



SUMMER CONCERT SERIES

AUSTRALIAN YOUTH ORCHESTRA
NATIONAL MUSIC CAMP 2024

ADELAIDE / TARNDANYA

ORCHESTRAL CONCERT 2

SATURDAY 13 JANUARY, 7pm
ELDER HALL
UNIVERSITY OF ADELAIDE



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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.

CONDUCTOR

ARIEL ZUCKERMANN

Conductor Ariel Zuckermann is a musical free spirit and explorer of artistic boundaries. His knowledge of repertoire spanning all musical periods is reflected in ingenious and compelling programmes. His technical and musical standards, coupled with irrepressible creativity, energy and humanity, act as a magnet for orchestras, soloists and audiences alike.



Since 2015 he has been music director of the renowned Israel Chamber Orchestra. From this position he actively shapes and influences the Israeli music scene and its cultural policy. In 2020, he was appointed principal conductor of the Georgian Chamber Orchestra Ingolstadt - a position he had already held until 2013. Ariel Zuckermann also enjoys close and regular collaboration with the Poznan Philharmonic Orchestra.

Originally a professional flautist, Ariel Zuckermann began his conducting career in 2001. Since then he has conducted the London Symphony Orchestra, the Deutsches Symphonie Orchester Berlin, the Tonkünstler Orchester, the Riga Sinfonietta, the Bayerisches Staatsorchester, the NDR Radiophilharmonie Hannover, the Sinfonieorchester Basel, the Lucerne Symphony Orchestra, the KBS Radio Orchestra Seoul, the Bremen Philharmonic Orchestra, the Hungarian National Philharmonic Orchestra, the Budapest Festival Orchestra, the Vienna Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Bamberg Symphony Orchestra, the German Radio Philharmonic Orchestra, the WDR Symphony Orchestra Cologne, the Orquesta Filarmónica de Gran Canaria, the Haydn Orchestra Bolzano, the Danish National Symphony Orchestra, the Taipei Symphony Orchestra, the Zurich, Basel and Stuttgart Chamber Orchestras and Camerata Salzburg. He made his opera debut at the Gärtnerplatztheater in Munich. Many of his concerts and projects have been recorded.

CONDUCTOR

TOBY THATCHER

Toby Thatcher is an Australian/British conductor. He is Artistic Director of digital contemporary sonic-arts startup Zeitgeist, founder & Artistic Director of the 19th-century-specialist performance ensemble the Nineteenth Circle & Assistant Conductor to the Orchestre national d'Île-de-France.

In the 2023-24 season he will debut with Orchestre National d'Île-de-France, Ensemble Musikfabrik, Ensemble Synaesthesia, the Kodály Philharmonia Debrecen, and the Southbank Sinfonia, and will return to Ensemble Modern, the Slovenian Philharmonic and the Australian Youth Orchestra. He will also be a Guest Assistant Conductor to the Orchestre National de Lyon.

Between 2018-19, Toby was mentored by Hungarian composer/conductor Peter Eötvös. He has been a prize-winner & finalist at five international competitions, including the Georg Solti International Conducting

Competition with the hr Sinfonie Orchester Frankfurt, the Princess Astrid

Competition with the Trondheim Symfoniorkester, and the

International Competition of Young Conductors Lovro von Matačić with the Croatian Radio Orchestra.

He has been the Assistant Conductor of the Sydney Symphony Orchestra & Orchestre National de France, and Guest Assistant Conductor to the London Philharmonic Orchestra.

Toby has worked with ensembles internationally including Orchestre National de France, Ensemble

Intercontemporain, Ensemble Modern, Slovenian Philharmonic, Sydney Symphony Orchestra, Sinfonieorchester Basel, Panon Philharmonic, Auckland Philharmonia, Queensland Symphony Orchestra & Tasmanian Symphony Orchestra.



CHAMBER ORCHESTRA DIRECTOR

SOPHIE ROWELL

Recently appointed as the Artistic Director of the Melbourne Chamber Orchestra, violinist Sophie Rowell has had an extensive performing career as a soloist, chamber musician and principal orchestral violinist both in Australia and abroad most recently as the co-concertmaster of the Melbourne Symphony Orchestra,

After winning the ABC Young Performer's Award in 2000, Sophie founded the Tankstream Quartet which won string quartet competitions in Cremona and Osaka.

Having studied in Germany with the Alban Berg Quartet the quartet moved back to Australia in 2006 when they were appointed as the Australian String Quartet. During the six seasons of their tenure, the ASQ performed and recorded at chamber music festivals all over the world.

Sophie has played in principal violin positions with orchestras including the Scottish and Mahler Chamber Orchestras, and the Vancouver, Sydney, Adelaide and Tasmanian Symphony Orchestras.

Sophie studied with Beryl Kimber in her hometown of Adelaide, then with Alice Waten in Sydney. She is the Head of Chamber Music (Strings) at the Australian National Academy of Music.



ARTISTS-IN-RESIDENCE

SLAVA GRIGORYAN

Regarded as a wizard of the guitar, Slava has forged a prolific reputation as a classical guitar virtuoso. Collaborations have played a huge part in Grigoryan's career, most notable of these are in the trio with legendary USA guitarist Ralph Towner and Austrian guitarist Wolfgang Muthspiel and the duo with brother Leonard Grigoryan. He has received 4 ARIA awards and an incredible 24 ARIA Award nominations. His international touring schedule has seen him perform throughout Europe, Asia, and the USA, as well as more exotic performances in Brazil, South Africa, India and the Middle East. Slava is the Artistic Director of the Adelaide Guitar Festival, a position he has held since 2010.



ED LE BROCCQ



Ed Le Brocq is a musical adventurer, teacher, writer, broadcaster and transgender man. He was born on the White Cliffs of Dover and began playing music when he was six years old. He studied viola in Manchester, Berlin and London, and played professionally in the UK and Hong Kong. After a decade of performances throughout Asia, including for the Hong Kong Handover in 1997, Ed decided on a new path, literally, and travelled by bicycle from England to Hong Kong, with only a violin for company. The journey took him a year and went

through Europe, Iran, Pakistan, India and China. The trip was eventually chronicled in *Cadence*, Ed's first book and a national bestseller.

After immigrating to Australia in 2003, and after a character-building year scrubbing dishes in St Kilda, Ed eventually began broadcasting with ABC Classic FM. He spent many years hosting the cult hit breakfast programme and doing things like cycling to the source of the Ganges in his spare time.

After more than a decade in the ABC studios, Ed decided he needed to get out and about again and applied for a job teaching cello to street children and orphans at the Afghanistan National Institute of Music in Kabul. Eddie's second book *Danger Music* is about this turbulent, life-changing year, where he survived the threat of bombs, kidnappings, beginner string players and hormone-charged teenagers. It was during this year that Ed finally accepted the man within and began his transition from female to male. Emma became Ed just before his fiftieth birthday. Better late than never.

Ed's fourth book: *Whole Notes – Life Lessons in Music*, was released in October 2021.



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Jenny Khafagi
Michele Walsh
Helen Ayres

VIOLA

Katie Yap
Merewyn Bramble

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Zoe Knighton
Louise King

DOUBLE BASS

Jonathon Coco
Aurora Henrich

FLUTE

Alison Mitchell

OBOE

Joshua Oates

CLARINET

Mitchell Berick

BASSOON

Mark Gaydon

HORN

Emma Gregan

TRUMPET

Josh Rogan

TROMBONE

Amanda Tillett

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ORCHESTRAL CONCERT 2

Saturday 13 January, 7pm
Elder Hall, University of Adelaide

Bishop Orchestra - Toby Thatcher, Conductor

LIGETI Concert Românesc

Brislan Chamber Orchestra - Sophie Rowell, Director

Melody EÖTVÖS Meraki
SUK Serenade for Strings

Interval

Alexander Orchestra - Ariel Zuckermann, Conductor

ENESCU Romanian Rhapsody No.1
LUTOSŁAWSKI Concerto for Orchestra

BRISLAN CHAMBER ORCHESTRA

DIRECTOR: SOPHIE ROWELL

Violin 1

Teresa Yang / Concertmaster
Olivia Kowalik
Adina Lopez
Katherine Ma
Najia Hanna
Leonard Tang
Honami Yum
John Choi
Elinor Warwick

Violin 2

Ingram Fan / Principal
Lily Song
Kristelle Jaimes
Daniel Bian
Autumn Lee
Yemaya Maitri
Audrey Jarvis
Chiyo Brown
Sophie Szabo

Viola

Hanna Wallace / Principal
Daniela Edwards
Alexander Monro
Emma Wang
Lisa Bongpipat
Oliver Brown
Tom Protat
Mia Baivucago

Cello

Isaac Davis / Principal
Maggie Wang
Mahalia Shelton
Milo Duval
Rowan Parr
Marcus Tyler

Double Bass

Alyssa Deacon / Principal
Emma Meixner
Ava Loke
James Arthur



ALEXANDER ORCHESTRA

CONDUCTOR: ARIEL ZUCKERMANN

Violin 1

Lili Stephens / Concertmaster
Hannah Tyrrell
Luke Hammer
Natasha Paran
Eric Kim
Candice Buchanan
Connie Liu
Xavier Richardson
Ji Hun Hwang
Carina Weder
Edison Richard
Brianna Chen
Isabelle Watson
Klara Decker-Stewart
Madison Sim
Michelle Hayes

Violin 2

Sean Weatherley / Principal
Lara Dowdeswell
Dylan Colombis
Aurelia Bergin
Holly Shelton
Eden Annesley
Paisley Motum
Kate Fraser
Claire Yeung
Violet Krockenberger
Mi Mi Pau
Joseph Simons
Fan Yang
Timothy Li

Viola

Marlena Stanhope / Principal
Tim Tran
Pascal Uxó Williams
Lucy Dubé
Bridget McCullough
Felix Hughes Chivers
India Culey
William Shardlow
Derek Wu
Bridget Wegner
Evan O'Connor
Samuel de Kroon

Cello

Joshua Jones / Principal
Jamie Wallace
William Thorpe
Clara Moloney
Mercedes Hohenlohe
Stirling Hall
Disa Smart
Andy Lin
Finlay Labuschagne

Double Bass

Luca Arcaro / Principal
Maddison Furlan
Michael McNamara
Charlotte Scanlan
Alexandra Thompson
Grace Reynolds
Greg Perkins
QiQi Lu



ALEXANDER ORCHESTRA

CONDUCTOR: ARIEL ZUCKERMANN

Flute

Alex Byrne
Kara Thorpe
Tina Gu
Isabeau Hansen

Oboe

Phoebe Xu
Mirabelle Chen
Alex Tsang
Tok Rei

Clarinet

Lewis Blanchard
Justin Wang
Freya Parr
Hugo Anaya Partida

Bassoon/Contrabassoon

Hayden Burge
Sara Mau
Dylan Roberts
Lola Schuele

Horn

Lucy Smith
Emma John
Alec Berg
Tom Allen
Bridget Darby
Madeleine Gough

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Jade Park
Harry James
Matilda Dearden
Tom Lim

Trombone

Harrison Steele-Holmes
Cooper Rands
Nicholas Lord

Bass Trombone

Jordan Mattinson

Tuba

Jack Gawith

Timpani

Buddy Lovett

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Jonathan Parker
Steven Hartley
Ben Weatherall
William Elvin

Harp

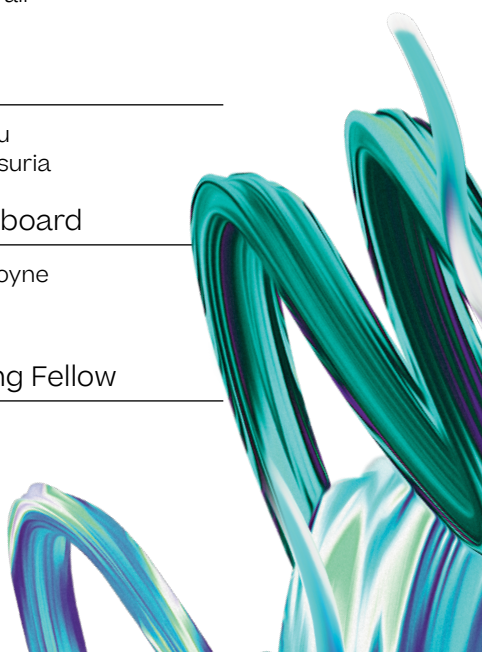
Paul Nicolaou
Myiesha Maisuria

Piano/Keyboard

Sebastian Coyne
Sarah Chick

Conducting Fellow

Luke Severn



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CONDUCTOR: TOBY THATCHER

Violin 1

Ezra Uxó Williams / Concertmaster
Sophia Jones
Beverly Kwan
Jonah Spriggs
Sharon Zhao
Helena Kozdra
Morgan Ip
Emily Thompson
Eric Dao
Holly Edgarian-Sutton
Alyssa Wong
Emma Masterman
Hana Yusoff
Stevie Maston

Violin 2

Haneulle Lovell / Principal
Angel Gilbert
Kaito Deed
Natalie Kendy
Alina Yuan
Alexander Chieng
Adel Kalnoki
Anika Collins
Poppy Savage
Oscar Wu
Safia Hughes Chivers
Alaina Ray

Viola

Olivia Spyrou / Principal
Edmund Mantelli
Annabelle Desmond
Spencer Oxnam
Sterling Rieck
Jasmine Smith
Joseph Clemmit
Isaac Field
Alexander Arthur
Layla Maitri

Cello

James Monroe / Principal
Fergus Ascot
Lieun Park
Alexandra Boyling
Harry Wagstaff
Nicholas Branson
Cadence Ing
Emma Li

Double Bass

Alexandra Elvin / Principal
Allan McBean
Harry Young
Sophia Buchanan
Oliver Murphy
Jude Hill



BISHOP ORCHESTRA

CONDUCTOR: TOBY THATCHER

Flute

Elinor Hillock
Lauren Borg

Oboe

Tina Gallo
Gahyun Lee

Clarinet

Josephine Daniel
James Skelton

Bassoon/Contrabassoon

Bailey Ireland
Ruby Bron

Horn

Henry Langley
Titan Sclavenitis
Madeleine Gough

Trumpet

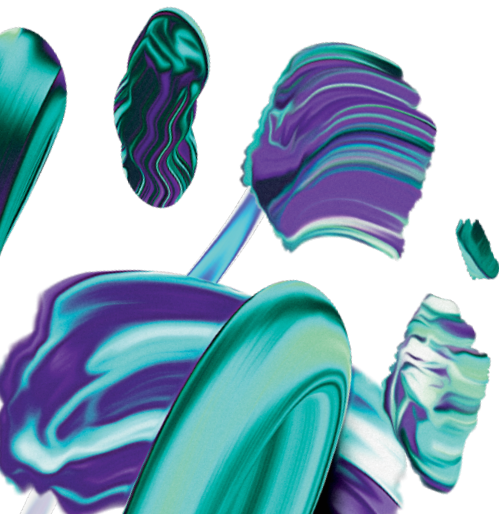
Elizabeth Dawson
Matthew Hyam

Timpani

Leah Columbine

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William Elvin



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Abigail Lu

Conducting Fellows

Luke Severn
Elena Katahanas



CONCERT ROMÂNESC

György Ligeti (1923-2006)

A vivid memory for Ligeti was when musicians playing violin and bagpipes intruded into his family's courtyard. One of them disguised as a goat, with a horned mask and cloaked in goatskin. "Diabolical." "Wild." This is how Ligeti recalled this frenzy.

Concert Românesc, or "Romanian Concerto", explores folk music from its namesake, Romania. In many respects, it is an illustration of Ligeti's childhood atmosphere, growing up in now-Romanian Transylvania.

A chaotic spirit is rife in the piece. In the second movement, a swirl of brazen woodwind lines (featuring a defiant piccolo), sprightly solo violin responses, and rampant percussion flourishes fuse into a lively dance.

An altered rawness is exhibited in the slower third movement, in which two horns appear upon a thin string texture; the horns forego their conventional valved fingerings, only playing notes of the untempered instrument. The effect is of vivid earthiness with this deviation from the distilled and synthetic tuning system that today's pianos and orchestras heavily rely on. Again, a childhood memory is vivified – a three year-old Ligeti standing before the Carpathian Mountains, absorbing the repose of an alphorn. In the concerto, the two horns are in dialogue – one horn projecting guiding remarks, the other horn answering. For much of the movement, the replying horn plays at a lower volume, eliciting the echoes which unfold across the vast, mountainous space. However, the soundscape here transcends the mechanical confines of mere sonic reflection. Here, the exchange between the horns is protean, temperamental, the horns are blooming.

It seems that this striving for an unmilled soundscape was sensed by others - the *Concert Românesc* was banned from performance by the Soviet government after a single rehearsal in Budapest. The reason? Ligeti's modernist predilections - the piece transgressed the conventions of the time. It was not until 1971 when the piece was performed publicly, in Wisconsin, USA.

Despite such roadblocks, the peculiar ideas heard in this concerto become crucial for Ligeti's modernist experiments in the 1980's and 1990's. The eccentric horn writing becomes a hallmark in his 1982 Trio, and 1988 *Hamburg Concerto*. The fervour of the solo violin in *Concert Românesc* foreshadows the garish protagonism he realized in his 1992 Violin Concerto. *Concert Românesc*, though often labelled as a relatively conservative node in Ligeti's corpus, is a capsule of raw energy, anticipating his expansive career.

MERAKI

Melody Eötvös (born 1984)

Imagine a word that encapsulates doing something with soul, creativity and love, a word that describes the transcendental and all-consuming experience of putting something of yourself into the task at hand. The Greek term *meraki* does just that – a word charged with cultural context and untranslatable into English. While *meraki* is often used in relation to domestic tasks, perhaps done as an act of hospitality for family and friends, Melody Eötvös expands upon this concept and draws a parallel to her experience of composition. She writes, “As a composer I’ve been through so many different stages of growth, and no matter what kind of changes or evolutions result from this growth there is always a part of myself that manifests in the work. [...] I believe this word *Meraki* is a beautiful term that aptly captures this phenomenon.”

Melody Eötvös is an Australian-American composer and Lecturer in Composition, Aural Studies and Orchestration at the Melbourne Conservatorium of Music, where she is also Director of the New Music Studio. Eötvös cites the influence of philosophical, biological, environmental and ancient themes on her works, which have recently included commissions for Synergy Percussion, the Stradbroke Chamber Music Festival and Arcadia Winds. She sustains an association with AYO, which has included tutoring the composition program in 2019.

We discover the soul of Melody Eötvös in *Meraki*. Commissioned by the Australian Chamber Orchestra for the Tarrawarra Festival in 2021, this work conveys the love and ardour of its composer through solos which rise out of the woven texture. The solo cellist is the first to interject the

eerie opening texture with a folk-like motif – is this the kernel of Eötvös’ soul? – which we listen out for in its iterations throughout the work. While the piece finds its drama in the sonority of its instrumentation, this is juxtaposed with jagged, rhythmic commentary that drives faster tempi. Although there may not be a word for *meraki* in English, Eötvös’ music is surely translation enough.

SERENADE FOR STRINGS

Josef Suk (1874-1935)

Andant e con moto

Allegro ma non troppo e grazioso

Adagio

Allegro giocoso, ma non troppo presto

Suk's Serenade for Strings ranks with those of Dvořák and Tchaikovsky among the finest examples of writing for string orchestra. Seventy-five years after Suk's death, it is time to acknowledge Suk's status as a leading figure of the Czech musical scene of his day. Suk performed actively as violinist in the renowned Czech Quartet from its formation in 1893 until his retirement. From 1922, Suk returned to the conservatory as composition lecturer, teaching students who were to become important contributors to Czech music in the following generation, including the composer Bohuslav Martinů and pianist Rudolf Firkušný.

Born into a musical family in Křečovice in what today is The Czech Republic, Suk was taught the violin, piano and organ from an early age by his father - the local choral director. Suk entered the Prague Conservatory at age eleven, and studied violin with Antonín Bennewitz and composition with Dvořák, with whom he developed a strong relationship. Indeed, in 1898, Suk married Dvořák's eldest daughter Otilie.

The Serenade for Strings, composed shortly after graduating from the conservatory, was in the Romantic idiom akin to the music of his mentor Dvořák, and Brahms. Dvořák said to the 18 year-old Suk, "It's summertime now, so go and make something lively for a change, to compensate for all those pomposities in minor." This work has a summertime feel and, with its emphasis on melody, is characteristic of a typical serenade. The first complete premiere was at the Prague Conservatory in February 1895, conducted by Bennewitz.

In the first movement, the ardent melody is passed primarily between the violins and celli whose interweaving parts are urged forward by a simple accompaniment in the violas and basses. The violin and cello solos herald

the transition into the final statement of the opening theme that eventually fades away to a delicate ending. The lilting music of the second movement features unexpected fresh outbursts against a gentle, shimmering accompaniment that concludes with a unison pizzicato. The adagio is the longest movement and captures the essence of lyrical Romantic slow movements, with a Slavic flavour. The finale embodies the effervescent heart of the young Suk, which after a compulsive start slows to a pause as if to regain its breath before its final dash to the finish.

ROMANIAN RHAPSODY

NO.1

George Enescu (1881-1955)

“I have a penny and wish to spend it on a drink,” sings the solo clarinet, with a sigh, at the opening of Enescu’s Romanian Rhapsody No. 1.

Much like a modern-day medley, the *rhapsody* emerged in the 19th century as a form of composition that sewed together a string of folk songs into a single piece. As well as celebrating a culture’s musical tradition, this medium served to preserve songs from an oral tradition and present them to a new audience.

In a similar vein to Liszt’s *Hungarian Rhapsodies*, Enescu brings Romanian song and dance traditions into the Classical repertory with his two Romanian Rhapsodies. The Rhapsody No. 1 opens with the aforementioned traditional drinking song, before breaking into a swaggering *horă*¹ led by the violins and harps. Enescu orchestrates the work insightfully to imitate traditional instruments – the orchestra becomes a *tarauf*² with harps for dulcimers and oboe for a shepherd’s shawm, while the violins take on the role of folk fiddlers.

The *sârbă*³ shyly enters the frame with a charming interpolation, gradually gaining confidence and segueing into the solo viola’s reprise of the *horă*. The folk song *Mugur-Mugurel*⁴ provides a solemn contrast to the flair of the dances; the rustic, weighty song sending a plea to the Romanian countryside. The birds soon respond with the *Ciocârlia*⁵ in a tumultuous display of woodwind virtuosity.

The suite of songs and dances continue to swirl around each other in ever-more dazzling circles, and each time they are embellished with new nuances and orchestral textures. The trilling violins are underpinned by arresting rolls in the snare drum while the ornamental solo violin betrays Enescu’s own finesse on the violin. The shimmer and sashay continue to seduce until the final patriotic declaration.

- ¹ A type of Romanian circle dance
- ² A Romanian folk band
- ³ A circle dance with a lopsided rhythm
- ⁴ *Sprout, you little sprout*
- ⁵ *Skylark*, a filigreed Romanian tune

CONCERTO FOR ORCHESTRA

Witold Lutosławski (1913-1994)

It's hard to believe that Witold Lutosławski's monumental *Concerto for Orchestra* began its life as a piece of Polish folk music. Written soon after the devastation of the Nazi occupation of Poland, the Concerto was a chance for the Warsaw Philharmonic Orchestra to celebrate its survival.

"Lively and majestic". With this instruction the cellos take up an athletic melody which launches into the strings and woodwind, the persistent strokes of the timpani underscoring this dialogue. A chromatic melody in the strings leads to a chaotic middle section marked by apocalyptic brass chorales. As the celeste pings mechanically, icy fingers drag across a frosted window in the Polish winter.

The unsettling second movement creates an atmosphere of nervousness - picture a mouse scampering in the darkened corner of an abandoned hut. The upper strings alternate between skittering runs and percussive melodies, as woodwinds and xylophone interject with impish wit. The middle section erupts with an angry, fanfare-like melody from the trumpets, interrupted by furious blasts from the strings and percussion. A sweet flute melody dissipates this controlled chaos, leading to a whisper-soft postlude reminiscent of the unsettled opening: lower strings and percussion rustle to an uncertain conclusion.

The third movement. Out of silence, a lurching zombie hand moves in the corner of your vision. You finally exhale as the cor anglais brings sunshine - you're out of danger. The next sounds are harsh yet familiar, before a melody, almost of ghosts, in the first violins brings memories of the fear of before.

What could possibly happen now?

The violas answer with a grumble.

You stumble through a forbidding landscape as the orchestra fights to reach its final melodic destination. The journey is hard, and it's a battle to keep yourself upright on the ice as the string players bounce their bows. You remember the warmth of a fire with the delicate tones of a string quartet, but the rattling icicles of harp and percussion remind you of your bleak surrounds.

Haunting woodwind and brass melodies are scratched by skeletal string chords. Are those animals in the distance, you wonder, as flutes and clarinets twitter in your ears? But it's not long before you're caught in a dense blizzard as the orchestra erupts in shuddering outbursts. A sarcastic coda brings your gruelling journey to a screeching halt – you're left wondering, what was that at all about?

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AYO:

US BECAUSE OF YOU

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 | (02) 9356 1405

JOIN AYO IN 2025

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.

ayo.com.au/applications



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