

A white oval logo containing the text 'AYO' in a stylized, bold, sans-serif font. The letters are arranged with 'A' on top, 'Y' on the left, and 'O' on the right.

AYO

Adelaide Youth
Orchestras

Adelaide Youth Orchestras presents

FAME & FATE

3PM, SATURDAY 14 SEPTEMBER
ELDER HALL, UNIVERSITY OF ADELAIDE



Adelaide Youth Orchestras acknowledges that we rehearse and perform on the traditional land of the Kurna People and we acknowledge their custodianship of the Adelaide plains.

We recognise the importance of their cultural beliefs, heritage and spiritual relationship to country and pay our respect to elders past and present.

Program

Welcome

Nic Jeffries, AdYO Executive Director

Violin Concerto No. 1, Op. 6

Niccolò Paganini (1782-1840)

Tianyou Ma, violin | Nicholas Braithwaite, conductor

1. *Allegro aperto*
2. *Adagio non troppo*
3. *Rondo : Allegretto*

Interval

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

Nicholas Braithwaite, conductor

1. *Andante—Allegro con anima*
2. *Andante cantabile con alcuna licenza*
3. *Valse. Allegro moderato*
4. *Finale. Andante maestoso—Allegro vivace*

The performance will run approx. 120 minutes (including a 15-minute interval). Please switch off or turn your mobile phone to silent. We ask that you refrain from taking any photographs or video recording at this performance.



Tianyou Ma | violin

Tianyou Ma was a single study student at the Elder Conservatorium of Music where he was awarded a full scholarship to study with Keith Crellin from 2010-2013. Soon after, Tianyou was awarded a full scholarship at the Yehudi Menuhin School in the UK and studied violin with Diana Galvydyte. He was also awarded a full scholarship covering all his living fees from the Music and Dance Scheme in the UK from 2016 – 2019.

Tianyou started his undergraduate study with a full scholarship at the Curtis Institute of Music in Philadelphia from 2019-2023, studying with Pamela Frank and Shmuel Ashkenasi. In 2023, he was selected by the Curtis President, Deans and faculty to be given a commencement speech, followed by winning the Curtis 2023 Milka Violin Artist Prize. Tianyou is now pursuing his master's degree with Catherine Cho at the Juilliard School with full scholarship on both education and living.

Tianyou has been a top prize winner in numerous prestigious international competitions, including the Barbash Bach Competition, the Singapore International Violin Competition (also the recipient of the Bach Prize), Sendai International Music Competition, The Menuhin International Violin Competition (also the recipient of the Bach Prize) and the Postacchini Competition.

Tianyou has performed as a soloist with orchestras including the Royal Philharmonic Orchestra, Sendai Philharmonic Orchestra, Webern Kammerphilharmonie, Stuttgart Chamber Orchestra, London Doctors' Orchestra, Adelaide Youth Orchestra, and Yehudi Menuhin School Orchestra.



Nicholas Braithwaite | conductor

Nicholas Braithwaite's career has been unusually wide-ranging, both musically and geographically. He has held positions as Music Director or Principal Conductor from Norway to New Zealand and many places in between, including the Tasmanian and Adelaide Symphony Orchestras. His repertoire has centred around German and Russian music and he is regarded as an outstanding Wagner conductor, having conducted all of that composer's works from Rienzi onwards, including 7 Ring Cycles.

Concurrently with his Australian activities he was Principal Conductor of the Manchester Camerata. Other orchestral appointments have included Permanent Guest Conductor of the Norwegian Radio Orchestra, and Associate Conductor to Constantin Silvestri with the Bournemouth Symphony Orchestra. A frequent guest conductor for all the major orchestras in the UK, he also toured Japan and Korea with the London Philharmonic Orchestra as Associate Conductor to Sir Georg Solti.

Nicholas Braithwaite has conducted more than 80 operas, holding appointments as Associate Principal Conductor of Sadler's Wells/English National Opera, Music Director of Glyndebourne Touring Opera, and Musiksjef of Gothenberg's Stora Teater. As guest he has also conducted opera at Covent Garden, Hamburg, Norwegian Opera, Scottish and Welsh National Operas, and many companies in Australasia.

With Lyrita Recorded Edition he has released more than 30 CDs of music by English composers, conducting the London Philharmonic, London Symphony, Royal Philharmonic, and Philharmonia Orchestras.

Meet the Orchestra

Violin 1

Adina Lopez
Ben Rawlings
Apollon Velonakis
Faye Soetanto
Louisa Synwoldt
Lourdes Pagliarulo
Luca Shin
Chenchen Han
Ying Ying Shu
Alanna Kennedy
Lucus Truong
Anson Tang
Natalie Low
Karmen Tang
Ruby Lee
Victoria Phan

Violin 2

Jude Owens-Fleetwood
Madeleine Nishimoto
Han Fan
Caitlin Mildren
Gigi Osborne
Yan Fan
Gloria Paik
Aiya Ishino
Timothy Suyapto
Lily Burke
Emily Cox
Sean Smith
Jacinta Dela Rosa
Lara Kim
Zoe Koeber

Viola

Oliver Brown
Isabella McEwin
Tianyou Jiang
Rose Barrett
Tahlia Brennan
Livia Silby
An Schwer
Ray Tsang

Cello

Rafael Velasco
Jasmin Baker
Samuel Strelan
Evan Mewett
Ruben Lopez
Thomas Teh
Jana Song
Sherry Cheng
Leo Liu
Maiko Fujihara
Chloe Chane Yin
Lauren Parker

Double Bass

Ashlea Naglis
Daniel Li
Matthew Oddie
Soraya Forbes
Serena Rangai
Leilani Mellor
Sam Robinson

Flute

Akane Mears
Aristo Ku
Shixuan Wei (picc)

Oboe

Jade Elsdon
Chloe Chan (cor)

Clarinet

Daniel Hurst
Wytse Gensemer
Thom Hopgood

Bassoon

Angus McBride
Chiara Panetta
Ethan Lin

Trumpet

Will Madden
Joe Huang
Peta Morton

Trombone

Oliver Farnan
Vincenzo Panetta
Charlie Makaev

Tuba

Siân Watt

Horns

Liam McBride
Peter Webb
Matilda Chu
Anson So
Sam Peng *

Percussion

Mikayla Yap
Reuben Elmualim

Timpani

Cameron Edmiston

* Guest musician

Program notes

Violin Concerto No. 1, Op. 6 **Niccolò Paganini (1782-1840)**

Spoilt for choice with concerts, albums and YouTube videos of virtuosic performances at our fingertips, it is perhaps hard for us to imagine the phenomenon of Niccolò Paganini.

Attracting the eighteenth-century equivalent of Beatlemania, his technique was so rare, revolutionary and seemingly superhuman that he was cast as a 'demon', who must have sold his soul to the devil to attain such abilities. In reality, Paganini's unusual physicality coupled with a deep curiosity about his instrument enabled him to take the violin into new realms, quickly outgrowing Mozart and Viotti's Classical world of just one generation ago. His famous 24 Caprices for Solo Violin exemplify the techniques he introduced into common practice on the violin, including the prolific use of harmonics, double-stops and left-hand pizzicato.

Paganini probably wrote his Violin Concerto No. 1 as a means of showcasing his extraordinary skill to new audiences as he toured Italy during the mid-1810s. The first movement opens with a military-like orchestral exposition, during which the orchestra seems to regularly interrupt itself before finally settling on the melodic first theme. At its first entry, the violin asserts its prowess with an embellished variation of the theme, and the orchestra fades into a more subdued, supportive role. The cadenza emerges towards the end of the movement, and while Paganini would have improvised his cadenza, many violinists today compose their own.

The second movement Adagio recalls the bel canto style popular in Italy at the time, inspired by operas by Rossini, Donizetti and Bellini. A reviewer at Paganini's 1828 Viennese premiere of the concerto described this movement as 'a sublime, angelic song of great nobility and simplicity,' which 'touched the hearts of listeners.' At the end of the movement, 'there was no applause. The audience sat as though paralysed. The spell ended and the applause began — with a vehemence never before heard in the Imperial ballroom.'

The third movement in rondo form is a spirited display of the most revolutionary techniques that Paganini had explored on the instrument — featuring not only passagework of unrivalled speed, but also more delicate moments of double-stop harmonics and left-hand pizzicato. The compositional integrity is never lost in the fireworks, however, and the result is a beautifully balanced work, overflowing with nuanced melodies and the nostalgia of early Romantic idealism.

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

Born just twenty days after Paganini's death in 1840, Tchaikovsky contributed to the fulfilment of the Romantic ideals that had emerged throughout Paganini's lifetime and were facilitated by the advancement of technique by performers such as the phenomenal violinist himself.

Through his extensive and wildly popular output, Tchaikovsky found himself able to bridge the gap between 'presumptuous' Russian nationalist compositions, and the sophisticated contemporary music coming out of central Europe, drawing on the folk music traditions of his country while staying deeply attuned to the relative merits of Wagner, Brahms and their respective followers.

Tchaikovsky wrote his Fifth Symphony in 1888 while renting a comfortable home in Frolovskoye, a quiet village in the outskirts of Klin. He wrote throughout the year of his fear of writer's block, and frequently vacillated between self-confidence and self-doubt — surely a familiar experience among artists with a sensitive disposition. During a more productive period in the Summer, he wrote, 'I am working quite assiduously on a symphony, which, if I am not mistaken, will be no worse than its predecessors. But perhaps this is just my opinion now... I may later feel that I am written out, that my head is empty, that my time is past, etc.' Perhaps it is too easy to make light of these anxieties in hindsight, with our knowledge of the Fifth Symphony's indisputable success over a period of nearly 150 years.

Tchaikovsky began work on the Symphony with a programme in mind, reminiscent of the preoccupation with Fate found in his Fourth Symphony: 'Intr[oduction]. Complete resignation before Fate — or, what is the same thing, the inscrutable designs of Providence.' Although Tchaikovsky later abandoned this programme, its themes seem to echo through the completed symphony nevertheless. The opening statement introduces the so-called 'Fate motif', appearing almost ominous in the dark tones of the clarinet, and certainly there is no escaping the harbinger's song throughout the entirety of the work.

Composed in cyclic form, this theme can be recognised in various guises in each of the movements. The second movement features a haunting lament in the horn, which some may find familiar from a popular love song by John Denver. The third movement brings Tchaikovsky's flair for dance music to the fore, yet the graceful waltz never escapes a slight uneasiness, created by lopsided rhythms and perhaps enhanced by its tumultuous surroundings. Ultimately Fate gains its victory in the fourth movement — this time the strings are the harbinger of Providence's designs, making a grand entrance into a pandemonium of (in the composer's own words) 'excess, insincerity and artificiality'.

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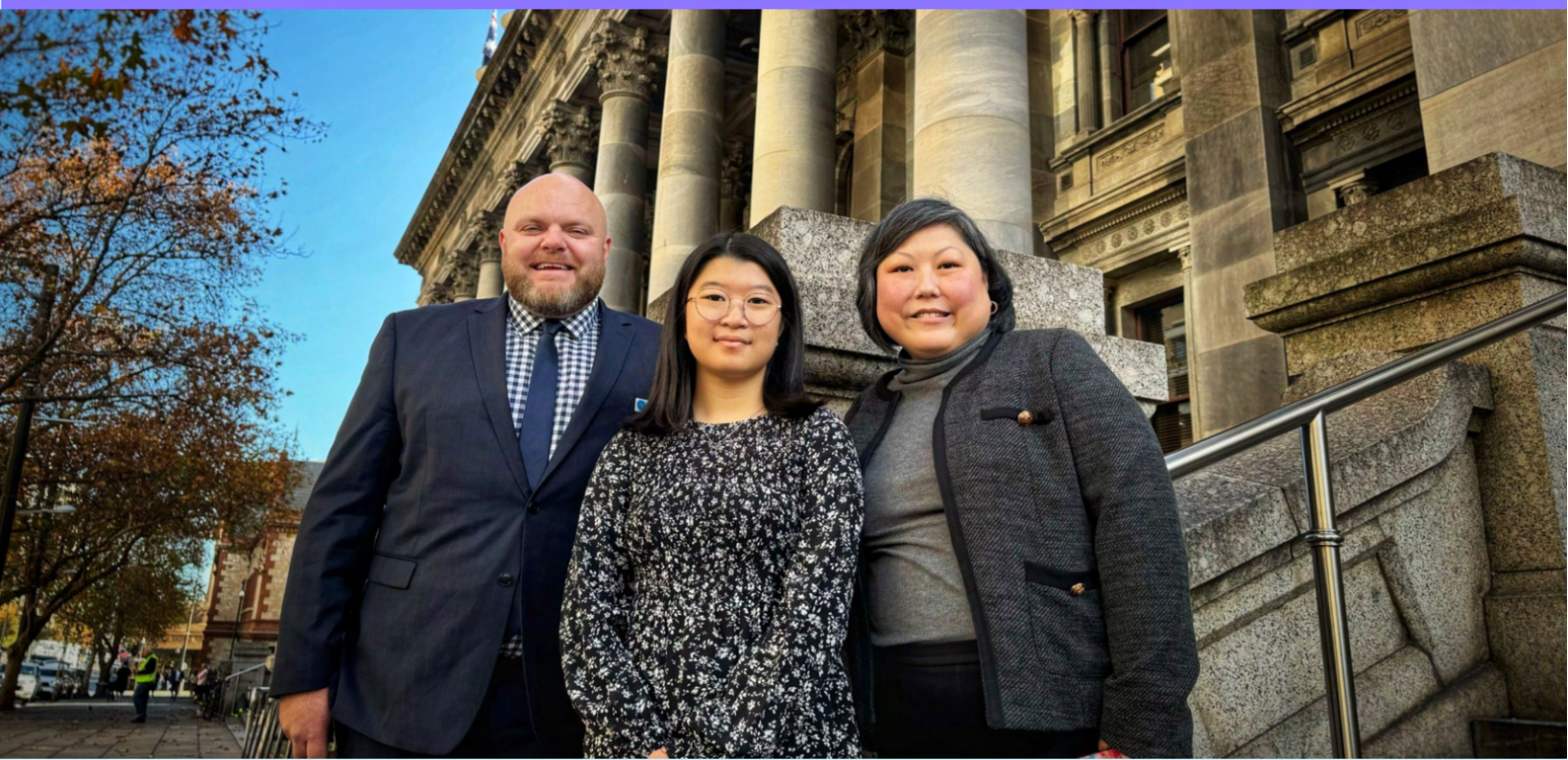
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AdYO Finale Celebration 1

12pm, Saturday 16 November | Adelaide Town Hall
Wind Ensemble, Sinfonia, Symphonic Winds



AdYO Finale Celebration 2

5pm, Saturday 16 November | Adelaide Town Hall
Junior Strings, Percussion Ensemble, Youth Orchestra

TICKETS AVAILABLE AT [ADYO.COM.AU/CONCERTS](https://adyo.com.au/concerts)

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With prizes for participants, great education outcomes and a lot of fun along the way, the Big Busk is the perfect way to support youth music in SA.

After a big fundraising campaign, the Big Busk wraps up on Saturday, 21 September with *Sidewalk Symphonies*, where all our ensembles take their music to the streets in Rundle Mall.

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