



MEDIA RELEASE
20 April 2009

VINE TO SPIN HIS MUSICAL MAGIC AT THE LECTERN

On every day of the year, somewhere in the world, a musician will play a piano sonata composed by Carl Vine – such is the broad significance and appreciation of the Sydney writer's work.

With 20 scores for classical dance, an impressive catalogue of chamber music and varied compositions for film, television and theatre to his credit, it's no wonder that he is the inaugural Australian composer for the 100 Compositions for 100 Years project.

The prestigious project has been established by the Sydney Conservatorium of Music to commission 100 new compositions from Australian and international composers over the next six years as part of the lead-up to the 100th anniversary of The Con in 2015.

As part of his relationship with The Con, starting this month, Vine will be an Adjunct Professor, giving masterclasses and lectures for students and wider audiences on music writing for a range of genres, including film.

His commission for 100 Compositions is a Sonata for Four Hands that will be premiered at the Conservatorium in November, featuring Natalia Sheludiakova and Paul Rickard-Ford.

Dr Matthew Hindson, the Chair of Arts Music at The Con and the project manager for 100 Compositions, said Vine's stint of lecturing was aimed at appealing to the broadest number of music lovers and scholars – covering piano, dance, orchestral, chamber, theatre and television.

"What is so fantastic about having Carl on campus is that he can talk on so many musical fronts and so many musical mediums," said Dr Hindson.

"It means that his knowledge and advice can be spread far and wide, students at The Con and University but also people with an interest beyond these groups."

The commission from The Con is part of a very special year for the composer, who boasts five string quartets, three piano sonatas, seven symphonies and seven concertos in his catalogue.

He is the Featured Composer for Musica Viva's 2009 National Concert Series that will climax in November with world premiere performances by the Jerusalem Quartet of Vine's first cello string quintet.

Next month his Choral Symphony (No 6) will be performed at the grand opening concert of the 15th Nancy International Choral Festival in France, featuring choirs from around the globe. In June his 7th Symphony will be performed by the Adelaide Symphony Orchestra.

In July, Vine will Chair the Jury of the Asia-Pacific Chamber Music Competition at the Melbourne Recital Centre, while in August pre-eminent Australian flautist Alexa Still is scheduled to perform his Sonata for Flute and Piano.

Vine's diversity knows few bounds. He is the Artistic Director of Musica Viva, the largest entrepreneur of Chamber Music in the world. He wrote music for the Closing Ceremony of the Atlanta Olympic Games; is Artistic Director of the highly acclaimed Huntington Estate Music Festival; has composed music for and contributed to film and television projects such as Babe, The Dunstan Documentaries, White Fella's Dreaming, Marriage Acts and The Potato Factory; and written incidental music for stage plays such as A Hard God, Signal Driver, The Ham Funeral, Master Builder and The Tempest.

Vine said he was "very excited" about taking on 10 masterclasses and presentations, spread across 2009.

"I'm more accustomed to working in isolation, so relating directly to a fresh range of audiences of all ages is a challenge I intend to relish," he said.



SYDNEY
CONSERVATORIUM
OF MUSIC

"It is a great privilege to be offered this opportunity by the Sydney Con, which I've always considered Australia's finest music institution. Its alumni appear in the most prestigious roles in the profession, and my personal association with the school dates back some 30 years.

"I don't often get the opportunity to experience our emerging musical talent at first hand and am looking forward to the year ahead."

Dean and Principal, Professor Kim Walker, said The Con was "blessed" to have Carl available to add value to the scope of education and learning of students and others participating in his masterclasses and presentations.

"This is one of the great aspects of the 100 Compositions project – to be able to call on such magnificent talent to be part of campus life and help live and breathe their scholarship and love of music," she said.

Media inquiries

Scott Saunders on 02 9351 1298



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

