



Victorian College of the Arts
SECONDARY SCHOOL

PRESENTS

TERMS AND CONDITIONS

12 SEPTEMBER 7:30PM

MELBOURNE RECITAL CENTRE
ELISABETH MURDOCH HALL



Victorian College of the Arts
SECONDARY SCHOOL



Education
and Training



MELBOURNE
RECITAL
CENTRE

Photography & Design: **Dylan Breninger** | Musician: **Julia Bernardi-Cieplicki**

Melbourne Recital Centre

PROGRAM

Moz-Art à la Haydn (1977)

ALFRED SCHNITTKE

Alexandra Hiew - Director

Symphony No.8 (1889)

ANTONÍN DVOŘÁK

Fabian Russell - Conductor

Mothership (2011)

MASON BATES

James Le Fevre - Conductor

Terms & Conditions (2019) WORLD PREMIERE

STEFAN CASSOMENOS

Dermot Tutty - Director

Les Berceaux Op.23 No.1 (1881)

GABRIEL FAURÉ

Dermot Tutty - Conductor



James Le Fevre

HEAD OF MUSIC

Throughout history music has played a significant role in providing commentary on societal trends. From the spiritual or ceremonial, to the political or intellectual, or even just consumed as entertainment, music encapsulates and evokes the sentiments of the times. Yet being a cumulative artform, there is an innate sense of retrospective propulsion whereby everything new draws influence from what has been. This concept has emerged as a thread, woven though this evening's eclectic program.

We open with **Alfred Schnittke's *Moz-Art à la Haydn*** - an ironic, quasi retrospective, very 20th Century nod to two of the masters. It imbues this notion of drawing on the past (and at times even recycling it) to establish a 1970s Avant-garde context. This challenging work is a wonderful showcase of the strength of musicianship amongst our **Senior String Ensemble** under the expert direction of **Dr Alexandra Hiew**.

Moving to **Dvořák's** radiant 8th Symphony, we encounter a composer at the peak of popularity, heavily inspired by his Bohemian heritage, yet striving to compose "*something different from the other symphonies*". Under the baton of the revered **Fabian Russell**, our **VCASS Orchestra** has flourished, much like the jubilant close to the final movement of this very work.

After interval, we offer an intergalactic electro-acoustic orchestral work from the pen (or perhaps screen) of American composer **Mason Bates**. The accessible and musically rewarding ***Mothership***, fuses an augmented orchestra with electronica and improvised soloists, propelling us well into the 21st century and beyond. Personally, it has been a delight to be at the helm of the remarkable **VCASS Orchestra** for the first time!

And finally, we arrive at our 2019 World Premiere commission ***Terms and Conditions***. The ineffable **Stefan Cassomenos** was charged to write a significant and dramatic work for chorus and an ensemble of senior students. In typical Cassomenos style, the end result is captivating and exhilarating. Perhaps even catchy. The partnership between **Cassomenos** and our indefatigable Head of Choral, **Dermot Tutty**, is electric and generous. Together they have provided a deeply rewarding experience for our students, and now you, our audience.

To send you home with a song in your heart, our massed choir of 140 voices offers **Faure's *Les Berceaux***.

As well as recognising the phenomenal work of our conductors, **Fabian Russell**, **Alexandra Hiew** and **Dermot Tutty**, and composer **Stefan Cassomenos**, I would like acknowledge the contributions all of our Music Staff, Administration Team, Academic and Specialist Staff, and the VCASS Leadership, for their significant support! Finally, thank you - our family, friends and audience members. We very much hope you enjoy this evening's performance.



Oskar Moore

Moz-Art à la Haydn (1977) by Alfred Schnittke

Victorian College of the Arts Secondary School Senior String Ensemble

Director | Alexandra Hiew

Violin Solo 1

Lachlan McKie

Violin Solo 2

Mia Kanda-Franklin

Violin 1

Ezra Uxo Williams^

Violin 2

Edmund Mantelli

Violin 3

Javan Yang
Niamh Meagher

Violin 4

Julia Bernardi-Cieplicki^

Violin 5

Carmen Lui

Violin 6

Jean Leibel
Rebecca Wyss

Viola 1

Daniel Casey^
Layla Maitri

Viola 2

Star Yi

Cello 1

Ji Woo Yoon^
Fergus Ascot
Henry Say

Cello 2

Noah Lawrence^
Josiah Camargo
Youngjean Kim
Alice Hurwood

Double Bass

Jae Jun Kim^
Fred Booker Malcolm

^Principal

PROGRAM NOTES

Since so much of **Alfred Schnittke's** music deals with loss, it's nice to know he has a sense of humour about it. There is an ironic, winking kind of loss in some of **Schnittke's** music - that kind of irreversible loss that means you're just as free to go as to stick around and play with what's left.

That's the tone surrounding works like **Schnittke's Moz-Art à la Haydn** (1976/77) for two violins and small string orchestra. The work is based on something we'll never have in full: **Mozart's** unfinished "*pantomime music*" *K. 446*. **Schnittke** is often attracted by such fragments; he has used them in other works such as the second movement of his *Fourth Concerto Grosso/Fifth Symphony* of 1988. Yet while that work is intensely serious, this one is slight, witty, and inviting. Like the slightly more earnest *Concerto Grosso*, **Moz-Art à la Haydn** derives a good deal of its effects from an ensuing comedy of errors and estrangements.

The title **Moz-Art à la Haydn** is itself part of the joke. "**Mozart**" is obvious, though **Schnittke's** actual use of the older composer's music is limited only to what actually remains of **Mozart's** pantomime, the first violin part. That's not much to base a piece on, and hence **Schnittke's** portmanteau "**Moz-Art**," which in German essentially means "Sort-of." As for "*à la Haydn*," that comes in **Schnittke's** "scherzando" attitude - surely a nod to **Haydn's** own famous sense of humour.

However, **Schnittke** also exploits a very specific **Haydn** technique. In **Haydn's "Farewell"** Symphony (No. 45), the composer wanted (as legend goes) to send a message to his patron **Prince Esterhazy**, who had kept the court musicians in the country, away from their families, for much too long. Thus at the end of the Symphony, **Haydn** instructs the players to leave the stage, one by one, blowing out their candles as they leave; in the last bars, only the first two violinists remain.

Schnittke, of course, ups the ante. His piece begins in total darkness, each of the thirteen players onstage gradually beginning to improvise on **Mozart's** fragment. The lights finally break this funhouse atmosphere when the ensemble pounces on a fully diminished chord, played in loud tremolo. Conductor onstage, ensemble poised, they commence a fantastical Allegretto which **Schnittke** spins out like a musical marionette theatre. Sometimes he treats the fragment "sincerely," attempting to reconstruct it within an imaginary return to late-1700s musical style. But, as critic **David Fanning** put it, **Schnittke** often treats this sort-of-Mozart "*with the detached bemusement of a visitor from outer space confronting an artifact from a dead civilization.*"

This approach is in many ways a venerable Russian tradition, that of the yurodivy, the clown or "*holy fool*" who, standing ever outside reality, frequently offers the most cutting, authentic commentary upon it. This is the art of making heavy statements with perfect levity - a kind of alchemy of weights - and **Schnittke** performs it here with the expertise of his forefathers **Shostakovich** and **Prokofiev**.

The escapades must eventually end when one soloist de-tunes her violin; as the lights (or candles) fade, the performers begin to shuffle offstage à la Haydn, and eventually only the conductor is left, beating an absent music to an absent orchestra.

Program notes derived from
Seth Brodsky

Ezra Uxo Williams



Symphony No.8 in G Major, Op. 88 (1889) by Antonín Dvořák

Victorian College of the Arts Secondary School Orchestra

Conductor | Fabian Russell

First Violin

Edmund Mantelli^
Carmen Lui
Lachlan McKie
Yo Yo Zhou
Javan Yang
Candice Buchanan
Yemaya Maitri
William Poon
Niamh Meagher
Sophia Shaw

Second Violin

Julia Bernardi-Cieplicki^
Ezra Uxo Williams
Jean Leibel
Piper Carter Williams
Rebecca Wyss
Samuel Lee
Xavier Richardson
Honami Yum
Holly Sutton
Hugh Leibel

Viola

Daniel Casey^
Mia Kanda-Franklin
Star Yi
Bailey Clennett
Layla Maitri
Kami Castellanos-Krol

Cello

Fergus Ascot^
Ji Woo Yoon
Henry Say
Youngjean Kim
Josiah Camargo
Dana Choi
Alice Hurwood
Yu-Hui Yang
Noah Lawrence
Arjun Singh
Chiara Kelle
Mahalia Shelton
Will Hartley-Keane
Shanna Shang

Double Bass

Fred Booker Malcolm^
Oceane Federow-Yemm
Jae Jun Kim
Gerda Burkhardt
Sholto Buckley

Piccolo

Edward Merlino

Flute

Jae Young Kim^
Edward Merlino

Oboe

Oscar Gillespie^
Serena Chen

Clarinet

Benjamin Wald^
Zoe Jang

Bassoon

Louis Georgiou*
Jo Angus*

Trumpet

Joshua de Koster^
Bethany McAuliffe-d'Rozario

French Horn

Emma Rolfe^
Cathryn Nuta^
Rosemarry Yang*
Bethany Beswick
Sienna Couzens
Maddison McAlister*

Trombone

Oskar Moore^
Anna Blake
Max Lawrence^

Tuba

Thomas Godbert

Timpani

Miro Lauritz

^ Principal

* Guest Performers

° Student from Chetham's School of Music Exchange Program

PROGRAM NOTES

Compared to Dvořák's sombre *Seventh Symphony*, composed four years earlier, this G major Symphony is decidedly genial and upbeat; and yet, if we listen carefully, we may be surprised by how much minor-key music actually inhabits this major-key symphony, beginning with the solemn introduction, richly scored to spotlight mid-range instruments. But joyful premonitions intrude, thanks to the bird call of the solo flute. This develops into the ebullient principal theme of the movement, which, when it has run its course, we are likely to recall as overwhelmingly pastoral and optimistic. And yet the mournful music of the introduction returns as the movement progresses, and the development section is full of

forbidding passages. This tempering of the bucolic spirit was deliberate. When **Dvořák** sketched the movement it was unerringly cheerful. The minor-key introduction arrived as an afterthought, as did the considerably more difficult trick of working reminiscences of it into the existing flow of the piece. In the end, this opening movement provides a splendid example of how the sun seems to shine more brightly after it has been darkened by passing shadows.

Similar contrasts mark the Adagio, which even in its opening measures displays considerable ambiguity of mood: lusciously warm-hearted string sequences leading to intimations of a sombre march (still in the strings). A third of the way through the movement this reflective disposition is interrupted by what sounds like a village band playing an arrangement from **Wagner**. The gentle music returns and seems to be ushering this movement to an end when the Wagnerian passion erupts yet again, now even more forcefully, after which this subtly scored movement comes to a peaceful conclusion.

The folk-flavored third movement - a waltz, perhaps - is a bit melancholy, its wistfulness underscored by the minor mode. This serves as the traditional scherzo section, though its spirit is more in line with a Brahmsian intermezzo. The central trio section presents some of the most agreeably countrified material **Dvořák** ever wrote.

Following an opening fanfare, the dance-like finale unrolls as a delightful set of variations (though interrupted by a minor-mode episode) on a theme of inherent breadth and dignity. In his 1984 biography **Dvořák**, **Hans-Hubert Schönzeler** offers some insights to the finale in his discussion of the **Symphony No. 8**, which he considers overall *"the most intimate and original within the whole canon of Dvořák nine"*: *"[Dvořák] himself has said that he wanted to write a work different from the other symphonies, with individual force worked out in a new way, and in this he certainly succeeded, even though perhaps in the Finale his Bohemian temperament got the better of him. . . . The whole work breathes the spirit of Vysoká, and when one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music. . . . [The] last movement just blossoms out, and I shall never forget [the Czech conductor] Rafael Kubelík in a rehearsal when it came to the opening trumpet fanfare, say to the orchestra: 'Gentlemen, in Bohemia the trumpets never call to battle - they always call to the dance!'"*

Program notes derived from
James M. Keller



Holly Sutton



Mothership (2011) by **Mason Bates**

Victorian College of the Arts Secondary School Orchestra

Conductor | **James Le Fevre**

Improvisation Soloists

Jules Arnott-Ford
(Electric Guitar)

Max Teakle
(Fender Rhodes)

Oskar Moore
(Trombone)

Electronica Samples

Chen-Yu Yang

First Violin

Ezra Uxo Williams^

Edmund Mantelli

Rebecca Wyss

William Poon

Jean Leibel

Samuel Lee

Yo Yo Zhou

Xavier Richardson

Julia Bernardi-Cieplicki

Piper Carter Williams

Second Violin

Javan Yang^

Niamh Meagher

Sophia Shaw

Hugh Leibel

Yemaya Maitri

Honami Yum

Candice Buchanan

Holly Sutton

Carmen Lui

Viola

Lachlan McKie^

Star Yi

Layla Maitri

Kami Castellanos-Krol

Mia Kanda-Franklin

Bailey Clennett

Daniel Casey

Cello

Henry Say^

Alice Hurwood

Youngjean Kim

Chiara Kelle

Noah Lawrence

Will Hartley-Keane

Josiah Camargo

Shanna Shang

Arjun Singh

Ji Woo Yoon

Dana Choi

Fergus Ascot

Mahalia Shelton

Yu-Hui Yang

Double Bass

Fred Booker Malcolm^

Oceane Federow-Yemm

Gerda Burkhardt

Sholto Buckley

Jae Jun Kim

Flute/Piccolo

Tamsin Reed°

Flute

Jae Young Kim^

Edward Merlino

Lily Schott

Oboe

Oscar Gillespie^

Anthony Tran

Cor Anglais

Serena Chen

E♭ Clarinet

Liam Murphy*

Clarinet

Benjamin Wald^

Zoe Jang

Hayley Wolters

Bassoon

Louis Georgiou*

Emma Morrison*

Contrabassoon

Jo Angus*

Trumpet

Joshua de Koster^

Charlotte Nuta°

Bethany McAuliffe-d'Rozario

French Horn

Emma Rolfe

Cathryn Nuta°

Rosemarry Yang*

Bethany Beswick

Sienna Couzens

Maddison McAlister*

Trombone

Oskar Moore^

Anna Blake

Max Lawrence°

Tuba

Thomas Godbert

Harp

Oscar Harwood

Piano

James Herbert

Timpani

Miro Lauritz^

Percussion

Quinn Knight

Jasmine Lai

Jude Baker

^ Principal

* Guest Performers

° Student from Chetham's School of Music Exchange Program

PROGRAM NOTES

The mothership orchestra floats high above, rapidly pulsing with complex cross rhythms, and a heartbeat of techno. Throughout its voyage various soloists dock with the mothership, dropping in with contrasting improvised solos over the top of the action-packed electro-acoustic orchestral figures.

Mothership follows the form of a scherzo with double trio. Whilst a symphonic scherzo often features dance rhythms such as a waltz, ***Mothership*** takes inspiration from 21st Century dance music to enliven its journey. The work was commissioned by **Michael Tilson Thomas** and the **YouTube Symphony**, which premiered the work in March 2011 at the **Sydney Opera House** in Australia.

About the Composer

Composer of the Grammy-winning opera ***The (R)evolution of Steve Jobs***, **Mason Bates** serves as the first composer-in-residence of the **Kennedy Center for the Performing Arts**. Championed by legendary conductors such as **Riccardo Muti**, **Michael Tilson Thomas**, and **Leonard Slatkin**, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. **Bates** was named the most-performed composer of his generation in a recent survey of American music and in 2018, he was named Composer of the Year by **Musical America**.

As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his former residency with the **Chicago Symphony Orchestra**, or through his club/classical project **Mercury Soul**, which transforms commercial clubs into exciting hybrid musical events. He has also composed for films and serves on the faculty of the **San Francisco Conservatory of Music**, which offers instruction in both composition and music technology.

Program notes derived from
Mason Bates



Chiara Kelle

Terms & Conditions (World Premiere 2019) by **Stefan Cassomenos**

Victorian College of the Arts Secondary School Choir and Orchestra

Conductor | **Dermot Tutty**

First Violin

Carmen Lui[^]
Edmund Mantelli
Mia Kanda-Franklin
Star Yi
Ezra Uxo Williams

Second Violin

Julia Bernardi-Cieplicki[^]
Javan Yang
Jean Leibel
Rebecca Wyss
Niamh Meagher

Viola

Daniel Casey[^]
Lachlan McKie
Mia Kanda-Franklin
Star Yi
Layla Maitri

Cello

Josiah Camargo[^]
Fergus Ascot
Ji Woo Yoon
Youngjean Kim
Noah Lawrence
Henry Say
Alice Hurwood

Double Bass

Fred Booker Malcolm[^]
Jae Jun Kim

Flute/Piccolo

Tamsin Reed[°]

Flute

Jae Young Kim
Edward Merlino

Oboe

Oscar Gillespie

Clarinet

Benjamin Wald

Alto Saxophone

Chen-Yu Yang
Hayley Wolters

Tenor Saxophone

Ravi Boltman

Trumpet

Hugo Kanda-Franklin
Joshua de Koster
Bethany McAuliffe-d'Rozario

French Horn

Emma Rolfe
Cathryn Nuta[°]

Trombone

Oskar Moore

Tuba

Thomas Godbert

Harp

Oscar Harwood

Vibraphone

Miro Lauritz

Fender Rhodes

Max Teakle

Bass Guitar

Lachlan Toll

Piano

James Herbert

[^] Principal

[°] Student from Chetham's School of Music Exchange Program

PROGRAM NOTES

"Terms and Conditions" was commissioned in 2019 by the **Victorian College of the Arts Secondary School** and written especially for its students. There are two featured texts which are sung concurrently throughout the work. The first text is drawn from various phrases presented on social media as life advice, inspirational quotes, and motivational sayings. These phrases are in some cases similar to one another, and in other cases contradictory. They are assembled here in a way which sometimes traces their similarities, and at other times highlights their differences. The second text is a standard *"Terms and Conditions"* text, of the sort that one might encounter as a set of rules by which one must agree to abide in order to use a service. Based on widely available templates for such documents, the included text is of a very generalised nature, leaving its meaning open to interpretation. The work as a whole is envisaged as an exploration of the kinds of information to which today's generation of teenagers are exposed on a regular basis, and a reflection on the formidable ongoing task of deciding how to respond to such information.



Terms & Conditions text compiled by **Stefan Cassomenos**

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Do not misuse this service. Do not interfere with service or try to access it using any method other than the interface and the instructions provided. Policies within this service made available to users must be followed. Access to this service will directly be suspended or provision discontinued in the case of non-compliance with the terms or policies, or while suspected breach of conduct is being investigated. This service permits users to upload, submit, receive, send and store content. Users must assume all ownership of and responsibility for all such content.

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Click **YES** to accept.

Carpe Diem - Seize the day.
Every day is a fresh start.
Don't look back - you're not going that way.
The future belongs to those who believe in the beauty of their dreams.
If you're not doing what you love, **you're wasting your time.**
All our dreams come true, if we have the courage to pursue them.
There's only one thing that makes a dream impossible: fear of failure.
I never dreamed about success - I worked for it. Work hard, play hard.
EVERYTHING IN MODERATION.
Give one-hundred-and-ten percent.
You can only do your best.
If you don't like something, change it - if you can't change it, CHANGE YOUR ATTITUDE.
When you feel like quitting, remember why you started.
Consider failure only one step closer toward your vision.
Experience is the teacher of all things.
I'm not a product of my circumstances - I am a product of my own decisions.
Privilege is invisible to THOSE WHO HAVE IT.
Work hard and don't let anyone make you feel bad for your success.
The universe rewards calculated **risk and passion.**
Fortune favours the bold - **the strong - the brave.**
Patience is a virtue.
Good things come to those who

W A I T .
Happiness is letting go of what you think your life is meant to look like and enjoying it for everything **THAT IT IS.**
The universe rewards action, **NOT THOUGHT.**
Everything comes to you at the **RIGHT TIME .**
Wasted time is worse than **WASTED MONEY.**
Rewards come in action, **NOT DISCUSSION.**
Just go for it.
JUST DO IT.
Carpe Diem - Seize the day.

Rule Number One of Life:
Do what makes YOU happy.
Success is not the key to happiness. Happiness is the key to success. If you love what you do, you will be successful.
Creating happiness for others, we discover happiness ourselves.
Happiness is not a place, IT'S A PROCESS.
I choose a path of happiness, and **happiness chooses me.**
Knowing who you are and what you want out of life is the key to your happiness.
Be the same person privately, **publicly and personally.**
The only person you are destined to become is the person **that you decide to be.**
Try to be a rainbow in someone's cloud.
Be happy. Be bright. Be you.
Look on the bright side.
Count your blessings, not your problems.
Most people are as happy as they decide to be.
Every cloud has a silver lining.
You must love yourself internally TO GROW EXTERNALLY.
Your body is a temple.
It's okay to be proud of yourself.
Be someone who makes you **H A P P Y .**
Never stop being a good person because of bad people.
Self love is the best medicine.
The best revenge is no revenge.
No use crying over spilt milk.
If you love someone, set them free.
Would you like you, if you met you?
Remain calm, stay strong, and walk away.
Remember, when you forgive, you heal.
Remember, when you let go, you grow.
Create your own happiness.
Happiness is not out there, **IT'S IN YOU.**
The meaning of life is to give life **M E A N I N G .**
Be mindful. Be kind. Be grateful.
Be true. Be positive.
At the end of the day, **IT IS WHAT IT IS.**
Whatever comes, let it come.
Whatever stays, let it stay.
Whatever goes, let it go.

Be thankful for nights that turned into mornings, friends that turned into family, and dreams that turned into reality.
Everything happens for a reason.
Just breathe, and everything will work out for the best.
The two most important days in your life are the day you're born and the day that you find out why.
Control Alt Delete - Control yourself, alter your thinking, delete negativity.
Carpe Diem - Seize the Day.
If it's meant to be, it's meant to be.
Be careful what you wish for.
Say exactly what you mean.
As soon as you stop wanting something, you'll get it.
Be careful with your words. They may be forgiven, but not **f o r g o t t e n .**
Be careful how you talk to yourself, because you are **LISTENING.**
Be careful who you trust, the **devil** was once an angel.
One night, one second, one decision, could change your life **FOREVER.**

Safety first. Safety starts with you.
Better safe than sorry.
If it feels wrong, don't do it.
Don't be afraid to say no.
Trust your instincts.
Don't be afraid to say yes.
Take every chance, drop every

FEAR.
Don't be so hard on yourself.
Worry less, live more.
Go with the flow.
Don't overthink it, just let it go.
Live your truth, do your best, always seek joy.
Life is too important to be taken seriously.
Be grateful for today.
LIFE IS SUFFERING.
Life is a journey.
LIFE IS SHORT.
Life goes on. You only live once.
You are loved. You matter.
Nothing really matters.
It's up to you.

Les Berceaux Op. 23, No. 1 (1881) by Gabriel Fauré

Victorian College of the Arts Secondary School Combined Choir and Ensemble

Arrangement & Conductor | **Dermot Tutty**

ENSEMBLE

Piano

Mikaela Banitsiotis

Cello

Fergus Ascot

Josiah Camargo

Alice Hurwood

Youngjean Kim

Noah Lawrence

Henry Say

Ji Woo Yoon

Les Berceaux **Sully Prudhomme**

Le long du quai les grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux
Que la main des femmes balance.

Mais viendra le jour des adieux,
Car il faut que les femmes pleurent,
Et que les hommes curieux
Tentent les horizons qui leurrent.

Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leur masse retenue
Par l'âme des lointains berceaux.

The Cradles

Along the quay the great ships,
Listing silently with the surge,
Pay no heed to the cradles
Rocked by women's hands.

But the day of parting will come,
For it is decreed that women shall weep,
And that men with questing spirits
Shall seek enticing horizons.

And on that day the great ships,
Leaving the dwindling harbour behind,
Shall feel their hulls held back
By the soul of the distant cradles.

Translations by Richard Stokes
From **A French Song Companion** (Oxford, 2000)



Monica Ruggiero & Jessie Hillel

Biographies



STEFAN CASSOMENOS

COMPOSER

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 100 new works. Cassomenos and violinist Monica Curro have recently been announced as Artistic Directors of the Port Fairy Spring Music Festival from 2019.

Cassomenos began composing at the age of seven, and as a teenager had his music performed by the Melbourne Symphony Orchestra (1999) and the Adelaide Symphony Orchestra (2001), with whom he performed his Piano Concerto No 1 at the age of 16. Awards and accolades for composition include Composer in Residence for three years at the Creative Innovation Conference 2010-12, the 2012 Lyrebird Music Society commission, the 2012 Young Achievement Award from the Hellenic Australian Chamber of Commerce and Industry, and various awards through the Yamaha Music Foundation. In 2014, Cassomenos was invited as the first Australian composer to be commissioned as part of "250 Piano Pieces for Beethoven", an international composition project initiated by German pianist Susanne Kessel marking Beethoven's 250th anniversary in 2020. Recent works include Piano Concerto No 3 (2010), Double Violin Concerto (2012) which has been performed many times around Australia with violin soloists Monica Curro and Sarah Curro, Requiem for the End of Time (2015) which receives its second performance in November 2019, Double Piano Concerto (2018) premiered in Thessaloniki last year and to receive its Australian premiere in December 2019, Dixit Dominus (2019) recently premiered by the Royal Melbourne Philharmonic Choir and Orchestra, In The Beginning (2019) to be premiered in October 2019 at the Port Fairy Spring Music Festival, and his chamber opera Herodias which was commissioned by Victorian Opera and will be premiered as part of their 2020 season.



FABIAN RUSSELL

CONDUCTOR

Fabian Russell has been at the forefront of the Australian classical music industry in his 30 year career as an award winning conductor, artistic director, orchestral musician, soloist and educator.

He is the Founder, Artistic Director and Conductor of The Orchestra Project: the Melbourne based training orchestra that presents major orchestral concerts comprised of Australia's finest young musicians playing alongside members of Australia's professional orchestras. Since 2016, Fabian has been Principal Conductor of the NSW Youth Orchestra.

Fabian has conducted most of Australia's professional orchestras, Malaysian Philharmonic Orchestra and numerous youth orchestras throughout Asia and Europe. He has regularly appeared as Guest Conductor with Victorian Opera since making his debut in the acclaimed 2013 production of John Adams' Nixon in China, where he received the Green Room Award for Opera Conductor. He has also served as Artistic Director and Principal Conductor of the Melbourne Youth Orchestra, the Monash Academy Orchestra, University of Melbourne Symphony Orchestra and has worked with every major youth orchestra in Australia. He has enjoyed a long relationship with the internationally acclaimed Australian Youth Orchestra as Associate Conductor and in 2013 was Conductor-in- Residence at the Australian Youth Orchestra National Music Camp in Adelaide.

Fabian Russell was the recipient of a 2012 Sir Winston Churchill Memorial Fellowship and holds a Masters Degree in Music Research from the Queensland Conservatorium, Griffith University.



DERMOT TUTTY

CHORAL DIRECTOR

Dermot Tutty is a voice teacher, choral conductor, and composer. He teaches at Melbourne Grammar School and the Melbourne Conservatorium of Music, and is Director of Choral Studies at the Victorian College of the Arts Secondary School. His singing students have won major national and international competitions.

Dermot teaches regularly in Cambodia at ABCs and Rice, a school set up to help break the cycle of poverty in Siem Reap.

Dermot is currently composing one third of the "Three Tales" trilogy for Victorian Opera.

Biographies



JAMES LE FEVRE

CONDUCTOR

For more than a decade, James has been sharing his passion and enthusiasm for Music Education with students and colleagues throughout Australia. As a conductor and ensemble director, James draws on his diverse experience across Orchestras, Wind Symphony, Big Band, Musical Theatre and small ensemble settings, creating a collaborative environment where each player is imbued to contribute with generosity and empathy.

James is the Immediate Past National President of the Australian Band and Orchestra Directors Association (ABODA) and through his involvement in this space has worked with an impressive list of conductors including Craig Kirchhoff, Steven D. Davis, Mark Herron, John Lynch and Rob McWilliams. With over 15 years professional performance experience, James is an in-demand clinician and performer. After seven years as Director of Bands at Our Lady of Sion College, James now proudly serves as Head of Music at the Victorian College of the Arts Secondary School.

James holds a Bachelor of Music with Honours from the Australian National University, and an Education Qualification from Monash University.



ALEXANDRA HIEW

STRING DIRECTOR

Violinist Alexandra Hiew has performed in several orchestras throughout the U.S. and Australia, and solo and chamber recitals in Australia, Germany, Italy, and the US. Engagements have included, the Aspen Music Festival, Ashlawn Opera Festival, and most recently the Tilde New Music Festival in Melbourne. Alexandra holds bachelor, master and doctoral degrees in performance from the University of Cincinnati College-Conservatory of Music where she studied violin with Kurt Sassmannshaus, Won-Bin Yim and Gabe Pegis, and chamber music with the Tokyo, Amernet and La Salle String Quartets.

Her research explores the pedagogical implications of neuromusical and acoustical research and she has presented papers and workshops on the subject. Alexandra has taught at the New England Conservatorium of Music and Northern Kentucky University, and adjudicated for the Kentucky Music Educators Association and the University of Queensland. Alexandra is the Australian Ambassador for the Sassmannshaus Tradition and Violin Masterclass Live, and teaches at Balwyn High School and the Victorian College for the Arts Secondary School.

Credits

Principal

Hilary Bland

Assistant Principals

Donatella Mannolini

Michael Sargeant

Head of Music

James Le Fevre

Music Staff

Anne Lewitzka

Eleanore Vuong

Ian Whitehurst

James Rust

Jennifer Gillan

Julie Haskell

Lis Viggers

Mary Jo Kelly

Stewart Kelly

Sound Engineer

Blake Strickland

Production Manager

James Rust

Production Assistants

Daniel Holden

Zac Koukoravas

Stage Crew

Breanne Peters

Hayley Jobson

James Dikranian

Josh Vass

Lara Dursun

VCASS Staff

Amelia Oliva

Andrew Landrigan

Bridget Higgins

Christine Paraskeva

Christopher Button

Daniel Holden

Dylan Breninger

Eden Greskie

Elizabeth Townshend

Ella Waters

Felicity Rodda

Fiona Munroe

Goran Banyai

Grace Cloney

Hannah Barbour Woods

Helen McCormick

Janne Blanch

Jeffrey Goodwin

Jenny Purcell

Judith Hall

Kelly Sullivan

Kerri Redfern

Lanie Tobias

Layne Naug

Leonie Perry

Louise Howlett

Maggie Lorraine

Maryanne Pearce

Nancie Robinson

Nicholas Heynsbergh

Nicole Demasi

Nicole Sage

Olga Polyetayeva

Penelope Webster

Rod Morrison

Rosemary Richards

Rosina Gannon

Sandy Abey

Sarah Coleman

Sarah Scaramozzino

Sean Peoples

Sela Kiek-Callan

Stacy Mitchell

Steven McTaggart

Steven Thorne

Tanje Ruddick

Theo Buskes

Timothy Greaves

Timothy Harbour

Toby Couchman

Wei Wei McKercher

Zac Koukoravas

Program Design & Photography

Dylan Breninger

Special Thanks to

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VCASS Music Students 2019

Year 7

Lucille Bowen
Elektra Cadzow
Finn Dossor
Jin Hao Guo
Jasmine Lai
Julia Luo
Ned Moran
Luca Nicolosi
Bridget Quinn
Shanna Shang
Mahalia Shelton
Holly Sutton
Anthony Tran
Daniel Wyss
Yu-Hui Yang
Honami Yum
Yitong Zhang

Year 8

Bethany Beswick
Candice Buchanan
Gerda Burkhardt
Dominic Carpenter
Piper Carter Williams
Kami Castellanos-Krol
Dana Choi
Gabriel Coleman
Sienna Couzens
Olivia Dacal
Harvey de Koster
Liam Graham
Zoe Jang
Max Jiang
Chiara Kelle
Lucinda Kreisler
Hugh Leibel
Yemaya Maitri
Freya Plant
William Poon
Xavier Richardson
James Sullivan-McIntosh
Steve Widjaja
Amelie Zaitzev

Year 9

Delphine Alfoldi
Jude Baker
Monika Bimba
Anna Blake
Sholto Buckley

Serena Chen
Bailey Clennett
Cameron Gilchrist
Qiancheng Gong
Hendrix Hamalainen
Quinlan Hames
Will Hartley-Keane
Yan Ning Ho
Caleb Jarcevic
Quinn Knight
Samuel Lee
Madison Lu
Gavrielle Satyadharma
Lily Schott
Sophia Shaw
Arjun Singh
Daniel Stow
Morgan Tyrrell
Michael Widjaja
Jarrod Wisdom
Sayuka Yum
Yo Yo Zhou

Year 10

Huiyi Bai
Meiyi Bai
Ravi Boltman
Caleb Cervenjak
Simon Chidgey
James Dikranian
Lara Dursun
Thomas Godbert
Monique Harkin
Hayley Jobson
Mia Kanda-Franklin
Jae Jun Kim
Noah Lawrence
Layla Maitri
Bethany McAuliffe-d'Rozario
Ava McDermott
Milisa Milanović
Breanne Peters
Monty Price
Mia Chenea Robinson
Emma Rolfe
Clyde Saniga
Cassidy Tran
Joshua Vass
Rebecca Wyss
Meng Xia
Star Yi

Year 11

Robbie Chechelnitzkiy
Ian Damman
Michael De Huy
Joshua de Koster
Lily Flynn
Lucile Guedj
Oliver Howes
Alice Hurwood
Youngjean Kim
Jean Leibel
Lachlan McKie
Niamh Meagher
Edward Merlino
Sidra Nissen
Zhuang Peng
Monica Ruggiero
Henry Say
Rachel Shindang
Lachlan Toll
Ezra Uxo Williams
Elly Virsu
Caleb Wilson
Javan Yang
Ji Woo Yoon
Shu Rong Yow

Year 12

Jules Arnott-Ford
Fergus Ascot
Mikaela Banitsiotis
Julia Bernardi-Cieplicki
Fred Booker Malcolm
Josiah Camargo
Daniel Casey
Oscar Gillespie
Oscar Harwood
James Herbert
Jessie Hillel
Hugo Kanda-Franklin
Jae Young Kim
Miro Lauritz
Min Seo Lee
Carmen Lui
Edmund Mantelli
Oskar Moore
Gracie Sinclair
Max Teakle
Benjamin Wald
Hayley Wolters
Chen-Yu Yang