

A young man with glasses is shown in profile, playing a cello. He is wearing a dark shirt and is illuminated by warm, golden light. The background is blurred, showing other musicians in a concert hall. The overall mood is focused and artistic.

OMEGA ENSEMBLE

# HOWL

2026 NATIONAL CONCERT SEASON



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Missy Mazzoli  
**Tooth and Nail**

Anna Meredith  
**Tuggemo** | *Australian Premiere*

Daniel Wohl  
**Interference Patterns** | *Australian Premiere*

Pierre Jalbert  
**Howl**

- I. Howl - Part I
- II. Litany
- III. Howl -- Part II

Danny Elfman  
**Piano Quartet**

- I. Ein Ding
- II. Kinderspott
- III. Duett für Vier

**Sydney**  
Saturday 2 May 2026  
ACO on the Pier

**Oberon**  
Sunday 3 May 2026  
Malachi Gilmore Hall

**Sutherland**  
Wednesday 6 May 2026  
The Pavilion

**Duration**  
This performance is approximately  
90 minutes without interval.

**Please check your phone**  
This performance may be recorded.  
Please take a moment to ensure your  
phone and any electronic devices are  
switched off or silenced.

**Photos and video**  
We encourage you to take photos  
of your concert experience. To  
avoid unintended disruptions to the  
performance, the best time to take a  
photo is during applause.

Welcome, and thank you for joining us for *Howl*.

It is a genuine pleasure to welcome you to this performance—particularly as I join you for this, my first season as CEO of Omega Ensemble.

Having devoted my professional life to advancing the Australian arts and nurturing our musical talent, I am thrilled to lead an organisation whose growth I have followed as an ardent admirer for many years. Omega Ensemble—with its impeccable musicianship, clear sense of purpose, and bold ambition—is unlike anything else in Australia. It is no surprise that the Ensemble has gained such wide global respect among the world's leading composers.

Even in these early weeks, I have been struck by the extraordinary spirit that defines this company. There is a palpable sense that something meaningful is unfolding here, and I am deeply excited about the evolution that lies ahead.

*Howl* captures that spirit perfectly. This is a program of "riot, rapture, and release," bringing together some of the most distinctive voices in contemporary music in a performance that is as fearless as it is exhilarating.

From the vast emotional scope of **Pierre Jalbert's** *Howl* which brings to life the unique form and rhythm of Ginsberg's titular poem, to the visceral energy of **Missy Mazzoli** and **Anna Meredith**, to the cinematic intensity of **Danny Elfman**, and the electrifying fusion of acoustic and electronic sound in **Daniel Wohl's** Australian Premiere, the music in this performance pushes beyond convention. It invites us into a sound world that is untamed and unexpected.

We create this music for you; we simply cannot be here without you. Thank you for your support and for joining Omega Ensemble today.

**Michael Naphali**

Chief Executive Officer



# MUSIC NOTES

Missy Mazzoli (1980 – )

## **Tooth and Nail**

2010 • 10 minutes

Deemed “Brooklyn’s post-millennial Mozart” and “among the most inventive and surprising composers working today”, GRAMMY®-nominated composer Missy has established herself as “the 21st century’s gatecrasher of new classical music”.

From the composer:

**Tooth and Nail** was inspired by the extraordinary musical traditions of Uzbekistan, where jaw harp (also called Jew’s harp or mouth harp) plays a prominent role. The jaw harp player consistently plucks the instrument, creating overtones and melodies by changing the shape of their mouth, and the central Asian style takes this technique to wild and beautiful extremes. I have created my own version of this music, based on my memories of hearing Uzbek jaw harp players. The electronic part is made up almost entirely of viola samples, allowing the live viola to play in counterpoint with itself.

Anna Meredith (1978 – )

## **Tuggemo**

2016 • Australian Premiere • 6 minutes

A composer, producer and performer of both acoustic and electronic music. Anna’s sound is frequently described as “uncategorisable” and “genre-defying” and straddles the worlds of contemporary classical, art pop, film and TV soundtracks, electronica, installations and experimental rock.

From the composer:

**Tuggemo** is a (sadly obsolete) old English word for a swarm of birds or flies. This piece is all about swoops of direction and energy.

Daniel Wohl (1980 – )

## **Interference Patterns**

Australian Premiere • 10 minutes

Born in Paris and now residing in Los Angeles, Daniel is an award winning composer who blends electronics with acoustic instrumentation to often “surprising and provocative effect”. His multifaceted output ranges from intimate music for soloists to immersive electronic pieces, music for film and television, chamber ensembles, and works for large orchestra. He has received critical praise as one of his generation’s “imaginative, skillful creators”.

From the composer:

In writing the piece, I was thinking about the constant stream of signals and interruptions that surrounds us, and how that flow can make it increasingly difficult to simply experience a moment as it is. The piece unfolds in three movements. The first begins with a sense of immersion, settling into a slowly evolving soundscape where small shifts in texture and color gradually come into focus. The second movement interrupts that space, introducing distortions and overlapping fragments that create a sense of interference between different sonic layers. The third movement moves back toward calm, though traces of instability remain beneath the surface. The piece ends with a slow, mournful chorale in the strings, gently gliding downward as if the music is gradually releasing the accumulated noise.

*Commissioned by The Royal Concertgebouw and Omega Ensemble. Netherlands premiere made possible by NTR ZaterdagMatinee and the Composition Commission Fund of The Royal Concertgebouw, managed by Het Concertgebouw Fonds.*

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Composer Daniel Wohl

Pierre Jalbert (1967 – )

## **Howl**

2014 • 25 minutes

Earning widespread notice for his richly colored and superbly crafted scores, Pierre has developed a musical language that is engaging, expressive, and “immediately captures one’s attention with its strong gesture and vitality”. Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, the Fromm Foundation commission, the Chamber Music Society of Lincoln Center’s Stoeger Award, and an Academy award from the American Academy of Arts and Letters.

From the composer:

The work is in three movements and was inspired by the poem of Allen Ginsberg. I had known about Ginsberg’s poem for a long time but it wasn’t until after I had started composing the piece that I read it thoroughly and saw some similarities in the conception and form. It’s less about

the content and more about the long lines Ginsberg creates. At the beginning of my piece, the clarinet is basically playing long tones, creating a long line while the strings present the rhythmically pulsating harmonic underpinning. Ginsberg’s poem has been called a “litany of praise” and the second movement becomes a litany, much like a series of prayers in a liturgy, with the strings creating chant-like lines (though there are no direct Gregorian chant quotes like I’ve used in other works) while the clarinet becomes the “Vox Dei”, the voice of God, hovering mysteriously over everything. The third movement returns to the musical materials from the first movement, but now the bass clarinet takes on the virtuosic role. Ginsberg’s poem has also been described thus: “His disconnected phrases can accumulate as narrative shrieks or, at other moments, can build as a litany of praise.”



Danny Elfman (1953 –)

**Piano Quartet**

2017 • 20 minutes

Four-time Oscar nominee Danny is one of the world's most versatile and accomplished film composers, with scores including Edward Scissorhands, Batman, and Alice in Wonderland. He is now establishing himself in the concert hall with an ongoing series of acclaimed 'classical' works including concerti for violin, cello and percussion, two orchestral suites, and the Piano Quartet and Percussion Quartet.

From the composer:

It was 2017 and I was travelling to Berlin to hear the Berlin Philharmonic perform. As usual it was a spectacular event. While there, I met Knut Weber, their principal cellist. He was the one who suggested the possibility of writing a piano quartet for his ensemble, The Berlin Philharmonic Piano Quartet. I was once again faced with

something to explore that I knew absolutely nothing about, so of course I immediately agreed.

Having only recently finished the violin concerto, I was much more relaxed with diving into what was, for me, more uncharted territory. The idea of writing a string quartet was intimidating, as I'm so infatuated by the string quartets of Shostakovich – but the presence of a piano gave me a bit more confidence, and I loved the freedom that the genre provides.

For some strange reason, my first thematic thought going into it was doing variations on the familiar children's schoolyard taunt: "Nya, nya, nya, nya nya..." I had no idea why, but wasn't aware of anyone doing that before and thought it would be fun. It was. You can hear it in the second movement of the quartet, "Kinderspott". It was a great pleasure writing my first quartet for such wonderful musicians.

## ON STAGE

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Violin II \*\*

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Solo Viola \*

**Paul Stender**  
Cello \*

**Vatche Jambazian**  
Piano \*

\* Principal musician

\*\* Guest principal musician

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