

AUSTRALIAN YOUTH ORCHESTRA

SUMMER MUSIC FESTIVAL

SATURDAY 11 JANUARY 4:00PM

VICTORY IN AMBER

JESSICA WELLS, JANACEK, DVOŘÁK SYMPHONY NO.7

NATIONAL MUSIC CAMP 2025

University of Adelaide
Elder Hall
Karna | Adelaide

ayo

Australian
Youth
Orchestra



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WELCOME TO AYO SUMMER MUSIC FESTIVAL 2025

It is with great excitement that I take up the mantle as Creative Director of the AYO's 77th National Music Camp. I have lost count of the Camps I have attended - quite a few as a child of staff, 7 as an aspiring orchestral violinist, at least 10 as a tutor, once as the Director of the Chamber Orchestra, and tons as a visitor - I'm irresistibly drawn back to my AYO family year after year!

NMC is one of the most rigorous, intense and thrilling youth music programs anywhere on the planet. The list of successful alumni is like a meteor shower, and it's the place where many musicians get their first glimpse of a real pathway to the profession, guided by the best tutors in the business, and bonding with their future colleagues through a shared love and hunger for performing epic orchestral masterpieces.

You are witnessing the incandescent future of Australian music - welcome!

Monica Curro
Creative Director
NMC 2025

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.

VICTORY IN AMBER

Saturday 11 January, 4pm
Elder Hall, University of Adelaide

PROGRAM

Walsh Chamber Orchestra - Andrew Haveron, Director

Jessica WELLS, *Dancing in St Petersburg*

Bishop Orchestra - Alexander Briger AO, Conductor

JANÁČEK, *Taras Bulba*

Interval

Alexander Orchestra - Natalia Luis-Bassa, Conductor

DVOŘÁK, *Symphony No. 7*



CREATIVE DIRECTOR

Monica Curro



Monica Curro is in her 19th year as Assistant Principal 2nd Violin with the Melbourne Symphony Orchestra, following five years with the Australian Chamber Orchestra. She frequently performs with the MSO's Chamber Series and appeared as a soloist with the orchestra in October 2013. Monica holds a Bachelor of Music from the Queensland Conservatorium of Music and a Master of Music from Michigan State University, where she studied under Walter Verdehr. She has held prominent positions with Australian orchestras, including Concertmaster of the West Australian Symphony Orchestra and Principal 2nd Violin of the Tasmanian Symphony Orchestra.

Monica is an AYO board member and regularly tutors for their programs. She has also taught at The University of Melbourne, the Victorian College of the Arts, and the Australian National Academy of Music. As a member of the Australian World Orchestra, Monica performed with Sir Simon Rattle in 2023 and toured India with Zubin Mehta.

As a founding member of PLEXUS, Monica has been instrumental in commissioning over 100 composers and premiered 64 new works since 2014.

CONDUCTOR

Natalia Luis-Bassa



Natalia is a dynamic conductor and a passionate advocate for young musicians' education.

As part of her career, she has promoted the conducting craft and orchestra playing for young people, and believes that the provision of music education should be a right available to everyone.

Natalia has established numerous successful partnerships with a wide variety of organisations in the UK and globally. These include the National Children's Orchestras of Great Britain, National Youth Orchestra of Scotland, National Youth Orchestra of Great Britain, Royal Conservatoire of Scotland, AMIS, and the Benedetti Foundation.

Her record-breaking accomplishments include being the first person to graduate with a degree in Orchestral Conducting in her native country Venezuela as well as being the first woman to hold a permanent position as Professor of Conducting at the Royal College of Music.

As part of her postgraduate studies at the Royal College of Music, she was awarded the RCM Junior Fellowship in opera conducting. She then completed a master's degree at the University of Huddersfield, where she was a part-time lecturer.

It was at the Royal College of Music where she developed a love for the music of Elgar and was named an Elgar Ambassador by the Elgar Society. This was because of her enthusiasm for introducing the composer's music to Latin American audiences.

Since 2020, she has been appointed as Principal Guest Conductor of the Oxford University Orchestra.

Natalia is committed to widening access to the performing arts and providing opportunities for everyone to get involved.

CONDUCTOR

Alexander Briger AO



Alexander Briger AO is one of Australia's preeminent conductors, having worked with Maestros Zubin Mehta, Pierre Boulez and Riccardo Muti. Awarded the Order of Australia for "services to music as a leading conductor", he is considered a specialist in the works of Janáček and Mozart.

He has worked with international orchestras such as Israel Philharmonic, London Symphony, Philharmonia, London Philharmonic, City of Birmingham Symphony Orchestra, BBC Symphony, Royal Liverpool Philharmonic, Academy of St Martin in the Fields, Orchestre de Paris, Orchestre Philharmonique de Radio France, Milan Symphony, Konzerthausorchester Berlin, Frankfurt Radio Orchestra, Rotterdam Philharmonic, Gothenburg Symphony, Swedish Radio Orchestra, Salzburg Mozarteum, Malaysian Philharmonic, National Taiwan Symphony and every Australian symphony orchestra.

He has performed with soloists including Alfred Brendel, Maria Joao Pires, Murray Perahia, Paul Lewis, Kirill Gerstein and Julia Fisher.

Considered an opera specialist, Alexander has conducted for Royal Opera House Covent Garden, English National Opera, Glyndebourne Festival, Aix-en-Provence Festival, Théâtre du Châtelet, Teatro dell'Opera di Roma, Teatro di San Carlo Opera, Naples, Berlin Komischeoper, Canadian Opera Company, Montreal Opera and Opera Australia among others.

In 2010, he founded the Australian World Orchestra, of which he is Artistic Director and Chief Conductor.

CHAMBER ORCHESTRA DIRECTOR

Andrew Haveron



Andrew Haveron has established himself as one of the most sought after violinists of his generation, enjoying accolades as a soloist, chamber musician and concertmaster.

In 1999 Andrew was appointed leader of the Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. He has appeared with numerous groups such as the Nash and Hebrides ensembles, Kathy Selby and Friends, the Verbruggen Ensemble, the Sydney Soloists and Ensemble Q. He has appeared in recitals around Australia with the pianists Piers Lane, Simon Tedeschi and Anna Goldsworthy.

As a concertmaster and orchestral director he has held positions with the BBC Symphony Orchestra, the Philharmonia and since 2014 the Sydney Symphony Orchestra. Andrew has also worked extensively with the London Symphony Orchestra and the Academy of St.Martin in the Fields. He can be heard on many film and computer game soundtracks including Disney's 'Fantasia' game.

In 2004 Andrew received an honorary Doctorate from the University of Kent for his services to music.

He plays on a G B Guadagnini violin from 1757; a generous loan to the Sydney Symphony orchestra.

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* AYO Alumni

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Lily Song *Concertmaster*
Ingram Fan
Chiyo Brown
Anna Tench
Khang Mai
Biju Shimokawa
Paisley Motum
Tintin Cao
Mi Mi Pau
Kieron Fenner
Violet Krockenberger
Rock Liu
Naomi Nogawa-Lewy
Isabel Wong

Violin 2

Candice Buchanan *Principal*
Katherine Ma
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Felix Hughes Chivers *Principal*
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George Pourpouras
Michael Monahan
Sophie Chen
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Mercedes Hohenlohe
Clara Moloney
Milo Duval
Masato Matsumoto
Gabriella Wu
Marcus Tyler

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Rio Kawaguchi *Principal*
Leon Spikmans
Charles Taliadoros
Ella Evans
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Clarinet

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Bassoon

Hayden Burge
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Bridget Dartby

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Zachary Allen
Toby Rands
Harvey de Koster

Trombone

Nicholas Lord
Tristan Pofandt

Bass Trombone

Sylvia Nanziri

Tuba

Jack Gawith

Timpani

William Smith

Percussion

Ben Weatherall
Grace Lee
Alice Zhang

Harp

Aurora Lin

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Reuben Allen

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Natalie Kendy *Concertmaster*
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Ein Na
Holly Sutton
Elinor Warwick
Kaito Deed
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Lydia Hwang
Gabriel Kerridge
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Sophia Jones *Concertmaster*
Alaina Ray
Connie Liu
Angel Gilbert
Sean Weatherley
Arum Jeon
Suraj Nagaraj
Naamah Hanna

Violin 2

Sioban Makinson
Principal
Sharon Zhao
Ji Hun Hwang
Samina Mahmood
Steven Wang
Anika Chan
Sarah Chiu
Sofia Tortorelli

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PROGRAM NOTES

Dancing in St Petersburg (2022)

By Jessica Wells (1974), Composer-in-Residence

Commissioned by the Bowral Autumn Music Festival for the Acacia Quartet

Arranged for String Orchestra for AYO National Music Camp 2025

I Polovtsian Dances

II The Bolt – a) The Factory

b) The Bar

c) The Bolt

In 2022 I was commissioned to write a piece that would be the “bridge” between works by Russian composers Borodin and Shostakovich. Finding a connection between wildly different composers from eras 70 years apart was challenging, but I found a link through the fact that they both had ballets performed in the famous Mariinsky Theatre in St Petersburg.

In homage to “Polovtsian Dances” from Borodin’s opera “Prince Igor” (1890), the first movement of the string quartet explores the Polovtsians (Turkish nomads) dancing to entertain Prince Igor at the request of his captor Khan Konchak. The music delves into elements of traditional Turkish “makam” scales which include quarter-tones and oddmetered rhythms. The central melodic section is in response to the slave girl dance used at the opening of the scene. The women in the opera chorus sing about their homeland, hence the use of traditional Turkish elements to reflect the setting in 12th Century Europe.

The second movement of the quartet gets its name from the Shostakovich ballet written in 1931, 41 years later, named “The Bolt”. In Stalin’s Russia of the time, artists were under scrutiny for being too “avant-garde”, and unfortunately Shostakovich’s ballet was banned after only one performance. The composition brings forth some of the more modern aspects of the score with a mechanical factory scene, and scenes which amused audiences for their comedy and pastiche of Western dance music. You will hear a slow drunken waltz, Tango, Charleston, Polka and a Communist March.

Jessica Wells, Composer-in-Residence 2025

PROGRAM NOTES

Taras Bulba (1915-1918)

Leoš JANÁČEK (1854-1928)

Leoš Janáček's 'Taras Bulba' was written during the First World War and remains one of the most provocative works for orchestra by a Czech composer. Drawing on Janáček's love for Russian literature, the work outlines scenes from the novel 'Taras Bulba' by Nikolai Gogol and follows the experiences of an army general during the 1628 war between the Cossacks and the Poles.

In the first movement, "The Death of Andrei", Andrei betrays his father Taras because of Andrei's love for a Polish woman; Andrei's decision to fight against his father culminates in an array of anxiety-inducing interruptions by the orchestra and organ over the love-themed English horn. The flurry of solos passing around the woodwind section are a warning of what is to come - the low brass propel the movement to its conclusion and signal the final moments of grief and rage. Rage felt by Taras and shame felt by Andrei before he is killed by his father.

The second movement, "The Death of Ostap", Ostap is captured by the Poles and taken to Warsaw for torture and execution; the music is marked by jagged string moments over the flowing harp line. The transportation and torture of Ostap is mimicked by a heavy march, pushing the piece forward unevenly. The music breaks out into a traditional Polish dance as the captors celebrate and taunt Ostap before his execution; a cry from the E-flat clarinet indicates Ostap's last moments. The strong trombone line signifies Taras' anguish as he witnesses his second son's execution.

The final movement concerns Taras' death and a prophecy. The sinister opening has serrated bursts from the strings and woodwinds, clawing at each other for dominance. The high strings line is juxtaposed with the low brass, showing Taras' capture and death sentence after he has enacted his revenge. This transforms into a playful dance-like tune before the resurgence of the organ, casting a dreadful shadow over the orchestra. The colour pallet of sound darkens, and the percussion provides bursts of abrasion. The repeated string rhythm violently dances over the orchestra and is carried under the volatile brass movement. The tubular bells ring out over the orchestra signifying the prophecy of the eventual greatness of the Russian Orthodox faith.

PROGRAM NOTES

Symphony No. 7 (1885)

Antonin Dvorák (1841 – 1904)

You know that feeling when you meet an old friend, someone who's always been cheerful and now they're dark and disturbed? You want to know what has happened. This is the case with Antonin Dvorak and his symphony No. 7; before this, Dvorak's works were full of cheer yet now we have a world of darkness.

The Royal Philharmonic Society in Britain invited Dvorak to compose this new symphony but as Dvorák was composing the work, the Czech Republic was dealing with the tensions of being part of the Austro- Hungarian Empire and the Czech people were asking for more autonomy. Dvorák had already been affected by this conflict, which saw him personally suffer with his identity, patriotism and intentions as a composer. This saw a significant change in his style compositionally, consequently the world of darkness.

The main theme of this work was inspired by a walk Dvorák took to Prague railway station. Dvorák, a train spotter (!) wrote on the first page of his manuscript, "*This main theme occurred to me upon the arrival at the station of the ceremonial train from Pest in 1884.*" The train that Dvorák had seen on his walk was carrying Czechs going to the National Theatre; this train trip therefore enabled political demonstrations.

The first movement presents the melodic line in the violas and cellos; a low rumble underpins this theme in the timpani, basses and horns and this backdrop of moodiness becomes a theme throughout the movement. Moments of reprieve are provided by earlier dark themes and we are brought into a brighter light.

The second movement has a footnote, "*from the sad years*", which sets the tone. In the early 1880's Dvorak had been dealing with the growing political conflict as well as the death of his mother and his eldest child. This movement has a sense of calm, contrasting with moments of intensity that show the conflict and pain the composer was feeling.

The third movement is rife with joy, opposing frequent spiky rhythms. Here is buoyancy and folk song in feeling. The fourth and final movement is dramatic and emotionally driven, complete with moments of tragedy and radiance that envelop this work.

Overall, this work shows a transformative point for Dvorak, compositionally and personally. It is a musical triumph of magnitude that depicts Dvorak's personal darkness and despair.

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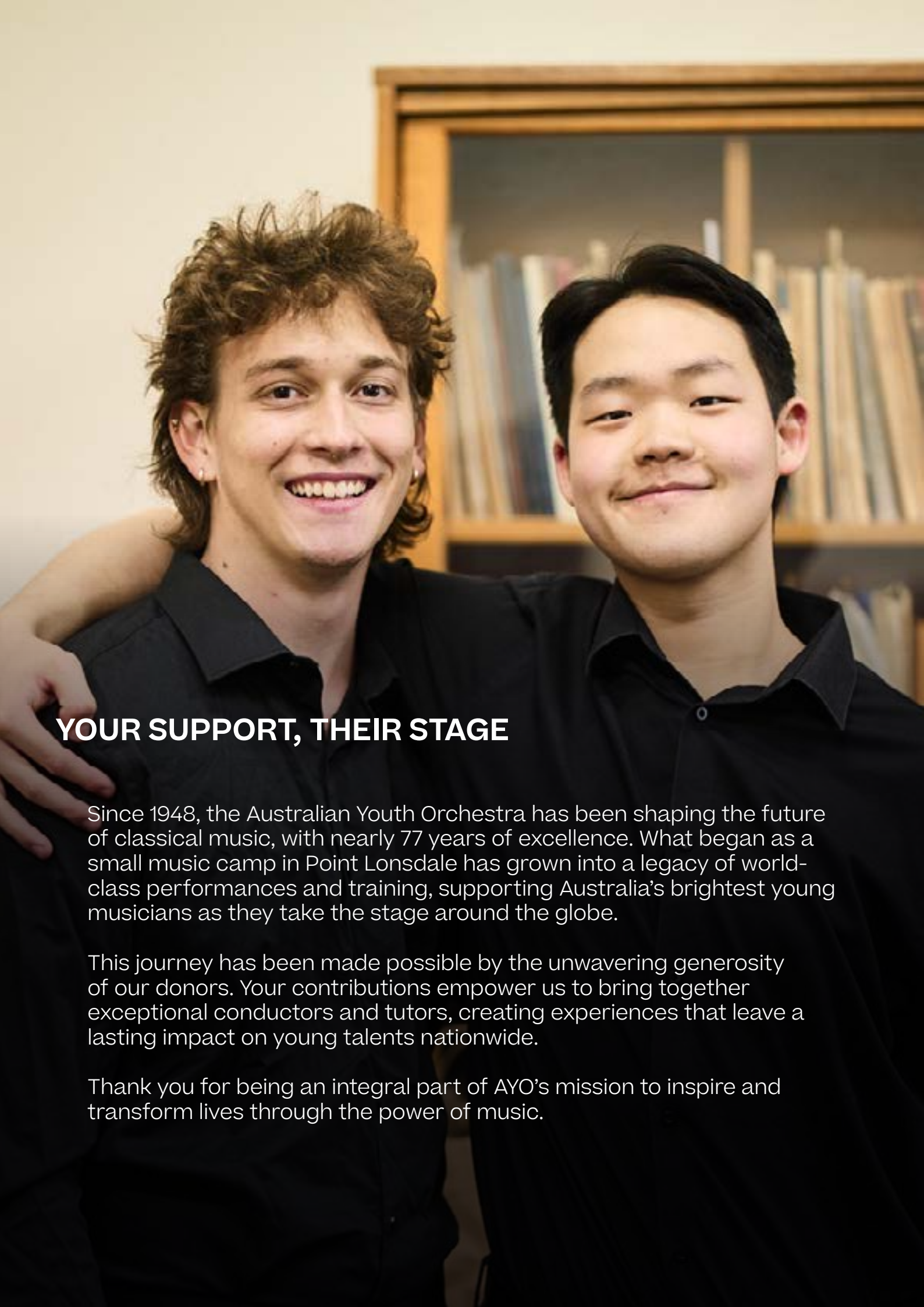
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This journey has been made possible by the unwavering generosity of our donors. Your contributions empower us to bring together exceptional conductors and tutors, creating experiences that leave a lasting impact on young talents nationwide.

Thank you for being an integral part of AYO's mission to inspire and transform lives through the power of music.

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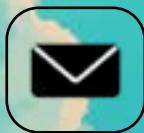
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