

## One Page Concert Biography – Andrew Schultz

Composer **Andrew Schultz** was born in Adelaide in 1960 and grew up in regional Australia before his family moved to Brisbane, where he completed school. He studied at the Universities of Queensland, Pennsylvania and King's College London. Over his career he has been the recipient of many awards in Australia and overseas, including five Australia Council Fellowships, Fulbright Award, Commonwealth Scholarship, Paul Lowin Prizes, Schueler Composition Award, Maggs Award, Art Music Award and the APRA Classical Composition of the Year.

Schultz has written in most genres including large-scale symphonic and dramatic works. His orchestral music includes three symphonies. Symphony No. 1 *In tempore stellae* (1998) for the Melbourne Symphony and Melbourne Chorale; Symphony No. 2 *Ghosts of Reason* (2008) for the Adelaide Symphony; and, Symphony No 3 *Century* (2012) for the Centenary of Canberra and premiered by the Canberra Symphony for an outdoor audience of 150,000. Other orchestral works include *The Devil's Music* (1992), *Diver's Lament* (1996) and *Sound Lur and Serpent* (2014) commissioned by the Sydney Symphony, *Falling Man/Dancing Man* (2005, Melbourne Symphony), *Once upon a time...* (2006, Queensland Symphony), *Endling* (2007) and *Peace* (2013, Tasmanian Symphony), *August Offensive* (2014, Gallipoli Symphony), *Maali* (2016, WASO) and *Harmonia Belli* (2018, Diggers' Requiem). The acclaimed symphonic cantata *Journey to Horseshoe Bend* (2002-03) was commissioned by Symphony Australia for the Sydney Symphony, Philharmonia Choir, Ntaria Chorus and soloists.

His three operas have been presented live and on film internationally: *Black River* (1988, libretto by Julianne Schultz) was awarded the National Composer Opera Award and, in its film version, the Grand-Prix, Opera Screen at Opéra-Bastille in Paris; *Going into Shadows* (2000, libretto by Julianne Schultz) was commissioned by the Guildhall School of Music, London and the Queensland Conservatorium of Music; *The Children's Bach* (2007, libretto by Glenn Perry after Helen Garner), was premiered by ChamberMade Opera, Melbourne and recently performed and recorded at the Canberra International Music Festival. Another large-scale vocal work is *Song of Songs* (2004, text by Barry Hill), commissioned by ABC Radio and The Song Company. Other works for The Song Company include *Ekstasis* (1990) and *Wild flower* (2006). More recent vocal works include *Beach Burial* for Sydney Philharmonia (2009), *Magnificat* (2009) for Sydney Chamber Choir, *Nunc Dimittis* (2011) and *Larrakia Lament* (2018) for Brisbane Chamber Choir, *Le Molière Imaginaire* (2014) for I Fagiolini and Musica Viva, and *Southern Cantata* (2017) for St John's Southgate.

Chamber works have also been widely performed, including *Barren Grounds* (1988), *Dead Songs* (1991), *12 Variations* (1997), *Tonic Continent* (2000), *The Meaning of Water* (2006) and *After Nina* (2008). The Australia Ensemble has commissioned two works - *Circle Ground* for septet (1995) and *One Sound* for flute and string quartet (2012). He has also written four song cycles, *Stille Sprache* (2009), *To the Evening Star* (2009), *I am writing in this book* (2011) and *Paradise* (2013).

Recording releases include three solo CDs of Schultz's orchestral music for ABC Classics, three volumes of his chamber and chamber-vocal music on the Tall Poppies label, and discs of his piano music with Antony Gray, chamber-vocal music with Southern Cross Soloists, and vocal ensemble music with The Song Company. Recent releases of Schultz's compositions include *August Offensive* by the Istanbul State Symphony/Cottis, *Falling Man/Dancing Man* and Symphony No. 2 *Ghosts of Reason* by the Moravian Philhamonic, Symphony No 3 *Century* with the TSO/McKeich, *This moment must be sung* with Halcyon, and *Paradise* with Felicitas Fuchs, Li-Wei Qin and Bernard Lanskey. Numerous recordings are available for download on digital platforms.

Schultz has held posts and residencies including as Artist in Residence at the Banff Centre for the Arts – Canada, Cité des Arts - Paris, Ukaria and Bundanon – Australia; Head of Composition at the Guildhall School of Music - London, Professor of Composition at the University of Wollongong, Professor of Music at the University of New South Wales – Sydney; visiting professor and lecturer at the Norwegian Academy of Music, Malmo Conservatory and Berlin University of the Arts, Fellow – Institute of Advanced Musical Studies, University of London; Director of the Symphony Australia TSO Composers' School, and Chair, ArtsNSW Music Committee and the Australian Music Centre.