

## MIGHTY BRASS & PERCUSSION II

Saturday 22 May, 8.30pm  
Federation Concert Hall, Hobart

**Peter Luff** conductor

**Brass & Percussion of the Tasmanian Symphony Orchestra  
Musicians from the Australian National Academy of Music**

**DILORENZO** Of Kingdoms and Glory (10')

IV. Contest and Victory of the Black Knight

V. Guinevere's Rescue and the Battle of the Red Dragon

**JONES** The High Priestess (World première) (9')

**MIKI** Marimba Spiritual (15')

**MUSSORGSKY** (arr. Howarth) Pictures at an Exhibition (35')

Promenade 1; The Gnome; Promenade 2; The Old Castle; Promenade 3; The Tuileries Gardens; Bydlo; Promenade 4; Ballet of the Chicks in their Shells; The Two Jews: One Rich, One Poor; Promenade 5; The Weekly Market at Limoges; The Catacombs; With the Dead in a Dead Language; Baba Yaga; The Great Gate of Kiev

Contemporary American composer Anthony DiLorenzo has had his music performed by many of North America's leading orchestras such as the San Francisco Symphony, New World Symphony and the Boston Pops. In addition to composing for the concert stage, he writes for film and television. Himself a trumpeter, he is particularly at home composing for brass ensemble and wind band. The five-movement suite *Of Kingdoms and Glory* takes its inspiration from the tales of King Arthur, Lancelot and the wizard Merlin. Queen Guinevere has been abducted by a fearsome dragon, the agent of the evil witch Morn. The titles of the final two movements spell out the narrative: *Contest and Victory of the Black Knight*, and *Guinevere's Rescue and the Battle of the Red Dragon*. The Black Knight wins the contest to rescue Guinevere but both he and the dragon fall to their deaths in the ensuing skirmish. Guinevere emerges from the dragon's lair unscathed.

Tim Jones, the composer of *The High Priestess*, is Principal Tuba with the Tasmanian Symphony Orchestra. In addition to performing with the orchestra, Tim enjoys a parallel career as a composer and arranger. *The High Priestess*, which receives its world première in this concert, has been commissioned by the Tasmanian Symphony Orchestra. The title is derived from the Tarot, *The High Priestess* being a figure who represents inner knowledge. *The High Priestess* is scored for 13 brass instruments, timpani and percussion.

Like a number of other Japanese composers of his generation, Minoru Miki (1930-2011) has written for Western instruments in Western genres along with traditional Japanese instruments and traditional Japanese genres. On occasion, he has brought both traditions into close proximity. *Marimba Spiritual*, which is for solo marimba and three-piece percussion ensemble, is dedicated to renowned marimba virtuoso Keiko Abe. Composed in 1984, it is a response, in part, to the victims of famine in Africa: the first part is a slow and reflective 'requiem' the second a more lively 'resurrection'.

*Pictures at an Exhibition*, which was composed by Modest Mussorgsky (1839-1881) as a suite for solo piano in 1874, has attracted arrangers for the better part of a century (Ravel's orchestration of 1922 is undoubtedly the most famous). In this concert it is heard in an arrangement for brass and percussion by contemporary English conductor, composer and trumpeter Elgar Howarth. The individual movements take their inspiration from paintings, drawings and architectural studies by Mussorgsky's friend, Viktor Hartmann (1834-1873). Howarth was mindful of finding a large enough colour palette to do the 'pictures' justice and, in addition to a wide variety of percussion instruments, has expanded the brass ensemble to include piccolo trumpet, E-flat and C trumpets, flugelhorn and euphonium.

Robert Gibson, Tasmanian Symphony Orchestra, © 2021

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