An abstract graphic featuring a thick, curved brushstroke that transitions from red to magenta to cyan. The stroke is set against a light pink background with scattered, smaller splatters of the same color palette. The overall effect is dynamic and artistic.

**Australia
Ensemble
UNSW**

2022 Season



2022 Season: Time is a River

12 March	Time is a River
9 April	An Anniversary Bouquet
21 May	Cycles
27 August	The Roaring Twenties
24 September	The Spirit of Youth
22 October	Delicioso

All performances without interval

**“Brilliantly conceived
and equally well
performed by the
Australia Ensemble,
whose standard
never falters”**

Classikon, April 2021

From The Artistic Chair

2022: Time is a River

With a sense of renewed hope, the Australia Ensemble UNSW returns to the stage in 2022 in a series of concerts with a sumptuous feast of music, ranging from the very new through to the highest pinnacles of established repertoire. Many of the concerts are themed around cycles of time and nature with the associated themes of regeneration and vitality: true themes for the age!

We feature two master composers, Mozart and Brahms, in two concerts; the former with his glorious String Quintet in E flat and the Piano Trio in B flat, while we look forward to Brahms' opulent Piano Quartet in C minor and the B flat Clarinet Sonata. Music by Mendelssohn, Beethoven and Schubert finds its rightful place in the season.

Anniversaries abound in 2022 with birthday celebrations for César Franck (200), Claude Debussy (160), Ralph Vaughan Williams (150) and the inventive Greek composer, Iannis Xenakis (100). As a counterbalance to these anniversaries, we celebrate youthful compositions of Rimsky-Korsakov, Schubert, Dohnányi and Australia's bright young talent, Holly Harrison, whose commissioned work has sadly been delayed twice. Third time lucky!

The inclusion of works by composing women such as Holly but also Jennifer Higdon, Peggy Glanville-Hicks and Amy Beach continues to tell an updated story of musical history through a focus on diversity. We continue the Ensemble's focus on recent work with the return of Stuart Greenbaum's environmentally-themed piece, *Easter Island*, commissioned in 2009; as well as a new piece entitled *Speak* by a former Greenbaum student, Harry Sdraulig, which has been developed through the Layton Emerging Composer Fellowship. The late Professor Roger Layton's inspired legacy has been to provide funds for this important professional development opportunity for next-generation composers. We were saddened to hear of Roger's passing in 2021 but his vision lives on.

To wrap up the year's musical feast with Martinů's appropriately culinary-themed *La Revue de Cuisine*, to be followed by celebratory drinks and chocolate! On behalf of the entire ensemble, we sincerely hope you will join us in the Sir John Clancy Auditorium at UNSW for this season of truly glorious music.

Paul Stanhope
Artistic Chair



Time is a River

Saturday 12 March, 8pm
Sir John Clancy Auditorium

Jennifer HIGDON | Dash (2001)

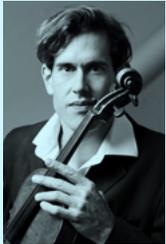
Carlos GUASTAVINO | Clarinet Sonata (1970)

Graeme KOEHNE | Time is a river (2010)

Wolfgang MOZART | String Quintet in E flat K614 (1791)

David Griffiths, clarinet; Dene Olding, violin; Dimity Hall, violin; Irina Morozova, viola; Julian Smiles, cello; and Ian Munro, piano

with guest artist Tobias Breider, viola



Full of aching nostalgia, cascades of passion and calm mystical lyricism, esteemed Australian composer Graeme Koehne's clarinet quintet *Time is a river* is a meditation on 'the restless flow' of time that bears all in its path. Much-awarded US composer Jennifer Higdon also celebrates irresistible momentum, the speed that she sees as the goal of much modern life, in a work of coruscating brilliance that showcases the agility of clarinet, violin and piano.

Flowing melody is the hallmark of Argentine composer Carlos Guastavino whose musical philosophy was simply 'I love to sing'. His 1970 Clarinet Sonata is an immensely charming neoclassical work in which two dramatic, dance-inspired movements frame an andante full of liquid flourishes and melancholy love songs.

Mozart wrote his last chamber work, the E-flat String Quintet for a mysterious 'Hungarian music-lover' during his last year at around the time of *The Magic Flute*. Opera and quintet share much energetic humour and what has been called 'sweet gravity'.





An Anniversary Bouquet

Saturday 9 April, 8pm
Sir John Clancy Auditorium

Claude DEBUSSY | *Première rhapsodie*
(1909-10)

Iannis XENAKIS | *Dhipli Zyia* (1952)

Ralph VAUGHAN WILLIAMS | *Quintet*
in D (1898)

César FRANCK | *Piano Quintet in F*
minor Op.14 (1879)

David Griffiths, clarinet; Dene Olding,
violin; Dimity Hall, violin; Irina Morozova,
viola; Julian Smiles, cello;
and Ian Munro, piano

with guest artist Robert Johnson, horn



Vaughan Williams wrote his *Quintet* in 1897, before the immersion in folksong and Tudor-era church music that formed his unique voice. It's a fascinating document of his life-long admiration for Brahms and 'the immense heights he set himself to scale.'

A leader of the 20th-century avant-garde, Iannis Xenakis never lost sight of his roots in Greek culture. *Dhipli Zyia* from 1951 is a short Bartókian duo driven by the characteristic rhythms of Greek and Balkan folk-music.

Around 1910 Debussy wrote his *Première rhapsodie* as an examination piece for clarinet students at the Paris Conservatoire, and explored the instrument's full gamut of expression.

Debussy adored César Franck's 'wise, calm genius'; Vincent D'Indy compared him to 'the modest and admirable craftsmen' who built France's cathedrals. Franck himself admitted to more earthly passions, especially for the young composer Augusta Holmès, which he poured out in his *Piano Quintet*. One early listener, at least, claimed to have been ravished by this highly-charged music.

Cycles

Saturday 21 May, 8pm
Sir John Clancy Auditorium

Ludwig BEETHOVEN | Trio Op.87
(1794) for flute, clarinet & bassoon

Stuart GREENBAUM | Easter Island
(2008)

Peggy GLANVILLE-HICKS | Concertino
da Camera (1946)

Johannes BRAHMS | Piano Quartet
no. 3 in C minor Op.60 (1875)

David Griffiths, clarinet; Dene Olding,
violin; Dimity Hall, violin; Irina Morozova,
viola; Julian Smiles, cello;
and Ian Munro, piano

with Emeritus artist Geoffrey Collins,
flute; and guest artist Andrew Barnes,
bassoon

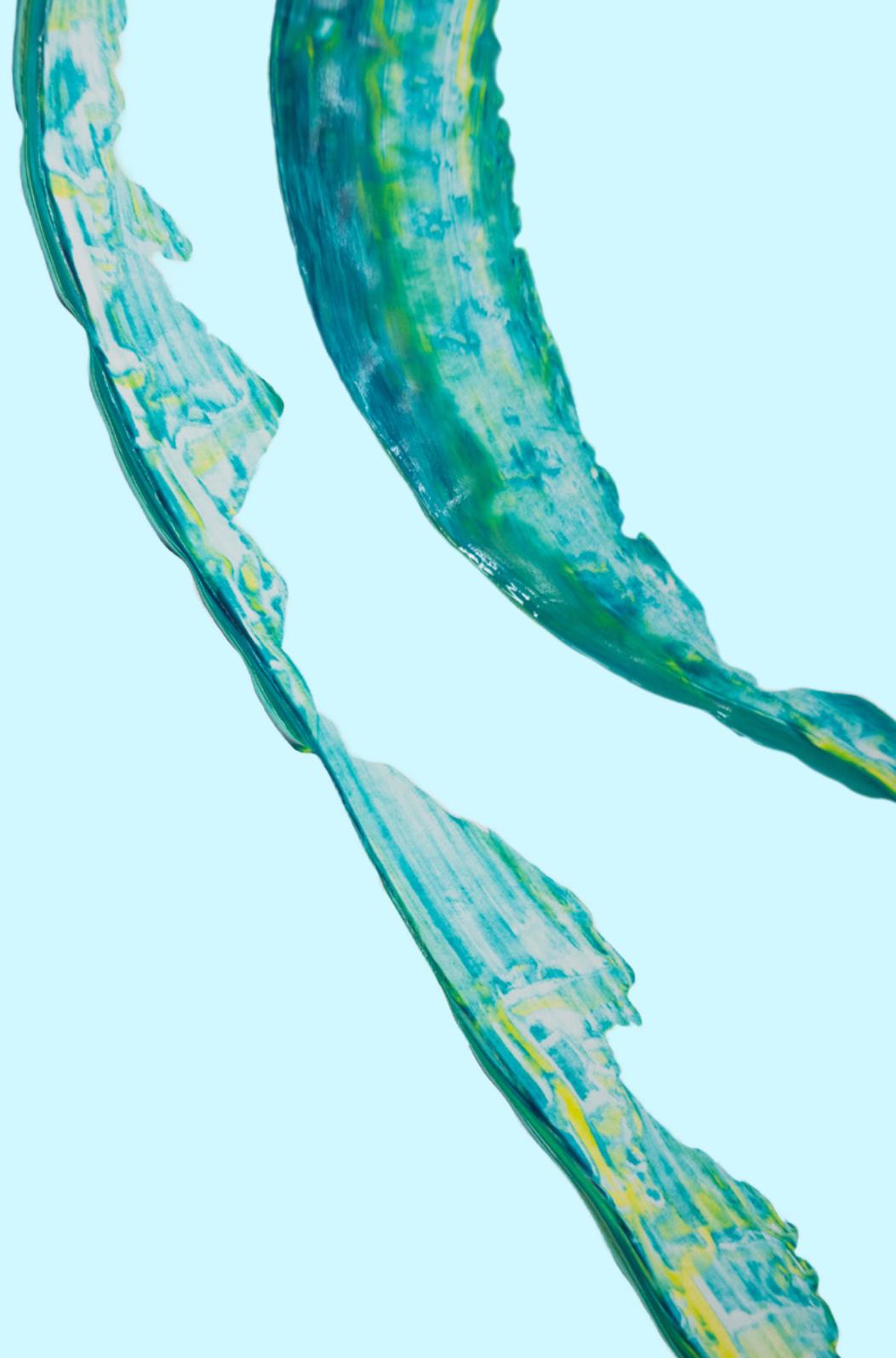


Brahms's third Piano Quartet had a long gestation, seeded in the mid-1850s when his emotional life was in turmoil. When it finally appeared in 1872, the composer drily likened the piece to the then-fashionable story of Goethe's Romantic hero Werther, who kills himself for love.

Brahms was in many ways the heir to Beethoven, whose short Trio from his early years in Bonn recalls the elegant sound of courtly wind ensembles.

Australian composer Peggy Glanville-Hicks studied in London and Vienna, but her greatest mentor was teacher and composer Nadia Boulanger. Her popular *Concertino da Camera* for piano and winds was written in New York in the mid-1940s, but its crystalline wit and neoclassical forms inevitably call to mind Boulanger's pre-war Paris.

Written for the Australia Ensemble UNSW in 2008, Melbourne-based Stuart Greenbaum's *Easter Island* is a moving meditation on the tragedy of that Pacific nation, famed for its massive sculptures, and a timely reminder of the dangers of man-made environmental collapse.



The Roaring Twenties

Saturday 27 August, 8pm
Sir John Clancy Auditorium

J.S. BACH | Flute Sonata in E minor
BWV1034 (1717-23)

Harry SDRAULIG | *Speak* (2018,
rev.2020)

Paul HINDEMITH | *Kleine
Kammermusik Op.24 no.2* (1922)

Felix MENDELSSOHN | String Quartet
no.1 in E flat Op.12 (1829)

David Griffiths, clarinet; Dene Olding,
violin; Dimity Hall, violin; Irina Morozova,
viola; Julian Smiles; cello
and Ian Munro, piano

with Emeritus artist Geoffrey Collins,
flute; and guest artists Shefali Pryor,
oboe; Robert Johnson, horn; and
Andrew Barnes, bassoon



Music from the 20s – four centuries apart – includes Bach's poised and refined E-minor Flute Sonata. Around 1720 Bach was employed at Cöthen, by a genuine enthusiast with a stable of brilliant musicians for whom Bach wrote much of his instrumental work.

Mendelssohn, who kept Bach's music alive, wrote his String Quartet Op.12 in 1829, mostly during a trip to Britain. It is vintage Mendelssohn, with formal sophistication learned from Beethoven, and the magical fleet-footed writing for strings that he had honed in works like the Octet.

A century later, German composer Paul Hindemith sought a 'new objectivity' in music, looking to Bach's formal rigour and the sparkle of Viennese classicism to express it. His 1922 *Kleine Kammermusik* for wind quintet encapsulates what one writer calls his 'vitality, delicacy, wit and variety...unmistakeable sense of fun'.

Harry Straulig's quintet *Speak* – completed this year – explores three aspects of communication: dialogue (in varying moods), recollection and introspection, which yields an ornately flowering climax.

The Spirit of Youth

Saturday 24 September, 8pm
Sir John Clancy Auditorium

Franz SCHUBERT | Sonatensatz D28 (1812)

Holly HARRISON | Slipstream (2020)

Ernö DOHNÁNYI | Serenade in C Op.10 (1902)

Nikolai RIMSKY-KORSAKOV | Quintet in B flat (1876) for piano and winds

David Griffiths, clarinet; Dimity Hall, violin; Irina Morozova, viola; Julian Smiles, cello; and Ian Munro, piano

with Emeritus artist Geoffrey Collins, flute; and guest artists Andrew Barnes, bassoon; and Robert Johnson, horn

At 27 the self-taught Rimsky-Korsakov was appointed professor at the St Petersburg Conservatoire, becoming, he joked, 'possibly its very best pupil!' In the Quintet for winds and piano he masters the classical styles while retaining his legendary ear for instrumental colour and joyful sense of rhythm.

Schubert's *Sonatensatz* dates from 1812, the year his voice broke. Leaving choir school he continued studying with Antonio Salieri, producing in his teens a number of string quartets and songs. This substantial trio movement marries classical form to Schubert's effortless lyrical originality.

Ernö Dohnányi wrote his serenade in 1902. It is a suite of lyrical and dance-like movements framed by marches, suffused in rich late-Romantic harmony with accents of Hungarian folk-music.

Young Australian composer Holly Harrison has established herself as a major voice with performances of her work in four continents. The long-awaited *Slipstream*, composed for the Australia Ensemble UNSW, evokes keening shanties and bagpipes, swing and bluegrass, dream states and visceral energy.



Delicioso

Saturday 22 October, 8pm
Sir John Clancy Auditorium

Wolfgang MOZART | Piano Trio in B flat
K502 (1786)

Johannes BRAHMS | Clarinet Sonata
Op.120 no.2 (1894)

Amy BEACH | Romance Op.23 (1893)

Bohuslav MARTINŮ | La Revue de
Cuisine (1927)

David Griffiths, clarinet;
and Ian Munro, piano

with guest artists Lerida Delbridge,
violin; Tim Nankervis, cello;
Andrew Barnes, bassoon;
and David Elton, trumpet



Despite, or perhaps because of, an epic lunch before the concert, Brahms and his esteemed clarinetist Richard Mühlfeld wowed audiences in Leipzig with his E-flat sonata in 1895. It has great tonal richness, nostalgic and tranquil, with a surging central section.

Published two years before, the Romance by neglected US composer Amy Beach has a similar mood and shape, with long, songlike arcs briefly giving way to impassioned turbulence.

Mozart wrote his B-flat Piano Trio between *Figaro* and *Don Giovanni*. It's comic, with a sparkling opening theme and pop-music beat, a calm *Andante* and witty finale, all tinged with occasional glimpses of sadness.

In Paris in 1927, Bohuslav Martinů composed *The Temptation of the Saintly Pot*, a ballet in which the marriage of a pot and a lid is interrupted by the arrival of a philandering twirling stick, a dishcloth and a pugnacious broom. Four of the most characteristic – and jazzy – movements form his *La Revue de Cuisine* suite.



About the Australia Ensemble UNSW

Since its foundation in 1980, the Australia Ensemble UNSW has been a central pillar of cultural life of the university through its annual program in the Sir John Clancy Auditorium. UNSW accepted a proposal by Roger Covell and Murray Khouri to establish a chamber ensemble of the highest calibre of musicians based on the campus, and for over forty years this group of some of Australia's foremost instrumentalists with an Artistic Chair have together set the benchmark for chamber music performance in this country. The Australia Ensemble's commitment to the development of new Australian work is exemplified in its body of over fifty new commissions from leading Australian composers, a significant legacy to chamber music and the importance of Australian work in an international environment.

David Griffiths (clarinet)
Dimity Hall (violin)
Irina Morozova (viola)
Ian Munro (piano)
Dene Olding (violin)
Julian Smiles (cello)
Paul Stanhope (Artistic Chair)

Emeritus artist Geoffrey Collins (flute)

For more information, please visit
ae.unsw.edu.au



Layton Emerging Composer Fellowship

The Australia Ensemble aims to foster greater engagement in and recognition of composition and chamber music activities at UNSW. Support from the late Emeritus Professor Roger Layton AM and Merrilyn Layton has facilitated a UNSW composition fellowship each year beginning in 2018 for an Emerging Composer to write chamber music works as part of the Australia Ensemble's outreach program. The Fellowship will be again offered in 2022 for an Emerging Composer to work with the Australia Ensemble 2022-23.

The Fellowship has a value of \$10,000 paid as a stipend, and will engage a selected emerging composer to write two works across the course of a 12-month period –one piece for a small ensemble and one piece for a large ensemble.

During the program, the Emerging Composer Fellow will have the opportunity to engage in mentoring sessions with leading composers and members of the Australia Ensemble UNSW. Works written under the Fellowship will feature in at least one workshop that will be shared with current UNSW students, UNSW staff and members of the public.

The Australia Ensemble is extremely grateful to the late Emeritus Professor Roger Layton and his family for their investment in this program and in the next generation of Australian composers. Roger and Merrilyn Layton have long been valued supporters of the Australia Ensemble, and we hope this program provides a lasting and meaningful contribution to chamber music in Australia.

Layton Emerging Composer Fellow 2021-22 Elizabeth Younan



Elizabeth Younan (b. 1994) is a composer from Sydney, Australia. She was a featured Australian composer of Musica Viva's 2020 and 2018 International Concert Seasons, where her String Quartet No. 2 (2020) and her Piano Sonata (2018) received their worldwide premieres by the Chen Family Quartet and Van Cliburn silver medallist Joyce Yang, respectively. Elizabeth's Piano Sonata was a finalist in the 'Instrumental Work of the Year' category at the 2019 Australian Art Music Awards.

Accolades include an ASCAP Morton Gould Young Composer Award for her Woodwind Quintet No. 2, *Kismet* (2021), the Kendall National Violin Competition's Watermark Composition Prize for her Microsonata No. II for Violin and Piano (2020), two Willgoss Prize Commissions in association with University of Sydney and UNSW (2020), the 102.5 Fine Music and Willoughby Symphony Young Composer Award for her Clarinet Concerto (2016), and the Jean Bogan Youth Prize for her *Five Persian Preludes* (2014).

In addition to being recently announced as the **2021-22 Layton Emerging Composer Fellow**, Elizabeth is one of the commissioned composers of both the Sydney Symphony Orchestra's 50 Fanfares Project and the

ANAM Set, and is a recipient of an ABC Classic Commission to write a work for the contemporary Baroque quartet, Croissants & Whiskey. Elizabeth is also the composer for the new Lost Women of Science podcast—produced in partnership with PRX and Scientific American—and has composed for principal players of the Philadelphia Orchestra.

Elizabeth holds a Bachelor of Music in Composition with First Class Honours (2015) and a Master of Music (2018) from The Sydney Conservatorium of Music, where she studied with Carl Vine AO. Whilst at the Conservatorium, Elizabeth was awarded the Ignaz Friedman Memorial Prize (2014) and the prestigious Australian Postgraduate Award (2016-2018) as part of her Masters Degree. Elizabeth recently graduated from her composition studies at the renowned Curtis Institute of Music, which all students attend on full scholarship. She held the Jimmy Brent Fellowship, and upon graduation received the Charles Miller "Alfredo Casella Award" for excellence in composition. She studied with Dr. Jennifer Higdon, Dr. David Ludwig, Dr. Richard Danielpour, and Dr. Amy Beth Kirsten.

Keeping our audience safe

To ensure a safe and comfortable environment for everyone, we've introduced a number of measures:

UNSW Hospitality Venues are registered as a COVID Safe business with the NSW Government.

We recommend you bring and wear a mask. We encourage patrons to wear a mask at all times while inside our foyer and auditorium, including during the performance. Children 12 years and under are exempt.

As you move around Clancy Auditorium, please practise physical distancing (1.5 meters whenever possible) and follow the guidance provided by our staff and signage.

Within the venue, always take your allocated seat.

There will be regular cleaning of high-traffic and high-touch areas with hospital-grade disinfectant.

A COVID-19 Safe Officer will be appointed to each of our performances

There are COVID-specific conditions of entry for audiences attending performances, including the digital check in of every person for contact tracing purposes. This includes the circumstances under which you must not attend our performances, and what's required of you when you visit.

When to stay home

For the safety and wellbeing of everyone, you must not visit UNSW if:

- you feel unwell or if you are displaying any of the COVID-19 symptoms as identified by NSW Health;
- you have tested positive for COVID-19 or are awaiting the results - please follow the requirements of any current public health orders;
- you are required to self-isolate due to contact with a confirmed case of COVID-19;

The above information is accurate at the time of publication. Should this advice be superseded, updates will be included in all pre-concert communications to patrons.

UNSW may require evidence of vaccination status in line with NSW government requirements. UNSW will continue to adhere to all NSW Health guidelines and public health orders: nsw.gov.au/covid-19

Booking information

Subscription Bookings, Donations and Payments

To book and pay for your subscription, please follow the [link](#) to our website and the prompts to the Box Office online.

Alternatively, if you would like to place your booking via phone, please register your contact and subscription details by following the [link](#). Our Box Office staff members will follow up to take payment details and to process your booking over the phone during business hours.

Subscription Prices*

Adult	\$242
Senior	\$186
Concession	\$147

Single Ticket Prices**

Adult	\$56
Senior	\$43
Concession	\$34

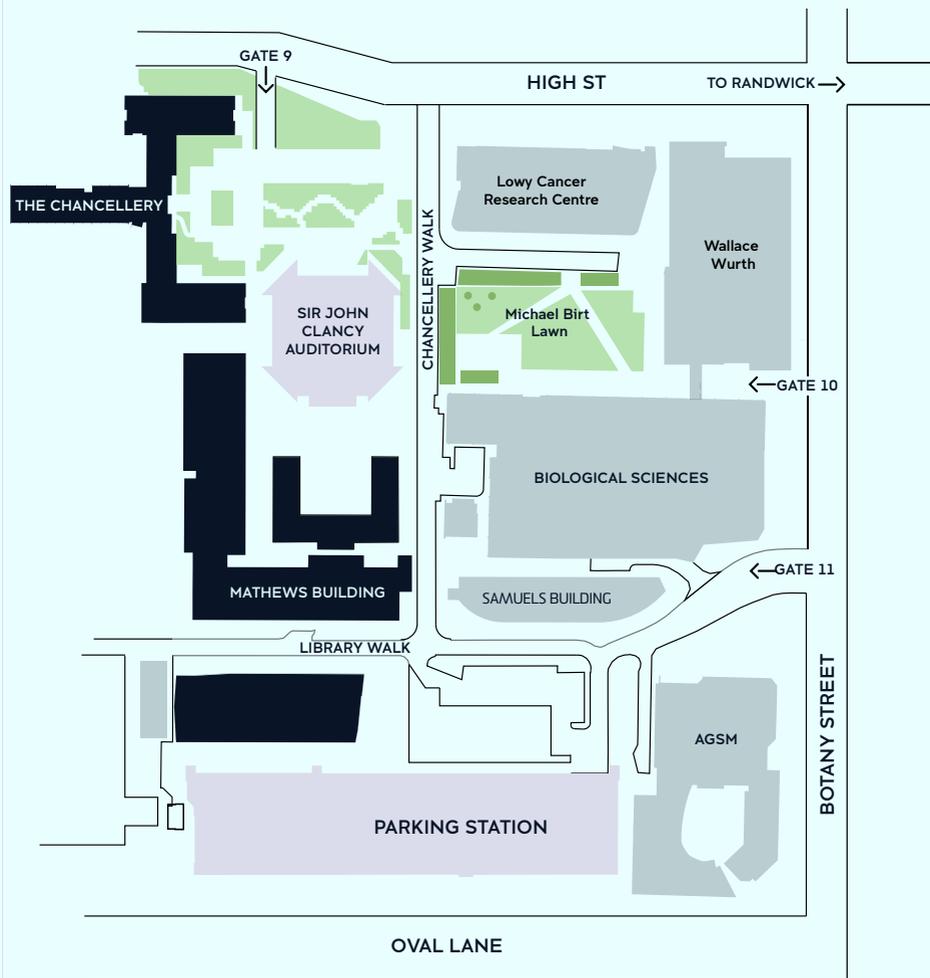
*Subscriber priority bookings available until 31 January 2022

**Tickets for individual concerts will be available online: ae.unsw.edu.au or by phone 02 9385 4874, on sale from Monday 14 February, 2022

Student rush tickets available for \$15 at the door prior to each performance.

Donations of \$2 or more are tax deductible in Australia. ABN 57195873179 CRICOS Provider Code 00098. For more information, please contact the Australia Ensemble UNSW or email unswfoundation@unsw.edu.au

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Sir John Clancy Auditorium

Free parking via Gate 11, Botany Street for subscription concerts, including accessible parking.

Public transport For bus information transportnsw.info or phone 131 500.

A Light Rail stop and taxi zone are located on High Street, immediately outside the Auditorium.

Pedestrian access via Gate 9, High Street Kensington.



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