



BORDER
MUSIC CAMP

Director's report

44th Border Music Camp

Sunday, 8 July – Saturday, 14 July 2018



Principal Sponsor

**THE SCOTS
SCHOOL ALBURY**

Home of Border Music Camp

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Introduction

The 44th Border Music Camp was held from Sunday 8 to Saturday 14 July, 2018. 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, eleven 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 eight. 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

Simon Brown

Alexander Symphonic Wind Ensemble

Andrew Power

Intermediate students

Hardie Wind Ensemble

Aaron Dohse

Newman String Ensemble

Therese O'Brien

Beginners

Pringle Wind Ensemble

Edward Ferris

Cran String Ensemble

Emma Wade

Entire Camp

Massed choir

Alex Pringle

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 2017 Campers who then went on to attend the 2018 Camp – was 62%, a little above the historical average of 58%. The percentage of the 2018 Campers who had attended in 2017 was also 62%, above the historical average of 58%.

Recreational activities ran during free time, after lunch. After free time, small elective groups were offered, and 19 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 76% of the 2018 staff had worked at the 2017 Camp. A further 8% had not attended in 2017, 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 72%, 9% and 19% respectively. Our easily accessible records of staff retention go back to 2002 (records prior to this exist, but have not been tabulated). These are the second-highest overall retention rates – for either measure – in that time. The highest, just, was the 2017 Camp.

Retention is important for two reasons. Firstly, it's a useful measure of how happy and fulfilled the staff are. We cannot provide a realistic fee, so the Camp's attractions are the intangible ones of musical, educational and social stimulation. The percentage of completely new staff has halved since 2002, and this is unquestionably a reflection of the increasing degree to which our staff are attuned to these intangibles, and vice versa.

The social aspects, which are not unimportant, were made even more fabulous by Jude and Sandy Montague's generously supporting the use of a house as the staff club during the week. Everybody needs to wind down after work: to do so in a safe, friendly, warm house makes the day immeasurably more pleasant. Aside from this intrinsic benefit, happy staff are much better able to transmit the excitement of music-making to the students.

The second importance of retention is that, because the Camp is so brief and intense, it's much easier if people already know how it works. For new people it is essential they 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 view of how the Camp works, more so than any other camp to my knowledge. With a couple of exceptions due to our errors, new staff generally reported that they felt they knew where they were supposed to be, and what they were supposed to be doing.

1.2 Ethos

In 2017 we substantially revised the information given to the students about the standard and type of behaviour expected at the Camp, and this year we did the same for the staff. The expectations per se didn't change, but the presentation of the principles we want the staff to observe was clarified and presented in a more focused way than we have done in the past. After discussions with a small group of selected staff, and Peter Cerexhe, we arrived at the following wording:

Perspective

- It's about the kids and about the music. It's not about us.
- Our own artistic gratification is important, but it is not paramount.

Humility

- We don't big-note ourselves and we don't show off: we have the humility not to do this, and the self-confidence not to need to.

Generosity

- We look after each other; we help each other out.

Respect

- We treat everybody with courtesy and respect; we always consider the other person's point of view.

Professionalism

- We attend, on time, all sessions for which we're rostered.
- We take rehearsals and concerts seriously; we listen.
- We are always conscious that we set the example for the students.

None of this would have been new to any returning staff members, and as I had hoped, it was entirely uncontroversial. It is, in fact, a crystallisation of the ethos which has always been true of the Camp staff at their frequent best.

1.3 Registration and auditions

Registration and auditions went with without problems. Meghan FitzGerald again had the audition results up on the Chapel/Hall windows well in time for the first rehearsal, which is always an excellent start to the week. This is a fiddly piece of spreadsheet virtuosity that has to be done in an alarmingly attenuated space of time.

A few Campers were unhappy with where they had been placed. A couple had been line-ball decisions in the first place, which we happily revisited. With most, however, we felt we had accurately placed the students according to their ability, experience and skill. These discussions are difficult at times, and I would like to particularly thank Margie Gleeson, Therese O'Brien, Lucy Rash and Sarina Walter for great tact, appropriate sensitivity and care for the welfare of their students (and their parents).

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. As has virtually always been the case, these meetings were superb examples of unselfish professionalism. All the conductors had worked at Camp in 2017, although Aaron Dohse was new to the conducting ranks and Simon Brown had shifted from Hardie to Davis. In allocating rooms and people, compromise is inevitable, and the conductors frequently and happily altered their own plans in order to assist one of their colleagues. Moreover, the achievement of musical aims was never hostage to an impossible ideal of a rehearsal process. This is a mark of educators with a tremendously impressive technique. The conductors' selflessness and humility sets an example for the entire Camp.

Once the timetable was settled, 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. At this point several alterations were made (and errors uncovered). It is a self-evident and, alas, too rarely observed principle that the design is improved by input from those who are expected to carry it out, and as the 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 a sense of a common endeavor, which is so strong and valuable an aspect of Camp.

The stage in the hall is always treated as a shared rehearsal space. Of the 15 sessions available, Davis took five sessions and Alexander four: Hardie and Newman each had two sessions, and Cran and Pringle one each. The intermediate and beginner ensembles were in the hall every day from Tuesday onwards.

The unending search for balance between staff, students and rooms, which is such an important part of the conductors' meeting, leads to a timetable of faintly magnificent complexity. It is usually 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.

2.2 Massed choir

Massed choir was fabulous. Alex Pringle was dazzling, keeping everything lively and fun, while shovelling impossible amounts of learning into the students' heads. It's extraordinary to watch him explain exactly what he wants, with endlessly inventive similes, in a way the Campers get instinctively. And his level of energy is staggering.

Listening to the choir at any time is wonderful, but on Saturday night it was simply an amazing experience to hear its vast range of colour, from a gentle hush to an overwhelming mass of sound, sung with such tremendous confidence.

2.3 Cran

Emma Wade and her superb tutors again worked marvels with Cran, cheerfully increasing the students' knowledge one bar at a time. The students not only learned to play the notes but learned new techniques to see those notes in the context of the whole piece, not only where their part fitted with the rest of the ensemble but also how each passage related to others. This meant that when the ensemble found itself with some rather tricky music to master, its musicians did so with blithe assurance.

2.4 Pringle

With Pringle luxuriating in a new room (ooooo), Ed Ferris once more took the band to great heights, along with tutors who did miraculous work. By the end of the week they were playing quite difficult charts like *October Sky* with amazing confidence and smoothness. That they handled the accelerando in *Kalinka* so tightly on Saturday night was a huge testimony to Ed's attention to detail. Patiently and calmly, he got the Campers little by little to assimilate these details into their playing.

2.5 Newman

Therese O'Brien decided that the Peter Warlock *Capriol* movement would be played unconduted. This was bold. She also decided Newman would perform standing up. And the two were linked: the ensemble's ability to play under its own leadership was connected to its increased sense of physicality and movement. The Warlock hadn't had much rehearsal when Therese artfully suggested it be unconduted, but it felt almost an inevitable extension of the work already done. It was seriously impressive.

2.6 Hardie

It was a huge pleasure to have Aaron Dohse in charge of a morning ensemble for the first time at Camp. He conducted Hardie's rehearsals with humour, an insistence on precision and an unwavering respect for the music. He also insisted that the players take musical responsibility for themselves. This was perhaps best seen in *Stone Gardens*: the band had to understand the very emotional subject matter, and play with immense sensitivity, but also not lose control. They carried this off with great skill.

2.7 Alexander

Alexander covered a diverse range of repertoire this year, a musical challenge through which Andrew Power carefully, steadily steered the band. His rehearsals were serious, and concentration never flickered. But although the musicians were often pushing at their limits, they were always supremely aware that Andrew was supporting them at every moment, and they were never on their own. Their self-belief flourished; they played that very wide range of music with eloquent, understated poise.

2.8 Davis

Simon Brown, late of Hardie and Alexander, showed his vast experience and flexibility in bringing Davis to great heights. I would not have believed *Jupiter* was possible: it was a triumph. And it was all the students' work. Staff filled gaps in the instrumentation but what one heard was the Campers. This was extraordinary.

2.9 Composer-in-residence

It was great to welcome Lisa Cheney to Camp. Her piece for the massed choir was slow and contemplative, a change from previous years and a good one for the Campers to have experienced. Similarly, her piece for Newman, *All Is Still*, was an impressionistic study in shifting chords; this was her best work for the Camp. It was also really good that we had so many of her pieces in the evening concerts, so the Campers could hear music she'd written other than what they were themselves performing. I think this is very valuable for the students to get a sense of a composer's broader body of work.

Lisa also worked with Laura Andrew in the sound painting elective, where she could bring a valuable perspective with her composer's sensibility.

Six of Lisa's pieces were performed at (and three of them were written at) Camp:

Quiver

Katie Clarke, Aaron Dohse, Hugh Tidy

Imaginary Dances No. 1

Jarrold Butler, Harriet D'Arcy, Morna Hu, Vardis Rafiei, Laura Schulze

Deconstructed Moussaka

Staff fanfare ensemble

World première performance • Composed at Border Music Camp 2018

Take This Sound

Massed choir, conducted by Alex Pringle

World première performance • Composed for Border Music Camp 2018

The Clown Outfit

Cran String Ensemble, conducted by Emma Wade

World première performance • Composed at Border Music Camp 2018

All Is Still

Newman String Ensemble, conducted by Therese O'Brien

World première performance • Composed at Border Music Camp 2018

2.10 Tutorials

Appendix 1 below gives details of tutors' rostering. The ideal is to have one tutor per section per ensemble, although many wind/brass/percussion tutors work with more than one ensemble. Sharing the tutors between ensembles was made easier by the occasional scheduling of sectional rehearsals.

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 14 former students, about 30% of the total. There are a further eight former Campers in the administrative and house staff, bringing the total across the entire staff to about 35%. 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 gratifying measurement of the quality of the Camp. This year we had one former student, Quinn Weber, enjoy the remarkable experience of joining the staff for the first time.

2.11 Teaching coach

Alex Pringle reprised his very valuable role as teaching coach, sitting in on tutorials and rehearsals (both in the morning and also in the electives in the afternoon), and offering feedback to the tutors. Alex also gave informal conducting tutorials to a few of the staff. The ceaseless search for professional improvement is one of the best features among the staff, many of whom seized this chance to have their work critiqued. This was universally regarded by those who took part as one of the high points of the Camp.

2.12 Publicity

Our very valuable partnership with ABC Goulburn Murray was again a great success. 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. The high point of this was a visit to the Goulburn Murray studios by the Davis trumpet section and Lisa Cheney, who had composed a piece for them to play on air. Victoria Bihun, a former Camper and returning staff member who had recently become a permanent member of the Sydney

Symphony Orchestra, was interviewed both on Goulburn Murray and by the Border Mail. We also had a visit from Prime TV. On the Monday morning after Camp, Gaye wrapped up the year's partnership by having Goulburn Murray re-broadcast the media elective's radio feature (it was also broadcast during the Camp) – astonishing exposure for the Camp and for the students who had put it together.

3 Afternoon activities

The afternoon activities were arranged by the Committee and Meghan FitzGerald, and run by the house staff. We had a wide variety this year, and ran multiple activities simultaneously on three days. Ten-pin bowling was run on Monday and Tuesday: Conrad Forrer ran a ukulele workshop on Tuesday: on Wednesday Jill Aplin ran a card-sharking workshop, while we also had a juggling workshop with members of the Flying Fruit Fly Circus. We had Lego on Wednesday and on Thursday. 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 in a group of at least four, and were required to return in the same group by a set time. Departing students handed in their badges and reclaimed them on return. This system worked without incident.

3.1 Career development seminar

In 2017, Elizabeth Collier ran a seminar on career development, open to all but aimed primarily at students in year 9 and above who might be interested in working in music. The idea was that the Campers would get an idea of the huge range of careers possible with musical training, and the winding road usually taken to get there (an important lesson in life in general). The seminar was extraordinarily successful and was held again this year on the Thursday, with contributions from Tori Bihun (ex-Camper, permanent member of SSO), Simon Brown (music teacher, Caulfield Grammar School), Ben Nielsen (journalist, ABC) Therese O'Brien (music teacher, many schools in Adelaide) and me (Library Manager, SSO). Elizabeth posed five questions which the speakers addressed, but Campers were able to ask questions and divert on to some fascinating tangents.

3.2 'Interesting Music'

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 others might also. On Monday we marked Leonard Bernstein's centenary with his *Candide*; on Tuesday, the *Nocturne* by Benjamin Britten; on Wednesday, lute songs by John Dowland; and on Thursday, the Violin Concerto *Maninyas* by Ross Edwards (another anniversary, as Ross turns 75 in December).

4 Electives

The elective program, held in the afternoon, consists of a larger number of smaller groups. 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.

This year had nineteen ensembles, which we think is a record. All had run before in one form or another, with two exceptions. We believe this is the first time we've had a double reed ensemble, which was very exciting. And it was incontestably the first time we've had a Sound Painting ensemble, in which Laura Andrew brought to the students a completely new way of thinking about music.

Of the other groups, many were organised around specific instruments (e.g. tubas, saxophones, clarinets, flutes) whereas others were regular ensembles (brass, the streamed groups) and others were more exploratory (improv, sound painting). This staggering level of diversity is one reason why the elective program is such special part of Camp. There were also two ensembles whose 'performance' was an unconventional one, namely stage management (which produced the concerts) and media. The latter in particular is something very special: with the guidance of Ben Nielsen (an ABC journalist in his day job) and Vardis Rafiei, the Campers put together a very slick radio feature on the Camp, which was broadcast twice on ABC Goulburn Murray. For students at a camp like Border, this is a very rare opportunity.

Musical exploration is a major part of the elective program, but the other point of the electives is simply to play for fun. There is still 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 for the sheer enjoyment of it.

5 Evening concerts

We had 48 performances over the four evening concerts. Twelve ensembles consisted entirely of students; 15 were mixtures of students and staff; and 21 comprised only staff. This is a slightly larger proportion of all-staff ensembles than usual, and a slightly lower proportion of mixed groups: the proportion of student-only performances stayed much the same.

The quality and the variety of performances was, of course, high and entertaining. It was great to hear Lisa Cheney's music, as discussed above; Luca Arcaro and Jaan Pallandi playing unaccompanied double bass duets; the Newman violins playing Coldplay, and a vast saxophone ensemble playing Michael Jackson. The staff wind ensemble was just terrific: Campers would rarely get to hear a really good wind ensemble and seeing as how half of them play in one in the mornings, this is a really important thing to hear. The contributions of the Shamrak and O'Brien families were particularly heartwarming, and the Ferris family also gave an unforgettable rendition of *Somewhere Over The Rainbow*.

Four students played their own works, or their own arrangements, which was really terrific to see. In particular, Florence Cooper's arrangement of ABBA for brass ensemble showed great skill.

As is always the case, Rosie Marks-Smith's stage management was stellar. Her students get better every year, and they run the concerts with great style and professionalism. Rosie has taught them extremely well and it's a pleasure to see them so seriously take the responsibility of carrying out this very important work.

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, if not Australia or, indeed, the world: I speak of 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 imperturbable 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.

7 Student survey

We have been keeping survey results for 21 years: the table below lists responses for this year, and the five-year and historical averages.

For reasons unknown, only 27 surveys were submitted this year, a return rate of about 12% (we more usually have return rates over 25%). Return rates varied more widely, from 3% to 25%, when broken down into ensembles and into different types of students (i.e. long day, short day etc.). Newman had the lowest response rate. The mean age of under-18 respondents was 14, which is higher than most recent years, and is also higher than the mean age of the Camp itself (12.65). Adults were slightly overrepresented in the survey (15% of responses compared to their making up 13% 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, 2018

Activity	2018	U18	18+	Averages		Records
				5-yr	21-yr	
Morning ensemble	9.25	9.18	10.00	9.11	8.92	9.27 (2014)
Massed choir	9.00	8.96	9.25	8.78	7.54	9.17 (2017)
Tutorials	8.92	8.87	9.33	8.80	8.60	9.25 (2002)
Composer	8.08	8.08	8.00	8.87	8.11	9.67 (2017)
Afternoon activities	8.27	8.27	-	8.20	7.68	8.90 (2015)
Electives	9.25	9.37	7.00	9.10	8.95	9.41 (2015)
Evening concerts	9.29	9.20	10.00	9.02	8.34	9.29 (2018)
Evening activities	9.80	9.80	-	8.78	7.79	9.80 (2018)
Average rating	8.97	8.94	9.17	8.88	9.00	9.42 (2011)
'Whole Camp' rating	9.76	9.83	9.38	9.47	8.57	9.76 (2018)

A few points to draw from the numbers. The lowest score is an approval rating a shade north of 80%, which suggests that we are doing tolerably well on customer satisfaction. Three scores are the highest on record – evening concerts, evening activities, and (for a second year in a row) the 'whole Camp' rating. All but two categories are above the five-year average, and all but one are above the historical average. Adults tended to rate most things higher than children, which has been the case in every year we've split these scores out.

The most consistently interesting point is that, as may be seen, the 'whole Camp' rating (9.76) is higher than the average rating (8.97). 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 one respondent ranked the 'whole Camp' below the average. Another two gave a response where the two rankings were equal, and that was because both respondents gave everything a 10. The Camp experience then, is consistently greater than the sum of its parts.

For two reasons, however, the survey results should be treated with a certain degree of caution. Firstly, the survey is self-selecting; secondly, the response rates this year are not terribly high (by our standard), are not uniform across all demographics and are skewed toward the older Campers. It is 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:

- [Morning ensemble] I loved the music and all the enthusiasm (15, Alexander)
- [Morning ensemble] Challenging music but it was good to push myself (16, Alexander)
- [Morning ensemble] Absolutely phenomenal, an amazing conductor and tutors and environment! (16, Newman)
- Don't think you could find a better choral master than Alex Pringle (18, Davis)
- This has been my first time at Border Music Camp, and tutorials has probably been the highlight. (12, Cran)
- [Evening concerts] Good to have varieties of performances (16, Davis)
- [Enjoyed] The music, the cooperation between musicians, and making new friends (17, Hardie)
- [Improvements] Can perfection be improved? (17, Hardie)
- [Improvements] Longer or twice a year (16, Newman)
- [Enjoyed] Watching my daughter 'get' ensemble playing and the reason for doing the hard yards of personal practice. (adult, Davis)
- BMC is the highlight of my year, every year. (16 Davis/Alexander)
- [Enjoyed] Literally everything. Every one, every piece of music. Every day spent here is a good one. (17, Davis)

8 Friday concert

Friday's gigantic concert was generously sprinkled with some seriously good performances. The senior strings were fantastic, throwing off Mozart with zest and then (with rather a change of mood) giving a terrifically energetic and committed performance of the Bernard Herrmann *Psycho* music. Senior winds gave a very solid performance, with real depth: I think it was one of the best we've heard for some years, and I thought the same about the irrepressibly joyful folk ensemble was the best we have had for a long time. The choir sang with great sensitivity and understated confidence, and the concert finished with an absolutely stupendous performance by the big band. All of this however is picking the high points of a wonderfully entertaining evening.

Faced with 19 ensembles, Rosie Marks-Smith and her stage management ninjas did an extraordinary job. To handle so many changes of such complexity – and to stay concentrated and focused for so long – is a tall order. The speed and smoothness of the changes was tremendously impressive.

9 Saturday concert

9.1 Saturday concert

Saturday's concert was one of the best we have done. To say that the performances were at a consistently high level is true, but it doesn't really give the sense of sitting in the audience: an ensemble would play incredibly well, and you'd think 'Gee that was great' and then the next ensemble would come on and match it. The choir was fantastic – the front rows really sang their guts out – and then Cran played, very well indeed, some really quite tricky music in Lisa Cheney's *The Clown Outfit*. (Special mention must also be given to the lion which invaded the stage and somehow evaded capture.) Pringle's *Stormchasing* was a dramatic opening to a very smooth and confident set: Newman played with a great attention to mood, moving effortlessly from energetic to lyrical in *Turning Point*. As did Hardie, with terrific groove and driving energy. Alexander was powerful and confident, with *Colorado Peaks* very cool and slick. After the long last fermata in Davis's *Colonial Song*, the audience was spellbound: and then the highlight of the night, and one of the best things we've heard at Camp, an electrifying performance of *Jupiter*.

After the concert, there was a tremendous buzz about *Jupiter*. And this was entirely justified, but – without wanting to take away from Davis’s very special performance – it was a buzz which applied to the rest of the concert, too. *Jupiter* was doubly special, then, in itself and in that it capped a seriously great night.

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:

Jessica Cassels	Daniel Steer
Samuel Febvre	Abigail Wettenhall
Ethan Fletcher	Isobel Wright

The Award was won by Jessica Cassels.

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

Elissa Coucoumakis	Jim McKean
Abigail Davis	Daniel Phillips
Stephanie Kuehn	

The Award was won by Daniel Phillips.

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

Daniel Azzopardi	Ruby Fletcher
Patrick D’Arcy	Leiland O’Keefe

The Award was won by Ruby Fletcher.

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

Sienna Couzens	Campbell McTernan
Peter Gedeon	Jessica Stewart
Sylvia de Graaff	Lucy Van der Arend
George Hamilton	

The Award was won by Peter Gedeon.

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

Ivan Jeldres	Annabelle Richens
Charlotte Mullins	Emily Winton
Emma Piccione	

The Award was won by Emily Winton.

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

Luca Arcaro	Sarah McDiarmid
Vita Daley	Ben Rayner
Aylish Jorgensen	Emily Winton

The Award was won by Aylish Jorgensen.

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

Luca Arcaro	Grace Kemp
Daniel Azzopardi	Leiland O'Keefe
Ruby Fletcher	Ben Rayner
Aylish Jorgensen	

The Award was won by Leiland O'Keefe.

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 Director's Award for the Best Dressed Staff Member. The judicial eye was spoiled for choice in the ladies' division. Tori Bihun and Chloe Sanger had very different outfits – Tori's bespangled with gold and Chloe's topped off with a Soviet-style jacket – but the *pièce de résistance* for both was their elbow-length gloves. Lucy Rash looked classically stylish in a blue dress, and Therese O'Brien in a red one. In a bold choice, Emily Clarke looked magnificent in a pantsuit. Kate Gale looked extremely sharp in a blue suit with brown trim. However, Laura Moore had an elegant patterned dress which, for the second year in a row, gave her the victor's tiara.

Controversy stalked the gentlemen's division this year. Max Ziliotto's impersonation of the judging panel was noted, as was Matt Prater's poultry-themed tie. In what was presumably an unconscious echo of the formality of the elbow-length gloves, Hugh

Tidy went for the classic dinner jacket. Jarrod Butler, who looked extremely sharp in a bold yet restrained grey dinner suit with black trim and loud socks, was perhaps the people's favourite; but in a close decision, Joel Dullard impressed the panel with a simple grey suit, flowery tie and pocket handkerchief.

10 Conclusion *and* Thanks

The percussion ensemble on Friday night encapsulated what was great about this year's Camp. A chair and table were set in front of the curtain. A student walked out and sat down: pause: student produces a plastic cup: pause: brushes the cup rhythmically across the table. Another student comes out, and wordlessly asks to join the first: pause: the two of them shuffle the cups in the same pattern. And then the curtains part ... and behind them are fourteen more musicians, seated at tables, playing the cups. It was terrific theatre, it was creative, it was done with humour. And it was musically quite tricky. The Campers had had to master new notation, but what was incomprehensible at the start of the week was, at the end of it, something they pulled off with panache. Even when one of the cups went overboard late in the piece, the player didn't skip a beat but just kept on going. It was tremendously impressive.

That quiet, unfussy self-assurance was evident throughout the Camp, and not just in the performances. In rehearsals, the tutors taught with the utter confidence that the students would learn. In their professional development, the staff had the humility to learn from each other. Everybody at Camp is learning; we all know we are all learning; we are all driven to keep learning; on that level, then, we see each other as equals, and I think that's the source of that self-assurance. That shared purpose makes the Camp such a heady experience; that is what made it an unforgettable Camp.



The staff at The Scots School Albury could not have been more helpful. Tegan Summerfield coordinated our liaison with the School with great care and attention. In the dining hall, it was lovely to welcome back Rod Blackley, who clearly couldn't resist the chance to come back and feed us stupendously. Paul Hill made sure that the hall and AV gear were in immaculate order. It is hugely reassuring to know that we can rely on such professional staff at the School, and on their desire to make the Camp a success. I'm deeply grateful to them all.

There is one particular person at Scots, however, who deserves a very special mention. Julie Muras has been looking after us at the boarding houses for longer than I can remember. She's a much-loved part of the Camp landscape, and the tutors in

particular just adore her. Nothing has ever been too much trouble for her: she's frequently gone well above and beyond the bounds of duty to help us, batting away effusive thanks with 'No trouble love. It's a pleasure'. As she heads into a very well-earned retirement, our feelings are very mixed: we're delighted for her, of course, but it's very sad to think of a Camp without Julie. It won't be the same. Thank you, Julie.

I cannot be adequately articulate in the praise of our staff. The Camp is what it is because of that group of wonderful people, many of whom are absolutely at the top of their field, who come to Albury and give of their time and energy so freely and with such endless generosity. The students are staggeringly lucky to have such exceptional people working for them. For their work, for their company, for what they bring to the Camp, I cannot thank them enough.

I personally and most particularly want to thank Joel Dullard, wise and generous friend, valued bouncer-around of ideas, giver of frank advice. I'm deeply grateful for his care for my welfare during the Camp (and before and after it). When things are tough he is a good man to have by one's side.

The same can be said of Peter and Katie Cerexhe and of Margie Gleeson, another trio of valued idea-bouncers. I do want to say how much I value their wisdom and friendship (and patience with my forever being late with information). I hope that I can be forgiven for singling them out from the other members of our quite exceptional Committee. Border Music Camp is indescribably fortunate to be served by such a strong Committee. I am hugely proud to be part of this group. It is an understated masterpiece of quiet and fruitful collaboration.

I very much look forward to working with all on what will be, I have no doubt, a totally fabulous 45th Border Music Camp.

Alastair McKean

Director

30 November 2018

Border Music Camp Committee, 2018

Chairperson	Peter Cerexhe	
Deputy chairperson	Margie Gleeson	
Secretary	Susan Karaffa	
Treasurer	Jill Aplin	
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	Karen McLean	Leo Whyte
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	Colleen Hardie	
	David Hardie	
	Alastair McKean	
	Jim McKean	
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	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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Kevin Williams
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NSW Department of Education
and Training

Appendix 1: Staff

Director

Alastair McKean ¶¶

Deputy director

Joel Dullard ¶¶

Conductors

Simon Brown π	<i>D</i>
Aaron Dohse π	<i>H</i>
Edward Ferris	<i>P</i>
Therese O'Brien	<i>N</i>
Andrew Power	<i>A</i>
Alex Pringle ¶¶	<i>massed choir</i>
Emma Wade	<i>C</i>

Composer-in-residence

Lisa Cheney *

Flute

Katie Clarke φ ¶¶	<i>H</i>
Harriet D'Arcy ¶¶	<i>P</i>
Brooke Taylor *	<i>D/A</i>

Oboe

Madeline Roycroft	<i>D/A</i>
Laura Schulze	<i>P</i>

Clarinet

Jarrold Butler ¶¶	<i>P</i>
Emily Clarke	<i>H</i>
Matt Dudfield *	<i>A/D</i>

Saxophone

Laura Andrew *	<i>A</i>
Elizabeth Collier ¶¶	<i>H</i>
Quinn Weber * ¶¶	<i>P</i>

Bassoon

Ashley Nott	<i>H/P</i>
-------------	------------

Horn

Jenny Ferris	<i>H</i>
Lauren Whitehead φ ¶¶	<i>A/D</i>

Trumpet

James Earl ¶¶	<i>H</i>
Ben Nielsen φ	<i>A/D</i>

Trombone

Jessica Jacobs	<i>H</i>
Fenella Sutherland	<i>A/D</i>

Tuba

Susan Bradley	<i>A/H</i>
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Brass

Hannah Trewartha	<i>P</i>
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Percussion

Stefania Kurniawan *	<i>P</i>
Hugh Tidy	<i>A/D</i>
Max Ziliotto *	<i>H</i>

Violin

Victoria Bihun φ ¶	D
Sasha Bronshtein	C
Arun Patterson *	D
Erin Heycox ¶	N
Vardis Rafiei	N
Lucy Rash ¶	C
Chloe Sanger ¶	C

Viola

Matt Prater	N
Gabby Ruttico *	C
Sarina Walter	D

Cello

Louisa Giacomini	N
Laura Moore ¶	C
Emma Rayner ¶	D

Double bass

Alexandra Giller	N
Jaan Pallandi	D/C

Accompanist

Morna Hu *

Concert manager

Rosie Marks-Smith ¶

Office manager

Meghan FitzGerald

Librarian

Rob Diffey ¶

Katherine Gale φ ¶

Jim McKean

Teaching coach

Alex Pringle ¶

Camp mum

Penny Dawkins

Heather Street

Camp dad

Gordon Smith

Trevor Trewartha

Intern

Matthew Ward ¶

Kelsey Walker ¶

Camp doctor

Dr. Victor G. Karaffa ¶

Dr. Beth Penington *

Key

* New staff member

φ Staff member at prior Camps, but not 2018 Camp

π Staff member at 2018 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 9 July 2018

1. All strings: *Aeolian Rock* (Frizzi)
2. Sue Bradley*, Morna Hu*, Hugh Tidy*: *Folk Song Dance* No. 8 (Bakrnčev)
3. Charlotte Mullens: *Ninety-nine* (Mullens[#])
4. Yaron and Sasha Shamrak*: *Blue Bossa* (Dorham)
5. Jaan Pallandi*: *Serenade in Four Movements* (Henze)
6. Ed Ferris*, Morna Hu*: *Sholem Alekhem, rov Fiedman* (Kovacs)
7. Sue Bradley*, Alan Barnett: *Tallis's Canon* (Tallis)
8. Sasha Shamrak*, Chloe Sanger*, Erin Heycox*, Gabby Ruttico*, Sarina Walter*, Matthew Prater*, Laura Moore*, Louisa Giacomini*, Teresa O'Brien*, Arun Patterson*: *J'y suis jamais alle* from *Amelie* (Tiersen)
9. James O'Brien, Sam O'Brien, William O'Brien: *Everything is Awesome* (Quin and Quin)
10. Belle and Whistle on the Menageriephone [Ed Ferris*, Jenny Ferris*]: *Over the Rainbow* (Arlen)

Evening concert, Tuesday 10 July 2018

1. Laura Moore* and movie ensemble: *Raiders of the Lost Ark* (Williams)
2. Newman Violins: *Viva la Vida* (Coldplay)
3. Stefania Kurniawan*, Hugh Tidy*, Max Ziliotto*: *Last Waltz* (Timothy Constable)
4. Miles Hunt: *Ocean* (Butler)
5. The Bass Clarinet Collective*: *September* (Earth Wind and Fire arr. Lowenstern)
6. Quinn Weber*: *Rock Me* (Cockroft)
7. Sue Bradley*, Hugh Tidy*: *Songs of the Trouvères* (arr. Cummings)
8. Seela Carrick: *Oh vampire oh vampire, River and Nita Nita* (Carrick[#])
9. Jessica Jacobs*: *All and Sundried* (Barnett)
10. Alex Chapman, Lizzie Collier*, Valentin Delerue, Aaron Dohse*, Quinn Weber*: *Tenor Madness* (Rollins)
11. Lillian McVeity: *Moonpath* (McVeity[#])
12. Staff* Wind Band: *Second Suite for Military Band: Fantasia on 'The Dargason'* (Holst)

Evening concert, Wednesday 11 July 2018

1. All Camp saxophones: *Thriller* (Jackson arr. Temperton and Dohse*)
2. Mi Mi Pau, Morna Hu*: *Thaïs: Méditation* (Massenet)
3. Katie Clarke*, Aaron Dohse*, Hugh Tidy*: *Quiver* (Cheney*)
4. Talia McLaurin: *The Golliwog's Cake-Walk* (Debussy)

5. Staff* Brass Quintet: *West Side Story*: 'Maria' and 'Tonight' (Bernstein arr. Gale)
6. Luca Acaro, Jaan Pallandi*: Adagio and Presto (Giorgio Antonini)
7. Ethan Trevaskis: *Ashitaka and San* (Hiasashi)
8. Staff* Strings: *Capriol: Basse Dance* and *Pavane* (Warlock)
9. Vardis Rafiei*, Chloe Sanger*, Morna Hu*: Concerto for Two Violins: second movement (J.S. Bach)
10. Joel Dullard*, Laura Moore*, Alex Pringle*, Hannah Trewartha*: *You've Got a Friend* (Carole King)
11. Border Music Camp Gender Neutral Welsh Choir*: *The Pirates of Pinafore*: 'For He Is A Music Man' (Gilbert and Sullivan, improved by Jimbo*)

Evening concert, Thursday 12 July 2018

1. Staff* strings featuring Smasha Shamrak*: *Nature Boy* (Ahbez)
2. Emily Clarke*, George Hamilton, Jessica Jacobs*, Toby Morris, Sam O'Brien: Chorale (J.S. Bach) and *The Pink Panther* (Mancini)
3. Tha Yahoos: *Gulliver Suite* (Telemann)
4. Zoe Azzopardi: *Glitter in the Air* (Pink)
5. Steve Turnbull, Therese O'Brien*: *Edelweiss* (Rodgers and Hammerstein)
6. Percussion students and staff*: *LOSA* (Sejourne)
7. Orlando de Pury, Morna Hu*: Viola Concerto: first movement (Telemann)
8. Jim McKean*, Ashley Nott*: *Canzonetta* (Weissenborn)
9. Lelland O'Keefe, Morna Hu*: *Dancing on My Own* (Carlsson)
10. Jarrod Butler*, Harriet D'Arcy*, Morna Hu*, Vardis Rafiei*, Laura Schulze*: *Imaginary Dances* No.1 (Cheney*)
11. Olivia Karamaloudis, Matt Prater*: Study (Mazas)
12. Tanvi Atla, Gracie Carroll, Erin Heycox*, Talia McLaurin, Laura Moore*, Charlotte Mullens: *When* (Clark)
13. Kate Gale*, Jessica Jacobs*, Rosie Marks-Smith*, Fenella Sutherland*, Hannah Trewartha*: *The Rose* (McBroom arr. Sutherland*)
14. Florence Cooper, Vita Daley, Samuel O'Brien, William O'Brien: *Knowing Me, Knowing You* (Andersson and Ulvaeus, arr. Cooper#)
15. "Cairns" (Staff* Professional Development Choir), with Jenny Ferris, solo: *Only in Sleep* (Ešenvalds)

* denotes staff member

denotes student composer

Public concert, Friday 13 July 2018

Land of the Rising Drum • Sensei Stefania Kurniawan

Senju Anton Lock

Mistral Storm • Port Jarrod Butler *Ugal* Matthew Dudfield

Lisbon Percy Grainger

Album for the Young: Waltz Pyotr Il'yich Tchaikovsky, arr. Rondeau

Three Movements for Wind Quintet, Op.16 Robert Muczynski

The Harry Socker Ensemble • Dumbledore Susan Bradley

Camptown Races Stephen Foster, arr. Pearson and Nowlin

Scipio: March G. F. Handel, arr. Pearson and Nowlin

Ronde Tylman Susato, arr. Pearson and Nowlin

Percussion Ensemble • Chief Cupstable Hugh Tidy

Good Cup/Bad Cup Catherine Betts and Joshua Webster

Pizzicasso • Sound Artists Laura Andrew, Lisa Cheney, Gabby Ruttico

Live composition by the ensemble

Team BMC (Border Music Cellos) • Cadel Evans Louisa Giacomini

Ashokan Farewell Jay Ungar, arr. Nick Halsey

Eleanor Rigby Lennon/McCartney, arr. A. Sinclair

Andy's Altos and Friends • Lizzy 'The Sheriff' Collier, Quinn 'Spaceman' Webber

For Children: Andante and Allegro Béla Bartók, arr. R. Hervig

You've Got a Friend in Me Randy Newman, arr. P. Marilla

Dumbledore's Incredible Army • Mr Incredible Harriet D'Arcy *Elastigirl* Katie Clarke

Professor Flutewick Brooke Taylor

Nimbus 2000 John Williams, arr. Michael Story

The Glory Days Michael Giacchino, arr. Gina Luciani

Murder on the D-Floor • Torifying Bihun, Arun Staberson, Sarina Ellis-Bextor,

Emma Rayn of Terror, JaaAARRGHn Pallandi

Divertimento in D, K136/125a: Presto Wolfgang Amadeus Mozart

Psycho: Suite Bernard Herrmann

Interval

imMEDIAtely • Ben 'The Broadcaster' Nielsen, Vardis 'The Wordsmith' Rafiei

Border Music Camp radio feature, broadcast on ABC Radio

Solfa So Good • Captain von Trapp Jenny Ferris *Maria* Alexandra Giller

Jubilate Deo Michael Praetorius

Senua De Dende trad.

Hotaru Koi (Fireflies, Come) trad. arr. Rō Ogura

Jaunty # Forks! • *MacRash!* Lucy Rash *Hay Cox!* Erin Heycox
Hay Bale! Matthew Prater *Hey Fail!* Therese O'Brien *MacSmasher!* Sasha Shamrak

Athol Highlanders trad. Scottish, arr. by the ensemble
The Basso trad. Gypsy, arr. by the ensemble

The Reed Receivers •

Cork Grease Laura Schulze *Left F* Madeline Roycroft *Whisper Key* Ashley Nott

Imperial March John Williams, arr. Laura Schulze.
Pink Panther Henry Mancini, arr. Laura Schulze
Wallace and Gromit Julian Nott, arr. Laura Schulze

The Nuclear Pachycereus Pringlei • *Cucumber Sandwich* Chloe Sanger

The Pickletown Standoff composed by the ensemble

Bow-Chicka-Wow-Wowers • *Big Bowwow* Laura Moore *Little Bowwow* Morna Hu
Chickawow Hannah Trewartha

Time Enough To Give Paul Jarmen
We Will Jim Papoulis

Power Pigeons • *Jessica Jacobs, Fenella Sutherland, Lauren Whitehead, James Earl*

Guardians of the Galaxy [various], arr. Adrian Wagner
Shut Up And Dance [various], arr. Adrian Wagner

Claribellus Musicalus • *Chief Gardener* Emily Clarke

Summertime George Gershwin, arr. Michael Story
The Nutcracker: Waltz of the Flowers Pyotr Ily'ich Tchaikovsky, arr. G. Lyons

Max Dose of Brown Power •

Coal Shovellers Simon Brown, Andrew Power, Aaron Dohse, Max Ziliotto

The Opener II Carl Strommen
Embraceable You George Gershwin, arr. Mike Lewis
Ants in the Pants George Vincent

The entire concert presented and managed by The Ninjas
(Rosie Marks-Smith, Ninja-in-Chief)

Key

<i>Rising drum = taiko</i>	<i>Andy's Altos = saxes</i>	<i>Reed = double reeds</i>
<i>Mistral = senior winds</i>	<i>Dumbledore = flutes</i>	<i>Nuclear = improvisation</i>
<i>Harry Socker = tuba/eupho</i>	<i>Murder = senior strings</i>	<i>Bow-Chicka = choir</i>
<i>Percupcion = percussion</i>	<i>imMEDIAtely = media</i>	<i>Pigeons = brass</i>
<i>Pizzicasso = sound painting</i>	<i>Solfa = Kodály</i>	<i>Claribellus = clarinets</i>
<i>Team BMC = cellos</i>	<i>Jaunty = folk</i>	<i>Max Dose = big band</i>

Public concert, Saturday 14 July 2018

Fanfare

Deconstructed Moussaka Lisa Cheney
World première performance
Composed at Border Music Camp 2018

Massed choir

Conductor: Alex Pringle

Take This Sound Lisa Cheney
World première performance
Composed for Border Music Camp 2018

The Mouse, the Bird and the Sausage Luke Byrne

Cran String Ensemble

Conductor: Emma Wade

Carmina burana: O Fortuna Carl Orff, arr. Sasha Bronshtein

The Clown Outfit Lisa Cheney
World première performance
Composed at Border Music Camp 2018

Madagascar 2: Zoosters' Breakout Hans Zimmer, arr. Emma Wade

Pringle Wind Ensemble

Conductor: Edward Ferris

Stormchasing William Owens

October Sky Rob Romeyn

Concerto for Triangle Mike Hannickel

Kalinka trad. Russian, arr. Robert Longfield

Newman String Ensemble

Conductor: Therese O'Brien

Turning Point Robert Longfield

All Is Still Lisa Cheney
World première performance
Composed at Border Music Camp 2018

Capriol Peter Warlock

6. *Mattachins (Sword Dance)*

Skyfall Adele Adkins and Paul Epworth, arr. L. Moore

Hardie Symphonic Wind EnsembleConductor: Aaron Dohse

<i>They Walked in the Valley of Fire</i>	Roland Barrett
<i>Camino del Sol</i>	Steve Hodges
<i>Stone Gardens</i>	Robert W. Smith

Interval**Alexander Symphonic Wind Ensemble**Conductor: Andrew Power

<i>Country Gardens</i>	Percy Grainger
'Enigma' Variations, Op.36 IX. <i>Nimrod</i>	Edward Elgar, arr. Alfred Reed
<i>Colorado Peaks</i>	Dana Wilson
<i>The Ayres of Agincourt</i>	Richard Meyer

Davis Symphony OrchestraConductor: Simon Brown

<i>Pictures at an Exhibition</i> I. Promenade	Modest Musorgsky, arr. Anthony Carter
<i>Masquerade: Waltz</i>	Aram Khachaturian
<i>Colonial Song</i>	Percy Grainger
<i>The Planets, Op.32</i> IV. <i>Jupiter, the Bringer of Jollity</i>	Gustav Holst

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