

# AE NEWS

newsletter of the Australia Ensemble @UNSW

## September Events

Australia Ensemble @UNSW  
**Free lunchtime concert**  
**Tuesday September 11,**  
**1.10-2.00pm**  
**Tyree Room, Scientia building**  
MOZART | Flute quartet in D KV285  
STANHOPE | All Air and Shadows  
BERNSTEIN | Clarinet sonata  
SCHUBERT | Sonatensatz  
Free, all welcome

Inner Circles lecture  
**Karin Schaupp: Stage Fright**  
**Thursday September 13**  
**1.10-2.00pm**  
**Central Lecture Block, Theatre 1**  
Free, all welcome

Australia Ensemble @UNSW  
**Subscription Concert 5, 2018**  
**Saturday September 15, 8pm**  
**Sir John Clancy Auditorium**  
**Schubert & the guitar**  
SCHUMANN | Fantasiestücke Op.73  
DAVIDSON | Landscape  
SCHUBERT | Serenade D957 no.4  
HOUGHTON | From the Dreaming  
STANHOPE | Shards, Chorales and  
Dances (2002) - first performance  
SCHUBERT | Piano Trio no.2

**Composer Conversation with**  
**Genevieve Lang and Paul**  
**Stanhope at 7pm in the Clancy**  
**foyer - free, all welcome**

Burgundian Consort  
**Recital: The Spheres**  
**Wednesday September 19, 7.30pm**  
**Sir John Clancy Auditorium**  
Evening recital including works by  
Arensky, Tormis, Gjeilo, Sisask, and the  
premiere of Owen Elsley's *the stars*

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

## Facing the turmoil within

SONIA MADDOCK

*Karin Schaupp is a leading guitarist, and always a welcome guest to the Australia Ensemble. She is also an expert on the subject of Stage Fright.*

As the houselights go down and applause begins, it is hard to believe that some of those who we welcome to the stage with their broad smiles and confident demeanour, are actually in a turmoil of emotion and anxiety. As Karin Schaupp wrote in the AE News in 2015:

*Your hands are freezing, your heart is pounding, you're quivering all over, and a deluge of anxious mind chatter tortures you: "What if I fail? What if I have a memory lapse? What if I get stuck in that fast passage? What if the audience doesn't like my performance?" And the inevitable question: "Why do I do this to myself!?"*

Almost every performer has experienced some variation of this scene at some point, and many, even seasoned professionals, silently and habitually suffer in this way before and during every single performance.

Stage fright is not, of course, limited to those who are performing on stage – a lot of energy and investment is poured into the support of professional sportspeople

to manage and overcome performance anxiety and stage fright. Programs for public speakers are common, providing lawyers, politicians and those in the public eye with strategies for managing their emotional response to the perceived pressure of dealing with an audience. Karin Schaupp recognised that musicians are largely left to themselves to manage their own stage fright, despite the obvious prevalence of it within the performance industry. Her interest in the subject of stage



*Guitarist and stage fright expert, Karin Schaupp [photo: Cybele Malinowski]*

fright led Karin to engage in research at both undergraduate and postgraduate levels – her Honours Thesis in Musical Performance from the University of Queensland gave an in-depth overview of the literature on the subject, and was awarded the University Medal. Her subsequent Master's thesis involved the development of a program for musical performers. Karin worked with a sports psychologist on this project, and taught the resulting program to a group of performance students, evidently with great effect. Her acknowledgment of the robust expertise in sports psychology and its correlation to music and the psychological processes of performance was the first step to developing a comprehensive programme for musicians.



Karin Schaupp [photo: George Favios]

Karin's writings explain that stage fright doesn't happen to us – rather, it is borne of our own anxiety.

She describes this as “an irrational reaction to an imagined danger,” and therefore something which can be altered through a combination of training techniques to re-program the mind to respond more positively and productively to the performance scenario.

The Australia Ensemble is pleased to welcome Karin Schaupp as a guest artist for its September program ‘Schubert and the guitar’, but the UNSW community has the added bonus of being able to tap into Karin's expertise as a researcher. Karin has been invited to lecture on stage fright around the world, and we are fortunate that she will be presenting a lunchtime seminar on Thursday September 13 at 1.10pm as part of our *Inner Circles* series of public talks. Karin will combine her research findings with wealth of experience as an elite performer, introducing the program she developed in her Master's studies. Although the program is aimed specifically at instrumentalists, it can also be utilised by other performance artists and public speakers. Her program uses a number of self-help techniques, including cognitive techniques, relaxation and imagery.

We are thrilled to welcome Karin back to UNSW as a guest artist, and encourage all to join us for the ***Inner Circles* seminar on Stage Fright: Thursday September 13, 1.10-2pm, Central Lecture Block Theatre 1.**

## Dates for your diary

Plans for the 40th season of the Australia Ensemble in 2019 are well under way, the program due for release at the final concert of this year's season, on October 13. Our audience can be reassured that, despite UNSW's move to a three-term academic year, the Australia Ensemble's performances will be going ahead, albeit with a slightly amended schedule.

We are pleased to announce the subscription season dates for 2019:

- Saturday March 16, 2019
- Saturday April 27, 2019
- Saturday June 8, 2019
- Saturday August 17, 2019
- Saturday September 14, 2019
- Saturday October 12, 2019



In addition, tickets for several gala events in 2019 will be first released to subscribers of the Australia Ensemble.

Six enticing programs and a wonderful array of guest artists alongside our seven resident members of the Australia Ensemble will be sure to entertain you in 2019!



# A tormented teenager finally premieres!

PAUL STANHOPE

When formulating the Australia Ensemble's September program, my inspirational starting point was guest guitarist Karin Schaupp, who enthralled our audiences in 2015. Alongside works by Davidson and Houghton, my premiere performance of *Shards, Chorales and Dances* for clarinet, guitar and string trio contrasts the early Romanticism of Schubert and Schumann. I have paired Schaupp with Schubert because old Franz is said to have owned at least two guitars and he was apparently quite a proficient player.

*Shards, Chorales and Dances* was composed in 2002 and recorded soon afterwards by Karin Schaupp and members of Brisbane-based groups Ensemble 24 and Perihelion. I remember the day vividly, as the Bali Bombings were being reported as we all trudged wearily from the recording studio. This piece was rehearsed and recorded but remained 'in the can' for years: unloved, unedited and unperformed. Recordings can take time – months, years even, so the long game leaves me surprised when something actually comes out. I have learnt patience and disappointment regularly as a composer, as works easily become forgotten. I'm not alone in this boat. At least I've seen most of my works performed, unlike poor Schubert who died without hearing many of his masterpieces.

While checking my email about six years ago, I was surprised to receive the studio recording of *Shards, Chorales and Dances*, more than eleven years after it was recorded. After such a long stretch, it was strange to hear my piece again – I had forgotten a lot of its contents. I remembered it as still not-quite-formed, with a couple of twists that wrong-footed me as a listener. I really enjoyed the slightly discombobulating experience of re-encountering this work after so long. More recently, it was Karin who remembered this piece and suggested it for the program. We were both surprised to realise that this performance would be a world premiere.

It's one thing to edit a piece together in sections for recording, quite another to have it performed live. Usually in a premiere performance the nervous composer is replaying that ideal version in their head and hoping to high heaven that the performance sticks together. When I listened back to that recording of *Shards* after over eleven years passing, I was listening more objectively than ever before. The piece lives up to its title, beginning with a series of sharp-edged fragments realised as popping Bartok-esque pizzicatos. On guitar these sound ferocious. Percussive tapping then oscillates back and forth with a smoother, hymn-like transformation of the 'shards' ideas. In the second half of the piece, a chorale tune morphs into klezmer-like dance figures and driving rhythms, hurtling towards a conclusion. With Karin and members of the Australia Ensemble, the world premiere of the piece in the best hands, even if it is 16 years overdue!



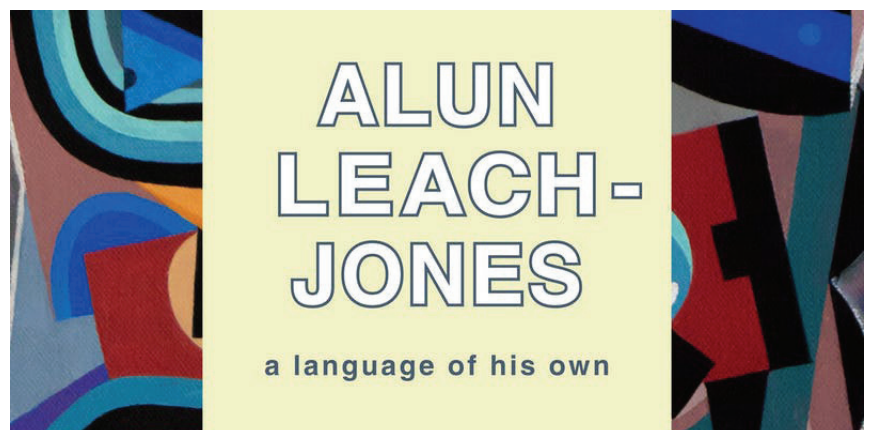
## Join us for a Composer Conversation

This time the tables will be turned! Artistic Chair and composer Paul Stanhope will discuss his work *Shards, Chorales and Dances* in a conversation led by guest host Genevieve Lang.

Saturday September 15 at 7pm in the Clancy Auditorium foyer - free, all welcome

Alun Leach-Jones (1937–2017) was one of Australia's preeminent abstract artists. He is recognised as being a significant teacher and mentor to young Australian artists and for almost two decades he lectured at the College of Fine Arts. This memorial exhibition celebrates an artist whose contribution through his work and teaching had a formative impact on a generation of artists and art lovers throughout Australia.

Exhibition: 13 August–19 September 2018.  
UNSW Library, Level 5  
Opening hours: 9am–7pm weekdays and  
12pm–4pm weekends.



# Singing among the stars

YASMIN STELLING

Estonian lullabies, Russian vocal quartets with cello accompaniment, and a new Australian choral composition all have something in common. On Wednesday September 19, the Burgundian Consort will once again take to the stage of the Sir John Clancy Auditorium for its annual recital. This year's performance, entitled *The Spheres*, includes these works, alongside English madrigals and Norwegian choral compositions.

As always, there is a vast variety of performers in the group, with only half being music students or music graduates from UNSW. Other areas of study represented in the choir include fields as diverse as medicine, law, science and actuarial studies. What unites the choristers is their mutual love of choral singing.

The concert will include the premiere of the winning entry of the 2018 Willgoss Choral Composition Prize - *the stars*, written by young Sydney composer Owen Elsley. Elsley regularly performs with various choirs himself, including the Song Company and the Choir of St James' Church, King St. Elsley worked with the Consort during an annual holiday workshop, giving the singers extremely valuable insight into how he intended the work to be realised. *the stars* is a setting of part of the preface to Ptolemy's *The Almagest*, and Aidan Kane's poem *The Stars*.

The Consort has also had fun with languages this year, tackling both Estonian and Russian; languages foreign to all members of the group.

In the Estonian portion of the program is Veljo Tormis' *Sügismaastikud*, or *Autumn Landscapes*, a collection of seven settings of poems by Viivi Luik. These paint images of the Estonian countryside in its transition from late summer into autumn. Tormis' settings of *Four Estonian Lullabies* is much simpler. These are short, charming pieces on traditional texts. In order to perform these works as authentically as possible, the Consort received generous assistance from Maie Barrow, Archivist at the Estonian Archives in Australia and Chair of Estonians in Australia.

The program then shifts across the border into Russia with Anton Arensky's *Three Quartets*, composed for mixed voice choir and solo cello. These are rarely performed due to the fiendishly difficult cello part, which will be played by guest artist Paul Stender - whom you may remember from the Collegium Musicum Choir's performance of Karl Jenkins' *The Armed Man: A Mass for Peace* in May this year. The singers mastered Russian pronunciation with the help of language coach Andrei Laptev, a tenor who regularly sings with Pinchgut Opera and Opera Australia, and works with the Russian Orthodox Cathedral Choir and Chesnokov Chorale.

The program is named for Norwegian composer Ola Gjeilo's *The Spheres*, an a cappella choral arrangement of the first movement of his *Sunrise Mass* for choir and string orchestra. This spacious work is scored for two choirs presenting antiphonally, shimmering dissonances layered atop one other. The Burgundian Consort is looking forward to making the most of the generous acoustic of the Clancy Auditorium for this work.

The Burgundian Consort will also perform madrigals by Purcell and Byrd, and two pieces by another prominent Estonian composer, Urmas Sisask. We hope you will join us for this highlight of the choral year at UNSW.



Top to bottom: Russian training with Andrei Laptev; Burgundian Consort 2018; composer Owen Elsley



**Burgundian Consort Recital**  
**Wednesday September 19**  
**at 7.30pm**  
**Sir John Clancy Auditorium**  
Evening recital including works by Arensky, Tormis, Gjeilo, Sisask, and the premiere of Owen Elsley's *the stars*  
Guest artist Paul Stender, cello

Tickets: \$15 adult \$8 concession  
<http://www.music.unsw.edu.au/choral>  
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