



**BORDER**  
MUSIC CAMP

# Director's report

**44th Border Music Camp**

*Sunday, 2 July – Saturday, 8 July 2017*



Principal Sponsor

**THE SCOTS  
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Home of Border Music Camp



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### **Ursula Genaehr 1961-2017**

Border Music Camp was terribly saddened by Ursula Genaehr's recent passing. Ursula was a fixture in the oboe section of Davis for years, and she sent many of her students to Border. All were meticulously prepared because Ursula was a great teacher: she believed that teaching was a calling of the highest importance, and she refused to accept sloppy standards from her students or from herself. And her students were all alive with music, because Ursula was alive with music herself. She thought of music as a holy thing, a sacred thing: she was playing right up to her last days. Border Music Camp is all about music, and teaching, and learning, and we are sorry to have lost someone whose entire life was about the same things.

*This tribute was printed in the Saturday concert program.*

*By a rather lovely coincidence, in the Saturday concert the massed choir sang an arrangement of the Largo movement from Dvořák's Symphony no. 9. Davis had played this in the final concert of the 2016 Camp, Ursula's last, and in that performance the famous cor anglais solo was, of course, played by Ursula.*

# Introduction

The 43rd Border Music Camp was held from Sunday 2 to Saturday 8 July, 2017. It was attended by 228 students, ranging in age from eight to over 70. This includes five Committee members who played in ensembles. In addition, eight of the administrative and house staff members also played in the ensembles.

Working at Camp were a music staff of 47; an administrative staff of seven; and a house staff of seven. In addition, the 23 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	Michael Lichnovsky
Alexander Symphonic Wind Ensemble	Andrew Power

## Intermediate students

Hardie Wind Ensemble	Simon Brown
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 2016 Campers who then went on to attend the 2017 Camp – was 59%, much the same as the historical average of 58%. The percentage of the 2017 Campers who had attended in 2016 was 63%, above the historical average of 58%.

Recreational activities ran during free time, after lunch. After free time, small elective groups were offered, and 15 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 Planning Day

## 1.1 Planning Day

On 17 September 2016, at Peter Cerexhe's instigation, the Committee had a half-day-long meeting to think more broadly about the Camp's future than is possible in a regular meeting. The two principal questions posed were:

- What do we want to look like when we turn 50?
- And what has to change for us to get there in good shape?

There was a great deal of very thoughtful discussion, looking at specific areas:

- our mission statement
- finances
- administration
- the Camp program itself
- promotion; and
- succession planning.

The Planning Day was an immensely valuable exercise. It was a very wide-ranging day, as it should be. But it was kept tightly and efficiently focused. Many of the plans which came from the day are things which will affect the Camp in the long term, but several new ideas were implemented for this year's Camp, and are outlined below.

With these exercises it's vital not to lose sight of what works, and one major conclusion was that the Camp provides an excellent experience, and our focus must be on sustaining that quality. The point was also formally observed on the day that we've already successfully put through a huge amount of change (much of which is under the surface) in the last six years.

## 1.2 Online applications

For many years Australia Post has been increasingly unreliable. In 2016, so many items went missing in the mail, or arrived unacceptably late, that we concluded it was impossible to run the Camp through the postal service. Immediately after the Camp finished, we started investigating solutions for an entirely online applications process. Several options were available, but the most promising seemed to be Stephen O'Connell's enormously generous offer to piggyback on the Murray Conservatorium's system. At the Planning Day we decided to proceed on this path.

Margie Gleeson – who at this time was also enjoying a couple of hip replacements – took the lion's share of the work on this huge project. Graham Wright also provided valuable labour for the cause. They worked with Stephen, Jenny O'Hara and Toni McInerney at the Conservatorium to design a system which would be the best possible for the Camp. The system itself is run by all the NSW regional conservatoria,

and is a new one, so the Conservatorium's learning curve was also steep. We owe particular thanks to Toni, who did most of the work to set up the online process and who stepped in when problems emerged. These were chiefly with the interface with the payments system (the Conservatorium, in fact, changed its third-party banking intermediary as a result). There were also issues with slow internet connections, in regional areas, leading to timing out; we will shorten the application form for 2018 so that this can be ameliorated. It is unfortunate that we were obliged to replace a totally unreliable system (Australia Post) with one whose reliability is patchy (the NBN).

Toni and Jenny never faltered in their help on what was a very complex project, and we're tremendously grateful to them for their work and their unfailing cheerfulness in the face of constant questions from us.

There were several major advantages to the change. The errors inevitable in a system of manual entry were almost entirely eliminated, and data was much more easy to wrangle. But to everybody's complete surprise, people sent in their applications much earlier, to the point where the Camp was essentially full by the end of May. This is totally unprecedented. It meant that the leadup to Camp was much easier on the administration, as we weren't simultaneously taking applications and planning, advising Scots of numbers and so on.

### **1.3 Teaching coach**

Border has always been an extremely forgiving environment in which to learn the art of teaching. This is partly because the students are so hugely positive and committed, which obviously makes the job much easier. However, it's also because most staff are skilled teachers who are interested in education *per se*, who like talking about teaching, and who are generous with advice to less experienced colleagues.

Informal discussions after work can, of course, be extremely helpful. But for a few years, the idea was kicking around that a more structured process could improve tutors' professional experience. The main kicker-around was Alex Pringle, whose desire to do this work was raised at the Planning Day and met with great enthusiasm.

Alex thus spent his days at Camp sitting in tutorials and rehearsals (both in the morning and in the afternoon elective sessions) observing the tutors at work. He then caught up with the tutors afterwards and gave them private feedback. We didn't make a fuss out of this in front of the students, who I think were largely unaware that it was going on. As far as they were aware, it was just Alex sitting in. (Alex also conducted the massed choir as usual, so he was a familiar face to the students.)

The staff were extremely enthusiastic, and we regard this as a major benefit for tutors: nobody is so experienced at anything that they can have no use for intelligent coaching. Participation was entirely voluntary, although the overwhelming majority of

staff asked for a session, and Alex somehow managed to get to almost everybody. It was obviously a terrific addition to the Camp for the tutors. For many, Alex's advice was basically 'You're doing great!', but even then it's helpful to have that feedback.

#### **1.4 Rules and Principles**

In past years, the opening assembly for all Campers has concluded with a recitation of The Camp Rules. These have varied over time, depending on circumstances, but by 2016 there were eighteen of them (not including the one about the ornamental grass). The opening assembly is already saturated with information, and finishing it with a litany of thou-shalt-nots is perhaps not the most efficient way to get the information across. More importantly, it's probably not the most efficient way to establish the standard of behaviour we expect.

To that end, we radically revised the information we would present to the Campers. The idea was that the information had to be concise enough to fit on a poster, and indeed we ended up putting these posters up everywhere there was a timetable. After discussion with a number of Committee and staff members, we arrived at five 'rules' (i.e., specific proscriptions) and four 'principles' (i.e., an outline of the ethos we want). These were:

##### **Rules**

1. No alcohol, tobacco or other drugs
2. Always wear your name badge
3. Do not go into the boarding houses unless you are a boarder
4. No recording, photos or phones in concerts
5. Only post to social media if you have people's permission

##### **Principles**

1. Be kind and friendly to everybody. Meet new people. Don't be nasty. We're all here to have fun!
2. Respect other people's things – if something is not yours, leave it alone. Including instruments.
3. Behave like a music professional – be ready to start on time, listen to the conductor/tutor, turn off your phone.
4. When in doubt ... ask!

It must be confessed that the effect cannot be easily assessed. The students' behaviour was not radically different to past years, but then disciplinary problems haven't been an issue at Camp for a very long time. I do think, however, that the Camp ethos was more efficiently communicated.

## 2 Camp commencement

### 2.1 Staff orientation

About 79% of the 2017 staff had worked at the 2016 Camp. A further 5% had not attended in 2015, but had worked at Camp in previous years; 16% were completely new to Camp. If one counts only the music staff (i.e. conductors, tutors, composer, teaching coach and accompanist), the figures are 77%, 6% and 17% respectively. Our easily accessible records of staff retention go back to 2002 (records prior to this exist, but have not been tabulated). This is the highest overall retention rate – for either measure – in that time.

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 of musical, educational and social stimulation. This last was made even more magnificent by Jude and Sandy Montague's generously supporting the use of a house 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 needs to wind down after work: to do so in a warm, safe, friendly house really makes the day immeasurably more pleasant. Happy staff are much better able to transmit the excitement of music-making to the students.

Because the Camp is so brief (and intense), it is much easier if people already know how it works. Retention helps with this, but it is also 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 of 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.

New staff also reported without exception that they were made to feel very welcome at the Camp: this is a good thing intrinsically, of course, but also indicates that the first-timers have successfully navigated the Camp's not inconsiderable administrative and cultural idiosyncrasies.

## **2.2 Registration and auditions**

Registration and auditions went with without problems. Once again, Meghan FitzGerald started the week in sterling fashion by having the audition results up on the Chapel/Hall windows well in time for the first rehearsal. This is a complex feat of data wrangling that has to be done in a staggeringly short space of time.

A few Campers were unhappy with where they had been placed. With a couple we concluded that they would have a better experience in a different ensemble. With most, however, we felt that we had accurately placed them according to their ability, experience and skill. The students concerned all ended up happy and all ended up having an extremely rewarding Camp. These are sometimes not easy conversations and I would like to particularly thank Margie Gleeson, Therese O'Brien and Lucy Rash for their enormous care, tact and sensitivity.

# **3 Monday to Thursday**

## **3.1 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. These meetings were an exemplar of friendly professionalism, as they have almost always been. It helped that all the conductors had worked at Camp in 2016, with the exception of Simon Brown (who had been here the year before) and Michael Lichnovsky (whose absence had been rather more prolonged). The conductors were entirely unselfish and accommodating, frequently changing their own plans in order to assist one of their colleagues. This sort of flexibility – the ability to achieve musical and educational aims regardless of the structure of the day – is tremendously impressive and is a mark of the high quality of our conductorial staff. The conductors' unhesitating willingness to help each other out springs from an ethos of selflessness and humility. They set an example which the entire Camp follows.

With the timetable planned, a staff roster was drawn up, detailing which tutors were required to attend which sessions. The tutors' opinions on this were sought in the evening staff meeting. Many alterations were made (and errors corrected) at this point. The general principle that the end user should have input into the design is, of course, self-evident, and of course because tutors work most closely with the students and have the most detailed understanding of their musical needs, their thoughts are essential. It is also self-evident that an inclusive approach contributes to that sense of a common endeavor 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 five sessions each: Pringle had two sessions, the first as early as Tuesday, and Cran and Newman one each (the 15th session was a percussion tutorial). Hardie did not rehearse in the hall until Saturday.

The timetable becomes fabulously convoluted with the unending search for balance between staff, students and rooms, and it's frequently necessary to mention individual students by name. It does, however, seem to work, with even the youngest Campers rarely having major difficulties being in the right place at the right time.

### **3.2 Massed choir**

Alex Pringle again made massed choir astonishing. The kids go away primarily remembering that it's fun. And it is, with Alex's endlessly inventive warmups ('Roll the Old Chariot Along' was a particular highlight this year) and with his generally outrageous levels of enthusiasm. But what perhaps slips under the radar is Alex's refusal to accept sloppy work: he requires unforgiving self-discipline, but this is almost obscured by the fact that it's all such huge fun. That combination of kids wanting to be there and to do their best is why the choir is exceptional.

### **3.3 Cran**

The depth of the musical journey on which Emma Wade took Cran over the week could be seen in the huge precision with which they played Andrew Aronowicz's *Bug Splat Boogie*, in the beauty of their singing in *In Dreams*, and in their rather matter-of-factly playing *Doctor Who* by memory. This was testament to a week of very intense learning and rehearsing. But Emma's rehearsals were always great fun, and the students had a wonderful time; small children came out beaming after what had been, in fact, on one level a punishing morning's work!

### **3.4 Pringle**

Ed Ferris's leadership seems laid-back, but this is a superficial impression: he puts huge amounts of thought and preparation into every rehearsal, and this reaps huge dividends. Pringle achieved terrific things this year. On Saturday night we heard rhythmic accuracy, dynamics, balance, drama in the playing. But not intermittently – it wasn't that rhythm was good at one point and dynamics at another – rather, it just all came together. Just to pick one aspect, the fact that we can talk about a junior band balancing itself is a testament to Ed – and, of course, to his tutors.

### **3.5 Newman**

Newman achieved great things this year. Therese O'Brien led with irrepressible liveliness and fun, but also drove them hard on a musical level. She concentrated on details and on getting the students to think for themselves and discipline themselves. It worked. The two major pieces were quite big works, which needed the ensemble to think about them structurally, and giving them a lot of concentration. And they did; Newman threw itself fearlessly into the challenges of Andrew Aronowicz's *Dark Matter* and then played the Dvořák Romance with great style.

### **3.6 Hardie**

It was a great pleasure to have Simon Brown back at Camp, conducting Hardie for the first time. He has of course done great work with Alexander, but this year he demonstrated his really extraordinary versatility by getting equally impressive results from a very different ensemble. His attention to detail and insistence on high standards was unaltered from his work with Alexander or senior stage band, but his huge knowledge and experience meant he could explain tricky bits in a way that built the kids' confidence and freed them to give a great performance on Saturday.

### **3.7 Alexander**

This year Andrew Power did even more impressive work than in 2016. His rehearsals were characterised by a relaxed intensity (if such a thing is possible to imagine). Always very quiet and calm, he never wavered from keeping extraordinary focus on the task at hand and keeping the students driving forward. He challenged the band, but always supportively; even when drilling tiny details he did so in a way that the students were encouraged and stimulated to work harder. The result was an often very beautiful performance with some very sensitive playing.

### **3.8 Davis**

Michael Lichnovsky's return to Camp after 16 years' absence was keenly anticipated. He is as exciting to watch and to work with as he was when he was last at Camp. He treated the students like adults, assuming that they would handle notes and that he needed really only to talk music. His rubber band metaphor was instantly adopted by all the students in the orchestra. This control was audible in the Stravinsky on Saturday night, in the very beautiful *pianissimo* in the transition from the Berceuse to the Finale. This was some of the best playing I've heard at Camp.

### 3.9 Composer-in-residence

The least controversial thing one could say about this year's Camp is that Andrew Aronowicz's achievement was extraordinary. He grasps the Camp ethos impeccably (perhaps exemplified by the glorious silliness of *Tropical Punch*), and his technical skills are beyond reproach. This means his music is perfectly judged for the students on a musical level: but, miraculously, its non-musical aspects are also perfectly judged. *The Border Music Camp Monster* was the neatest example of something whose subject the kids found engaging (to say the least) which was challenging, and yet achievable to perform.

And they're great pieces of music. *Dark Matter* and *Joy Ride* would have been a highlight in the repertoire for Newman and Alexander, respectively, in any year; the former dramatic, the latter just flat-out beautiful. In 2016, at this point, I wrote 'Andrew Aronowicz outdid himself this year', and really I can say no more than that once again the same is true.

Six of Andrew's pieces were performed at (and five of them were written at) Camp:

#### *Duck Soup*

Camp oboe ensemble

**World première performance** • Composed at Border Music Camp 2017

#### *Tropical Punch: An Ironic Fanfare*

Staff fanfare ensemble, conducted by Andrew Aronowicz

**World première performance** • Composed at Border Music Camp 2017

#### *The Border Music Camp Monster*

Massed choir, conducted by Alex Pringle

**World première performance** • Composed for Border Music Camp 2017

#### *Bug Splat Boogie*

Cran String Ensemble, conducted by Emma Wade

**World première performance** • Composed at Border Music Camp 2017

#### *Dark Matter*

Newman String Ensemble, conducted by Therese O'Brien

**World première performance** • Composed at Border Music Camp 2017

#### *Joy Ride*

Alexander Symphonic Wind Ensemble, conducted by Andrew Power

**World première performance** • Composed at Border Music Camp 2017

### **3.10 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.

Aside from the addition of the teaching coach position, our biggest change to the lineup was the addition of another oboe tutor, necessitated by the astonishing seven oboe students at Camp.

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 13 former students, about 28% of the total. There are a further nine former Campers in the administrative and house staff, bringing the total to about 34%. (In fact, with a single 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 two former students – James Earl and Matthew Ward – enjoy the startling experience of joining the staff for the first time.

### **3.11 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.

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

The biggest change in publicity this year was running an advertisement at the Regent Cinemas. Sue Pringle put this together, along with cinema contractor Darren Grigg. It was a terrific depiction of the Camp, including some background music by Andrew Aronowicz from a piece written for Gaye's show. The advertisement was to have run for four months, but when the Camp filled up so early, Sue negotiated with the cinemas to withdraw it and credit us with two months' airtime next year. In a wonderful example of efficient synchronicity, Prime ran the ad with great gusto as well.

## 4 Afternoon activities

The afternoon activities were arranged by the Committee and Meghan FitzGerald, and run by the house staff. We had a wider variety this year than we've done in the past, and ran two activities simultaneously on Monday and Tuesday, namely ten-pin bowling (the only offsite activity), and juggling workshops with members of the Flying Fruit Fly Circus. On Wednesday we also ran two simultaneous activities, ukuleles with Conrad Forrer, and Lego (in a major oversight, Lego was not provided for the staff). On Thursday we had DVDs. 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.

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 J.S. Bach's Cantata no. 24; on Tuesday, *A midsummer night's dream* by Benjamin Britten; on Wednesday, Richard Meale's *Voss*; and on Thursday, the suite from *Der Rosenkavalier* by Richard Strauss.

### 4.1 Career development seminar

Early in the week, Elizabeth Collier suggested running a seminar on career development, aimed primarily at students in year 9 and above who might be interested in working in music. Her idea was that staff in a broad variety of employment would speak on and answer questions about their career path, thus giving the students an idea of the vast breadth of careers in music – and, equally importantly, the diverse and often winding pathways one takes to get there. The multifarious talents in the staff group meant Liz was spoiled for choice of panellists, and she selected Andrew Aronowicz (composer/teacher), Liz herself (music teacher), Meghan FitzGerald (programmer, ABC Classic FM), Rosie Marks-Smith (manager, SSO) and Jaan Pallandi (musician, SSO). The session attracted about fifty or so people, not only students approaching the end of their school lives but also many adults and younger students. The tutors who attended also chipped in when their perspective was useful. The session was incredibly valuable: everybody left inspired by the possibilities of a musical life.

## 5 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. 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 elective was restricted in numbers because a larger group would have been impossible, but admission was on a first-come first-served basis.

All but two ensembles had run in 2017. Improvisation returned under Katriona Tsyrlin and Naomi Lennox, teaching a diverse range of improvisational skills to a wide range of students. The new ensemble was the brainchild of Jenny Ferris, who has spent the last few years undertaking training and completing the Australian Kodály Certificate, and who worked up a program to teach students aural skills and musicianship through musical games based on Kodály's principles.

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. 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.

## 6 Evening concerts

We had 48 performances over the four evening concerts. Twelve ensembles consisted entirely of students; 18 were mixtures of students and staff, and 17 comprised only staff. Compared to recent years, this was a significant shift away from all-staff to all-student performances (the number of mixed performances stayed much the same). This was one reason why it felt like an unusually satisfactory series of concerts. It's always great to see, and hear, the students getting up and having a go.

The other reason why it felt like such a good set of concerts was, of course, the quality and variety of performances. Luca Arcaro and Jaan Pallandi playing duets (with our accompanist Margaret Liu); the entire horn department playing *The Teddy Bears' Picnic*; the entire oboe department playing a new work by Andrew Aronowicz; a

string of young Campers getting up and playing with a tutor, in front of a friendly audience which gave them a warm and generous reception. This is what makes happy memories. (Equally indelible memories were formed by Michael Loftus-Hills' remarkable reinterpretation of *Plink, Plank, Plunk!*.)

One reason the evening concerts exist is because staff performances allow 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 the group in which they'd been playing that morning from the outside, so to speak. This is particularly important for Alexander/Hardie/Pringle: good wind ensembles are not easy to find, and the staff wind orchestra gave a great exemplar of what they can do. The return of Aleksandra "Smasha" Shamrak and the show band was also sensational.

A number of students' own compositions were performed as well. Mitchell Togher, Elliott Murphy (twice) and Lillian McVeity either played or supervised a performance of their own work: there was also a jointly-composed piece by Thomas Loftus-Hills, Thomas Summerfield, Arkie Mandziy and staff member Hugh Tidy. This level of creativity is tremendously impressive.

Rosie Marks-Smith's stage management was also tremendously impressive, with the students in her elective doing a really exceptional job of running the concerts with smooth professionalism. These students are a good bunch but Rosie has trained them extremely well to handle such tasks with such responsibility, seriousness and skill.

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

## 7 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 Melbourne's – nay, Australia's – most famous D.J., namely Rob 'The Diffmeister' Diffey. The Committee presented the traditional trivia competition on Tuesday night. On Wednesday night the students watched DVDs. The final evening activity, on the Thursday night, was a dance, the music provided firstly by the student big band and then by the Joseph O'Callaghan Memorial All-Star Staff Big Band Destructathon, both under the unflappable command of Simon Brown. 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.

## 8 Student survey

We have been keeping survey results for twenty years. The table below lists responses for this year, and the five-year and historical averages.

Sixty surveys were submitted this year, an excellent return rate of about 26%. Return rates varied more widely, from 16% to 36%, when broken down into ensembles and into different types of students (i.e. long day, short day etc.). Pringle and Cran had the lowest response rates. The mean age of under-18 respondents was 13, a little higher than most recent years. Adults were slightly overrepresented in the survey (18% of responses compared to their making up 15% of the Camp population).

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 8.1: Survey results, 2017**

Activity	2017	U18	18+	Averages		Records
				5-yr	20-yr	
Morning ensemble	8.97	8.82	9.64	9.10	8.91	9.27 (2014)
Massed choir	9.17	9.15	9.27	8.77	7.47	9.17 (2017)
Tutorials	9.04	8.95	9.45	8.80	8.58	9.25 (2002)
Composer	9.67	9.67	9.67	9.07	8.11	9.67 (2017)
Afternoon activities	7.81	7.66	-	7.96	7.65	8.90 (2015)
Electives	8.93	8.94	8.88	9.04	8.94	9.41 (2015)
Evening concerts	8.88	8.73	9.57	8.82	8.30	9.17 (2015)
Evening activities	8.18	8.16	-	8.41	7.69	8.81 (2016)
<b>Average rating</b>	<b>8.96</b>	<b>8.85</b>	<b>9.44</b>	<b>8.83</b>	<b>9.00</b>	<b>9.42 (2011)</b>
'Whole Camp' rating	9.50	9.47	9.65	9.42	8.51	9.50 (2012 and 2017)

A few points to draw from the numbers. The lowest score is a 78% approval rating, which suggests that we are doing acceptably well on a customer satisfaction basis. Three scores are the highest on record – massed choir, composer-in-residence (these two are probably linked), and the 'whole Camp' rating, which is tied with 2017. Six categories are above the five-year average and all but two are above the historical averages. Adults tended to rate most things slightly higher than children, which has been the case in every other year we've split these scores out.

The most consistently interesting point is that, as may be seen, the 'whole Camp' rating (9.50) is higher than the average rating (8.96). In other words, a Camper might rank all the individual activities as, say, 9/10, but would rank *the entire Camp* as 10/10. This has been true every year we have run a survey. This year, only seven responses ranged the 'whole camp' below the average; a further nine gave an equal response (and these were because they marked everything as either 9 or 10); the remainder, 73% of responses, ranked the 'whole Camp' higher than the average. The Camp experience as a whole, then, is consistently greater than the sum of its parts.

For two reasons, the survey results should be treated with a certain degree of caution. Firstly, the survey is self-selecting; secondly, although the response rates are high, they are not uniform across all demographics. It seems clear, though, that the overwhelming reaction to the Camp is very positive. This is reinforced by the qualitative responses, a brief selection of which are given below:

- It is a bit short. Maybe 1 or 2 days longer!! (14, Hardie)
- [Morning ensemble] Made me a better player in a short period of time (15, Davis)
- [Morning ensemble] It challenged me to do my best. I really liked it and feel like I can really improve in the coming years. (15, Alexander)
- I enjoyed tutorials because it was a mixture of fun and hard work. (12, Newman)
- [Massed choir] THE BEST TIME! (15, Hardie)
- [Composer] AWESOME! Without Andy ... oh, what would Border Music Camp be?! (13, Newman)
- [Composer] Wow! (adult, Alexander)
- [Concerts] Great to watch and perform ... I think there's a better atmosphere and variety in evening concerts, but that might just be me getting older (16, Davis)
- [Concerts] Stunning! (adult, Hardie)
- [Enjoyed] Everything/Everyone is so kind & friendly. It's like a small community. [first-time student] (13, Newman)
- [Enjoyed] Meeting new friends and that everyone is nice to you (11, Newman)
- [Enjoyed] I enjoyed how you had lots of free time but also lots of music. I liked having the feeling of independence. (12, Newman)
- [Enjoyed] Learning new things (11, Pringle)
- [Enjoyed] The music and tutors (11, Cran)
- [Enjoyed] Every minute (9, Pringle)
- There is a reason that this is my 5th year ... I come to camp every year and I just think 'wow'. This camp is incredibly special. It allows opportunities for people such as myself to be with other musicians – something that doesn't happen at home. ... I wish I could stay here for the rest of my life! (16, Davis)

## 9 Friday concert

Following from the really exceptional evening concerts, Friday's was one of the best we've done. I thought the brass ensemble was simply the best it's ever been: it was a big group, and it played with understated but total confidence (the choreography in *Uptown Funk* was a highlight, too). I also thought the cello ensemble was the best we've heard. The French Folk Song was just beautiful and the *Hoe Down* had fantastic energy. Also excitingly energetic was the taiko ensemble, which gave the best performance of its history at the Camp in a new piece devised by Anna Foong and Andrew Aronowicz. The Kodály ensemble was magical; you could have heard a pin drop. Senior strings were very good (and extremely tight in a high-speed version of the *Cantina Band* music from *Star Wars*). This really though are picking just the highlights from what was a fabulous performance from everybody.

The other ensemble which had its best night ever was the stage management elective, which achieved the invisibility to the audience to which truly great stage managers aspire.

## 10 Saturday concert

### 10.1 Saturday concert

Saturday's concert was such a consistently high standard that it's hard to pick out highlights, although it must be said that the fanfare was definitely one of them. The massed choir was extraordinary, with the change from the heartbreaking *Goin' Home* (helped in no small part by Noah Lawrence's beautiful cello solo) to the insane energy of *The Border Music Camp Monster* was astonishing. The *Monster* was particularly impressive. The choir dispatched its tricky chromatic lines and abundance of words – and the jokes – with panache.

But in fact every ensemble had a program covering such a wide range of mood, and they all played them with great assurance. So often one would be impressed with the precision of a fast and tricky piece, and then moved by the sensitivity of a slow one. (And of course to play slowly requires equally as much precision as to play quickly, if not more.) Davis's riotous *Capriccio espagnol* was contrasted with the somnolent stillness of the Berceuse. Cran played *Doctor Who* with appropriate menace, after the quiet *In Dreams*. Hardie played the Vaughan Williams, not at all an easy piece, with great confidence and poise. Pringle's *The Avengers* was simply fabulous. So was *The Final Countdown* by Newman, which came after two seriously hefty works.

## **10.2 Long-serving staff**

Two staff members were presented with gifts to mark significant anniversaries in their quite extraordinary service to Border Music Camp. Gordon Smith has been Camp Dad for 30 years; Heather Street has been Camp Mum for 25. Heather spoke about what a privilege it has been to serve so many students, giving them stability and a sense of a home life when they're away from home, and watching them grow up as they go through the Camp. Gordon echoed Heather's thoughts and also thanked his wife Ann, whose unstinting support over has made it possible for him to come to Border for all those years.

## **10.3 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:

Hugo Bartlett	Finn Moran
Megan Benne	Zoey Ong
Olivia Karamaloudas	Amelie Pimlott

The Award was won by Olivia Karamaloudas.

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

Leigh Casey	Finnian Pidd
Sienna Couzens	Harry Plunkett
Esther Little	Clarisse Summerfield

Campbell McTernan

The Award was jointly won by Siena Couzens and Campbell McTernan.

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

Orlando Bulmer	Elizabeth McKenzie
Sophie Hill	Mi Mi Pau
Sophie Hodge	Anne Turnbull

The Award was won by Mi Mi Pau.

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

Fergus Moorhouse	Storm Tanuvasa
Toby Morris	Tilly Worrall
Samara Sergi	

The Award was won by Storm Tanuvasa.

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

Sean Auer	Lucas Ladyman
Stephanie Blyth	Ruth Little
Vita Daley	

The Award was won by Lucas Ladyman.

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

Luca Arcaro	Grace Kemp
Jennifer Gollasch	Noah Lawrence
Harry James	Ruth Little
Sam Jenkins	Elliot Murphy
Aylish Jorgensen	Lily Vowels

The Award was won by Sam Jenkins.

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

Luca Arcaro	Finn Moran
Sienna Couzens	Elliot Murphy
Patrick D'Arcy	Mi Mi Pau
Jennifer Gollasch	Storm Tanuvasa
Kyle Hirth	Mitchell Togher
Aylish Jorgensen	Anne Turnbull
Lucas Ladyman	Chloe Wade
Noah Lawrence	

The Award was won by Noah Lawrence.

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 distinction and triumph in the 21st Director's Award for the Best Dressed Staff Member. Among the ladies, Anna Foong looked magnificent in her wedding dress, and Lucy Rash quite sensational in a number made from golden pleated fabric. Jessica Jacobs made an excellent début with her very pale-blue dress, Maddy Roycroft, wearing a suit, was very striking. Jenny Ferris, classy in gloves, made a bold bid for a team win with her husband. Early on in the evening, however, Laura Moore had impressed with an elegant blue dress and green patterned jacket, set off simply with pearls – which, as nobody could match her, went very well with the victor's tiara.

It must be noted at the outset that the gentlemen's division was, it is fair to say, a source of some controversy. Not in the universal admiration for Mick Loftus-Hills' coolly subtle tieless number, or for Alex Pringle's very suave and groovy jacket. Nor was there disagreement that Aaron Dohse merited acclaim for his understated and elegant suit and tie. And if the Trumpet Twins looked identical in their braces and bow ties, well, so much the better. But while it was incontestable that Ed Ferris had put vast effort into his traditional Scottish dress of the clan McFerrii, and while it was unquestionable that he looked utterly magnificent – had he crossed the line to costume? The agonisingly narrow consensus among the judges was that he had: and Andrew Power, in a most lovely suit and tie, claimed the crown.

## 11 Conclusion *and* Thanks

The fanfare at the start of Saturday's concert was one of the silliest things we have ever done. The doors are closed, Rosie Marks-Smith is heard on the PA asking everybody to take their seats, the audience quietens in anticipation. Suddenly, Mick Loftus-Hills and Laura Moore burst in, rugged up and exclaiming loudly how cold it is, and how it would be a great idea to move the Camp to somewhere warm. They run down the centre aisle, shedding scarves and coats ... and then the curtains on the side altar are thrown open to reveal, bedecked in leis, four brass players and a dozen or so ukulele players (whom Mick and Laura join). There is also an inflatable palm tree. Thirty seconds of brass with ukulele accompaniment follows.

It is safe to say this would happen in few other places. But the point is that it preceded a night of music-making at a seriously high standard. (And, for that matter, the fanfare was carried off with verve and flair, without which such things fall flat). To be able to have fun like this, while also carrying off great performances, is rare: it's a

mark of a level of confidence and self-assurance that lesser organisations would envy. That, in a nutshell, is why this year's was such a great Camp. We did a lot of hard work, the music-making was superb – and we had fun.



Every year for everybody at Camp there's a particular feeling of homecoming when we walk through the gates at The Scots School Albury. From Peggy Mahy down, the staff of the School could not have been more helpful. It was a particular pleasure to welcome back Tegan Summerfield; Claire Trezise fed us superbly, Julie Muras looked after us with great care and affection in the boarding house, and Paul Hill ran the hall like a machine. None of this is new. Every year the School staff do everything they can to make the Camp as smooth as possible, and every year I'm deeply grateful, and indeed so is everybody at Camp, that our hosts are so warm and friendly.

So much of what makes the Camp special is in our wonderful staff. That the staff so enthusiastically embraced the teaching coach position speaks volumes about their professionalism and their desire for their own improvement, quite aside from the kids'. But the reason they wanted to have that feedback was because they knew it would help them to serve the kids and the music better. That is the bedrock of the great musical achievements at Camp: that is the mark of some very special educators and musicians. Yet we are also talking about people who can come up with that fabulous fanfare on Saturday. That imagination, and that sense of the joy of life: that is the mark of some very special human beings.

The staff member whom I most especially want to thank is my friend Joel Dullard. I'm so grateful to him for looking after me at Camp, mainly by making sure I'm actually looking after myself, and generally keeping me going. But also I am the type of person who needs to talk everything through with a wise sounding board. Such is Joel – and, I should also say, his wife Bron – and I rely on his wisdom implicitly.

This document opened with an account of Committee discussions. These discussions, and the huge amount of work attending them, are perhaps not obvious to the casual observer. But without them the Camp would have collapsed long ago. The Camp is extraordinarily lucky to have be in the custodianship of an exceptional group of people. I am hugely grateful to them all.

I very much look forward to working with all on what will be, I have no doubt, an awesomely sensational 44th Border Music Camp.

**Alastair McKean**

Director

24 November 2017

## Border Music Camp Committee, 2017

Chairperson	Peter Cerexhe	
Deputy chairperson	Margie Gleeson	
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	Katrina Becker	Michelle Mordecai
	Robert Lindley	Linton Rousseau
	Colin McArthur	Leisa Whyte
	Joyce McArthur	Leo Whyte
	Karen McLean	
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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scholarships*

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Hertz Rental  
NSW Department of Education  
and Training  
Kevin Williams

# Appendix 1: Staff

## Director

Alastair McKean ¶¶

## Deputy director

Joel Dullard ¶¶

## Conductors

Simon Brown φ *H*  
Edward Ferris *P*  
Therese O'Brien *N*  
Michael Lichnovsky φ *D*  
Alex Pringle ¶¶ *massed choir*  
Andrew Power *A*  
Emma Wade *C*

## Composer-in-residence

Andrew Aronowicz

## Flute

Harriet D'Arcy ¶¶ *P*  
Nichaud Munday ¶¶ *D/A*  
Brooke Taylor \* *H*

## Oboe

Madeline Roycroft *A/D*  
Laura Schulze \* *H/P*

## Clarinet

Jarrold Butler ¶¶ *A/D*  
Emily Clarke *P*  
Naomi Lennox ¶¶ *H*

## Saxophone

Elizabeth Collier ¶¶ *H*  
Aaron Dohse *A*  
Edward Plowman *P*

## Bassoon

Ashley Nott *A/P*

## Horn

Jenny Ferris *D (P)*  
Stewart Roffe ¶¶ *A*

## Trumpet

James Earl \* ¶¶ *H*  
Andrew McAdam \* *D/A*

## Trombone

Jessica Jacobs \* *H*  
Fenella Sutherland *A/D*

## Tuba

Susan Bradley *A/H*

## Brass

Hannah Trewartha *P*

## Percussion

Anna Foong *P*  
Hugh Tidy \* *H*  
Jessie Wang *A/D*

**Violin**

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

**Viola**

Freyja Meany	D
Matt Prater	N
Sarina Walter	C

**Cello**

Louisa Giacomini	N
Laura Moore φ ¶	C
Emma Rayner ¶	D

**Double bass**

Alexandra Giller	C
Jaan Pallandi	D/N

**Accompanist**

Margaret Liu \*

**Concert manager**

Rosie Marks-Smith ¶

**Office manager**

Meghan FitzGerald

**Librarian**

Rob Diffey ¶

Jim McKean

Lauren Ritchie ¶

**Teaching coach**

Alex Pringle β

**Camp mum**

Penny Dawkins

Heather Street

**Camp dad**

Gordon Smith

Trevor Trewartha \*

**Intern**

Matthew Ward \* ¶

Kelsey Walker ¶

**Camp doctor**

Dr. Victor G. Karaffa ¶

---

**Key**

\* New staff member

φ Staff member at prior Camps, but not 2016 Camp

π Staff member at 2016 Camp, but not in this position

β Newly created 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 3 July 2017

1. Joel Dullard\*, Ashley Nott\*: Two duets (Weissenborn)
2. Emma Rayner\*: Nocturne (Chopin)
3. Fenella Sutherland\*, Oscar Dean, Jessica Jacobs\*, Lucas Ladyman: *Song for Japan* (Verhelst)
4. Elena Griffiths, Margaret Liu\*: *The Phantom of the Opera*: 'Wishing you were somehow here again' (Lloyd Webber)  
Elena Griffiths\* Margaret Liu\*: *The Singer* (Head)
5. Harriet D'Arcy\*, Robyn Watts, Nisha Munday\*, Brooke Taylor\*: *Scintillation* (Togher<sup>#</sup>)
6. Michael Loftus-Hills\*, Sasha Shamrak\*: Duo (Bartók)
7. Susan\* Bradley: Blackbird (Lennon/McCartney, arr. Bradley\*)
8. All Strings Attached: *Hallelujah* (Cohen)

### Evening concert, Tuesday 4 July 2017

1. Michael Loftus-Hills\*: *Plink, Plank, Plunk!* (Anderson, ed. Bannon, Putin *et al.*)
2. Jessica Jacobs\*, Hugh Tidy\*: *Pair Up* (Wright)
3. Lize Potgieter, Lucas Ladyman: *Hunting Wabbits* (Goodwin)
4. William O'Brien: Minuet in G (Bach)
5. Lady Bones (Hannah Trewartha\*, Jessica Jacobs\*, Simon Brown [*sic.*]\*, Jenny Ferris\*, Rosie Marks-Smith\*, Fenella Sutherland\*, Hugh Tidy\*): *Birdland* (Zawinul)
6. Elliot Murphy, Margaret Liu\*: *From Dust* (Murphy<sup>#</sup>)
7. Jarrod Butler\*, Aaron Dohse\*, Emily Clarke\*, Ed Ferris\*: *Aladdin*: 'A Whole New World' (Menken)
8. Michael Loftus-Hills\*, Therese O'Brien\*, Jaan Pallandi\*: *Passacaglia* (Handel)
9. Alexandra Giller\*, Sasha Shamrak\*: Symphony no. 1, third movement (Mahler)
10. Staff\* wind ensemble: English Folk Song Suite (Vaughan Williams)  
Staff\* wind ensemble: Cajun Folk Songs (Tichelli)

### Evening concert, Wednesday 5 July 2017

1. Smasha\* and the Swinging Strings: *I've Got A Crush On You* (Gershwin)
2. Chi Chi Pau: Nocturne in E flat (Chopin)
3. Kat Tsyrlin\*, Naomi Lennox\*, Chloe Sanger\*, Noah Lawrence, Lily Vowels: Clarinet quintet, fourth movement (Mozart)
4. All of the Border Camp Saxes: *Shut Up and Dance With Me* (Berger *et al.*)
5. James Earl\*, Andrew McAdam\*: Concert Duo (Pala)
6. Sophia Goodwin: *While My Guitar Gently Weeps* (Shimabukuro)

7. Mitchell Togher, Harriet D'Arcy\*, Nisha Munday\*, Brooke Taylor\*: *Angry Tunes* (Rosiak)
9. Shu Rong Yow: Fantasia in A minor, second movement (Telemann)
10. Sasha Shamrak\*, Yaron Shamrak, Daniel Azzopardi, Hamish Vowels, Orlando de Pury, Chloe Sanger\*: *Irish Washerwoman* (Traditional)
11. Mi Mi Pau: Concertino (Perlman)
12. Thomas Summerfield: Prelude (Norton)
13. Staff Brass Quintet: *Aladdin Medley* (Menken arr. Wagner)
14. Border Music Camp Gender Neutral Welsh Choir: *Country Gardens* (Grainger arr. Jimbo McKean\*)

### **Evening concert, Thursday 6 July 2017**

1. Jessica Jacobs\*, Andrew McAdam\*, James Earl\*, Jenny Ferris\*, Andrew Aronowicz\*: Chorale in E minor (Murphy<sup>#</sup>)
2. Thomas Loftus-Hills, Thomas Summerfield, Arkie Mandziy, Hugh Tidy\*: *Tomato Chutney* (Loftus-Hills<sup>#</sup>/Summerfield<sup>#</sup>/Mandziy<sup>#</sup>/Tidy)
3. McKean's Dream Team (Lily Vowels, Luke Thijs, Sam Kemp, Ben Rayner): *Christmas Concerto* (Corelli arr. Cohen)
4. Eve Gray, Margaret Liu\*: Sonata No. 4 (Holford)
5. Helen List, Heather Street\*, Judy Foley, Jeanie Leser, Stewie Roffe, Hannah Trewartha\*, Jenny Ferris\*, Amy List, Sienna Couzens: *The Teddy Bears' Picnic* (Bratton arr. Hallam)
6. Madeline Roycroft\*, Laura Schulze\*, Joel Dullard\*, Eve Gray, Tarli Goss, Gudrun Drake, Therese Scarfe: *Duck Soup* (Aronowicz\*)
7. Jessica Jacobs\*, Lucas Ladyman: *Devil's Waltz* (Verhelst)
8. O'Callaghan Chamber Players (Ben Ball, Jamie Fitzsimons, Tara Karkas, Ben Fitzsimons, Vita Daley, Mia Jeldres, Cecelia Cooper, Florence Cooper, George Hamilton, Ryan Doherty): *You got a friend in me* (Newman)
9. Julia Murphy: *I wanna hold your hand* (Lennon/McCartney)
10. Sophie Hodge: Theme from *Schindler's List* (Williams)
11. Luca Arcaro, Jaan Pallandi\*, Margaret Liu\*: Duet for two violins and piano (Tchaikovsky)
12. Gracie Carroll\*, Laura Moore: *Rinaldo*: 'Lascia ch'io pianga' (Handel)
13. Ben Ball: *'Tis the last rose of summer* (trad. arr. Hunsberger)
14. Lillian McVeity: *Sienna* (McVeity<sup>#</sup>)
15. Olivia Karamaloudis, Sarina Walter\*: German Dance (Nelson)
16. "Cairns" (Staff\* Professional Development Choir): *Edgar's Essay* (N. Crellin)

\* denotes staff member

# denotes student composer

**Public concert, Friday 7 July 2017**

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**Big Hunks of Metal** • Jessica 'Iron' Jacobs, Fenella 'Platinum' Sutherland, Andrew 'Titanium' McAdam, James 'Tungsten' Earl

---

*Game of Thrones* Ramin Djawadi, arr. Adrian Wagner  
*Uptown Funk* Mark Ronson, arr. Adrian Wagner

---

**Ocker-tet**

*Kath and Kim* Ashley Nott, Madeline Roycroft *Kel and Brett* Aaron Dohse, Joel Dullard

---

Octet, op. 216: II. Scherzo. IV. Finale Carl Reinecke

---

**The Major Miners** • Ka Katriona Tsyrlin Zoo Naomi Lennox

---

*You On Kazoo* The Major Miners

---

**Meet The Folkers** • *Mummy Folker* Aleksandra Shamrak *Grandma Folker* Lucy Rash

---

*Danny Boy* trad. Irish  
*La Cucaracha* trad. Mexican

---

**The Checkered Cellos**

*Swineherd* Therese O'Brien *Horse Trainer* Louisa Giacomini *Milkmaid* Emma Wade

---

*French Folk Song* arr. Eric Nordstrom, revised Yendor  
*Hoe Down* David Cooper

---

**Black Stick Country Coconut Bandits** • *Coconut Farmers* Jarrod Butler, Emily Clarke

---

*Black Stick Blues* Black Stick Country Coconut Bandits  
*Dozing Under A Coconut Tree* Paul Harris  
*Country Gardens* trad. English, arr. Paul Harvey

---

**The International Rubber Bandits** • *Yoda* Michael Loftus-Hills *Jedi Knights* Freyja Meany, Jaan Pallandi, Matt Prater, Chloe Sanger, Vardis Rafiei, Serena Walter, Emma Rayner

---

*Andante festivo, op. 117a* Jean Sibelius  
*Ancient Airs and Dances, Suite no. 3: I. Italiana* Ottorino Respighi  
*Cantina Band* John Williams, arr. Mark Spencer

---

**Interval**

---

**Cowbells and Indie Drums**

*Sheriff* Jessie Wang *Wranglers* Kelsey Walker, Matthew Ward

---

*William Tell: Overture* Gioachino Rossini, arr. Murray Houllif  
*Tarantella, op. 102 no. 3* Felix Mendelssohn, arr. Peter Tanner

---

---

**Where in the World is Carmen Sandi-Handel?**

*Frasquita* Harriet D'Arcy *Carmen* Brooke Taylor *Don José* Nichaud Munday

---

*Carmen for Four*: first and second movements Georges Bizet, arr. Trudy Kane

*Music for the Royal Fireworks*: Allegro G.F. Handel arr. Eileen Clews

---

**Solfa So Good • Liza Jane** Jenny Ferris *Hill Rider* Alexandra Giller

*Gully Rider* Laura Schulze *Mahler* Therese O'Brien

---

Theme from Symphony no. 1 Gustav Mahler

*Lil' Liza Jane* trad.

*Hill and Gully Rider* trad.

---

**The Loose Canons • Boom Boom** Erin Heycox *Bang Bang* Laura Moore

*Take These Wings* Don Besig

*Wayfarin' Stranger* trad. spiritual, arr. Peter Hunt

---

**Ogoe De Ongaku • Sensei-tion** Anna Foong, Hannah Trewartha, Andrew Aronowicz

*Onga Ku Thunder* Andrew Aronowicz and Anna Foong

---

**Blue Beatles • Lennon** Elizabeth Collier *McCartney* Lauren Ritchie *Starr* Aaron Dohse

*Blowing The Blues* Karen Street

*Yesterday* Lennon/McCartney, arr. B. Turchinsky

---

**Brown Power Big Band • Coal Shovellers** Simon Brown, Andrew Power,

Edward Plowman, Hugh Tidy

---

*Do Nothin' Till You Hear From Me* Ellington and Russell, arr. John Berry

*Moon River* Mercer and Mancini, arr. Rick Stitzel

*Blues in Hoss Flat* Basie and Foster, arr. Mark Taylor

---

*The entire concert presented and managed by The Ninjas*

*(Rosie Marks-Smith, Ninja-in-Chief)*

---

**Key**

*Big hunks* = brass

*Ocker* = woodwind ensemble

*Major minors* = improvisation

*Folkers* = folk

*Checkered* = cello ensemble

*Black Stick* = clarinet ensemble

*Rubber Bandits* = senior strings

*Cowboys* = percussion

*Where?* = flute ensemble

*Solfa* = Kodály ensemble

*Loose* = choir

*Ogoe* = taiko

*Blue Beatles* = saxophone ensemble

*Brown Power* = big band

*Ninjas* = stage management

## Public concert, Saturday 8 July 2017

### Fanfare

*Tropical Punch: An Ironic Fanfare* Andrew Aronowicz  
**World première performance**  
Composed at Border Music Camp 2017

### Massed choir

Conductor: Alex Pringle

*Goin' Home* Paul Langford, after Antonín Dvořák

*The Border Music Camp Monster* Andrew Aronowicz  
**World première performance**  
Composed for Border Music Camp 2017

### Cran String Ensemble

Conductor: Emma Wade

*Bug Splat Boogie* Andrew Aronowicz  
**World première performance**  
Composed at Border Music Camp 2017

*In Dreams* Howard Shore, arr. Aleksandra Shamrak

*Doctor Who* Ron Grainer and Delia Derbyshire,  
arr. Emma Wade

### Pringle Wind Ensemble

Conductor: Edward Ferris

*Apollo Fanfare* Robert W. Smith

*Attack of the Cyborgs* Robert Buckley

*Echoes of Time* Bruce Pearson

*The Avengers* Alan Silvestri, arr. Robert Longfield

### Newman String Ensemble

Conductor: Therese O'Brien

*Dark Matter* Andrew Aronowicz  
**World première performance**  
Composed at Border Music Camp 2017

Romance, op. 75 no. 1 Antonín Dvořák, arr. Jeffrey E. Turner

*The Final Countdown* Joey Tempest,  
arr. Paul Lavender and Robert Longfield

### **Hardie Symphonic Wind Ensemble**

Conductor: Simon Brown

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<i>Finlandia</i>	Jean Sibelius, arr. Mark Williams
<i>Knights of Dunvegan</i>	Richard Meyer
<i>Air for Band</i>	Frank Erickson
<i>Sea Songs</i>	Ralph Vaughan Williams, arr. Robert Longfield

### **Interval**

### **Alexander Symphonic Wind Ensemble**

Conductor: Andrew Power

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<i>Joy Ride</i>	Andrew Aronowicz
<b>World première performance</b> Composed at Border Music Camp 2017	
<i>Prelude, Siciliano and Rondo</i>	Malcolm Arnold, arr. John P. Paynter
<i>The Lark in the Clear Air</i>	trad., arr. Clifton Taylor
<i>West Side Story: Mambo</i>	Leonard Bernstein, arr. Michael Sweeney

### **Davis Symphony Orchestra**

Conductor: Michael Lichnovsky

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<i>Capriccio espagnol</i> I. Alborada	Nikolai Rimsky-Korsakov, ed. Tom Kennedy
<i>Coriolan Overture, op. 62</i>	Ludwig van Beethoven
<i>In a Gentle Rain</i>	Robert W. Smith
<i>The Firebird: Suite (1919)</i> IV. Berceuse – V. Finale	Igor Stravinsky, ed. Steven L. Rosenhaus