



# A Christmas Celebration

10-12 December  
Festival Theatre

  
ADELAIDE FESTIVAL CENTRE

  
aso

# A Christmas Celebration

Luke Dollman Conductor  
Mitchell Butel MC/Vocals/Creative Director  
Johanna Allen Vocals  
The Idea of North Vocal quartet  
Freddy Ramly-Peck The Little Drummer Boy  
Mietta Brookman The Sugar Plum Fairy

Duration Approx. 1 hr 20 mins, no interval

**GRUBER**  
*Silent Night*

**HURST**  
*A Welcome to Christmas*

**GILLESPIE/COOTS (arr. YOUNG)**  
*Santa Claus is Coming to Town*

**CAPPEAU/ADAM**  
*O Holy Night*

**HAIRSTON (arr. TWIST)**  
*Mary's Boy Child*

**TCHAIKOVSKY**  
*From The Nutcracker: The Waltz of the Flowers,  
The Dance of the Sugar Plum Fairy*

**FOX (arr. EDMONDS)**  
*Zat You Santa Claus?*

**TAYLOR/BROOKS/STANLEY**  
*The Man with the Bag*

**ANDERSON**  
*Sleigh Ride*

**TRADITIONAL (arr. CRELLIN)**  
*I Saw Three Ships*

**MITCHELL (orch. TWIST)**  
*River*

**WADE (arr. WILLCOCKS)**  
*O come, all ye faithful*

**RODGERS (arr. CASEY)**  
*From The Sound of Music: Climb Ev'ry Mountain*

**YELLEN, AGER, ARLEN (arr. EDMONDS)**  
*Happy Days/Get Happy*

**TRADITIONAL (arr. O'BOYLE)**  
*Carol of the Drum (The Little Drummer Boy)*

**MARTIN/BLANE (orch. TWIST)**  
*Have Yourself a Merry Little Christmas*

**MASON (arr. HURST)**  
*Joy to the World*

**TRADITIONAL (arr. SEXTON)**  
*We Wish You A Merry Christmas*

# Welcome

It would be a joy to present this concert for you at the end of any year, but right now that joy is tinged with an awareness of what a challenging journey 2020 has been. This is a season to be especially grateful that we are together again, in the company of the ASO, conductor Luke Dollman and the wonderful artists who will bring you magical Christmas entertainment.

2020 has been a test of resilience, and a test of inventiveness too. Although the possibility of live performance evaporated in March, the ASO quickly recognised the opportunities the online space presented, and since then the musicians have kept the music-making alive through a series of virtual concerts. Your response to these performances has been tremendously encouraging and you will see on the ASO website that new online performances continue to be available to you.

Adelaide Festival Centre took the first careful steps towards bringing live music back after the shutdowns, with a series of concerts at the redeveloped Her Majesty's Theatre, and has continued to pioneer the safe return of artists and audiences to venues.

The ASO's return to the Festival Theatre stage in September was a moving and exciting occasion and reminded us that the moments when we come together as audiences and performers are among the most life-giving of all. After a year like no other in living memory, it is wonderful to announce that the ASO will be back on the Festival Theatre stage to share an amazing season of music with you in 2021. You can pick up a brochure in the Adelaide Festival Centre foyers, or find out more on the ASO website, [aso.com.au](http://aso.com.au). We can't wait to re-connect with you, by bringing you the universal message of music's power, beauty and relevance, with inspiring performances.

Christmas concerts are a beloved tradition at Adelaide Festival Centre, and we hope you are delighted and inspired by this celebration of the season. Our warmest good wishes to you for a safe and happy festive season.

**Vincent Ciccarello**  
Managing Director  
Adelaide Symphony Orchestra

**Douglas Gautier**  
CEO and Artistic Director  
Adelaide Festival Centre

In the spirit of reconciliation, we acknowledge that the land we make music on is the traditional country of the Kurna people of the Adelaide Plains. We recognise and respect their cultural heritage, beliefs and relationship with the land. We pay our respect to Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

# Christmas Hits and Myths

We can debate the question of whether music is truly a universal language, but at this time of year, even in these socially-distanced times, we know that the music of Christmas is being played all over the world. In its tenderness and timelessness, its reverence and sense of wonder, it is as essential to seasonal celebrations as tree-trimming and mistletoe, and we hope this concert, coming at the end of one of the most challenging years many of us can remember, brings particular joy to your world.

For such a significant celebration, it's amazing how many myths about Christmas persist from year to year, while its status as a sacred and secular festival can still be a bit of a puzzle. Let's look at three well-accepted Christmas legends and see how they stack up.

## The early Christians celebrated Jesus' birth on 25 December

During Christianity's first centuries authorities strongly opposed the celebration of martyrs' or saints' birthdays. The date of December 25 as the date of Jesus' birth is not mentioned until the year 221.

## Christmas trees are part of the festival's sacred tradition

The Renaissance humanist Sebastian Brant first recorded the custom of placing fir trees in houses at Christmas time in 1494. The Advent wreath is a more recent phenomenon, dating from the 16th century. Even less venerable is the advent calendar. It was invented in the 19th century by

a Munich housewife who was sick of being asked by her children when Christmas would come. Commercial advent calendars were first produced in Germany in 1851.

## Santa Claus was invented by Coca-Cola

The origins of the Santa Claus figure are as ancient as St. Nicholas, whose legendary generosity is celebrated in parts of Europe on 6 December, with an exchange of gifts.

Some of the signposts leading from this figure to Santa Claus are the appropriation of the name from the Dutch Sinterklaas, the Dutch character based on St. Nicholas. Then there's the American poem 'Twas the night before Christmas by American Clement Clarke Moore, first published in 1823. This was this poem which gave the world the notion that St. Nicholas was associated with a sleigh and reindeer.

Where Coca-Cola comes into the picture (literally) is in the Santa Claus iconography. Artist Haddon Sundblom first illustrated him for the Coca-Cola Company's Christmas advertising in the 1930s. The popularity of Sundblom's imagery was one reason Santa Claus ended up wearing red and white, as opposed to the many other colours of clothing he'd worn beforehand.

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## Adelaide Symphony Orchestra

### Violins

Cameron Hill\*\*  
(Acting Concertmaster)  
Shirin Lim\*\* (Acting  
Associate Concertmaster)  
Minas Berberyan\*  
(Acting Principal 1st Violin)  
Lachlan Bramble\*\*  
(Acting Principal 2nd Violin)  
Julia Brittain~  
(Acting Associate  
Principal 2nd Violin)  
Ann Axelby  
Gillian Braithwaite  
Hilary Bruer  
Elizabeth Collins  
Judith Coombe  
Alexis Milton  
Emma Perkins  
Kemeru Spurr

### Violas

Justin Julian\*\*  
(Acting Principal)  
Linda Garrett~  
(Guest Associate)  
Martin Butler  
Anna Hansen  
Rosi McGowran  
Cecily Satchell

### Cellos

Simon Cobcroft\*\*  
David Sharp~ (Acting  
Associate Principal)  
Sarah Denbigh  
Christopher Handley  
Sherrilyn Handley  
Cameron Waters

### Double Basses

David Schilling\*\*  
Jonathon Coco~  
Louis Cann

### Flutes

Julia Grenfell\*\*  
(Acting Principal)

### Piccolo

Samantha Hennessy◇

### Oboes

Joshua Oates\*\*  
Rena Stavelly~

### Clarinets

Mitchell Berick\*\*  
Darren Skelton

### Bassoons

Mark Gaydon\*\*  
Leah Stephenson

### Horns

Adrian Uren\*\*  
Emma Gregan  
Philip Paine\*  
Thalia Huston

### Trumpets

David Khafagi◇  
Martin Phillipson~  
Gregory Frick

### Trombones

Colin Prichard\*\*  
Ian Denbigh

### Bass Trombone

Howard Parkinson\*

### Tuba

Emily Legg◇

### Timpani

Andrew Penrose\*

### Percussion

Steve Peterka\*\*  
Sami Butler

### Rhythm Section

Jazz Bass: Harley Gray\*  
Drums: John McDermott◇  
Tenor Saxophone:  
Damien Hurn◇  
Guitar: James Muller◇  
Piano: David McEvoy◇

### Harp

Suzanne Handel\*

### Celeste

Katrina Reynolds◇

### Organ

David Heah◇

\*\* denotes Section Principal  
~ denotes Associate Principal  
\* denotes Principal Player  
◇ denotes Guest Principal



**Luke Dollman**  
Conductor

Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Lausanne Sinfonietta, and all professional orchestras in Australia and New Zealand.

In the field of opera, he has been a regular guest at the Finnish National Opera, and has worked for Opera Australia, State Opera of South Australia, and the Netherlands Opera. Luke is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana.

A recognised authority in the field of conductor training, Luke has taught in prestigious European academies and for the masterclasses of Symphony Services International. He is Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.



**Mitchell Butel**  
MC/Vocals/  
Creative Director

Mitchell Butel is the Artistic Director of State Theatre Company South Australia. He has four Helpmann Awards, four Sydney Theatre Awards, three Sydney Glug Awards and two Victorian Green Room Awards for his work as a performer and a director over the last three decades.

Performing highlights include *Unidentified Human Remains...* (STCSA), *Mr Burns: A Post-Electric Play* (STCSA/Belvoir), *Pinocchio*, *Rumpelstiltskin* (Windmill/STCSA); *The Venetian Twins* (Queensland Theatre); *The Merchant of Venice*, *Othello* (Bell Shakespeare); *Arms and the Man*, *Romeo and Juliet*, *Tartuffe*, *Six Degrees of Separation* (Sydney Theatre Company); *Disgraced*, *Urinetown*, *Tomfoolery*, *Piaf* (Melbourne Theatre Company), and *A Gentleman's Guide to Love and Murder*.

Mitchell's directing credits include the Sydney and Melbourne seasons of *Violet* (Blue Saint/Hayes Theatre), *Spring Awakening* (ATYP), *The Bernstein Songbook* and *Funny Girl* (Sydney Symphony Orchestra).

For many years, Mitch was the voice of the *Playschool* theme song!



**Johanna Allen**  
Vocals

Johanna Allen is building a career as one of Australia's most acclaimed artists, working within musical theatre, opera, film, television and cabaret, whilst also gaining credits as director, writer and creative producer across theatre, television and festivals.

Johanna's credits include Grandma Georgina/ Mrs Gloop in *Charlie and the Chocolate Factory* (GFO), Mother Abbess in *The Sound of Music* (GFO), Lady Eugenia D'Asquith in *A Gentleman's Guide to Love and Murder* (The Production Company) and Charlotte in *A Little Night Music*, for which she won the Green Room Award for Best Supporting Actress in a Musical (Watch This Melbourne).

Recently, Johanna presented and produced ASQ Live at Ukaria for the Australian String Quartet's online series. In 2021, she will perform the role of Carrie in *Carousel* with State Opera of South Australia, and her Cabaret show *Euromash* at the Queens Theatre at Adelaide Fringe.



**The Idea of North**  
Vocal quartet

The members of The Idea of North (TION) studied in some of Australia's foremost music schools – the Elder Conservatorium, the Victorian College of the Arts, and the Canberra School of Music. Starting out as a hobby in university days, the group of friends realised the potential for more and became a full-time performing entity in 1998.

James Morrison has called the ARIA-award winning group 'the best contemporary vocal quartet in Australia', and TION has established a significant reputation overseas, performing in major festivals and alongside vocal group greats such as The Manhattan Transfer, Take 6, Naturally 7 and The Real Group (Sweden).

The group is delighted to be returning to live performance, and welcomes Adelaide alumni and previous TION soprano Jo Lawry to step back into the role while their permanent soprano Emma Rule is on temporary (Melbourne-enforced) leave.