

# AE News

May, 2020

## What's Online

Meet Dimity and Julian!  
[www.music.unsw.edu.au/meet-dimity-and-julian](http://www.music.unsw.edu.au/meet-dimity-and-julian)

Message of thanks!  
[www.music.unsw.edu.au/thank-you](http://www.music.unsw.edu.au/thank-you)

Meet guest artist Huw Jones!  
[www.music.unsw.edu.au/meet-huw](http://www.music.unsw.edu.au/meet-huw)

Meet Stage Manager Vennisa!  
[www.music.unsw.edu.au/meet-vennisa](http://www.music.unsw.edu.au/meet-vennisa)

April Composer in Conversation featuring Ross Edwards speaking about his work *Incantations* for Wind Quintet hosted by Paul Stanhope  
[www.music.unsw.edu.au/composer-conversation-ross-edwards-paul-stanhope-artistic-chair-australia-ensemble-unsw](http://www.music.unsw.edu.au/composer-conversation-ross-edwards-paul-stanhope-artistic-chair-australia-ensemble-unsw)

**Unfortunately the August 15 concert has been cancelled. Our box office is in the process of contacting ticket holders.**



**UNSW**  
SYDNEY

## Music to our Ears!

We've dug through the internet archives and found some wonderful past performances of our musicians filmed around the world. We hope you enjoy and that these video clips go some way towards fulfilling that essential classical music fix we all need while out of the concert hall. Click on the links below to take you through to these videos online.



This recent ABC Classics clip features violinist **Dene Olding** performing Sarasate's melancholy *Playera* with pianist Tamara-Anna Cislowska.  
[www.youtube.com/watch?v=eYsX4RwQKPg](http://www.youtube.com/watch?v=eYsX4RwQKPg)

Hear **Dimity Hall** perform Vaughan Williams' *Lark Ascending* with Sinfonia Australis under the baton of Antony Walker.  
[www.youtube.com/watch?v=HhjGlcDAv84](http://www.youtube.com/watch?v=HhjGlcDAv84)

Clarinetist **David Griffiths** performs Messiaen's *Abyss of the Birds*.  
[www.youtube.com/watch?v=jsArPZ9eoFs](http://www.youtube.com/watch?v=jsArPZ9eoFs)

Hear **Julian Smiles** perform *After Nina* by Andrew Schultz's with the Australia Ensemble UNSW [www.youtube.com/watch?v=m3ZvRbgbn-g](http://www.youtube.com/watch?v=m3ZvRbgbn-g) featuring Ian Munro, piano and Catherine McCorkill, clarinet.

Check out a younger **Ian Munro** performing Prokofiev's *Piano Concerto No.3* with Sir Simon Rattle at the 1987 Leeds International Piano Competition with City of Birmingham Symphony Orchestra. Here is the first movement: [www.youtube.com/watch?v=1RJDqJKBaZg](http://www.youtube.com/watch?v=1RJDqJKBaZg)

Violist **Irina Morozova** performs with the Goldner String Quartet Sculthorpe's *Quamby Bluff*. Also featuring Australia Ensemble UNSW musicians Dene Olding and Dimity Hall, violins, and Julian Smiles, cello. [www.youtube.com/watch?v=hxd37E6fyEk](http://www.youtube.com/watch?v=hxd37E6fyEk)

This clip from Adelaide Symphony Orchestra features our flautist **Geoffrey Collins** performing Andantino from Mozart's *Concerto for Flute and Harp K 299*, under Arvo Volmer alongside harpist Suzanne Handel. [www.youtube.com/watch?v=YUE7cqpUc7A](http://www.youtube.com/watch?v=YUE7cqpUc7A)

# Getting to Know You

***A significant amount of work goes on behind the scenes for every concert. Today, we learn a bit more about Yvette Goodchild, one of our key staff members who works to get concerts to the stage, and what makes her tick.***

Yvette is the MPU's Operations and Artistic Coordinator, and you may have seen her running the box office at our events. Before joining UNSW, Yvette was a professional viola player well-known to Sydney audiences. She was former Assistant Principal Viola of the Sydney Symphony Orchestra as well as frequent guest artist with the Australia Ensemble UNSW. We asked her four questions!

***Who is your favourite composer?*** Anyone other than Bruckner!

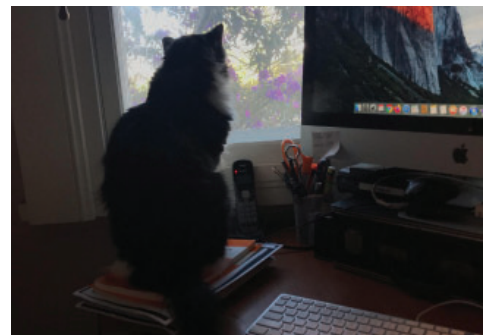
***What do you love about your job?*** I love the range of people I get to meet and work with, including colleagues, subscribers, musicians, and artists. I love people. I also love the variation of work, the location and our local coffee cart.

***What is something we would not know about you?*** I like to find something beautiful in everything. Whether it is taking a moment to notice the small simple beauties in nature, a delicate phrase or an exquisite chord progression in music, and of course my love of old door locks, keys and escutcheons. I simply adore how artisans and craftsmen took time and care to create something that is insignificant and practical into a work of elegance and sophistication. I remember visiting Hampton Court in 2016 with my family, and I drove them utterly to distraction. I would keep stopping to admire the nail heads that had been used in the ancient floors, the unusual royal markings on the copper down pipes... and my favourite, a rather ingenious releasing brass door latch and pulley system that had been designed especially so the queen would not need to get out of bed in the morning to give entry to her servants. I don't think I could tell you anything else about the Queen's bedroom apart from this beautiful brass latch!

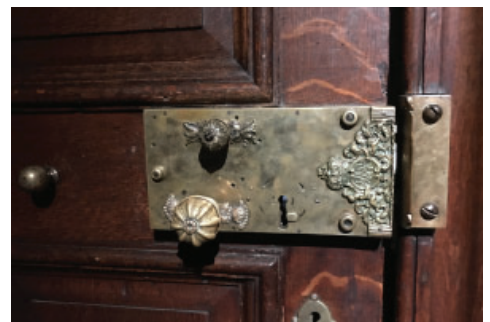
***On a scale of one to ten, how much of a cat person are you, and are cats really better than dogs?*** I love all animals, but I'm definitely a ten. Cat people unlike dog people do not have a need to say which of the two they prefer!



*Yvette Goodchild*



*A colleague at the home office*



*An example of a beautiful lock*

## Getting a handle on Term 2!

Term 2 sees Choral Director Sonia Maddock holding online Choral workshops for singers. Why not join Sonia and Choir members online as we workshop six favourite choruses from Handel over 10 weeks. 4pm every Wednesday during term, commencing June 3, 2020. For more information [www.music.unsw.edu.au](http://www.music.unsw.edu.au) or email [cmc@unsw.edu.au](mailto:cmc@unsw.edu.au)

# In the Spotlight: Songs for the Shadowland

With our May concert cancelled, Artistic Chair Paul Stanhope discusses his work *Songs for the Shadowland* which was due to be performed later this month.

He writes: *Songs for the Shadowland* originated as a short cycle of two songs and an interlude written for the Brisbane-based outfit, Southern Cross Soloists, led by clarinetist Paul Dean and commissioned for the Queensland Music Festival in 1999. Paul Dean had envisioned a large project of pieces written by a number of composers, all setting texts by the lauded Aboriginal poet Oodgeroo Noonuccal (previously known as Kath Walker). I chose texts around mourning and loss, which seemed to convey much of the sadness in the yawning gap around (re-)conciliation between non-Indigenous people and our Indigenous brothers and sisters. I added a third song in 2001 which seemed to add further substance to the piece and made it a true song cycle.

The piece is written for the unusual scoring of soprano plus oboe, clarinet, bassoon, french horn and piano, for the simple reason that this was Paul Dean's ensemble! This combination is also the same set up for the Mozart and Beethoven Quintets for winds and piano: the latter was also to have been featured in the Australia Ensemble's Shadows and Light program which was to feature the wonderful tenor voice of Robert Macfarlane.

The "shadowland" in the title refers to the afterworld – a place where the spirits live. The imagery from the poetry evokes elaborate death rituals, a tree grave, a "wild death croon", and a sacred burial site "by the still lagoon". While the evocations of Aboriginal campsites, traditional wailing and ceremony are all evoked with great subtlety and warmth, it's the shared common experience of grief which Oodgeroo captures so masterfully. She shares with us the nexus of love and grief: "Love to give life richness – welcome too its pain."

The final song begins with a wailing, weeping french horn solo, replete with natural horn harmonics, slides and stopped notes, and introduces "Dawn Wail for the Dead". But at the end of this period of observed, ritualized wailing, life goes on: "Fires lit, laughter now"

And a new day dawning". To quote a line from another of Oodgeroo's poems: "Hope there is."

*Songs for the Shadowland* is recorded by the Southern Cross Soloists on an ABC Classics CD of the same name (ABC 476 3870) available also on iTunes and streaming platforms.



*Paul Stanhope, Artistic Chair*

# Investing in a Musical Future

Although not onstage, the Australia Ensemble UNSW is making hopeful plans for a bright future of music-making, the light at the end of the tunnel of this COVID-19 pandemic.

Thanks to ongoing support of Emeritus Professor Roger Layton AM and Merrilyn Layton, the Layton Emerging Composer Fellowship has been on offer again for 2020-21, with the \$10,000 Fellowship being awarded to **Ian Whitney**. Congratulations Ian!

Ian is a Sydney based composer, originally from Brisbane who is interested in fictional musical narratives.

His work has been performed by the Tasmanian Symphony Orchestra, Victorian Opera, PLEXUS, Arcadia Winds, Highly Strung and Ensemble Françaix.

He is currently undertaking candidacy for a Doctor of Musical Arts at the Sydney Conservatorium of Music, under the lead supervision of Carl Vine AO.

Of the appointment, Emeritus Professor Roger Layton AM writes “Ian Whitney is a wonderful choice who I am sure will create beautiful, challenging music for many years.

Our interest in the Australia Ensemble goes back many years. Merrilyn and I were both brought up in a deeply fundamentalist church environment, where the ‘world’ was seen to be left alone as far as possible. I joined UNSW in 1958 and we married in 1959, with our first child, a wonderful daughter, Gretel, born in 1960. We both decided that we could not bring Gretel up in the closed church setting that we had experienced, and left to start again, absorbing a new world through life at UNSW and on the Northern Beaches, where we lived at Warriewood. The Old Tote Theatre Company caught our attention in the 1970’s and we were drawn to chamber music when the Australia Ensemble came along. We have been with the AE ever since and deeply enjoyed listening to music both classical and contemporary and especially to works by Australian composers. For my part I remember Julian Smiles on his first appearance playing a deeply moving encore of the Saint-Saens “Swan”. Merrilyn and I thought it was wonderful.

The Old Tote and the Australia Ensemble allowed us to enter a world of beauty, learning and imagination that we had never experienced. Although Merrilyn passed away in 2012, I know she would completely support our giving to the AE and to the MPU. The possibility of supporting new emerging composers was for me something that we both always wanted to do – encouraging younger scholars to find their place and contribute significantly to a competitive world. We had seen this happen with both the Old Tote and the Australia Ensemble. The Emerging Composer Fellowship made this possible and I am delighted that I am able to help in this way.”

The Music Performance Unit sincerely thanks Emeritus Professor Roger Layton AM and Merrilyn Layton for their ongoing generosity and support of the Layton Emerging Composer Fellowship.



*Layton Emerging Composer Fellow: Ian Whitney*



*Emeritus Professor Roger Layton*