

VCASS | **MUSIC** | 2022

presents

Magalu Gaangu

[BEGINNING HERE]

Monday 5 September, 2022 @ 7:30pm

Peter Knight | *Luminous* (World Premiere)

Robert Schumann | *Symphony No. 3 in Eb Major Op. 97* (1850)

Deborah Cheetham AO | *Magalu Gaangu* | *Beginning Here* (World Premiere)

Franz Josef Haydn | *Te Deum* (1799)

Warwick Stengårds | Conductor

Peter Knight | Trumpet and Effects

Dermot Tutty | Conductor

Musicians of the Victorian College of the Arts Secondary School

Melbourne Recital Centre

Elisabeth Murdoch Hall

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Luminous

Dr Peter Knight | World Premiere

Victorian College of the Arts Secondary School Improvisation Ensemble

Symphony No. 3 in Eb Major Op. 97 Rhenish

Robert Schumann | 1850

I. Lebhaft

II. Scherzo: Sehr mäßig

III. Nicht schnell

IV. Feierlich

V. Lebhaft

Victorian College of the Arts Secondary School Symphony Orchestra

INTERVAL | 30 MINUTES

Magalu Gaangu | Beginning Here

Deborah Cheetham AO | World Premiere

Victorian College of the Arts Secondary School Orchestra and Chorus

Te Deum

Franz Josef Haydn | 1799

Victorian College of the Arts Secondary School Orchestra and Chorus

FROM THE PRINCIPAL Hilary Bland

It is wonderful to be back at the MRC after our pandemic break. VCASS prides itself in providing opportunities for our students to collaborate and learn from a range of composers, conductors and musicians.

This year we are thrilled our students have had the opportunity to be part of such a diverse program working with highly regarded professional musicians and artists. A special mention and thank you to Deborah Cheetham AO who we welcome back to VCASS. We are grateful that Deborah has dedicated her beautiful work *Magalu Gaangu* to our dear friend and former Principal, Colin Simpson.

Thank you to our passionate and committed music team led by James Le Fevre and to everyone involved in the education and training of our young musicians. To our VCASS students, your tenacity over the last couple of years to continue with practice and music making within the VCASS community has been inspirational.

Tonight we celebrate our school and acknowledge the outstanding artists who are working with our committed and talented students.

Enjoy the program.

Hilary



FROM THE HEAD OF MUSIC

James Le Fevre

It's with verve and excitement that we welcome you to tonight's performance of *Magalu Gaangu* | *Beginning Here*.

Featuring two world premieres by Australian composers, alongside glorious masterpieces by Haydn and Schumann, our cast of more than 120 musicians are delighted to be returning to the auditory and visually stunning Melbourne Recital Centre.

The program opens with a commissioned work for an augmented Improvisation Ensemble. *Luminous* by Peter Knight, provides a provoking platform for collaboration, exploration and discovery. Assembled on layers of grooves, ostinati, melodic cells and intense listening, *Luminous* has been developed alongside our emerging artists with a spirit of generosity and wonder. For more than two decades, Knight has been contributing to the rich tapestry of Australian improvised music, most recently as the Artistic Director of the Australian Art Orchestra, and we thank him for his commitment and creativity in leading this project.

Closing the first half is the VCASS Symphony Orchestra with Robert Schumann's effervescent and assured *Symphony No. 3 in Eb Major*. In his penultimate symphony, Schumann expertly explores the splendour of colours synonymous with the romantic period orchestra across five movements which have challenged and rewarded our orchestra. Much admiration and appreciation is extended to Maestro Warwick Stengårds whose extensive knowledge and experience as a leading Australian expat working on the global stage continues to provide fruitful learning for our pre-professional musicians.

Following interval, Stengårds leads a cast of more than 120 musicians and choristers for our title work; *Magalu Gaangu* | *Beginning Here*. Warmly composed by Yorta Yorta woman, and Melbourne based pioneer and stalwart Deborah Cheetham AO, our VCASS musicians have relished the opportunity to breathe life into Cheetham's text translated into the beautiful local Boon Wurrung language by Auntie Carolyn Briggs.

For more than 40,000 years the Boon Wurrung / Bunurong People have told their stories, danced their dances and sung their songs on nearby lands and in tonight's performance we wholeheartedly pay our respects to the Elders of the oldest continuous cultures on the planet.

To close, the glorious and uplifting *Te Deum*, a 4th Century text set by the prolific Franz Josef Haydn in 1799. Under the direction of the indefatigable Dermot Tutty, our VCASS Chorus and Orchestra have applied their abundance of youthful energy into preparing and performing this exceptional work. Given the tribulations of the past three years, the sense of optimism and hope achieved with all VCASS musicians uniting in sonorous song is infectious (in a good way).

A production of this magnitude can only occur with tremendous support from copious sources. We are most grateful for the expertise and generosity of our creatives, Deborah Cheetam AO, Peter Knight, Warwick Stengårds and Dermot Tutty, ably supported by VCASS Staff Alexandra Hiew, Ian Whitehurst and the broader Music Team including our Instrumental Music Teachers and Ensemble Tutors. The support of our entire community; family, friends, peers, staff, VCASS Leadership and School Council is also immensely appreciated!

Finally, congratulations to all of our musicians, especially the graduating class of 2022, who continue to apply themselves with remarkable creativity, camaraderie, diligence and commitment.

James Le Fevre
HEAD OF MUSIC



Luminous

Dr Peter Knight | World Premiere

Victorian College of the Arts Secondary School Improvisation Ensemble

Director | Dr Peter Knight

Assistant Director | Ian Whitehurst

VOICE

Olivia Dacal
Phoebe Hunter

ALTO SAXOPHONE

Marlon Shaw

TRUMPET

Hendrix Hamalainen

PIANO

Dominic Carpenter

GUITAR

Daniel Stow

BASS

Will Hartley-Keane

DRUMS

Quinn Knight
Tommy Wu

VIOLIN

Yan Ning Ho
Yemaya (Yemi) Maitri

CELLO

Chiara Kelle

ELECTRONICS/PROCESSING

Dr Peter Knight

I have been lucky enough to attend concerts at VCASS over the last six years, and hearing the talented students at this school has always left me feeling incredibly inspired and optimistic about the future of Australian music. The word that comes to mind for me when I remember these experiences is, 'luminous'.

My composition for this concert is called *Luminous* and is inspired by the radical optimism that propels us through these uncertain times and that seems to be in abundance at VCASS. Musically, *Luminous* follows my interest in simultaneously celebrating and subverting the tropes of minimalism; setting up patterns and expectations then having them give way to entropy. Perhaps appropriate for the times!

The process for creating this work has been collaborative. I love to write music for people, rather than instruments. So in our sessions as a group we have talked about music in general, and I have tried to get some insight into the students' personal interests in music. I have also recorded improvisations and then transcribed some of those ideas. So while there are only a few members of the ensemble who actually improvise during the piece, the entire group has contributed to its creation, and spontaneity is integral to its genesis.

Notes by **Dr Peter Knight**

Symphony No. 3 in Eb Major Op. 97 Rhenish

Robert Schumann | 1850

I. Lebhaft

II. Scherzo: Sehr mäßig

III. Nicht schnell

IV. Feierlich

V. Lebhaft

Victorian College of the Arts Secondary
School Symphony Orchestra

Conductor | Warwick Stengårds

Strings Director | Alexandra Hiew

VIOLIN 1

Raistlin Chan
Elanor Chang
Eliza Gregg
Samuel Lee
Yemaya (Yemi) Maitri
William Poon
Sophia Shaw
Holly Sutton
Reily Wang
Yo Yo Zhou^

VIOLIN 2

Petra Banik
Candice Buchanan
Yan Ning Ho^
Ji Hun Hwang
Helena (Lena) Kozdra
Hugh Leibel
Xavier Richardson
Biju Shimokawa
Pascal Uxo Williams
Honami Yum

VIOLA

Kami Castellanos-Krol
Bailey Clennett
Jamie Miles^
Jariyan Patel
Tom Protat
Olivia Spyrou
Hannah Tyrrell

CELLO

Shao-Che (Ethan) Chiao
Dana Choi
Will Hartley-Keane
Rachel Jeong
Chiara Kelle
Lazarus Lewis
Benjamin Makelainen
Shanna Shang
Mahalia Shelton
Arjun Singh^
Katerina (Katya) Vakoussevitch
Yu-Hui (Emily) Yang

DOUBLE BASS

Maddison Furlan*
Soph Harders^
Ava Loke

FLUTE

Riley Hogan
Lily Schott^

OBOE

Oscar Gillespie*
Anthony Khoa Tran

CLARINET

Natasha Fearnside*
Zoe Jang^

BASSOON

Jo Angus*
Poppy Savage^

HORN

Bethany (Beth) Beswick
Felicity Cheng
Sienna Couzens
Gabrielle Kennedy*

TRUMPET

Harvey de Koster^
Hendrix Hamalainen

TROMBONE

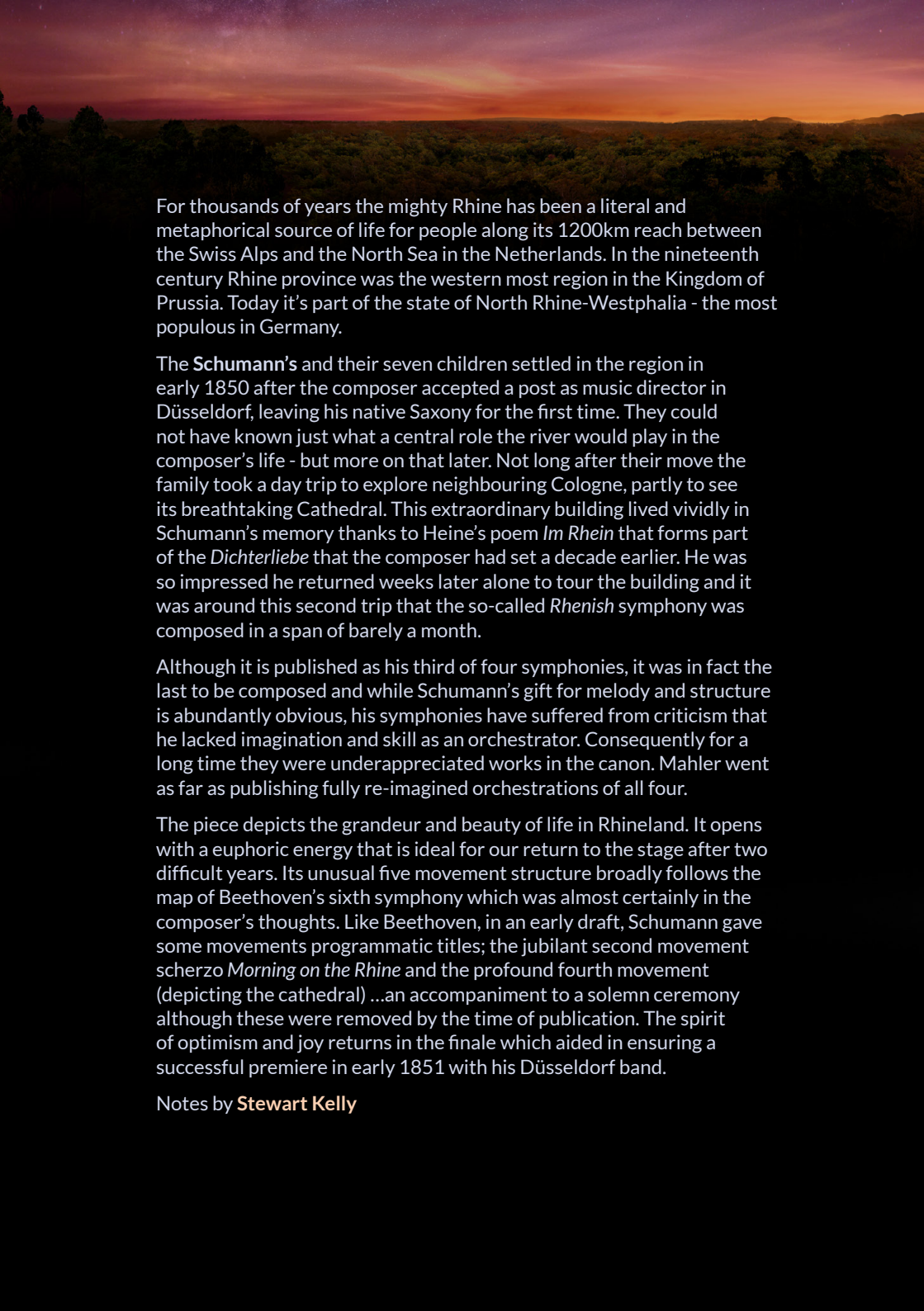
Anna Blake
Arjen Goessens^
Liam Graham

TIMPANI

Jasmine Lai^

^ Principal

* Guest Performers



For thousands of years the mighty Rhine has been a literal and metaphorical source of life for people along its 1200km reach between the Swiss Alps and the North Sea in the Netherlands. In the nineteenth century Rhine province was the western most region in the Kingdom of Prussia. Today it's part of the state of North Rhine-Westphalia - the most populous in Germany.

The **Schumann's** and their seven children settled in the region in early 1850 after the composer accepted a post as music director in Düsseldorf, leaving his native Saxony for the first time. They could not have known just what a central role the river would play in the composer's life - but more on that later. Not long after their move the family took a day trip to explore neighbouring Cologne, partly to see its breathtaking Cathedral. This extraordinary building lived vividly in Schumann's memory thanks to Heine's poem *Im Rhein* that forms part of the *Dichterliebe* that the composer had set a decade earlier. He was so impressed he returned weeks later alone to tour the building and it was around this second trip that the so-called *Rhenish* symphony was composed in a span of barely a month.

Although it is published as his third of four symphonies, it was in fact the last to be composed and while Schumann's gift for melody and structure is abundantly obvious, his symphonies have suffered from criticism that he lacked imagination and skill as an orchestrator. Consequently for a long time they were underappreciated works in the canon. Mahler went as far as publishing fully re-imagined orchestrations of all four.

The piece depicts the grandeur and beauty of life in Rhineland. It opens with a euphoric energy that is ideal for our return to the stage after two difficult years. Its unusual five movement structure broadly follows the map of Beethoven's sixth symphony which was almost certainly in the composer's thoughts. Like Beethoven, in an early draft, Schumann gave some movements programmatic titles; the jubilant second movement scherzo *Morning on the Rhine* and the profound fourth movement (depicting the cathedral) ...an accompaniment to a solemn ceremony although these were removed by the time of publication. The spirit of optimism and joy returns in the finale which aided in ensuring a successful premiere in early 1851 with his Düsseldorf band.

Notes by **Stewart Kelly**

Magalu Gaangu | Beginning Here

Deborah Cheetham AO | World Premiere

Victorian College of the Arts Secondary School Orchestra and Chorus

Conductor | Warwick Stengårds

Choral Director | Dermot Tutty

VIOLIN 1

Candice Buchanan
Yan Ning Ho
Hugh Leibel
Olivia Spyrou^
Hannah Tyrrell
Pascal Uxo Williams
Honami Yum

VIOLIN 2

Eliza Gregg
Samuel Lee
Yemaya (Yemi) Maitri
William Poon
Sophia Shaw^
Holly Sutton
Yo Yo Zhou

VIOLA

Kami Castellanos-Krol
Bailey Clennett
Jamie Miles^
Jariyan Patel
Xavier Richardson

CELLO

Shao-Che (Ethan) Chiao
Dana Choi
Will Hartley-Keane^
Rachel Jeong
Chiara Kelle
Shanna Shang
Mahalia Shelton
Arjun Singh
Yu-Hui (Emily) Yang

DOUBLE BASS

Maddison Furlan*
Soph Harders
Ava Loke^

FLUTE/PICCOLO

Riley Hogan
Lily Schott^

OBOE

Anthony Khoa Tran^

COR ANGLAIS

Oscar Gillespie*

CLARINET

Zoe Jang^

BASS CLARINET

Natasha Fearnside*

BASSOON

Poppy Savage^
Jo Angus*

HORN

Bethany (Beth) Beswick^
Felicity Cheng
Gabrielle Kennedy*

TRUMPET

Harvey de Koster^
Yael Greenberg

TROMBONE

Anna Blake^

BASS TROMBONE

Arjen Goessens

TUBA

Karina Filipi*

HARP

Imogen Handley
Samantha Ramirez*

PIANO

Caitlin Satyadharma^

TIMPANI

Oscar Edwards

PERCUSSION

Quinn Knight^
Jasmine Lai
Ethan Stephenson

SOPRANO SOLOIST

^Leah Stange
^Zoë Brunson

^ Principal
* Guest Performers

In 2006 I accepted the opportunity for a new chapter in my life when I joined the music faculty at VCASS as Assistant Head of Music whilst Mary Jo Kelly took a well earned 6 month break on long service leave. I knew at the time when I applied for the position I had very large shoes to fill but I instantly found my confidence during the first of many conversations with a man I came to respect, admire and call friend - VCASS principal Colin Simpson.

Although it had been almost a decade since my last full time classroom teaching position. Colin didn't hesitate, offering me the chance to make a contribution to the community at VCASS. He was a true visionary who could see beyond the immediate set of circumstances and told me that this was the right place and the right time for me. How right he was. The opportunity to become part of the VCASS team placed me at the centre of music making in Melbourne and it is no exaggeration to say that my time at VCASS changed the course of my life. *Pecan Summer*, *Short Black Opera*, *Dhungala Children's Choir*, *Ensemble Dutala* all flowed from that seed of opportunity presented by Colin.

It all began here. He left us too soon. We still feel the loss. *Magalu Gaangu* is dedicated to Colin Simpson. His memory. His legacy. His vision.

Notes by **Deborah Cheetham AO**

The text is sung in the language of place - the language of the Boon Wurrung people of the Eastern Kulin Nation on whose unceded lands we perform.

Magalu gaangu

Yirram barrng turt nurringian woonthulong-in mirambeena

Windha yana-dha

Yinga weegabeel noogee mirambeena

Djeetho nedbo yarragin-un ningala-bil bullarto weenth

Beginning Here

The morning star, your silent companion

Where are you going?

An ancient song will hold you

As you fly now to your shining dream

With grateful thanks to N'arweet Carolyn Briggs
who provided the Boon Wurrung translation

Te Deum

Franz Josef Haydn | 1799

Victorian College of the Arts Secondary School Orchestra and Chorus

Conductor | Dermot Tutty

VIOLIN 1

Candice Buchanan
Samuel Lee
Yemaya (Yemi) Maitri
Xavier Richardson
Sophia Shaw^
Holly Sutton
Yo Yo Zhou

VIOLIN 2

Eliza Gregg
Yan Ning Ho
Hugh Leibel
William Poon
Olivia Spyrou^
Pascal Uxo Williams
Honami Yum

VIOLA

Kami Castellanos-Krol
Bailey Clennett
Jamie Miles^
Jariyan Patel
Hannah Tyrrell

CELLO

Dana Choi
Rachel Jeong
Chiara Kelle
Arjun Singh^

DOUBLE BASS

Maddison Furlan*

FLUTE

Lily Schott^

OBOE

Oscar Gillespie*
Anthony Khoa Tran^

BASSOON

Jo Angus*
Poppy Savage^

TRUMPET

Harvey De Koster
Yael Greenberg
Hendrix Hamalainen^

HORN

Bethany (Beth) Beswick^
Felicity Cheng
Gabrielle Kennedy*

TROMBONE

Anna Blake
Arjen Goessens^
Liam Graham

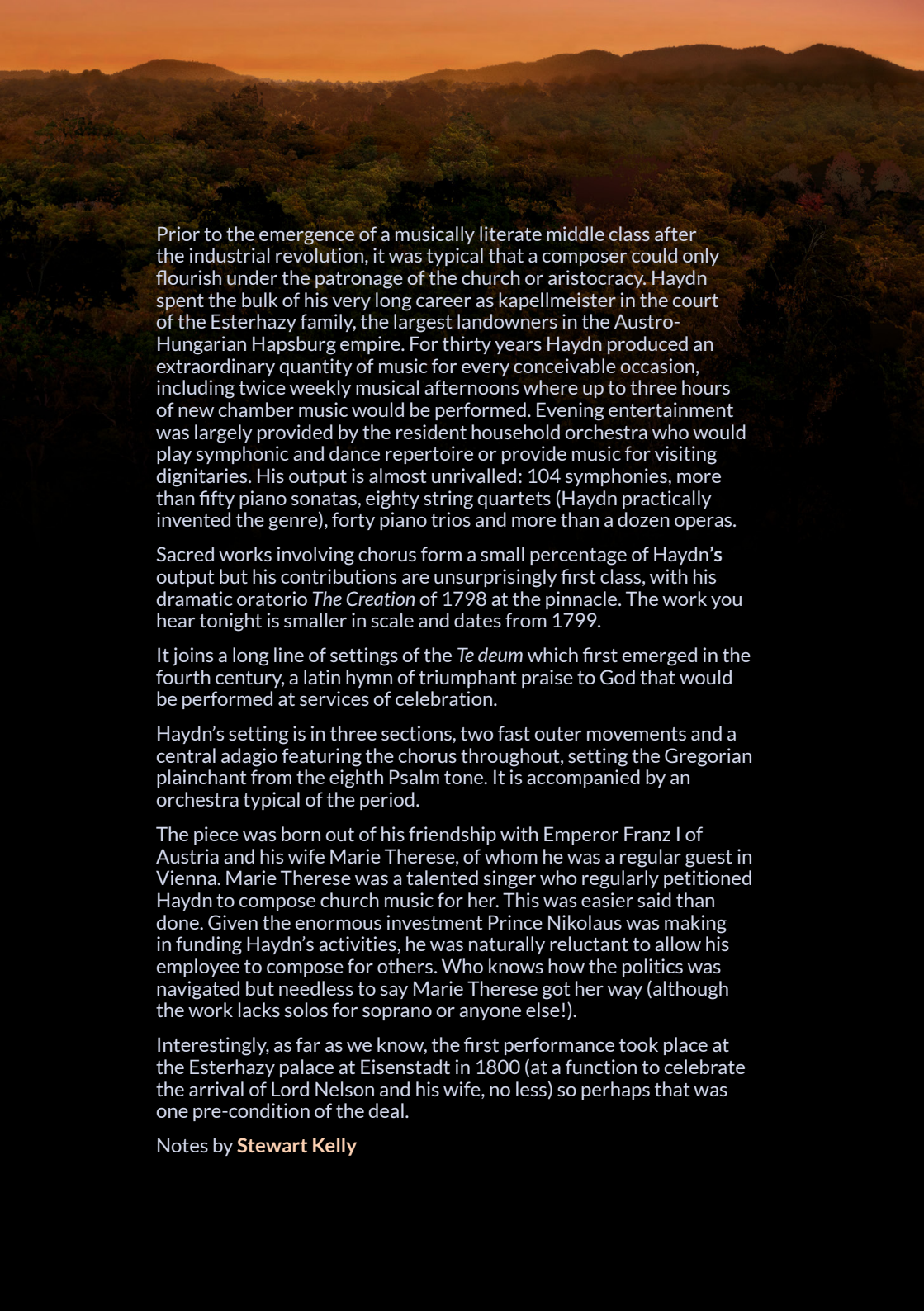
TIMPANI

Jasmine Lai

^ Principal

* Guest Performers





Prior to the emergence of a musically literate middle class after the industrial revolution, it was typical that a composer could only flourish under the patronage of the church or aristocracy. Haydn spent the bulk of his very long career as kapellmeister in the court of the Esterhazy family, the largest landowners in the Austro-Hungarian Hapsburg empire. For thirty years Haydn produced an extraordinary quantity of music for every conceivable occasion, including twice weekly musical afternoons where up to three hours of new chamber music would be performed. Evening entertainment was largely provided by the resident household orchestra who would play symphonic and dance repertoire or provide music for visiting dignitaries. His output is almost unrivalled: 104 symphonies, more than fifty piano sonatas, eighty string quartets (Haydn practically invented the genre), forty piano trios and more than a dozen operas.

Sacred works involving chorus form a small percentage of Haydn's output but his contributions are unsurprisingly first class, with his dramatic oratorio *The Creation* of 1798 at the pinnacle. The work you hear tonight is smaller in scale and dates from 1799.

It joins a long line of settings of the *Te deum* which first emerged in the fourth century, a latin hymn of triumphant praise to God that would be performed at services of celebration.

Haydn's setting is in three sections, two fast outer movements and a central adagio featuring the chorus throughout, setting the Gregorian plainchant from the eighth Psalm tone. It is accompanied by an orchestra typical of the period.

The piece was born out of his friendship with Emperor Franz I of Austria and his wife Marie Therese, of whom he was a regular guest in Vienna. Marie Therese was a talented singer who regularly petitioned Haydn to compose church music for her. This was easier said than done. Given the enormous investment Prince Nikolaus was making in funding Haydn's activities, he was naturally reluctant to allow his employee to compose for others. Who knows how the politics was navigated but needless to say Marie Therese got her way (although the work lacks solos for soprano or anyone else!).

Interestingly, as far as we know, the first performance took place at the Esterhazy palace at Eisenstadt in 1800 (at a function to celebrate the arrival of Lord Nelson and his wife, no less) so perhaps that was one pre-condition of the deal.

Notes by **Stewart Kelly**



Prof. Deborah Cheetham AO

DUniv, BMus Ed, AmusA

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator has been a leader and pioneer in the Australian arts landscape for more than 25 years. In the 2014 Queen's Birthday Honours List, Cheetham was appointed as an Officer of the Order of Australia (AO), for 'distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance'.

In 2009, Deborah Cheetham established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers. The following year she produced the premiere of her first opera *Pecan Summer*. This landmark work was Australia's first Indigenous opera and has been a vehicle for the development of a new generation of Indigenous opera singers.

In March 2015 she was inducted onto the Honour Roll of Women in Victoria and in April 2018 received an Honorary Doctorate from the University of South Australia for her pioneering work and achievements in the Music. Ms Cheetham's *Eumeralla*, a war requiem for peace, premiered to sold out audiences on-country at the Port Fairy Spring Festival in October 2018 and at Hamer Hall in Melbourne with the Melbourne Symphony Orchestra on June 15, 2019.

Deborah Cheetham's list of commissions for major Australian ensembles continues to grow, including works for the Victorian Opera, Sydney Philharmonia Choir, Orchestra Victoria, Melbourne ensemble, Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australian String Quartet, West Australian Symphony Orchestra String Quartet, Rubiks Collective, Plexus Ensemble, the Goldner Quartet and Flinders Quartet.

In 2019 Deborah Cheetham established the One Day in January project designed to develop and nurture Indigenous orchestral musicians. In this same year she received the Sir Bernard Heinze Memorial Award for service to music in Australia, the Merlyn Myer Prize for Composition, was inducted onto the Victorian Aboriginal Honour Roll and received Life Time Membership at the Melbourne Recital Centre. Deborah was the 2019 winner of the prestigious Melbourne Prize for Music and was named Limelight Magazine's Critics Choice Artist of the Year.

In 2020 Deborah Cheetham was the 2020 Composer-in-residence for the Melbourne Symphony Orchestra and commenced her appointment at the Sir Zelman Cowen School of Music, Monash University as Professor of Music practice.

In 2021 Deborah Cheetham began a five year appointment as First Nations Chair of Melbourne Symphony Orchestra.

Deborah Cheetham was the 2020 recipient of the JC Williamson Life Time Achievement Award which recognises an individual who has made an outstanding contribution to the Australian live entertainment and performing arts industry, and helped to shape the future of our industry for the better.



Warwick Stengårds

Conductor

Following a four-year engagement as Assistant Generalmusikdirektor at the Volksoper Wien and a seven-year tenure as Erster Kapellmeister at the Luzerner Theater, Warwick Stengårds is an Australian/Swedish freelance conductor based in Vienna.

In addition to an extensive symphonic canon, Stengårds has a music-theatre repertoire of over 100 works performing with companies such as Vienna State Opera, Volksoper Wien, Folkoperan Stockholm, Opera Australia, Victoria State Opera, Chamber Made Opera and West Australian Opera where, in 1991, he was appointed Music Director.

Operatic highlights include the world premieres of Naske's *Die Rote Zora*, *Das Städtchen Drumherum*, *Enakos*, Koehne's *Love Burns*, Tahourdin's *Heloise and Abelard*, Ingham's *Transfigured Night*, Koukias' *Mikrovian* and Australian premieres of Reimann's *Die Gespenstersonate*, Turnage's *Greek*, Williamson's *Our Man in Havana*, Swiss premieres of *Greek*, Kraus' *Soliman II* and Joplin's *Treemonisha*.

Stengårds also has wide experience with choral groups. In addition to a four-year term as Director of Queen's College Chapel Choir, he was Music Director of the Royal Melbourne Philharmonic Choir for four years followed by a three-year appointment with the University of Western Australia Choral Society. He has conducted the West Australian and Tasmanian Symphony Choruses, the undergraduate choirs at the Universities of Melbourne, Monash, Macquarie and Western Australia, the Ashton Smith Singers, the Newcastle University Choir, the Willoughby Symphony Choir and Harmonia Sacra.

In Europe, aside from the internationally acclaimed Johann Strauss Capelle and Schönbrunner Schlossorchester where he was appointed Chefdirigent in 2004, Stengårds has conducted the Ulster Orchestra in a series of concerts and recordings for the British Broadcasting Corporation, the SL Orkester, the Uppsala Kammarorkester, Klangforum Wien, MUSIKFABRIK (Köln), the Wrocław Philharmonic, the Rundfunk Sinfonie-Orchester Saarbrücken (featuring soloist Andreas Scholl), DalaSinfoniettan, the Lucerne Symphony Orchestra, the European Doctors Orchestra and the Nürnberger Symphoniker.

Recent projects included:

Tyranny of Distance with the Melbourne Symphony Orchestra, *Einstein Cantata* with SonicFiction and concerts with the Luxembourg Philharmonie, Purcell's *Fairy Queen* in South Africa for Cape Festival, Naske's *Das Städtchen Drumherum* at the Vienna State Opera, *Die Csardasfürstin* in Leipzig, *Die Fledermaus* in Lüneburg, *Madama Butterfly*, Reimann's *Die Gespenstersonate* for Opera Australia, *Alcina* for Gertrude Opera, the world premiere of Naske's *Enakos* at the Vienna State Opera, *Lost Operas of Oz* for SOSA and concerts with the Australian Youth Orchestra and Victorian College of the Arts Secondary School.

Rembrandt's Wife for Opera Australia, and concerts with Klangforum Wien, MUSIKFABRIK, Victorian College of the Arts Secondary School, Melbourne Youth Orchestra and the Malta Philharmonic are among future projects.



Dr Peter Knight

Composer | Trumpeter | Sound Artist | Artistic Director

Perpetually curious, composer/trumpeter/sound artist Peter Knight's practice exists in the spaces between categories, between genres, and between cultures.

As Artistic Director of one of Australia's leading contemporary music ensembles, the Australian Art Orchestra, Peter has emerged as a significant international force in contemporary music, initiating commissions, collaborations, and performances with a diverse range of artists including recently, Anthony Braxton (USA), as a soloist with Melbourne Symphony Orchestra, Nicole Lizée (Canada), Amir ElSaffar (USA), Daniel Wilfred (Arnhem Land), Senyawa (Indonesia), Baliphonics (Sri Lanka), Hyelim Kim (Korea/UK), and Alvin Lucier (USA).

In addition to his role with the AAO, Peter regularly presents his music as both performer and composer in a range of settings; he also composes for contemporary theatre, film, and creates sound installations.

Peter has won numerous awards, nominations, and fellowships including the Albert H. Maggs Composition Prize (2017), several AMC Art Music Awards, Bell Jazz Awards, Green Room Awards, and an Australia Council Music Fellowship (2013). He holds a doctorate from Queensland Conservatorium Griffith University and was named its Alumnus of the Year in 2013.



Dermot Tutty

Choral Director

Dermot Tutty is Director of Choral Studies and a voice teacher at the Victorian College of the Arts Secondary School. He teaches voice at Melbourne Grammar School and has taught at the Melbourne Conservatorium of Music. Students from Dermot's private voice studio have won national and international competitions, including the Herald Sun Aria Competition, the IFAC Australian Singing Competition, and the Meistersinger Vocal Competition in Austria. Dermot tutored at the National Boys Choir of Australia for eighteen years. He was Choral Director for the Tutti World Youth Music Festival 2013 in Beijing, and returned to teach there in 2015.

Dermot has composed music for television, short films by Paul Watters, and for the work of astronomical photographer, Alex Cherney. He has hip hop beats released on Nuffsaid Records and Obese Records. Dermot's songs have been performed and recorded by Siobhan Stagg, Merlyn Quaife, Brenton Spiteri, Max Riebl and Eidit Golder with the Melbourne Art Song Collective. Past commissions include chamber works for the Continuo Collective, a secular oratorio for VCASS, a setting of selections from *The Taming of the Shrew* for Southern Cross Soloists, a choral work for Plexus together with the VCASS Chamber Choir, a solo work for double bassist, Phoebe Russell, and a short opera, *The Legend of St Julian the Hospitalier*, for Victorian Opera. Dermot teaches regularly at ABCs and Rice, a school set up to help break the cycle of poverty in Siem Reap, Cambodia.

2022 VCASS Musicians

Year 12

Delphine Alfordi
 Monika Bimba
 Anna Blake
 Zoe Brunndon
 Bailey Clennett
 Cameron Gilchrist*
 Arjen Goessens
 Qiancheng (Carlen) Gong
 Hendrix Hamalainen
 Quinlan Hames
 Kate (Katie) Hamilton
 Will Hartley-Keane
 Yan Ning Ho
 Caleb Jarcevic
 Quinn Knight
 Samuel Lee
 Madison Lu
 James (Jamie) Miles
 Jariyan Patel
 Gavrielle (Caitlin) Satyadharm*
 Lily Schott
 Sophia Shaw
 Arjun Singh
 Olivia Spyrou
 Leah Stange
 Daniel Stow
 Morgan Tyrrell
 Michael Widjaja
 Jarrod Wisdom
 Xiliang (Tommy) Wu
 Sayuka Yum
 Yo Yo Zhou
 Catherine Zhu

* 2022 VCASS Music Captains

Year 11

Bethany (Beth) Beswick
 Candice Buchanan
 Dominic Carpenter
 Kami Castellanos-Krol
 Dana Choi
 Gabriel (Gabe) Coleman
 Sienna Couzens
 Olivia Dacal

Harvey de Koster
 Liam Graham
 Yael Greenberg
 Riley Hogan
 Phoebe Hunter
 Zoe Jang
 Rachel Jeong
 Chiara Kelle
 Hugh Leibel
 Yemaya (Yemi) Maitri
 William Poon
 Xavier Richardson
 Sebastian (Sebi) Starr
 Ethan Stephenson
 James Sullivan-Mcintosh
 Steve Widjaja
 Amellie Zaitzev

Year 10

Elektra Cadzow
 Felicity Cheng
 Shao-Che (Ethan) Chiao
 Cecilia Dewar
 Finn Dossor
 Eve Ferrie
 Eliza Gregg
 Jin Hao Guo
 Imogen Handley
 Isabella (Bella) Hinckman
 Jasmine Lai
 Samuel Mazzotta
 Luca Nicolosi
 Callum Orr
 Bridget Quinn
 Shanna Shang
 Mahalia Shelton
 Holly Sutton
 Anthony Khoa Tran
 Hannah Tyrrell
 Pascal Uxo Williams
 Zichun Wang
 Daniel Wyss
 Yu-Hui (Emily) Yang
 Honami Yum
 Yitong (Serena) Zhang

Year 9

Anabelle Armstrong
 Lucas Calzado-Yubero
 Yiqing Cao
 Raistlin Chan
 Ruby Cheyne
 Oscar Edwards
 Roy Gao
 Isaac Gardner
 Soph Harders
 Mark Hartland Van Driel
 Ji Hun Hwang
 Helena (Lena) Kozdra
 Haoqing (Leo) Liu
 Arthur Tze Him Lou
 Fern Nathan-Valentine
 Tom Protat
 Indigo Sangster
 Poppy Savage
 Marlon Shaw
 Neeharika Shyju
 Telisa Solanki

Year 8

Grace Annan
 Elanor Chang
 Sophia (Sophie) Cowall
 David Jones-Lerdprakun
 Lazarus Lewis
 Ava Loke
 Angelique Narita-Johnson
 Biju Shimokawa
 Cecilia Spicer
 Oliver (Oli) Stizki
 Katerina (Katya) Vakoussevitch
 Reily Wang

Year 7

Keely Abrahamson
 Sophia Arcinue
 Petra Banik
 Siyona Goel
 Benjamin Makelainen
 Ethan Nistor

CREDITS

Principal

Hilary Bland

Assistant Principals

Donatella Mannolini

James Rust

Michael Sargeant

Head of Music

James Le Fevre

Music Staff

Aidan Boase

Wendy Campbell

Grace Cloney

Jennifer Gillan

Julie Haskell

Gabriella Ibbott

Stewart Kelly

Anne Lewitzka

Ian Whitehurst

James Rust

Michael Sargeant

James Sherlock

Dermot Tutty

Lis Viggers

Artistic Director

James Le Fevre

Sound Engineer

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Oscar Edwards

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