

# SUMMER CONCERT SERIES

**AUSTRALIAN YOUTH ORCHESTRA  
NATIONAL MUSIC CAMP 2024**

**ADELAIDE / TARNDANYA**

**NEW CREATIONS**

**FRIDAY 19 JANUARY, 6pm  
ELDER HALL  
UNIVERSITY OF ADELAIDE**

**ayo** Australian  
Youth  
Orchestra



**Arts8**

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# WELCOME TO

# AYO NATIONAL MUSIC CAMP

Welcome to the AYO's 2024 Summer Concert Series. These concerts are not only the culmination of a fortnight of intense collaboration between 250 students and 50 world leading artists. They are also a showcase of the next generation of Australia's finest thinkers, musicians and leaders. Thank you to our visiting conductors and teaching artists. Your generosity and care continue to inspire generations of Australian musicians. These concerts, thanks to you, are the soundtrack of our country's future and that future is exceptionally bright.

I personally love our Summer Concert Series as it is an opportunity to revisit well-known musical favourites and discover brilliant gems. This year I can't decide what I am more excited to hear our young people tackle: Lutoslawski's Concerto for Orchestra (a familiar but challenging favourite) or Melody Eötvös' *Meraki*. One thing is for sure, the raw energy of the AYO is second to none. Whether you are a new addition to our AYO family or a longstanding member, thank you for coming along this journey with us and I hope you enjoy!

**Kimballi Harding**  
CEO

Australian Youth Orchestra acknowledges the Kurna people, the Traditional Custodians of the Adelaide Plains and the land on which the orchestras have 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.

# NEW CREATIONS

Friday 19 January, 6pm  
Elder Hall, University of Adelaide

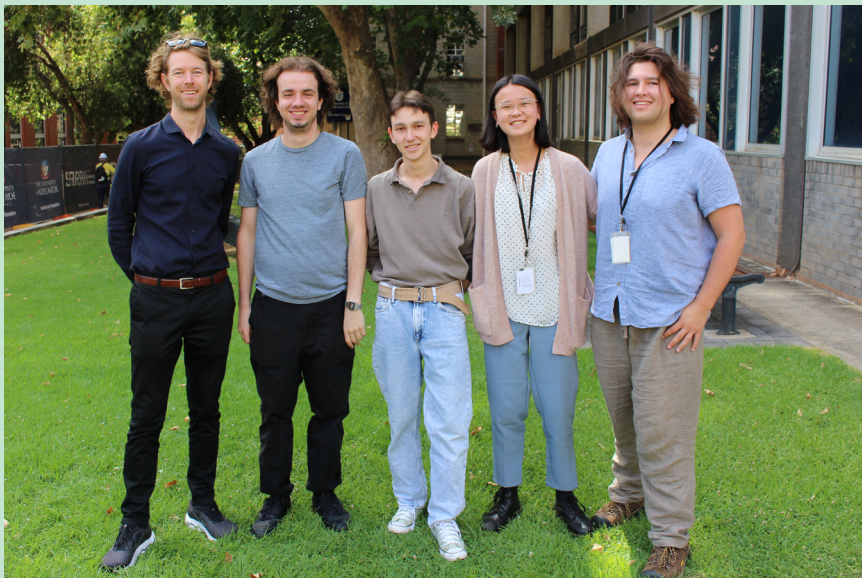
Moses KINGTON-WALBERG *Archipelago*

Dante CLAVIJO *Suspension*

Tim DOUBINSKI *The Koi and the Sozu*

Abigail LUI *Aerial Dances*

Composition tutor: Lachlan Skipworth



From left to right: Composition tutor Lachlan Skipworth, Tim Doubinski, Moses Kington-Walberg, Abigail Lui, Dante Clavijo.

# COMPOSITION ENSEMBLE

## NATIONAL MUSIC CAMP TUTORS

CONDUCTOR: TOBY THATCHER

### Violin 1

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Jenny Khafagi  
Michele Walsh

### Violin 2

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Helen Ayres  
Lachlan Bramble

### Viola

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Merewyn Bramble  
Katie Yap

### Cello

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Louise King  
Zoe Knighton

### Double Bass

---

Aurora Henrich  
Jonathon Coco

### Flute

---

Alison Mitchell

### Oboe

---

Joshua Oates

### Clarinet

---

Mitchell Berick

### Bassoon

---

Mark Gaydon

### Horn

---

Emma Gregan

### Trumpet

---

Josh Rogan

### Trombone

---

Amanda Tillett

### Tuba

---

Thomas Allely

### Percussion

---

Amanda Grigg  
Mathew Levy

### Harp

---

Emily Granger

### Piano

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Louisa Breen



# ARCHIPELAGO

Moses KINGTON-WALBERG

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*Archipelago* is inspired by a series of sound walks I undertook with a group of artists around Apollo Bay, *Gadubanud* Country, Victoria.

We would quietly hike while listening to the way each new set of sounds approached and receded as we navigated through different environments. I found this to be deeply beautiful and meditative. Our walks began through the pastures around Seacroft Estate, leading down towards the bay. Guarding the beach was a noisy bush-block filled with birds, butterflies and spiders, then the path descended to a white, choppy beach. On one side was a sandy stretch with intricate rock formations meeting the shoreline. In the early mornings, we'd run across it to avoid cavorting beach insects we called sea lice. On the other side was a minefield of driftwood and large, round rocks. After crossing over, we discovered that the rocks sheltered a small cove snowed over by crunchy, multicoloured sand with little curly shells. We found another path into the cove, through the bush and along a main road; we would sometimes walk through the valley and up into the Carisbrook Falls at the Great Otway National Park; the waterfalls fed into a fast brook where we hopped across the rocks. Further down the river, we would cross under a small bridge and weave around a steep cliff face. The narrow path opened up into another beach where we swam. At night and on rainy days, these places took on a completely different atmosphere, reflected in their unique soundscapes.

I was struck by the difference between familiar sounds within ever-changing and dynamic environments, prompting a more conscious aural awareness of the world around me. In writing *Archipelago*, I tried

to capture this sensation of navigating slowly through complex and evolving landscapes. The piece comprises small, self-contained musical ideas that continuously emerge, intersect and withdraw from the main texture to form a sense of transience. I explore stasis and flow in this work - the music sits with and enjoys each facet as an overlapping, repeating cell. Elements of randomness support a natural flux, ushering in the spontaneity of organic landscapes. The chain-like form of ideas curates a journey through this imagined landscape, instilling a perpetual sense of departure from liminal ports.

# SUSPENSION

Dante CLAVIJO

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Visualise this: you are positioned a few meters underneath the surface of a cloudy blue ocean, far beyond land. In the overwhelming stillness and calm, only a few specs of sediment garnish the unbroken colour; there is little sense of orientation, as the sameness embraces you.

Suspended within this uniformity, a slowly sinking mirror reflects the ocean back onto itself...

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*Suspension* was designed to be symmetrically orientated around a tense minor-second interval, with the orchestral textures expanding outwards from the axis dyad, like the lungs of the ensemble inhaling and exhaling. The piece slowly navigates through the materials, exploring the colours of the ensemble and allowing the audience to wade in the enveloping textures and harmonies.

The piece begins with slow, contemplative, and harmonically lush materials [*the mirror sinks, softly swaying as the current pushes against it*], followed by contrasting interlocking and weaving melodies [*the mirror reflects the sunlight through the murky waters, painting the ocean with streaks of light*]. The same pitch material is then reorchestrated, with the slower section featuring a weightier sound, and with the same contrapuntal material taken by a minimally accompanied piano [*the mirror begins to react to the pressure of the depth; less light reaches it now*]. The piece concludes with a rhythmic build towards the climax, where the orchestral texture explodes into a rich, loud sonority, before introducing a soft and reflective coda [*the outward pressure of the deepening water has shattered the mirror*].

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# THE KOI AND THE SOZU

Tim DOUBINSKI

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Japanese gardens express beautiful dialogues within themselves. Whether it is negative space between the trees or the way a stream ripples near rocks, the earthy energy that resonates through these landscapes bewitched me to write this music.

*The Koi and the Sōzu* is a souvenir from a visit to Japan at the end of 2023 which introduced me to the nuanced art of traditional garden design. Visiting a 'perfect' garden in Kanazawa, where each pebble and speck of moss felt deliberate, inspired the independence of each instrumental voice in this ensemble. The complex charm of this terrain is presented through washed-out, meditative textures that embody the seamlessly evolving hills, ponds, and bushes in these spaces. I was particularly drawn to the image of the vibrantly coloured koi fish weightlessly gliding through meandering bodies of water under stone bridges and gentle fountains. It was gently accompanied by the click of a Sōzu (A type of bamboo fountain) tipping its water out, represented through the recurring woodblock strike.

A particular aesthetic of these gardens is the emphasis on a meaningful synergy between foreground, middle-ground, and background. A rock at your feet may extend to a larger display that gives way to a solitary stone lantern and wooden teahouse, which fluently evolves into a distant snow-capped mountain range. My concern in this piece is the corruption of such pure conversations. The rigidity of modern metropolitan architecture is an unwelcome dissonance, which I have captured through an intrusive hammering that gradually transforms a once-floating and serene texture into a generic, exaggeratedly uniform collection of unmelodic statements.

The piece unfolds as an argument between two conflicting musical worlds, and ultimately ends with a disruptive shock. I ask you if the old beauty dissolves, or if there is a unique allure to the new world.



# AERIAL DANCES

Abigail LUI

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*Aerial Dances* imagines the freewheel and wonder of a falcon caught in mid-flight. Inspired by the eager, tumbling rhythms of Gerard Manley Hopkins' poem *The Windhover*, the piece juxtaposes bright, airy, orchestral colour with driving, dance-like patterns. Central to the piece's progression is the clarinet melody; it careens and emerges from wispy string figures, its sense of gesture and life passed through the orchestra in tumbles of melodic fragments. Fading chords in the brass, piano, and percussion appear gradually behind these melodies, bringing out slowly shifting colours. This hazy freedom soars to a second theme with the strings, while mischievous woodwind and tambourine patterns dance above. Momentum builds from this point onwards, supported by quick harmonic shifts and a driving drum rhythm that bursts into a fully-fledged orchestral dance speeding toward its arresting conclusion.

The Windhover – Gerard Manley Hopkins

*I caught this morning morning's minion, king-  
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
Of the rolling level underneath him steady air, and striding  
High there, how he rung upon the rein of a wimpling wing  
In his ecstasy! then off, off forth on swing,  
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
Rebuffed the big wind. My heart in hiding  
Stirred for a bird, – the achieve of, the mastery of the thing!*

*Brute beauty and valour and act, oh, air, pride, plume, here  
Buckle! AND the fire that breaks from thee then, a billion  
Times told lovelier, more dangerous, O my chevalier!*

*No wonder of it: shéer plód makes plough down sillion  
Shine, and blue-bleak embers, ah my dear,  
Fall, gall themselves, and gash gold-vermilion.*

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From humble beginnings in 1948 to these performances, the Australian Youth Orchestra has a rich history spanning almost 76 years. From the first music camp in Point Lonsdale to the stages of concert halls around the world, we've been devoted to providing exceptional education and training opportunities for Australia's most talented young musicians.

For decades, our work and successes have been made possible through the generosity of our donor community. Your support ensures we can engage the finest conductors and tutors and continue providing life-changing experiences for participants across the country.

Thank you for your support and for helping AYO play its part in transforming lives for 76 years.



To find out more about how your gift can inspire the next generation of exceptional musicians, contact the AYO Philanthropy Team on: [development@ayo.com.au](mailto:development@ayo.com.au) | (02) 9356 1405

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The Australian Youth Orchestra presents a range of tailored training and performance programs each year for aspiring musicians, composers, arts administrators and music journalists aged 12 to 30 years.

Our training pathway has been created to nurture the musical development of Australia's finest young instrumentalists across metropolitan and regional Australia: from emerging, gifted, school-aged students, to those on the verge of a professional career.

Join our applications mailing list to be notified when applications open for our 2025 programs.

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