

## Upcoming Events

### Australia Ensemble UNSW Subscription Concert 2

Saturday April 9, at 8pm  
Sir John Clancy Auditorium

#### Time is a River

DEBUSSY | Première rhapsodie  
STRAVINSKY | Three Pieces for solo  
clarinet \*\*

VAUGHAN WILLIAMS | Quintet in D  
FRANCK | Piano Quintet in F minor  
Op.14

Performed without interval

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

*\*\*Please note this program includes a  
recent change of repertoire.*

### Collegium Musicum Choir & Orchestra Concert: Mass

Friday April 22, at 7pm  
Sir John Clancy Auditorium

MOZART Mass in C major K257  
"The Credo"  
SCHUBERT Mass in G D167

Performed without interval

Tickets on sale soon.

### Staying Safe at our Concerts

Patrons are requested to wear a  
mask whilst inside our foyers and  
auditorium, including during the  
performance.

Within the venue, always take your  
allocated seat.

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

[music.unsw.edu.au](http://music.unsw.edu.au)

## In concordance with Younan

Multi award winning composer Elizabeth Younan is the 2021-2022 Layton Emerging Composer Fellow. As part of the Fellowship, the Layton Fellow works closely with Artistic Chair and renowned composer Paul Stanhope as mentor, alongside members of the Australia Ensemble UNSW to realise a new chamber work. Elizabeth is in the final stages of completing her new score *Concord Concertino* which will be recorded and filmed in May 2022, and showcased at the *International Alliance of Women in Music* conference in June. We recently interviewed Elizabeth about her exciting new work.

**Tell us about yourself?** I'm a composer from Sydney. I don't usually go more than a day without listening to a few Bach chorales, and I love to read.

**What has Layton Fellowship experience been like so far for you, and tell us about the mentorship with Artistic Chair and composer Paul Stanhope?** The Layton Fellowship experience and process has been lively and fun. It's wonderful to be mentored by Paul Stanhope—he provides a lovely mix of technical guidance and freedom of expression. I have fond memories of being taught by Paul in composition seminar a few times all the way back in my first year of undergrad at the Sydney Con (2012), so it's great to reconnect ten years later.



**Can you give us a little sneak look behind the scenes at what we can expect from your new work?**

My work is for clarinet, violin, viola, cello, and piano, and it is mostly music for music's sake. In other words, it doesn't draw upon an extra-musical source for its inspiration or construction. That is not to say, however, that the music lacks a narrative—it is the musical content itself which drives the work and creates an intriguing trajectory. The work is called *Concord Concertino*. "Concord" means "harmony," "unity," and I will leave it up to the audience to decide if they indeed think the instruments are working together as the title suggests, or if it will abide by the traditional "concerto" relationship of solo vs. "orchestra" and create irony. Concord, the place, also has significant meaning for me. "Concertino"

describes the format and structure of the work, but it is also a little nod to Carl's work. I also find the repetition of "Con" in both words satisfying.

**You work will be premiered at the International Alliance of Women in Music conference in early June. How does it feel to be working with the Australia Ensemble musicians in May to record your new work for this event, and what are you looking forward to most?** It's great to reconnect with the Goldners, and I'm excited to meet Ian, David, and Geoffrey. My discovery of the Australia Ensemble was in 2014 through studying Carl Vine's "Cafe Concertino." I greatly admired the work and remember wondering if I could write for the ensemble someday, so this opportunity is special for me. I am also excited that the work will be presented at IAWM. I have recently started teaching composition and musicology at my high school, Santa Sabina College, and I am trying to inspire the students and be a role model for them. Even if they don't pursue music professionally, I want to show them that if they work hard, they too can achieve and realise their dreams. So to have the work performed at the IAWM conference means a lot to me and I hope it also inspires young girls to have the courage to pursue composition if that is indeed their desire.

**Why are fellowship programs like the Layton Emerging Composer Fellowship essential to the development and career journey of Australian composers. What does the fellowship mean to you and your path?** When I was a student at the Curtis Institute our motto was "learn by doing" and I carry that with me in all that I do. Working with such eminent performers is invaluable for the development and career journey of Australian composers. Apart from studying composition with a teacher, this is the best way to improve and grow, and ideally write some great music while you're at it!

---

## Tapping into the Power of Music & Health

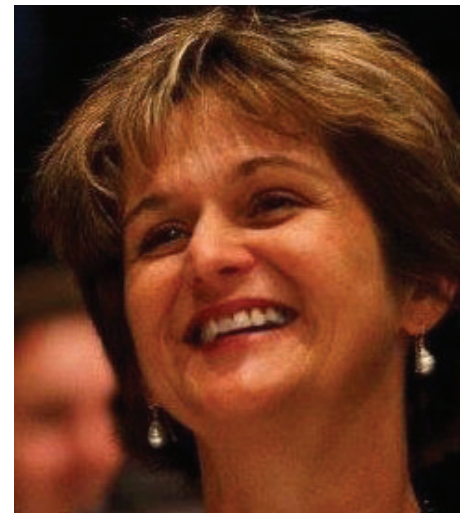
For many, participating in experiences involving the arts not only lifts the spirits and feeling of wellbeing, but also helps foster a sense of belonging to community. In March, the Music Performance Unit partnered with UNSW's Health Promotions to present two interdisciplinary events for *Mental Health March* on campus.



Matt Ralph

Music Therapist Matt Ralph from Sydney Children's Hospital led a session with UNSW students and staff on song writing. Matt demonstrated how to engage and tap into your creative side, giving participants a sense of freedom: to create, make up lyrics, work with pulse and construct a song using word mapping. This was a wonderful occasion for self-expression, stress relief, and an opportunity to bond with other participants resulting in a creative outcome.

Dr. Marie van Gend, host and producer of podcast *Lullaby: The First Steps* joined us for our second event with *Mental Health March*. UNSW parents, carers and their babies were invited to join Dr van Gend to explore the power of lullabies for wellness. Participants learnt that singing lullabies brings a wealth of benefits to both child and carer. Dr van Gend worked on techniques for using the voice to settle babies, engaging breath for calmness and talked about how we can incorporate lullabies into everyday life. A joyous event all round.



Dr. Marie van Gend



Song writing for mental health



Lullabies for Wellness participants

# In The Can With Willgoss

Eleasha Mah

Week 6 is Flex week at the university – a time for students to catch up, take a step back, revise and breathe. The spirit of this week didn't deter our community ensemble members from wholeheartedly participating in three exciting recording projects. We took this opportunity to record several UNSW prized Australian works, all that have been awaiting their premiere due to COVID-19 performance cancellations. The works were selected from the growing collection of Willgoss Composition prized works, supported by Dr Richard Willgoss and his wife Sue since 2016, to inspire and encourage composers of the highest standard, with a focus on creativity and excellence.

In 2022, the Willgoss' extended their support, generously offering to fund a recording project to capture some of these important works.

Many subscribers would be accustomed to hearing about Australian new work being celebrated at UNSW through the Layton commissioning program of the Australia Ensemble UNSW. In the same way, we wanted to record this new music and acknowledge Richard and Sue's considerable contribution and legacy to the development of new music and the Australian music scene.



Across three days, we transformed Leighton Hall into our very own Abbey Road recording studio, capturing student musicians as they premiered four new Australian works backed by world-class sound engineer Jonathan Palmer together with UNSW's Educational Media team.

With many moving parts, it was an extremely busy few days on campus for the team at the MPU, working with the Burgundian Consort, strings of the UNSW Orchestra, and brass and percussion of the UNSW Wind Symphony. We saw 70 musicians come and go, held 8 interviews with 4 composers, donors and conductors, engaged 6 piano removalists, 3 videographers, and a sound engineer – with the outcome proving incredibly rewarding for all involved!

Projects like this emphasise UNSW's continued and important role in facilitating opportunities to spotlight and support the creation of new Australian music and emerging composers. The MPU is delighted to play its part and to contribute to Richard and Sue's vision. We look forward to digitally releasing these recordings of Australian composers Michael Grebla, Oliver Cameron, Philip Eames and Elizabeth Younan later in the year.



## Farewell to a Dear Friend

It is with great sadness that we pay tribute to the life of Paul Goodchild, a great friend to UNSW throughout his entire life. From the early days of Waverley Bondi Brass playing in Christmas Concerts through to performances with the Australia Ensemble UNSW, Paul was a fantastic musical presence for everyone involved. An astounding trumpeter, Paul was also a giant personality and full of energy – he was quick with a quip, full of creative ideas for a new project, and always keen to catch up for a meal. He had very high standards for performance, wine, food, and dress shirts, and prized good company above all. He took great pride in his work, and was even more proud of his beautiful family – we send our love to Yvette, who worked with us at UNSW for over 11 years, and their children Morley and Alana. We are all of us the better for having had Paul in our community.



Photo: Mike Gal, Collegium Musicum Choir 2016 – Handel Messiah 'The Trumpet Shall Sound'

# Let the Tours Begin!

Eleasha Mah

It continues to be a jam-packed few months for our wonderful musicians of the Australia Ensemble UNSW, something that is long overdue with the pandemic postponing activities over the past two years. We thought it might be nice to celebrate the return of live music to concert halls around the country (hurrah!) and provide you with a who's-where-and-when-listing!

First up, David Griffiths looks to be a rather busy clarinetist. The next two months sees him bite down on some meaty repertoire including Brahms' *Trio* for clarinet, cello and piano, Stanhope's *Out of Darkness: Dawn*, and Mussorgsky's *Pictures at an Exhibition*. Performing this repertoire with **Ensemble Liaison**, they will appear in Wodonga (April 3), at Melbourne Recital Centre (May 2), and in Armidale with Musica Viva (May 12). You will also find David tutoring the next generation of musicians at the Australia Youth Orchestra's National Music Camp (April 17-24).

Dene Olding has just completed a tour with Kathryn Selby and American/Australian cellist Clancy Newman. Perhaps you were one of the lucky ones to catch one of their concerts? Performances took place in Melbourne, Adelaide, Canberra, Bowral and Sydney and the ensemble performed trios by Amy Beach, Dvorak and Ravel. A very enjoyable experience all round, said Dene.



A congratulations is also in order, with Dene recently appointed to Chair of the **Australian Music Foundation** - a tax deductible organisation which gives scholarships to young Australian musicians for further study abroad. This is on top of Dene's continued role as Chair of the Jury and Artistic Advisor to the **Young Performers Awards**. The Semi-final and Final Rounds will be held digitally later this year due to the Covid delays of last year so stay tuned for that.

The Goldner String Quartet – that is Dene, Dimity, Irina and Julian, are very much looking forward to **Blackheath Chamber Music Festival**, where they will open the festival (April 22) performing Howells' *Fantasy* String Quartet Op 25, Elena Kats-Chernin's *Blue Rose*, Gareth Farr's *Te Kōanga (Spring)*, and the very much loved Ravel String Quartet in F major.

Julian Smiles will also take part in a tour with **Selby and Friends** in July, with pianist Kathryn Selby and violinist Natalie Chee – the tour runs from April 17-24 covering

Adelaide, Sydney, Canberra, Turrumurra and Melbourne, and is entitled *The Archduke!*

You may have heard Ian Munro last month (March 29) featured as performer and composer, celebrating **Piano Day** at Sydney Opera House. Ian had two of his lullabies broadcast from the Utzon room, Sydney Opera House with Vatche Jambazian at this event. And that's the wrap up!

---

## A Tribute to Max Olding AM

The members of the Australia Ensemble UNSW pay tribute to the life, legacy and distinguished career of the late Max Olding, pianist, teacher, administrator, mentor to countless musicians - and great Dad! Max made an immense contribution, leaving his mark on the industry in a way that can only be considered a remarkable lifetime achievement. Those who had the good fortune of knowing Max will mourn the loss of a unique and rare person. Known to be charming, urbane, honest, insightful, gentle yet forthright – these qualities (among many others) could apply as easily to his piano playing as to his personality. Max's legacy includes recordings of Australian music, chamber music, and examination repertoire for the AMEB. Max was born on 4 July 1929, and grew up in Launceston, Tasmania. He was a contemporary of the Australian composer Peter Sculthorpe and father to our very own Dene Olding. Max touched the lives of thousands of people, often in profound ways and we thank him for enriching the music industry and more broadly, furthering music education in this country.



Max Olding with wife Pamela Page and son Dene Olding

---

**Music Performance Unit**

UNSW Sydney NSW 2052  
AUSTRALIA

p: +61 2 9385 4874 (Box Office)  
p: +61 2 9385 5243

e: [australia.ensemble@unsw.edu.au](mailto:australia.ensemble@unsw.edu.au)  
w: [music.unsw.edu.au](http://music.unsw.edu.au)