

AE NEWS

newsletter of the Australia Ensemble @UNSW

April Events

Australia Ensemble @UNSW
A Little Lunch Music
Tuesday April 10, 12.30pm
City Recital Hall
 with guest artist Alice Giles, harp
 Tickets \$15 available from
 City Recital Hall: <https://www.cityrecitalhall.com/events/allm-australia-ensemble>

Cushion Concert
Seaside Ensemble
presents 'Imagine'
Tuesday April 10, 10.30am
Tyree Room, Scientia Building
 A free event for 3-5 year olds

UNSW Wind Symphony &
UNSW Orchestra
Friday April 13 at 7pm
Sir John Clancy Auditorium
 including Copland's Rodeo, songs
 from musical theatre, and Holst's
 First Suite
 Tickets: \$20/\$15/\$10
<http://www.music.unsw.edu.au/instrumental/suites-and-treats>

Australia Ensemble @UNSW
Subscription Concert 2, 2018
Saturday April 14 at 8pm
Sir John Clancy Auditorium
French Connections
 BOULEZ | Dérive
 DEBUSSY | Sonata for flute, viola
 and harp
 FRANÇAIX | Clarinet Quintet
 FAURÉ | Piano Quartet no. 2 Op. 45
 Guest Artists: Alice Giles, harp and
 Joshua Hill, percussion

www.music.unsw.edu.au

Déjeuner dans la ville

SONIA MADDOCK

For many years, UNSW's Kensington campus has enjoyed lunchtime concerts of the Australia Ensemble, short performances encapsulating the variety of programming available to an elite mixed chamber ensemble. This April, the Australia Ensemble ventures off campus to present a program with harpist Alice Giles as part of the City Recital Hall's lunchtime series.



David Griffiths, Dimity Hall, Dene Olding, Alice Giles, Irina Morozova, Geoffrey Collins, Ian Munro and Julian Smiles, following a lunchtime performance in March 2016

Harpist Alice Giles is well-known to the Australia Ensemble subscriber audience, but has less frequently performed to the lunchtime concert audience of UNSW. As a lead-up to a recording project in March 2016, Alice joined the Australia Ensemble for a program including, among other treasures, Ravel's *Introduction and Allegro*, a key work in harp chamber repertoire. Alice and the Australia Ensemble went on to record the Ravel as part of a bigger project. These works will soon be released through iTunes.

When invited to perform as part of the City Recital Hall's lunchtime series, 'A Little Lunch Music', the Australia Ensemble saw the Ravel as an appealing choice for a new audience, and invited Alice to be involved. Linked to the April subscription program through its French flavours, the lunchtime concert explores the wit and romanticism of French twentieth century chamber music, including Duruflé's *Prelude, Recitatif et Variations* Op.3, Milhaud's *Suite* for clarinet, violin and piano, and Saint-Saëns' *Fantaisie* for violin and harp.

Following its off-campus adventure, the Australia Ensemble will return to UNSW with Alice Giles in tow, to perform another cornerstone of harp chamber repertoire, Debussy's Trio for flute, viola and harp. This work was the second of a series of instrumental sonatas Debussy conceived during World War I, but he died before completing all six. It was originally intended as a trio for flute, oboe and harp, but Debussy transformed it with viola to better capture an air of melancholy. This impressionist work sits between the far more modern *Dérive* 1 of Boulez, with guest percussionist Joshua Hill on vibraphone, and Françaix's masterful Clarinet Quintet, both written in 1977 but showing very different sides of French musical craft. The subscription program concludes by leaping back into the 19th century with Gabriel Fauré's Piano Quartet no. 2 in G minor, a substantial and entirely rewarding work concurrently full of striking contrasts and thematic cohesion.

April is clearly the time to enjoy the delicacies of France with the Australia Ensemble!

A Little Lunch Music: Australia Ensemble presents 'A French Affair' Tuesday April 10, 2018 at 12.30pm

<https://www.cityrecitalhall.com/events/allm-australia-ensemble>

Tickets \$15, available online or from the City Recital Hall 02 8256 2222

Australia Ensemble subscription concert: French Connections

Saturday April 14, 2018 at 8pm, Sir John Clancy Auditorium

<http://www.music.unsw.edu.au/australia-ensemble>

Enlivening little imaginations on campus

YASMIN STELLING

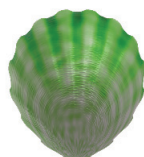
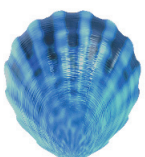
"Imagine if we were deep in the jungle, where butterflies drift and jaguars prowl, where parakeets squawk and wild monkeys howl..."



So begins Alison Lester's *Imagine*, the vividly illustrated children's picture book that will form the centrepiece of the first ever collaboration between the Seaside Ensemble, UNSW's Early Years program, and the UNSW Bookshop. A much-loved classic from 1989, *Imagine* invites children to picture themselves in different environments – from a prehistoric swamp or a steamy jungle, to oceanic depths or the dusty Australian outback. It then goes on to list hoards of animals that can be found in each.

The long-standing relationship between the Early Years program and the Bookshop expands this year to include musicians. Previously children listened to readings of new kids' books, however this reading-concert aims to be 'more spectacular', says Jay Scott of the Early Years program.

Emily from the UNSW Bookshop will narrate, interspersed with music from the Seaside Ensemble that will bring to life different environments described in *Imagine*. The audience will comprise approximately sixty pre-school-age children from UNSW's Early Years program.



The music will complement the various environments described in the book whilst still being pre-school friendly, says Ben Curry-Hyde, the Seaside Ensemble's co-founder. Their repertoire will range from chamber music (such as Saint-Saëns' 'The Aquarium') to nursery rhymes (think 'Old MacDonald Had a Farm'), and perhaps even a taste of The Wiggles. The children will also be encouraged to respond through movement to the different musical styles throughout, and the concert will conclude with the performers giving an informative demonstration of their instruments.

"This is a very new concept for the Early Years program," says Scott. "Having the environments and animal sounds represented through the actual instruments will add a whole level of creativity and imagination." While musicians have, in the past, performed for the children, a book itself has never interlinked with music. Scott is very excited to see how the children will respond to the combination of story and music, saying that, for children, "reading a book is so much more than just the words – it's about getting inside the book, and music is an extra layer that can make that happen".

About the Seaside Ensemble

Seaside Ensemble is a Sydney-based group giving university students opportunities to play chamber music in professional settings. Founded in 2017 by Ben Curry-Hyde and Nicholas Zengoski, Seaside Ensemble has played for Beyond Blue, Headspace, the WCGTC Closing Ceremony, as well as extensively for UNSW. Seaside Ensemble began as a wind quintet (flute, oboe, clarinet, horn and bassoon), and has now extended to include saxophones, strings and, periodically, piano. This concert-program has been developed by Curry-Hyde. Seaside Ensemble members Siobhan Fang (flute), Jodie Lee (oboe), Ben Curry-Hyde (clarinet) and Jonathan Yates (violin) will perform at the Cushion Concert.



The Seaside Ensemble (below) was co-founded in 2017 by clarinettist Ben Curry-Hyde (pictured above as part of a masterclass with Australia Ensemble clarinettist David Griffiths in April 2017)



Alison Lester's book Imagine (1989) is published by Allen and Unwin: <https://alisonlester.com/products/imagine>

UNSW Early Years comprises four long day care campuses operated by UNSW: www.earlyyears.unsw.edu.au

Yasmin Stelling (right) is a recent music and psychology graduate of UNSW and continues to be involved as a singer with the Burgundian Consort.



A new doctor in the house



Dr Felicity Clark, the Music Performance Unit's new Operations & Artistic Coordinator

Following on from our announcement in March that Operations & Artistic Coordinator Yvette Goodchild has taken up a secondment position in the Faculty of Law for 2018, we are pleased to introduce Felicity Clark who joined the MPU in time for the first subscription concert of the season. Felicity has taken over the operational responsibilities of the unit, and will most often encounter subscribers in her role as Box Office Manager at concerts of the Australia Ensemble.

Felicity did her undergraduate music degree on recorders, a Masters in shakuhachi with Riley Lee, and wrote a Doctorate in musicology about TaikOz. She is especially interested in the sociological side of music and the stories we tell about it. Felicity has for years worked with RealTime Arts magazine to promote hybrid arts and diverse contemporary projects that encompass music but also theatre, film, visual arts, politics and media-arts. Adjacently, Felicity is an esteemed yoga and meditation teacher. She loves all things sensuous – like dance, movement, aerial acrobatics – but keeps grounded with everyday tasks like rehearsal-scheduling, accounting and proof-editing. Felicity is enjoying her temporary role at MPU (while Yvette is elsewhere) and has already found multiple ways to MacGyver-open forgotten treasures including fused chime-bars, encrypted documents, and long-locked storage cupboards. She thanks the supporters of Australia Ensemble for their warm welcome.

The seesaw life of the artist

On Thursday March 29, the Music Performance Unit presented the first of three public talks which form a new series, *Inner Circles*. With an aim to explore elements of the creative mind and its impact on those working in creative industries, the series has invited three experts from different artforms to present a variety of subjects.

Dr Stephen Sewell, Head of Writing for Performance at NIDA, braved the journey across Anzac Parade to present 'Falling with style: the unbalanced life of the artist'. He declared himself attracted to this idea of 'balance and the role of the artist' when dealing with the ebb and flow of balance and imbalance in a troubled world and often a troubled mind. He touched on topics from high art forms through to politics, education and social upheaval, in a thought-provoking and impassioned presentation.

We thank Stephen for jumping into this new series with such energy and enthusiasm, and look forward to future presentations from Professor Gene Moyle (QUT) talking on subjects of performance psychology, and guitarist Karin Schaupp talking about issues of stage fright.



Dr Stephen Sewell, Head of Writing for Performance NIDA