

Turbulent Times

Autumn Season Concert 2024

SATURDAY 6 APRIL, 7:30PM
FEDERATION CONCERT HALL
HOBART / NIPALUNA

ayo

Australian
Youth
Orchestra

Arts8

AYO is supported
by the Australian
Government



Australian Government



Stay Connected

Visit ayo.com.au for information on AYO and upcoming concerts



Follow us on Facebook
facebook.com/australianyouthorchestra



Follow us on Instagram
[@australianyouthorchestra](https://instagram.com/australianyouthorchestra)



Follow us on LinkedIn
linkedin.com/school/australianyouthorchestra



Subscribe to our eNews
ayo.com.au

ayo.com.au

Australian Youth Orchestra

Welcome to the Country - Trish Hodge, NITA Education

RAVEL *La Valse*

SZYMANOWSKI *Violin Concerto No.2*

- I. Moderato—Molto tranquillo*
- II. Andantino sostenuto*
- III. Allegramente—Molto energico*
- IV. Andantino—Molto tranquillo*

Interval 20'

PROKOFIEV *Symphony No.5*

- I. Andante*
- II. Allegro marcato*
- III. Adagio*
- IV. Allegro giocoso*

Australian Youth Orchestra acknowledges the Traditional Custodians of the land on which the orchestra has rehearsed and performed during this program. We pay our respects to Elders past and present and recognise and respect their enduring connection to land, waters and culture.

About the Australian Youth Orchestra

**“Definitely one of the best orchestras in the country”
- Ed Le Brocq, ABC Classic**

AYO occupies a special place in the musical culture of Australia, where one generation of brilliant musicians inspires the next, where aspiring musicians get a taste of life as professional musicians, and where like-minded individuals from all over the country gather for intense periods to learn from each other, study and perform. On the world stage, AYO has established itself as a cultural ambassador for Australia on twenty-three international tours since its first in 1970.

AYO is a member of Arts8, the select group of Government-funded performing arts training organisations. A critical pipeline of creative talent for the national performing arts sector, Arts8 ensures we will continue telling Australian stories for generations.

Today, AYO alumni hold positions in the finest professional orchestras worldwide.



Australian Youth Orchestra

Violin 1

Theonie Wang *Concertmaster*
 Jasmine Milton
 Lili Stephens
 Hannah Kim
 Miriam Niessl
 Sean Weatherley
 Lily Song
 Angel Gilbert
 Adina Lopez
 Khang Mai
 Natasha Paran
 Benjamin Lam
 Claire Litwinowicz
 Jonah Spriggs

Violin 2

Ezra Uxó Williams *Principal*
 Sophia Jones
 Haneulle Lovell
 Ingram Fan
 Sarah Chang
 Luke Hammer
 YoYo Zhou
 Sara Barbagallo
 Beverly Kwan
 Eric Kim
 Candice Buchanan
 Katherine Ma

Viola

Hanna Wallace *Principal*
 Julian Kwok
 Olivia Spyrou
 Ella Pysden
 Aaron Dungey
 Tim Tran
 Justin Chen
 Daniel Casey
 Lucy Dube
 Edmund Mantell

Cello

Noah Lawrence *Principal*
 James Monro
 Joshua Jones
 Jack Overall
 Fergus Ascot
 Kate Hwang
 Maggie Wang
 William Thorpe

Double Bass

Alyssa Deacon *Principal*
 Luca Arcaro
 Rio Kawaguchi
 Allan McBean
 Maddison Furlan
 Emma Meixner

Flute

Anna Rabinowicz *Principal*
 Tina Gu

Piccolo

Megan Barbetti

Oboe

Phoebe Xu *Principal*
 Shana Hoshino

Cor Anglais

Harry Wagstaff

Clarinet

Jane Pankhurst *Principal*
 Josephine Daniel

Eb Clarinet

Lewis Blanchard

Bass Clarinet

Robert Mackay

Bassoon

Tasman Compton *Principal*
 Hayden Mears

Contrabassoon

Bailey Ireland

Horn

Emily Miers *Principal*
 Lucy Smith
 Henry Langley
 Titan Sclavenitis
 Emma John

Trumpet

Elizabeth Dawson *Principal*
 Isabella Thomas
 Jade Park

Trombone

Harrison Steele-Holmes
Principal
 Max Gregg

Bass Trombone

Harry Mcpherson *Principal*

Tuba

Michael Welch *Principal*

Timpani

Buddy Lovett *Principal*

Percussion

Leah Columbine *Principal*
 Joey Eng
 Jonathan Parker
 Steven Hartley
 Ben Weatherall

Harp

Grace Hordern *Co-Principal*
 Paul Nicolaou *Co-Principal*

Piano/Celeste

Sarah Chick *Principal*

Support Us

Help us nurture the future of music in Australia!

Your donation empowers talented young musicians nationwide, providing scholarships, mentorship, and performance opportunities. With over 76 years of dedication, AYO cultivates the next generation of world-class musicians.

Your support ensures that every aspiring young artist can pursue their passion and share their gifts with audiences around the world.

Join us in enriching lives through music.

Donate Today



Soloist

Satu Vänskä



Born to a Finnish family in Japan, violinist Satu Vänskä! has developed an international profile through her role as Principal Violin with the Australian Chamber Orchestra, a position that she has held for the past twenty years. In that time Satu has both directed and performed as soloist with the ACO, an ensemble regarded as one of the greatest chamber orchestras in the world, hailed for its striking virtuosity and innovative programming.

Satu's development of solo violin projects is reflective of her desire to continually evolve as a musician and to courageously embrace new musical challenges. She has a passion for dynamic programming that explores the link between old and new music, alongside presenting boundary-blurring crossgenre collaborations, that resonate with today's classical music audiences.

As a soloist, Satu has performed with the Tasmanian Symphony Orchestra, at the Sydney Opera House, at the Melbourne Recital Centre (opening their Great Performers Series in 2019) and as part of Tasmania's Mona Foma festival. Further afield, Satu has performed with London's Aurora Orchestra in the 2018 London season of *Weimar Cabaret* with the late Barry Humphries, the Arctic Chamber Orchestra, Sinfonia Lahti and at the Festival Maribor in Slovenia.

Satu is the founder, curator, front-woman, violinist and vocalist of the critically acclaimed ACO Underground, the ACO's

electro-infused, experimental spin-off project. With ACO Underground, Satu has performed collaborations with artists including Midnight Oil's Jim Moginie and the Violent Femmes' Brian Ritchie in venues ranging from New York's Le Poisson Rouge to Sydney's Phoenix Central Park, and has appeared as part of the Vivid Festival. In 2022 she formed *Satu In The Beyond* with Richard Tognetti and producer Paul Beard. This is a band that has evolved from ACO Underground over the years with the aim to present audiences with originally written music.

Satu took her first violin lessons at the age of three in Japan, before her family relocated to Finland when she was ten, where she continued her studies with Pertti Sutinen at the Lahti Conservatorium and the Sibelius Academy. She later studied at the Hochschule für Musik in Munich as a pupil of Ana Chumachenco.

Satu performs on the 1728/29 Stradivarius violin on loan from the ACO Instrument Fund.

Conductor

Alexandre Bloch



French-born Alexandre Bloch is Music Director of Orchestre National de Lille, a position he has held since 2016/17. Highlights of Alexandre's final season as Music Director in Lille include a full Sibelius symphony cycle, concert performances of George Benjamin's *Written on Skin* and collaborations with internationally acclaimed soloists including Patricia Kopatchinskaja and Alice Sara Ott. He will conclude his tenure with a performance in Amsterdam's Concertgebouw. From 2015 – 2021, Alexandre was also Principal Guest Conductor of Düsseldorfer Symphoniker.

Highlights of the 23/24 season includes debuts with City of Birmingham Symphony, Deutsche Oper Berlin, European Union Youth Orchestra, George Enescu International Festival, Rotterdam Philharmonic & Hamburger Philharmoniker. He returns to Israel Philharmonic, Orchestre Philharmonique de Radio France, Dusseldorfer Symphoniker and Dresdner Philharmonie, with whom he enjoys a regular relationship. Last season saw his return to Opera de Lyon with *Le Nozze di Figaro*, and next season he returns to Bayerische Staatsoper to conduct *Carmen*.

Alexandre works with a wide range of soloists including Nemanja Radulovic, Boris Giltburg, Alice-Sara Ott, Isabelle Faust, Pierre-Laurent Aimard & Alexander Gavrylyuk.

Program Notes

La Valse

RAVEL

Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees [...] an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo [...]. Set in an imperial court, about 1855.

Maurice Ravel, Preface to the score of La valse, 1920

Maurice Ravel envisioned his poème chorégraphique pour orchestre, 'La valse', as a tone poem that would be brought to life on stage by Sergei Diaghilev's Ballet Russes. This aspiration was never realised, however, due to Diaghilev's assertion that the work was "not a ballet..." but instead "... the portrait of a ballet."

An enduring rift between the two artists ensued, that climaxed with a (later-recanted) challenge to a duel. Perhaps Diaghilev had a point, though – the music itself evokes such an intricate image in one's mind's eye, that dancers are scarcely imperative to conjuring the candlelit ballroom, resplendent with silks and satins, sashaying pleats and brimming dance-cards.

Out of the murmur of the double basses' ambient chatter, fleeting impressions of the waltz begin to emerge – just a glimpse of twirling dresses through a misty winter window. A suite of allusions to the genre ensues, and we are only arrested from our swoon by the bass-drum's thunderous outbursts. Although professedly a tribute to Johann Strauss II's 19th century apotheosis of the genre, La valse is inseparable from its own milieu, and the waltz ultimately becomes distorted in "a fantastic and ever-growing fatal vortex" – whirling ever-downwards into macabre ecstasy.

Program Notes

Violin Concert No. 2

SZYMANOWSKI

In 1930, Karol Szymanowski moved into the Villa Atma in the Tatra Mountains, seeking peace and an opportunity to convalesce from chronic ill-health, where to this day the cottage still nestles against its alpine backdrop on the border of Poland and Slovakia. Szymanowski's friend Arthur Rubinstein described the setting as "enchanting, with the river Dunajec roaring down from the heights, its pure and transparent water jumping over rocks and stones". It was in this idyll, deep within the Polish countryside, that Szymanowski composed his final orchestral work, the Violin Concerto No.2.

The composer's oasis becomes our own in this rhapsodic work. The mountains feel so close that their aura is sweet on the tip of your tongue; the breeze refreshes your mind; the presence of the alps resonates through your very being, while the cascade of the Dunajec river compels you ever-deeper into this intoxicating landscape.

In the beginning, the violin's melody emerges out of the ancient heartbeat of the mountain, whereupon a conversation arises; violin, clarinet, horn and trumpet all deeply entwined.

This equality between the solo and orchestral instruments is a signature of Szymanowski's concertante, and the violin seems completely at one with the orchestra as it guides us deeper into a wonderland of Goral folk music, adorned with dance and pastoral imagery. The violin finally seizes its claim to a soloistic identity in the prodigious cadenza, composed by Szymanowski's dear friend and dedicatee of the concerto, Pawel Kochański. The ingenuous intervals and modality belie the fiendish demands upon the soloist in this one-woman chorus of double-stops.

The *Allegro molto energico* is heralded by a tambourine, and soon a fresh bounty of earthy timbres, ornamentation and sensuous melodies is on display. Tension arises as the key motifs become increasingly juxtaposed against each other, vacillating between climax and calm until the violin's original melody is called upon to draw the piece towards its monumental conclusion.

¹The technique of playing two strings at once.

Program Notes

Symphony No. 5

PROKOFIEV

Sergei Prokofiev was a composer whose reputation spanned the gamut from child prodigy to *enfant terrible*. It's like a gorgeous painting viewed through a cracked mirror: beautiful, masterful, but sometimes a bit twisted. It's fitting then that the first movement of Symphony No.5 is teeth-grinding, fist-clenching stuff. The orchestra becomes a yoke as Prokofiev takes melodies that seem beautiful and cruelly drags them through a muddy field.

The impish lightness of the second movement initially offers relief, but it's not long before an undercurrent of fear drops in through the nailing interjections of the percussion and lower instruments. An almost-patch of sun arrives through the sweetness of the winds. But Prokofiev tricks you once again: the trumpets interrupt with a leering melody that quickly turns into a cacophonous imitation of the opening.

'Surely some pretty music now', you find yourself thinking after the chaos ends. But Prokofiev doesn't indulge you in the third movement: you get what sounds like a Disney villain's toddler child skipping through a Spotify classical playlist. It's an adagio that somehow sounds rushed, as though Prokofiev is throwing paintball melodies at a wall and seeing what sticks.

The fourth movement eludes description: music that isn't sure what it wants to be, veering between inquisitive, grotesque, and nostalgic. You'll notice the melody from the beginning of the symphony played in the middle and lower strings. The pace picks up quickly, introduced by

the snarling staccato of the violas. The violins and woodwind take turns at rudely interrupting each other, spurred on by the percussion and brass.

The music becomes increasingly frantic and crass: imagine a film protagonist sprinting through a circus ground, pursued by evildoers, occasionally stopping to think about his life. Then, when it seems the protagonist has eluded his capturers, the orchestra's texture becomes frighteningly glassy. One can picture a monster creeping up on our hero, until Prokofiev suddenly drops the curtain on this wild sound world with an abrupt B flat major scale.

Prokofiev claimed that Symphony No.5 was "conceived...as glorifying the grandeur of the human spirit...praising the free and happy man, his strength, his generosity, and the purity of his soul". But pianist Sviatoslav Richter described Prokofiev as "an extremely interesting person, but dangerous". In that case, does Prokofiev mean what he says? Perhaps it's fitting that a composer who was known for his aloof personality might write music which sounds otherwise.



Thank you

The Australian Youth Orchestra gratefully acknowledges the support of all who enable us to discover, train and inspire the next generation of Australian musicians. In addition to those listed below, we also thank those generous individuals who choose to remain anonymous.

VISIONARY

MM Electrical Merchandising

IMPRESARIO

Eric & Elizabeth Gross Foundation
Simon Johnson & David Nichols
Thyne Reid Foundation

VIRTUOSO \$20,000+

Bowness Family Foundation
Cass & Ian George
Ulrike Klein AO
Professor Patricia* & Professor Philip* Pollett
Robert Salzer Foundation
Serpentine Foundation
Patricia H. Reid Endowment

MAESTRO \$10,000+

Jessica Block
Rod Cameron
Cybec Foundation
Garran Family Foundation
James N. Kirby Foundation
The Hon. Dr Andrew Lu AM & Professor Geoffrey Lancaster AO
Cameron Williams

LEADER \$5,000+

Anonymous (2)
Day Family Foundation
Marcus & Jodie Elsum
Mr David Elsum AM & Mrs Lidge Elsum
Erin Flaherty & David Maloney AM
John* & Irene Garran
Daniel Gauchat AM & Helen Gauchat
Alex King*
The Kim Mooney Gift
Paul Morton*
Jacqueline Park
Sirius Foundation
Gail Spira
Igor Zambelli

ASSOCIATE \$3,000+

Alexandra Forbes, in memory of John Rimmer
The Hon. Justice Francois Kunc
Dr John Vallentine
Kim Williams AM & Catherine Dovey
Edward Wrigley

TUTTI \$1,000+

Anonymous (1)
Antoinette Albert
Nancy Fox AM & Bruce Arnold
William Barnard & Maureen Everson-Barnard
Sally Basser
The Bigalla Family
Andrew & Robina Brookes
Professor Jack Clegg & Jennifer Laird
Alan & Jillian Cobb
Carol & Andrew Crawford
Professor Stephen Emmerson
Deborah Evans
The Farrands Family
Frances Fiddian
Linda Fox
Nancy Fox AM & Bruce Arnold
Malcolm Giellies & David Pear
Peter & Faye Grant
Christina Green & the late Maurice Green AM
Dr Des Griffin AM & Dr Janette Griffin
Kimbali Harding
Professor Scott Harrison
Hearts in Harmony Community Music
Dr Cherrell Hirst AO
Dr David & Sarah Howell
Ian Hutchinson
Christine Kenworthy
The Koumoukelis Family
Professor Kwong Lee Dow AO*
Jenny Legoe & The Hon Christopher Legoe AO
KC
Siobhan Lenihan
Harold Levien
MEM Loton OAM
Kerrie Ma
Simon & Leonie Marks
Dr Dennis Mather & John Studdert

Madeline Mooney
Ron Ogden, Lynn Pavey & Marcus Ogden
Dene Olding AM & Irina Morozova
Ben Rimmer *
Dr Felicite Ross*
Penelope Seidler AM
Lynne Sherwood & the late Tim Sherwood
Phillip Splitter
Vivienne Stewart
Dr Damien Thomson* & Dr Glenise Berry
Mark Wakely
Cath Ward
Dr Penelope Weir
Randal & Asako Williams
Ray Wilson OAM

THE JOHN BISHOP CIRCLE

Glenys Abrahams*
Patrick* & Lyn* Brislan
Anna Gauchat
Faye Goldsmith*
Virginia Gordon
Jan Gracie Mulcahy* & Laurence Mulcahy Estate
Dr Janet Morlet Hardie*
Harold Levien
Dr Dennis Mather
Antony Morgan*
Professor Patricia* & Professor Philip* Pollett

LEGACY GIFTS

The late Dr Barry Landa
The late Kevin William Lanyon
The late Hon Jane Mathews AO
The late Bob Maynard
The late James Tom Miles McCarthy

The late Geoffrey Scharer
The late Leonard Spira OAM*

ENDOWMENT FUNDS

Ruth Alexander Fund
National Music Camp Trust
Dorothy Fraser Scholarship Fund
Hunt Family Memorial Fund
Henry Jacono Memorial Fund
Ernest V. Llewellyn Memorial Fund
Vera & Lorand Loblay Scholarship
Richard Pollett Memorial Prize
Peter Seymour Trust
Standish Roberts Memorial Scholarship
Montay Wain Award for Lower Strings
Peter Weiss Scholarship Fund

* AYO Alumni

^ In memory of Deborah Lander

^^ In memory of Kenneth Hunt, Tanya Prochazka* (née Hunt) and Marianne Hunt

Acknowledgement current as at 22 of March 2024
AYO makes every effort to ensure our list of supporters is accurate. If you notice an error, please contact our Philanthropy team on (02) 9356 1405.

AYO is a not-for-profit organisation. Donations to Australian Youth Orchestra over \$2 are tax-deductible in Australia. ABN: 42 004 355 739.

Partnerships

The Australian Youth Orchestra gratefully acknowledges the support of the Australian Government, as well as the organisations and foundations below, whose generosity allows us to discover, train and inspire the next generation of Australian musicians.

The Australian Youth Orchestra is supported by the Australian Government



Australian Government

Partners



Gross Family
Foundation

Ulrike Klein
Foundation

Patricia H. Reid
Endowment Fund



SOFITEL
HOTELS & RESORTS

Education Partners



SYDNEY SYMPHONY ORCHESTRA



Broadcast Partners



Board & Staff

FOUNDERS

Professor John Bishop OBE
Ruth D. Alexander

PATRON

Emeritus Professor Di Yerbury
AO

FOUNDATION MEMBER

Ron Maslyn Williams

BOARD OF DIRECTORS

Ben Rimmer *Chair*
Prof. Scott Harrison *Deputy Chair*
Linda Fox *Treasurer & Company Secretary*
Sally Basser
Jessica Block
Lachlan Bramble
Karina Filipi
Dr Kate Hadwen
Simon Johnson
The Hon. Dr Andrew Lu AM
Sandra Robertson

HONORARY LIFE MEMBERS

Leonard Amadio AO
Patrick Brislan
Colin Cornish AM
Donald Hazelwood AO OBE
Graham Wood OAM

ARTISTIC ADVISORY COMMITTEE

Lachlan Bramble *Chair*
Monica Curro
Karina Filipi
Tim Matthies
Shefali Pryor
Michele Walsh

MANAGEMENT

Chief Executive Officer

Kimballi Harding

Artistic Coordinator

Nicky Gluch

Administrative Assistant

Shenei Savage

Director of Development

Eva Frey

Director of Engagement

Johanna Mulholland

Marketing Manager

Stella Perez

Communications Coordinator

Stella Joseph-Jarecki

Marketing Coordinator

Hernani Cerqueira

Financial Controller & Company Secretary

MUSIC IN ME

Manager

Bernie Heard

Education Advisor

Louise Barkl

Lorrae Collins

Senior Financial Accountant & Office Manager

Rossy Yang

Finance Assistant

Fernanda Freitas

Database Administrator

Heather Carr

Director of Operations

Warren Lenthall

Operations Coordinator

Oliver Muller

Participant Coordinator

Peyton Hawkins

Program Coordinator

Jessica Beriotto

JOIN AYO IN 2025

Next year, among our leading programs for gifted young musicians and aspiring arts professionals, AYO will tour Europe with Maestro David Robertson (ex-chief conductor of the Sydney Symphony Orchestra), luminary William Barton and Australian virtuoso Christian Li.

Don't miss the opportunity to be inspired, perfect your craft and make life-long friends.

Applications open soon.

Scan and register
your interest

