

SUMMER CONCERT SERIES

**AUSTRALIAN YOUTH ORCHESTRA
NATIONAL MUSIC CAMP 2024**

ADELAIDE / TARNDANYA

ORCHESTRA CONCERT 4

**SATURDAY 20 JANUARY, 7pm
ELDER HALL
UNIVERSITY OF ADELAIDE**

ayo Australian
Youth
Orchestra



Arts8

AYO is supported
by the Australian
Government



Australian Government

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.

ORCHESTRAL CONCERT 4

Saturday 20 January, 7pm
Elder Hall, University of Adelaide

Bishop Orchestra - Ariel Zuckermann, Conductor

KODÁLY *Dances of Galanta*

Brislan Chamber Orchestra - Sophie Rowell, Director

Iain GRANDAGE *Black Dogs*

JANÁČEK Suite for Strings - movements I, V, III, IV

Interval

Alexander Orchestra - Toby Thatcher, Conductor

BACEWICZ Overture for Orchestra

BARTÓK Concerto for Orchestra

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 BROCC



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.



AYO NATIONAL MUSIC CAMP

STAFF & TUTORS

TUTORS

VIOLIN

Lachlan Bramble
Jenny Khafagi
Michele Walsh
Helen Ayres

VIOLA

Katie Yap
Merewyn Bramble

CELLO

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

TUBA

Thomas Allely

TIMPANI/PERCUSSION

Amanda Grigg
Mathew Levy

KEYBOARD

Louisa Breen

HARP

Emily Granger

COMPOSITION

Lachlan Skipworth

ORCHESTRAL MANAGEMENT

Brighdie Chambers

SOUND PRODUCTION

Jakub Gaudasinski

WORDS ABOUT MUSIC

Ed le Brocq

CHAMBER MUSIC COORDINATOR

Lachlan Bramble

VOLUNTEERS

MUSIC LIBRARIANS

Brianna Butters
Oakley Paul

RESIDENTIAL COORDINATORS

Chris Robson -
Residential & Welfare
Manager
Georgia Gamble
Eliza Scott

BISHOP ORCHESTRA

CONDUCTOR: ARIEL ZUCKERMANN

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: ARIEL ZUCKERMANN

Flute

Elinor Hillock
Lauren Borg

Oboe

Tina Gallo
Gahyun Lee

Clarinet

Josephine Daniel
James Skelton

Bassoon/Contrabassoon

Dylan Roberts
Ruby Bron

Horn

Henry Langley
Titan Sclavenitis
Madeleine Gough
Tom Allen

Trumpet

Elizabeth Dawson
Matthew Hyam

Timpani

Leah Columbine

Percussion

Ben Weatherall

Harpsichord

Sarah Chick

Conducting Fellow

Luke Severn



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

Harpsichord

Sebastian Coyne



ALEXANDER ORCHESTRA

CONDUCTOR: TOBY THATCHER

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
Derrick Kwon
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: TOBY THATCHER

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
Bailey Ireland
Lola Schuele

Horn

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

Trumpet

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

Percussion

Joey Eng
Jonathan Parker
Steven Hartley
Ben Weatherall
William Elvin

Harp

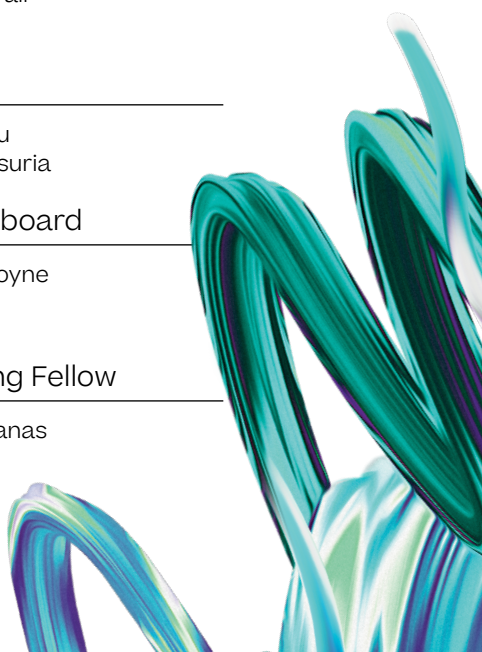
Paul Nicolaou
Myiesha Maisuria

Piano/Keyboard

Sebastian Coyne
Sarah Chick

Conducting Fellow

Elena Katahanas



ARTS ADMINISTRATION & COMPOSITION

Orchestral Management

Brighdie Chambers / Tutor
Olivia Bryant
Isabel Finucane
Madeleine Hammond
Aedan McNamara
Melissa Mikucki
Jen Pittock
Gianni Posadas-Sen
Lauren Walmsley

Sound Production

Jakub Gaudasinski / Tutor
Kobe Donaldson
Felicia Kung

Words About Music

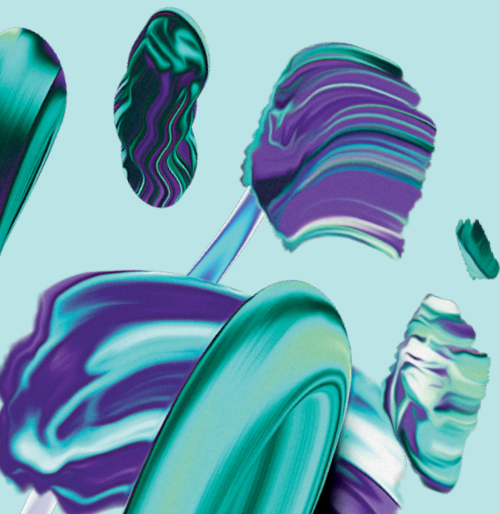
Eadric Le Brocq / Tutor
Caitlin Annesley
Victor Arul
Tahlia Williams

Composition

Lachlan Skipworth / Tutor
Dante Clavijo
Tim Doubinski
Moses Kington-Walberg
Abigail Lu

Conducting Fellows

Luke Severn
Elena Katahanas



DANCES OF GALANTA

Zoltán Kodály (1882-1967)

“If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. [...] The deep inner reason is his unshakable faith and trust in the constructive power and future of his people.”

— Béla Bartók

Zoltán Kodály treasured the memories of his childhood years in Galánta, a Hungarian market town on the railway line between Budapest and Vienna. His father, Frigyes, worked there as station master for seven years, and the musical richness of the place left a lasting impression on Kodály. He recollected, “At that time there existed a famous [Romani] band that has since disappeared. This was the first ‘orchestral’ sonority that came to the ears of the child.”

The Romani sound was evidently still resonating within the composer’s soul some forty years later, for it was the music of Galánta that he returned to in 1933, when commissioned to write a piece for the Budapest Philharmonic Society’s 80th Anniversary. Rather than drawing on his phonograph recordings of Magyar folk song, Kodály sourced the melodies from a c.1800 Viennese publication of Hungarian Dances, which included music ‘after several [Romani] from Galánta’.

Dances from Galánta is written in the style of a *verbunkos* – a recruitment dance traditionally performed by a specialised band of Hassars, tasked with enticing ingenuous Hungarian lads to join their troops. The seduction of dance was irresistible to these athletic idealists, to whom dance was a lifeblood. Succumbing to the Hassars’ swaggering beat, the boys would be swept up into the dancing ring, a coin pressed into their clammy palm and a sword slung on their waist. Welcome to the life of the soldiers of the king!

Kodály draws on the *verbunkos* form, which is in two sections – the *lassú*¹ and the *friss*². The *lassú* opens with a self-assured declaration of the Hassars' arrival – the solemnity is somewhat dispelled by a lofty display of ornamentation from the strings and winds. A clarinet cadenza leads into the resplendence of the *andante maestoso*; the seduction has begun. This theme is reprised throughout the *friss*, punctuating the suite of four dances that swirl in ever-dizzying circles. The allure of the dance is palpable – and who are we to resist?

¹ Slow

² Fresh

BLACK DOGS

Iain Grandage

“Where does our sense of self reside?”

“How do we know who we are?”

When writing *Black Dogs*, these questions were occupying Grandage’s mind.

Depression and melancholy implant these thoughts within its beholder. *Black Dogs* reflects on the enigmatic qualities of the mind, and its vulnerability.

While writing the piece, Grandage was contemplating the despairing situation in which two of his friends were embedded. These friends went through a period of emotional fragility, and Grandage found their situation prevailing in his own thoughts. *Black Dogs* is very much a metaphor for the mental state of Grandage’s two companions during this time.

The solo guitar is the visage of this metaphor, depicting the mind. The piece’s prelude begins with the ‘mind’ roaming unbridled upon a crystalline string texture. However, this relationship is tampered with in the first movement, “Più mosso” (more quickly); the utterances of the guitar are magnified, morphed, careened by the now-prismatic strings. The mind sustains itself as the preeminent force within this emerging, vivid platform, but its proclamations are transfigured by the time they are solidified.

A set of four notes are omnipresent throughout the universe of *Black Dogs* – repeated, sustained, perfused. Each movement milks this tone constellation in its own way, both through the set’s manifestation and contextualisation.

In the first movement, the notes contribute to a fabric of symmetry;

melodies never revealing where and when they will resolve. Crests and hollows follow each other towards the infinite.

In the second movement, *Adagio* (slowly), the notes are the fodder to laden a matrix. A matrix of pitch and colour. The set here is transformed to load such an aural lattice to its absolute brim. This leads to a state of disorientation – if our conceptual lattice is overloaded, then our roadmap is overwhelmed. Any direction you turn to becomes equivalent to all other directions. The meaning of forwards and backwards evaporates in this movement.

The third movement, “*Subito allegro*” (suddenly lively), re-stabilises us. The set of notes, instead of slotting into a larger structure, is now the sole sovereign of the harmonic landscape. The pitches no longer merely contribute to this territory’s language but define it. The piece finds a novel balance in phrasing, tinged with an energy of truculence and nervousness.

Black Dogs explores the unknowable facets of the mind’s fragility and the multidimensionality of depression.

SUITE FOR STRINGS

Leoš Janáček (1854-1928)

I. Moderato

V. Adagio

III. Andante con moto

IV. Scherzo: Presto

Janáček's Czechoslovakian heritage played a pivotal role in the development of his musical sensibilities. Immersed in music from a young age, his father was an influential teacher within the local community of Hukvaldy, Moravia. At the age of 11, Janáček moved to Brno, where he became a chorister at the Augustinian 'Queen's' Monastery. While still a teenager, Janáček studied at the Czech Teachers' Institute, took up the post as choirmaster of a local amateur choral society, and quickly became an influential cultural figure in the city, active as a teacher, composer, and conductor.

In 1879-1880 Janáček undertook compositional studies at both the Leipzig and Vienna Conservatories. Upon returning to Brno, Janáček became interested in Moravian folk music. This was a turning point in the composer's musical life, which led to the publication of two editions of collected songs and dances and was the inspiration for his mature style. A Prague production of the opera *Jenůfa* in 1916 brought Janáček his first major critical and public success, lifting him from obscurity into the mainstream of Czech cultural life. While Janáček is best known for his operas, he also wrote many instrumental works which have now become part of the repertory. Janáček's *Suite for String Orchestra* (1877) is a youthful work composed in homage to the music of Antonín Dvořák. The composers were close friends, both personally and professionally: in the summer of the year in which Janáček's *Suite* was completed, the two composers went on a walking tour of Bohemia together. Most of Janáček's best-known works were composed in the last ten years of his life, but this composition is from his early period, written even before he undertook studies in Leipzig and Vienna. The six-movement suite received its premiere – with the composer conducting – in Brno, December 1877,

and garnered a positive response from both critics and the public.

The work is in a nineteenth-century musical language and, although vastly different from Janáček's mature style, is emotionally engaging and displays some interesting features. The *Moderato* provides a dramatic opening, and juxtaposes dark motifs and angular rhythms with flowing melodies and a rich, lilting pattern. The *Adagio* movements both involve the use of gorgeous melodic lines that float above a lush harmonic fabric. The third movement, *Andante con moto*, is a light dance piece in a Classical style, while the fourth (*Scherzo and Trio*) is a vibrant statement of a more individual character. The work concludes with a hauntingly beautiful *Andante*.

OVERTURE FOR ORCHESTRA

Grażyna Bacewicz (1909-1969)

How does the tiniest particle of light, of hope, slink into a world where all is repression, invasion, imprisonment and murder? How, in the midst of the Second World War, with millions of people already killed and society obliterated, could Grażyna Bacewicz write an Overture so...encouraging?

Bacewicz's life began with a serious question as well - how she could survive, born two months premature in 1909. Not only did Bacewicz survive, she became one of Europe's leading violinists and composers, studying in Paris with Carl Flesch and Nadia Boulanger, and returning to Warsaw to teach and perform with the Polish Radio Orchestra. As the Nazis invaded Poland in September 1939 and war began its dreadful odyssey, Bacewicz and her family stayed in Warsaw, clinging to music as a lifeboat, eventually moving to the smaller, safer city of Lublin after the Warsaw Uprising.

The Overture, composed in Warsaw in 1943, gathers hope from that most potent and intangible of places – radio signals. Throughout the war, the BBC broadcast programmes to mainland Europe, using as their theme tune the opening of Beethoven's Fifth Symphony. The opening timpani rhythm, da da da daa, is also the Morse code for the letter V, and this letter and rhythm began to sneak throughout Europe with graffiti and sound.

But for Bacewicz and the opening of the Overture, this was no sneaking. It was an act of courage. She begins the music with a direct quote, that icon of notes ringing out on the same instrument as Beethoven's. Here are two fingers stuck up in the air to the Nazis. This is a symphony orchestra-sized V for Victory.

The music has speed as its beginning and its end. There is a bare moment in the middle for some sort of sadness, nostalgia, grief, and then the music shines on, encouraging and lighting the path to victory.

CONCERTO FOR ORCHESTRA

Béla Bartók (1881-1945)

- I. Introduzione*
- II. Giuoco delle coppie*
- III. Elegia*
- IV. Intermezzo interrotto*
- V. Finale*

Upon immigrating to America in 1940 and until his death in 1945, Béla Bartók pined for Hungary. Burdened by repeated financial strains, he also suffered continual ill health, which proved to be the onset of leukemia; yet it was during this time that he wrote the Concerto for Orchestra, which is now widely regarded as his masterpiece. Unhappy in exile and having struggled to compose anything in the three years since arriving, it was a visit from his conductor friend Serge Koussevitzky in May 1943 that broke the spell of lethargy. Bartók agreed to a commission from the Koussevitzky Music Foundation and in August that year began to draft the Concerto for Orchestra, his first serious composition since leaving Hungary.

Rather than being a concerto in the traditional sense for soloist and orchestra, this concerto features every section of the orchestra in a virtuosic manner. Another characteristic of the traditional concerto featured in Bartók's piece is the alternating sound textures between the full orchestra, single instruments and instrumental groups. Although not the first Concerto for Orchestra to be written, Bartók's piece is recognised as the first major example of its genre.

In Bartók's program notes, written at Koussevitzky's request, he explains that the "general mood of the work, apart from the jesting second movement, represents a gradual transition from the sternness of the first movement to the lugubrious death song of the third, to the life assertion of the last."

The first movement begins slowly and ominously with elements of Bartók's "night music" writing style, characterised by the evocation of 'nocturnal' sounds in the music rather than traditional melody and harmony. The movement then explodes into passages of violently impetuous fanfares juxtaposed with softer sections of folk-like melodies.

The second movement begins and ends with a snare-less side drum, which remains the underlying thread of the movement. Playful presentations of wind instrument pairs, each playing together at different intervals frame a brass chorale, arguably one of the most majestically striking moments in orchestral repertoire. Bartók originally envisaged the title *Presenting the Couples*, which is in fact a reflection of the folk tradition "Sunday order of dances" found in parts of Hungary. However, the manuscript was sent to the publishers without a title, where they later labeled the movement *Game of Pairs*; most recent editions of this work have restored Bartók's intended title.

The third movement is the symmetrical centerpiece and the lowest emotional point of the work. Here Bartók combines elements of "night music" with Hungarian folk motives in a transparent cry for his homeland. This sentiment is also reinforced in the following movement, where a transformed quotation of a Hungarian operetta melody, "You are lovely, you are wonderful, Hungary" is rudely interrupted by a farcical parody of the invasion theme from Shostakovich's Seventh Symphony (believed by Bartók to be enjoying popularity beyond its merit at that time). Bartók's underlying program, as illustrated by the orchestra, is no secret as the composer explained: "the artist declares his love for his native land in a serenade which is suddenly interrupted in a crude and violent manner; he is seized by rough bootmen who even break his instrument." Bartók's passion for and studies of Eastern European folk music is apparent in the final movement where he assimilates folk characteristics, textures, rhythmic pulses and dance steps from his homeland as a powerful affirmation of life.

With the success of the Concerto for Orchestra and his creative drought broken, Bartók began composing once more. Despite suffering from the

crippling later stages of leukemia, Bartók completed a piano concerto for his wife and accepted another two commissions. He was able to finish the first, a sonata for solo violin (for Yehudi Menuhin), but the viola concerto intended for William Primrose was incomplete at his death.

The premiere of the Concerto for Orchestra was given by the Boston Symphony Orchestra conducted by Koussevitzky on December 1, 1944, and was received with great acclaim. Koussevitzky later asked Bartók for a less abrupt ending, for which Bartók extended the work by 19 bars. Both are published and regularly performed. Tonight's performance will present the second ending.

AYO 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

Professor 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
Alison Beare

Honorary Life Members

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

Artistic Advisory Committee

Lachlan Bramble
Chair

Monica Curro
Karina Filipi
Tim Matthies
Shefali Pryor
Michele Walsh

Management

Kimballi Harding
Chief Executive Officer

Hannah Brandenburg
Executive Assistant

Thaddeus Huang
Artistic Administrator

Rosy Yang
*Senior Financial Accountant &
Office Manager*

Fernanda Freitas
Finance & Office Assistant

Warren Lenthall
Director of Operations

Peyton Hawkins
Participant Coordinator

Oliver Muller
Operations & Music Coordinator

Eva Frey
Director of Philanthropy

Johanna Mulholland
Director of Engagement

Stella Perez
Marketing & Communications Manager

Stella Joseph-Jarecki
Communications Coordinator

Hernani Cerqueira
Marketing Coordinator

Music in Me

Bernie Heard
Manager

Jess Beriotto
Program Coordinator

Louise Barkl
Education Advisor

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

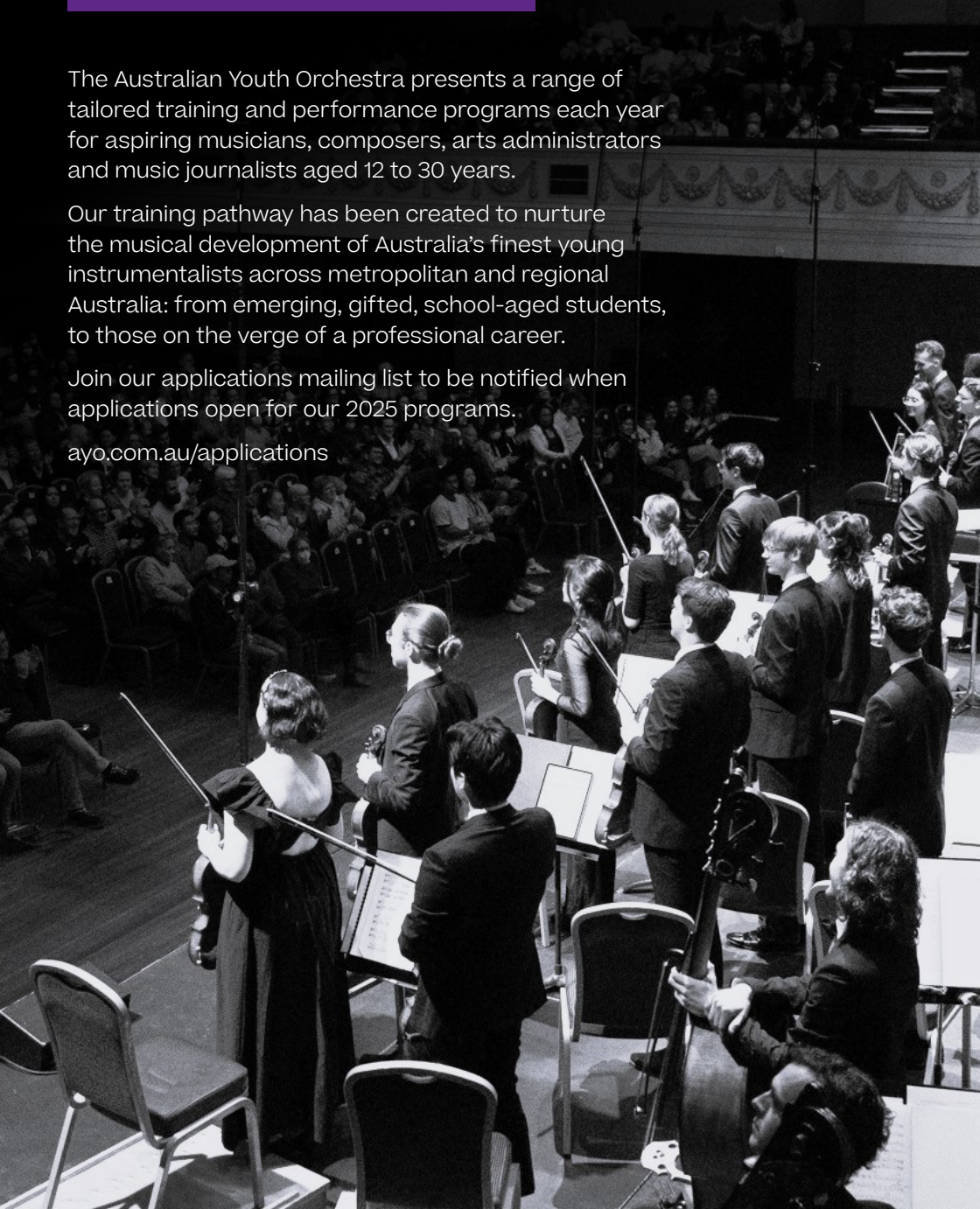
JOIN AYO IN 2025

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



OUR DONORS

VISIONARY

Naomi Milgrom AC
Colonial Foundation
MM Electrical Merchandising

IMPRESARIO

Eric & Elizabeth Gross Foundation
Simon Johnson & David Nichols
Graeme Wood Foundation
Thyne Reid Foundation
Robert Salzer Foundation

VIRTUOSO

Bowness Family Foundation
Cass & Ian George
Professor Patricia & Professor Philip Pollett
Serpentine Foundation
Patricia H. Reid Endowment
Serpentine Foundation

MAESTRO

Besen Family Foundation
Jessica Block
Rod Cameron
Cybec Foundation
John & Irene Garran
James N. Kirby Foundation
Cameron Williams

LEADER

Day Family Foundation
Marcus & Jodie Elsum
Daniel Gauchat AM & Helen Gauchat
Alex King
The Kim Mooney Gift
Paul Morton

LEADER (cont.)

Jacqueline Park
Ben Rimmer
Sirius Foundation
Gail Spira
Igor Zambelli

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
Professor Patricia & Professor Philip-
Pollett

ASSOCIATE

Alexandra Forbes, in memory of John
Rimmer
Dr John Vallentine
Kim Williams AM & Catherine Dovey

TUTTI

Antoinette Albert
William Barnard & Maureen Ever-
son-Barnard
Sally Basser
The Bigalla Family
Lachlan Bramble
Andrew & Robina Brookes

OUR DONORS

TUTTI (cont.)

Professor Jack Clegg & Jennifer Laird
Alan & Jillian Cobb
Carol & Andrew Crawford
Professor Kwong Lee Dow AO
David Elsum
Deborah Evans
The Farrands Family
Erin Flaherty & David Maloney AM
Linda Fox
Nancy Fox AM & Bruce Arnold
Malcolm Giellies & David Pear
Christina Green & Maurice Green AM
Dr Des Griffin AM & Dr Janette Griffin
Kimbali Harding
Professor Scott Harrison
Hearts in Harmony Community Music
The late Stephanie Hicks
Dr Cherrell Hirst AO
Dr David & Sarah Howell
Ian Hutchinson
Christine Kenworthy
The Koumoukelis Family
The Hon. Justice Francois Kunc
Jenny Legoe & The Hon Christopher
Legoe AO KC
Siobhan Lenihan
Harold Levien
MEM Loton OAM
The Hon Dr Andrew Lu AM &
Professor Geoffrey Lancaster AO
Kerrie Ma
Simon & Leonie Marks
Dr Dennis Mather & John Studdert
Ron Ogden, Lynn Pavey & Marcus
Ogden
Dene Olding AM & Irina Morozova
Dr Felicite Ross
Penelope Seidler AM
Lynne Sherwood & the late Tim
Sherwood

TUTTI (cont.)

Phillip Splitter
Vivienne Stewart
Mark Wakely
Cath Ward
Dr Penelope Weir
Randal Williams
Ray Wilson OAM
Edward Wrigley

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
Peter Weiss Scholarship Fund

STAY CONNECTED

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



JOIN US ON FACEBOOK

facebook.com/australianyouthorchestra



FOLLOW US ON INSTAGRAM

@AustralianYouthOrchestra



FOLLOW US ON LINKEDIN

linkedin.com/school/australianyouthorchestra



SUBSCRIBE TO OUR ENEWS

ayo.com.au



CONTACT US

1300 668 500

info@ayo.com.au

