



**BORDER**  
MUSIC CAMP

# Director's Report

**45th Border Music Camp**

*Sunday, 7 July – Saturday, 13 July 2019*



Principal Sponsor

**THE SCOTS  
SCHOOL ALBURY**

Home of Border Music Camp



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# Introduction

The 45th Border Music Camp was held from Sunday 7 to Saturday 13 July, 2019. It was attended by 221 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 seven. In addition, the 24 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

Murray Winton

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 2018 Campers who then went on to attend the 2019 Camp – was 60%, a little above the historical average of 59%. The percentage of the 2019 Campers who had attended in 2018 was also 58%, just below the historical average of 59%.

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 69% of the 2019 staff had worked at the 2018 Camp. A further 11% had not attended in 2018, but had worked at Camp in previous years; 18% were completely new to Camp. If one counts only the music staff (i.e. conductors, tutors, composer, teaching coach and accompanist), the figures are 65%, 15% and 19% respectively. Our easily accessible records of staff retention go back to 2002 (records prior to this exist, but have not been tabulated). For returning staff, these figures are above the historical averages. However, compared to the average of the last five years, we saw slightly fewer returning staff from the immediately previous Camp, more re-hired staff from previous years, and slightly fewer entirely new staff.

Retention is important for two reasons. Firstly, given that we cannot provide a realistic fee, it's very rewarding when tutors elect to return. What makes the Camp attractive is the unquantifiable things: the atmosphere, the musical and educational values, the stimulating social life. The retention rate, then, is a good yardstick to assess how fulfilling the staff find these intangibles. The percentage of completely new staff has more than halved since 2002, and this is without question a reflection of the increasing degree to which our staff are attuned to the intangibles, and vice versa.

The social aspects are not unimportant, and were made even more marvellous by the provision by the Camp of 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 better motivated and therefore much better able to transmit the excitement of music-making to the students.

The second important aspect of retention is the purely functional one that the Camp runs much more smoothly if people already know the ropes. It is essential that new staff understand the mechanics of Camp life (well, as much one can). 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.

## **1.2 'Buddy System'**

Despite the exhaustive nature of the preparatory material referred to above, however, it is impossible to explain the full Camp experience solely with the written word. After last year's Camp, we decided to institute a 'buddy' system, whereby new staff would be paired up with an experienced tutor. The idea was that the experienced tutor would be an informal mentor for the newbie – tell them where the toilets are, how to get in and out of the dormitories, how to drive the coffee machine, and similar important stuff that can from time to time be overlooked in official briefings. This worked very well and I would like to express my gratitude the tutors whom I peremptorily volunteered to fulfil this role. They contacted their newbie before Camp started and looked after them during the Camp, and I believe improved for them the occasionally overwhelming experience of first-time tutoring.

## **1.3 Registration and auditions**

Registration and auditions went with without major problems. As often happens, a few Campers were unhappy with where they had been placed. One or two of these were Campers whose audition really could have gone either way, so this wasn't a great drama. For others, though, we felt we had accurately placed the students according to their ability, experience and skill, and hence some delicate discussions were necessary. These are difficult at times, and Therese O'Brien and Emma Wade in particular were very sensitive in handling these situations. It was very gratifying, however, that by Tuesday all of the formerly unhappy Campers, still in their original ensembles, were perfectly happy with their placement, as if they'd entirely forgotten their complaints of less than 48 hours earlier.

# **2 Monday to Thursday**

## **2.1 Rooms and timetable**

In a fairly devastating blow, we were unable to use the room used since 1975 as the Camp office, as the Scots School has redeveloped it. After an exhaustive assessment of the available options, it was decided to repurpose what had been a clarinet tutorial room. While not perfect (no option was), this was relatively adequate. Tegan Summerfield at Scots and Sue Karaffa assessed the various rooms available, and Tegan very kindly arranged additional rooms to make up for the missing one.

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. All the conductors had worked at Camp in 2018 except Murray Winton, and as

he has worked on and off at Camp since the late twentieth century he was well aware of the drill. In allocating rooms and people, it's impossible for all the conductors to have exactly what they would ideally want. The conductors frequently, generously, and happily altered their own plans in order to assist their colleagues. This only works, however, when the conductors – all six of them – are not tied to a particular rehearsal process, but are able to be flexible about how they get to their musical goals. This is a mark of educators with a tremendously impressive technique. It's also a mark of humility and selflessness which sets an example for the entire Camp.

Once the timetable was settled, a draft staff roster was drawn up, detailing which tutors were required to attend which sessions. This draft was then run past the tutors in the evening staff meeting. Typically, alterations would be made (and errors uncovered). The design of anything is improved by input from those who are expected to work with it, and as the tutors work most closely with the students and have the most detailed understanding of their musical needs, their thoughts are essential. This also, I think, contributes to the sense of a common endeavor that 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 and Alexander each took four; Pringle had two; Hardie, Newman and Cran had one each; and there were two sessions of percussion tutorials. Intermediate and beginner ensembles were in the hall every day from Tuesday onwards.

The timetable becomes quite complicated and individual students are often mentioned by name. Given that only one or two Campers had difficulty being in the right place at the right time, however, it does seem to work.

## **2.2 Massed choir**

Once again, Alex Pringle's massed choir was one of the principal reasons the Camp is so successful. Alex is unswervingly serious about the music, and it is worth observing that the success of the choir, as with the Camp, is overwhelmingly for musical reasons. But his leadership is always lively and fun: the way he makes a carefully planned session look totally spontaneous is miraculous. Having more than 200 kids singing, and loving it, is extraordinary for those watching the choir, and for those lucky enough to be in it.

## **2.3 Cran**

That Cran could be given a piece with whole-tones (Andrew Aronowicz's *Dizzy-Go-Round*), and could cope with it without appearing to be overly perturbed, was very impressive. It is a difficult concept for this level, and yet it was typical of the working

methods of Emma Wade and her excellent team of tutors that they taught it to the ensemble without stressing its difficulty or indeed even mentioning it was considered tricky – until the time came to congratulate the musicians on having mastered it.

#### **2.4 Pringle**

Of the many impressive things about Pringle, perhaps the most was its blend. This was remarkable from the start of the Camp, but Ed Ferris was of course not content to rest on his laurels, and it noticeably improved all week. In Saturday's concert the band was immaculate. In particular, *Moai* (which is not a piece usually tackled by a beginner band) was an exhibition of exemplary musicianship. It also required rhythmical clapping, which the band did with great accuracy and enthusiasm.

#### **2.5 Newman**

Newman gave its entire performance standing, and played one work unaccompanied. Therese O'Brien had introduced both ideas last year and they were again hugely successful. An ensemble can get an astonishing level of freedom when not anchored to a chair, but the group won't be able to exploit this unless it's already working at a pretty high level. Therese ensured that Newman absolutely was. They were focused and disciplined and moved and played as one.

#### **2.6 Hardie**

Aaron Dohse's rehearsals were cheerful and breezily energetic, yet supremely efficient. They were more, though, than the precise explanation of technical points, important though this is. The meaning behind the music was also something Aaron taught the band to understand and to always have in mind. The technical skill, then, was always at the service of the music, something which led to a very moving performance of 'Somewhere' from *West Side Story* on Saturday night.

#### **2.7 Alexander**

Alexander was exceptional this year. Andrew Power took a great band and lifted it to new heights. In his typically meticulous rehearsals, he set exacting standards, and did so entirely unapologetically. The impression he gave the band wasn't so much that he was confident the band would hit the levels he wanted: it seemed more that it didn't enter his head that they would not. That Alexander rose to the challenge, then, was in no small part because of his confidence in them.

## 2.8 Davis

It was lovely to welcome Murray Winton back to Border this year. He took Davis through a vast amount of repertoire, and while the musicians rather enjoyed reading such a wide variety of music, it certainly kept them on their toes. It also had the additional benefit of teaching them to rely on each other, and teaching them to live on their sight-reading wits. This they did with great responsiveness and flexibility: the results in Saturday's concert were enormously impressive, and a huge credit to all.

## 2.9 Composer-in-residence

It is easy to describe Andrew Aronowicz's work. It is extraordinary. His music is perfectly pitched for the students. One example will suffice. Andrew's piece for Newman in 2017, *Dark Matter*, was staggeringly successful on every level. Therese O'Brien accurately described this year's Newman piece, *Dragon Rider*, as being '*Dark Matter* on steroids'.

These are not pieces of hackery that are churned out to flog to schools, though. His music is of the highest standards and we were given perfectly finished works of art. Again, one example suffices: *Pure of Heart*, his piece for the senior string ensemble, is exquisite, a really big piece packing a lot of heart into four or five minutes. Its performance was a profoundly affecting experience for everybody involved.

It's often remarked that Andrew is an exceptional Camp citizen – turning up everywhere, being part of everything, playing his viola wherever required. And the Camp ethos is infused in his music. The magnificently silly fanfare *Bathtime!* is the obvious instance. But his superb arrangement of *Go Back* was even more so. The idea of accompaniment only arose during the week, and he wrote it more or less on the spot. It was carefully crafted to assist the singers on a technical level. Musically, though, he took a great song (one, moreover, in a genre unlike the rest of his work) and not so much enhanced it as lifted it to another level. That is skill of a high order.

Six of Andrew's pieces, and two arrangements, were performed at Camp: all but two were written at Camp.

### *Pure of Heart*

Senior string ensemble, led by Michael Loftus-Hills

**World première performance** • Composed at Border Music Camp 2019

### *Bathtime!*

Staff fanfare ensemble, with obligato rubber ducks, and method acting by Heather Street and Laura Moore: bubbles by Kelsey et al

**World première performance** • Composed at Border Music Camp 2019

### *Hand in Hand*

Massed choir, conducted by Alex Pringle

**World première performance** • Composed for Border Music Camp 2019

### *Go Back\**

\* Composed by Darlingside: voice parts arranged by Alex Pringle, instrumentation arranged by Andrew Aronowicz

Massed choir and staff ensemble, conducted by Alex Pringle

**World première performance** (of this arrangement) • Arranged at Border Music Camp 2019

### *Dizzy-Go-Round*

Cran String Ensemble, conducted by Emma Wade

**World première performance** • Composed at Border Music Camp 2019

### *Dragon Rider*

Newman String Ensemble, conducted by Therese O'Brien

**World première performance** • Composed at Border Music Camp 2019

### *Crazy in Love*

\* Composed by Beyoncé Knowles, *et al.*: arranged by Andrew Aronowicz

Newman String Ensemble, conducted by Therese O'Brien

**World première performance** (of this arrangement) • Arranged at Border Music Camp 2019

### *The Brave*

Alexander Symphonic Wind Ensemble, conducted by Andrew Power

## **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 13 former students, about 27% 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 34%.

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 an unarguable measurement of the constant quality of the Camp. This year we had two former students, Vita Daley and Mitchell Togher, enjoy the startling experience of joining the staff for the first time.

## **2.11 Teaching coach**

Alex Pringle again worked as a teaching coach, something unique to Border Music Camp. He would sit in on a tutorial or rehearsal, take a few notes and then subsequently offer feedback to the tutor. This was done subtly and without fuss: as far as the Campers were concerned, it was just Alex sitting in on the tute. Alex did

coaching sessions in the morning and also in the electives in the afternoon; he also gave informal (and extremely valuable) conducting tutorials to a few of the staff.

We are blessed with staff who are always searching for professional improvement, and who have the humility to open themselves up to this opportunity: all who had Alex's opinions thought them one of the high points of the Camp.

## **2.12 Publicity**

With budgets and staffing in regional newsrooms ever tightening, it was a credit to Sue Pringle's indefatigable work that we had several articles from the Border Mail, and had a visit from Prime7 TV. Andrew Aronowicz spoke with the Border Mail and gave a long interview to ABC Goulburn Murray, as part of our very valuable partnership with the ABC. The journalist in this interview recorded rehearsals and tutorials, including Andrew offering feedback. It was a terrific mini-documentary on the Camp for radio listeners across the region.

# **3 Afternoon activities**

The afternoon activities were arranged by the Committee and Vita Daley, and run by the house staff. This year we ran multiple activities every day, which is an unprecedented level of variety. On Monday we had ten-pin bowling and Lego. On Tuesday we had ten-pin bowling, juggling, ukuleles and a session run by Rachel Pringle on physical conditioning (teaching musicians learn how to relieve the pressure that many hours of rehearsal puts on your body). On Wednesday we had ukuleles, Lego and Relax/Colour/Doodle. On Thursday we had origami and Relax/Colour/Doodle. We had DVDs in a chillout space every afternoon, and also had board games and ball games available for students who wanted to entertain themselves on campus. And, this being a music camp, many students also practiced, or rehearsed for the evening concerts.

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 first ran a seminar on career development, open to anybody who was interested but primarily aimed 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 vast range of careers possible with musical training, and the road usually taken to get there – almost always a winding and unpredictable one, and this is an important life lesson in general. The seminar was extraordinarily successful and has been held each year since. It was held this year on the Wednesday, with contributions from Luke O'Brien (aircraft engineer and former Army band musician), Felicité Heine (freelance musician and teacher) and Lucy Rash (Education Manager, Melbourne Symphony Orchestra). Elizabeth posed five questions which the speakers addressed, but Campers were encouraged to ask questions as well and some fascinating tangents were diverted towards.

### 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 talked about plainsong; on Tuesday, *Billy Budd* by Benjamin Britten; on Wednesday, the conductor John Eliot Gardiner, focusing on Brahms' Symphony No.3 and *Nänie*; and on Thursday, the music of the wonderful Melbourne composer (and former Border composer-in-residence) Stuart Greenbaum.

## 4 Electives

The elective program, held in the afternoon, consists of a larger number of smaller groups. Campers elect which ensemble to join, with the exception of three streamed groups (see below) and the ensembles therefore provide Campers with a wider range of music-making than is possible in the morning ensembles. A vastly diverse range of ensembles was offered, led by tutors who demonstrated staggering inventiveness in coming up with some very varied programs. The ensembles necessarily also had to cover fairly wide ranges of musical ability: catering for this is no mean feat on the tutors' part.

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 fourteen ensembles. All had run before had run before in one form or another, with two exceptions. We had the first double bass ensemble in living memory, and quite possibly the first ever. And Lauren Whitehead's brilliant idea of having a natural horn ensemble was fabulous, with the Campers (many of whom were not

brass players) studying the physics of brass instruments and then building their own, albeit from Bunnings hosepipes rather than brass.

Of the other groups, many were similarly organised around specific instruments (e.g. clarinets, cellos, flutes, saxophones, double bass) whereas others were regular ensembles (brass, the streamed groups) or based on particular genres (folk, taiko). One was, in the above terms, gloriously unclassifiable: Ely Ruttico taught his students Cagean principles in the experimental music ensemble. This variety is one reason why the elective program is such special part of Camp.

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 52 performances over the four evening concerts, the most since 2015. Fifteen ensembles consisted entirely of students; 16 were mixtures of students and staff; and 21 comprised only staff. This is a slightly larger proportion of all-student ensembles than usual, and a slightly lower proportion of all-staff groups: the proportion of mixed performances stayed much the same. Nine of the items were accompanied by the very hard-working Heidi Ching (five of these were in Thursday's concert, so Heidi's week was fairly back-end-heavy).

The quality of performances was high and the variety was extremely entertaining. The high point for many listeners was Luca Arcaro's contribution, playing a Vanhal concerto movement flawlessly and then turning around and playing a bass duet by Dave Anderson with tutor Jaan Pallandi. It is difficult to think of a better student performance I've heard. (On the subject of double bass, hearing all of the bassists at Camp playing Coldplay was pretty cool.) The contributions of the Department of O'Brien and the Shamrak family were particularly heartwarming, and the Ferris family also kindly assisted Jarrod Butler, who would otherwise have been quite unable to play his favourite piece, *The Blue Danube*.

Three students played their own works, or their own arrangements, which was really terrific to see. In particular, Aylish Jorgensen's arrangement of a Two Cellos number was very skilful in its writing for the strengths of the ensemble and her fellow soloist.

Rosie Marks-Smith's stage management was exceptional. She creates a team of students who do the work of the stage changes and the announcements with tremendous assurance. It's a teacher's job to get their students to stand on their own two feet then Rosie does this with panache.

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 traditional Margie-Gleeson facilitated 'The Great Game'. On Monday evening the dining hall was transubstantiated into a discothèque, with the discs being spun by the most famous D.J. in Albury. 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 Aaron Dohse and Andrew Power. 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 22 years: the table below lists responses for this year, and the five-year and historical averages.

34 surveys were submitted this year, a return rate of about 15%: this is better than last year but far below the historical average of over 25%. Return rates varied more widely, from 7% to 32%, when broken down into ensembles and into different types of students (i.e. long day, short day etc.). Newman had the lowest and Davis the highest response rate. The mean age of under-18 respondents was 13, which is much the same as most recent years, and a little higher than the mean age of the Camp itself (12.56). Adults were overrepresented in the survey (21% of responses compared to their making up 10% 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 7.1: Survey results, 2019**

Activity	2019	U18	18+	Averages		Records	
				5-yr	22-yr		
Morning ensemble	8.78	8.60	9.43	9.01	8.92	9.27	2014
Massed choir	9.12	9.15	9.00	8.92	7.54	9.17	2017
Tutorials	8.75	8.57	9.43	8.74	8.60	9.25	2002
Composer	8.94	8.81	9.50	8.92	8.11	9.67	2017
Afternoon activities	7.95	7.95	-	8.21	7.68	8.90	2015
Electives	9.20	9.23	9.10	9.13	8.95	9.41	2015
Evening concerts	9.00	8.75	9.80	9.03	8.34	9.29	2018
Evening activities	8.50	8.50	-	8.81	7.79	9.80	2018
<b>Average rating</b>	<b>8.89</b>	<b>8.77</b>	<b>9.35</b>	<b>8.90</b>	<b>9.00</b>	<b>9.42</b>	<b>2011</b>
'Whole Camp' rating	9.38	9.28	9.71	9.47	8.57	9.76	2018

A few points to draw from the numbers. The lowest score is an approval rating a little under 80%, so we are doing well on customer satisfaction. However, for the first time since 2007 no scores are the highest on record: a majority of categories are below the five-year average (albeit some only just), and two are below the historical average (albeit, again, only just). Adults tended to rate most things higher than children, which has been the case every year we've split these scores out.

The most consistently interesting point is that, as may be seen, the 'whole Camp' rating (9.38) is higher than the average rating (8.89). 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 three respondents ranked the 'whole Camp' below the average. Eight gave a response where the two rankings were equal: of those, six were 10/10. 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, responses are self-selecting; secondly, response rates this year are not high (by our standard) and are not uniform across all demographics or ensembles. The overwhelming reaction to the Camp, though, is very positive. This is reinforced by the qualitative responses, a brief selection of which are given below:

- [Enjoyed] Playing different music (12, Hardie)
- [Enjoyed] The amazingly supportive culture of all the staff (18+, Pringle)
- [Choir] Really fun, a highlight of the day (13, Newman)
- [Tutorials] Really helpful (13, Newman)
- [composer] Brilliant! Lovely guy, lovely songs. *Brave* was hard but I loved *Hand in Hand* (17, Alexander)
- [Enjoyed] MUSIC ... and people (13, Newman)
- [Electives] I did stage management and I loved it and now want to do something like it in the future (14, Alexander)
- [Concerts] Love hearing everyone's talents (14, Davis)
- [Enjoyed] food, friendly teachers, boarding. (12, Cran)
- I loved it all! (7, Cran)
- [Rating out of 10] 10,000 (15, Davis)
- The amount of music that we play is mindblowing (10, Pringle)
- [Tutorials] Lots of fun. The tutor is very helpful (13, Pringle)
- This camp really reignites my love of music each year. Definitely get tired by the end, but at the same time I want each day to be longer. (18+, Davis/Alexander)
- After coming to this camp for 8 years of my life, it's become like a family to me, and I wouldn't really want to miss it for the world. (18, Davis)

## 8 Friday concert

The Friday concert was well-filled with excellent performances. The senior strings were fantastic. *Pure of Heart* has been mentioned above, but their Grieg was superb and they also caught the deep weirdness of Biber's *Battalia*. The senior wind ensemble was the best we've ever heard, handling an equally diverse program with immense skill: Gounod sparkled, Tchaikovsky was quietly solemn and *Bobby Shaftoe* was rip-roaring. The choir was excellent, and the folk ensemble tremendously atmospheric, with cleverly devised linking music between tunes. The experimental ensemble gave a performance Cage would have loved. The natural horn ensemble, as remarked earlier, was quite simply awesome. All of these are, however, just a few highlights of a fabulous evening.

Rosie Marks-Smith and her stage management ninjas again did exceptional work. That they could concentrate so hard, for so long, with such an unforgivingly relentless program – there is no downtime, as the items are so quick and there are so many of them – is tremendously impressive.

One small but important change was Joel Dullard's idea of obtaining details of additional rehearsals on Friday afternoon ahead of time, and circulating this with the regular timetable. As this made things more efficient, we shall do it again.

## 9 Saturday concert

### 9.1 Saturday concert

The final concert had many rich pickings. The massed choir had reached a seriously high level in the final rehearsal earlier that morning; this often happens, but it's much less frequent for the choir to easily surpass that in the concert, which this year they did. Cran and Pringle joined forces for one work: we haven't done this before, and aside from its high musical value it was a tribute to Rosie Marks-Smith's stage crew that they could fit this enormous ensemble (easily the biggest other than massed choir) into the program. Newman absolutely nailed its uncondacted Holst movement, while Hardie's *Into the Clouds* was thrilling. *Mekong*, played by Alexander, was stupendous: the taiko drums were overpowering, but more importantly it's a long, sophisticated piece which demanded great concentration from the musicians, who carried it off with seemingly effortless control. Davis's radiant, transcendent Ravel was a glorious conclusion.

### 9.2 Life Membership

Border Music Camp awards Life Membership to those who have given service which is both of great length and great substance. During the concert we awarded Life Membership of Border Music Camp to Margie Gleeson. Margie has been on the Committee since 2001 and has been Student Administrator since 2005. She also managed to score a year as Deputy Director, in 2009.

It's not easy to encapsulate the magnitude of what Margie gives to the Camp. It's a cliché to describe her as a force of nature, but it is true. The Student Administrator role is a brutal schedule of long evenings, clearing up innumerable tiny details with 200 sets of parents. It's exhausting, it's vital, and it happens, because it's Margie doing it. And she's so matter-of-fact. She is precious in the good sense, but very briskly not in the other: her wisdom is essential in a crisis, but she is also quite happy to go and get more paper for the photocopier. It is also a cliché to describe Margie as someone on whom the Camp depends, and has done for a long time – but it is also true.

### 9.3 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:

Ethan Fletcher	Ethan Nealon
Hazel Lachal	Milly Yannakouros

The Award was won by Hazel Lachal.

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

Laura Bish	Esther Little
Jenna Field	Finnian Pidd

The Award was won by Esther Little.

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

Orvokki Britton	Portia Hendrie	Max Thompson
Hayley Cartwright	Helena Kozdra	Abigail Wettenhall
Hugo Davey	Leiland O'Keefe	Isobel Wright
Ruby Fletcher	Lucy Sykes	

The Award was won by Orvokki Britton.

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

Callum Bennett	Beth Hennessy	Campbell McTernan
Jen Bodinnar	Amy List	James O'Brien
Rosie Dore	William Mackellar	

The Award was won by Campbell McTernan.

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

Bryce Ackerley	Liam Davies	William O'Brien
Zoe Azzopardi	Toby Morris	Lucy Van Der Arend

The Award was won by William O'Brien.

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

Bryce Ackerley	Eve Gray	Aylish Jorgensen
Lilian Almeida	George Hamilton	Samuel Stuchbery
Luca Arcaro	Sam Jenkin	Grace Trebley

The Award was won by Sam Jenkin.

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

Bryce Ackerley	George Hamilton	Esther Little
Luca Arcaro	Portia Hendrie	Ethan Nealon
Emanuel Arcaro	Beth Hennessy	Leiland O'Keefe
Zoe Azzopardi	Jude Hill	Samuel Stuchbery
Orvokki Britton	Sam Jenkin	Lucy Sykes
Hayley Cartwright	Aylish Jorgensen	Hamish Vowels
Jenna Field	Ruth Little	Milly Yannakouros
Jen Gollasch		

The Award was won by Luca Arcaro.

Students are nominated for these awards by their tutors and conductors, whom we encourage to be reasonably choosy when selecting nominees. 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, in a new innovation, the Director's Award for the Best Dressed Staff Member was replaced by the People's Choice Award for the Best Dressed Staff Member. This was won by Fenella O'Sullivan in the non-suited division, and by Billy St John in the suited category.

## 10 Conclusion *and* Thanks

One of the quiet high points of this year's Camp was having Cate Davis, our Founder Member, back again for the first time since 2017. She had a great time. Most of the time she spent in the hall watching rehearsals, which she loves. From time to time Campers would come over and say hello (and one tutor got her autograph). When she was particularly impressed with an ensemble, she went up to the stage and spoke to them to tell them so. This happened quite a few times.

During the week Cate often commented that the Camp had come a long way since the early days. She is justifiably proud of what has become of the Camp that she started: even leaving this aside, though, listening to the ensembles, on any objective assessment, she was right to be impressed.



The Scots School Albury staff could not have been more helpful. Tegan Summerfield, who always coordinates our liaison with the School with great care and attention,

excelled herself this year: she bent over backwards to find us rooms and to help us in the aftermath of our losing the office, getting us access to new rooms and taking Sue Karaffa for more than one trip round to measure them up. In the dining hall, Rod Blackley again fed us magnificently (there are numerous comments on the student surveys about the quality of the food). 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 very grateful to them all.

The musical (and social) success of the Camp is absolutely dependent on the boundless generosity, and the energy, and the humour, and the love, of our staff. Over and over again, this document observes that the students have the talent and enthusiasm which is then channelled and trained and made into something great by the dedicated guidance of the staff. I thank them from the bottom of my heart: I know I speak for the Campers in doing so.

We are tremendously fortunate to have such a strong Committee and I want to thank them for their energy, their wisdom and their hard work. Again, the Camp depends on them; on their willingness to do everything from moving chairs to hosting trivia nights, and doing so at all hours. 9am on the Sunday after Camp finishes is a bleak hour and yet there the Committee are, starting the bump-out on not much sleep.

There are a few individuals whom I would like to thank on my own behalf: Joel Dullard, always a wise counsellor and dear friend; Peter Cerexhe, for whom the same may be said; and one staff member who announced his retirement this year. Jim "Jimbo" McKean has run the Camp Library since 1997, while simultaneously holding down the position of Principal Bassoon in Pringle. But as he is also my dad I must say I will find his departure from active service hard. Dad and my brother Cameron and I sang in choirs together all the way through high school. In a way, working together with Dad at Camp for so long has been a very special extension of that, and I've been very lucky. Although I dare say he will be back in Pringle – busting the Camp's eight-to-eighty age range is a challenge too good to resist – as a fellow office-dweller I will miss him very much indeed.

This year's Camp was fabulous: I very much look forward to working with all on what will be, I have no doubt, a stupendous 46th Border Music Camp.

**Alastair McKean**

Director

29 November 2019



## Border Music Camp Committee, 2019

Chairperson	Peter Cerexhe		
Deputy chairperson	Judy Foley		
Secretary	Susan Karaffa		
Treasurer	Jill Aplin		
Student administration	Margie Gleeson		
Publicity officer	Sue Pringle		
Committee	Katrina Becker	Tony Pringle	
	Christine Cameron	Linton Rousseau	
	Katie Cerexhe	Shane Scarfe	
	Robert Lindley	Therese Scarfe	
	Karen Matthews	Mardi Sergi	
	Karen McLean	Graham Wright	
	Jennifer McMillan	Leisa Whyte	
	Michelle Mordecai	Leo Whyte	
	Camp photographers	Genevieve Hansen	Ruth Trevaskis
		Stephen Jorgensen	
Founder Member	Cate Davis		
Life Members	Barbara Cran †		
	Margie Gleeson		
	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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Alan Barnett  
Robin Smith

*Thanks to The Scots School Albury for generously providing two full boarding scholarships*

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Albury City  
Border Mail  
Catholic Schools Office Wagga Wagga  
Community Music Victoria  
NSW Department of Education – Riverina Region  
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Music for Canberra  
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Sydney Youth Orchestras  
The Arts Unit – NSW Education

**In-kind assistance**

Stewart, Tracy & Mylon	Rebeca Semaiha
Dr Victor G Karaffa	Rachel Pringle
Albury High School	Snap Printing Wodonga
Albury City Band	Kwik Kopy Albury
Wodonga Brass	Rotary Club of Albury North Inc.
Sydney Symphony Orchestra	Susanne Powell
Genevieve Hansen	Hertz Rental
Stephen Jorgensen,	NSW Department of Education
All Saints Photography	and Training
Briese Janissen & Associates	Kevin Williams
Daro Twin City	
Jason Lawrence, Jim's Test and Tag	
Wodonga Primary School	
<i>for their very generous loan of the</i>	
<i>Tim Bridge Taiko Drum Collection</i>	

# Appendix 1: Staff

## Director

Alastair McKean ¶¶

## Deputy director

Joel Dullard ¶¶

## Conductors

Aaron Dohse *H*  
Ed Ferris *P*  
Therese O'Brien *N*  
Andrew Power *A*  
Alex Pringle ¶¶ *massed choir*  
Emma Wade *C*  
Murray Winton φ *D*

## Composer-in-residence

Andrew Aronowicz φ

## Flute

Brooke Feher *A/D*  
Meghan FitzGerald π *P*  
Mitchell Togher \* ¶¶ *H*

## Oboe

Matthew Dudfield π *H (D)*  
Maddy Roycroft *D/A*

## Clarinet

Jarrold Butler ¶¶ *P/H*  
Georgie Oakes φ *A/D*

## Saxophone

Elizabeth Collier ¶¶ *H*  
Billy St John \* *A*  
Quinn Weber ¶¶ *P*

## Bassoon

Ashley Nott *P*

## Horn

Jenny Ferris *H*  
Lauren Whitehead ¶¶ *D/A*

## Trumpet

James Earl ¶¶ *H*  
Tristan Rebien \* *A/D*

## Trombone

Fenella O'Sullivan *A/D*  
Tim Walsh \* *H*

## Tuba

Jack Tzikas \* *A/H*

## Brass

Hannah Trewartha *P*

## Percussion

Alison Fane φ *A/D*  
James Knight \* *H*  
Jessie Wang φ *P*

**Violin**

Sasha Bronshtein	C
Erin Heycox ¶	N
Michael Loftus-Hills φ	D
Rennata Morrison *	C
Arun Patterson	D
Lucy Rash ¶	N
Chloe Sanger ¶	C

**Viola**

Felicité Heine φ	D
Matt Prater	N
Ely Ruttico	C

**Cello**

Louisa Giacomini	N
Laura Moore ¶	C
Emma Rayner ¶	D

**Double bass**

Alexandra Giller	N
Jaan Pallandi	D
Emma Sullivan *	C

**Accompanist**

Heidi Ching \*

**Concert manager**

Rosie Marks-Smith ¶

**Office manager**

Vita Daley \* ¶

**Librarian**

Rob Diffey ¶

Katherine Gale ¶

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 ¶

---

**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 8 July 2019

1. James Earl\* and Tristan Rebien\*: Fanfare for a New Theater (Stravinsky)
2. The Department of O'Brien (Therese\*, Luke\*, Samuel, James, William, Mark, and Rebecca O'Brien): *Battle Hymn of the Republic* (trad.)
3. Grace Kemp: *Move Apart* (Kemp<sup>#</sup>)
4. Grace Trebley, Sarah McDiarmid: *Two of a Kind* (de Bleser)
5. Sasha Bronshtein\*, Yaron Shamrak: *Africa* (Toto)
6. Charlotte Mullens: *Splinters* (Mullens<sup>#</sup>)
7. Alison Fane\*, Brooke Taylor\*, Lauren Whitehead\*: Two bit contraption (Jan Bach)
8. Demonstration by James Earl\* of a Baroque Trumpet
9. Matt Dudfield\*, Heidi Ching\*: Rhapsody for Euphonium (Curnow)
10. Steve Scott and Braam de Villiers: *Bye Bye Blackbird* (Henderson) and *Fly by Night* (Yasinitsky)
11. Aaron Dohse\*, Alison Fane\*, Jaan Pallandi\*, Andrew Power\*, Tim Walsh\*: *St Thomas* (Rollins)
12. Jarrod Butler\*, Jenny Ferris\* and Ed Ferris\*: *The Blue Danube Waltz* (J. Strauss II)
13. Lizzie Collier\*, Aaron Dohse\*, Alison Fane\*, Andrew Power\*, Fenella Sutherland\*, Hannah Trewartha\*,: Hello (Adele, as recorded by 'Lucky Chops')

### Evening concert, Tuesday 9 July 2019

1. All Camp Strings: *A Spark of Courage* (Spata)
2. Ivan Jeldres, Heidi Ching\*: *Fantasy in Me Flat* (Barat)
3. "The Kings Viols" a.k.a. Andrew Aronowicz\*, Felicité Heine\*, Matt Prater\*, Ely Ruttico\*: *La Folia Variations* (Corelli)
4. Ethan Trevaskis: *Unravel* (Animenz)
5. "The Ladybones" a.k.a. Kate Gale\*, Rosie Marks-Smith\*, Fenella Sutherland\*, Hannah Trewartha\*: *Blow the Man Down – A Sea Song for Some Sackbutts* (trad. arr. Dekker)
6. Brooke Feher\*, Mitchell Togher\*, Heidi Ching\*: *Maya* (Clarke)
7. "OB+1" a.k.a. Luke\*, Samuel, Wiliam, and James O'Brien, and Tristan Rebien\*: work tbc
8. Michael Loftus-Hills\*, Alex Pringle\*, Laura Moore\*: work tbc
9. Grace Trebley: Three Pieces for Solo Clarinet (Stravinsky)
10. Jarrod Butler\*, Lizzie Collier\*, Aaron Dohse\*, Billy St John\*, Quinn Weber\*: *Bohemian Rhapsody* (Queen)
11. "The Lookers" a.k.a. Joel Dullard\*, Jaan Pallandi\*, Alex Pringle\*, Lucy Rash\*, Hannah Trewartha\*: *Take Me Home, Country Roads* (Denver)

### Evening concert, Wednesday 10 July 2019

1. Joel Dullard\*, Jenny Ferris\*, Alastair McKean\*, Alex Pringle\*: Plainchant *Aeterna Christi munera* and Missa 'Aeterna Christi munera': Kyrie (Palestrina)
2. Staff winds\*: *Come, Sweet Death* (J.S. Bach, arr. Reed): *How to Train Your Dragon* (Powell)
3. Sam Jenkins and Felicité Heine\*: Duo (Hoffmeister)
4. Bryce Ackerly: *Tea for Two* (Youmans)
5. Camp Tubas (Jack Tzikas\* and students): *Amazing Grace* (Newton)
6. Octabartole-tas (Michael Loftus-Hill\*, Kelsey Dealy\*, and students): Duos (Bartók)
7. "The Ladybones"\* with guest Emily Winton: *A Song for Japan* (Verhelst)
8. Laura Moore\*, Viola da gamba demonstration
9. Camp double basses (Alexandra Giller\* Jaan Pallandi\*, Emma Sullivan\*, and students): *Viva la Vida* (Coldplay)
10. Aylish Jorgensen, Heidi Ching\*: Cello Sonata in A minor, 2nd mvt (Beethoven)
11. Staff Strings\*: *Vianne sets up the Shop* from *Chocolat* (Portman arr. Smasha\*)
12. B.M.C. Gender Neutral Welsh Male Choir\*: *The Welsh Entertainer* (Joplin arr. Jimbo\*)

### Evening concert, Thursday 11 July 2019

1. Florence Cooper, Harry James, Ivan Jeldres: *Fanfare for St Edmundsbury* (Britten)
2. Student strings (solos: Aylish Jorgenson, Hamish Vowels): *Cello Verse* (Two Cellos arr. Jorgenson#)
3. Julia Murphy, Heidi Ching\*: Fantasy for Trombone (Curnow)
4. Florence Cooper, Cecilia Cooper: *The Elements Song* (Lehrer and Sullivan)
5. Sophie Hodge, Michael Loftus-Hills\*, Heidi Ching\*: Violin Concerto in D minor, 2nd mvt (Wieniawski)
6. Luca Arcaro, Heidi Ching\*: Double Bass Concerto, first mvt (Vanhel)
7. Cecilia Cooper, Florence Cooper, Julia Murphy, William O'Brien: *Lord Thy Tender Mercy's Sake* (Farrant)
8. Braam De Villiers: Sonata No.3: Gigue (J.S. Bach)
9. Valentin Delerue, Jude Hill, Tom Summerfield: *When the Party's Over* (Eilish)
10. Harry James, Heidi Ching\*: *To Me You're Everything* (Denne/Gold)
11. Emanuel Arcaro, Sam Jenkins, Michael Loftus-Hills\*, Mahalia Shelton, Holly Sutton, Jean Leibl: *La Follia* (Vivaldi)
12. Luca Acaro, Jaan Pallandi\*: *Lament* for Two Double Basses (Anderson)
13. Sam Stuchbery, Heidi Ching\*: Horn Concerto, 1st mvt (R. Strauss)
14. Jessie Wang\*, Mark O'Brien: *Ententanz* (Zivkovic)
15. Sarah McDiarmid: *Mantra* (Brumby)
16. Staff Choir\*: *Muusika* (Uusberg)

\* denotes staff member

# denotes student composer

## Public concert, Friday 13 July 2018

---

<b>Taik-won-do • Sensei Jesse Wang Masters</b> Alison Fane, James Knight	
<i>Taiko Bell</i>	Taik-won-do
<b>Die Belieber • Justins and Justinas</b> Michael Loftus-Hills, Felicité Heine, Rennata Morrison, Arun Patterson, Matthew Prater, Jaan Pallandi, Emma Rayner	
<i>Holberg Suite, Op.40:</i> I. Präludium	Edvard Grieg
<i>Battalia à10</i> <i>Presto I – Die liederliche Gesellschaft von allerley Humour – Der Schlacht</i>	Heinrich Ignaz Franz von Biber
<i>Pure of Heart</i> <b>World première • Composed at Border Music Camp 2019</b>	Andrew Aronowicz
<b>House of Clarion • Clareesi. First of her Name</b> Georgina Oakes	
<i>Hand of the Queen</i> Eduardo Ferris	
<i>Game of Thrones</i>	Ramin Djawadi, arr. K. Agioritis
<i>Tears In Heaven</i> Deterling	Eric Clapton and Will Jennings, arr. I.
<b>The Cactus Ensemble • Pereskioideae Ely Ruttico Opuntioideae Billy St John Maihuenioideae Kelsey Dealy</b>	
<i>4'33"</i> First movement	John Cage
<i>Play Something, Evil Child</i>	The Cactus Ensemble
<b>Flutes of Sky and Sea • Admiral Brooke Feher Carl Fredrickson Mitchell Togher Kevin Meghan FitzGerald</b>	
<i>Sailor's Hornpipe</i>	trad., arr. Adrian Brett
<i>Married Life (from Up)</i>	Michael Giacchino, arr. Gina Luciani
<b>The Floor Scratchers • Spiky Chloe Sanger Pointy Louisa Giacomini</b>	
<i>Dona nobis pacem</i>	trad.
<i>Eye of the Tiger</i> Lopez	Frankie Sullivan III and Jim Peterik, arr. V.
<b>Bobby Facenoise • Bobby Jarrod Butler Roberta Madeline Roycroft Robert Matthew Dudfield Robina Ashley Nott</b>	
<i>Petite Symphonie</i> IV. Finale	Charles Gounod
<i>In der Kirche</i> Rondeau	Pyotr Il'yich Tchaikovsky, arr. Michel
<i>Bobby Shaftoe</i>	trad., arr. Andrew Gant

Interval

---

**21st Century Foxes Presents BMCHHC**

*Losr* Lauren Whitehead *Elmer Fez* Jenny Ferris *Wazzaaaa* Emma Wade

---

*Die Jagd* trad., arr. BMCHHC

*360 Over Tones* trad., arr. BMCHHC

---

**Firestorm** • Laura 'all reigned out' Moore, Hannah 'pulling the reins' Trewartha, Heidi '-ing from the rain' Ching

---

*There Will Come Soft Rains* Ruth Morris Gray

*Firefly* Andy Beck

---

**Better Than Donut Day** • *Hot Jam* Tim Walsh, Fenella O'Sullivan, Tristan Rebien, James Earl, Jack Tzikas

---

*Ave Maria* Anton Bruckner, arr. Douglas Yeo

*Can't Stop The Feeling* Justin Timberlake *et al.*, arr. Adrian Wagner

---

**Følg and the Tuneskåas** • *Tam Lin* Lucy Rash *Janet* Erin Heycox

*Queen of the Fairies* Therese O'Brien *Disapproving Parent* Sasha Bronshtein

---

*Tam Lin* trad. Scottish

*Gazaremsan* Jonas Olsen

---

**Les Contrebasses de la Frontière** • *Charles de Gaulle* Emma Sullivan

*Jacques Chirac* Alexandra Giller

---

*Old French Song* Pyotr Il'yich Tchaikovsky, arr. David Heyes

*Wallace and Gromit* Julian Nott, arr. Ashley Frampton

---

**2+1.7 Saxophone Quartet** • Police Commissioner Collier, PC Weber

---

*I Can't Stand Losing You* Sting, arr. B. Hooley

---

**A Dose Of Power** • *Dohse* Aaron Dohse *Power* Andrew Power

---

*Something* George Harrison, arr. John Wasson

*Big Duke* Ross Irwin

---

*The entire concert presented and managed by The Ninjas*

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

---

**Key**

*Taik-won-do* = taiko

*Beliebers* = senior strings

*Clarion* = clarinets

*Catcus* = experimental music

*Flutes* = flutes

*Floor scratchers* = cellos

*Bobby* = senior winds

*21st Century* = natural horns

*Firestorm* = choir

*Better than donuts* = brass

*Følg* = folk

*Les Contrebasses* = double basses

*21.7* = saxophones

*Dose of Power* = big band

*Ninjas* = stage management

## Public concert, Saturday 14 July 2018

### Fanfare

*Bathtime!* Andrew Aronowicz

**World première performance**

Composed at Border Music Camp 2019

### Massed choir

Conductor: Alex Pringle

*Hand in Hand* Andrew Aronowicz

**World première performance**

Composed for Border Music Camp 2019

*Go Back* Darlingside,  
arr. Alex Pringle and Andrew Aronowicz

### Cran String Ensemble

Conductor: Emma Wade

*Dizzy-Go-Round* Andrew Aronowicz

**World première performance**

Composed at Border Music Camp 2019

*Once Upon a Time Signature* Richard Meyer

*Blame it on the Boogie* Michael George Jackson,  
arr. Sasha Bronshtein

### Pringle Wind Ensemble

Conductor: Edward Ferris

*Psalm 42* trad., arr. Samuel R. Hazo

For the performance of this work,  
the Pringle Wind Ensemble will be  
joined by the Cran String Ensemble

*Sid Sly – Super Spy!* Franklin D. Adams, Jr.

*Moai (Song of Ancient Giants)* Michael Sweeney

*Spookyville* Edward Kennedy

**Newman String Ensemble**

Conductor: Therese O'Brien

---

<i>Dragon Rider</i> World première performance Composed at Border Music Camp 2019	Andrew Aronowicz
<i>St. Paul's Suite</i> I. Jig	Gustav Holst
<i>Crazy in Love</i>	Beyoncé Knowles, <i>et al.</i> , arr. Andrew Aronowicz

**Hardie Symphonic Wind Ensemble**

Conductor: Aaron Dohse

---

<i>Fanfare for the Common Man</i>	Aaron Copland, arr. Robert Longfield
<i>Into the Clouds!</i>	Richard L. Saucedo
<i>West Side Story: 'Somewhere'</i>	Leonard Bernstein, arr. Michael Brown
<i>Legends in the Mist</i>	Michael Sweeney

**Interval****Alexander Symphonic Wind Ensemble**

Conductor: Andrew Power

---

<i>The Brave</i>	Andrew Aronowicz
<i>Mekong</i>	Robert W. Smith
<i>Duke Ellington in Concert</i>	Duke Ellington, arr. Paul Murtha

**Davis Symphony Orchestra**

Conductor: Murray Winton

---

<i>Egmont, Op. 84: Overture</i>	Ludwig van Beethoven
<i>Spartacus: Adagio</i>	Aram Khachaturian, arr. David Stone
<i>Rodeo: Hoe-Down</i>	Aaron Copland
<i>Mother Goose</i> V. <i>The Fairy Garden</i>	Maurice Ravel

*We were always on our way,  
Rolling up our sleeves,  
Ever moving forward  
In the tracks.  
Where we lived our simple lives,  
Kept our blinders on,  
Eyes to the horizon*

*I know –  
I'm no doctor but I know  
You can't live in the past,  
But the only way to go  
Is to go back.*

*And we'll turn to who we were  
Before we disappear  
Into the thick of big ideas,  
And now  
We can see the sweeping view,  
Waiting out the storm,  
Stuck under the awning,  
I know –*

*I'm no doctor but I know  
You can't live in the past,  
But the only way to go  
Is to go back.*

*Into everglades,  
Greener yesterdays,  
Skip the stones away,  
Go back to the start,  
Photos in the dark  
Room before they fade.*

*So we hold to who we are  
Even into the arc,  
Beyond our furthest edges  
To a world  
Full of strange and towering skies,  
And a chance to choose in time,  
To set out on our own way,  
I know –  
I'm no doctor but I know –  
No doctor but I know –  
You can't live in the past,  
But the only way to go  
Is to go back.*

– Darlingside

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*'this is why I play music'*

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