

AE NEWS

newsletter of the Australia Ensemble @UNSW

August Events

Australia Ensemble @UNSW
Free lunchtime concert
Tuesday August 7, 2018
1.10-2.00pm
Council Chamber, Chancellery Building, UNSW (map ref. C22)
 Ravel, Hartmann & Schubert
 Free, all welcome

Public masterclass
Robert Johnson, horn
with the Seaside Ensemble,
wind quintet workshop
Thursday August 9, 2018
1.10 - 2.00pm
Tyree Room, Scientia Building
 Free, all welcome

Australia Ensemble @UNSW
Subscription Concert 4, 2018
Saturday August 11, 2018 at 8pm
Sir John Clancy Auditorium
Brahms & Mozart
 HINDSON | Septet
 REICHA | Wind quintet in E flat
 Op.88 no. 2
 MOZART | Piano trio in C K548
 BRAHMS | Clarinet Quintet Op.115
 Guest artists: Huw Jones, oboe;
 Andrew Barnes, bassoon; Robert
 Johnson, horn; and Andrew Meisel,
 double bass



Join us for a *Composer Conversation with Matthew Hindson and Artistic Chair Paul Stanhope from 7pm in the Clancy Auditorium foyer.*

www.music.unsw.edu.au

Chamber music in every sense

The Australia Ensemble's long history of free lunchtime concerts has taken it to many different spaces around the UNSW campus. Being a large institution on a relatively small footprint, campus space is in constant demand. For the first time, in its 39th year the Australia Ensemble will take its lunchtime concert to the Chancellery, to perform in the intimate space of the UNSW Council Chamber.

As the name suggests, 'chamber music' was originally played in large rooms within homes mostly by amateurs (as opposed to concert hall music'). The move to the concert hall has been a happy one for string quartets, trios and other small combinations, although those who regularly attend lunchtime events of the Australia Ensemble appreciate the intimacy of the form, being able to sit close to the performance space and enjoy the music at close proximity.



In recent years, the Australia Ensemble has moved its lunchtime concerts from the spacious Leighton Hall to the more compact Tyree Room, even installing a new piano into the space in 2018. Unfortunately, a VIP event has taken precedence over our concert booking, so we have been reaccommodated into the very heart of the university, the Council Chamber.

Those who attended *Composer Conversations* in 2017 will be familiar with this space in the Chancellery building, immediately adjacent to the Clancy Auditorium inside Gate 9 of the campus.

The program includes Ian Munro's delicious arrangement of Ravel's *Mother Goose* suite for flute, clarinets and piano; Hartmann's *Serenade* for clarinet, cello and piano; and the *Variations* movement of Schubert's much-loved *Death and the Maiden* String Quartet. As always, the concert is free to attend, and all are welcome.



Robert Johnson (horn)
[photo: Louise Kennerly]

A Nielsen expert

One of the great joys of university life is the energy of young minds, taking opportunities to learn and challenge themselves. One of the great joys of UNSW life is the juxtaposition of this student community with the professionalism of the artists of Australia Ensemble. Frequent guest artist, Robert Johnson, is one of the more familiar faces to Sydney concert audiences thanks to his many years as Principal Horn of the Sydney Symphony Orchestra, and guest appearances with many other orchestras and ensembles. He has a long history playing with the Australia Ensemble, and will appear with us in the upcoming subscription concert in Matthew Hindson's Septet and Reicha's E flat wind quintet. With the Australia Ensemble, Robert Johnson has performed wind quintets of Milhaud, Carter, and Ligeti, and on four different occasions spanning twenty years Carl Nielsen's Opus 43 wind quintet. With this in mind, Robert seemed to be the ideal expert to work with young performers of the Seaside Ensemble on the Nielsen Quintet in a public masterclass.

The Seaside Ensemble is a Sydney based student-run chamber ensemble established in 2017 by UNSW students Ben Curry-Hyde and Nick Zengoski. They have been busy working in different combinations, but were primarily established as a wind quintet. Earlier this year, members of the Seaside Ensemble worked with the UNSW Music Performance Unit and UNSW Bookshop to present a Cushion Concert for pre-schoolers of the Early Years centres based around Alison Lester's book *Imagine*. They have performed for many off-campus events, as well as for the 2017 President's Awards, and 2017 and 2018 Welcome to UNSW events twice each year. The current players, Siobhan Fang (flute), Jodie Lee (oboe), Ben Curry-Hyde (clarinet), Nicholas Zengoski (bassoon) and Christian Sherlock (horn) come together regularly to rehearse new repertoire and prepare for events. Of the five, only two are currently studying an undergraduate music program at UNSW – Ben combines his music with an education degree, and Siobhan with a media degree. Nick has moved from Advanced Maths at UNSW to the Sydney Conservatorium where he studies bassoon with another Australia Ensemble favourite, Andrew Barnes; Jodie is mid-way through an Advanced Science degree in mathematics at UNSW; and Christian is doing a PhD in Taxonomy. They met through the UNSW Orchestra and Wind Symphony program, finding themselves with a shared interest in the challenge and complexity of chamber music.

The Seaside Ensemble quintet have been busily preparing Nielsen's Wind Quintet for the masterclass event on Thursday August 9, an event open to the public, in which the Seaside Ensemble musicians will be able to tap into the vast musical expertise of Robert Johnson.

The Seaside Ensemble quintet

Free Public Masterclass
Thursday August 9
1.10-2.00pm
Tyree Room, Scientia Building

Robert Johnson (horn) works with the Seaside Ensemble on Carl Nielsen's Wind Quintet

Free, all welcome



From little things big things grow

Every now and then, one among our Australia Ensemble subscriber community has a little idea which, under the right conditions, is germinated and allowed to bloom into something magnificent. One such idea came from subscriber Emeritus Professor Roger Layton, who essentially asked for some suggestions as to how he might be able to contribute to a project for the Australia Ensemble. The result was the formation of an Emerging Composer Fellowship program, to support a developing composer in a one-year program of composition and mentorship through UNSW and the Australia Ensemble. Predictably, the Fellowship attracted a large field of high-quality candidates from across Australia, and the selection process for the \$10,000 Fellowship was a difficult one. The successful inaugural fellow was announced at the end of May, Brisbane-based composer Nicole Murphy. Under the terms of the Fellowship, Nicole will compose two works for different instrumental combinations, have mentorship opportunities, and a public workshop of her works. We are thrilled that Roger and Merrilyn Layton have left this great legacy to Australian music, in terms of the works being composed under the auspices of the Fellowship, but also in terms of the development of Australian composition as an artform. The alignment of the Laytons' interest in contributing to a lasting program and the Australia Ensemble's devotion to Australian composition has resulted in a stimulating new program for new Australian music.



Roger Layton, Emeritus Professor of UNSW's School of Business, and long-time supporter of the Australia Ensemble

In a related pattern of growth, Associate Professor Richard Willgoss (UNSW, retd.) and his wife Mrs Susan Willgoss have for the past two years contributed to a suite of prizes attached to UNSW's Choral Program, including the Willgoss Choral Composition Prize. The first of these was awarded to Matthew Orlovich, his winning work premiered in 2017, and the second more recently awarded to young composer Owen Elsley, whose piece the stars will be first performed in September of this year. A more inwardly focused element of the prize suite was a series of participant awards for singers in each of UNSW's two choirs. For 2018-19, the Music Performance Unit was keen for the Sue and Richard Willgoss to continue these prizes, and dared to dream of the 'what else' for the future. Sue and Richard generously jumped at the opportunity to extend these prizes to the MPU's Instrumental Program, for the first time supporting a set of participant prizes for the UNSW Wind Symphony and UNSW Orchestra, on a par with the prizes for the Choral Program.

Winner of the inaugural Roger and Merrilyn Layton Emerging Composer Fellowship, Nicole Murphy

Over the years, the Australia Ensemble has on several occasions benefited from subscribers being involved in the commissioning of new work. The Music Performance Unit is grateful for the support of all of our donors and supporters, and pays particular tribute to those who, over many years, have invested in commissions and special projects like these which will make a lasting difference to the cultural life of UNSW and to new music in Australia.



Making a grand entrance



The disruption of the light rail construction to the traffic of Kensington and Randwick is no secret among commuters to UNSW, and the regular changes to local conditions have proved challenging to some coming along to Australia Ensemble subscription concerts in 2018.

The light at the end of the tunnel goes further than clear roads and an improved public transport network for users of the Clancy Auditorium. The new rail system will include a stop on High Street, immediately outside Gate 9, proximate to the Clancy Auditorium. This will become a major entry point to the campus with Clancy a prime focal point for visitors to the campus. Aside from the Australia Ensemble's concerts, Clancy Auditorium is in constant use throughout the academic year for lectures and graduations, and on weekends for festivals, conferences and events. As part of its 2025 Strategy and a focus on World-Class Environments, UNSW has recognised this as an opportunity to improve the exterior of the auditorium and make it a more comfortable and attractive space for all patrons.

Over the coming months, plans will emerge for an extension of the Clancy Auditorium foyer with improved accessibility and seating. Further down the line will be a redevelopment of the forecourt area in front of the Auditorium. UNSW is aiming to complete the works in stages so as to minimise impact on users of Clancy, including for the 2019 season of the Australia Ensemble. It is expected and hoped that the second half of our 2019 season (the Ensemble's 40th) will include pre-concert talks in a new foyer space. Art-lovers should be reassured that the 1971 Mona Hessing tapestry (pictured), originally commissioned specifically for the Clancy Auditorium foyer, will be retained as a focus of the new design.

Top: The Sir John Clancy Auditorium foyer and forecourt will be given a facelift to connect with the new light rail stop;

*Bottom: Mona Hessing | Banner (1971)
Wool, silk 96.0 x 960.0 cm
Commissioned in 1971 with funds from the U Committee
UNSW Art Collection T 1971/0323*

Music in the Hunter

Australia's most intimate chamber music festival



Performing Artists:

Goldner String Quartet
Daniel de Borah & Piers Lane (pianos)
Meta Weiss (cello)

Date: 21 to 23 September 2018

Venue: Mercure Resort Hunter Valley
Gardens, Pokolbin NSW 2320

Bookings: www.constableestate.com.au

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A weekend of fine music, cuisine and local wines