

PEREGRINE ENSEMBLE TAKES FLIGHT ON EDGY MUSICAL CANVAS AT UKARIA



Rodney Smith, The Advertiser
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IT feels like the Australian National Academy of Music was founded only yesterday.

Yet now, enterprisingly, their Artists Program helps bring together distinguished alumni from the corners of the globe for performances back home.

Such is the case with the Ensemble Peregrine, two of whom are unsurprisingly based in overseas symphony orchestras and two in Australia.

With pianist Gladys Chua, Thomas Hutchinson, Alex Morris, Jack Schiller and Andrew Young on oboe, clarinet, bassoon and French horn respectively are all carving out promising careers and showed unequivocally that the new generation of symphonic musicians can be very capable indeed.

They don't pull their punches either, and listeners were treated to a musical menu with substantial portions of recent music that might have frightened the horses.

But their innate musicianship, fine technical skills and strong projection shone through even the most demanding sonic challenges as listeners were intrigued and drawn into a late 20th and early 21st century sound world.

Jörg Widmann's *Quintet* from 2006 has immensely wild and woolly fun with every sound you thought wind and piano could produce, and then some.

Fearsome dissonances are laced with plangent cantilenas set into an edgy canvas that the Peregrines presented with convincing authority.

Similarly, Paul Stanhope's 1993 jaunty, rhythmic, *Morning Star II* came across with completely understandable clarity and purpose.

In contrast, Mozart's evergreen *Quintet in Eb* completed the program with an equal standard of performance finesse and polish but also guaranteed listeners would exit with a smile.

Ensemble Peregrine

Ukaria Cultural Centre

July 22