

7th August, 2022

Dear Assessors,

I am honoured and excited to have been commissioned by The House to compose my first opera, *REVERENCE*.

As we enter into the ultimate presentation of this work, I am humbled by the intensity, grace and strength with which the artists involved have held and continue to carry the work.

Inspired in part by Anne Carson's translation of *Antigone*, this is a story of grief told through song. *REVERENCE* presents an opportunity to return to art as catharsis, communion and an expression of our shared loss. If we take grief to be a singular experience and mourning something which is processed in the collective, this work brings us all into the same room. From composer, through performers, to the audience and back again, this work is a circle.

My compositional work for the past 10 years has combined my skill as a professional concert pianist with a desire to use the deepest language I know to impact the emotional lives of listeners. My performance history is varied; I have played in concert halls throughout Asia, Europe and Australia but also at an installation in a car park; I have composed for film and television, and performed in palace gardens and house salons in Austria; have written songs for vocal ensembles in Europe, school choirs in Melbourne and climate protesters. I've done concerts where people are lying down (a surprisingly vulnerable listening experience); and, earlier this year I had a live album launch performance where – after two years of no live music – people were very much on their feet.

I hope to continue creating installations and performances in unpredictable spaces, where an intense emotional experience is the driving force. I am interested in developing the narrative potential of my compositions and where in the past, they have been combined with moving image or dance, this is my first opportunity to write an opera for an exceptional vocal ensemble. The artistic format (piano, six solo voices, a chorus, percussion, electronics and sound design) as well as the vastness of this project have already begun opening doors in both my private artistic practice, and my career.

In our development showcases in Sydney (July 2022), we heard audience members speak about a sense of emotional release, the opportunity this work offered them to sit with themselves, or something or someone they had lost; a feeling they couldn't quite name. That is my profound hope: that we can create a bridge back to feeling, an opportunity to sit in our own private reverence and that of the collective: to process, be held by the music, the performers, and those with you in the darkness of a theatre.

This is a work about grief, mourning, loss, the reverence we hold for those who have passed, and those who are living. It asks that we find the courage to hold ourselves steady in the face of immeasurable loss. For many reasons, the creation of this work was devastating, and yet the process of being offered the opportunity to do so has been profound.

It is a great privilege to work with Danielle O'Keefe and her ensemble and I look forward to bringing this work to bright, dark, terrible, wonderful life.

Yours Sincerely,

Rose Riebl

To:
Peer Assessors

Saturday 13th August 2022

To Whom it may concern,

I am a multi-disciplinary Designer dedicated to live performance, Interior and Installation projects. This year I have worked with The House that Dan Built on the creative development of *Reverence*, culminating in showings at The Joan in Penrith and at the Neilson church space. My collaboration on the development of the work to date has been grounded in research about the source material, Sophocles' *Antigone*, in translation by Anne Carson, and further enhanced by my artistic responses to the score. I also had the privilege of informing choreographic strategies for the showings in collaboration with Director Danielle O'Keefe.

I write to express my full support for continuing to contribute my professional skill set to the next stage of development of *Reverence*. I can bring my passion for inter-disciplinary collaboration to the project as well as my experience working in conventional and non-conventional presenting venues. Of particular relevance to the *Reverence* opera commission is the Installation and Costumes I designed for a highly successful performance, *Night Parade for One Hundred Goblins*, commissioned by Sydney Festival the work was presented by Art Gallery of NSW, 2020. The production involved my deep investment in the research and conceptual framing of the devised work, in collaboration with Clockfire Theatre Company. Practically, I worked with the AGNSW install team to devise a 20-minute bump-in for the set element as well as ensuring that all materials including performers' make-up were suitable and had approval for the gallery environment. This was a hand-made, resourceful aesthetic playing tribute to Japanese art, as presented in the AGNSW exhibition *Japan Supernatural*.

A permanent work on which I was Co-Lead Designer is an open-air venue *Flowstate* commissioned by South Bank Corporation, Brisbane. Completed in 2018, this 2-million-dollar project involved an exercise in urban recycling whereby the steel portal frames of two existing buildings were stripped of walls and services to become two pavilions for the

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presentation of a year long multi-arts festival. I co-coordinated workshops during the developed design phase with a diverse range of consultants including; theatre technology, structural engineering, installation designers and landscape design.

In 2021 as Costume Design Mentor for *Salt*, devised and performed by The House ensemble I gained experience in the The House's working methods. The company's commitment to artistic collaboration, and rigorous skill development are powerful indicators that *Reverence* will be a production delivered at a high standard. My versatility as a designer and ability to work across diverse scales and project scopes, as well as my dedication to inter-disciplinary working practices and art-focused outcomes makes positions me as a suitable design collaborator for the continued development of this Opera Commission.

I am excited to be invited to continue working with Danielle O'Keefe, and Rose Riebl as the Designer (Set, Prop, Costume) to continue to develop the visual and spatial design concepts for *Reverence*.

Kind Regards,

A handwritten signature in black ink, reading 'Tobhiyah Stone Feller', written in a cursive style.

Tobhiyah Stone Feller

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Letter of support for REVERENCE

Dr Nena Beretin <nberetin@phoenixcentralpark.com.au>
To: Katrina Douglas <katrina@thehousethatdanbuilt.com>

Sat, Feb 11, 2023 at 4:30 PM

To Whom It May Concern,

I write in support of The House That Dan Built's application for REVERENCE; and to confirm that Phoenix Cultural Centre can provide inkind venue support for this rich, multi-layered new work.

In 2022, I was happy to support REVERENCE and The House That Dan Built by offering The Church Space for a weeklong creative development. This showing culminated in a showing for peers and friends, which was an intimate, immersive audience experience. I am thrilled to partner with The House That Dan Built on the premiere season and provide inkind venue support at Phoenix's beautiful Church Space in Alexandria.

Phoenix Central Park is the singular vision of philanthropist Judith Neilson AM. A collection of one-of-a-kind performance spaces in Sydney, including the multi-award winning Phoenix Central Park in Chippendale and a repurposed 19th-century Gothic church in Alexandria, Phoenix Cultural Centre aims to revitalise inner-city neighbourhoods with new cultural beacons that are as bold on the outside as the performances they present within.

I am thrilled to support this world premiere season and hope you look favourably on this application.

Best wishes,

Dr Nena Beretin



Dr Nena Beretin
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