



Victorian College of the Arts Secondary School presents

# MYTHIC

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## Melbourne Recital Centre Elisabeth Murdoch Hall

Cnr Southbank Boulevard and Sturt Street, Southbank

**Wednesday 19 September 2018 at 7:30pm**

### Program

#### Symphony No.8 in F major, Op.93

Ludwig van Beethoven

Victorian College of the Arts Secondary School Orchestra

#### Mythic

Elena Kats-Chernin

Victorian College of the Arts Secondary School Orchestra

#### Interval

#### Hurry Slowly - World Premiere

Andrea Keller in collaboration with VCASS improvisation students

Victorian College of the Arts Secondary School Improvisation Ensemble

#### Gloria in D major

Antonio Vivaldi

Victorian College of the Arts Secondary School Choir and Orchestra

Cover Image - Isobelle Skinner



Clockwise from top left,  
Lily Schott, Audrey Witmore, Oscar Gillespie, Chih-Ting Yang



MESSAGE FROM

## THE ACTING HEAD OF MUSIC

Mary Jo Kelly



**Mythic** continues the tradition of exposing our students to musical works of great invention and beauty. With the inclusion of works by Australian composers Elena Kats-Chernin and Andrea Keller, a strong theme celebrating Australian women in music has emerged.

The first half of the program showcases the VCASS orchestra, once again under the baton of Australian Vienna-based conductor, Warwick Stengårds.

Stengårds delighted our audiences in 2016 conducting Aaron Copland's *Appalachian Spring* and George Gershwin's *Rhapsody in Blue*. Not only does Stengårds have extensive symphonic and choral conducting experience both here and in Europe, he also has that rare ability to connect with and guide pre-professional musicians.

Tonight, it is Beethoven's ebullient and boisterous 8th Symphony that he brings to life with our young and energetic players.

It is indeed a youthful symphony, with the conventional reflective slow movement replaced by an intermezzo of rhythmic playfulness and dynamic contrasts. In this symphony Beethoven appears to lean towards an exploration of textural, orchestral, rhythmic and harmonic invention rather than strict adherence to traditional form.

Stengårds then springboards the orchestra from the 19th to the 21st Century, to present Elena Kats-Chernin's *Mythic*. With augmented brass, woodwind and percussion sections this chorale style work takes us on an evocative journey, that feels both familiar and other-worldly. The dark, brooding opening slowly transitions with sweeping arches of sound to Olympian climaxes. Juxtaposed against these are intimate interludes where the main themes weave delicately through the orchestra. The final passages rise peacefully to a dreamy transcendence.

After interval, you will hear the World Premiere of the VCASS commissioned work *Hurry Slowly*, composed and conducted by Andrea Keller. This is music at its most risk-taking. Andrea's brief was to compose a work in collaboration with ten of our senior improvisation students. This was a process requiring trust, introspection and 'letting go'. Enabling our students to explore a form that was new to them, working alongside a master of that form, gave them a unique insight into the creative process. The results speak for themselves.

Our exceptionally dedicated and talented choral director, Dermot Tutty, will conduct tonight's uplifting finale. Antonio Vivaldi's *Gloria* was written for, and first performed by the choir and orchestra of the Ospedale della Pietà, an orphanage for girls. It's in keeping with our recognition of womens' contribution to our musical heritage that both the *Gloria*, and Henry Purcell's *Dido and Aeneas*, a recent collaboration on this very stage with Ludivico's Band, were written for girls to perform as part of their musical education.

*Gloria* contains moments of meditation with exquisite harmonic tension. The overall character is, however, one of joy and energy. Its programming reinforces **Mythic's** celebration of youth, exploration and optimism.

As well as recognising the great work of our conductors, Warwick Stengårds, Dermot Tutty and Andrea Keller, we would also like to acknowledge the contribution of our assistant directors and conductors; Lisa Grosman, Michael Sargeant, Roseanne Hunt and Ian Whitehurst.

The music department and our incredible students have worked very hard as a team to develop **Mythic** from 'conception to concert'. We very much hope that you enjoy tonight's performance.



Sophia Mortensen

# SYMPHONY NO.8

in F Major, Op.93 (1812) by **Ludwig van Beethoven**

## Victorian College of the Arts Secondary School Orchestra

Conductor

**Warwick Stengårds**

Assistant Conductor

**Michael Sargeant**

Assistant String Directors

**Lisa Grosman & Roseanne Hunt**

Concert Master

**Mia Berlin**

## ORCHESTRA

\*Guest Performers

### Flute/Piccolo

Jae Young Kim  
Edward Merlino

### Oboe

Oscar Gillespie  
Rianna Jia

### Clarinet

Zi Zhan  
Benjamin Wald

### Bassoon

Louis Georgiou  
Joseph Kanniah\*

### Horn

Audrey Witmore  
Emma Rolfe

### Trumpet

Hugo Kanda-Franklin  
Joshua de Koster

### Timpani

Miro Lauritz

### Violin 1

Mia Berlin  
Samuel Ke  
Edmund Mantelli  
Jessie Leung  
Sean Smith  
Yemaya Maitri  
Ezra Uxo Williams  
Rebecca Wyss  
Isobelle Skinner  
Samuel Lee

### Violin 2

Chih-Ting Yang  
Kye Harn Loh  
Julia Bernardi-Cieplicki  
Sophia Shaw  
Matthew Smith  
Yo Yo Zhou  
Javan Yang  
Xavier Richardson  
Jiaqi Fan  
Piper Carter-Williams  
Candice Buchanan  
Jean Leibel

### Viola

Indyana Kippin  
Daniel Casey  
Lachlan McKie  
Mia Kanda-Franklin  
Star Yi  
Bailey Clennett  
Kamí Castellanós-Krol

### Cello

Chang il Yoo  
Josiah Camargo  
Fergus Ascot  
Ji Woo Yoon  
Henry Say  
Young Jean Kim  
Noah Lawrence  
Chiara Kelle

### Double Bass

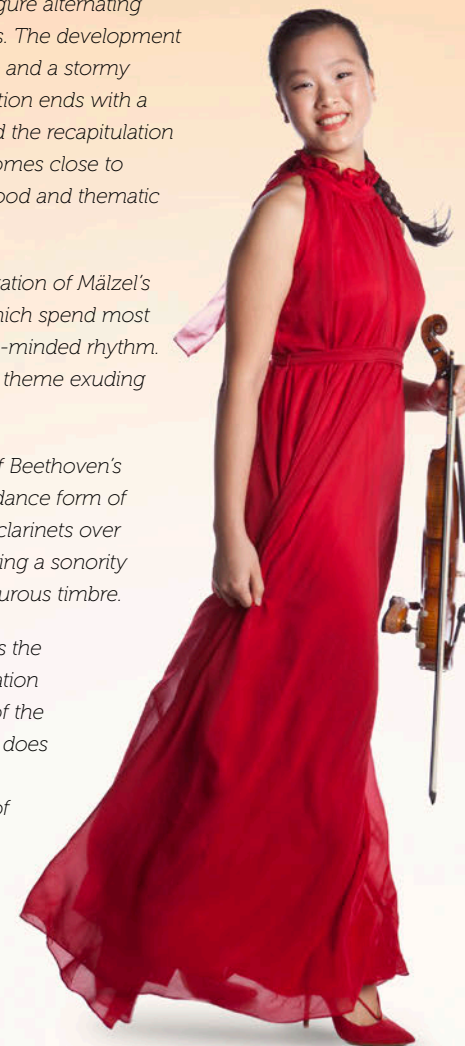
Oceane Federow-Yemm  
Jae Jun Kim  
Gerda Burkhardt  
Emma Sullivan\*

*The compact sonata form of the opening movement begins with its characteristic dance-like F major theme. The second theme, built on short sequentially rising figures, enters in D major. The closing group consists of a strong two-beat figure alternating with a swaying, legato line for the woodwinds. The development is concerned with a quick, octave-skip motive and a stormy treatment of the main theme. This central section ends with a long passage of sustained fortissimo to herald the recapitulation with a great wave of sound. The long coda comes close to being a second development section in its mood and thematic manipulation.*

*The second movement is a sonatina. The imitation of Mälzel's metronome is initiated by the woodwinds, which spend most of the movement pecking away at their single-minded rhythm. The violins present an impeccable music-box theme exuding charm and humour.*

*The third movement abandons the scherzo of Beethoven's other symphonies and returns to the archaic dance form of the minuet. Its central trio features horns and clarinets over an arpeggiated cello accompaniment, producing a sonority much admired for its clear texture and adventurous timbre.*

*"One of Beethoven's most gigantic creations," is the English musicologist Sir Donald Tovey's estimation of the finale. Its length is almost equal to that of the preceding three movements combined, and it does carry a great relative importance in the work's total structure because of the diminutive size of the internal movements. In mood it is joyous, almost boisterous; in form, it is sonata-allegro, with enough repetitions of the main theme to bring it close to a rondo. The extensive coda maintains the symphony's bustling energy and high spirits to the end.*



## PROGRAM NOTES

Considered by many as his most "unbuttoned" symphony, Beethoven's 8th (1812) has been dubbed the "little symphony" with a running time of just 25 minutes. Despite its brevity, Beethoven retains and compacts his immense richness of musical genius.

Dr. Richard E. Rodda, on behalf of the National Symphony Orchestra (USA) provides the following insights regarding the structure of Beethoven's 8th Symphony.

For more from Dr. Richard E. Rodda on Beethoven's 8th visit:  
[www.kennedy-center.org/artist/composition/4859](http://www.kennedy-center.org/artist/composition/4859)



# MYTHIC

(2004) by **Elena Kats-Chernin**

## Victorian College of the Arts Secondary School Orchestra

Conductor

**Warwick Stengårds**

Assistant Conductor

**Michael Sargeant**

Concert Master

**Chih-Ting Yang**

## ORCHESTRA

\*Guest Performers

### Flute/Piccolo

Shu Rong Yow  
Kim Jae Young

### Oboe

Oscar Gillespie  
Rianna Jia

### Clarinet

Zi Zhan  
Benjamin Wald

### Bassoon

Louis Georgiou  
Joseph Kannah\*

### Horn

Audrey Witmore  
Emma Rolfe  
Rosemarry Yang\*  
Piper Davis

### Trumpet

Joshua de Koster  
Sinead Malone

### Trombone

Oskar Moore  
Anna Blake

### Bass Trombone

Denton Thomas\*

### Tuba

Thomas Godbert

### Percussion

Miro Lauritz  
Ajay Johnson

### Harp

Oscar Harwood

### Violin 1

Chih-Ting Yang  
Sean Smith  
Julia Bernardi-Cieplicki  
Isobelle Skinner  
Kye Harn Loh  
Javan Yang  
Jiaqi Fan  
Matthew Smith  
Yemaya Maitri  
Jessie Leung  
Samuel Lee

### Violin 2

Samuel Ke  
Mia Berlin  
Carmen Lui  
Edmund Mantelli  
William Poon  
Yo Yo Zhou  
Sophia Shaw  
Jean Leibel  
Xavier Richardson  
Candice Buchanan  
Piper Carter-Williams

### Viola

Indyana Kippin  
Daniel Casey  
Lachlan McKie  
Mia Kanda-Franklin  
Star Yi  
Bailey Clennett  
Kami Castellanos-Krol

### Cello

Chang il Yoo  
Fergus Ascot  
Josiah Camargo  
Ji Woo Yoon  
Henry Say  
Young Jean Kim  
Noah Lawrence  
Chiara Kelle

### Double Bass

Oceane Federow-Yemm  
Jae Jun Kim  
Gerda Burkhardt  
Emma Sullivan\*

## PROGRAM NOTES

As a highly cosmopolitan contemporary Australian composer, Elena Kats-Chernin's eclectic and prolific catalogue encompasses works for theatre, ballet, chamber ensemble, piano, the screen, the Olympics, and of course orchestra. Born in 1957 in Tashkent (Uzbekistan), Elena Kats-Chernin emigrated to Australia in 1975 and has contributed to our rich musical tapestry in an immense and diverse manner. In an interview regarding her "hymn with variations" work, *Mythic* (2004), the composer states:

*A few years after my return to Australia, the Tasmanian Symphony Orchestra commissioned me to write a lively orchestral work that they could premiere and play on tour. The resulting piece, Heaven is Closed, is a quick, energetic, rhythmically driven work. Thus, when the orchestra asked me for a new piece, my instinct was to write something totally different.*

*It grew out of a passacaglia-like chordal progression which had grabbed hold of me and wouldn't let go. I wanted to attempt a direction I had not explored previously, and that was to stay in a slow, dark mood for a lengthy period and to see where that took me. Eventually it grew into a kind of a hymn with variations, sometimes almost romantic, that made extensive use of the orchestra's brass section. The title Mythic refers to this mental image I had of musically entering into a large, mythical cave.*

Audrey Witmore

Program notes compiled  
from the following sources:  
Boosey & Hawkes Publishing,  
ABC Music, Australian Music Centre.





Standing left to right,  
Nathan Zammit, Isobelle Skinner, Sophia Mortensen, Oscar Gillespie,  
Lily Schott, Beck Riches

Sitting left to right,  
Tia Mcallen, Audrey Witmore, Lily Flynn, Chih-Ting Yang, Sidra Nissen

# HURRY SLOWLY

(2018) a world premiere by **Andrea Keller**

Victorian College of the Arts Secondary School Improvisation Ensemble

Conductor

**Andrea Keller**

Assistant Conductor

**Ian Whitehurst**

## ENSEMBLE

### Electric Violin

Isobelle Skinner

### Trumpet

Hugo Kanda-Franklin  
Sinead Malone

### Trombone

Oskar Moore

### Electric Guitar

Finn Nolan  
Beck Riches

### Vibraphone

Miro Lauritz

### Piano

Nathan Zammit

### Bass Guitar

Sam Watts

### Drum Kit

Albert Rolfe



Nathan Zammit  
and Beck Riches

## PROGRAM NOTES

Commissioned and composed specifically for this ensemble of senior music students at VCASS, *Hurry Slowly* draws inspiration from Arvo Pärt's *Festina Lente* (which can be translated to *Hurry Slowly*). This work depicts the struggle between the perceived need to hurry progress, advancement and maturation, versus the actual reality of the pace at which growth occurs - slowly, continuously, over a lifetime and beyond, without a destination end point.

Amidst a world of rapidly advancing technologies, threats to privacy, the relentless comparison of oneself to nonviable ideals (courtesy of social media), the race against the clock regarding environmental issues, and anxiety over financial security and personal fulfillment, *Hurry Slowly* is a wish for those entering adulthood in the 21st Century to be allowed time to slow down! Dream big, but hurry slowly.

### Andrea Keller

A group of VCASS senior jazz students have had the incredible opportunity and privilege to work with Australian jazz pianist and composer, Andrea Keller.

Over the semester rehearsals, Andrea has introduced us to free-music, which is an unfamiliar realm for some of us in the jazz program at VCASS. She shared and explored her concepts and approach to this style, which was very compelling.

Andrea composed this piece *Hurry Slowly*, based off ideas from students; quite amazing putting 10 different people's ideas into one piece of music! We have been very fortunate to work with Andrea regularly. She has been an inspiration and a wonderful mentor throughout the collaboration leading up to the world premiere at the Melbourne Recital Centre. We thank her for the time, effort and experience she has generously offered all those involved in this wonderful project.

### Sam Watts VCASS Music Captain 2018



# GLORIA

in D Major (1716) by **Antonio Vivaldi**

## Victorian College of the Arts Secondary School Choir and Orchestra

Conductor | **Dermot Tutty**  
String Director | **Lisa Grosman**  
Concert Master | **Chih-Ting Yang**

### Vocal Soloists

Dayna Teeuw-Fraser, Anita Karabajakian, Saskia Mascitti, Sophia Mortensen, Nish Hewett

### Cello Soloist

Ji Woo Yoon

## ORCHESTRA

### Oboe

Oscar Gillespie

### Bassoon

Louis Georgiou

### Trumpet

Joshua de Koster

### Harpsichord

William Peng

### Chamber Organ

Jack Bell

### Violin 1

Chih-Ting Yang  
Samuel Ke  
Mathew Smith  
Edmund Mantelli  
Julia Bernardi-Cieplicki  
Ezra Uxo Williams  
Sophia Shaw

### Violin 2

Mia Berlin  
Sean Smith  
Carmen Lui  
Javan Yang  
Rebecca Wyss  
Jessie Leung

### Viola

Indyana Kippin  
Daniel Casey  
Lachlan McKie  
Mia Kanda-Franklin  
Star Yi

### Cello

Ji Woo Yoon  
Fergus Ascot  
Chang il Yoo  
Noah Lawrence  
Henry Say  
Young Jean Kim

### Double Bass

Oceane Federow-Yemm  
Jae Jun Kim

## MOVEMENTS

- 1 Gloria in excelsis Deo (chorus) "Glory to God in the highest,"
- 2 Et in terra pax hominibus (chorus) "...and on earth peace to people of goodwill."
- 3 Laudamus te (2 soprano) "We praise you.."
- 4 Gratias agimus tibi (chorus) "We give you thanks..."
- 5 Propter magnam gloriam tuam (chorus) "...for your great glory"
- 6 Domine Deus (soprano) "Lord God, heavenly King"
- 7 Domine Fili unigenite (chorus) "Lord Jesus Christ, Only Begotten Son"
- 8 Domine Deus, Agnus Dei (alto and chorus) "Lord God, Lamb of God"
- 9 Qui tollis peccata mundi (chorus) "You take away the sins of the world"
- 10 Qui sedes ad dexteram Patris (alto) "You are seated at the right hand of the Father"
- 11 Quoniam tu solus Sanctus (chorus) "For you alone are the Holy One"
- 12 Cum Sancto Spiritu (chorus) "With the Holy Spirit"

## PROGRAM NOTES

This Gloria, speculatively finished around 1719, is one of three settings Vivaldi wrote as a 12-movement hymn of joy, praise and worship connected with the Roman Catholic Mass. The opening movement, *Gloria in excelsis*, launches this 12-section work with octave leaps and repeated notes that establish the triumphant key of D major and create a sense of ceremonial grandeur and boundless energy. *Et in terra pax* is as private and meditative as the opening Gloria is exuberant, and finds Vivaldi using chromatic harmony to heighten expression. The *Laudamus te* is joy incarnate, positing a repeated instrumental refrain sandwiched between the vocal sections. The ensuing *Gratias agimus tibi* is but six bars in length but solemnly evokes praise to God through chordal movement. Cast in the same key as the Gratias, the *Propter magnam gloriam* showcases Vivaldi's adept contrapuntal writing to illuminate a further aspect of God's glory. Balanced against a lovely instrumental tune, the seamless soprano solo *Domine Deus* expresses the gentle and tender side of the Almighty. The succeeding *Domine Fili Unigenite* is animated by dotted rhythms. Reverting again to the minor mode, the *Domine Deus, Agnus Dei* pits the descending alto soloist's line with chord-based commentary from the chorus and orchestra. *Qui tollis*, also in the minor, combines expressive chromaticism with rhythmic urgency. Though quickly paced, the *Qui sedes ad dexteram* continues the essentially serious mood of the preceding two movements as the strings accompany the alto soloists. *Quoniam tu solus sanctus* marks a return to the D-major optimism of the opening movement and leads into the double-fugue that ends the work in a most celebratory fashion.

Compiled from the program notes of Spencer Saller, Peter Carey and Steven Lowe.



Left to right,  
Lily Flynn, Tia Mcallen, Sidra Nissen



# BIOGRAPHIES



Photo by Bridget Elliot

## **Elena Kats-Chernin** COMPOSER

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.

Born in 1957 in Tashkent (Uzbekistan), Kats-Chernin received training at the Gnessin Musical College before immigrating to Australia in 1975. She has created works in nearly every genre. Among her many commissions are pieces for Ensemble

Modern, the Bang on a Can All-Stars, the Australian Chamber Orchestra, the Adelaide, Tasmanian and Sydney Symphony Orchestras, Present Music, City of London Sinfonia, Swedish Chamber Orchestra and the North Carolina Symphony.

In 2000 she collaborated with leading Australian choreographer Meryl Tankard in a series of large-scale dance works. The first of these, *Deep Sea Dreaming*, was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games.

Kats-Chernin's music was heard on TV and at the cinema in the UK with the long-running Lloyds TSB advertising campaign "For the journey..." employing Eliza Aria from her ballet music to Meryl Tankard's *Wild Swans*. Her piece *Russian Rag* became Max's theme in the claymation film "Max & Mary" by Adam Elliott.

Reprinted excerpts by kind permission of Boosey & Hawkes.  
For full Biography visit Boosey and Hawkes.



## **Andrea Keller** COMPOSER

Described as having "one of Australia's most consistently interesting musical minds" (Doug Spencer 2007), Andrea Keller is an improvising pianist and composer dedicated to the performance and creation of contemporary jazz and improvised music. She has devised and produced projects such as: *Still Night: Music in Poetry*, *Transients*, *Masters & Apprentices*, *Five Below*, *The Komeda Project*, *The Company of Pianos*, *From Ether*, *Three Lanes*, *The Wayne Shorter Project*, *The Andrea Keller Quartet/Quintet*, and *The Bartok Project*.

Lauded for her music, Keller has received three ARIA Awards, six Australian Jazz Bell Awards, two Art Music Awards, an APRA Professional Development Award, and fellowships from the MCA/Freedman Foundation and the Australia Council.



## **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. Dermot's 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.



## **Lisa Grosman** STRING DIRECTOR

Australian violist, Lisa Grosman recently returned to live in Australia after 15 years as a member of the Irish Chamber Orchestra. During this time, she toured extensively throughout Europe, America and Asia, and performed at numerous chamber music festivals in Ireland, the UK, Germany and Italy.

For four years, Lisa was the Director of Strings for the Irish Chamber Orchestra's Education and Outreach Project in inner city Limerick. Lisa was also the solo violist with the contemporary music group "Crash Ensemble" for nine years.

Lisa is currently a lecturer in violin and viola at Monash University. Since returning to Australia she has performed with the Australian Chamber Orchestra, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Opera Australia Orchestra, Orchestra Victoria and Darwin Symphony Orchestra and has also been a regular member of the Australian World Orchestra.



## **Warwick Stengårds** CONDUCTOR

Following a four-year engagement at the Volksoper Wien and a seven year tenure at the Luzerner Theater, Warwick Stengårds is a freelance conductor based in Vienna.

Stengårds' extensive and varied repertoire has seen him performing with leading companies throughout Europe and Australia, including the Wiener Staatsoper, Folkoperan Stockholm, Oper Leipzig, Opera Australia, Victoria State Opera, West Australian Opera, Klangforum Wien, MUSIKFABRIK, Johann Strauss Capelle, Schönbrunner Schlossorchester, Ulster Orchestra, SL Orkester, Wrocław Philharmonic, Rundfunk Sinfonie-Orchester Saarbrücken, DalaSinfoniettan, Lucerne Symphony Orchestra, Nürnberger Symphoniker, Luxemburg Philharmonie, Malta Philharmonic, Orchestra Victoria, Australian Philharmonic and the Melbourne, Sydney, Tasmanian and West Australian Symphony Orchestras.



## VCASS Music Students 2018

### Year 7

Rianna Jia  
Harvey de Koster  
Max Jiang  
Kamri Castellanos-Krol  
Candice Buchanan  
Piper Carter-Williams  
Xavier Richardson  
Yernaya Maitri  
Gerda Burkhardt  
Bethany Beswick  
Lucinda Kreisler  
Dominic Carpenter  
Amellie Zaitzev  
Liam Graham  
Sienna Couzens  
Olivia Dacal  
Chiara Kelle  
Freya Plant  
William Poon  
Gabriel Coleman

### Year 8

Jude Baker  
Anna Blake  
Bailey Clennett  
Piper Davis  
Cameron Gilchrist  
Hendrix Hamalainen  
Quintlan Harnes  
Quinn Knight  
Samuel Lee  
Madison Lu  
Gavrielle Satyadharna  
Lily Schoff  
Sophia Shaw  
Morgan Tyrrell

Sayuka Yum  
Yo Yo Zhou

### Year 9

Huiyi Bai  
Meiyi Bai  
Ravi Boltman  
Caleb Cervenjak  
James Dikranian  
Thomas Godbert  
Monique Harkin  
Hayley Jobson  
Mia Kanda-Franklin  
Jae Jun Kim  
Noah Lawrence  
Jessie Leung  
Bethany McAuliffe-D'Rozario  
Ava McDermott  
Milisa Milanović  
Breanne Peters  
Monty Price  
Aidan Ratcliff  
Mia Chenea Robinson  
Emma Rolfe  
Cassidy Chau Tran  
Joshua Vass  
Grace Wu  
Rebecca Wyss  
Meng Xia  
Star Yi

### Year 10

Robert Chechelitskiy  
Ian Darman  
Joshua de Koster  
Lily Flynn  
Ajay Johnson  
Youngjean Kim

Jean Leibel  
Tia Mcallen  
Lachlan Mckie  
Edward Merlino  
Michael De Huy  
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 11

Jules Arnott-Ford  
Fergus Ascot  
Mikaela Banitsiotis  
Jack Bell  
Julia Bernardi-Cieplicki  
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

Grace Sinclair  
Max Teackle  
Jessica Verrocchi  
Benjamin Wald  
Hayley Wolters  
Chen-Yu Yang

**Year 12**

Mia Berlin  
Beau Dixon  
Jiaqi Fan  
Louis Georgiou  
Nish Hewett  
Lily Jones  
Anita Karabajanian  
Samuel Ke  
Indyana Kippin  
Sanghoon Lee  
Kye Harn Loh  
Sinead Malone  
Zac Mistri  
Sophia Mortensen  
Finn Nolan  
Layla Phillips  
Beck Riches  
Albert Rolfe  
Isobelle Skinner  
Matthew Smith  
Sean Smith  
Dayna Teeuw-Fraser  
Sam Watts  
Audrey Witmore  
Chih-Ting Yang  
Chang Il Yoo  
Nathan Zammit  
Zi Zhan  
Saskia Mascitti



# CREDITS

## **Acting Head of Music**

Mary Jo Kelly

## **Music Staff**

Jennifer Gillan, Julie Haskell,  
Gabriella Ibbott, Stewart Kelly,  
James Le Fevre, Anne Lewitzka,  
Sue Lyons Michael Sargeant,  
Dermot Tutty, James Rust,  
Ian Whitehurst

## **Music Administration**

Kerri Redfern

## **Production Manager**

James Rust

## **Sound Engineer**

Blake Stickland

## **Technical Support**

Zac Koukoravas

## **Principal**

Hilary Bland

## **Assistant Principals**

Donatella Mannolini, Michael Sargeant

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## **Administration**

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Mary Jo Kelly

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Dylan Breninger

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Belinda Strodger

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Academic teaching staff and the instrumental and ensemble tutors at VCASS  
The Melbourne Recital Centre & Staff

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and Training