



WEST CITY

PRESENTS

UNVEILED

31 July 2022
Rutherford College

West City Band, Inc. is a registered charitable trust with the objective of providing musical opportunities to the West Auckland community. Donations to the organisation can be made to the following account:

12-3071-0259267-00

Donations help purchase sheet music, rent our rehearsal space, and organise events such as this one.

UNVEILED

I. West City Youth Concert Band

II. West City String Orchestra

10 minute intermission

III. West City Concert Band

Part I:

West City Youth Concert Band

Conductor: Lauren Raby

The Klaxon *Henry Fillmore, edited by Robert E Foster*

Kyiv, 2022 *Brian Balmages*

At Morning's First Light..... *David Gillingham*

El Camino Real *Alfred Reed, arr. Robert Longfield*



Legato



The Klaxon

Henry Fillmore, edited by Robert E Foster

Written for the 1930 Cincinnati Automobile Show, this spectacular march, subtitled *March of the Automobiles*, has become standard in band repertoires.

Listen out for the key change into the trio section. The legato melody featuring the horns, and saxophones beautifully demonstrates Fillmore's gift for creating interesting melodies and countermelodies.

The composer invented an instrument made up of car horns for the occasion, called a klaxophone. It consisted of 12 automobile horns, mounted on a table and powered by an automobile battery.

While the use of the unusual instrument didn't survive, the march was a huge success and continues to delight audiences everywhere.



Kyiv, 2022

Brian Balmages

This piece was composed in the first weeks of the Russian invasion into Ukraine, during which time the entire world has seen senseless tragedy, humanitarian crises, and incredible heroism and passion from the Ukrainian people.

Written as a powerful sequel to Balmage's popular *Moscow, 1941*, this work changes the original narrative, where the theme from *Moscow* now represents the aggressor, and the heroic people of Ukraine are represented by the Ukrainian National Anthem and the song *Prayer for Ukraine*.

All net proceeds of the initial release are going to relief organisations on the ground in Ukraine.

At Morning's First Light

David Gillingham

Whether showing us the agony of war or the hopefulness of a new day, Gillingham is a master of expressionism. *At Morning's First Light* draws inspiration from hymns and poetry.

Gillingham brilliantly captures the serenity and beauty of dawn in this music. He uses different instrumental textures to evoke various elements in nature: the sunrise, chirping birds, leaves unfolding, and dew evaporating away from blades of grass. The shimmer of sunbeams eventually expands to the full involvement of a bright and sunny day, teeming with life and joy.

From the opening thin layers of sound, a broad, sweeping feel emerges. The light-footed quickness of woodwinds expresses the ineffability of the morning, raw and full of promise. As Gillingham says, "I envision myself as a servant of humanity expressing a myriad of emotions, thoughts and feelings that cannot be expressed through words."



El Camino Real

Alfred Reed arr. Robert Longfield

El Camino Real, translates as “The Royal Road” or “The King’s Highway” and is a 965 kilometre route connecting the 21 Spanish missions in California. Streets throughout California still bear the ‘El Camino Real’ name, which is now part of the California motorway, with commemorative bell markers placed along the route.

Composed in late 1984, the piece bears the subtitle “A Latin Fantasy.” The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

El Camino Real was commissioned and performed by the 581st Air Force Band in Florida, and dedicated to the band director, Lt. Col. Ray E. Toler.

Part II:

West City String Orchestra

Conductor: Josh Kirk

Concerto Grosso in C Major *Charles Avison*

I. Allegro

II. Adagio

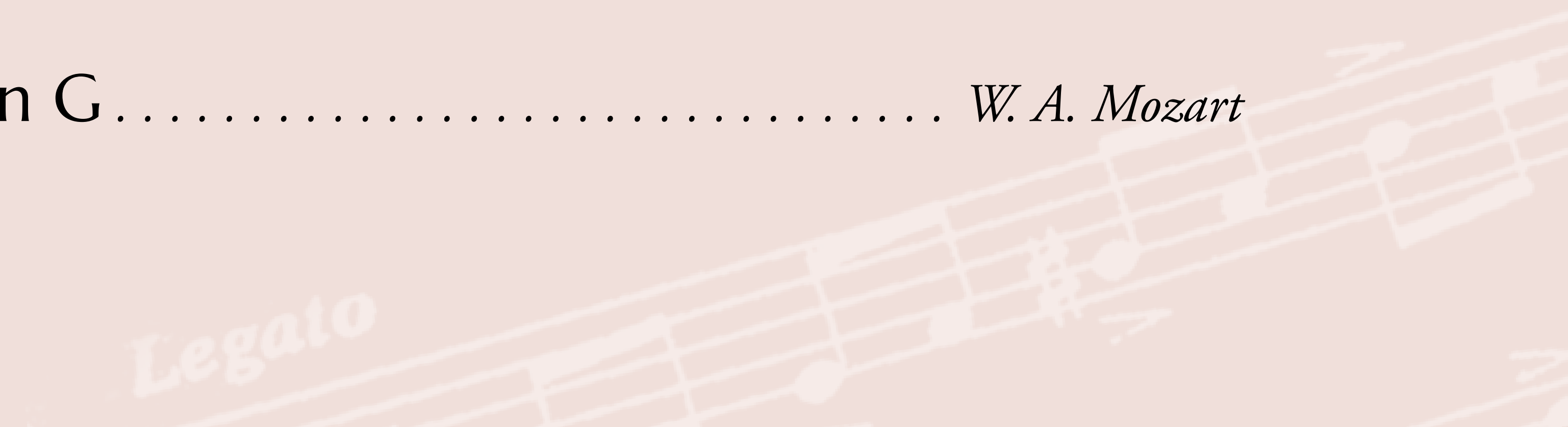
III. Allegro

Romanze in C *Jean Sibelius*

Eine kleine Nachtmusik in G *W. A. Mozart*

I. Allegro

Legato



Concerto Grosso in C Major

Charles Avison



A concerto grosso is a baroque orchestral composition featuring a small group of solo instruments, contrasting with the full orchestra.

Charles Avison (1709–1770), a prolific English composer and writer based in Newcastle, is reputed to have studied with Italian violinist and composer Francesco Geminiani. He composed more than 60 string concerti grossi as well as works for organ or harpsichord, and arrangements of Domenico Scarlatti's harpsichord sonatas for string orchestra.

His book, *An Essay on Musical Expression*, was the first book of music criticism published in English. It remains a good source of information on musical life and performance practice of the time.

Avison favoured moderation and shunned what he considered the 'extravagance' of Vivaldi and Handel, although history clearly has disagreed with him.

Romanze in C

Jean Sibelius

In 1904, Finnish composer Jean Sibelius (1865–1957) completed a little piece for string orchestra called the Romanze in C.

The piece was written during a pivotal time for Sibelius, whose excessive drinking and extravagant socialising had put his family in a precarious position. His close friends staged an intervention, purchasing property out of town near Lake Tuusula in Finland and lining up a series of concerts to fund building a house on that land. Among these was a concert in the city of Turku, where the Romance was premiered, with Sibelius himself as conductor.

The Romance features the dark, dense string writing typical of Sibelius. The five-minute work conjures a whirlwind of emotions, ranging from tenderness and angst to longing and serenity.

Sibelius is now buried on that land which was called Ainola, named after his wife, Aino.



Eine kleine Nachtmusik in G

Wolfgang Amadeus Mozart



The German title means “A Little Night Music” and is admired for its lively, joyful quality and its memorable melodies. Originally written for a chamber ensemble, the piece was completed in 1787, but only published in 1827, long after Mozart’s death.

Although it originally denoted an evening song for courtship, the term ‘serenade’ by the late 18th century was used broadly to describe a chamber work intended for light entertainment on a social occasion.

Serenades enjoyed great popularity in south-central Europe, particularly in Vienna, where Mozart spent the last decade of his life. It was customary for ensembles to perform serenades in Vienna’s parks and gardens, and these pieces became a lucrative source of income for composers.

Eine kleine Nachtmusik is the 13th serenade written by Mozart and is one of his best known works.



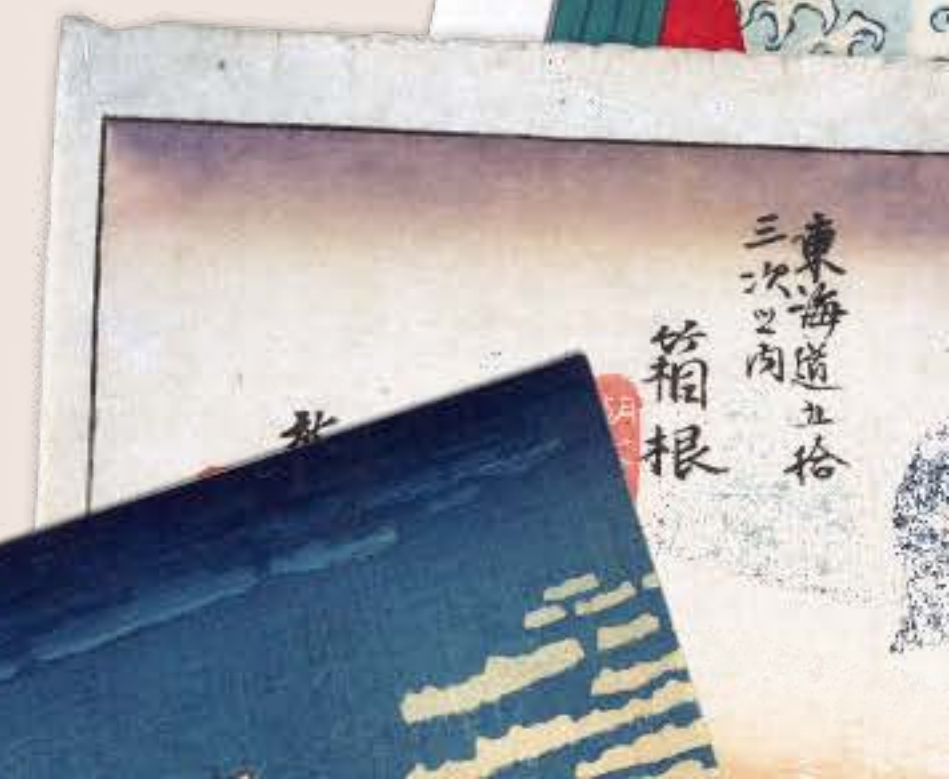
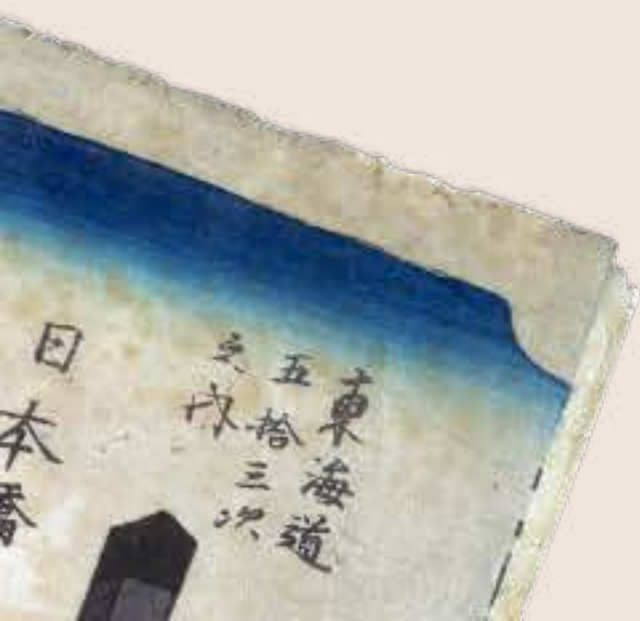
Part III:

West City Concert Band

Conductor: Chad Davenport

SYMPHONY NO. IV: Bookmarks from Japan *Julie Giroux*

- I. Fuji-san – “Mt. Fuji”
- II. Nihonbashi – “Bridge Market”
- III. The Great Wave off Kanagawa – “The Life of One Wave”
- IV. Kinryu-zan Sensōji – “Thunder Gate”
- V. Evening Snow at Kambara – “Light is the Touch”
- VI. Hakone – “Drifting”





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凱風
快晴

富士山
三十五景



*"Fine Wind, Clear Morning" – Hokusai Katsushika
from Hokusai's collection "The 35 Views of Mt. Fuji"*



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I. Mount Fuji – “Fuji-san”

Bookmarks from Japan — Julie Giroux



The sketch *Fine Wind, Clear Morning* (Gaifu kaisei), also known as *South Wind, Clear Sky* or *Red Fuji*, by Hokusai Katsushika is the inspiration for this movement. In early autumn when the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewer’s vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets.

This piece is based on one view of Mt. Fuji, covered in mist and low clouds which slowly burn off as the day progresses. Orchestration and composition techniques follow this scenario starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing Fuji-san in a totally clear view.



海道
拾三次
日本橋

*"Nihonbashi" – Hiroshige Ando
from "The 53 Stations of the Tokaido Highway"*

II. Nihonbashi – “Market Bridge”

Bookmarks from Japan — Julie Giroux

Hiroshige Ando (1797–1858) travelled the Tokaido from Edo to Kyoto in 1832. He sketched many of its scenes during his round trip, producing an extensive series of prints — The Fifty-Three Stations of the Tokaido. Each print represents each of the 53 post stations along the way, with two additional prints of the start and end points. The post stations offered food, lodging and stables for travellers. This is Hiroshige’s “Leaving Edo : Nihonbashi”, “the bridge of Japan” and is the first in the series of prints.

For centuries it thrived as a shopping centre, from its early days as a fish market to the current financial district of Tokyo, this bridge spanning the Nihonbashi River is a true landmark in Tokyo.

The piece features many short appearances by different instruments and characters, capturing the bustle of a thriving marketplace.



*"The Great Wave off Kanagawa" – Hokusai Katsushika
from Hokusai's collection "The 35 Views of Mt. Fuji"*





III. The Great Wave off Kanagawa “The Life of One Wave”

Bookmarks from Japan — Julie Giroux

This artwork by Hokusai was published in the early 1830's and is well known throughout the world. In the print, you can see Mount Fuji in the background but the central focus is an enormous wave called an okinami (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave.

The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds, before the trombones and french horns enter the mix. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave. The piece culminates with the full rolling motion throughout the entire band, peaking and rolling through its final throes on a rocky beach.





"Kinryuzan Temple in Asakusa"
– Hiroshige Ando



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IV. Kinryu-zan Sensōji “Thunder Gate”

Bookmarks from Japan — Julie Giroux

Originally built in 941 AD, Kaminarimon is the outer gate leading to the Senso-ji Temple. This large gate features 4 statues, Shinto gods Fujin and Raijin are on the front and the Buddhist god Tenryu and goddess Kinryu on the back. Raijin on the west side is the god of thunder giving the gate its nickname of “Thunder Gate.”

Displayed in the middle of the gate is a giant red lantern with a wooden carving of a dragon. The gate has been destroyed and rebuilt many times over the centuries. The current gate dates to 1960 and the new lantern was donated in 2003.

The movement is opened by the lower wind instruments, with statement attack phrases by the timpani creating an urgent rumbling throughout the piece. There are frenzied flashes from the upper winds, finishing with a grandiose display by the brass section.



原

"Evening Snow at Kambara" – Hiroshige Ando
from "The 53 Stations of the Tokaido Highway"



廣重





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V. Evening Snow at Kambara “Light is the Touch”

Bookmarks from Japan — Julie Giroux

This movement is based on the bookmark “Evening Snow at Kambara” by Hiroshige Ando, from the series The 53 Stations of the Tokaido Highway. Hiroshige travelled there with a group who were taking horses to be offered as gifts to the Imperial Court. This is number 16 of the prints.

Evening Snow at Kambara features solos by the 1st Flute, Alto Flute and Harp, accompanied by the concert band. Their haunting melodies mimic the swirling, lonesome journey of snowflakes falling, as they eventually come to rest.

The Kambara station was traditionally an unnumbered intermediary post, where a branching road led out to the pilgrimage location of Mount Minobu. It is now a railway station.





*"Hakone" – Hiroshige Ando
from "The 53 Stations of the Tokaido Highway"*



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VI. Hakone – “Drifting”

Bookmarks from Japan — Julie Giroux

The movement is the conclusion of a work which was inspired by six bookmarks given to the composer. Each paper bookmark had beautiful colour sketches of scenes by famous Japanese artists, and inspired this symphony, which took six months to compose.

Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725m, it is the highest post station on the entire Tokaido, with spectacular views.

Subtitled ‘Drifting’, this piece reflects the composer’s love of fast cars and drifting - the art of keeping the car in a controlled skid while travelling around curves. The music depicts the adrenaline racing, heart pumping action of cars on the Tokaido Highway through Hakone and beyond. It is fast, furious, full of odd metres and features nearly every instrument in the band at least once.



WE WISH TO EXPRESS OUR THANKS AND APPRECIATION TO:

- Musical Directors: Chad Davenport, Josh Kirk and Lauren Raby
- Ensemble Managers: Paula Scandle and Luke Raymond
- Concert Coordinator: Alana Cleland
- Graphic Design: Emma Southey-Ray
- Programme Copy Editing: Khalia Strong
- Rutherford College and Kerry Taula for the concert venue
- Laidlaw College and Allan Officer for our rehearsal space
- Jeff Vognin for the taiko drums
- Our families, friends and supporters

NZCBA FESTIVAL 2022:

West City Band will be participating in the NZ Concert Band Association's Festival 2022 on the 6th and 7th of August!

West City Youth Concert Band — Saturday 9:05 am

West City Concert Band — Saturday 5:15 pm

Livestream links:

- Saturday: <https://youtu.be/RrOIOq8bkp4>
- Sunday: <https://youtu.be/sBlvyIXz5IO>

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Find out more at westcityband.org and like us on Facebook



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