

AUSTRALIAN YOUTH ORCHESTRA

SUMMER MUSIC FESTIVAL

SATURDAY 11 JANUARY 7:30PM

CINNAMON ROSE

JESSICA WELLS, MARQUEZ, WALTON, BARBER, SCULTHORPE, STRAUSS DER ROSENKAVELIER

NATIONAL MUSIC CAMP 2025

University of Adelaide
Elder Hall
Karna | Adelaide

ayo

Australian
Youth
Orchestra



THE UNIVERSITY
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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.

CINNAMON ROSE

Saturday 11 January, 7:30pm
Elder Hall, University of Adelaide

PROGRAM

Alexander Orchestra - Natalia Luis-Bassa, Conductor

Jessica WELLS *Butterfly Waltz*

MARQUEZ *Danzón No. 2*

Walsh Chamber Orchestra - Andrew Haveron, Director

SAINSBURY *String Talk*

BARBER *Adagio for Strings*

SCULTHORPE *Sonata No. 3 for Strings 'Jaibu Dreaming'*

Interval

Bishop Orchestra - Alexander Briger AO, Conductor

Jessica WELLS *Ainulindalë*

Richard STRAUSS *Der Rosenkavelier Suite*



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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Ed Le Brocq

* AYO Alumni

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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
Najia Hanna
Adina Lopez
Maggie Zeng
Joshua Young
Yuzuka Dekura
Megan Yan
Nathan Wayne
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Viola

Felix Hughes Chivers *Principal*
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Bridget Wegner
Oliver Brown
Iroha Matsui
Samvel Berberyan
George Pourpouras
Michael Monahan
Sophie Chen
Eben Yeh

Cello

Stirling Hall *Principal*
Mahalia Shelton
Mercedes Hohenlohe
Clara Moloney
Milo Duval
Masato Matsumoto
Gabriella Wu
Marcus Tyler

Double Bass

Rio Kawaguchi *Principal*
Leon Spikmans
Charles Taliadoros
Ella Evans
Maxwell Harders
Lily Turbill

Flute

Laura Dickie
Tina Gu

Oboe

Mirabelle Chen
Jeffrey Lu

Clarinet

Lewis Blanchard
Dan Thomas

Bassoon

Hayden Burge
Jay Lee

Horn

Emma John
Alec Berg
Tom Allen
Lucy Smith
Bridget Dartby

Trumpet

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

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Piano / Celeste

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Lydia Hwang
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Violin 2

Morgan Ip *Principal*
Zoe Ty
Daniel Feng
Sienna Kim
Audrey Jarvis
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Natalie Liu
Eric Dao
Helena Kozdra
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Amellia Duan
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Viola

Olivia Spyrou *Principal*
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Amayah Ryan
Tom Protat
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Spencer Oxnam
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Cello

Maggie Wang *Principal*
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Jude Hill
James Arthur
Olivia Hoare

Flute

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Samuel de Kroon
Kaoruko Takehara

Oboe

Jade Wolter
Gahyun Lee
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Josephine Daniel
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Timpani

Bryn Wood

Percussion

Leah Columbine
Nathan Herbert
Alice Zhang
Grace Lee
Ben Weatherall

Harp

Myiesha Maisuria
Aurora Lin

Piano / Celeste

Reuben Allen

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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
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Ji Hun Hwang
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Caleb Christian
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PROGRAM NOTES

Butterfly Waltz 2022

Jessica Wells (b. 1974) Composer-in-Residence

From the short film “Butterfly Man” 2004, Directed by Samantha Rebillet.

Orchestrated from the original student short film score created at AFTRS in 2004, “Butterfly Waltz” draws you into a moody melancholy dance featuring piano, celeste, harp and glittering percussion to mimic the iridescent blue wings of the Amazonian Blue Morpho butterfly. The music tracks the metamorphosis of the film’s main character Don Herbison Evans, a 75 year old museum lepidopterist that transforms from his caterpillar-like state into a ballroom dancer.

Featuring a haunting piano melody which is passed on to the solo cello, this music will linger in your mind long after the concert has ended.

Jessica Wells, Composer-in-Residence 2025

PROGRAM NOTES

Danzon No.2 (1994)

Arturo Márquez (b.1950)

When considering Latin American classical music, one simply can't go past the exuberant Danzon No. 2 by Mexican composer Arturo Márquez. Arguably his most famed composition, it is the second of nine Danzones Márquez wrote, based on the popular Cuban dance genre of the same name. It was commissioned by the National Autonomous University of Mexico and premiered in 1994 in Mexico City. Not only a sonic representation of the dance, the piece offers a celebratory homage to his culture at large. It wasn't until 2007 that the piece cemented itself as an orchestral favourite internationally, when the Simón Bolívar Youth Orchestra of Venezuela included it in their tour to America and Europe under the direction of Gustavo Dudamel. Only two years later, in a Fantasia-like representation, Danzon No. 2 also became the simultaneous soundtrack and subject of the homonymous Mexican film (Guillermo Ortiz Pichardo, Danzon No. 2, 2009).

Clearly, the Danzon No. 2 has generated a great deal of interest for itself. But what are those magical musical ingredients that make it so exciting?

"A touch of nostalgia and a jubilant escape", perhaps? These were the very words that Márquez himself used to describe the work. In practical terms, the piece is written for symphony orchestra and piano, and is episodic in nature. Like scenes in an animation, these episodes of contrasting musical moods sandwich the recurring theme and together comprise the piece's Rondo form.

It opens with a series of flirtatious conversations between the orchestra and solo instruments – clarinet, piano and oboe. Like dance partners in motion, it is important that these conversations always have a sense of push and pull. This is aided by the musical heartbeat established by cellos and claves, a Cuban habanera** rhythmic groove. Widespread in jazz, funk and popular songs of today, this ostinato* switches from steady to syncopated, offsetting our sense of downbeat and keeping us, much like the dancers, on our toes throughout!

As if testing their dance chemistry with one another, the clarinet's melody is meandering and teasing, and the oboe responds in a more waltz-like, stately manner, reminiscent of the Danzon's ballroom origins. Dialogues turn into light arguments, more characters are added, brass fanfares ring, and before long, pandemonium ensues. There will be moments of calm, as sections are paused (thank you, Rondo form!), but ultimately, it's all a massive party, and you are most gleefully invited.

*Ostinato = a continually repeated musical phrase or rhythm

** Habanera = a slow Cuban dance. The Habanera rhythm characteristically skips or delays its second pulse, creating a highly danceable, dotted rhythm pattern.

PROGRAM NOTES

String Talk (2019)

Christopher Sainsbury (b.1963)

As humans, it is our nature to gather and with our gathering we talk, we listen, we learn, and we dance and sing. String, in its different forms, is so often at the heart of these occasions, whether the string is being knitted, crocheted, or woven into nets and baskets. And so the idea of *String Talk*, by the Dharug/Eora composer Christopher Sainsbury, came about. Sainsbury takes a material that winds its way through all our lives and we are caught and changed by a web and world and net of music.

String Talk was part of a group of commissions by the Sydney Symphony Orchestra - their 50 Fanfares project. The motivation of the project is to feature contemporary Australian composers of all ages, backgrounds and styles. *String Talk* was premiered in 2024, although it had been intended to be the first piece performed in the series.

Because it could, it should, have been so different.

The Covid pandemic changed everything. Sainsbury had originally been asked to write a piece to sit inside Beethoven's Symphony no.9, to be played between the final two movements. Sainsbury realised he might distinguish himself from Beethoven by using just the string section of the orchestra, so he composed the work and then... the pandemic cancelled everything. *String Talk* lay in waiting, a piece about gathering now silent as all gathering stopped.

You know that feeling when you are taken into a place and your sensations are stroked, smoothed, satisfied? You experience things you did not even know you wanted, and yet they are so glorious you never want them to end? That is *String Talk*.

Sainsbury's intention was to compose a piece in the tradition of slow string movements; there is a lusciousness of conversation between each instrument and each musical landscape as everyone alternates between having their say and listening. It is a discussion of kindness, elegance, caring and compassion. Sainsbury is audacious in his ease and resolution, and his idea of composing for players, not instruments, only contributes to that ease. Here is a piece whose subtlety is its power.

And in this web of string sound, we are caught and changed, gathered and kept safe, and we may find by the end that we are reluctant for the talk to end and the string to release us.

PROGRAM NOTES

Adagio for Strings (1936)

Samuel BARBER (1910 –1981)

Although Barber was only in his mid-twenties when he orchestrated the Adagio for Strings, he had already been composing seriously for nearly a decade: as early as age nine, he had written to his mother, 'I was meant to be a composer and will be I'm sure'. The work is dedicated to Barber's aunt, the soprano Louise Homer, and his uncle Sidney Homer, a composer of songs.

Barber's Adagio began its life as the third movement of his String Quartet Op. 11, composed in 1936. Toscanini, who promptly memorised the score for the Adagio upon receiving it from Barber, conducted the premiere in 1938 with the NBC Symphony Orchestra. The premiere led to an immediate success, but since its use at the funeral of American President Franklin Roosevelt in 1945, and more recently its association with mourning the victims of the September 11 attacks in 2001, the Adagio has garnered a reputation for being some of the 'saddest' music ever composed.

The Georgics, a work from the Greek poet Virgil dating from 29 BC, is said to have inspired Barber. An extract from Virgil's poem describing the growth of a stream into a great river parallels the large-scale structure of the work. Opening on a single note in the violins, the work builds layer upon layer of stepwise-moving, diatonic melodies. These melodies form a cycle of tension and release, which combined with an ebb and flow in the dynamic level, create an absorbing listening experience.

The inescapable feeling of sadness tinged with hope can be outlined in what is arguably a rather prosaic melodic line: Barber opens with a downward step, which echoes a sighing gesture, then continues with several upward steps suggesting an inhalation of hope. It is this bittersweet conflict between grief and optimism that gives the Adagio for Strings its lasting, universal appeal.

Jillian Twigger, Media and Communications Participant 2012

PROGRAM NOTES

Sonata No.3 for Strings (1994)

Peter Sculthorpe (1929-2014)

I Deciso

II Liberamente - Estatico

Music can be so potent that it suspends us in time, in space, and in energy. Music can bring us to the furthest stars and the closest atoms, it can bestow us with joy and it can serve us in reconciling with our fellow humans. Peter Sculthorpe's Sonata for Strings No.3, based on his eleventh quartet Jabiru Dreaming, is a work that fulfils all of this and yet an undefinable more.

Sculthorpe was an Australian musician who always sought more profound collaboration and integration between Western and Indigenous music. With his Western tools of notation, Sculthorpe recreated Indigenous music that had existed and travelled aurally for tens of thousands of years; now written down and played by Western instruments, the resulting paradox was the music's preservation and radical change.

Sculthorpe travelled to Kakadu in the late 1980's. Jabiru Dreaming, written just a few years later, became a mesh of those influences, with the first movement, Deciso, underpinned by an insistent unease. Time is driven and simultaneously manipulated with the Indigenous rhythms of this region, and the jabiru or black-necked stork, so widely seen in this area, is mimicked and admired with the knocks and slidings of the strings.

We are taken deeper into Kakadu, with the solo cello sending us further into ourselves; and then, from a place of silence and stillness, we come to a glade of joy. No wonder Sculthorpe said, "Australia is one of the few places on earth where one may honestly write straightforward, happy music." It is as if the rains have come at just the right time, the jabirus have all they need, and nature is perfectly balanced. We are wrapped in the sound of Australia, and all we need do is accept the potency of life.

Ed Le Brocq 2024, Media and Communications Tutor

PROGRAM NOTES

Ainulindalë (2001)

For orchestra

By Jessica Wells (1974) Composer-in-Residence

I had always loved the work of Tolkien, and especially the Lord of the Rings, which I read at the tender age of 12. The motion picture which was released in 2001 made me interested in exploring Tolkien's "The Silmarillion" which is a collection of works that outline the creation of the land of Middle Earth and its inhabitants, and the old legends that have shaped the maps, languages and cultures that Tolkien explored in such detail in his books.

The first three pages of the 10 - page "Ainulindalë: Music of the Ainur" struck me as a perfect structure for me to base my composition. This creation myth had all the elements of mystery, good opposing evil, light and dark, and an archaic style to add weight. It is vague enough to allow me the freedom to express musical concepts in a modern sense, and has key structural points on which to design the structure and symbolism in the piece.

Excerpts from the chapter:

*Ilúvatar (the One) called together all the Ainur (Holy Ones) and declared to them a **mighty theme and requested that they make in harmony together a Great Music.** Then the voices of the Ainur began to fashion the theme of Ilúvatar to a great music; and **a sound arose of endless interchanging melodies woven in harmony.***

*But as the theme progressed, **it came into the heart of Melkor to interweave matters of his own imagining** that were not in accord with the theme of Ilúvatar; for he sought therein to increase the power and glory of the part assigned to himself.*

*The discord of Melkor spread ever wider, and the melodies which had been heard before foundered in **a sea of turbulent sound . A new theme began amid the storm,** like and yet unlike to the former theme, and it gathered power and had new beauty. But the discord of Melkor rose in uproar and contended with it, and again there was **a war of sound more violent than before.***

*Then again Ilúvatar arose, and **a third theme grew amid the confusion, and it was unlike the others.** For it seemed at first soft and sweet, a mere rippling of gentle sounds in delicate melodies; but it could not be quenched, and it took to itself power and profundity.*

*Then he raised up both his hands, and **in one chord, deeper than the Abyss, higher than the Firmament, piercing as the light of the eye of Ilúvatar, the Music ceased.***

PROGRAM NOTES

Der Rosenkavalier Suite (1911)

Richard STRAUSS (1864 – 1949)

Outrageous characters and melodies characterise Strauss' comedic opera "Rosenkavalier." It tells the story of a young couple who must figure out for themselves what they want from life, and asks what role does gender, class, and age play in romantic and sexual relationships.

The Suite shares its opening with the original opera, beginning with raucous horns showing Princess Marie Therese "the Marschallin" and Count Octavian making love. Solos from the woodwinds and horns trace seventeen-year-old Octavian's beauty. At thirty-two-years-old, the Marschallin is much older than him, and she laments he will soon move on to a younger sweetheart.

They are interrupted by a fanfare announcing the arrival of the brash Baron Ochs. He is engaged to a sixteen-year-old girl called Sophie. His family custom is to deliver a silver rose to fiancées by a man dressed as a knight, aka a Rosenkavalier. The Baron asks the Marschallin who he should hire to play this part. The Marschallin recommends Octavian: he delivers the silver rose to Sophie as the oboe sings.

This is the moment Sophie and Octavian fall in love.

Baron Ochs once again interrupts with jarring orchestral chords. He meets Sophie for the first time and she is horrified when he jokes about her virginity. While Sophie's father Faninal and the Baron leave to finalise the marriage contract, Octavian and Sophie plan to prevent the marriage.

A waltz hesitates in the strings before becoming smooth, matching the Baron's attempts to flirt with Sophie. However, Sophie and Octavian successfully trick the Baron into publicly revealing his womanizing ways, and Faninal calls off the wedding. Sophie is ecstatic, Octavian feels sheepish, and the Marschallin is coming to terms with losing Octavian. A trio between the oboe and two violins shows the conflict of their feelings.

The Marschallin is heartbroken, but at the same time understands she needs to let Octavian go; she orders Octavian to leave her and be with Sophie. Octavian and Sophie are overjoyed and Strauss allows the audience to luxuriate in their joy. This is the emotional resolution of the narrative and could have been the end of the Suite, but Strauss brings us one more waltz, unburdening the audience from the heartbreak of the story and finishing with pizzazz.

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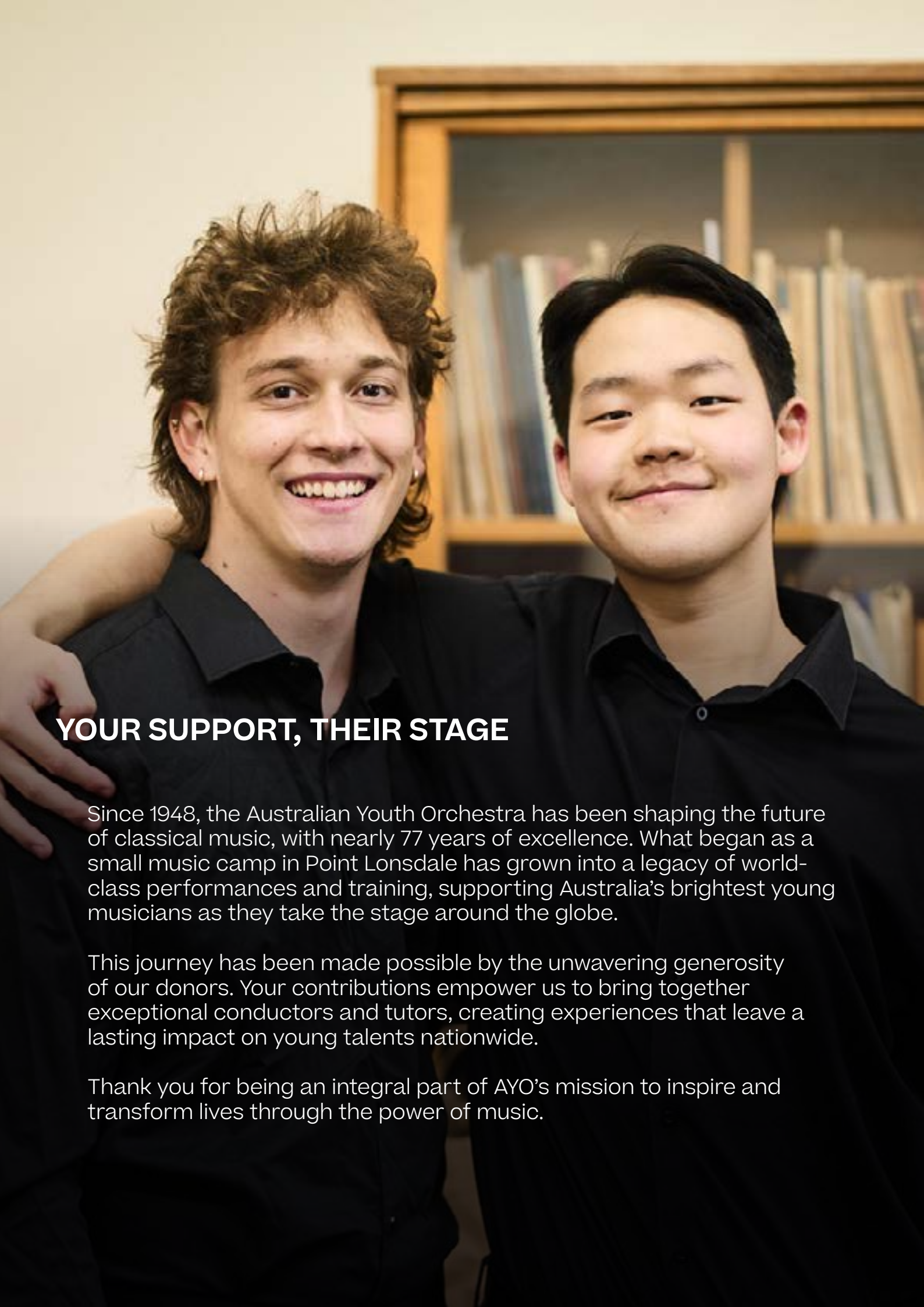
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Since 1948, the Australian Youth Orchestra has been shaping the future of classical music, with nearly 77 years of excellence. What began as a small music camp in Point Lonsdale has grown into a legacy of world-class performances and training, supporting Australia's brightest young musicians as they take the stage around the globe.

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.

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, and those whose donations are below \$1,000.

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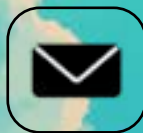
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