth Tetaz

## SAXOPHONE

William Boulton  
Natasha McBain  
Madison Else  
Brendan Pollard  
Lola Victoria Schuele  
Simon Taylor\*  
Chen-Yu Yang\*

## HORN

Mitchell Casey  
Corey David East-Bryans  
Christopher Gilham  
Julian Gillies-Lekakis  
Cooper Harwood  
Benjamin Jacob Heath  
Ryan Peel  
Samuel Stuchbery  
Emma Waters Cameron  
Williams \*

## TRUMPET

Ryan Attard  
Benjamin Ball  
Tomas Cooney  
Ingrida Emma Darzins  
Declan Ditchfield Noah  
Damon Georgeson Ivan  
Jeldres  
Benjamin Lawrence  
Harrison Merrifield\*  
Cooper Sochacky

## TROMBONE

Luke Adams  
Henry Crump  
Oscar Milić  
Pranav Roy\*  
Cheng (Ken) Tang

## EUPHONIUM

Patrick Bengert\*  
TUBA  
GengChen Jiang  
Eros Mitsoulas\*

## PERCUSSION

Sophie Barker  
Joseph Fiddes\*  
Maja Majstorovic Eather  
Aidan Ritchie  
David Stockwell Joshua  
Yuen

*\*Denotes Section Leader*

*Members of the Concert Band are listed alphabetically to acknowledge each performer's unique contribution. Every member is considered to be a principal performer in the ensemble.*

# WIND SYMPHONY CREDITS

## FLUTE

Esther Battersby  
Wiki Chen  
Jasmine Evenden Molly  
Jenkins\* Matthew  
Mulherin\* William Rigby\*  
Jessica Zuk

## OBOE

Oscar Gillespie\*  
Anika Weibgen  
Abigail Xu  
Jiyou Yang

## CLARINET

Amy Broeksteeg  
Jes Broeren\*  
Anna Chung  
Ben Curry-Hyde Brennan  
Hamilton-Smith Rory  
Hughes  
Bailey Hume Kristopher  
Nash  
Ethan Pang  
Patrick Vaughan  
Tess Waller  
Georgia White

## BASSOON

William Hanna\*  
Dominique Mirabella Mia  
Quist  
Stephanie Sheridan

## SAXOPHONE

Mitchell Flynn\* Qi  
Li  
Ryan Lynch  
Ben Singh  
Mira Stephens  
Carlia Van Hoorn

## HORN

Clynton Royle\*  
Gabrielle Kennedy\*  
Emily Miers  
Tom Allen  
Henry Langley Luc  
Bögemann

## TRUMPET

Jennifer  
Bylund Tobias  
Duffy James Earl\*  
Bailey Lake James  
O'Hehir Thomas  
Saar Benjamin  
Sametz\* Nicholas  
Walker

## TROMBONE

Stephanie Burger  
James Farrough\*  
Thomas Grayden  
Angus Pace  
Isaac Williams

## EUPHONIUM

Patrick Benger  
Isaac Williams\*

## TUBA

Massimiliano Castor\*  
Finnlay Hansen

## PERCUSSION

Aditya Ryan Bhat Huon  
Bourne Blue\* Bridget  
Bourne  
Leah Columbine Marcus  
Ian Govan Oscar Tudge\*  
Justin Zheng

## PIANO/CELESTA

Lily Begg\*

## HARP

Glavier Aldana\*  
Abby Griffith-Barrow

*\*Denotes Section Leader*

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## PERCUSSION QUARTET BIOGRAPHIES

**Huon Bourne Blue** started playing percussion at the age of ten. Having been learning piano for a year (studying with Luba TOTOEVA), he wanted to have a go at playing with other people, and so began playing percussion in Newcastle Conservatorium of Music community ensembles. Huon began percussion lessons in 2015, first studying with Charissa Ferguson, and then from 2016-2018 with Stephan Mühr. He has taken part in the Sydney Symphony Orchestra's Playerlink program in 2015, 2016 and 2017, was Principal Percussionist of the Sydney Youth Orchestra in 2018 and has participated in numerous Australian Youth Orchestra programs since 2017 including their International Tour to Europe and China in 2019. Huon has participated in masterclasses and been tutored by musicians including Herman Rieken (Royal Concertgebouw Orchestra), Grahame King (Royal Birmingham Ballet), She-e Wu (Northwestern University), Edward Choi (Seoul Philharmonic Orchestra) and Alexander Radziewski (Hamburger Symphoniker). Conductors and soloists Huon has played with include Krzysztof Urbanski, Daniel Müller-Schott, Jan Lisiecki, Richard Mills, Alexander Briger, Ariel Zuckermann, Giordano Bellincampi, Matthew Coorey, Tze Law Chan, Richard Davis and Nicholas Milton to name a few. Huon commenced undergraduate studies at the Sydney Conservatorium of Music in 2018 studying with Daryl Pratt and Mark Robinson (Acting Principal Timpani - Sydney Symphony Orchestra), however relocated to Melbourne in July 2020 to continue his studies at the Melbourne Conservatorium of Music studying with Guy Du Blêt (Principal Timpani - Orchestra Victoria). Huon is currently Principal Timpanist of the Australian Youth Orchestra.

**Bridget Bourne** is currently completing her Bachelor of Music with Honours at the University of Melbourne. Recognised as one of Melbourne's top up-and-coming percussionists, Fever Pitch Magazine (2019) named her as one of "the finest young musicians you could hope to hear within Australia". Having established herself in classical orchestral performance, including being a member of the University of Melbourne Symphony Orchestra and Wind Symphony during the course of her studies, she is now consolidating her reputation as an "excellent" (Fever Pitch Magazine) performer in the New Music realm. She has a particular affinity for explorative group performance, as evidenced in her work with the New Music Studio's 2019 performances of Elena Rykova's *101% Mind Uploading and Anaparasstasis III*, *The Pianist*. She made her solo marimba debut in 2017, performing Paul Creston's *Concertino for Marimba* with the Heidelberg Wind Ensemble. As an ensemble member, she has toured to China, Singapore, Scotland, Ireland, and New Zealand as well as extensively throughout Australia. She is honoured to be the 2017 recipient of the Catherine Grace McWilliam Prize, and the 2018 recipient of the Wright Prize in Instrumental Music as well as the Ormond Exhibitions Scholarship.

In 2018, she became the inaugural winner of the Australian Marimba Competition Open Vibraphone section and was also awarded Best Interpretation for the 3rd round duet-piece Waltz for Debby as awarded by the arranger Arthur Lipner. Bridget is also an accomplished composer and was honoured to give the world premiere performance of her original percussion trio *Con Sequence* at the Australian Marimba Competition Gala Concert in 2019.

**Leah Columbine** is currently a second-year percussion student studying a Bachelor of Music in Performance at the University of Melbourne. Leah commenced percussion at the age of ten as a student at Methodist Ladies' College (MLC) in Kew, previously learning cello, voice, and keyboard. Throughout high school, she was an active member of many ensembles including the Percussion Ensemble, Symphonic Band, Concert Orchestra, Drum Line and Marching Band, participating in events including the Melbourne Anzac Day Parade and the Glenferrie Festival. Post involvement in the Robertson Youth Orchestra (RYO), Leah commenced as a member of the Melbourne Youth Orchestra from 2016-2020, while holding the position of principal timpanist in 2017 and 2018. As a member of this orchestra, she played alongside the Melbourne Symphony Orchestra and received tutoring from many outstanding percussionists including Steve Falk, John Arcaro and Scott Weatherson. Leah has also participated in multiple annual Australian Percussion Eisteddfods, receiving first in Junior High Timpani (2015), Intermediate 2-Mallet (2017) and Intermediate Snare Drum (2017). In 2018, Leah achieved her Associate of Trinity College London (ATCL) Diploma in Percussion Performance with Distinction and was awarded the Angela Sharman Memorial Music Scholarship at MLC. Currently, Leah is a member of the University of Melbourne Symphony Orchestra, Wind Symphony, Philharmonic Orchestra and Percussion Ensemble.

**Justin Zheng**, a twenty-year old Brisbane native, started playing percussion at the age of six at the J Percussion Music School located in Sunnybank Queensland. At age nine, he began the AMEB (Australian Music Examination Board) process starting with Grade 3 – 6 as a primary school student, then Grade 7 – LMUSA as a high school student. Justin has participated in competitions since 2012 gaining valuable solo experience. The Beenleigh Eisteddfod was his first competition at age twelve, followed by the Australian Percussion Eisteddfod (APE) at age thirteen. Throughout these competitions, he has earned numerous awards, trophies and certificates, including placing in the Queensland Symphony Orchestra Young Instrumentalist Competition, and being the first percussionist in history to be named a finalist. In 2019, Justin moved to Melbourne to begin the Bachelor of Music course at the Melbourne Conservatorium of Music at the University of Melbourne. Since the move to Melbourne, he's enrolled in the Melbourne Symphony Orchestra Snare Drum Award and has enjoyed this experience designed to provide further development of audition skills and performance techniques in a professional environment, as well as a potential one-year mentorship with the MSO. He is currently a third-year student at the Conservatorium studying with Rob Cossom (MSO) and performing in the Percussion Ensemble, Wind Symphony and Symphony Orchestra.

## CONDUCTOR

### DR NICHOLAS ENRICO WILLIAMS

One of Australia's newest international conductors, **Dr Nicholas Enrico Williams** is an Associate Professor of Music and conductor of the University of Melbourne Wind Symphony and Melbourne Conservatorium of Music Concert Band. Prior to his appointment in Melbourne, Nicholas flourished for sixteen years as the Assistant Director of Wind Studies, the Conductor of the Wind Ensemble, Brass Band, and Concert Band, as well as the Director of Athletic Bands at the University of North Texas, one of the most significant institutions for wind band activity in the world. For a decade, he was the Conductor of the Greater Dallas Youth Orchestra Wind Symphony and continues to be a frequent guest conductor of the Dallas Winds (formerly Dallas Wind Symphony), one of America's few professional civic wind bands.

As an advocate of chamber music, Associate Professor Williams was the founder and conductor of the *East Plano Brass* and was the principal guest conductor for the *Harmoniemusik* chamber ensemble. In the wind band world, he has been a guest conductor with the United States Air Force Band; Dallas Wind Symphony; Lone Star Wind Orchestra; at the annual Midwest International Band and Orchestra Clinic in Chicago, Illinois; the College Band Directors National Association regional conference; the Texas Bandmasters Association Convention; and the Texas Music Educators Association Annual Clinic/Convention in San Antonio, Texas.

Nicholas is active in Australia, Canada, Europe, Southeast Asia, and the United States as a conductor, clinician, adjudicator, consultant, and arranger; his arrangements and transcriptions for wind band, percussion ensembles, drum corps, and school pageantry ensembles are performed by outstanding organizations throughout the world. A member of the Recording Academy (GRAMMYS), Nicholas is a sought-after recording session producer, associate producer, editor, and conductor, having been involved with numerous CDs and DVDs on the Klavier, Mark Records, and GIA labels, as well as UNT projects, including the 2019 worldwide release of "*Fiestas*" by the University of North Texas Wind Ensemble. In addition to his work in the recording arts, he has written several conductor study guides published in the multivolume series of *Teaching Music Through Performance in Band*. He is a primary consultant of *Women of Influence in Contemporary Music* and is an honorary member of Sigma Alpha Iota International Music Fraternity for women. His professional affiliations include the Australian Band and Orchestra Directors Association, Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, Phi Mu Alpha Sinfonia, and Phi Beta Mu, an international bandmasters fraternity.

# MELBOURNE CONSERVATORIUM OF MUSIC

**Dean, Faculty of Fine Arts and Music**

Professor Marie Sierra

**Director, Melbourne Conservatorium of Music**

Professor Richard Kurth

**Ormond Professor**

Professor Gary McPherson

**Associate Professor in Music  
(Chief Conductor – Music Director)  
and Head of Orchestral Studies)**

Richard Davis

**Deputy Associate Director  
(Performance – Ensemble Studies)  
Associate Professor of Music & Conductor –  
Wind Symphony and Concert Band**

Dr Nicholas Enrico Williams

**Senior Lecturer in Music (Performance, Flute)  
and Head of Woodwind**

Derek Jones

**Associate Professor of Music  
(Performance, Clarinet)**

David Griffiths

**Lecturer in Music  
(Performance, Double Reed - Bassoon)**

Lyndon Watts

**Lecturer in Music (Saxophone)**

Joseph Lallo

**Associate Professor in Music (Trombone),  
Associate Director (Music Performance) and  
Head of Low Brass**

Don Immel

**Associate Professor in Music  
(Performance, Trumpet)**

Joel Brennan

**Lecturer in Music (Performance, French Horn)  
and Head of High Brass**

Carla Blackwood

**Lecturer in Music (Performance, Low Brass)**

Tim Buzbee

**Lecturer in Music (Performance, Percussion)  
and Acting Head of Percussion**

Brent Miller

**Associate Professor of Music (Performance,  
Violin) and Head of Strings**

Curt Thompson

**Lecturer in Music (Performance, Viola)**

Wenhong Luo

**Lecturer in Music (Performance, Cello)**

Richard Narroway

**Tutor (Harp) Jacinta Dennett**

**Professor in Music (Keyboard) and  
Co-Head of Keyboard**

Ian Holtham

**Associate Professor in Music and Co-Head of  
Keyboard**

Jerry Wong

**Program Manager – Music**

James Hutchinson

**Orchestra and Wind Symphony Coordinator**

Edwina Dethridge

**Large Ensemble Coordinator**

**Choir Manager – Music**

Mandy Lo

**Production Coordinator**

Steele Foster

Paul Doyle

**Production Officer**

Ely Ruttico

**Stage Managers**

Camila Duque

Sarah Strong

Lucie Sutherland