

KAWAI OPENING GALA: SUNSHINE WITH AWO

5:00PM

SATURDAY 28 NOVEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

ARTISTS

MEMBERS OF AUSTRALIAN WORLD ORCHESTRA

SOPHIE ROWELL: Violin

CHRISTOPHER MOORE: Viola

MICHELLE WOOD: Cello

HAMISH GULLICK: Double Bass

PAUL CHAMPION: Clarinet

JUSTIN KENEALY: Saxophone

STEFAN CASSOMENOS: Piano

RACHEL PETERS: Featured Visual Artist, Warrnambool

MUSIC

ELENA KATS-CHERNIN *The Sunshine Journal (2014)*

I. Allegro

II. Mosso

III. Moderato

IV. Vivace

V. Andantino dolce

VI. Allegro con spirito

FRANZ SCHUBERT *Piano Quintet in A major D.667, "The Trout"*

I. Allegro vivace

II. Andante

III. Scherzo: Presto

IV. Andantino - Allegretto

V. Finale: Allegro giusto

FEATURED VISUAL ARTWORK

RACHEL PETERS *Following a River*



RACHEL PETERS *River Knows*



RACHEL PETERS *Breaking Down the Layers*



RACHEL PETERS *Happenings Along the River*



RACHEL PETERS *Fitzroy River Mouth*



RACHEL PETERS *Great Ocean Road*



RACHEL PETERS *Yambuk Lake*



ABOUT THE ARTISTS

AUSTRALIAN WORLD ORCHESTRA

The Australian World Orchestra (AWO) is one of the most exciting orchestra initiatives in Australia's cultural history, we bring together Australia's successful classical musicians from around the world, to form an electrifying orchestra.

The AWO features Australians who play in the leading orchestras of the world such as the Berlin and Vienna Philharmonics, Chicago and London Symphony Orchestras, the LA and the Hong Kong Philharmonics, the list just goes on. Australia's international players come together with their colleagues from our own wonderful state orchestras, over 100 musicians, representing over 50 orchestras, all at the top of their profession under one roof. The result is an award-winning orchestral sound that has the power to attract the world's top conductors to work with us here in Australia and overseas.

SOPHIE ROWELL: Violin

Co-Concertmaster of the Melbourne Symphony Orchestra, violinist Sophie Rowell has had an extensive performing career as a soloist, chamber musician and principal orchestral violinist both in Australia and abroad.

After winning the ABC Young Performer's Award in 2000 which resulted in solo performances with all the major Australian symphony orchestras, Sophie founded the Tankstream Quartet which won string quartet competitions in Cremona and Osaka.

Having studied in Germany with the Alban Berg Quartet the quartet moved back to Australia in 2006 when they were appointed as the Australian String Quartet. During the six seasons of their tenure, the ASQ performed and recorded at chamber music festivals all over the world. Highlights of their time together include participation in the QuartetFest Bonn as part of the Beethoven Festival and giving performances for remote communities on Cape York in Far North Queensland.

Before being appointed to the Melbourne Symphony Orchestra, Sophie has played in principal violin positions with orchestras including the Scottish and Mahler Chamber Orchestras, and the Vancouver, Sydney, Adelaide and Tasmanian Symphony Orchestras.

Sophie studied with Beryl Kimber in her hometown of Adelaide, then with Alice Waten in Sydney. She has participated in numerous masterclasses with eminent musicians such as Sir Yehudi Menuhin, Norbert Brainin (Amadeus Quartet) and Walter Levin (LaSalle Quartet.)

She is the Head of Chamber Music (Strings) at the Australian National Academy of Music, having previously taught at the Elder Conservatorium in Adelaide and the Australian Institute of Music in Sydney. She has also given masterclasses in the UK, France, Singapore and throughout Australia.

CHRISTOPHER MOORE: Viola

Australian violist, Christopher Moore was born into the rich amateur choral scene in Newcastle. His mother played the organ at their local Catholic church and has sung in the University of Newcastle Choir since its inception (and Christopher's) in 1977.

Acclaimed worldwide for his musicianship, Christopher enjoys a distinguished career as a orchestral and chamber musician, soloist and teacher. He is currently the Principal Viola of the Melbourne Symphony Orchestra and is in demand as a principal player with the Sydney, Adelaide, Perth, Melbourne, Queensland, Tasmanian, New Zealand Symphony orchestras, Australian World Orchestra and the Orchestra Ensemble Kanazawa, Japan. He was the Principal Viola of the Australian Chamber Orchestra for 10 years and appears regularly with them as Guest Principal Viola. Being a half decent viola player means that Christopher is in high demand as a chamber musician around the country and overseas. This all leaves very little time to keep the chicken poop in the back yard from piling up (it's a job nobody else in the family seems to think is a problem).

Christopher currently holds the position of Creative Producer of the Melbourne Symphony Orchestra's chamber music programs and regularly appears as director of the orchestra's Melbourne Recital Centre series. Other recent highlights include a contemporary double concerto (with cellist and dear friend Timo Veikko-Valve) by Australian composer Mary Finsterer and Mozart's Sinfonia Concertante (as director and soloist) with Sophie Rowell.

Christopher plays a 1610 Giovanni Paolo Maggini viola kindly on loan from an anonymous benefactor. He also owns a wonderful 1937 Arthur E. Smith viola currently on loan to William Clark.

MICHELLE WOOD: Cello

Cellist Michelle Wood has had a remarkably varied career as one of Australia's finest chamber and orchestral musicians. As a founding member of the Tinalley Quartet, she was a winner of the Banff International String Quartet Competition, leading to national & international acclaim. She is a current member of the Melbourne Symphony Orchestra cello section, and has also had the honour to perform and tour as part of the Australian World Orchestra under the baton of Zubin Mehta and Riccardo Muti.

Michelle has been broadcast widely on radio both in Australia and Europe, and has recorded to great acclaim with both Tinalley Quartet (Ravel & Debussy Quartets for Decca, and Haydn Op.20) and violinist Kristian Winther (Tzigane).

In 2018 Michelle became co-Artistic director of Concerts Sans Frontières (CSF) - an exciting new international concert series that had its inaugural year presented at the prestigious Australian Embassy in Paris. The series is a collective of internationally renowned Australian classical musicians and their international friends and colleagues, coming together from all corners of the world to give classical music lovers rare and free access to remarkable concerts.

Michelle is a passionate teacher, and is involved in mentoring and teaching many young chamber musicians and cellists. She has worked with ensembles and students from the University of Melbourne, Australian National Academy of Music, Melbourne Youth Orchestra programs and at the Australian Youth Orchestra's National Music Camp as well as Fellowship Programs with the Melbourne Symphony.

Michelle performs on an instrument made in 1849 by Charles Boullangier.

HAMISH GULLICK: Double Bass

Hamish Gullick is a double bassist born and raised in Sydney. He has had a broad musical upbringing ranging from the St James and St Andrews Baroque Bands on period instruments to the Sydney based Mythra Ensemble, performing a range of Kurdish, Armenian, Persian as well as modern fusion works.

Hamish had his first double bass lessons when he was 12 with late jazz great Ed Gaston. From 2013-16 he studied on Scholarship at the Sydney Conservatorium with Kees Boersma and later Alex Henery. In 2019 he commenced studies with Damien Eckersley at the Australian National Academy of Music. During his studies he played in masterclasses for Domenic Seldis, (former Principal Double Bass, Royal Concertgebouw) Owen Lee, (Principle Double Bass, Cincinnati Symphony) and Hiroshi Ikematsu, (Former Principal New Zealand Symphony Orchestra, NHK Symphony).

A voracious appetite for new sounds has led Hamish's regular listening ranging from the lopsided beats of J-Dilla, to the new Appalachian sounds of Chris Thile and Edgar Meyer on top of a wide range of western art music culminating in a pursuit of unconventional repertoire and interpretation.

He has premiered a number of solo and accompanied bass works for Australian composer Jim Coyle. This April past he was part of the Australian premiere of Gemma Peacocke's song cycle 'Waves and Lines' with the Rubiks collective at the Metropolis festival. This year he premiered Stuart Greenbaum's sonata for double bass and piano "Continental Drift" at the Australian National Academy of Music.

Over the last few years he has worked with the Sydney, Melbourne, New Zealand and Tasmanian Symphony Orchestras as well as the Auckland Philharmonia Orchestra. He has also been fortunate to play chamber music with Gregory Ahss, Lisa Moore and Nick Deutsch and the Australian Chamber Orchestra.

Hamish is generously supported by Jenny Tatchell, Margaret Plarre, Gillian McIntosh, Charles Wilkins & Carolyn Paulin, Ken Schroder, Nadene Gilmore & Chris Ferdinands and Michael Elliott.

PAUL CHAMPION: Clarinet

Paul has been Principal Clarinet of Orchestra Victoria since 2004. During this time he has appeared as a soloist with OV in Mozart's Clarinet Concerto, Rossini's Introduction, Theme and Variations and Weber's Concertino.

He studied in London with teachers including Andrew Marriner, Anthony Pike and Julian Farrell and with French virtuoso Paul Meyer. In 1998 and 1999 Paul played in the Sydney Symphony's Sinfonia program and from 1999 as a casual player with the Sydney Symphony Orchestra, as well as the Australian Opera and Ballet Orchestra (AOBO).

He has been Guest Principal Clarinet with the Australian World Orchestra (2015 tour of India), Sydney Symphony Orchestra, Melbourne Symphony Orchestra, the Australian Opera and Ballet Orchestra, the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Canberra Symphony Orchestra. Paul teaches at the University of Melbourne and Monash University, and is co-founder of the instrumental education website Online Virtuoso.

JUSTIN KENEALY: Saxophone

Justin Kenealy is a multi-award-winning saxophonist who has been described as "an up and coming soloist who is worth watching out for." Based in Melbourne, Australia, he is currently completing his PhD in Music Performance at the University of Melbourne where he also teaches Music Performance and Saxophone. He has earned fellowships in saxophone performance from Trinity College London (FTCL) and the Associated Board of the Royal Schools of Music (FRSM). His other successes include numerous awards such as the 2011 E&D Rogowski Award for Scholastic promise, the 2014 Lady Turner Exhibitions Award for excellence, the 2014 Orloff Family Trust Scholarship and the 2015 Donovan Johnston Scholarship. He has also had several competition successes, earning first prizes in the 2011 Australian Saxophone Society Competition, the 2014 Melbourne Conservatorium of Music Concerto Competition, and the 2015 Australian-Chinese Youth Music Festival Competition.

Kenealy has performed throughout Australia, France, the United States, Netherlands and China. Alongside pianist Coady Green, Kenealy performs as *Duo Eclettico*, Australia's most professionally active saxophone-piano duo on the concert circuit. He performs regularly with the Melbourne Symphony Orchestra and Orchestra Victoria and has also received guest invitations to perform with the Australian International Opera Company, the Royal Australian Air Force (RAAF) Concert Band, and the Australian National Academy of Music (ANAM) Orchestra among others. Kenealy has been featured on ABC Classic FM, 3MBS Fine Music FM, the Foxtel Arts Channel and the Chandos recording label. Kenealy has also performed as a concerto-soloist with the Melbourne Conservatorium of Music Symphony Orchestra, The Melbourne Musicians Orchestra, Preston Symphony Orchestra, The University of Melbourne Wind Symphony and the Eltham High School Concert Band.

Kenealy is a Selmer Saxophones performing artist and plays Selmer (Paris) saxophones exclusively.

STEFAN CASSOMENOS: Piano

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. As the recipient of multiple prizes including the Second Grand Prize in the prestigious International Telekom Beethoven Competition Bonn 2013, Cassomenos has performed throughout Europe and Asia, and now performs regularly in Australia, Germany and the UK. He has performed concertos with several major Australian symphony orchestras, as well as orchestras overseas. Cassomenos is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos' own compositions are regularly commissioned and performed throughout Australia. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro. Cassomenos is generously supported by Kawai Australia.

RACHEL PETERS: Featured Visual Artist, Warrnambool

Warrnambool artist Rachel Peters transports us to the South West Victorian coastline, with her vibrant landscapes of rivers, lakes, and sea. Rachel is passionate about her love of diversity – in the land, history, and communities. Her works are a way of processing her life experiences, such as visiting Cambodia, or daily walks along the cliffs of Warrnambool.

The blending of colour, shadow, and found objects in her uniquely layered work, celebrate and form a sense of place. Rachel ponders deeper things, connecting people and land to their histories, and the restoration of relationships. Works may begin with a specific geographic place or community in mind, then develop into a visual story.

Find out more about Rachel Peters and her artwork here:

<http://tidalart.net/rachelpaintings/longgone/Deep%20Sea%20Journey/deep%20sea%20journey.html>

ABOUT THE MUSIC

ELENA KATS-CHERNIN *The Sunshine Journal* (2014)

- I. Allegro**
- II. Mosso**
- III. Moderato**
- IV. Vivace**
- V. Andantino dolce**
- VI. Allegro con spirito**

Elena Kats Chernin's *The Sunshine Journal* was commissioned by the Stanleys as a celebration of joy, laughter and sweet nostalgia which Dalia Stanley described as "melodies that sparkle and radiate with joy".

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of light-heartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.

Born in 1957 in Tashkent (Uzbekistan), Kats-Chernin received training at the Gnessin Musical College before immigrating to Australia in 1975. She graduated from the New South Wales Conservatory in 1980 and was awarded a DAAD (German academic exchange) grant to study with Helmut Lachenmann in Hanover. She remained in Germany for 13 years, returning in 1994 to Australia where she now lives in Sydney.

One of Australia's leading composers, Elena Kats-Chernin has created works in nearly every genre. Among her many commissions are pieces for Ensemble Modern, the Bang on a Can All-Stars, the Australian Chamber Orchestra, the Adelaide, Tasmanian and Sydney Symphony Orchestras, Present Music, City of London Sinfonia, Swedish Chamber Orchestra and the North Carolina Symphony.

Her brilliantly scored, energetic, and often propulsive music has been choreographed by dance-makers around the world. In 2000 she collaborated with leading Australian choreographer Meryl Tankard in a series of large-scale dance works. The first of these, *Deep Sea Dreaming*, was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games.

Works from the following years include the concerto for basset clarinet and chamber orchestra *Ornamental Air* which has been toured internationally and also released on CD for Chandos by Michael Collins, and her fourth opera *The Rage of Life*, staged in Belgium, Holland, Hungary, Germany and Switzerland. For the Australian Brandenburg Orchestra and choir, she composed *Prelude and Cube*.

Among her most recent premieres was *The Witching Hour*, a highly acclaimed concerto for eight double basses for the Australian World Orchestra, performed at the Sydney Opera House in September and at the Esplanade Concert Hall in Singapore in October 2016. Her *Singing Trees* for the Australian Chamber Orchestra was premiered in December 2016 at the Melbourne Recital Centre.

In 2019, she was composer-in-residence in collaboration with Opera Australia. The company performed her work in the brand new opera, *Whiteley*.

FRANZ SCHUBERT *Piano Quintet in A major D.667, "The Trout"*

- I. Allegro vivace**
- II. Andante**
- III. Scherzo: Presto**
- IV. Andantino - Allegretto**
- V. Finale: Allegro giusto**

In the summer of 1819, Schubert traveled with the famous baritone Johann Michael Vogl to the river town of Steyr, where there was an abundance of musical activity. Schubert and Vogl's performance of some of the composer's songs -- especially "Erlkönig" (Schubert himself taking the part of the father!) and "Die Forelle" ("The Trout") -- attracted the notice of Sylvester Paumgartner, a wealthy mining executive and an accomplished 'cellist, who then commissioned Schubert to write a quintet based on "The Trout" (and perhaps patterned after a work by Hummel that he had in his collection). The resulting "Trout" quintet -- scored for the unusual combination of piano, violin, viola, violoncello, and double bass -- has become one of Schubert's more enduring chamber works, and it is typical of his early style. A notable feature is the integration of the piano part into the musical texture, on equal terms with those of the string players. In his own writing, Schubert referred to typical piano music as "damnable thumping" and insists in this work, as in his others, that it behave as an orderly and equal member of an ensemble.

The first movement is disproportionately long at 13 minutes, nearly a third of the length of the entire five-movement work. It is a joyful movement in sonata-allegro form, propelled forward by piano arpeggios and triplet figures in the strings. A lyrical andante follows, sweetly expressive in the minor mode, and avoiding any sense of melancholy. It features three themes, one of which allows for an extended piano solo.

The brief third movement, a presto, begins aggressively but becomes a sort of "dance poem" containing Austrian folk tunes. The rhythmic impetus is unflagging.

This leads to the work's signature movement, the theme and variations on "Die Forelle" ("The Trout"). Potentially tedious, the theme and variations form is ingenious and satisfying in Schubert's hands--each variation is both individually engaging and integral to the whole. As in the first movement, the piano is thoroughly intermingled with the strings and the resulting sound is nearly symphonic (an exception to this is the third variation, which is a swirling piano cascade with subdued string accompaniment).

The final movement is simple and light with a swirling, almost "gypsy" sound that can be reminiscent of Dvorák at times. Like the third and fourth movements, the last seems to be broken into smaller units, in the style of a set of dances. Although he had already written 11 string quartets by the time of the "Trout" Quintet, this composition represents Schubert's first truly significant chamber work. His ability to blend and balance this combination of instruments seems instinctive and the piece is rightly considered one of his most popular and best early works.

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