

Featherweight

21

ORCHESTRA 21

Sunday 23rd October 2022

Church of All Nations

Carlton



ORCHESTRA 21

Ingrid Martin – Conductor

Joseph Lallo – Saxophone

KATS-CHERNIN Moon Feather Magic

SAY Ballad for Alto Saxophone and Orchestra

MOZART Symphony No. 40

Duration (approximate): 5', 15', 35'





Ingrid Martin

Ingrid Martin transforms lives through music. Her life-long mission: to make classical music relevant, interesting and engaging for everyone.

Ingrid's projects forge unlikely connections between music, venues and other disciplines - whether it's an orchestra playing Ravel in a pub, or chamber winds playing Kurt Weill amongst renegade

modern art. On the podium, she empowers musicians to uncover and share their unique artistic voices. The result? Deeply human performances that unite musicians and audiences.

Supported by the 2021 Rosemary & John Hopkins Award for Conductors, Ingrid created a High School Conducting Academy in conjunction with the University of Melbourne, providing mentorship to 20 students from across Victoria. She shares her unique approach to musical leadership through Conducting Artistry, her online learning platform for conductor development.

As one of ten participants in the Orchestra of the Americas 2022 Carlos Miguel Prieto Conducting Fellowship, Ingrid worked with mentors including Simone Young, Barbara Hannigan, Marin Alsop, Leonard Slatkin, Alexander Shelley, and Carlos Miguel Prieto.

In 2022 she made her debut with the Melbourne and Tasmanian Symphony Orchestras and continues as Artistic Director and Conductor of the Crosswinds Ensemble and Victorian Youth Symphony Orchestra.

Today is Ingrid's fourth collaboration with Orchestra 21 - she LOVES working with the musicians, collaborating with excellent soloists, and exploring unusual repertoire. The warmth, collegiality and commitment of the people keep her coming back for more. Her dream is that you'll fall in love with them just like she has!

Photo by Michael Bennett



Joseph Lallo

Joseph Lallo is the Saxophone Lecturer at the Melbourne Conservatorium of Music and Artistic Director of the Melbourne International Saxophone Festival. Passionate about performing new music, Joseph has premiered over 40 works for saxophone, and his 2021 recording for ABC Classic was included in their 'Best of Australian Classical Music' playlist.

Joseph recently completed his PhD, 'The Performer/Curator: Expanding the Parameters of Artistic Expression and Creativity in a Concert.'

His work explores how our experience of music can serve as a model for our connection with each other and the world around us, with recent curations including 'What is a City?' and 'Her Lover's Shadow'.

Joseph is a member of the chamber music ensembles 'Collide', with cellist Yelian He and pianist Yasmin Rowe, and 'Duo Obax', with oboist Briana Leaman. He has performed and given masterclasses throughout Europe, North America, and the Asia Pacific, including concerts with the Strasbourg Philharmonic Orchestra, Orchestra Victoria, and China's Xiamen Philharmonic Orchestra. He was the Artistic and Programming Assistant for the 2015 World Saxophone Congress and Festival in Strasbourg, France.

A graduate of The University of Melbourne, Joseph was awarded the Catherine Grace McWilliam Bequest for achieving the highest result in his Bachelor of Music. As the winner of the Donovan-Johnston Travel Scholarship, he went on to study with Marie-Bernadette Charrier at the Bordeaux Conservatoire de Musique in France, and later completed both a Masters of Saxophone Performance and a Masters of Orchestral and Opera Conducting in Strasbourg with Philippe Geiss and Theodor Guschlbauer.

Joseph is a Selmer Saxophones Artist and a D'Addario Woodwind Artist, and performs on Series III Alto and Soprano Saxophones, Selmer Mouthpieces, and D'Addario Reserve Reeds.

Photo by Agatha Yim

Elena Kats-Chernin (1957 –), *Moon Feather Magic* (2017)

Elena Davidovna Kats-Chernin is one of Australia's leading composers. She was born in Tashkent, Soviet Union (now Uzbekistan) and studied the piano as a child. Migrating to Australia with her family in 1975, she continued her studies at the Sydney Conservatorium of Music. After graduation, Kats-Chernin then based herself in Germany for more than 10 years, establishing herself as a composer for theatre and ballet. She ultimately returned to Australia in 1994, and currently lives in Sydney.

She has composed works for a diverse array of genres including opera, orchestral works, chamber music, and solo pieces, and has also written music for dance, film, and theatre. In addition to many composition prizes, Kats-Chernin was appointed an Officer of the Order of Australia (AO) in January 2019 for "distinguished service to the performing arts, particularly to music, as an orchestral, operatic and chamber music composer".

Moon Feather Magic was commissioned by the HUSH Music Foundation in 2017. The aim of HUSH is to "transform the culture of health care through the arts". One of their activities is to develop music that can contribute to reducing stress and anxiety in children undergoing painful medical procedures.

Moon Feather Magic appears on the HUSH album 'Collective Wisdom'. For this project, Hush sent twelve established and emerging Australian composers to do residencies and workshops in adolescent health units around Australia. Based on their experiences during those sessions, the composers wrote the pieces that appear on the album.

"In Moon Feather Magic I wanted to create an air of lightness and optimism, hence there is much texture with plucked strings. The motifs are short and clear. There is a playful nod to Baroque, a style which I find calming. This piece sits at a time of the day when afternoon is ending and evening is beginning, just when the moon is starting to show its foggy light. And it gently leads into evening..." – Elena Kats-Chernin.

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Fazil Say (1970 –), *Ballad for Alto Saxophone and Orchestra* (2016)

Fazil Say was born in Ankara, Turkey on 14 January 1970. He was noticed to be a child prodigy at the age of two as he could do basic arithmetic with four-digit numbers. He began learning piano at the age of four, after his father came upon him playing folk music on pan flute learnt entirely by ear.

Say was discovered by Robert Levine at a workshop in his hometown, securing him a scholarship for young talent at the Robert-Schumann-Hochschule in Düsseldorf, Germany. Say's education subsequently continued at the Berlin Conservatory of Music between 1992-5, and he came to world prominence when he was awarded first prize in the Young Concert Artists International Auditions in New York. His career was further characterised by his residencies at Radio France, Bremen Music Festival, Konzerthaus Dortmund and the Dresdner Philharmonie. Say also formed a world jazz quintet in 2000 with whom he has performed in various international festivals including Montreux and Istanbul.

Say's oeuvre includes four symphonies, two oratorios, various solo concertos and numerous works for piano and chamber music. He is also an esteemed prolific concert pianist, whose recordings of European classical masters have won several awards.

Ballad for Alto Saxophone and Orchestra was composed for and commissioned by the famed Japanese saxophonist Nobuya Sugawa in 2016. The pair had already worked together in 2014 on his highly virtuosic *Suite for Alto Saxophone and Piano*. In his *Ballad*, Say exploits the full colour palette of the saxophone in a song-like style, utilising its full potential. His characteristic compositional style is featured: a rhapsodic structure, variable rhythms which are often dance-like and offset by irregular time signatures and syncopation, a driving relentless pulse, and melodic ideas enriched by Turkish folk music. The work begins with a long meditation yearning for peace and happiness, evoking emotions reminiscent of sounds of the seashore. The ending of the piece begins with a dance of hypnotic repetitions beginning in 8/4 time and ending in 7/8.

Ballad features some percussion instruments more found in Latin American music than the chamber orchestra, such as congas, ocean waves, frog, bongos, guiro, and claves.

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Wolfgang Amadeus Mozart (1756 – 1791), *Symphony No. 40* (1788)

- I. Molto allegro
- II. Andante
- III. Menuetto. Allegretto – Trio
- IV. Finale. Allegro Assai

Mozart was born in Salzburg to renowned composer Leopold Mozart and Anna Maria. Many of us feel that we know Mozart's life story quite well as he is arguably the most well-known composer of all time. Biographies will include the usual facts: he began composing at the age of five, wrote over 600 works, was employed as a Salzburg court musician, toured Europe from an early age as violinist and pianist, and died in poverty at the age of 35.

Mozart's final symphonies (39, 40 and 41) were written in 1788 in just six weeks, whilst he was working as 'chamber composer' for Emperor Joseph II. It has been postulated that Mozart wrote these three symphonies as a unified work rather than as three independent symphonies. One indication of this is that No. 40 (the one we hear today) has no customary slow introduction, and the finale is not as grand, or as 'final' as that of No. 41.

1788 was a very low point in Mozart's life; his newborn daughter had just died, he was in debt and was experiencing deep depression. *Symphony No. 40* projects this darkness and is mostly tragic in tone. It is one of only two symphonies in minor keys that he wrote (the other being No. 25).

The symphony begins not with the theme, or with a slow introduction, but with a brief exposure of the theme's accompaniment, played by the lower

strings. This movement is in classic sonata form, with three main sections: The Exposition, in which two contrasting themes appear. The first theme is the well-known opening, and the second is a smoother more lyrical theme. In the Development, the two themes go through a series of variations in different keys, instrumentation and dynamics. The Recapitulation section repeats the themes of the exposition and ends with a coda.

The second movement is a lyrical work in 6/8 time. There is a steady pulsating rhythm throughout that serves to anchor the movement.

The minuet of the third movement is contrapuntal, with the melody written as if in 2/4, while the accompaniment is the more traditional 3/4 of a minuet. A striking moment occurs at the end of the minuet, when the theme is strung together across different instruments - just as a section takes up the lead, a higher note is played in another section, re-directing the listeners' attention. It lasts only a few seconds but appears each time the minuet returns. The more gentle and delicate trio section provides a contrast to the minuet.

The final movement opens with a simple triad being outlined in the violins which is then taken over by rushing quavers. A second lighter theme is played by the violins and winds, but this quickly becomes the turbulent development section. This movement is notable for being some of the most fiery music that Mozart ever wrote and also for a remarkable passage at the beginning of the development section, in which every single tone in the chromatic scale is played (akin to 'The quick brown fox...' for the alphabet), with the exception of the tonic.

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Orchestra 21 would like to thank 3MBS, Michael Semeniuk and our concert day volunteers.

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