

# AE NEWS

newsletter of the Australia Ensemble @UNSW

## October Events

**Australia Ensemble @UNSW**  
**Free lunchtime concert**  
**Tuesday October 9, 1.10-2pm**  
**Tyree Room, Scientia Building**  
GRENFELL | Poems of a Bright Moon  
SHOSTAKOVICH | String Quartet no.1  
MOZART | Piano Trio in G, K496

**Australia Ensemble @UNSW**  
**Subscription Concert 6, 2018**  
**Saturday October 13, 8pm**  
**Sir John Clancy Auditorium**  
**Forces of Nature**  
GRENFELL | Ten Suns Ablaze  
BEETHOVEN | 'Szene am Bach'  
from Symphony no.6 arr. Fischer  
WESTLAKE | Rare Sugar  
VASKS | Landscape with birds  
COPLAND | Appalachian Spring  
*Pre-concert Composer Conversation*  
*with Nigel Westlake at 7pm in the*  
*Clancy foyer - free, all welcome*

**UNSW Orchestra**  
**Friday October 19, 7pm**  
**Sir John Clancy Auditorium**  
WEISS | Scenes from 'Lion'  
ARUTIUNIAN | Trumpet Concerto  
VAUGHAN WILLIAMS | 'London'  
Symphony

**UNSW Wind Symphony**  
**Friday October 26, 7pm**  
**Sir John Clancy Auditorium**  
including works by Reed,  
Hindemith and Gershwin

**Collegium Musicum Choir**  
**Sunday October 28, 5pm**  
**Sir John Clancy Auditorium**  
BRUCKNER | Motets & Te Deum  
ARENSKY | Three Quartets Op.57  
GRECHANINOV | Missa 'Et in terra pax'

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

## Celebrating artistic legacy

SONIA MADDOCK

Over its 39-year history, the Australia Ensemble has been involved in the commissioning of fifty new works, some involving the generosity of other organisations and individuals, and some drawing on the support of our donor program. This body of work represents a substantial contribution to Australian chamber music of which the Australia Ensemble is very proud, and reasonably so. The list of composers includes many of Australia's finest, and these pieces embody the high quality and variety of composition in contemporary Australia.

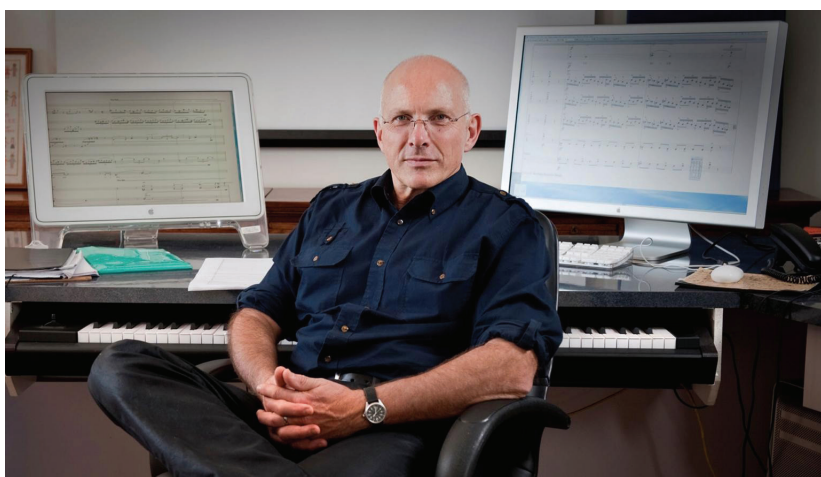
One issue for composers is the securing of repeat performances of new works. Although concert-going audiences are genuinely supportive of the idea of new music, it can represent a challenge in programming when a list of contemporary works or unfamiliar composers looks daunting, even frightening. A balance needs to be found with friendly names and favourite works, which is satisfying for listeners and performers alike. The availability, then, for places on programs for new music is

limited and highly competitive, and these spots are often occupied by brand new works receiving premiere performances. As a composer, the Australia Ensemble's Artistic Chair Paul Stanhope is aware of the desire of composers to have their works performed more than once, but also of the limitations on programming to suit both audiences and performers. Many of the Australia Ensemble's past commissions are works of the highest quality, and Stanhope feels that these works are deserving of additional performances to have their place stamped in Australian musical history.

Earlier this year, the Australia Ensemble reprised the 2010 co-commissioned work *Sextet (Old Kings in Exile)* by Brett Dean, performing it with guest artist



Composer of *Ten Suns Ablaze*, Maria Grenfell  
[photo: Newell Grenfell]



Nigel Westlake, whose *Rare Sugar* will be performed on October 13



The Australia Ensemble in 2012 with subscriber and supporter Sean Buck, who commissioned Maria Grenfell's *Ten Suns Ablaze*.

Claire Edwardes both in the subscription season and as part of the Adelaide Festival. In our upcoming concert, *Forces of Nature*, the Ensemble will revisit Maria Grenfell's glorious *Ten Suns Ablaze* (2012) and Nigel Westlake's *Rare Sugar* (2007), two works which were each recognised with Australian Art Music Awards. While it is perhaps unusual to have two substantial contemporary Australian works on a subscription season program, it is not unusual to end our season with a spirit of celebration, and aligning works of these leading Australian composers in a program with Beethoven and Copland seems entirely fitting and certainly festive.

Many will remember Maria Grenfell's *Ten Suns Ablaze* from 2012, when then-Artistic Chair Roger Covell remarked in the AE News "subscriber Sean Buck has done his fellow-subscribers and audience members the significant service of commissioning the work on behalf of the Australia Ensemble." The piece is inspired by a Chinese legend, in contrast with Westlake's score which was inspired by the chemistry research of Professor Stephen Angyal, to whom the work was dedicated. Westlake's commission was also supported by a devoted subscriber, Mrs Helga Angyal, to mark the 90th birthday of her husband. Westlake noted that "the title is a light-hearted reference to Professor Angyal's research into the chemistry of rare sugars." While these two works quite deliberately recognise the individual supporters involved, they also honour the distinct cultures of their inspiration, and to the Australia Ensemble represent the celebration of a vital artistic legacy.

Under Paul Stanhope's artistic direction, subscribers will notice significant works from the body of past commissions featuring in programs of the Australia Ensemble. These repeat performances embed the value of local commissions and the contribution of our donors and supporters into the fabric of quality chamber music in Australia.

## A familiar face

With the advent of various restructures within the university, our Director of Music, Art & Culture Sonia Maddock has recently accepted the exciting newly created role of Head of Cultural Networks and Communities. This has created an opening in the operations structure of the Music Performance Unit. The more fortunate among you may have already crossed paths with the unit's new Team Leader, Eleasha Mah, who joined the staff at the end of August. Since leaving the MPU in 2006, Eleasha has worked in artistic roles for the Melbourne Symphony Orchestra, Shakespeare's Globe in London, Sydney Symphony, and most recently for the Sydney Opera House. We are thrilled to have her back at UNSW in the new role of Team Leader of the Music Performance Unit.

## Thoughts of the composer

Join us for the Australia Ensemble's final Composer Conversation for 2018, as Artistic Chair Paul Stanhope talks with composer Nigel Westlake about his clarinet concertino, *Rare Sugar*.

**Composer Conversation: Nigel Westlake**  
**7pm on Saturday October 13 in the Clancy Auditorium foyer - free, all welcome.**



# Karin takes over

For those not connected through Facebook, we are pleased to share some photos posted by guest guitarist Karin Schaupp, who took over the Australia Ensemble's Facebook page while visiting for our September concert - join us online at [www.facebook.com/AustraliaEnsembleunsw](http://www.facebook.com/AustraliaEnsembleunsw)

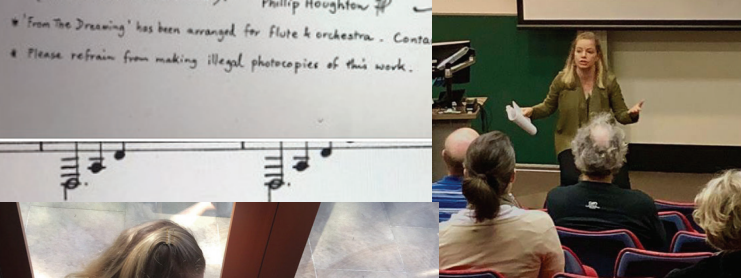


**Australia Ensemble @unsw** added 2 new photos.  
Published by Callum Bowles (?) · September 11 at 3:59 PM ·

"Hi all, Karin Schaupp here!  
Here is a little peek at the ENTIRELY HANDWRITTEN score by Phillip Houghton of "From The Dreaming", a very evocative duet for guitar and flute which I will be performing with Geoffrey Collins in the Australian Chamber Music Concert this Saturday night. This will be a special performance for me as Phillip Houghton passed away late last year and he was a very dear friend."



Flowers of vibrant yellow, orange and purple. The outback is an eerie world of iridescent fantastic spirit world both savage and beautiful where everything means something and where the stars at night are only inches from your eyes.  
CAVE PAINTING was inspired by ancient aboriginal rock art, rock formations, mystery and an ever changing panorama and climate of storms, drought, heat and cold.  
The guitar in this movement tries to imitate the didgeridoo. WILDFLOWER is the song of a small lizard.  
GECKO is basically the life and times of a small gecko lizard.  
FROM THE DREAMING is dedicated to my parents and children, (for whom the work was written)." Phillip Houghton  
\* 'From The Dreaming' has been arranged for flute & orchestra - Constantine  
\* Please refrain from making illegal photocopies of this work.



Clockwise from top left: excerpts from the handwritten score of Houghton's *From the Dreaming*; Paul Stanhope with Karin; dress rehearsal in Clancy Auditorium; duets with Geoffrey Collins; post-concert happiness; mid-week rehearsal selfie; rehearsing with the Smiles' family dog, Scout; on campus giving a public talk on Stage Fright as part of the Inner Circles series.

# A change of colour

Fine stringed instruments are fairly unique in their capacity to improve with age. Most instruments, including pianos, guitars, percussion, brass and woodwind, gradually deteriorate with age, so need updating from time to time. Clarinettist David Griffiths is excited with the latest addition to his clarinet family, a new pair of clarinets (both B flat and A instruments) made by Morrie Backun from Vancouver, Canada.

David has recently become Australia's first Backun Artist, playing these beautiful custom made clarinets. The first of its kind in Australia, the Lumière is made of cocobolo wood from a Central American tree variety. The reddish-brown timber gives this clarinet the look of an old string instrument, which possesses a canorous warm tone, ideal for chamber music settings. He recently tried this model in Belgium and was immediately taken with the extreme beauty and evenness of tone, along with the ease with which it can be played.

We look forward to the clarinets being revealed in David's upcoming performance of Nigel Westlake's *Rare Sugar* with the Australia Ensemble.





# The other side of the unit

Aside from producing the activities of the Australia Ensemble, UNSW's Music Performance Unit oversees the rehearsals and performances of the Collegium Musicum Choir, Burgundian Consort, UNSW Wind Symphony and UNSW Orchestra. As the academic year draws to an end, the concert schedule for these groups hits its peak.

Aspiring young performers jump at the chance to perform solo with a live orchestra, and this year young trumpeter Logan Birchall has that opportunity with the UNSW Orchestra. On Friday October 19, Logan will perform Arutiunian's *Trumpet Concerto*, which he has been preparing under the expert tutelage of SSO member Paul Goodchild. Similarly, Honours student Sam Weiss was thrilled when the Orchestra agreed to take on his new composition scored for film sections from *Lion*, in a program completed by the grandeur of Vaughan Williams' *London Symphony*.

The UNSW Wind Symphony is the youngest of the MPU's ensembles, but now in its 27th year, can safely be called an established part of the performance program. Now conducted by band specialist Dr Paul Vickers, the Wind Symphony will present its final concert for the year on Friday October 26 including favoured band composers such as Alfred Reed, but also more familiar names such as Gershwin and Hindemith.

Both the Burgundian Consort and Collegium Musicum Choir return to the Clancy Auditorium stage on Sunday October 28 for a program entitled *Et in terra pax*. The Burgundian Consort will be joined again by cellist Paul Stender for Arensky's lush *Three Quartets Op.57*, while the Collegium Musicum Choir take on the might of Bruckner's *Te Deum* and a selection of motets. UNSW alumni Stephanie Dillon (alto) and Harrison Collins (baritone) with young soloists Chloe Lankshear (soprano) and Owen Elsley (tenor) make up the quartet of soloists, with Kurt Ison on organ. Possibly the most interesting part of the program is the sonorous *Missa 'Et in terra pax' Op.166* by Russian composer Alexander Grechaninov. Written in 1942 in the United States of America and published in 1944, the score proved extremely difficult to source, to the extent that we believe this will be the Australian premiere performance of the work.

The scheduling of 2019's activities have been slightly more challenging than usual for the Music Performance Unit, as UNSW is moving from a two-semester academic year to a three-term model. As a consequence, those parts of the MPU's program which involve undergraduate students as part of their music studies will see a change from the established calendar of concerts. This includes the Collegium Musicum Choir, founded in 1975 by Patricia Brown and Roger Covell, which has typically had three concerts each year, the third of which is a Christmas concert outside of the academic semester. While the three-term year easily accommodates a three-concert program, the third of these can no longer be a celebration of Christmas, and so it is that the 2018 Festival of Carols will be the final Christmas concert at UNSW.

As in previous years, this final Christmas concert will include both the Collegium Musicum Choir and Burgundian Consort performing much-loved carols and festive works. Other great favourites have been the inclusion of handbells, now through members of the UNSW Handbell Society, and a little handmade ornament for supporters in the audience to take home. Although we are sad that this will be the last UNSW Christmas concert, we hope to put a fullstop on this little bit of university history with jubilation and joy!



UNSW Wind Symphony



Members of the UNSW Orchestra



UNSW's Festival of Carols



Homemade gingerbread at the Christmas concert