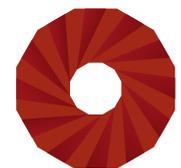




ARCADIA WINDS WITH THE AUSTRALIAN STRING QUARTET:

A RESIDENCY

Posted on 10 February by Dylan Henderson



UKARIA

The inaugural Musica Viva FutureMakers ensemble Arcadia Winds kicked off their ambitious final year in the two year fellowship with a residency at UKARIA Cultural Centre from 25 January to 3 February. They worked closely with Australian composer Lachlan Skipworth on a new wind quintet (commissioned through the generous support of Dr David Cooke and the Silo Collective), and rehearsed with the Australian String Quartet and double bassist Stephen Newton for the first time ahead of upcoming performances at the Perth International Arts Festival, as well as working with their FutureMakers mentors on long-term artistic and business strategy goals and plans. We caught up with all five members of the quintet to share their experiences.



The Arcadia Winds performed a sold out concert at UKARIA in May last year. Now you're back again in 2017 for a residency with the Australian String Quartet. Tell us what you've been up to so far.

David Reichelt, oboe: Lots of rehearsing in preparation for our time at the Perth Festival and working with composer Lachlan Skipworth. His piece is great - it works really well for us as personalities, and it's really well written. We've had a lot of fun working on that.

It was also great to meet Naomi Edwards [Artistic Director of Patch Theatre], who was another person who Genevieve [Lacey] put us in contact with. Having a director of a theatre company getting us to work on stage presence is something that I think could be really powerful. We have a lot of personality on stage, but that's different. Stage presence, and the stuff she was looking at, was really more about



gravitas, and your presence in the room. How you draw audience members in, or how you can bring yourself to them. It's that weird kind of sensory training. It was actually really, really cool.

Rachel Shaw, horn: It was quite a shock to the system after having the summer break. We've worked with Lachlan Skipworth on his piece that was commissioned, and that was amazing actually, we really connected with that piece. We're looking forward to working on it further while we're here, and also performing it when we get to Perth. And we're all very excited about working with the ASQ. We've worked with Francesca [Hiew] and Stephen [King] before, but not as a group, so it will be interesting to see how we get along and how each of the personalities combine - it should be good I think!

You've been under the Artistic Direction of Genevieve Lacey, someone very closely associated with UKARIA. What kind of an influence and inspiration has she had in shaping you into the musicians you are today?

Matthew Kneale, bassoon: For the group, I think it's the aspect that she expects and she demands creativity. I think if you were to sum her up, she's just a creativity phenomenon, in the sense that she's more than just a musician. She probably defines what I would call art. The way that you can utilise every single thing that you've got to create something that's unique and special.

She's been a really big influence on how I would want to plan things, how I would want to see projects or initiatives happen. She's been really helpful just processing all of that, and trying to find a really successful way of freelancing for us.

David Reichelt, oboe: She's been very, very good at making sure that we keep our options open, and putting us in contact with a lot of people who can influence our development in ways and from angles we really would not have thought of ourselves. She's one of those incredibly multi-faceted people who approach problems and music from many different angles. She's trying to impart that kind of process into us, and she's encouraging us to look at things from many more angles and to really break down a lot of walls, to really be a lot more daring. I think she would hate us to be conservative in any way with our art form.

She's been great to us, and constantly encouraging. She calls herself our biggest fan, and I believe that! She seems really genuine about wanting us to be as good as we can be, so it's really, really awesome to have someone like that behind us and pushing us at every rehearsal.

Lloyd Van't Hoff, clarinet: Gen's been great. She knows the right amount to push, I think, but also how to listen to us as well, which has been really nice. We always feel like she's on our side in terms of discussing all these different things. It's really been Gen who's been opening our minds to the other ideas in this industry and what might be possible, and how we should explore different ways to piece things together. It's just been really eye opening to look at how she does things and how she translates that to us, and then how we can apply that to ourselves.

Rachel Shaw, horn: Seeing how she runs her life has been incredibly inspiring. She's just so passionate about everything she does. It's very contagious, and I feel like we've really taken on all her passion for music and for curating new projects and commissioning new work.

Kiran Phatak, flute: I think the main influence that Gen's had is just her way of thinking, which is unconventional, but amazing, given the career she's had to create for herself. And it's really thinking outside the box in terms of creating opportunities for yourself in every way that you can possibly imagine.

What kind of an impact does a space like UKARIA, surrounded by nature, have on your creativity and inspiration?

David Reichelt, oboe: Especially when we're here for this amount of time, it's a great way of pleasantly alienating the rest of the world. It's like the rest of the world doesn't really exist for you anymore. It's a nice kind of professional getaway, where you can focus a lot on what we want the group to be and how we do things and how we present ourselves on stage. We don't often see this level of nature, only a few times a year, so for us it's really, really refreshing.

Rachel Shaw, horn: It's very inspiring, and it opens your mind. We were having a discussion and both Lloyd and I just kept catching ourselves staring out the window! We kept getting distracted by this amazing view. It's just really hard to not look at it and not take it all in. Especially today, because we turned around and we were performing



to the outside rather than to the audience so it was really an incredible experience doing it that way. And the acoustics in there are obviously amazing. We're so fortunate to be able to work in there for the next week.

Kiran Phatak, flute: It provides mental space to think and also in terms of not having other commitments when we're here. The time and space it gives to you to concentrate on things you haven't had time to beforehand. And there are lots of opportunities when you're just relaxing or going for a walk to talk about ideas with each other, and percolate.

Lloyd Van't Hoff, clarinet: This week has certainly been a highlight for me, so far. Working with ASQ is just fantastic, and really inspiring. All of the work we've been doing together here as a quintet – brainstorming,

thinking artistically for our future...this has been great. It's such a fantastic space here at UKARIA. It's been really inspiring to be here, it's so relaxed. This place is incredible. Being here with these people has been a highlight of the program.

Matthew Kneale, bassoon: It's a space where you feel at peace, because you just see this beautiful scenery. You're in a spot where you know you're far enough away from the busyness of life and the CBD. It's been phenomenally great to spend time with a piece of music with a really well known Australian composer, and to be able to find a piece that works for the ensemble so quickly. And in an atmosphere like this! I don't think you can ever get that with any other fellowship program. So I would say this – today – has been the highlight so far. You can't ask for anything more.



Arcadia Winds are performing later in the year at UKARIA in July with two musicians of international repute. Tell us about Thorsten Johanns and Ole Kristian Dahl.

Matthew Kneale, bassoon: They're wonderful, wonderful people, and they take music making to a whole new level. We had a great week or two with them at ANAM, and I was fortunate enough that they were the tutors for the AYO International Tour in 2013.

Thorsten was absolutely marvellous at ANAM - such fantastic playing. It's lyrical and very beautiful, and he's a real gentleman. We really appreciate world-class musicians like this. And Ole is single handedly the best bassoonist I've ever heard. I say that without even having to think about it. He plays like nobody else – he's just the real deal. He has a lot of swagger as well with the way that he looks and presents himself. This place is extremely fortunate to see somebody like that.

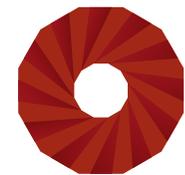
I've been very fortunate in that I've got to perform with both of them multiple times in 2013, even though we live so far away. I keep communication, especially with Ole, all the time about things.

UKARIA should be really excited to have this calibre of musician coming in, because you just don't see it very often. These guys – wow. They take it to another level.

Lloyd Van't Hoff, clarinet: We really clicked working with Thorsten and Ole at ANAM in 2013. We had such a great time together, and we heard they were planning to come back to Australia again. We wanted to show them more of Australia, and something very unique. So we looked at lots of different ideas and lots of places we could take them, but this one really stood out, for obvious reasons – just look out the window and it's obvious why this place is so special. So it was a no-brainer for us to invite them here so that they could experience this too. There's nothing quite like this where they come from in Germany and Sweden (where Ole is now). They have to experience this!

The Arcadia Winds perform at UKARIA with Thorsten Johanns and Ole Kristian Dahl on Sunday 30 July.

[TICKETS](#)



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