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Ensemble

American Masters

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American Masters

Tuesday 2 July 2019

7:30pm | City Recital Hall

This concert is presented as part of
the 2019 Virtuoso Series

Pre-concert talk with Julian Day

Acknowledgment of Country

Omega Ensemble acknowledges the Gadigal people of the Eora Nation, the traditional custodians of the land on which we perform. We pay respect to the Elders both past and present, and extend that respect to other Aboriginal and Torres Strait Islander Australians.



Please ensure your mobile devices are turned to silent and switched off for the full duration of this performance.



Please note that unauthorised video or audio recording of this performance is not permitted.

Details correct at time of printing. Omega Ensemble reserves the right to alter scheduled artists and programs as necessary.

Cover: Alexandra Osborne, Violin

Philip Glass

Etudes for Piano [Selections]

Philip Glass

Sonata No. 1 for Violin and Piano

John Adams

Shaker Loops

Interval

Nico Muhly

By All Means

Nico Muhly

No Uncertain Terms

Nico Muhly

Unexpected News [World Premiere]

This performance will last approximately 120 minutes
including a 20 minute interval.



Neil Thompson, Viola



Sally Walker, Flute



A world premiere recording

Pre-order your copy of our second studio album recorded with ABC Classic, featuring works by Philip Glass and Nico Muhly, including the world premiere work from tonight's performance.

Visit omegaensemble.com.au/pre-order to order your copy

Welcome



Nico Muhly and I first met in New York City as part of a collaboration between the Royal Academy of Music and the Juilliard School. Through this project, Nico wrote his work *By All Means*, (featured in this evening's program) and I was part of the very first performance. At that time, even as a student, I was keenly aware that Nico's music was written with a unique musical language.

Nico's career has since soared to incredible heights, including being the youngest composer to be commissioned by The Met Opera in its 139 year history! It is no surprise then, that it has taken the better part of 15 years to secure Nico for a project with Omega Ensemble in Sydney.

Nico represents the next-generation in the American modern tradition, and his music leaps from the shoulders of giants. Tonight's program also showcases two of those giants in the works of Philip Glass and John Adams.

Thank you to our many dedicated supporters who have made tonight's performance possible.

David Rowden

Artistic Director and Founder



Music is a language we can all understand. It brings us together. It unites us across barriers of language, geography and time. It's able to help us free our imaginations, elevate our moods and evoke a world of memories like no other art form can. The sweep of a symphony orchestra, the special intimacy of chamber music, and the connection of the musicians to each other reaches out to us, the audience.

The NSW Government's vision is for NSW to be known for bold and exciting arts and culture that engages the community, and reflects our rich diversity.

Omega Ensemble contributes to the vitality of the State, and this 2019 concert season is proof of the power of music in enriching our lives.

Don Harwin MLC

Leader of the Government in the Legislative Council

Minister for Resources

Minister for Energy and Utilities

Minister for the Arts

Vice President of the Executive Council



Alex Henery, Double Bass

Philip Glass (1937-)

Etudes for Piano [Selections]

COMPOSED BETWEEN 1991-2012.

- I. Etude No. 2
- II. Etude No. 11

From the composer:

The twenty *Etudes for Piano* were composed during the years from 1991 to 2012. Their final configuration into Book I and Book 2 was determined by the music itself in the course of its composition.

Book I (Etudes 1-10) had a twin objective - to explore a variety of tempi, textures and piano techniques. At the same time it was meant to serve as a pedagogical tool by which I would improve my piano playing. In these two ways Book I succeeded very well. I learned a great deal about the piano and in the course of learning the music, I became a better player.

New projects came along and interrupted the work on the Etudes for several years. Perhaps for that reason, when I took up work with the Etudes again I found the music was following a new path. Though I had several settled questions of piano techniques for myself in Book I, the music in Book 2 quickly began to suggest a series of new adventures in harmony and structure.

In this way, Book 1 and 2, taken together, suggest a real trajectory that includes a broad range of music and technical ideas.

In the end, the Etudes are meant to be appreciated not only by the general listener, but especially by those who have the ability and patience to learn, play and perform the music themselves.

There were a number of special events and commissions that



▲
Philip Glass composing at the piano.
Image: Reuters

facilitated the composition of the *Etudes*. The original set of *Etudes* was composed for Dennis Russell Davies on the occasion of his 50th birthday in 1994. These *Etudes* were later renumbered as Nos. 2, 3, 4, 5, 9 and 10. Etude 6 was commissioned in 1994 by WNYC for John Schaefer's new music program in the original title *Now, So Long After That Time*. The Sydney Festival commissioned Etude No. 7 in 1996. Etudes 12 and 13 were commissioned by Bruce Levingston in 2007 and premiered in New York at Lincoln Center's Alice Tully Hall. Etude 17 was commissioned for the 25th Anniversary of the Menil Collection in Houston, TX and premiered in 2012. The three final Etudes 18, 19 and 20 were commissioned by the Perth International Arts Festival in 2012 in honor of Glass' 75th birthday, and premiered 16 February 2013.

Philip Glass (1937-)

Sonata No. 1 for Violin and Piano

COMPOSED IN 2008. FIRST PERFORMED IN 2009 BY MARIA BACHMANN, PENNSYLVANIA.

- I. Movement I
- II. Movement II
- III. Movement III

The *Sonata No. 1 for Violin and Piano* bears Glass's familiar imprint of repetitive, motor-like rhythms but applied in his ever unique way. One is reminded of the skill and art of repetition as employed by no less composers than Bach, Schubert, and Ravel. Indeed, it is skillful and artful repetition that both sustains the tension in Glass' score for the film, *The Hours*, and gives the Sonata its great emotional intensity. Ask any performer about the singular difficulty of repetition, and you will not question its validity. The challenge comes not only in sustaining the repetition but also making the subtle changes that interrupt it. Of course no discussion on the art of repetition would be complete without mention of Ravel's ever-popular Bolero, where it is taken to a famous high.

Yet repetition is only one facet of Glass' *Sonata*. Others are the inventive and daring harmony that marks the first movement and the moving melodic quality of the second movement. The third movement, with its soloistic passages for both instruments, is singular in its powerful effectiveness. Unexpectedly, Glass chooses to end this wonderful work with a simple and quiet chromatic statement only hinted at earlier in the movement.

Through Meet the Composer, the *Sonata No. 1 for Violin and Piano* was commissioned by Martin Murray, in honor of his wife, this writer. It was written for Maria Bachmann who, with pianist Jon Klibonoff, gave the world premiere performance for Market Square Concerts on February 28, 2009 in Harrisburg's Whitaker Center for Science and the Arts. Maria Bachmann and Jon Klibonoff also gave the New York premiere at Rockefeller University in December 18, 2009 and performed the work at the 2009 Telluride MusicFest where Philip Glass was Composer-in-Residence.

Philip Glass comments on his work:

Among my earliest memories of enjoying music are the many hours spent listening to the great masterpieces of 19th century chamber music with my father, Benjamin Glass.

He had a small record shop in downtown Baltimore and he regularly would bring home albums of 78 rpm's, the staple for music lovers in those days. Among his favorites were the violin/piano sonatas of Brahms, Faure and the great masterpiece of Franck. I spent many, many hours with my father listening to these works.

When Maria Bachman approached me about a new work for her and Jon Klibonoff, these musical memories immediately came to mind. Of course, the great composers of the past have set an almost impossible standard for the present. However, it is fair to say that they continue to inspire today's and, hopefully, future generations. Also it is fair to say that, even as the language of music continues to grow with the times, many basic elements of structure, harmony and rhythm will have a somewhat familiar sound to today's audiences.

During the composition of the *Sonata*, I met numerous times with Maria and Jon to hear them play through new movements and revisions as they were completed. I want to thank Maria for the many suggestions regarding bowing, phrasing and other musical details that became part of the work. On his part, Jon, with his wealth of experience, provided the support and encouragement that make the work of a composer somewhat easier and most enjoyable.

Notes by Lucy Miller Murray



John Adams. Photo: Vern Evans

John Adams (1947-)

Shaker Loops

COMPOSED IN 1978. REVISED IN 1983. FIRST PERFORMED APRIL 1983 IN NEW YORK CITY BY THE AMERICAN COMPOSERS ORCHESTRA AND CONDUCTED BY MICHAEL TILSON THOMAS.

- I. Shaking and Trembling
- II. Hymning Slews
- III. Loops and Verses
- IV. A Final Shaking

From the composer:

Shaker Loops began as a string quartet with the title *Wavemaker*. At the time, like many a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having

experienced a few of the seminal pieces of American Minimalism during the early 1970's, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The "waves" of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music an ensemble willing to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The "loops" idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich's *It's Gonna Rain* is the paradigm of this technique.) The Shakers got into the act partly as a pun on the musical term "to shake", meaning either to make a tremolo with the bow across the string or else to trill rapidly from one note to another. The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term "Shaker" itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d'être* and ultimately led to the full realization of the piece. *Shaker Loops* continues to be one of my most performed pieces. There are partisans who favor the clarity and individualism of the solo septet version, and there are those who prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowsky's down and out days on LA's Skid Row. In a famous scene Bukowsky (Mickey Rourke), having been battered and bloodied

by his drunken girlfriend (Faye Dunaway) holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of “Shaking and Trembling”.

Nico Muhly (1981-)

By All Means

COMPOSED IN 2004. COMMISSIONED BY THE JUILLIARD SCHOOL, NEW YORK AND THE ROYAL ACADEMY OF MUSIC, LONDON.

From the composer:

By All Means stems from a similar interest in the Anglican choral tradition, but with a slightly different set of rules. The commission was from the Juilliard School and the Royal Academy of Music, and it had to do with reacting to (and writing for roughly the same forces as) Webern’s *Concerto for Nine Instruments, Op. 24*. My own response to this guideline was to focus on the opening three pitches of the row Webern uses, which, to me, produce a very diatonic outline of a B flat major chord. One of the most delicious psychological reactions I have had to most serial music is that my brain tries to turn twelve-tone music into post-Wagnerian tonal harmonies: thick, rich chords brimming with meaning and profound significance. I suffer from this disorder even when presented with the thorniest Wuorinen or the most inscrutable Babbitt. Listening to the row from Op. 24, I was immediately reminded of the cross-relations in Weelkes motets, where a G major chord and a G minor chord can appear in the same bar a split second apart. *By All Means* is a large arch of several textures in which both Weelkes and Webern can coexist and collaborate: the scattered points of Webern’s orchestration organised together by a Tudor resolution, or the shimmering counterpoint of Weelkes sent astray by sudden chromatic variation.

Nico Muhly (1981-)

No Uncertain Terms

COMPOSED IN 2017. COMMISSIONED BY CARNEGIE HALL AND PREMIERED IN NEW YORK CITY ON APRIL 26, 2017.

From the composer:

No Uncertain Terms is dedicated to Steve Reich and is meant to be a



► Throughout *No Uncertain Terms*, three fragments from William Byrd's *Civitas Sancti Tui* appear in various guises.

1
Ci - vi - tas san - cti tu - - - i,

2
Si - on de - ser - ta, de - ser - ta fa - cta est,

3
Je - ru - sa - lem, Je - ru - sa - lem,

sort of archive of the ways his music has influenced mine. “Influence” in classical music can be deployed in various ways, not all of them complimentary: We like to imagine (or resist) an itinerary from Mozart through Beethoven to the Romantics, but in the 20th century, the giants of classical music started speaking languages entirely their own. Even though its influences can be traced back scientifically, listening to the first five seconds of Reich’s *Music for 18 Musicians* tells the listener, “This is a new place with a new tongue.” So, *No Uncertain Terms* starts with a direct rip-off of those five seconds and then explodes into a gallery of my own obsessions: a constantly recycling harmonic pattern; widely spaced chords with clear or very opaque pulses, sometimes at the same time; string writing that employs a very Reich-ean non-vibrato juxtaposed with romantic over-expression; and an ecstatic canon built on a single chord. Through this, two phrases from William Byrd’s *Civitas sancti tui* become present. One of the phrases built on the words “Sion deserta facta est” (“Zion is wasted and brought low,” in a more poetic translation) is a vertical chorale with an outlandish and surprising chord in it. The other borrowed tune, which has been an *idée fixe* throughout my whole musical life, sets the text “Jerusalem desolata facta est,” and is a linear, yearning, plangent phrase. At the center of this piece is an ecstatic statement of the 14 chords that govern the harmonic language of the piece, but completely off the grid—glossolalic and slightly terrifying. The piece ends with a sequence of pulses, fading in and out. This music is designed to expose in no uncertain terms how important Steve’s music is in my life and work.

Nico Muhly (1981-)

Unexpected News

WORLD PREMIERE. COMMISSIONED FOR OMEGA ENSEMBLE BY MARK WAKELY
IN LOVING MEMORY OF STEVEN ALWARD.

A SETTING OF C.P. CAVAFY'S 'TWO YOUNG MEN, 23 TO 24 YEARS OLD'.

From the composer:

Unexpected News is the most explicitly sexual text of Cavafy I've set; in the other instances (such as *Voices*, or *September of 1903*, or even *At The Theatre*), there is a sense of longing and desire, but the sexuality of it is somehow deflected or displaced. Although there is no dialog at all, the basic structure of the piece is simple: a man waits endlessly in a café for his friend, and allows his mind to wander in a familiarly dangerous way. Suddenly, his friend comes in, and the atmosphere of the room, and indeed the evening, changes. Fuelled by drink and by money, they go to a boudoir until late, and, "give themselves to love."

The text presents a challenge inasmuch as there is a clear narrative,

Original sketch for *Unexpected News*
completed by Nico Muhly in New York
City in 2018.

Handwritten musical score for *Unexpected News*, showing staves for various instruments and vocal parts. The score includes markings such as "vib.", "pau.", "bass", "brass", "fl. ob.", "str. trm.", "vcl.", and "bass". The title "unexpected news" is written in the upper right. The score is marked with circled numbers 1 and 2.

but also a sense of shifting observation. We are within the first man's imagination at the beginning, and the music suggests an oppressive but quiet atmosphere of waiting, with the vibraphone playing metronomic crotchets against a haze of strings and woodwinds. As his mind wanders towards "the wayward life that he was living," the music becomes more antagonistic and slightly sinister. Suddenly, he sees his friend come in, flush with cash. The music shifts entirely, and turns into skittering, ungridded phrases. The rest of the piece is a slow transformation from the (to me, quite familiar) shimmering pleasure of seeing a long-awaited friend to a luxurious sense of pleasure, over simple chords and the distant clock-tower's chimes.

Two Young Men, 23 to 24 Years Old

by Constantine P. Cavafy

Since half past ten he'd waited at the café,
expecting him to appear before too long.
Midnight came and went—and still he
waited.

Half past one had come and gone: the café
had emptied out entirely, almost.

He grew bored of reading the newspapers
mechanically. Of his three poor shillings
only one was left: during his long wait
he'd squandered all the rest on coffee and
cognac.

He smoked all the cigarettes he had.

All the waiting was exhausting him.

Because,
alone as he had been for many hours, he
began to be possessed by irksome
thoughts
about the wayward life that he was living.

But when he saw his friend come in—all at
once
the weariness, the boredom, the thoughts
all fled.

His friend brought some unexpected news:
In the card game he'd won sixty pounds.

Their handsome faces, their exquisite youth,
the sensitive love that they shared between
them,
was refreshed, revived, invigorated by
the sixty pounds from the game of cards.

All joy and potency, feeling and beauty,
they went—not to the houses of their
upstanding families
(where, at any rate, they were no longer
wanted):

to a certain one they knew, and rather
special,
to a house of vice they went, and asked for
a bedroom, and expensive drinks, and they
drank again.

And when the expensive drinks had all
been drained,
and when it was close to four o'clock in the
morning,
happy, they gave themselves to love.

(Translation by Daniel Mendelssohn)



Veronique Serret, Violin



Paul Stender, cello

Steven Alward Memorial Music Commission

Unexpected News was commissioned in celebration of the life of the late Steven Alward, an arts patron and champion of ethical journalism.

Growing up gay and falling in love when homosexuality was still illegal, then waiting for the right to marry, Steven Alward related to the poignant narrative of Cavafy's poem *Two Young Men, 23 or 24 Years Old*. His first encounter with the poem's love story was when, just 23 himself, he and his partner Mark Wakely, visited London's Tate Gallery where Steven stopped in front of David Hockney's sensual illustration of Cavafy's poem. Decades later, he and Mark thought Nico Muhly the perfect composer to give the young men's romance another life, this time through music.

Past commissions by Mark and Steven premiered by the Omega Ensemble have now been performed from Sydney to New York, Bermagui to Chengdu China, celebrating Steven Alward's belief in the importance of the arts in a lasting and global music legacy.

Featured Artists



Brett Brown Baritone

Brett Brown is an internationally acclaimed actor and baritone. A graduate of the Royal Academy of Dramatic Art, he holds a Licentiate in Singing from the AMEB and is a Fellow of the Guild of Musicians and Singers.

Brett began his career with Opera Australia at the age of eight in *Cavalleria Rusticana*, *Pagliacci*, *The Magic Flute*, and *A Midsummer Night's Dream*. His repertoire now spans the Baroque to present day, with concerts including *Brett Brown sings Handel*; Bach's *Ich Habe Genug*; *Vivaldi: Lovers and Warriors* (St Stephen's Macquarie Street); *To Sleep Perchance to Dream*; *Postcards*; and *You Say You Want A Revolution* (Art Gallery of NSW). He was a Guest Artist for the Italian Opera Foundation Gala and World Parks Congress Closing Ceremony (Sydney Olympic Park). For OperaUpClose he created the role of Schaunard in their Olivier award winning production of *La Bohème*.

As an actor, Brett's film credits include the Academy Award winning *The Theory of Everything* and leading roles in *Orbit* and *Home*. On stage, Brett has played leading roles with the Royal Shakespeare Company, Shakespeare's Globe, and the BBC. Shakespeare also includes the title role of *Hamlet* (Gangdong Arts Centre, Seoul South Korea); *Hamlet* (Kronborg Castle, Elsinore Denmark); *Macbeth* (Little Angel Theatre); *The Tempest* (Lightwork, Gdańsk Poland); and *Dream On* (Cooltour, Ostrava Czech Republic).

Brett has represented Australia with his award-winning solo production of Shakespeare's *Henry V* at the Gyula Shakespeare Festival, Hungary; Ostrava Shakespeare

Festival, Czech Republic; Gdańsk Shakespeare Festival, Poland; York International Shakespeare Festival, United Kingdom; Itaka Shakespeare Festival, Serbia; Craiova International Shakespeare Festival, FEST(in) pe Bulevard Festival, Romania; and Midsummer Scene Festival, Croatia.

His West End credits include: *Dear World* directed by Dame Gillian Lynne; the leading role of Ben in *Fishskin Trousers*, a role written for him by award-winning playwright, Elizabeth Kutí; and Man in *Rather Lovely Thing* (Soho Theatre).

Off West End credits include: *Winterlove* (Omnibus); *Tiresias* (Bloomsbury Festival); *Last Seen* (Almeida); *Coalition: Westminster Side Story* (Theatre 503); *Oh! What a Lovely War* (Haymarket, Basingstoke); *The Poetry Show* (UK Tour); *Gentleman* (Theatre Royal Stratford East); *Despatches* (The Drill Hall); *Last Easter* (GBS Theatre), and his solo production of *Phaedra* (London Festival of Emerging Artists).

Future engagements include: *Wagner and Ludwig* (Andrew McKinnon Fine Entertainment); *Trilussa* and *Cressida* (York Theatre Royal); and *Henry V* (Bitola Shakespeare Festival, Macedonia). Currently in development: *Henry Purcell is Dead* in the Doorway (Independent). His debut album with music producer Chong Lim AM is set for release in 2020.

Brett is a recipient of the Ian Potter Cultural Foundation, Ars Musica Australis, Opus 50 Charitable Trust, and The Australian Elizabethan Theatre Trust.

For this evening's performance, Brett Brown is dressed by Calibre.



Sally Whitwell Piano

Award winning musician Sally Whitwell maintains a busy freelance career as pianist performer, conductor, composer and educator from her base in Sydney, Australia.

Recent solo concert appearances for Sally have included the world premiere of the Philip Glass Complete Piano Etudes for Perth International Arts Festival and Ten Tiny Dancers, an all-singing-all-playing-all-dancing cabaret piano recital for the Famous Spiegeltent season at Arts Centre Melbourne. In 2014 Sally travelled to Los Angeles and New York City to perform again with Philip Glass, his complete piano Etudes, in addition to performances for the Museum of Contemporary Art in Sydney Australia as part of their recent exhibition of portraits by American artist Chuck Close.

As a solo recording artist, Sally has four albums to her name. Her debut album *Mad Rush: solo piano music of Philip Glass* won her the 2011 ARIA for Best Classical Album. Her sophomore album *The Good, the Bad and the Awkward* is a truly unique compilation of film music where she played not only piano but toy piano, harpsichord, recorder and melodica. *All Imperfect Things*; solo piano music of Michael Nyman won the 2013 ARIA Award for Best Classical Album as well as Best Engineer for ABC Classics very own tonmeister Virginia Read, the first time that a woman has ever won this award. Her most recent release *I was flying* is a collection of her own compositions in the art song, choral and chamber music genres, which enjoyed five

weeks in the top ten of the ARIA Core Classical Charts, was nominated for the 2015 ARIA Award for Best Classical Album.

Sally is very active as a conductor, composer and accompanist in choral music. In 2015 she has enjoyed an extensive tour of China, Hong Kong and Inner Mongolia with Sydney Children's Choir, with whom she regularly works. She also presented at the International Federation of Choral Music World Choral Expo in Macau in November and is currently enjoying her first subscription season as Music Director of Sydney based community chamber choir Coro Innominata. Her choral and vocal ensemble compositions have been performed by Juice vocal ensemble, Gondwana Choirs, VOX (Sydney Philharmonia Choirs' youth ensemble), Moorambilla Voices, Leichhardt Espresso Chorus, Luminescence, Hunter Singers and the Woden Valley Youth Choir.

Currently, Sally is concentrating on a number of composition projects, with several commissioned works soon to be premiered by Acacia Quartet, Ensemble Offspring, Gondwana Voices and Hunter Singers.

Alexandra Osborne Violin

Australian violinist Alexandra Osborne enjoys a versatile career as an orchestral and chamber musician, solo artist, and teacher. She was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009 and most recently was the Acting Assistant Concertmaster. Osborne made her U.S. solo debut with The South

Featured Artists (cont.)

Bend Symphony, and has appeared as soloist with all of the major Australian orchestras, the National Symphony Orchestra, the Auckland Philharmonia, and the Eclipse Chamber Orchestra.

A chamber music lover, Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, and Colorado Music Festivals, the Philadelphia Chamber Music Society, the Fortas Chamber Music Series and was a featured artist in *Symphony Magazine*. She is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award, Australia's largest and most grueling instrumental competition.

Recent highlights of her career include tours with the Australian Chamber Orchestra, founding board member and violinist of Jackson Hole Chamber Music, a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum, Guest Concertmaster with the Auckland Philharmonia, the Dvorák Piano Quintet with Maestro Eschenbach, and appearances at the Lucerne, Bonn, Grafenegg, and Rostropovich Festivals, and the BBC Proms.

A graduate of The Curtis Institute of Music and The Juilliard School, she currently plays with the 21st Century Consort, Eclipse Chamber Orchestra, Omega Ensemble in Sydney, frequently performs with The Last Stand Quartet, and is a teaching artist for the American Youth Philharmonic Orchestra and the NSO's Youth Fellowship and SMI programs.



Gordon Hamilton Conductor

As a composer, several recent works by Gordon Hamilton subvert expectations of the orchestra, including *Thum Prints* (for beatboxer Tom Thum and orchestra, 2015) and *482 Variations on a Very Short Theme* (2016). His *Action Hero* (2016) pairs the recorded voice of Arnold Schwarzenegger with orchestra. In December 2018 he traveled to Antarctica to compose a symphony.

In 2019 Gordon will see conduct WDR Funkhausorchester, the Nürnberger Symphoniker, SWP Konstanz and the Malaysian Philharmonic Orchestra.

Gordon has arranged and conducted several crossover projects, including with Hiphop duo Horrorshow, Thundamentals and Cuban pianist Marialy Pacheco. In 2018 he collaborated with rapper-poet Luka Lesson on *Macquarie*, an orchestral-hiphop interrogation of the legacy of Lachlan Macquarie. In 2019 Gordon will conduct *Riceboy Sleeps* with Jónsi from Sigur Rós and Tasmanian Symphony Orchestra.

After freelancing for five years in Germany, Gordon took over in 2009 as Artistic Director of The Australian Voices (TAV). Of their 2013 concert in New York City, the New York Times wrote "... it was as if the gates of heaven had opened." Gordon's choral opera *MOON* (2011) toured with TAV to Australia, Germany and to the Edinburgh Fringe. In 2014 TAV made international headlines with their video of Rob Davidson's *Not Now, Not Ever!* – a musicalisation of former PM Julia Gillard's famous 'misogyny' speech.

Nico Muhly



Nico Muhly (b.1981) is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, Los Angeles Philharmonic, Tallis Scholars and St. John's College, Cambridge and others, he has written more than 100 works for the concert stage, including the opera *Marnie* (2017), which premiered at the English National Opera and was staged by the Metropolitan Opera in the fall of 2018.

Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons and others. His work for stage and screen include music for the Broadway revival of *The Glass Menagerie* and scores for films including the Academy Award-winning *The Reader*. Born in Vermont, Muhly studied composition at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008). He lives in New York City.

The Ensemble



Sally Walker Flute

Orchestras Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Kammerakademie Potsdam, City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, Australian Chamber Orchestra.

Ensembles Omega Ensemble, Shanghai String Quartet, Acacia String Quartet, Halcyon. **Premieres** Elena Kats-Chernin: Night and Now Flute Concerto, Sally Whitwell: Road Trip, Henning Kraggerud: Musical Calendar. **Selected Recordings** Hemispheres (Chartreuse), I was Flying (ABC Classics), ACO: Nicole Car: Heroines (ABC Classics). **Awards/Study** 2nd Prize Friedrich Kuhlau International Flute Competition, DAAD Scholarship, Queen's Trust Prize, BMus (Sydney), Artist Diploma (Hanover), Masters (Munich). **Masterclasses** Royal Swedish Academy of Music, Royal Irish Academy of Music, Instituto Universitario Patagónico de las Artes, Argentina, Anton Bruckner Private University, Austria, Australian National Academy of Music

Celia Craig Oboe

Orchestras Malaysian Philharmonic, Adelaide Symphony, Sydney Symphony, Melbourne Symphony, Orchestra Victoria, New Zealand Symphony, London Symphony, BBC Symphony, BBC National Orchestra of Wales, Royal Philharmonic, London Philharmonic, City of Birmingham Philharmonic, Royal Scottish National, Bournemouth Symphony. **Ensembles** London Chamber Players, Sydney Soloists, Australia Ensemble, Ensemble Liaison, Ensemble Le Monde. **Premieres** Oboe Concerto, Judith Weir CBE (Master

of The Queens Music), Tristessa Michael Berkeley, Tiles of the Alhambra, Carlos Miranda, Pastorale Elliot Carter Southern Hemisphere Premiere: Concert a Quatre, Olivier Messiaen. **Selected Recordings** Bax/Britten/Finzi/Vaughan Williams Artaria, Tristessa Michael Berkeley, extensive orchestral discography. **Awards/Study** Associate (ARAM), Royal Academy of Music, Album of the Month, Gramophone Magazine, Exhibition, Royal Academy of Music, LRAM, Harold Craxton Chamber Music Prize, RAM, BA Hons (music: York), Park Lane Young Artists Award, Countess of Munster Musical Trust Award, East Midlands Arts Sponsored Artist Scheme, Scholar, The Purcell School, Oboe Prize, National Festival of Music for Youth, British Oboe Representative, European Music for Youth, Pacific Music Festival (Bernstein) European Community Youth Orchestra (Ashkenazy).

David Rowden Clarinet

Orchestras Sydney Symphony Orchestra, Australian Opera and Ballet Orchestra, The Queensland Orchestra, New Zealand Symphony Orchestra, Seoul Philharmonic Orchestra, Adelaide Symphony Orchestra. **Ensembles** Omega Ensemble, Australia Ensemble, Sydney Soloists. **Premieres** George Palmer: Clarinet Concerto, Ian Munro: Clarinet Quintet. **Selected Recordings** Omega Ensemble: Mozart—Munro—Palmer (ABC Classics), Play School 50th Anniversary Special (ABC3). **Awards/Study** BMus (London), LRAM, Associate of the Royal Academy of Music (ARAM). David Rowden is a D'Addario Artist.



Michael Dixon Horn

Orchestras Australian Brandenburg Orchestra, Queensland Philharmonic Orchestra, Australian Opera & Ballet Orchestra, Sydney Symphony Orchestra, Canberra Symphony Orchestra. **Ensembles** Van Diemen's Band, LOCANA, Omega Ensemble **Selected Recordings** Omega Ensemble: Mozart/Munro/Palmer (ABC Classic); Omega Ensemble: Mozart Symphony No. 40 (ABC Classic). **Awards/Study** DCA, MPhil (Composition), MMus (Musicology).

Greg Taylor Bassoon

Orchestras Opera Australia Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Canberra Symphony Orchestra, Tasmanian Symphony Orchestra, Norddeutsche Philharmonie Rostock **Ensembles** Omega Ensemble, Australia Ensemble, Mecklenburgische Bläserakademie, Sydney Camerata Chamber Ensemble **Solo** VIVALDI Concerto for Bassoon in a minor RV 497, FRANCAIX Divertissement, VANHAL Concerto for Two Bassoons in F Major **Study** Bachelor of Music - University of Tasmania, Postgraduate Diploma of Music - University of Stavanger, Master of Musik - Hochschule für Musik und Theater Rostock.

Greg Taylor plays on a Heckel 118XX series.

John Foster Trumpet

Orchestras Australian Chamber Orchestra, Academy of St Martin in the Fields, Adelaide Symphony Orchestra, Queensland Symphony Orchestra, English

National Ballet, Australian Brandenburg Orchestra, West Australian Symphony Orchestra, Australian Opera and Ballet Orchestra, Symphonie Orchestra de Macau, New Zealand Symphony Orchestra, Auckland Philharmonia, Tasmanian Symphony Orchestra, Canberra Symphony Orchestra **Ensembles** Australian Baroque Brass, Basel Brass, Baroque Brass of London, Concerto Grosso Heidelberg, Kammermusik Potsdam, Hannoverschen Hofkapelle, Berlin Baroque, St Thomas Boys' Choir of Leipzig, Le Concert Lorrain, Collegium Musicum Grossmunster, Barokorkest Concerto Vivo, New Zealand Baroque Soloists. **Selected Recordings** Flourish, Heroic Music for Trumpet and Organ (ABC Classics), Music of a Golden Age, Vol. 1 & 2 (Tubicum Records), Music for Trumpets, Strings and Organ (Centaur Records), Music for Natural Trumpets (New Branch Records), Music for Court and Cavalry, Sonatis Clarissma (Sonatis Records). **Awards/Study** BMus. Perf (Hons) (GUQCM), Grad.Dip.Perf (RCM), L.Mus.A., Winner of the Queensland Symphony Orchestra Young Instrumentalist Prize, Winner of the 'Australia's Brass Music Specialists' Prize, Winner of the Royal College of Music Concerto Trials 1998. Awarded the Royal College of Music Brass Prize 1999. Awarded the AMEB 'Hugh Brandon' Memorial Prize 1995.

Nigel Crocker Trombone

Orchestras Principal Trombone TSO 1983-1990, Australian Brandenburg Orchestra, Canberra Symphony Orchestra, Australian Romantic & Classical Orchestra, Australian Chamber Orchestra, Sydney Symphony Orchestra, Opera Australia Orchestra, West

The Ensemble (cont.)



Australian Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra of the Antipodes (Pinchgut), Orchestra Ensemble Kanazawa (Japan) **Ensembles** Sydney Alpha Ensemble, Omega Ensemble, Ensemble Offspring, Sydney Jazz Orchestra, Australian Baroque Brass, Sydney Brass, Hunters and Collectors. **Selected Recordings** Hunters and Collectors - Debut album (1982), Grace Knight: Gracious, Orchestra of the Antipodes: Mozart Requiem and Orfeo, ACO: Brahms symphony no 4, Sydney Brass plays David Stanhope, Australian Baroque Brass: Revolution and Music of a Golden Age: Andrew Ford: There Was a Man Lived in the Moon (and other Nursery Rhymes), Sydney Alpha Ensemble: Elena Kats Chernin/Clocks

Clemens Leske Piano

Orchestras London Philharmonic Orchestra, Moscow Virtuosi, Guangzhou (Pearl River) Philharmonic, Australian Chamber Orchestra, Australian Youth Orchestra, Australian Doctors' Orchestra, Sydney, Melbourne, Adelaide, Queensland, West Australian and Tasmanian Symphony Orchestras. **Ensembles** Ensemble O spring, Halcyon, Sydney Soloists, Moorambilla Voices, TrioKroma. **Premieres** Works of Australian composers Nicholas Vines, Graham Hair, Carl Vine, Rosalind Page, Larry Sitsky, Carl Panvino and Cyrus Meurant; works of Cuban composer Tania León. **Selected Recordings** "Powerhouse": Soloist, Graeme Koehne Capriccio for Piano & Strings (ABC Classics), "Indigena": The Music of Tania León (CRI, New York), Cool Black: Chamber Works by Rosalind Page, Halcyon (Move Records), Mao's Last Dancer OST. **Awards/**

Study Juilliard School, NYC, BMus. Hons., Hattori Foundation (London), Australia Council, Marten Bequest, Queen Elizabeth II Trust, Churchill Fellowship, David Paul Landa Scholarship, ABC Young Performer of the Year.

Veronique Serret Violin

Orchestras Australian Chamber Orchestra, Darwin Symphony Orchestra, Sydney Symphony, Tasmanian Symphony Orchestra, Malaysian Philharmonic Orchestra **Ensembles** Ensemble Offspring, Sydney Dance Company, Topology, Joanna Newsom Band, Omega Ensemble **Premieres** Boulez Anthemes **Selected Recordings** Bach Partita No.2 in D minor (debut album) Carl Vine, Rosalind Page, Larry Sitsky, Carl Panvino and Cyrus Meurant; works of Cuban composer Tania León. **Selected Recordings** "Powerhouse": Soloist, Graeme Koehne Capriccio for Piano & Strings (ABC Classics), "Indigena": The Music of Tania León (CRI, New York), Cool Black: Chamber Works by Rosalind Page, Halcyon (Move Records), Mao's Last Dancer OST. **Awards/Study** Juilliard School, NYC, BMus. Hons., Hattori Foundation (London), Australia Council, Marten Bequest, Queen Elizabeth II Trust, Churchill Fellowship, David Paul Landa Scholarship, ABC Young Performer of the Year.

Madeline Boud Violin

Orchestras Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, WA Symphony Orchestra, Lucerne Festival Academy Orchestra. **Ensembles** Australian Chamber Orchestra (core member. **Selected**



Recordings Mozart Violin Concertos (ACO) and others with ACO, ABC Classic Flow. **Awards/Study** BMus (Hons); post-graduate studies ANAM;

Neil Thompson Viola

Orchestras Opera Australia Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Ku-Ring Gai Youth Orchestra (Director), Killara High Orchestras (Director). **Ensembles** The Nano Symphony, Caro String Quartet, Australian Chamber Orchestra, Skyline String Quartet, Omega Ensemble. **Premieres** Anthony Pateras, 'Crystalline' String Quartet. **Selected Recordings** Omega Ensemble: Munro-Mozart-Palmer (ABC classics), Hive (Kammerklang). **Awards/Study** BMus (Honours), Elder Conservatorium, Adelaide, ANAM (Full Scholarship), ACO emerging artist, SSO fellowship

Paul Stender Cello

Orchestras Sydney Symphony Orchestra, Australian Chamber Orchestra, Australian Opera and Ballet Orchestra, ACO Collective (guest principal) **Ensembles** Australia Ensemble, Song Company, Burgundian Consort (guest soloist), Sculthorpe String Quartet **Selected Recordings** Omega Ensemble: Munro-Mozart-Palmer (ABC classics). **Awards/Study** Canberra School of Music, Universität für Musik Wien

Rowena Macneish Cello

Orchestras Sydney Symphony Orchestra, Australian Chamber Orchestra, Opera Australia Orchestra,

Malaysian Philharmonic Orchestra, Bournemouth Symphony Orchestra. **Ensembles** Enigma Quartet, Ensemble Offspring, Omega Ensemble, Australian Piano Quartet. **Awards/Study** BMus(Hons)USyd, PostGrad Dip (RAM), LRAM

Alex Henery Double Bass

Orchestras Royal Philharmonic Orchestra, Academy of St. Martin in the Fields, Bournemouth Symphony Orchestra (Co-Principal double bass), London Philharmonic Orchestra (Co-Principal double bass), London Symphony Orchestra (Guest Principal double bass), Sydney Symphony Orchestra (Principal double bass), Shanghai Symphony (soloist), Tasmanian Symphony Orchestra (soloist). **Ensembles** Omega Ensemble. **Study** Sydney Conservatorium of Music.

Alex Henery appears courtesy of Sydney Conservatorium of Music.

Mark Robinson Percussion

Orchestras Sydney Symphony Orchestra (Acting Principal Timpani), London Symphony Orchestra (Guest Co-Principal Timpani), Ulster Orchestra (Former Principal Percussion) Australian World Orchestra, Australian Opera and Ballet Orchestra, Auckland Symphony Orchestra **Ensembles** Omega Ensemble, Synergy Percussion, Australia Ensemble, Four Winds Festival **Award/Study** BMus (Sydney Conservatorium), PGDip, LRAM, ARAM (Associate of the Royal Academy of Music, London)



David Rowden, Clarinet



Celia Craig, Oboe

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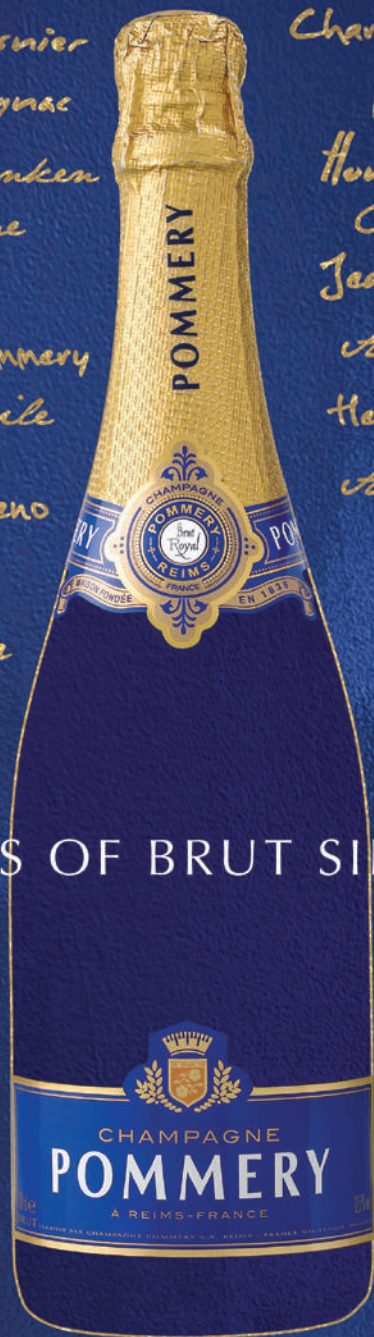


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