



BORDER
MUSIC CAMP

Director's report

42nd Border Music Camp

Sunday, 3 July – Saturday, 9 July 2016



Principal Sponsor

**THE SCOTS
SCHOOL ALBURY**

Home of Border Music Camp

Contents

	Introduction	3
1	Camp commencement	4
1.1	Staff orientation	5
1.2	Registration and auditions	5
2	Monday to Thursday	5
2.1	Rooms and timetable	5
2.2	Massed choir	6
2.3	Cran	6
2.4	Pringle	6
2.5	Newman	6
2.6	Hardie	7
2.7	Alexander	7
2.8	Davis	7
2.9	Composer-in-residence	7
2.10	Tutorials	8
2.11	Publicity	9
3	Afternoon activities	9
4	Electives	10
5	Evening concerts	11
6	Evening activities	12
7	Student survey	12
8	Friday concert	14
9	Saturday concert	15
9.1	Saturday concert	15
9.2	Awards	15
10	Conclusion and Thanks	17
	Border Music Camp Committee, 2016	21
	Acknowledgements	22
	<i>Appendices</i>	
	Appendix 1: Staff	24
	Appendix 2: Concerts	26

It's like a musical regeneration ... I can be sitting there practicing my instrument at home going, ah, geez, this is getting a bit boring, then you come to Border Music Camp, and suddenly it always reminds me about what the really important things are about making music, and why we make it, and it makes me so enthusiastic about music in general, and I know that that rubs off on everybody else as well. You can just feel it.

- Alex Pringle, interviewed for the radio feature by The Media-Rites

Introduction

The 42nd Border Music Camp was held from Sunday 3 to Saturday 9 July, 2016. It was attended by 217 students, ranging in age from eight to over 70. This includes four Committee members who played in ensembles. In addition, six of the administrative and house staff members also played in the ensembles.

Working at Camp were a music staff of 45; an administrative staff of seven; and a house staff of seven. In addition, the 22 members of the Committee constantly attended and worked in various capacities. The Camp was, as always, held at the magnificent campus of our Principal Sponsor, The Scots School Albury.

Campers spent the mornings in rehearsals and tutorials with one of the following large ensembles and conductors:

Senior students

Davis Symphony Orchestra	Alex Pringle
Alexander Symphonic Wind Ensemble	Andrew Power

Intermediate students

Hardie Wind Ensemble	Joe O'Callaghan
Newman String Ensemble	Therese O'Brien

Beginners

Pringle Wind Ensemble	Edward Ferris
Cran String Ensemble	Emma Wade

Entire Camp

Massed choir	Alex Pringle
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Students were divided into four groups: **morning only** students attended until lunch, taking part only in the ensembles listed above; **short day** students attended till after electives; **long day** students left Camp after evening activities; and **live-in** students lived at the Scots School's boarding houses and attended all activities.

Our retention rate – the percentage of 2015 Campers who went on to attend the 2016 Camp – was 55%, which is a shade below the historical average of 58%. The percentage of the 2016 Campers who had attended in 2015 was 56%, again just below the historical average of 58%.

Recreational activities ran during free time after lunch. After free time, small elective groups were offered, and twelve diverse ensembles were run. After dinner, informal in-camp concerts were held, featuring students and staff. The elective groups performed in a public concert on Friday night, and Camp concluded on Saturday night with a public concert by the morning ensembles.

1 Camp commencement

1.1 Staff orientation

About 75% of the 2016 staff had worked at the 2015 Camp. A further 5% had not attended in 2015, but had worked at Camp in previous years; 20% were completely new to Camp. If one counts only the music staff (i.e. conductors, tutors, the composer and the accompanist), the figures are 67%, 7% and 27% respectively. Our easily accessible records of staff retention go back to 2002 (records prior to this exist, but have not been tabulated). This is by far the highest overall retention rate in that time, and is the equal highest retention rate for music staff only.

Retention is important for two reasons. Firstly, it is a useful measure of how happy and fulfilled the staff are, and it's always enormously gratifying when staff want to return. We cannot provide a realistic fee, so the Camp's attractions are the intangible ones; musical stimulation, professional satisfaction as an educator, and magnificent socialising. This last was made even more magnificent by Jude and Sandy Montague's again giving us their wonderful house for use as the staff club during the week. The Montague family's generosity has completely changed the experience of working at Border Music Camp. The staff need to wind down after work: to do so in a warm, safe, friendly house really makes the day immeasurably more pleasant. Staff who feel happy and looked-after are much better able to transmit the excitement of music-making to the students.

There are also technical reasons why retention is important. Because the Camp is so brief, it is much easier if people already know how it works. It is therefore essential that new people understand, as much as possible, the purely mechanical procedures of Camp life. The first thing on the opening Sunday morning is therefore an orientation session designed to introduce new staff to Camp, while refreshing the memories of those who have attended before. This is essentially reinforcement for the preparatory material. Staff receive a 32-page booklet on Camp ('The Guide') with their initial letter of invitation; two or three weeks before Camp, we send out a second memorandum with more immediately detailed information such as reminders of what to bring, maps of Albury and so on. This literature gives a comprehensive and broadly accurate view of how the Camp works, more so than any other camp to my knowledge. New staff generally reported that they felt they knew where they were supposed to be (and, mostly, when) and what they were supposed to be doing.

It should be noted that because the Camp necessarily relies on knowledge of its cultural and administrative idiosyncrasies, it runs the risk of being a forbidding experience for first-timers. New staff, however, report without exception that they were made to feel very welcome at the Camp.

1.2 Registration and auditions

Registration and auditions went with without problems. Meghan FitzGerald kicked off another excellent week as office manager by having the audition results up on the Chapel/Hall windows well in time for the first rehearsal. This is always a good start to the week. Two or three Campers were unhappy with where they had been placed: these were in the end satisfactorily resolved, thanks to the care and sensitivity of the conductors and tutors.

2 Monday to Thursday

2.1 Rooms and timetable

The timetable for the following day was devised in a meeting after lunch, where I met with the conductors to devise a timetable which would best achieve everybody's aims the following day. Two of the six conductors were new to these meetings, as although Therese O'Brien and Andrew Power both have a distinguished history as tutors, they were conducting at Camp for the first time. All six conductors worked together with cheerful collegiality. They approached the task of planning with great flexibility and selflessness, and regularly changed their initial plans on the spot in order to help out another group. This level of respect for each other is immensely heartening. It is the only way the Camp can work smoothly, and indeed it is an ethos that, from the conductors' leadership, permeates the entire organisation.

With the timetable planned, a staff roster was drawn up, detailing which tutors were required to attend which sessions. This was adjusted as necessary in the evening staff meeting, when the tutors' opinions were sought. Many sensible suggestions came from these meetings. It is essential that tutors have input into the details of the timetable. This is partly because they work most closely with the students and so have a closer view of individual sections' needs. It is also because such inclusiveness contributes to the sense of a joint enterprise that is so valuable an aspect of Camp.

The stage in the hall is always treated as a shared rehearsal space. Of the 15 sessions available, Alexander and Davis took a little under two-thirds (five and four respectively): Pringle and Hardie had two sessions apiece, and Cran and Newman one each.

The timetable becomes gloriously complicated with the endless search for balance between students, rooms and staff; it is frequently necessary to mention individual students by name. It does, however, seem to work, with people rarely having difficulties being in the right place at the right time.

2.2 Massed choir

Once again Alex Pringle achieved marvels with the massed choir. *Nonsensical* was not a straightforward chart to get together, with its intricacies requiring careful handling. After Alex had taught it to the students, though, they sang it with boundlessly confident exuberance but also with great precision. And then they sang *Since you went away* with extraordinary feeling. To do this is the mark of really good musicians – but to unlock this potential is the mark of a great conductor and educator.

2.3 Cran

Cran achieved exceptional things this year. Memorising the *Imperial March* in preparation for playing it in the dark was one thing. (Keeping this a secret was also impressive.) But the *accelerando* in Andrew Aronowicz's piece was difficult. So was the chromaticism in Aleksandra Shamrak's arrangement of *Chick n dance*. So were the long melodies elsewhere in the John Williams medley. The ease with which Cran played all this was testament to the work of Emma Wade and her tutors: the theatrical panache of Saturday's concert was founded in rock-solid musicianship.

2.4 Pringle

Similarly, that Ed Ferris could walk offstage while Pringle was still playing in *Happy* was only possible because he and his tutors had done extraordinary work, to get the band to a total understanding of the music. They built the band into an ensemble that could, and did, play with terrific musicality. The repertoire eventually selected for Saturday had a wide range of challenges and moods, and the fact that Pringle could play *Whirling novas* with such exciting aggression, and then switch to the more serene *Swearingen*, was very impressive.

2.5 Newman

Making her Border début as a conductor, Therese O'Brien did with Newman what she has done for many years in tutorials. She led the group with vivacity and a huge sense of fun, but with a relentless fixation on the details: nothing was too small to escape attention. She also exhibited her utterly characteristic care for the students. The (potentially fraught) process of choosing a violin soloist for *The emerald falcon* was managed with enormous sensitivity, and everybody emerged happy. Indeed everybody emerged happy from rehearsals the entire week.

2.6 Hardie

Hardie's performance on Saturday was superb. It was the end point of a week of calm, solid rehearsing from Joe O'Callaghan. Joe always starts with a deep respect for the music (indeed, for music in general) and expresses this in a total intolerance for slapdash standards and lazy playing and thinking. Joe's ever-present sense of humour, and the apparently ultra-relaxed persona with which he conducts rehearsals, elegantly masks the discipline he demands – and which the students absorbed almost without noticing. At the end of the week they were better musicians than at the start.

2.7 Alexander

Andrew Power led Alexander with laser-beam focus. This was his first Border conducting appearance, and he did sterling work. He gave the band some charts with quite difficult music, but never let up coaxing and guiding them through the hardest sections. He was endlessly patient and resourceful in explaining how to solve the problems by thinking as an ensemble, and listening to each other. **Alexander worked extremely hard**, and gave an often dazzling performance.

2.8 Davis

Davis loved playing the lush score for *How to train your dragon*, and sounded marvellous doing so. But it is not an easy chart, and that the orchestra sounded so well was a testament to Alex Pringle's careful, painstaking work. Likewise, the orchestra gave the Beethoven a cracking performance, but this was based on a lot of very thorough rehearsing. Alex was as bright and entertaining with Davis as with the massed choir, but with the more advanced students he was able to make more complex and more detailed demands, which the orchestra met.

2.9 Composer-in-residence

Andrew Aronowicz outdid himself this year. Good sequels are difficult to pull off, and yet his piece for the massed choir, *Nonsensical*, was easily the same quality as 2015's *Earworm*. Overall Andrew's music was perfectly suited in a pedagogical sense but was also marvellous in its own right: his pieces for flute and cello ensembles were highlights of Friday's concert, and in particular *After battle* (Newman) and the Mahlerian *Sanctuary* (Davis) were lyrically beautiful. The latter was interpolated into the slow movement of Dvořák's *New World* symphony. Alex Pringle and Andrew hit on this idea entirely by accident, but it worked extremely well. This exemplified Andrew's always inventive responses to the particular environment of the Camp. As did his use of the Nokia ringtone for the Saturday night fanfare.

Nine of Andrew's pieces were performed at Camp:

Pitter Pattison

Performed by student ensemble (Grace Trebley, clarinet; Quinn Weber, alto saxophone; James Earl, trumpet; Aylish Jorgensen, cello) in the studios of ABC Goulburn Murray for later broadcast
World première performance • Composed at Border Music Camp 2016

Perfume

Performed by Kate Rockstrom, flute, in the Thursday evening concert

Pied piper

Performed by the flute ensemble in the Friday evening public concert
World première performance • Composed at Border Music Camp 2016

Juggernaut

Performed by the cello ensemble in the Friday evening public concert
World première performance • Composed at Border Music Camp 2016

Forty seconds for brass and mobile telephone

Staff fanfare ensemble, conducted by Andrew Aronowicz
World première performance • Composed at Border Music Camp 2016

Nonsensical

Massed choir, conducted by Alex Pringle
World première performance • Composed for Border Music Camp 2016

Clockwork monkeys

Cran String Ensemble, conducted by Emma Wade
World première performance • Composed at Border Music Camp 2016

After battle

Newman String Ensemble, conducted by Therese O'Brien
World première performance • Composed at Border Music Camp 2016

Sanctuary

Davis Symphony Orchestra, conducted by Alex Pringle
World première performance • Composed at Border Music Camp 2016

2.10 Tutorials

Staff/student ratios were generally one tutor per section per ensemble (see Appendix 1 below for details of rostering). As usual, most wind/brass/percussion tutors working with more than one ensemble. We were occasionally flexible with tutors' rostering when conductors assisted by taking sectionals.

Should a Camper study music at a tertiary level, I am always keen to have them join the staff, depending on the individual's suitability and on availability of positions. This year's music staff included fourteen former students, about 31% of the total. There are a further nine former Campers in the administrative and house staff, bringing the total

to about 39%. (In fact, with only one exception, the only members of the administrative/house staff who aren't former Campers are those who had reached the age of majority slightly earlier than the Camp began.)

We do not hire former students unless they can meet the same pedagogical and musical standards as the rest of the staff. That this is true of so many former Campers is a telling (and very satisfying) measurement of the quality of the Camp. This year we had three former students – Harriet D'Arcy, Chloe Sanger and Austin Lancaster – enjoy the revelatory experience of joining the staff for the first time.

2.11 Publicity

Our partnership with ABC Goulburn Murray again yielded positive results. Prior to Camp, the ABC ran promos for the Camp, and Gaye Pattison and Joseph Thomsen spoke with several Camp representatives. During the week of Camp itself, Gaye interviewed several Campers live on air. On Tuesday she spoke with Huon Howard, and on Thursday with Evie Gray: Huon being local, and Evie not, gave listeners an idea of the reach of the Camp. In addition, composer-in-residence Andrew Aronowicz wrote a special piece for an ad hoc student ensemble of clarinet, alto saxophone, trumpet and cello (Grace Trebley, Quinn Weber, James Earl and Aylish Jorgensen, respectively). The ensemble played this piece, entitled *Pitter Pattison*, and chatted with its dedicatee (who declared it one of her 'favourite pieces ever') in a pre-recorded session at the ABC studios on Thursday afternoon, broadcast the following day.

Gaye and trumpet tutor Ben Nielsen (whose day job is with ABC Classic FM) also put the media elective's radio feature onto the ABC: it was broadcast locally and nationally on air, online and on digital radio. This is unprecedented exposure for the students and the Camp.

We also had one visit each from WIN TV and Prime TV, and were featured before and during the Camp in the *Border Mail*.

3 Afternoon activities

The afternoon activities were arranged by the Committee and Meghan FitzGerald, and run by the house staff. On Monday, Campers went ten-pin bowling; this was so popular that we ran it again on Tuesday. These were the only off-campus activities. On Tuesday; Conrad Forrer again ran a very popular ukulele session. Wednesday was a juggling workshop, with members of the Flying Fruit Fly Circus, and Thursday was a session on card games led by Jill Aplin, Camp treasurer and card shark. During the week, DVDs, board games and ball games were available for students who

wanted to entertain themselves on campus. Many students also practiced or rehearsed.

Campers who had their parents' written permission were allowed to go into Albury unsupervised. They were allowed to leave only as long as they left the campus in a group of at least four, and returned in the same group by a set time. Departing students handed in their badges and reclaimed them on return, allowing us to keep track of their whereabouts. This system worked without incident.

Some staff also offered workshops in their particular areas of expertise. Michael Loftus-Hills gave a very detailed workshop on Alexander technique on Tuesday, which was very much appreciated by the large crowd (of students and staff) which attended. Following from the last few years, I again presented sessions on 'Interesting Music'. This consisted of my giving half-hour lectures on music which I find interesting, in the hope that other people (who may not know it) might also. On Monday we listened to music by Erich Wolfgang Korngold; on Tuesday, the *Quatour pour le fin du Temps* by Olivier Messiaen; on Wednesday, Benjamin Britten's *Sinfonia da Requiem*; and on Thursday, *The poisoned kiss* by Ralph Vaughan Williams.

4 Electives

The elective program consists of a larger number of smaller groups (fifteen, this year), run after free time. They exist to provide Campers with a wider range of music-making than is possible in the morning ensembles, and a hugely diverse range of ensembles was offered, from Taiko to tubas by way of tango. Most ensembles were open to anybody, thereby obliging tutors to devise programs covering a remarkably wide range of musical ability. Three ensembles (senior wind, big band and senior strings) were streamed, with students earmarked for these ensembles at the auditions; tutors filled gaps themselves where necessary. The stage management and media electives were restricted in numbers because a larger group would have been impossible, but admission was on a first-come first-served basis.

All but three ensembles had run in 2015. The soundscape ensemble was entirely new. In a collaboratively written work, students improvised a musical response to their visual artwork (which was projected on the screen in Friday's concert), based on the theme of weather in Albury. The tuba ensemble made a welcome return, as did the media elective. In the latter group, the students created an astonishing amount of work. Dylan Harris took the group for videography, making three short films of exceptional documentary fidelity. And Ben Nielsen led the students in making a seven-minute radio feature, which as noted above was subsequently picked up by the ABC.

Aside from musical exploration, the other point of the electives is to play for pleasure. This doesn't preclude an insistence on high standards, particularly in the streamed ensembles and (in a slightly different sense) in stage management and media. Even so, though, the electives allow for a more relaxed approach to music-making than is possible or desirable in the morning groups. Even in the streamed groups, there's an emphasis on playing with others for the sheer enjoyment of it.

5 Evening concerts

We had 49 performances over the four evening concerts. Eight ensembles consisted entirely of students; 18 were mixtures of staff and students; and 23 comprised only staff. This was about as many mixed and staff-only performances as in 2015, but the number student-only ensembles was half that of last year, which is disappointing. The environment is so supportive that it's a shame more students don't get up and take advantage of a friendly and attentive audience.

And the students who did perform did so very well. James Waterhouse's piece *Sky Fortress* was, as far as I can recall, the first electronic music played at Camp. The O'Brien siblings gave a marvellous performance of Beethoven, and Ellandi Williams-Marsden's improvised dance was beautiful. Of the ensembles with staff and students, the Donald Trumpet Party was a great example of what can be done at Camp: a group of students wanted to play *The Final Countdown*, so they asked Pani Karamanos to arrange it for them, and they all played it the next evening. The other noteworthy ad hoc performance was the gigantic brass ensemble, comprising every brass player in Camp, whose suitably spectacular fanfare was composed by Joel Dullard.

One reason the evening concerts exist is because performances by the staff allow the students to hear their instruments well played. In recent years this principle has been extended to the formation of some large all-staff ensembles, allowing students to hear – from the outside, as it were – the group in which they'd been playing that morning. This is particularly important for Alexander/Hardie/Pringle, as good wind ensembles are not easy to find, and the staff wind orchestra gave a great exemplar of what they can do. The show band was also excellent. It can be safely said that Aleksandra Shamrak's début will live long in the memory of all who heard it.

Finally, we also had demonstrations of two early instruments – Sue Bradley's serpent and Ed Ferris's antique clarinet. And the Slaves' Chorus from *Nabucco* received a performance as Verdi doubtless intended it, fitted with words by Jim McKean warning against the dire consequences of walking on the ornamental grass.

Two people deserve special mention for the evening concerts. Calvin Bowman, unquestionably the best accompanist we have ever had, appeared in eight items and played in all of them with incomparable loveliness. And Rosie Marks-Smith, unquestionably the best concert manager we have ever had, achieved the impossible: the students in her stage management elective ran the concerts (under her guidance) even more smoothly and professionally than in past years. She did great work in bringing out their maturity and responsibility in the service of the performers.

A list of works performed in the concerts is given below in Appendix 2.

6 Evening activities

Evening activities were the same as the last few years. On the opening Sunday night, students played board games from Mind Games, and subsequently played 'The Great Game', facilitated by Margie Gleeson. On Monday evening the dining hall was transubstantiated into a discothèque, with the discs being spun by the most famous D.J. in Melbourne (indeed, in Australia), namely Rob 'The Diffmeister' Diffey. James Eggleston presented the traditional trivia competition on Tuesday night, with questions devised by Michelle Mordecai; Committee members kept score. On Wednesday night the students watched DVDs. The final evening activity, on the Thursday night, was a dance, the music provided by two bands, firstly the student big band and then by the Joseph O'Callaghan Memorial All-Star Staff Big Band Destructathon. Both ensembles were under the imperturbable command of the said Joe. All the evening activities were run by the Committee members, house staff and interns, with the exception of the Wednesday night, when the house staff and interns joined the rest of the staff at the traditional staff dinner and the Committee ran the DVD night.

7 Student survey

We have been keeping survey results since 1998, and the table below lists responses since 2011. Forty-five surveys were submitted this year, a return rate of about 21%. Return rates varied more widely, from 15% to 34%, when broken down into ensembles and into different types of students (i.e. long day, short day etc.). The mean age of respondents was 13, which is a little higher than most recent years.

Campers were asked to rate out of ten the eight main activities; in the table below, the average rating gives the average value of all of these responses. After ranking

individual activities, respondents were asked how they rated the Camp overall, and the 'whole Camp' rating gives the average response to that question.

Table 7.1: Survey results, 2011-2016

	2016	2015	2014	2013	2012	2011		U18	18+
Morning ensemble	8-92	9-13	9-27	9-19	9-25	9-23		8-65	9-58
Massed choir	8-67	8-65	8-42	8-94	8-74	8-31		8-66	8-73
Tutorials	8-29	8-70	9-04	8-94	8-79	8-89		7-97	9-18
Composer	8-80	9-13	8-69	9-07	9-17	7-94		8-57	9-50
Afternoon activities	8-24	8-90	7-91	6-93	7-67	7-45		7-94	-
Electives	8-88	9-41	9-05	8-95	9-14	8-97		8-84	9-00
Evening concerts	8-82	9-17	8-94	8-30	8-71	8-63		8-60	9-29
Evening activities	8-81*	8-75	8-36	7-96	8-07	8-14		8-64	-
Average rating	8-73	8-97	8-78	8-73	8-86	8-50		8-53	9-24
'Whole Camp' rating	9-27	9-46	9-38	9-49	9-50	9-42		9-20	9-46

The ranking for evening activities, marked with an asterisk above, is the highest on record – and the two preceding years were each the highest on record as well. Moreover, students rated all activities (with the exception of morning ensemble and tutorials) above the average of the last five Camps. They rated all activities above the historical average.

The most consistently interesting point is that, as may be seen, the 'whole Camp' rating (9-27) is higher than the average rating (8-73). In other words, a Camper might rank all the individual activities as, say, 8/10, but would rank *the entire Camp* as 10/10. This has been true every year we have run a survey; this year, more than 85% of respondents ranked the 'whole Camp' higher than the average. The Camp experience as a whole, then, is consistently greater than the sum of its parts.

There are two further points worth mentioning. Firstly, adult students are significantly over-represented in the survey, being 29% of respondents (13 of 45 responses) but only 18% of the Camp. It is worth, then, separating the responses from under- and over-18s. Adult responses are markedly higher, most notably on morning ensemble and tutorials.

Secondly, although it's a high response rate, the survey is self-selecting and therefore should be treated with caution. (The return rate for under-18s is 15%, which is still high: the return rate for adults is 33%.)

It should be noted, though, that the overwhelming reaction to the Camp is nevertheless very positive. This is reinforced by the qualitative responses, a brief selection of which are given below:

- Great experience (14, Hardie)
- The tutes have made me more comfortable with the pieces (15, Alexander)
- The TUTORS are awesome! Food was great. It is really helpful having tutes and sectionals. (13, Davis)
- [Didn't enjoy] The weather. Could you make it sunny!?! (12, Newman)
- [Enjoyed] Learning new techniques that improve playing, meeting new people, evening concerts (13, Hardie)
- [Enjoyed] The amount I learn (14, Davis/Alexander)
- [Our tutor] allowed us to gain knowledge and confidence as both individuals and sections. (15, Alexander)
- [Tutorials] were really fun. I learnt all the notes and we had lots of laughs. (13, Pringle)
- Andy writes great pieces (13, Pringle)
- It's super fun and always really helps me play music better. (12, Alexander)
- The food is great, the tutors are amazing, the people are new and unique, camp staff are passionate about what they do (16, Hardie)
- The music is really fun to play and the teacher/tutor performances at evening concerts are really fun (12, Davis)
- Over all it's been one of the best experiences of my life and I've had so much fun and so many new people and I've learnt so much! (11, Cran)
- Thank you for this wonderful opportunity. It's one I'll never have anywhere else. (15, Alexander)

8 Friday concert

The concert opened with tremendous energy from the senior strings, who threw off the Bach with great zest. And in fact this combination of vitality with self-assurance was a mark of the entire evening: in ensemble after ensemble, the students played with great enthusiasm but also with confidence in their ability to give a knockout performance. Among the many exciting moments were the primal force of the taiko ensemble. The senior wind ensemble gave a very polished performance: their intonation was spot on. Some of the students in the folk ensemble added an extra sparkle to the performance with Irish dancing. The fearless media elective used investigative journalism to unmask the heinous crimes of Violademort, while the radio feature was played with a photo montage. (This worked so well we repeated it the following evening to cover the traditional lacuna between the massed choir and Cran.) And the big band brought the evening to a close with a dazzling exhibition of cool.

9 Saturday concert

9.1 Saturday concert

Saturday's concert was one of the best we've done. The massed choir had a huge turnaround in mood, from the joyfully energetic Aronowicz to the heartbreaking *Since you went away*. Cran brought theatricality to a new level, with the 'clockwork' in the Aronowicz topped only by the fabulous *coup de théâtre* of the lights' going out for the Williams, so that all the audience saw was the glowsticks on the bows. For its part, Pringle finished a focused and precise performance by playing on while Ed Ferris ostentatiously left the stage. It was tremendously impressive. Newman handled some difficult charts very well. *The emerald falcon* in particular was very strong, and the violas and cellos played with gorgeous warmth throughout. Hardie gave I think the best performance I've ever heard from the band. There was some lovely quiet brass playing in the *Creed*, and the *Arabian dances* was dispatched with ebullience: the whole ensemble was a very tight unit and the solos (both individual instruments and sections' solo passages) were played with aplomb. Alexander imbued the *Glasshouse sketches* with real emotional warmth, and the *Fantasy on a Gaelic hymnsong* with exhilarating drive and control. Davis played *How to train your dragon* very idiomatically and sympathetically, before a barnstorming finale in the Beethoven. It was an immensely satisfying conclusion to a marvellous week of work.

9.2 Awards

Seven awards are presented each year, one for each of the morning ensembles and one (the Marcel Lieber) which is open to all Campers. Nominees' names were read out, and the winners were presented with awards, between Alexander's and Davis's performances.

The following people were nominated for the Judy Gilbert Memorial Award for Achievement in Cran:

Mia Andreana	Beth Hennessy
Natasha Collins	Tara Swann

The Award was won jointly by Mea Andreana and Beth Hennessy.

The following people were nominated for the Pringle Family Award for Endeavour in a member of Pringle:

Arana Benne Keeble	Huon Howard
Hugo Davey	Phoebe Plunkett
George Hamilton	Storm Tanavusa

The Award was won by Phoebe Plunkett.

The following people were nominated for the Prime Television Award for Achievement in Newman:

Tarli Goss	Colette Suter
Jack Jorgensen	Hamish Vowels
Jeanette Stoll	Kobi Wood

The Award was won by Jack Jorgensen.

The following people were nominated for the Hardie Family Award for Contribution in Hardie:

Antony Bottero	Valentin Delerue
Cecilia Cooper	Toby Morris

The Award was won by Cecilia Cooper.

The following people were nominated for the Ruth Alexander Memorial Award for Excellence in Alexander:

Alan Barnett	Peeter Mirlieb
Eve Gray	Elizabeth Saill-Hayes
Paige Gullifer	Mitchell Togher
Isabeau Hansen	Emily Winton

The Award was won by Paige Gullifer.

The following people were nominated for the Cate Davis Award for Excellence in Davis:

Aylish Jorgensen	Peeter Mirlieb
Noah Lawrence	Kate Moyle

The Award was won by Noah Lawrence.

The following people were nominated for the Marcel Lieber Memorial Award for Achievement at Border Music Camp:

Sophie Hodge	Kate Moyle
Jack Jorgensen	William O'Brien
Noah Lawrence	Lily Vowels

Peeter Mirlieb

The Award was won by Lily Vowels.

Students are nominated for these awards by their tutors and conductors, whom we encourage to be reasonably choosy when selecting nominees. To be nominated should in itself be considered an honour, which is borne out by brevity of the lists above. Joel and I select the winners, with some consultation with other staff. So, those who are nominated have stood out to their tutors; those who have won stand out above the Camp as a whole.

Finally, many sought and some achieved honour and glory in the 20th Director's Award for the Best Dressed Staff Member. Liz Collier's marvellously asymmetrically cut dress and Emily Clarke's green shot silk number were early contenders. Heather Street's home-made velour-lined dress was very striking, as was Lauren Ritchie's off-the-shoulder one. Hannah Trewartha's spotty outfit was topped off by some groovy earrings. But as so often, simplicity is the key, and Kate Gale's black number with a stunning necklace was narrowly beaten by Louisa Giacomini's Egyptian necklace and Japanese shawl.

The gentlemen's division coalesced into themes. There were the three-piece suits, such as Joe O'Callaghan and, astonishingly, Rob Diffey. There were the ties, such as James Eggleston's Liberty print, Aaron Dohse's nice stripey one, and the one in which Mick Loftus-Hills was married. And then there were the jackets. Ed Plowman's field of gloriously pink flowers was a very strong candidate: Calvin Bowman's apotheosis of paisley was agonisingly close to the mark; but a truly unified ensemble is the mark of great fashion, and while Ed Ferris's magnificent red smoking jacket was a prizewinner in its own right, the skivvy was the *pièce de résistance*.

10 Conclusion *and* Thanks

This was a great Camp. It feels that I have repeatedly remarked upon the sheer *confidence* of the students. In both Friday's and Saturday's concerts, it was frequently obvious that they knew with complete certainty that they could play the music, and that they could play it well. They were hugely eager to get out on stage and show us what they could do. That tells us what sort of week they'd had: a week of hard, productive work, in a fantastically supportive environment.

I have been writing these documents now for 20 years and, if I may be allowed a personal indulgence, it is interesting to consider what has changed over that time. The most dramatic changes have been in the facilities, as the Scots School refurbishes its buildings or puts up new ones. (Returning to the Camp for the first time since the early 1990s, Mick Loftus-Hills was surprised to see a new building where once there was grass.) The dormitories are more civilised. We have more classrooms: we no longer have real difficulty finding rooms for everybody, which makes everything hugely easier. And the classrooms are more geographically concentrated. Having two bands rehearsing in Woodstock, at the far south end of the campus, is not something to recall with much nostalgia. Nor is the un-plumbed staffroom of the past, and the staff recreation facilities, after many remarkable twists and turns, are now at a peak of perfection.

These changes had an immediate impact, but let's consider the evolutionary ones, those that only become visible over a long span of time. The most important is the ever-higher level of professionalism. This may seem an odd word to use for a camp where everybody works essentially for nothing, but I have always thought professionalism is an attitude, entirely unrelated to how much one is paid. It is the attitude of never settling for the merely adequate when something can be done better.

Joel Dullard introduced me to a Japanese concept called *kaizen*, meaning (roughly) the practice of continuous improvement: making the conscious effort to recognise what works well, question which things can be improved, and work on those that need to be. And I think this is the key, that we have done our *kaizen* very well. I know I certainly manage the Camp itself, and the year-round work outside Camp, much more efficiently and effectively than when I started. (Although admittedly I started from a low base. That first year, I really had no idea what I was doing.) Partly this is practice, but it is also attitude. The other place I would observe this attitude is in the Committee, which has kept pace with unavoidable change and hasn't allowed itself to ossify. This is obvious in things like compliance with child protection legislation, but it's also seen in more subtle ways. For instance, 20 years ago we'd have a working bee to photocopy and fold, by hand, the concert programs for Friday and Saturday night. A huge amount of work, right at the end of the Camp, when nobody wants to do it. But it saved money, and it had always been done like that – until we decided to outsource the job. Which was in every respect an improvement, and there have been many small improvements like this. None were inevitable. It's not hard to imagine an alternate reality where a different Committee was less imaginative and less willing to adapt. Again, it springs from the Committee members' attitude, and the Camp has been incredibly fortunate to have a group which understands *kaizen*.

The other big difference is in the staff. For a start, we have more of them. In 1997 we had four violin tutors, and I really don't remember how on earth they managed to get around six ensembles. Now we have seven, one tutor per section per ensemble. This is of course infinitely better for the kids. But it's also better for the tutors, who have the luxury of concentrating much more intensely on the kids' progress, and on getting to know them that much better. This makes it a more productive and, I am certain, a more rewarding teaching experience.

I would also say that the overall quality of the staff has improved enormously. The level of musicianship and pedagogical expertise, particularly the latter, is significantly higher. So is the level of social cohesion. A few years ago I abandoned the historical policy that staff were more or less automatically re-invited, and that helped. But if I need to fill a vacancy, and don't know anyone myself, I get lists of names from the tutors whose judgment I trust. (And I keep a record of people who aren't available this

year but who say 'I'd love to do it'.) Good people recommend other good people, and it becomes a virtuous circle.

But all this is meaningless without considering the effect on the students, which has been profound. The students' musical experience is better, and standards are higher. The Pringle of today is playing charts the Hardie of yesterday might have done. I think also that now we have a higher proportion of Campers who are more intensely interested in music. Because we have that more potent concentration of kids who are really serious about music, the atmosphere of the Camp is better: there's a vast difference between then and now in disciplinary problems in the boarding houses, let alone the rest of the Camp. And the kids are happier.

We should remember, though, the important part of *kaizen* – keeping what works. And what has not changed is the Camp ethos of selflessness and generosity and fun, arising from the great joy of making music together. Border Music Camp has always been like that. From time to time I talk to people from the really old days, when I was a student, or when I was on staff before becoming Director. They ask 'So, is it still the same?'. 'Oh yeah,' I say, 'it's still the same. But it's better'.



Some thanks are in order. It is always an enormous pleasure to return to The Scots School, as it's very much the home of Border Music Camp. As every year the staff of the school were wonderful. Nothing was ever too much trouble and our last-minute requests and changes of mind were always met cheerfully. In particular, I want to thank Kerryn Arnold, Rod Blakely, Julie Muras, Tony McDonnell and Paul Hill. They were as keen as we were on the smooth running of the Camp and they did everything they could to make us welcome and to help the Camp run well. A special mention to Rod, whose retirement is greeted with dismay. When he started at Scots his exceptional catering was a big change and really did make the Camp better. In the 'good things about Camp' question on the survey, food is frequently mentioned. This is no coincidence.

I want also to thank the staff, in whose praise I am insufficiently eloquent. We had a great Camp because we had great staff. Their dedication to the students is extraordinary: they never stop trying to find the best thing for the kids. As is their dedication to each other; everybody is willing (indeed, eager) to help with anything. And this comes from an open and unselfish spirit. For example, an experienced tutor can offer advice to one who hasn't been teaching for that long, and this advice is given – and, importantly, taken – with great seriousness and respect. This requires a

particular way of thinking, a generosity and a complete lack of self-importance. We are blessed that our tutors have it.

Of the staff I most particularly want to thank my principal colleague, Joel Dullard. I would be lost without his instinctive understanding of adolescent psychology, his ethical judgment and his insights into people, but I'm most grateful to him for taking care of me during the week. His friendship means an enormous amount to me.

The Committee is incontestably the best such group with which I've ever been associated; the ethos I've described above in the staff applies equally to the Committee. At the risk of singling out individuals from an exceptional collective, I want to thank those with whom I work most closely, Peter Cerexhe and Margie Gleeson; wonderful colleagues and wise collaborators.

My last thanks is to the Committee of years past, who most courageously put their trust in me to run the Camp. And to Larissa Cairns, my deputy for the first nine years, who taught me a lot about how to. I have been so very fortunate to hold this office. It is a deep privilege to keep tending the flame of this wonderful Camp, which was so important for me as a student, so that other kids have the same opportunity I did. It is the most important thing I have ever done.

I very much look forward to working with all on what will be, I have no doubt, a comprehensively awesome 43rd Border Music Camp.

Alastair McKean

Director

25 November 2016

Border Music Camp Committee, 2016

Chairperson	Peter Cerexhe	
Secretary	Susan Karaffa	
Treasurer	Jill Aplin	
Student administration	Margie Gleeson	
Publicity officer	Sue Pringle	
Committee	Christine Cameron	Tony Pringle
	Katie Cerexhe	Shane Scarfe
	Judith Foley	Therese Scarfe
	Jennifer McMillan	Graham Wright
	Stephen O'Connell	
General members	Robert Lindley	Judith Montague
	Colin McArthur	Michelle Mordecai
	Joyce McArthur	Leisa Whyte
	Linton Rousseau	Leo Whyte
Camp photographers	Stephen Jorgensen	Genevieve Thurtell
Founder Member	Cate Davis	
Life Members	Barbara Cran †	
	Colleen Hardie	
	David Hardie	
	Alastair McKean	
	Jim McKean	
	Alex Pringle	
	Sue Pringle	
	Tony Pringle	
	Klasina Van Der Hulst	
	Rudi Van Der Hulst	

† *in memoriam*

Acknowledgements

Border Music Camp would be impossible without great generosity from numerous corporations and individuals. We express our appreciation to them for joining us in our commitment to the musical life of students in the Border region and beyond.

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Department of Education and Training, Goulburn North East Region
School of Music, Australian National University (College of Arts and Social Sciences)

Appendix 1: Staff

Director

Alastair McKean ¶¶

Deputy director

Joel Dullard ¶¶

Conductors

Edward Ferris *P*

Therese O'Brien π *N*

Joe O'Callaghan *H*

Alex Pringle π ¶¶ *D and massed choir*

Andrew Power π *A*

Emma Wade *C*

Composer-in-residence

Andrew Aronowicz

Flute

Harriet D'Arcy * ¶¶ *P*

Nichaud Munday ¶¶ *H*

Kate Rockstrom φ *D/A*

Oboe

Madeline Roycroft *A/D*

Clarinet

Jarrold Butler ¶¶ *D/A*

Emily Clarke * *P*

Naomi Lennox ¶¶ *H*

Saxophone

Elizabeth Collier ¶¶ *H*

Aaron Dohse φ *A*

Edward Plowman *P*

Bassoon

Ashley Nott *A/P*

Horn

Jenny Ferris *A (D)*

Stewart Roffe ¶¶ *D (P)*

Trumpet

Panagiotis Karamanos * *H*

Ben Nielsen * *A/D*

Trombone

Kate Gale ¶¶ *H*

Fenella Sutherland *A*

Tuba

Susan Bradley *H/A*

Brass

Hannah Trewartha * *P*

Percussion

Alison Fane * *H*

Anna Foong *D/A*

Jessie Wang *P*

Violin

Erin Heycox ¶	N
Michael Loftus-Hills φ	D
Vardis Rafiei	D
Lucy Rash ¶	C
Chloe Sanger * ¶	C
Aleksandra Shamrak *	C
Katriona Tsyrlin	N

Viola

Freyja Meany *	D
Matt Prater *	N
Sarina Walter	C

Cello

Louisa Giacomini	N
Austin Lancaster * ¶	C
Emma Rayner ¶	D

Double bass

Isabella Brown ¶	C
Alexandra Giller	D/N

Accompanist

Calvin Bowman *

Concert manager

Rosie Marks-Smith ¶

Office manager

Meghan FitzGerald

Librarian

Rob Diffey ¶

Jim McKean

Lauren Ritchie ¶

Camp mum

Penny Dawkins

Heather Street

Camp dad

James Eggleston ¶

Gordon Smith

Intern

Dylan Harris ¶

Kelsey Walker ¶

Camp doctor

Dr. Victor G. Karaffa ¶

Key

* New staff member

φ Staff member at prior Camps, but not 2015 Camp

π Staff member at 2015 Camp, but not in this position

¶ Former student

A = Alexander • C = Cran • D = Davis • H = Hardie • N = Newman • P = Pringle

Ensembles listed in parentheses denote those where the staff member concerned took only very occasional sessions, as opposed to taking a leading role

Appendix 2: Concerts

Evening concert, Monday 4 July 2016

- 1 Joel Dullard*, Calvin Bowman*: *Tableaux de Provence*, first three movements (Maurice)
- 2 Castlemaine Crew: *Africa* (Toto)
- 3 Castlemaine Crew: *Sir Roger de Coverly* (Trad)
- 4 Ben Nielsen*, Panagiotis Karamanos*: Invention no. 8 (J.S. Bach)
- 5 Susan Bradley*, Joe O'Callaghan*: Duet (Stamitz)
- 6 KING TEAM (Andrew Aronowicz*, Serena Walter*, Freya Meany*, Matt Prater*):
Vespers: Bogoroditse Devo (Rachmaninov)
- 7 Mitchell Togher, Niamh Duggan: Concerto for two flutes, second movement (Vivaldi)
- 8 Jarrod Butler*, Emily Clarke*: The Jazz Police (Goodwin)
- 9 Staff* strings: Sextet, op. 18: Andante (Brahms)
- 10 Susan Bradley*: a demonstration of a Serpent
- 11 Quinn Weber, Peeter Mirlieb, Elliot Murphy, Liz Collier*: *Nature Boy* (ahbez)
- 12 Edward Plowman*, Jarrod Butler*, Emily Clarke*: *Lux Aurumque* (Whitacre)

Evening concert, Tuesday 5 July 2016

- 1 Staff* strings: *Beethoven Incorporated* (Meyer)
- 2 Emma Sin, Jessie Wang*, Aleksandra Shamrak*, Meredith Brabon, Emma Wade*:
Hungarian dance no. 5 (Brahms)
- 3 Noah Lawrence, Calvin Bowman*: *Thaïs: Meditation* (Massenet)
- 4 Lette Pirota: 34 Sonatines: Sonatine No. 3 (Benda)
- 5 Alison Fane*, Anna Foong*, Jessie Wang*: *Do you want to build a snowman*
(Lopez and Anderson-Lopez)
- 6 Shu Rong Yow, Kate Rockstrom*: Duo in E minor (Cambini)
- 7 KING TEAM: *Basse-Dance* (Warlock)
- 8 Staff* Jazz Ensemble: Uptown Funk (Ronson and Mars)
- 9 Lucy Rash*, Sasha Shamrak*: trad. Scottish/American tune (trad.)
- 10 Staff* Show Band, featuring Aleksandra "Smasha" Shamrak*: *Feelin' Good*
(Newley and Bricusse)

* denotes staff member

Evening concert, Wednesday 6 July 2016

- 1 Staff* wind band: *First suite in E flat*: March (Holst)
- 2 James Earl: *A golden summer day* (Batterham)
- 3 Edward Plowman*, Andrew Power*, Hannah Trewartha*, Alison Fane*, Isabella Brown*: *Mantra* (Plowman*)
- 4 Brissie O'Brien Brass Brass Works (James O'Brien, Samuel O'Brien, William O'Brien): *Ode to Joy* (Beethoven)
- 5 Salina Perera, Kat Tsylin*: *The Entertainer* (Joplin)
- 6 Shu Rong Yow, Alice Crompton, Calvin Bowman*: *Les misérables*: 'On my own' (Schonberg)
- 7 Sophie Hodge, Calvin Bowman*: *Berceuse* (Godard)
- 8 Edward Ferris*: a demonstration of an Antique Clarinet
- 9 Katriona Tsylin*, Jessie Swan, Freya Meany*, Therese O'Brien*: *The Godfather*: Love Theme (Rota)
- 10 Alex Chapman: *Autumn Leaves* (Kosma)
- 11 Jim McKean, Ashley Stevenson*: Duets (Weisenborn)
- 12 Jenny Ferris*, Erin Heycox*, Lucy Rash*, Hannah Trewartha*, Anna Foong*: *Bring me little water Sylvie* (Smiley)
- 13 The Border Music Camp Gender Neutral Choir: 'Grass Song' (Verdi, arr J. McKean*)

Evening concert, Thursday 7 July 2016

- 1 Big Brass: *Thursday night fanfare* (Dullard*)
- 2 James Eggleston*, Alison Fane*, Anna Foong*, Jessie Wang*: *Hi-Hat Activity No. 3* (Eggleston*)
- 3 James Waterhouse: *Gentle Jena* (Togoshi)
- 4 Sasha Shamrak*, Daniel Azzopardi, Holle Sanders, Hayley Cartwright, Isabella Brown*, Arkie Mandziy: *Dragonhunter* (Meyer)
- 5 Jessie Wang*, Anna Foong*, James Waterhouse, Peeter Mirlieb: *The Heavenly Muzak Machine* (Pollard)
- 6 Chi Chi Pau, Calvin Bowman*: Romance (Wieniawski)
- 7 The Donald Trumpet Party: *The final countdown* (Europe, arr. Karamanos*)
- 8 James Waterhouse: *Sky fortress* (Waterhouse)
- 9 Colette Suter, Erin Heycox*: Concerto for two violins, first movement (J.S. Bach)
- 10 Harry James, Calvin Bowman*: Trumpet concerto, second movement (Haydn)
- 11 Kate Rockstrom: *Perfume* (Aronowicz*)
- 12 Fenella Sutherland*, Andrew Power*, Calvin Bowman*: Excerpt from *Fandango* (Turin)
- 13 Ellandi Williams-Marsden: improvised dance to *The Deep Freeze* (Big Scary)
- 14 "Cairns" (Staff* Professional Development Choir): *Abun d'bash'maiyo* (Templeton)

Public concert, Friday 8 July 2016

Arnott™ without practice • *Pizza* Michael Loftus-Hills *BBQ* Vardis Rafiei
Chicken Sarina Walter *Nachos* Matt Prater *Bacon* Alexandra Giller

'Brandenburg' concerto no. 3 • III. Allegro J.S. Bach
Suite for strings, op. 1 • I. Präludium Carl Nielsen
Palladio Karl Jenkins, arr. Robert Longfield

The Colourful Quad-ra-fonix • *Her Majesty The Tubaressa* Susan Bradley

Menuet Georg Frideric Handel, arr. F. Halferty
Jingle bells trad., arr. David Werden

Folkswagen • *Mechanics* Lucy Rash, Aleksandra Shamrak, Chloe Sanger
Katriona Tsyrlin, Ben Nielsen

Salt River trad. American
The wind that shakes the barley trad. Irish

★ **Media-Rites** • *Video Killed* Dylan Harris *The Radio Star* Ben Nielsen

Border in Seven Minutes Media-Rites
Video Triptych Media-Rites

The Surprisingly Less Than Shifty Saxophone Ensemble • *Lizzy 'Sassy, Saxy' Collie-o,*
Emily 'Sleek, Sly' Clarko-o, Lauren 'Stationery, Sensei' Ritch-o

Symphony no. 94 in G, Hob. I:94: II. Andante Joseph Haydn, arr. G.E. Holmes
American Patrol F.W. Meacham, arr. N. J. Contorno

Clash of the Tartans • *Pied Pipers* Nichaud Munday, Harriet D'Arcy

Pied piper Andrew Aronowicz
World première • Composed at Border Music Camp 2016
The Galway piper trad.
Scottish flute stomp trad., arr. Austin Alan Scott

Por la victoria

Tocino Isabella Brown *Crepe* Panagiotis Karamanos *Huevo* Freyja Meany
Libertango Astor Piazzolla, arr. Isabella Brown

Icosahedronix • *Cave ma'am* Erin Heycox *Missing link* Calvin Bowman
Renaissance Man Austin Lancaster *Futurist* Stewart Roffe

The evolution of music Pentatonix, arr. Pedro Gonzalez

Not As Loud As Taiko • *Landscapers* Jessie Wang, Emma Rayner, Andrew Aronowicz

Weathers of Albury N.A.L.A.T.

Interval

Earplugs Recommended • Wax collector Anna Foong	
<i>Eardrum roll</i>	Anna Foong
The Hen Deck Are Gone • Quaver Train Jarrod Butler Mother Hen Naomi Lennox	
<i>Sunny intervals</i>	Robert Tucker
<i>Yesterday</i>	Lennon and McCartney arr. G. Brady
Cellography • Em-minim Emma Wade Therese de Picardie Therese O'Brien Louisaingando Louisa Giacomini	
<i>Hotaka sunset</i>	Keiko Yamada, arr. Gazda and Clark
<i>Juggernaut</i>	Andrew Aronowicz
World première • Composed at Border Music Camp 2016	
Santa's Little Helpers	
<i>The holly</i> Aaron Dohse, Kate Rockstrom <i>The ivy</i> Ashley Nott, Madeline Roycroft	
<i>The nutcracker:</i>	Pyotr Il'yich Tchaikovsky, arr. A. Dohse
<i>March and Dance of the sugar plum fairy</i>	
<i>O holy night</i>	Adolphe Adam, arr. A. Dohse
The O.K. Chorale	
<i>Tombstone Trombone, The Trombone Ranger, Horndo, Little and Big Horn</i>	
<i>The magnificent seven</i>	Elmer Bernstein, arr. Jenny Ferris
Working Class Persons • Foreman Joe O'Callaghan Roustabouts Alison Fane, Edward Plowman, Andrew Power	
<i>Hit the bricks</i>	Gordon Goodwin
<i>Mambo jambo</i>	Chris Sharp
<i>The entire concert presented and managed by Gumbo Bebop Group (Rosie Marks-Smith, Bird)</i>	

Key

<i>Arnott = senior strings</i>	<i>Not as loud = soundscape</i>
<i>Quad-ra-fonix = tuba ensemble</i>	<i>Earplugs = taiko</i>
<i>Folkswagen = folk ensemble</i>	<i>Hen = clarinet ensemble</i>
<i>Media-Rites = media *</i>	<i>Cellography = cello ensemble</i>
<i>Surprisingly = saxophone ensemble</i>	<i>Santa = senior winds</i>
<i>Tartans = flute ensemble</i>	<i>O.K. = brass ensemble</i>
<i>La victoria = tango ensemble</i>	<i>Working class = big band</i>
<i>Icosahedronix = choir</i>	<i>Gumbo = stage management</i>

- * Media produced a radio feature and three short films: the radio feature was played after folk ensemble, and the films were screened after tango, taiko and senior winds

Public concert, Saturday 9 July 2016

Fanfare

Forty seconds Andrew Aronowicz
World première performance
Composed at Border Music Camp 2016

Massed choir

Conductor: Alex Pringle

Nonsensical Andrew Aronowicz
World première performance
Composed for Border Music Camp 2016

Since you went away Otto Mortensen

Cran String Ensemble

Conductor: Emma Wade

Clockwork monkeys Andrew Aronowicz
World première performance
Composed at Border Music Camp 2016

Chick n Dance Werner Thomas, arr. Aleksandra Shamrak

Star Wars medley John Williams, arr. Emma Wade

Pringle Wind Ensemble

Conductor: Edward Ferris

Whirling novas Jack Wilds

A song for peace James Swearingen

The tempest Robert W. Smith

Happy Pharrell Williams, arr. Michael Sweeney

Newman String Ensemble

Conductor: Therese O'Brien

The emerald falcon Richard Meyer

After battle Andrew Aronowicz
World première performance
Composed at Border Music Camp 2016

Folk tune and fiddle dance Percy E. Fletcher

Don't stop believin' Steve Perry, Neal Schon and Jonathan Cain,
arr. Larry Moore

Hardie Symphonic Wind Ensemble

Conductor: Joe O'Callaghan

<i>Enter the Olympians</i>	Steve Rouse
<i>Creed</i>	William Himes
<i>Arabian dances</i>	Roland Barrett

Interval

Alexander Symphonic Wind Ensemble

Conductor: Andrew Power

<i>The planets, op. 32</i> IV. <i>Jupiter, the bringer of jollity</i>	Gustav Holst, arr. James Curnow
<i>Glasshouse sketches</i> II. <i>Beerwah</i>	Barrie Gott
<i>Fantasy on a Gaelic hymnsong</i>	David R. Holsinger

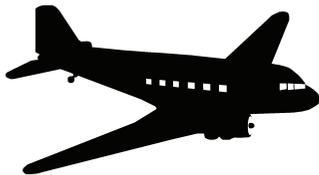
Davis Symphony Orchestra

Conductor: Alex Pringle

<i>How to train your dragon</i>	John Powell, arr. Sean O'Loughlin
Symphony no. 9 in E minor, op. 95 (<i>From the New World</i>) II. Largo <i>interspersed with:</i>	Antonín Dvořák
<i>Sanctuary</i> World première performance Composed at Border Music Camp 2016	Andrew Aronowicz
Symphony no. 5 in C minor, op. 67 IV. Allegro	Ludwig van Beethoven

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APRA / Australian Music Centre Awards, 2005