



Omega

Ensemble

Grand Mozart

omegaensemble.com.au



Alex Henery. Photo: Keith Saunders

Grand Mozart

Tuesday 9 April 2019

7:30pm | City Recital Hall

This concert is presented as part of
the 2019 Virtuoso Series

Pre-Concert Talk

6:45pm | Level 1 Function Room

Presented by Richard Craig

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 recording or photography 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.

Wolfgang Amadeus Mozart

Quintet for Piano and Winds in E-Flat Major, K. 452

Wolfgang Amadeus Mozart

Piano Sonata No. 11 in A Major, K. 331/300

Interval (20 mins)

Wolfgang Amadeus Mozart

Serenade in B-Flat Major, 'Gran Partita',
K.361/370a

This performance will last approximately 110 minutes
including interval.

2019 Season Calendar



Brahms in Love

Musical dedications and delightful devotions.

Brahms Clarinet Trio in A Minor, Op. 114

Palmer Sonata for Clarinet and Piano

Anderson Miniatures

Brady Clarinet Trio [World Premiere]

Master Series

2:30PM

Saturday 15 June 2019

Utzon Room, Sydney
Opera House



American Masters

Star-spangled masterworks.

Glass Sonata for Violin and Piano

Adams Shaker Loops

Muhly By All Means

Muhly No Uncertain Terms

Muhly World Premiere*

Virtuoso Series

7:30PM

Tuesday 2 July 2019

City Recital Hall

* Supported by Mark Wakely in
loving memory of Steven Alward



Mahler One

Symphonic forces take new form.

Mahler Symphony No. 1 "The Titan" (arr. Iain Farrington)

Chopin Piano Concerto No. 1 in E Minor (arr. for Piano
and String Quintet)

Kerry Clarinet Quintet [World Premiere] *

Virtuoso Series

7:30PM

Tuesday 10 September
2019

City Recital Hall

* Supported by Kim Williams AM



Romantic Chopin

Passion, drama, and romantic landscapes.

Chopin 24 Preludes, Op. 28

Chopin Ballades No. 1-4

Master Series

2:30PM

Saturday 5 October 2019

Utzon Room, Sydney
Opera House



Eternal Requiems

**The Australian Voices join Omega Ensemble for a
program of choral works and re-works.**

Fauré Requiem

Mozart Ave Verum Corpus

Fauré Cantique de Jean Racine

Britten Cantata Misericordium, Op. 69

Mozart/Hamilton Requiem [Re-composed]

Virtuoso Series

7:30PM

Tuesday 5 November
2019

City Recital Hall

From the Artistic Director



The latter part of the eighteenth century was one of the most significant periods for development of the modern instruments we recognise today, and in particular for winds. Composers like Mozart and Haydn led the way in experimenting with new sounds and adopting these new instruments into their compositions.

However, as a clarinetist, the debt I owe to Mozart cannot be overlooked. Not only did he write some of the most sublime repertoire that stand as the foundation works for the clarinet, but he became its self-appointed chief ambassador. Mozart quite literally ensured the clarinet's place in our modern orchestras by insisting the instrument was available to him when writing his symphonies and operas.

One might ask what is left to be said about Mozart and his monumental Gran Partita for winds. However, for me the impact of this music transcends the notes written on the page. Mozart's epic work for winds is a medium through which the sensitivity and virtuosity of each of its 13 musicians becomes truly apparent. Mozart himself described the sound of the clarinet as closest to the human voice, and indeed it could be said that no other family of instruments are as close to the act of singing as that of winds.

In this performance I hope you will experience not just an ensemble of instruments, but a choir of 13 of Australia's most exceptional musicians, performing one of the finest works ever composed for winds, and by arguably their greatest advocate.

I hope you enjoy the performance,

A stylized, handwritten signature in black ink, which appears to read 'David Rowden'.

David Rowden

Artistic Director and Founder



David Rowden. Photo: Keith Saunders

From the Minister for the Arts



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

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Music Notes



Mozart at six years old in a painting commissioned by his father, Leopold, in 1763. Mozarteum, Salzburg.

Composer In Short

Born 27 January 1756,
Salzburg, Austria

Died 5 December 1791,
Vienna, Austria

Full Name Johannes
Chrysostomus Wolfgangus
Theophilus Mozart

Married Constanze Mozart
(m. 1782–1791)

WOLFGANG AMADEUS MOZART

Quintet for Piano and Winds in E flat major, K452

COMPOSED IN 1784, VIENNA

- I. Largo - Allegro moderato
- II. Larghetto
- III. Rondo: Allegretto

Mozart appeared, as pianist, in a staggering number of concerts in the Lenten season of 1784. Soon, for reasons largely unknown, his career as a virtuoso and impresario of his own works would come to a close; it was, no doubt, partly owing to his focus on the series of operas that began with *The Marriage of Figaro*, though later anecdotes suggest some degenerative condition affecting his hands. But in 1784 he was on top of his game, and in those few weeks alone he premiered three of his greatest piano concertos. These were at concerts known as academies, or benefit concerts often held during the penitential season before Easter when theatres were closed but musicians could present concerts to keep earning.

This particular season included an academy presented by Anton Stadler (for whom Mozart wrote his glorious works for clarinet), where the 'Gran Partita' was given (probably) its premiere, and a few days later, at an academy of his own, Mozart presented his *Quintet for Piano and Winds*. At that concert, in Vienna's Burgtheater on 1 April, Mozart also introduced two symphonies (probably the 'Haffner' and 'Linz' symphonies), a new concerto and some improvisation at the keyboard, interspersed with three concert arias and finishing up with the 'Paris' symphony. Mozart told his father that the *Quintet* 'drew the greatest applause', and this has led to some speculation about who was in the ensemble. It isn't known for sure, but seems possible that Anton Stadler, and Joseph Leutgeb, a cheesemonger who was also Mozart's preferred horn-player, were in the band. Be that as it may, the *Quintet* comes at a time when Mozart was beginning to use orchestral winds as much more independent actors in his concertos and symphonies.

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Never would I have thought that a clarinet could be capable of imitating the human voice... Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.

Mozart writing to clarinetist and collaborator Anton Sadler.

Given that he had recently completed those concertos, the *'Haffner' Symphony*, a horn concerto and three of his hard-won *'Haydn' String Quartets*, it may come as a surprise that Mozart famously wrote to his father, Leopold, that it was the 'best thing' he had ever composed. Mozart wouldn't have been the first son to occasionally exaggerate to a parent, and we do find him, in the letters, saying things that his father might want to hear, or that would stave off Leopold's concerns about the direction his son's life was taking. But the piece has plenty in it that a composer would be proud of.

Like a concerto, the *Quintet* has three movements. The first movement, in E flat, often a ceremonial (and Masonic) key for Mozart, begins with a Haydnish slow introduction that, like Haydn, betrays a sense of gentle irony: the stolid harmonic blasts on the strong beats of the first bars are followed by ornate but ruminative piano figurations, that gradually flower into liquid wind motifs occasionally interrupted by formal dotted rhythms. The music breaks into a sonata allegro whose first theme consists of two bars of syncopated piano solo answered by an imperious gesture from the winds. After all members of the ensemble have had short but significant solo materials, the second subject is a more lyrical tune from the piano, answered by the leery sort of wind figures we hear in the overture to *Figaro*.

True to form, the central development section takes us into uncharted emotional territory, with an extremely rich and expressive chromatic harmony before the main material returns. The B flat slow movement is more than usually introspective and is vintage Mozart, with hymnal passages underpinned by flowing piano figures, developed in elegant counterpoint from the winds. The finale is a characteristic release of Mozartian humour, a crisply outlined rondo in 4/4 whose material recalls the sort of popular tune that finds its way into works like *The Magic Flute*, and in which the piano is unashamedly the star.

WOLFGANG AMADEUS MOZART

Piano Sonata No. 11 in A major, K331

COMPOSED IN C. 1783, VIENNA OR SALZBURG

- I. Tema con variazione: Andante grazioso
- II. Menuetto & Trio
- III. Alla Turca: Allegretto

In 1683 Ottoman armies besieged Vienna as part of a centuries-long conflict with the Habsburg kingdom. The siege was broken, and the

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A man of moderate talent will never rise above mediocrity, whether he travels or not, but a man of superior talents (which... I cannot deny that I possess) deteriorates if he always remains in the same place.”

Mozart in a letter to his sister from Milan.

battle won, with the help of a Polish army that, incidentally, included many Muslim Tatars. It was by no means the end of hostilities – in the mid eighteenth century the Habsburgs annexed various Ottoman territories such as Moldavia, but curiously, the Viennese response (which may or may not have included the invention of the croissant) was characterised by a craze for all things Turkish that lasted throughout the century. The 1716 wedding festivities of the archduchess Maria Josepha and the Prince of Saxony took place in a Turkish pavilion with the guests (including the Turkish ambassador) all in Ottoman costume; in the mid-century the Empress Maria Theresa enjoyed the popular sport of *Türkenkopfstechen*, where ladies on horseback jousted with large papier-maché ‘Turks’ heads’. In 1782 Mozart produced *Die Entführung aus dem Serail*, an opera which, significantly, portrays the Turkish pasha Selim as a model Enlightenment Prince. And it seems certain that he wrote his most popular Piano Sonata in 1783, the centenary year.

Mozart’s father had been guilt-tripping the composer for not having returned to visit Salzburg since his move to Vienna two years before. Mozart responded that he would be happy to see his father, but in a characteristically scatological metaphor made it clear what he thought of both Salzburg and his former employer, the Prince-Archbishop of the city. Nevertheless, in 1783 he and his new bride Constanze visited Salzburg, but there is no sense that there was any formal recognition of Mozart’s presence by way of concerts. It seems likely, though, that while there he composed the set of three sonatas of which the A major work is the centrepiece. All three, probably designed for his students, were published soon after in Vienna. No complete manuscript survives, and indeed until 2014 only the final page in Mozart’s hand was known to exist, with a few more leaves being discovered in that year. There is one manuscript by an unknown copyist, with mark-ups in Mozart’s hand, but the recent discovery has led to some revisions of minor details in the published score.

The work overall is a celebration of the dance. The theme of the opening movement, with its elegant 6/8 metre, is effectively a siciliana, characterised by the dotted quaver-semiquaver-quaver motif sounded in the first and second bars. The siciliana was a both an aria- and dance-form in Baroque music, and has been described as a ‘slow gigue with a pastoral connotation.’ Mozart’s theme consists of two symmetrical strains, so that each of the ensuing six variations contains strong contrasts. These become increasingly elaborate, beginning with the use of isolated five-note runs in the first, to the slow and opulent fifth. Each retains the metre and phrase lengths of the theme until the sixth

variation, now in a sprightly 4/4 time with an emphatic coda.

There follows the standard minuet, whose framing section is characterised by a somewhat terse theme and dramatic use of silences, with the central trio providing liquid contrast. The Turkish finale rapidly became a hit in numerous arrangements, but even in the piano version Mozart captures something of the sound of Janissary bands, or mehter, formed by the Sultan's guards, notably in the clusters of grace notes in the bass that represent the sound of drums.



Wolfgang Amadeus Mozart

WOLFGANG AMADEUS MOZART

Serenade No. 10 in B flat major for Winds, K. 361/370a 'Gran Partita'

COMPOSED IN 1781-2, VIENNA

- I. Largo – Allegro molto
- II. Menuetto I – Trio 1 & 2
- III. Adagio
- IV. Menuetto II: Allegretto – Trio 1 & 2
- V. Romanze: Adagio – allegretto - adagio
- VI. Thema mit Variationen: Andante
- VII. Rondo: Allegro molto

In Peter Shaffer's screenplay for the film *Amadeus*, the composer Antonio Salieri describes hearing the Adagio from Mozart's 'Gran Partita':

On the page it looked... Nothing! The beginning simple, almost comic. Just a pulse. Bassoons, basset-horns... like a rusty squeezebox. And then, suddenly, high above it, an oboe. A single note, hanging there, unwavering. Until a clarinet took it over and sweetened it into a phrase of such delight.

The film, of course takes numerous liberties, quite apart from the fact that Salieri had nothing to do with Mozart's death, or that no such thing as a squeeze-box existed. The piece, for instance, was not, as far as we know, written while Mozart was still in the employ of the Prince-Archbishop of Salzburg, nor played at a soirée in the imperial palace in Vienna, and it is unlikely the band would have started with one of the internal movements. But Shaffer's Salieri makes a hugely insightful response, not just in his description of the ravishing theme of the movement, but that it coexists with material that is 'almost comic'.

Add to this Pierre Boulez's observation that the opening unison motif is 'like a ritual' and we have in essence a sense of the emotional amplitude and range of Mozart's art, concentrated here in a few bars of music.

Mozart was obliged to provide serenades and like multi-movement works of background music for archiepiscopal garden parties. Wind bands were a favourite, and Mozart makes a joke at his own expense in using one in the finale of *Don Giovanni*, where it plays a hit tune from *The Marriage of Figaro*. But it is interesting that once ensconced in Vienna, he continued writing them. There is a C minor work (K384a) composed in 1783, which survives in a transcription for string quintet (K516b), and the 'Gran Partita', a kind of Platonic ideal of the genre, probably written in the same year. It uses 13 winds in pairs (though



Above: Monograph of the 'Gran Partita' in the composer's hand. Library of Congress, Washington, 1976, monographic.

with four horns, and the bass line can be taken by string bass or contrabassoon), and Mozart makes great use of textural variety with striking blends, such as oboes with basset-horns, and frequent solo passages for most instruments.

The 'Gran Partita' is plainly a concert work. It begins not with the usual march (to which the band would, in many such works, be required

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The big Adagio is... a moment of genius. You have this introduction that is very slow with just a chord, an arpeggio... But it's so wonderful, so mysterious that it has you thinking "What will happen?" It's a magical, ceremonial moment – like a ritual.

Pierre Boulez on the Gran Partita in an interview with Gramophone Magazine in 2008.

to march on and off stage, as it were) but with a ceremonious slow introduction, whose solemn opening motifs are linked by ornate clarinet figures, a reminder of the importance in Mozart's work of the Stadler brothers. Many of the introduction's textures are generated by syncopation, anticipating the 'squeeze-box' motif of the Adagio. The march, when it appears as the Allegro movement, makes no use of the crescendo that suggests the approach of the band in some other composers' serenades. Rather the clarinets, again, introduce the short four note motif that generates much of the movement's energy.

The first minuet is noteworthy for its length, its rich scoring and bittersweet alternation of major and minor modes. It also contains two trio sections. The first of these is a quartet for clarinets and basset horns (the band for the first known performance, in 1784, included a celebrated pair of Bohemian basset-horn virtuosos); the second has a delicate but intricate texture that recalls aspects of Baroque counterpoint. There follows the great Adagio, in which Shaffer's Salieri hears the 'voice of God', that is succeeded by a more rustic minuet, featuring the oboe, which also has two trios, the second of which comically sets out its dizzy theme in widely spaced octaves. A Romanze, in simple ternary form, contrasts a slow hymnal music with a jaunty march before Mozart launches into a substantive movement consisting of a theme, given out by clarinets, and six sometimes comic-operatic variations that offer endless excuses for solo display. The piece closes with a bucolic rondo with something of the simple joy of the roughly contemporary Rondo alla Turca.

Notes by Gordon Kerry



All About the Basset Horn

The name basset-horn, like english horn, is misleading. The instrument was invented in 1770 by a German clarinet maker by the name of Horn. He called his invention "Basset Horn", which means "Little bass clarinet made by Horn." The Italians and French, translated the name 'horn' literally, hence the names "corno di bassetto" and "cor de basset".

The basset-horn is a tenor clarinet and you will see two in this performance, sitting next to the Oboes. The instrument has additional keys which extend its downward

range to C. The bell joint is made of metal and is more flaring than that of other clarinets.

Among the great composers, Mozart stands foremost in his appreciation and use of this beautiful instrument, having employed it in several of his operas, in chamber music, and in his Requiem. Since his time, however, it fell out of style.

It is written in the treble clef as a transposing instrument in F, its tones sounding a fifth lower than its notation.



(R-L) Michael Dixon, Graham Nichols, Alex Henery,
Gergely Malyusz. Photo: David Boyce

The Ensemble



Celia Craig Oboe

Orchestras Malaysian Philharmonic, Adelaide Symphony, Sydney Symphony, Melbourne Symphony, 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**

Judith Weir: Oboe Concerto, Michael Berkeley: Tristessa, Carlos Miranda: Tiles of the Alhambra, Elliot Carter: Pastorale, Olivier Messiaen: Concert a Quatre. **Selected Recordings** Bax/Britten/Finzi/Vaughan Williams (Artaria), Michael Berkeley: Tristessa.

Awards/Study Associate of Royal Academy of Music (ARAM), 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.

Eve Osborn Oboe

Orchestras Sydney Symphony Orchestra Fellowship 2018 & 2019; Melbourne Symphony Orchestra Australian World Orchestra; Tasmanian Symphony Orchestra **Ensembles** Australian Chamber Orchestra, ACO Collective (guest principal). **Selected**

Recordings Celebrare (Klavier). **Awards/Study** BMus Performance, Sydney Conservatorium of Music; Australian National Academy of Music.

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 Classic), Omega Ensemble: Mozart Symphony No. 40 (ABC Classic); Play School 50th Anniversary Special (ABC3). **Awards/Study** BMus (London), LRAM; Associate of the Royal Academy of Music (ARAM).

Georgina Oakes Clarinet

Orchestras Royal Concertgebouw Orchestra Amsterdam, Ensemble InterContemporain Paris, MusicAeterna Diaghilev Festival Orchestra Russia, Britten-Pears Orchestra England, Philharmonisches Orchestra Freiburg, Webern Symphonie Orchester Vienna, Royal Theatre Vienna Orchestra, Bayerischen Philharmonie Munich **Ensembles** Ensemble Offspring 2018 Associate Artist, Aurora Chamber Music Festival Sweden, The Julliard School ChamberFest



New York. **Selected Recordings** MusicAeterna - Mahler, Symphony 6 "Tragic" (Sony Classical) Juan Diego Florez - Bésame Mucho (Sony Classical) Aldeburgh Winds - Strauss: Metamorphosen Serenade 7 & Symphony (Linn Records). **Awards/Study** Conservatoire National Supérieur de Musique Paris, Magister Diplom - Universität für Musik und darstellende Kunst Vienna, MMus - Hochschule für Music Freiburg, BMus - Sydney Conservatorium of Music, Laureate of the Sasakawa Young Leaders Fellowship Tokyo Foundation, Australian Music Foundation Young Musician Award, Ian Potter Music Foundation Award.

John Lewis Bassett Horn

John studied with Mark Walton at Sydney Conservatorium of Music, Henri Bok in Rotterdam and Richard Addison in London. While in London, John worked with English National Opera and The Royal Shakespeare Company. As a passionate advocate for Australian chamber music, he performed at the Purcell Room and at music festivals including Cheltenham, Aldeburgh and Aix-En Provence. He now holds the position of Principal Bass Clarinet with the Opera Australia Orchestra.

Richard Rourke Bassett Horn

Orchestras Opera Australia Orchestra (permanent since 1992), Sydney Symphony, Australian Chamber

Orchestra, Orchestra Victoria. **Ensembles** Omega Ensemble, Australia Ensemble, Gallery Players, Opera Australia Wind Quintet. **Premieres** Solo works of Alan Holley, Operas commissioned by Opera Australia such as "Bliss" by Brett Dean. **Selected Recordings** Works of Alan Holley (Hammerings label), ABC solo and chamber recordings, numerous recordings with Opera Australia Orchestra - recently collaborating with Nicole Car for album "The Kiss". **Awards/Study** B.Mus. (merit) Sydney Conservatorium, October 2014 received grants from the George and Nerissa Johnson memorial scholarship fund and the PPCA performers trust for professional development in New York with past and present clarinetists of the Metropolitan Opera Orchestra.

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).

Graham Nichols Horn

Since completing horn studies with Anthony Buddle

The Ensemble (cont.)



at the Sydney Conservatorium [Grad Dip Mus(Perf.)], Graham has participated in music festivals in Germany, France and Japan and undertaken further study in Germany and England. Graham has performed with the Israel Philharmonic Orchestra, Czech National Symphony Orchestra, Sydney Symphony Orchestra, New Zealand Symphony Orchestra, The Adelaide Symphony Orchestra, the Australia Romantic and Classical Orchestra, the Brandenburg Orchestra, Orchestra Victoria, and as guest principal with the Queensland Orchestra and the Australian Opera and Ballet Orchestra.

Gergely Malysz Horn

Orchestras Wiener Symphoniker, Vienna Radio Symphony Orchestra, Vienna Volksoper Orcestra, Les Musicien-du Louvre Grenoble, Tirol Festival Orchestra, Hungarian State Opera Orchestra, Sydney Symphony Orch., Orch. of Opera Australia, Debrecen Philharmonic Orch. **Ensembles** Klangforum Wien, Ensemble Zeitfluss, Woodwind quintet sans frontieres, Wiener Concert-Verein, Ensemble of Neue Oper Wien. **Premieres** Olga Neuwirth: Lost Highway(Klangforum Wien); Bernhard Lang: I hate Mozart (Mozart-Year in Vienna 2006 with Klangforum Wien); Several pieces for solo horn by Austrian composers. **Selected Recordings** O.Neuwirth, Bernhard Lang, Ring Cycle (Adelaide Symphony O.), Don Giovanni (Hugarian State Opera), Walküre(Tyrolean Festival Orchestra). **Awards/Study** Master of Arts

(Graz University of Arts) with distinction and Award of Excellence by the Ministry of Education in Austria.

Sebastian Dunn Horn

Orchestras Sydney Symphony Orchestra, Opera Australia Orchestra, Melbourne Symphony Orchestra, Melbourne Chamber Orchestra, Tasmanian Symphony Orchestra, Canberra Symphony Orchestra, Australian Youth Orchestra, New Zealand Symphony Orchestra.

Ensembles Omega Ensemble, Ensemble Apex. **Awards/Study** BMus Performance (Sydney Conservatorium of Music), MMus (Northwestern University, Chicago), Professional Performance Program (Australia National Academy of Music, Melbourne), Recipient of the Ian Potter Cultural Trust and Dame Joan Sutherland Fund.

Mark Gaydon Bassoon

Mark Gaydon has been Principal Bassoonist with the Adelaide Symphony Orchestra since 2003. During this time he has appeared as soloist with the orchestra on numerous occasions performing solo works by Mozart, Weber, Zwilich, Williams, Franciix and Strauss. He has also appeared as guest principal bassoon with the Sydney Symphony, the New Zealand Symphony, the Queensland Symphony and the Tasmanian Symphony orchestra. As a chamber musician he has performed with Ellision Ensemble, The Southern Cross Soloists, the New London Chamber Ensemble, the Tancibudek Wind Quintet and his own group Ensemble Le Monde. An



avid teacher, Mark has been Associate Instructor at the Indiana University School of Music, a guest artist at the Australian National Academy of Music, bassoon tutor for the Australian Youth Orchestra, AYO National Music Camp and Young Symphonists programs, and Bassoon Instructor at the Elder Conservatorium since 2005.

Matthew Kneale Bassoon

Orchestras Adelaide Symphony Orchestra, Canberra Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, Melbourne Chamber Orchestra, Tasmanian Symphony Orchestra. **Ensembles** Arcadia Winds; Ensemble Francaix; Omega Ensemble; Southern Cross Soloists; Plexus; Australian String Quartet; Speak Percussion. **Premieres** Elizabeth Younan: Shoreditch Grind; Lachlan Skipworth: Echoes and Lines; Natalie Williams: Animalia; Gabriella Vici: From Ashes to Embers; Mark Holdsworth: Hellfire; Holly Harrison: Airbender for bassoon and string quartet; Peter de Jager: 2019 New Work. **Selected Recordings** Arcadia Winds: Self-titled (ABC Classic). **Awards/Study** Freedman Fellow (2017); MV Futuremakers 2015-2017; ANAM Fellowship 2015 & 2017; ANAM program 2011-2013; Brisbane Club Award QCGU 2010; VCA full Scholarship 2007-2009; QLD Conservatorium Scholarship 2010

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. Appears courtesy of Sydney Conservatorium of Music

Maria Raspopova Piano

Ensembles Omega Ensemble, Regional tour with Paul Meyer, Recital in AGNSW, Government House performance with Emma Matthews **Premieres** Mark Grandison: Riffraction; Andrew Ford: Contradance; Mark Issacs: Chamber Symphony **Recordings** Prokofiev: Visions fugitives (Omega Classics) Awards/Study Khabarovsk College of Arts Scholarship, Masonic Youth Welfare Fund scholarship, Sydney Conservatorium of Music, BArts (UNSW) **Masterclasses** Beijing Central Conservatory, JiLin College of Arts, Dalian University



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★ = Supporter of our 2019 studio
 recording project with ABC Classic.

A world premiere recording

Support our second studio album with ABC Classic, including a world premiere recording of a new work by Nico Muhly.

This exciting new album, to be released by ABC Classic in September 2019, features works by American composers Philip Glass and Nico Muhly, including a new work by Muhly, to be premiered in July. The recording will feature 19 of Sydney's top musicians including special guest artists Sally Whitwell (piano) and Brett Brown (baritone), and Omega Ensemble principal Violinist Alexandra Osborne.

Help support this world premiere recording by making a tax-deductible donation to our Ensemble.

Donations of \$250 or more will be acknowledged in the CD Booklet, as well as acknowledged in our concert programmes.

For more information or to make a donation, visit
omegaensemble.com.au/donate



Maria Raspopova. Photo: Keith Saunders

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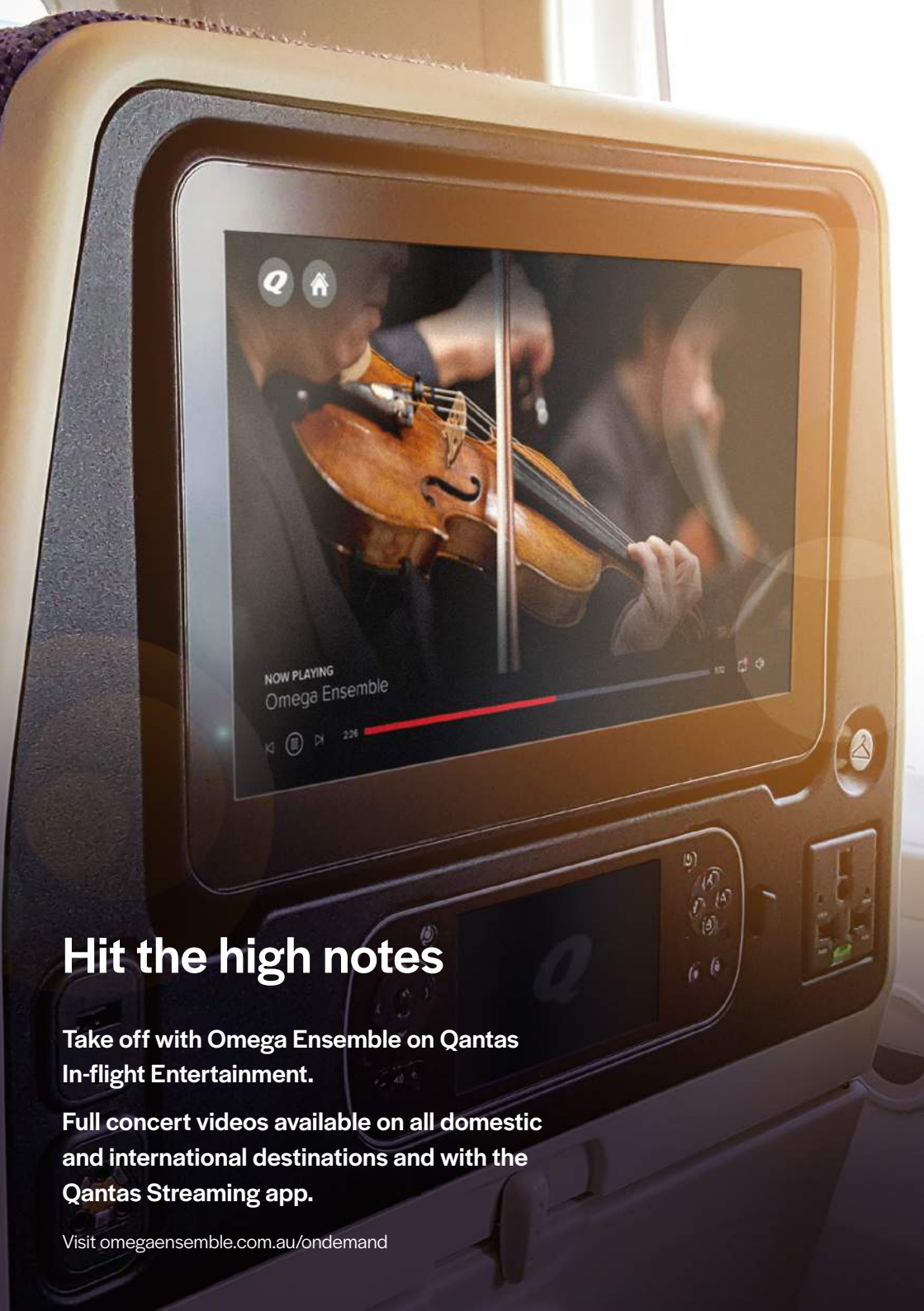


More Mozart?



The music continues on Spotify, iTunes and Google Play with our new ABC Classic release of Mozart's Symphony No. 40, recorded live at City Recital Hall in 2016 with special guest Paul Meyer.

Stay tuned in 2019 as we release more recordings.



Hit the high notes

Take off with Omega Ensemble on Qantas In-flight Entertainment.

Full concert videos available on all domestic and international destinations and with the Qantas Streaming app.

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Credits

Omega Ensemble

ABN 40 120 304 725

Omega Ensemble is a not-for-profit company registered in NSW.

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Omega Ensemble ACN 120 304 725 is listed on the Australian Government's Register of Cultural Organisations maintained under Subdivision 30-B of Part 2-1 of the Income Tax Assessment Act 1997 (Cth).

Venues

Sydney Opera House

Bennelong Point
Sydney NSW 2000

02 9250 7777
sydneyoperahouse.com


City Recital Hall

2-12 Angel Place
Sydney NSW 2000

02 8256 2222
cityrecitalhall.com

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Alexandra Osborne
Principal Violin

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