

# AE NEWS

newsletter of the Australia Ensemble @UNSW

## March Events

Collegium Musicum Choir  
**Rehearsals commence**  
**Wednesday February 28, 2018**  
**4.30-7.30pm**  
**Sir John Clancy Auditorium**  
Preparing Haydn's *Mass in Time of War* and Jenkin's *Mass for Peace: The Armed Man*  
Singers welcome - please see the website to register:  
<http://www.music.unsw.edu.au/choral/collegium-musicum-choir>  
or call 02 9385 4874

Free piano recital  
**Timothy Young, piano**  
**Tuesday March 13, 2018**  
**1.10 - 2.00pm**  
**Tyree Room, Scientia Building**  
including works of Cowell, Rameau, Debussy and Rachmaninov

Australia Ensemble @UNSW  
Subscription Concert 1, 2018  
**Saturday March 17, 2018 at 8pm**  
**Sir John Clancy Auditorium**  
**Out of the Depths**  
BEETHOVEN | Clarinet Trio Op. 11  
DEAN | Sextet (Old Kings in Exile)  
SCHULHOFF | Concertino (1925)  
SHOSTAKOVICH | String quartet no. 8 in C minor Op.110

Guest Artists: Timothy Young, piano;  
Claire Edwardes, percussion and  
Andrew Meisel, double bass

Inner Circles lecture  
**Dr Stephen Sewell (NIDA)**  
**Tuesday March 29, 2018**  
**1.00- 2.00pm**  
**Central Lecture Block Theatre 2**  
discussing creative minds

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

## A South Australian sojourn



In the heart of the Adelaide Hills, not far from Mount Barker, lies a place where fine music is heard amid a landscape of rugged beauty and remarkable tranquillity. That place is UKARIA, where Ulrike Klein and the UKARIA Foundation have built a beautiful concert hall. It is also the place where the Australia Ensemble

will perform, as one of the centrepiece ensembles of the Adelaide Festival Chamber Music Program in March this year.

They are joined there by long time colleagues Andrew Meisel on Bass and Claire Edwardes on Percussion, with the program also featuring the Goldner, Australian, Balanescu, and Tinalley Quartets, soprano Taryn Fiebig, pianist Daniel de Borah, and the great Swedish mezzo Anne Sofie von Otter.

The weekend program is titled *Compassion* and is built around composers' responses to conflict. The Ensemble will be playing repertoire including Elgar's Piano Quintet, Schulhoff's Concertino and Brett Dean's Sextet. David Griffiths and Geoffrey Collins will also take centre stage in solo works by Vasks and Messiaen, performed atop the local mountain Twin Peaks whilst the sun sets. What treats await the audiences of Adelaide! The Australia Ensemble, as you know, shine brightly in the firmament of Australian Fine Music performers, and I'm thrilled they'll be joining us there.

*Iain Grandage, Curator of Adelaide Festival Chamber Landscapes,*  
*March 8-13 2018*

<https://www.adelaidefestival.com.au/2018/compassion-chamber-landscapes>

*Rather than feeling left out of the fun, Australia Ensemble subscription season audiences can be reassured that at least some of the music will be able to be enjoyed here at UNSW, if not the pastoral setting. The first subscription concert includes both Dean's Sextet with guest percussionist Claire Edwardes, and Schulhoff's Concertino with guest double bass Andrew Meisel. Clarinetist David Griffiths will be joined by his Ensemble Liaison colleague Timothy Young on piano, combining with AE cellist Julian Smiles for the favoured Beethoven Clarinet Trio, while resident pianist Ian Munro has some leave. The program ends with perhaps the most loved of Shostakovich's string quartets, the C minor Opus 110.*

# While you were away...

*The period between the October Australia Ensemble and the commencement of the new season in March is a surprisingly busy time for the Music Performance Unit at UNSW. This is a snapshot of some of the things which have happened since we last saw you in October 2017.*

## **GONDWANA NATIONAL CHORAL SCHOOL AT UNSW**

While many Sydneysiders were enjoying some down time in January, more than 330 of Australia's brightest young musicians took up residence at UNSW for two intensive weeks to take part in Gondwana National Choral School 2018. This is the second year that this 20 year old residential camp has been held at the Kensington campus and having an incredible amount of music making on campus during this time is exciting for everyone.

Gondwana Choirs is the national leader in choral education and comprises the Sydney Children's Choir, Gondwana Indigenous Children's Choir and Gondwana National Choirs, of which National Choral School is the regular calendar highlight. National Choral School attracts musicians from every state and territory in programs for singers, composers and choral conductors. The choral program is the largest, with over 300 musicians ages 10-25 in five performing ensembles, including Gondwana Voices, the national treble choir, and Gondwana Chorale, the national youth choir. Participation in the choral program is done through a rigorous national audition process where singers must demonstrate their singing and their musical abilities in sight-singing and aural tests.

The two-week residential camp gives young singers, emerging composers and choral conductors the opportunity to collaborate with the finest choral artists in Australia, including Lyn Williams OAM, Gondwana Choirs Founder and Artistic Director; award-winning composer Antony Pitts, Artistic Director of The Song Company; and, Sally Whitwell, Gondwana Choirs Principal Pianist and well-known Sydney-based pianist and composer.

Alongside their regular choral training, each participant takes on a Special Performance Project such as musical theater, composition, Indonesian dance, taiko drumming and traditional music of Eastern Europe. These projects were led by an impressive list of Guest Artists, including Paul Jarman, Mara Kiek, Ryiji Hamada and Suara Indonesia Dance.

The culmination of Gondwana National Choral School is the Festival of Summer Voices, that included public performances and a three-day Choral Ideas Symposium. More than 40 educators took part in the symposium in sessions led by the expert choral educators in residence. More than 2000 people attended Sir John Clancy Auditorium for four performances featuring the five national ensembles, the best of the Special Performance Projects and Resident Ensemble The Song Company. The final concert on 20 January was livestreamed, with more than 20,000 views across Australia and internationally.

An important part of Gondwana National Choral School is giving young people from all across Australia from all socio-economic groups a high-quality University experience. For two weeks, these exceptional young musicians live in Kensington Colleges and rehearse and perform in a range of campus facilities. This is the first time at university for many and we are extremely proud that this formative experience is at UNSW.

Auditions for Gondwana National Choral School occur in August each year. For information, please visit [www.gondwana.org.au](http://www.gondwana.org.au)



## AU REVOIR, YVETTE!

This year we bid a fond farewell to our Operations and Artistic Coordinator, Yvette Goodchild, who recently accepted a transfer to the UNSW Faculty of Law, to act as their Transitional Support Officer throughout 2018.

One of the more established members of the MPU, Yvette began her work at UNSW in the part-time position of Operations Assistant in 2009, before stepping into the full-time role of Operations Coordinator in 2010. Enjoying an extensive musical career, Yvette is most well-known to Sydney audiences as former Assistant Principal Viola of the Sydney Symphony Orchestra. She has also been a frequent guest artist with the Australia Ensemble, and was Artistic Director of the Bowral Autumn Music Festival from 2009 to 2014.

While the students of the UNSW ensembles are frequently popping in and out of the University, Yvette has been here every day for the past 8 years, working tirelessly to organise everything from repertoire, to guest artists, to subscribers, to assembling the several metric tonnes of Tim-Tams for Collegium Musicum Choir rehearsals. Long standing members of the UNSW music ensembles will appreciate Yvette's positive and professional demeanour, her organisational prowess, and her passion for all things musical. Subscribers will miss her cheerfulness in the box office at every concert. We wish her all the best in her new role. She will be missed.

Subscribers should be reassured that the role and its responsibilities will be taken over by Felicity Clark for 2018, who will be joining us at the beginning of March.



## FOR SHE'S A JOLLY GOOD FELLOW

From 1975 until her retirement at the end of 2002, Dr Patricia Brown directed the choirs of UNSW with great energy and expertise. She was an academic in the Music Department, and the driving force behind a flourishing choral program. Over the years, Patricia directed hundred of students, staff and singers from the broader UNSW community in some of the great works of the western choral tradition. Many in the Australia Ensemble audience will recall Patricia's involvement as Deputy Director of the Music Performance Unit, and a few appearances performing with the Australia Ensemble as soprano soloist, as well as with UNSW Opera.

On Monday November 6, 2017 Patricia's contribution to the musical life of UNSW was honoured through the

awarding of an Honorary Fellowship through the Faculty of Arts and Social Sciences. The graduation ceremony included an occasional address by Professor Peter Keller from Western Sydney University who, as an undergraduate, was a member of the Collegium Musicum Choir and the first recipient of the University Medal in Music from UNSW.

We celebrate a wonderful career, the enormous contribution Patricia made to the cultural life of UNSW, and the great legacy Patricia left behind by way of a choral program built into the very fabric of the campus.

Congratulations Patricia, and thank you!

## A SHINING STAR

Our congratulations to composer Owen Elsley, who has been awarded the Willgoss Choral Composition Prize for 2018. In its second year, the competition again attracted a strong field of entries, choral works written for six voices for performance by the Burgundian Consort.

The winning work, entitled *the stars*, combines a text from Ptolemy's *The Almagest* with Aidan Kane's *The Stars*, in an appropriately ethereal and colourful setting. Owen will receive a \$3000 prize supported by Richard and Sue Willgoss, and the opportunity to work with the Burgundian Consort at some stage as they prepare the work for performance. The Burgundian Consort starts rehearsals next week, preparing for a lunchtime recital in May, and the annual evening recital in September at which Owen Elsley's *the stars* will be given its premiere performance.

Congratulations Owen!



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# Striking a chord at UNSW



With Ian Munro taking some leave for the first program of 2018, a guest artist had to be invited to fill his very big shoes. It was an easy decision to invite Timothy Young for this program, having worked closely for a number of years with clarinettist David Griffiths as part of Ensemble Liaison in Melbourne.

Timothy is currently Coordinator of Piano Studies and Head of Chamber Music at the Australian Academy of Music. He is a highly experienced and acclaimed chamber performer, having performed internationally, and at festivals and series throughout Australia. In 2014, he toured Australia with Ray Chen for Musica Viva, with whom he collaborated for a recording. Some of our longer-term subscribers might

recall Timothy performing in the Australia Ensemble's concert of September 2006, a program which included Brahms, Hindemith and Shostakovich.

**As an extra treat for our UNSW audience, Timothy will be presenting a free lunchtime piano recital in the Tyree Room of the Scientia Building on Tuesday March 13 at 1.10pm, while the Australia Ensemble are busy at the Adelaide Festival. His program includes Etudes of Debussy, works by Rachmaninov and Rameau, and movement from Henry Cowell's Three Irish Legends. We welcome Timothy to UNSW, and look forward to his solo recital.**

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The most recent appointment to the Music academic staff of the School of the Arts and Media at UNSW is Dr Sonya Lifschitz, who comes into the role following the retirement of Dr Christine Logan. Dr Lifschitz is a Ukrainian-born international pianist, with a demanding concert schedule complementing her work at UNSW.

Like the Australia Ensemble, Dr Lifschitz will be performing a program as part of the Adelaide Festival, Robert Davidson's work *Stalin's Piano*. For Sydneysiders, she rushes back to Sydney the next day to present the same program at City Recital Hall on Thursday March 15 at 7.30pm.

A smash hit at its 2017 premiere at Canberra International Music Festival and at 2018 MONAFOMA Festival, *Stalin's Piano* is a compelling musical exploration of a century of history, art and politics. Celebrated pianist Sonya Lifschitz weaves virtuosic music together with video and audio recordings of eminent artists and political figures in this striking multimedia composition by Robert Davidson. Musical vignettes of notable identities are entwined with actual excerpts from their lives and work, from Le Corbusier to Shostakovich, Jackson Pollack to Ai Wei Wei, and Julia Gillard to Donald Trump.

Robert Davidson is renowned for unearthing the hidden musicality of speech in his works, creating a new dialogue between voice and instruments.

Praised by the New York Times and The Age as "dynamic" and "powerful", Sonya Lifschitz is internationally-recognised as one of Australia's most innovative and fiercely creative musical voices. We welcome her to UNSW, and look forward to her innovative performances.

<https://www.cityrecitalhall.com/events/stalins-piano>

