

Australia Ensemble UNSW

2023 Season

Luminescence

2023 season: Luminescence

18 March	Fantasy
15 April	On Song
20 May	Lullabies and Dances
12 August	Summer Music
16 September	Ecstatic Science
21 October	Carnival of the Animals

“These are premium performers, debatably the best there are in the Australian chamber music world. ”

Sydney Arts Guide May 2022

From The Artistic Chair

Luminescence: a spontaneous emission of light, piercing darkness, illuminating its path.

This Australia Ensemble UNSW's 2023 program bursts with luminosity through a typically rich and varied program sure to ignite an inner glow.

We offer breathtaking masterworks such as the Brahms String Sextet in B flat, the compelling Smetana Piano Trio, Dvořák's summery Piano Quartet no. 2 and with guest pianist Andrea Lam joining forces with Ian Munro, Mozart's brilliant Sonata for Two Pianos. Mid-twentieth century pieces by Samuel Barber, Jean Françaix and Leo Smit are as sparkling as a glass of prosecco.

Australian tenor, Andrew Goodwin, joins the ensemble for a glorious exploration of chamber music and song, in two song cycles by Ravel and Vaughan Williams that highlight the warm friendship between these two composers. Songs by Müller and Dowland find their way into Beethoven's dramatic and humorous *Kakadu Variations* while the Renaissance composer's *In Darkness Let Me Dwell* snakes its shadowy ways through my own 2021 trio, *Out of Darkness: Dawn*.

Other contemporary pieces provide lively contrast in the season, with an especially impressive new quintet *Concord Concertino* by the rising star, Elizabeth Younan, complemented by similarly bright and effervescent works by Nigel Westlake and Ross Edwards. More contemplative but still ravishing are lullaby-inspired pieces by Australians Anne Cawrse and our own Ian Munro.

The Australia Ensemble UNSW always looks forward to working with our top-notch guest performers and are thus delighted by the return of trumpeter David Elton, in a fascinating exploration of science-inspired pieces. This concert exemplifies the contrapuntal mathematical genius of J.S Bach, introduces us to New York-based Missy Mazzoli's *Ecstatic Science* and finishes with the Piano Quintet by the nineteenth century Russian chemist and composer, Alexander Borodin.

We end our season in joyful lightness with a pairing of Ian Munro's beautiful arrangement of Ravel's *Mother Goose Suite* with the much-loved Saint-Saëns' *Carnival of the Animals*. I look forward to seeing you at the Clancy Auditorium for this delightful season of superb chamber music.



Paul Stanhope
Artistic Chair

LUMINESCENCE

2023

Fantasy

Program 1

Saturday 18 March, 7:30pm

Sir John Clancy Auditorium

Herbert HOWELLS | Fantasy Quartet Op.25 (1924)

Robert MUCZYNSKI | Fantasy Trio Op.26 (1969)

Elizabeth YOUNAN | Concord Concertino (2022)

Johannes BRAHMS | Sextet no.1 in B flat Op 18. (1860)

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

with guest artists Tobias Breider, viola; and Miles Mullin-Chivers, cello



The luminous richness of the string sextet allowed the young Brahms free rein for his Romantic imagination. Encouraged by the great violinist Joachim and Clara Schumann, Brahms produced his first Sextet in 1860, a spacious work of dramatic contrasts between radiant textures and long, lyrical melodies, restrained pathos and extroverted dance rhythms, expressive harmony and taut counterpoint. Such contrast was the lifeblood of the Tudor-era 'fantasy', revived in early 20th-century Britain and reimagined in Herbert Howells' Fantasy String Quartet. Its linked movements contain deceptively simple melodies, magical evocation of large spaces and striking use of harmony, and end with a quiet elegy. Elizabeth Younan's energetic *Concord Concertino* features vibrant metrical mosaics and moments of utter stillness, juxtaposing intricate ensemble textures with passages of soloistic virtuosity closely tailored to the members of the Australia Ensemble UNSW, while US composer Robert Muczynski's four-movement Fantasy Trio from 1969 combines the rhythmic urgency of Bartók with moments of whimsical lyricism and cartoonish fun.

On Song

Program 2

Saturday 15 April, 7:30pm

Sir John Clancy Auditorium

John DOWLAND | *In Darkness Let me Dwell* (1610/17)

Wenzel MÜLLER | *Ich bin der Schneider Kakadu* (1794)

Ludwig van BEETHOVEN | *Kakadu Variations for Piano Trio in G major, Op. 121a* (1803)

Paul STANHOPE | *Out of Darkness: Dawn* (2021)

Maurice RAVEL | *Cinq melodies populaires grecques* (1904-6) arr. Vine (2002)

Ralph VAUGHAN WILLIAMS | *On Wenlock Edge* (1909)

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

with guest artist Andrew Goodwin, tenor; and Emeritus artist Geoffrey Collins, flute

Vaughan Williams' great song cycle reflects his love of British folk-song and his recent studies with Maurice Ravel in Paris. The songs, to nostalgic poems by A E Housman, stress the fragility of life and happiness. By contrast, the setting of Greek folk-songs – in French – by his mentor Ravel is bright and joyful, celebrating life and love, food and dancing. The songs have been arranged for the Ensemble especially by long-time friend and associate Carl Vine.

'I am the tailor Kakadu' was the hit from Wenzel Müller's 1794 musical play, *The Sisters from Prague*. Beethoven borrowed it to produce his ten 'Kakadu' Variations which explore a huge range of moods.

Elizabethan-era composer John Dowland wrote lute songs of profound emotion: his extraordinary *In Darkness Let me Dwell* is a harrowing portrait of a soul in depressive despair. Paul Stanhope's trio movingly uses material from Dowland's song as a corrective, working through its pain to re-emerge in the light of dawn.



Lullabies and Dances

Program 3

Saturday 20 May, 7:30pm

Sir John Clancy Auditorium

Anne CAWRSE | Lullabies and Crooked Dances (2007)

Ian MUNRO | Piano Trio no.2 'Book of Lullabies' (2013)

John NOVACEK | Four Rags for Two Jons (2006)

Bedrich SMETANA | Piano Trio in G minor Op.15 (1855)

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

with guest artists Andrew Barnes, bassoon; and Alexandre Oguey, oboe

When Smetana's four-year-old daughter Bedřiska died, the young composer channelled his sorrow into his first Piano Trio. Beginning with an unaccompanied lament, the piece offers tender lullabies and passionate cries of grief. It attempts to console with dance-rhythms such as the polka, but sadness is palpable in its simple lyricism and even the coruscating cross-rhythms of the finale.

Anne Cawrse also hears melancholy in many a lullaby, and in this wind trio brings a Turkish song together with contrasting dance episodes.

John Novacek is fascinated by the fusion of popular and 'high' art styles in American music, especially ragtime, 'that complex hybrid of Black dance tunes filtered through the procedures of the polka, march, and white minstrel song.' His high-spirited *Four Rags* reflect his love for the music of James P. Johnson and Fats Waller.

Ian Munro's Piano Trio no.2 is an elegant charm of six lullabies drawn from cultures as diverse as Indigenous Australia, Indonesia, Japan and Scotland.



Summer Music

Program 4

Saturday 12 August, 7:30pm

Sir John Clancy Auditorium

Samuel BARBER | Summer Music Op.31 (1956)

Jean FRANÇAIX | Trio (1992)

Leo SMIT | Sextet (1933)

Antonin DVOŘÁK | Piano Quartet no.2 Op.87 in E flat (1889)

David Griffiths, clarinet; and Ian Munro, piano



with Emeritus artist Geoffrey Collins, flute; and guest artists Elizabeth Layton, violin; Wenhong Luo, viola; Teije Hylkema, cello; Shefali Pryor, oboe; Robert Johnson, horn; and Andrew Barnes, bassoon



Like many composers, Dvořák used his summer holidays to write new works, and in August 1889 found that 'the melodies just surged upon me.' The resulting piano quartet is rich and spontaneous, full of cascading piano writing, vibrant dance music, and melodies with a Bohemian musical accent.



Jean Françaix once quipped that his music that could be 'called Français - with an X or an S, ...jolly most of the time - even comical.' His 1992 Trio is full of affectionate tilts at jazz and tango and features characteristically free-flowing melodies. Samuel Barber's beloved *Summer Music* begins in luxurious indolence but becomes more ebullient in music that recalls Françaix and other Paris-based neo-classical composers including Stravinsky. One such was the Dutch composer Leo Smit, who lived and worked in Paris in the 1920s and was very much at home in the bright airy sound world of the time. Murdered by the Nazis, his music is only now being rediscovered.

Ecstatic Science

Program 5

Saturday 16 September, 7:30pm

Sir John Clancy Auditorium

J.S. BACH | Ricercar a 3 BWV1079/1 (1747)

Nigel WESTLAKE | Piano Trio (2003)

J.S. BACH | Ricercar a 6 (1747) trans. Stanhope (2022)

Missy MAZZOLI | Ecstatic Science (2016)

Alexander BORODIN | Piano Quintet in C minor (1862)

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 David Elton, trumpet

When Frederick the Great presented 'old Bach' with an idiosyncratic theme to improvise upon, he can't have foreseen the composer's 12-part compendium of counterpoint, which revels in the purely abstract patterns of note against note and line against line. Bach improvised the three-voice Ricercar on the spot, and later wrote the six-voice piece, one of the most extraordinary works of its type. Paul Stanhope has arranged it for the ensemble.

US composer Missy Mazzoli also enjoys the play of abstraction. In her fascinating and beautiful *Ecstatic Science* 'chord progressions are drawn-out, multiplied, condensed, and layered. Melodies are flipped upside-down... the horizontal becomes vertical.' Nigel Westlake's Piano Trio has the same elegant organisation, delighting in intricate mosaics of metrical patterns, and deeply-felt lyricism.

Chemist Alexander Borodin saw pattern as structure, inventing the aldol reaction to create carbon-carbon bonds. As a composer (and one of the 'Mighty Handful') he was unapologetically Romantic and Russian, as we hear in his tuneful, open-hearted Piano Quintet.



Carnival of the Animals

Program 6

Saturday 21 October, 7:30pm

Sir John Clancy Auditorium

Maurice RAVEL | Mother Goose Suite arr. Munro (1908/10 arr. 2001)

Ross EDWARDS | White Cockatoo Spirit Dance (1994)

Wolfgang MOZART | Piano Sonata K448 in D major for two pianos (1781)

Camille SAINT-SAËNS | Carnival of the Animals (1886)

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

with guest artists Joshua Batty, flute; Andrea Lam, piano; Andrew Meisel, double bass; Joshua Hill, percussion



To end the year a program of fantasy and fun: Originally for two pianos, but arranged here by Ian Munro, Ravel's *Mother Goose Suite* is a set of pièces enfantines that evokes characters such as Sleeping Beauty, Tom Thumb and Beauty and the Beast from French fairy tales. Its elegance and joyful sparkle carries over into Mozart's thrilling Sonata for Two Pianos (named as a catalyst in the contentious 'Mozart Effect' theory some years ago) performed by Ian Munro and Andrea Lam.



Ross Edwards has long been fascinated by the 'ecstatic and mysterious' sounds and rhythms of eastern Australia's wilderness. In this work, originally for solo viola and arranged for string quartet, he celebrates and ritualises the iconic white cockatoo in his maninya style, full of driving, irregular rhythms at fast speed.

It's a perfect pairing with Saint-Saëns' much-loved, but rather less serious, 'Grand Zoological Fantasy', with its parade of animals and birds, fish and fossils. And pianists.

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 together with an Artistic Chair have 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
www.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, valued at \$10,000 for one year 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 2023 for an Emerging Composer to work with the Australia Ensemble 2023-24.

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

The Emerging Composer fellow will engage in mentoring sessions with leading composers and members of the Australia Ensemble UNSW. The Emerging Composer's works will feature in at least one workshop that will be made available to 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 2022-23

Angus Davison composes music with 'bright energy' (Limelight), 'considerable poignancy' (The Mercury), and 'a respect for sound in itself' (Cut Common). His music is often inspired by human relationships with nature, inviting listeners to deepen their fascination for the world around them. Recent works have explored topics such as the religious life of worms, the absence of majestic views, thermonuclear fusion, and Newton's laws of motion.

Angus completed a Master of Music at the Sydney Conservatorium where he also attained First Class Honours following a Bachelor of Music at the Tasmanian Conservatorium. His awards include the Don Kay Scholarship, an Honours Scholarship, a Research Training Program Stipend, the Tasmanian Symphony Orchestra Student Composition Prize, Audience Choice Award at the 5th International Tampa Bay Symphony Orchestra Prize, and second place in the Jean Bogan and Willoughby Symphony young composer awards.

He has been selected for composer development programs including the Tasmanian Symphony Orchestra Australian Composers' School, the Melbourne Symphony Orchestra Cybec Program, the Ensemble Offspring Hatched Academy, the Omega Ensemble CoLAB Program, and Composing in the Wilderness.

Angus' music has been performed in Australia, Europe, and the US. Performers and commissioners of his work include the Melbourne and Tasmanian Symphony Orchestras, Ensemble Offspring, Corvus, the Ady Ensemble, Omega Ensemble, Barega Saxophone Quartet, and Michael Kieran Harvey among many others.

Angus is also a music educator and arts administrator. Based in Sydney, he tutors classes at the Sydney Conservatorium of Music and works in philanthropy for Ensemble Offspring.



Angus Davison



Keeping our audience safe

To ensure a safe and comfortable environment for everyone, we have in place a number of measures:

- We encourage Patrons to wear a mask while inside our foyer and auditorium, including during the performance.
- 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 venues, always take your allocated seat.
- Regular cleaning of high-traffic and high-touch areas with hospital-grade disinfectant.
- A COVID-19 Safe Officer at each of our performances.

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 are required to self-isolate.

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.

Booking information

Subscription Bookings, Donations and Payments

To book and pay for your subscription, please follow the link below to our website and the prompts to the Box Office online.

ae.unsw.edu.au

Alternatively, if you would like to place your booking via phone, please contact us on **+61 2 9385 4874** or email australia.ensemble@unsw.edu.au to request a call back. Our Box Office staff members will follow up to take payment details and to process your booking over the phone during business hours.

UNSW respects your privacy. Your contact details and the information you provide will only be used by UNSW. You can read about UNSW and Privacy at: <https://www.unsw.edu.au/privacy>

Subscription Prices

Adult	\$201.65
Senior	\$155.00
Concession	\$122.50

Single Ticket Prices**

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

Tickets for individual concerts will be available online: www.music.unsw.edu.au or phone **02 9385 4874, and on sale from Monday February 13, 2023

Donations of \$2 or more are tax deductible in Australia. Donations can be made via this link:

[Donate now](#)

and by selecting I want to give to Australia Ensemble (Music) Fund

ABN 57195873179 CRICOS Provider Code 00098.
For more information, please contact the Australia Ensemble or email unswfoundation@unsw.edu.au

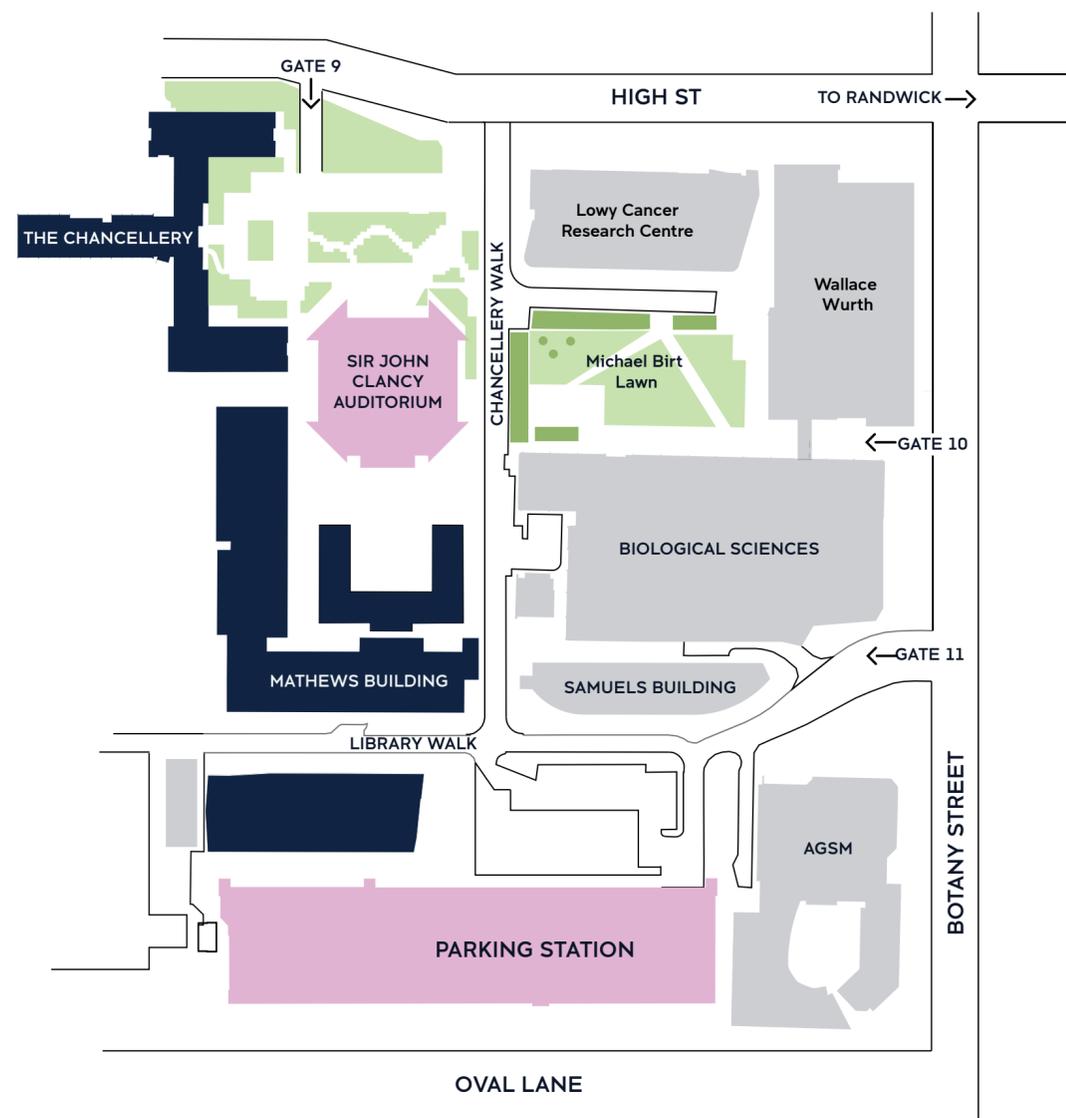
Sir John Clancy Auditorium

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

Public transport: For bus information <https://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.





Mail: Reply Paid 61244
Australia Ensemble
Music Performance Unit
UNSW Sydney NSW 2052

Bookings: +61 2 9385 4874
Operations: +61 2 9385 4874
+61 2 9385 5243

Management: +61 2 9385 3803
Email: australia.ensemble@unsw.edu.au
Web: www.ae.unsw.edu.au