Since its first performance in 1957, the Australian Youth Orchestra has performed in some of the world’s most prestigious concert halls and festivals, fulfilling the role of cultural ambassador for Australia on no fewer than 21 international tours across Europe, Asia and America.

Aged up to 25 years, orchestra members are selected through a highly competitive annual audition process and represent the best young musical talent in the nation. The orchestra regularly attracts superlatives from the ranks of the international music press, confirming its high standing throughout the world. Geoff Brown of The Times, said of the AYO’s performance at the Proms in 2010:

*A succulent refinement of tone and touch, an adult grasp of emotions and cultural worlds usually thought beyond any teenager; in any hemisphere.*

The Australian Youth Orchestra has worked with some of the world’s leading conductors and soloists including Sir Charles Mackerras, Christoph Eschenbach, violinist Joshua Bell, Sir Mark Elder, Simone Young, and soprano Lisa Gasteen.

AYO is also committed to access and innovation. Its pioneering AYO Digital Connection Initiative developed in partnership with Accenture, connects musicians in remote and regional Australia with masterclasses, live-streaming of concerts and online auditions.

Today, more than 65% of musicians working in Australian orchestras are AYO alumni and countless AYO alumni are members of the finest professional orchestras worldwide.

This concert sees the exciting debut of AYO’s Momentum program. Curated from an already elite group of Australia’s young musicians, Momentum promises audiences a program of unique musical experiences as the musicians advance their training and unleash their creativity. Offering musicians a program of performance and mentorship opportunities, Momentum will see one generation of brilliant musicians inspiring the next. Momentum is powered by the AYO.
WEDNESDAY 30 JULY, 7PM
CITY HALL, NEWCASTLE

THURSDAY 31 JULY, 7:30PM*
CITY RECITAL HALL, ANGEL PLACE, SYDNEY

Australian Youth Orchestra
Nicholas Carter CONDUCTOR
Genevieve Lacey RECORDERS
William Barton DIDGERIDOO

STRAVINSKY  *Pulcinella:* Suite

TÜÜR  *Whistles and Whispers from Uluru*
GENEVIEVE LACEY, recorders

BARTON  *Birdsong at Dusk*
WILLIAM BARTON, didgeridoo
Yena Choi, violin
Yuhki Mayne, violin
Patrick Brearley, viola
Timothy Oborne, cello

- INTERVAL -

BEETHOVEN Symphony No.3 *Eroica*

No filming or photography permitted during the concert.
*This concert will be streamed live via ayo.com.au and recorded by ABC Classic FM for delayed broadcast.*
AUSTRALIAN YOUTH ORCHESTRA

FIRST VIOLIN
Brett Yang *Concertmaster*
Elena Phatak
Yena Choi
Cameron Jamieson
Alexander Chiu
Lawrence Lee
Liam Oborne
Tobias Chisnall

SECOND VIOLIN
Yuhki Mayne *Principal*
Isabel Hede
Sunkyoung Kim
Ben Spiers
Jenna Cholim Park
Lillian So

VIOLA
Charlotte Fetherston *Principal*
Patrick Brearley
Hannah Donohoe
Nicole Greentree

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TIMPANI
Joel Bass *Principal
NICHOLAS CARTER CONDUCTOR

Photo credit: Pia Johnson
Nicholas Carter is currently Resident Conductor of the Hamburg State Opera. This engagement follows a three-year association with the Sydney Symphony, first as Assistant Conductor, and subsequently as Associate Conductor. Nicholas has recently been appointed Associate Guest Conductor of the Adelaide Symphony Orchestra and from August this year he will take up the post of Kapellmeister at the Deutsche Oper, Berlin.

In Hamburg, Nicholas has conducted Barbiere di Siviglia, Die Zauberflöte, Hänsel und Gretel, and Cleopatra by Johan Mattheson. The 2013/2014 season sees him lead performances of Lucia di Lammermoor, Così fan Tutte and L’Orontea (Cesti), as well as further performances of Die Zauberflöte and Hänsel und Gretel.

As guest conductor, Nicholas has conducted the Hamburg Philharmonic Orchestra in a Gala with Diana Damrau as soloist, the Staatsorchester Braunschweig, the Louisiana Philharmonic, the Dalasinfoniettan Sweden, and at the invitation of Donald Runnicles, he has served as Associate Conductor of the Grand Teton Music Festival in Wyoming since 2010.

In Australia, Nicholas collaborates regularly with many of the country’s finest orchestras and ensembles, including the Sydney, West Australian, Melbourne, Adelaide and Queensland Symphony Orchestras, Orchestra Victoria, Melbourne Chamber Orchestra and the Orchestra of the Australian National Academy of Music. He has also appeared with the Malaysian, and New Zealand Symphony Orchestras, and in 2011, Nicholas led a Gala concert with the Sydney Symphony and Anne Sofie von Otter.

This year Nicholas returns to both the Adelaide Symphony Orchestra (Carmina Burana) and Melbourne Symphony as well as making his debut for State Opera of South Australia conducting La Traviata.
Genevieve Lacey is a recorder virtuoso, serial collaborator and artistic director. Passionate about contemporary music, she creates possibilities and contexts for new music, people and ideas.

Genevieve has a substantial recording catalogue (ABC Classics) and a high-profile career as soloist with orchestras and ensembles around the world. She performs music spanning ten centuries, working in contexts as diverse as her medieval duo with Danish pipe and tabor player Poul Højbro, guest appearances as soloist with the Australian Chamber Orchestra, and her role in Conversations with Ghosts, a song cycle performed with Paul Kelly. She has performed at many of the world’s pre-eminent festivals including The Proms, Paris Festival d’Automne, Moscow Chekhov International Theatre Festival, Klangboden Wien, Copenhagen Summer, David Oistrakh Festival Estonia, Seoul International, Cheltenham, Huddersfield, and Spitalfields Festivals. Genevieve created en masse with London filmmaker Marc Silver, composed the music for Scott Rankin/big hART’s Namatjira, and was Artistic Associate for the Black Arm Band, and the Melbourne Symphony Orchestra collaboration ngangwurra means heart.

Genevieve’s work has won her multiple awards including two ARIAs, a Helpmann award, Australia Council, Freedman and Churchill Fellowships and Outstanding Musician, Melbourne Prize for Music. She holds academic and performance degrees (including a doctorate) in music and English literature from universities in Melbourne, Switzerland and Denmark. Between 2008-12, Genevieve was the Artistic Director of Four Winds festival. In 2013, she gave the Peggy Glanville-Hicks Address, Australia’s only public lecture on music, broadcast nationally.

This year Genevieve continues her association with Melbourne Symphony Orchestra, Black Arm Band, Musica Viva, Australian Festival of Chamber Music, Melbourne Recital Centre, Australian National Academy of Music and the Flinders Quartet.
WILLIAM BARTON DIDGERIDOO

Photo credit: Douglas Kirkland
He’s one of the great virtuosos [...] It’s a sound I had heard before, but never with that sort of technique. The possibilities are extraordinary. This is a great man. He radiates. You watch him and think, ‘this is impressive’. But the players were very happy to have made the connection. The point is to make the step. And I think everyone learned from everybody else, and everybody has made contact. That’s just the start.

– Sir Simon Rattle, Berliner Philharmoniker

William has been playing didgeridoo for over 20 years. He first started learning the instrument in Mount Isa, in Far North Western Queensland, and has been passionate about community engagement with audiences from an early age. William has been working with traditional dance groups and fusion/rock jazz bands, orchestras, string quartets and mixed ensembles, as well as touring internationally, since he was 15 years old.

His career highlights include the G’day USA tour with Adelaide Symphony Orchestra; the City of London Festival; being commissioned to write and perform the world premiere of a new work written for members of the Berlin Philharmonic Orchestra in 2010; a private concert presentation for Queen Sofia of Spain; performing at the World Expo, Shanghai; the *Una Notte Australiana* (An Australian Night) at the Vatican Museums’, Rome; performing at the 2008 Beijing Olympics Opening Ceremony; and a tour of Italy with the Sydney Symphony Orchestra.

William won the 2012 ARIA award for best classical album for his work *Kalkadungu*. William is also an honorary doctorate recipient of Griffith University (2009); an honorary doctorate recipient of Sydney University (2010); an ambassador for the Australian made Australian Grown campaign; a ‘Friend of Australia’ for Tourism Australia; a Lord Mayors Fellowship recipient of Brisbane City Council and a co-winner of the Music Council of Australia/Freedman Foundation Fellowship for Classical Music.

Other instruments played include electric and acoustic guitar; and bass.
The Australian Youth Orchestra with violinist Joshua Bell under the baton of Christoph Eschenbach, Berlin 2013
The Australian Youth Orchestra with violinist Joshua Bell under the baton of Christoph Eschenbach, Berlin 2013
World War I over, Sergei Diaghilev reassembled his company, the Ballets Russes, in London and tried to entice back Stravinsky who had composed their Paris hits *The Firebird*, *Petrushka* and *The Rite of Spring*. But Diaghilev was not interested in the works Stravinsky had written in Switzerland during the war – *The Soldier's Tale* or *Renard*. Nor could he yet stage *Les Noces* (The Wedding) because Stravinsky was still struggling to find the right instrumentation.

Diaghilev and his choreographer Léonide Massine had been toying with the idea of a Pergolesi ballet for some time. They knew of the recent success of Italian composer Vincenzo Tommasini with *The Good-Humoured Ladies*, based on music of Scarlatti, and they had in mind Manuel de Falla as a possible composer. One day in Paris in 1919, Diaghilev took Stravinsky for a walk.

‘I have an idea that I think will amuse you more than anything [your Alpine] colleagues can propose,’ he said. He proposed that Stravinsky orchestrate the music of Pergolesi.

Stravinsky thought he must be ‘deranged’. He knew little of Pergolesi’s music except the Stabat mater and the opera buffa *La serva padrona*, neither of which interested him.

But Diaghilev made available to Stravinsky copies of 18th-century works found in Italian conservatories and the British Museum.

Not all the music was actually by Pergolesi. There were trio sonatas by Domenico Gallo and keyboard suites by Ignazio Monza among the sources. But Stravinsky fell in love with the material almost straightaway. Diaghilev had won his agreement.

Diaghilev suggested an old plot which involved Pulcinella, the hero of the *Neapolitan commedia dell’arte*:

All the girls love Pulcinella. Their jealous fiancés plot to kill him. They think they’ve succeeded and, disguising themselves in Pulcinella costumes, present themselves to their girlfriends. But Pulcinella had only swapped places with his friend Fourbo, who pretended to succumb to the boys’ blows. Now the
real Pulcinella pretends to be a magician and resuscitates Fourbo. When the four young men come to claim their sweethearts, Pulcinella appears and arranges marriages for them. He himself weds Pimpinella, receiving the blessing of Fourbo, who has now assumed the disguise of the magician.

Stravinsky realised that this plot would require careful selection from the original sources in order to come up with suitable dance numbers. At first he looked for rhythmic music, but later realised that 18th-century music made little distinction between rhythmic and melodic numbers. It also made sense for him to write for a small orchestra, reminiscent of those in the Classical era. The strings were divided into a concertino (solo) and ripieno (orchestral) group. And critic Eric Walter White observes that, ‘In the absence of percussion, brilliant effects are obtained by using dry instrumental timbres to point and emphasise the metrical structure.’ Stravinsky’s scoring was particularly skilful and varied; each movement composed for a different set of instrumental colours. The numbers from Pergolesi’s operas Flaminio, Lo frate ‘nnamorato and Adriano in Siria required singers, but they were not to be identified with any character on stage; and are not heard in the suite.

But was this a case of arrangement or re-orchestration? The advertisements for the first performance, 18 May 1920, billed the work as ‘Pulcinella. Music of Pergolesi, arranged and orchestrated by Igor Strawinsky’. According to Stravinsky, he “recomposed” the 18th-century material so that it became his. He began, he said, by writing on the manuscripts as if correcting a work of his own. While retaining the original melodies and bass contours, he broke up their formal symmetry, and gave the harmony a sparer, Stravinskian quality, though not the dissonant level of The Rite of Spring. He used ostinatos and prolonged harmonies to alter the 18th-century harmonic rhythm. The score for the ballet consists of 19 numbers. For the concert suite (1922) Stravinsky selected 11 of these and made eight movements out of them.

Stravinsky later admitted that working on Pulcinella gave him a new appreciation of 18th-century Western music. Unable to return to Russia now that the Bolsheviks had taken over, he found a new melos within Western roots. Pulcinella was the looking-glass through which the composer of The Rite of Spring stepped into a new world of neo-classicism.

Gordon Kalton Williams
Symphony Australia © 1999
While I was composing this work for the Australian Chamber Orchestra and Genevieve at my country house on the island of Hiiumaa on the Baltic Sea, it was a springtime full of birdsong. The trees and bushes were covered by a veil of bright, fresh green colour. And yet I was haunted by a vision of the mysterious Uluru rock in the middle of the desert. In my inner imagination the true vision was mixed up with the surroundings of our Nordic landscape. These continuously changing visions were always present, not in a firmly fixed mood but with permanently varied lightings and surroundings. That’s why I decided to give this piece a rather peculiar title - Whistles and Whispers from Uluru.

The music begins in the highest register, with the soloist performing rapid, birdsong-like motifs on the sopranino recorder. The orchestral part consists mostly of crystalline sustained ‘soundclouds’, with each instrument performing its own part. So we have the feeling of both extremely slow and fast music going on simultaneously. In the opening section, microintervals play quite an important role in forming the harmony.

As the piece develops, it gradually widens and embraces the lower register. The orchestral parts get more intense and the soloist changes to the soprano recorder, then to the alto, tenor and bass. Moments of micropolyphony appear in the background. The rhythmic drive reaches a new level in the last section where soloist and orchestra form a lively ensemble presenting a common musical time, after having previously been in different time zones.
When one chooses a path, I believe it is an organic development from an early age even before we are born into this world as we know it. I believe there are songlines of a universal kind: one that encompasses all culture upon this earth beneath the sun, and the many seasons lived by each society of the old and the new.

Now in this new millennium we explore together the possibilities of combining the ancient sounds of the didgeridoo, in a hybrid form of extended technique, with the world of classical music. For posterity and to create a unified performance, this means notating how the music is to be played and articulated, at the same time leaving space for improvisation.

Both cultures are complex: the structure of society and the language of the music, which is the stage, the platform of expression to the world. A canvas of cultural identity which is retouched with everyone’s own unique story, perception and interpretation of life.

Art and music is a language which we all share.

Nature is a formidable universe with a resonance of ancient heartbeat that echoes through the valleys, and a forever changing landscape. There is a story to be heard, should we feel impelled to walk across the red desert sands with an open and conscious mind. It is sometimes the questions we don’t ask that make the biggest impact in our journey, for they will be answered in time.

I was inspired to write *Birdsong at Dusk* at a friend’s beach house at Mango Avenue in Mackay, in far north-western Queensland. The waves of the ocean were floating upon the sand while the birds were singing their song. With a piano close to the verandah, I began to write: overlooking the inlet on a low tide, the sun drifting to meet the sky, I listened to the birdsong at dusk.

William Barton ©2014
Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

It can be misleading to read too much into a composer’s music. (Does the exhilaration of Beethoven’s Second Symphony convey the feelings of a man struggling with encroaching deafness and despair?) Even so, the ‘heroic’ works of Beethoven’s middle period contain more than a little of the man, or at least our conception of him. From that viewpoint, who can the ‘hero’ of the *Eroica* be but Beethoven himself?

Beethoven was an unlikely hero – unattractive, quarrelsome and uncompromising – but the Viennese aristocracy recognised his musical genius. Beethoven’s various patrons encouraged him to disregard conservative criticism and foster the novel character and technical difficulties of his music. This he had already done to varying degrees. But the *Eroica* Symphony of 1803 represented a rapid development in style and a serious challenge.

The dedicatee of the *Eroica*, Prince Lobkowitz, presented several private performances before its public premiere on 7 April 1805. Even then, reception was polarised – on the one hand were listeners who judged the symphony a masterpiece, on the other listeners who heard only a wilful and unnecessary departure from the style that had pleased them so much in the first two symphonies.

With the *Eroica* the symphony as a genre ceased to be a diversion, it demanded serious attention. No longer was its motivation entirely musical, or even representational, despite the title. A symphony was now considered capable of expressing ideals, of speaking for as well as to humanity.

This was the first Beethoven symphony to carry an extra-musical association and an evocative title, “Sinfonia eroica”. The inspiration was Napoleon’s expedition to Egypt, and Beethoven saw in the First Consul of the Republic an apostle of new ideas and perhaps a little of his own uncompromising will. But when Beethoven heard that Napoleon had crowned himself emperor the words ‘intitolato Bonaparte’ were scratched out and replaced by ‘Heroic Symphony, composed to celebrate the memory of a great man’.

With this gesture the symphony was freed from any risk of petty pictorialism. The conflicts of the symphony became idealised; the Funeral March, supposedly prompted by the rumour of Nelson’s death in the Battle of Aboukir, grew in significance, “too big to lead to the tomb of a single man”. The hero is not Napoleon – he had shown himself to be ‘nothing but an ordinary man’ – or any other individual.
In one sense the *Eroica*’s battles are entirely musical and music is the hero. When asked what the *Eroica* ‘meant’ Beethoven went to the piano and played, by way of an answer, the first eight notes of the symphony’s main theme. It is a simple motif, outlining the key of the symphony by tracing the notes of an E flat major chord, and Beethoven introduces it not with his customary disorienting introduction but with two authoritative thunderclaps from the orchestra. This apparently meagre material is all the more powerful for its directness and Beethoven develops it into a vast but detailed movement. The second movement, a funeral march, draws on the rhetoric of revolutionary music and seemed to speak most directly to the first audiences.

Following this expression of intense grief, the third movement is blessedly playful and humorous, a *Scherzo* by name as well as by nature. The Finale is based on a passacaglia-like theme from Beethoven’s ballet *The Creatures of Prometheus* (1801) and the connection with another hero cannot be accidental. The theme had turned up again in a set of contredanses and is the theme of the Piano Variations Op.35, completed in 1802. It is simple and impulsive, as befits its origins in dance, but in this final, symphonic embodiment Beethoven transforms it into a hymn to the generous sentiments of the French Revolution: freedom and equality.

In broadly musical terms the *Eroica* created a revolution of its own. Twice as long as any symphony composed by Haydn or Mozart, it expanded the classical forms to monumental proportions, filling them with an abundance of thematic ideas and subjecting them to an unprecedented complexity and density of working out.

The early reviews of the *Eroica* emphasised its unity of structure and material, a marked shift from the prevailing assessment of Beethoven’s music as fantastic, wild and unconstrained. It has been suggested that the *Prometheus* theme was also the primary source for the material of the other three movements, demonstrating that Beethoven had shifted the focus of his symphonic thinking from the first movement to the last. This shift was inevitable in a composer for whom beauty, purpose and truth could only be won through a struggle, and whose music is an expression of human experience.

Yvonne Frindle ©2001
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Photography by Kris Washusen and Kai Biernert.
Accenture is proud to serve as the Principal Sponsor of the Australian Youth Orchestra. Here’s to high performance.

Since its first performance more than 60 years ago, the Australian Youth Orchestra has been a showcase of artistic excellence and high performance. Accenture celebrates the orchestra’s myriad achievements and we are pleased to contribute to the development of the arts and young musicians in Australia.

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