

SYMPHONY SERIES 2

# Brilliance and Tenderness

A D E L A I D E  
S Y M P H O N Y  
O R C H E S T R A  
S E A S O N 2 0 2 1

April

9 & 10 April  
Festival Theatre



## *Proud Wine Sponsors of the ASO*

### Tim Adams CLARE VALLEY

Passionately  
crafting premium  
Clare Valley wines  
for over 30 years



[timadamswines.com.au](http://timadamswines.com.au)

[f](#) [t](#) [i](#) [@timadamswines](#)

### MR. MICK

CELLAR DOOR & KITCHEN

### “WINES FOR EVERYONE”

Mr. Mick Kitchen offers  
tapas style food in a  
casual, contemporary  
environment.



[mrmick.com.au](http://mrmick.com.au)

[f](#) [i](#) [@mrmickwines](#)

SYMPHONY SERIES 2

# Brilliance and Tenderness

Fri 9 and Sat 10 Apr, 6.30pm  
Festival Theatre

Nathan Aspinall Conductor  
Daniel de Borah Piano

---

Jack Buckskin  
& Jamie Goldsmith  
(arr./orch. Ferguson)

*Pudnanthi Padninthi*  
(‘The Coming and the Going’)

[2'30"]

---

L. Boulanger

*D'un matin de printemps*  
(Of a spring morning)

[5']

---

Mozart

Piano Concerto No.17 in G, K.453  
*Allegro*  
*Andante*  
*Allegretto*

[30']

Daniel de Borah Piano

---

Dvořák

Symphony No.7 in D minor, Op.70  
*Allegro maestoso*  
*Poco adagio*  
*Scherzo (Vivace) – Trio (Poco meno mosso)*  
*Finale (Allegro)*

[30']

---

## Duration

This concert will run for approximately 85 minutes, and will be performed without interval.

---

## Listen later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again on 28 May at 1pm.

The ASO acknowledges that the land we make music on is the traditional country of the Kaurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kaurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.





Beehive Corner • Adelaide Arcade • Central Market Arcade  
Visitor Centre, Parkside • Burnside Village • Glenelg • Golden Grove

---

Or shop online at [haighschocolates.com](http://haighschocolates.com)



## WELCOME

Just a few weeks ago, despite the sudden border openings and closings in recent months, a rich and rewarding 2021 Adelaide Festival attracted visitors from all over Australia. This is a great tribute to the creativity, flexibility and tenacity of the Festival management team, and to the artists, many of whom could only perform here after spending two weeks in quarantine. The Festival, so important a part of our city's identity, saw the ASO involved in a number of significant projects, most notably Michael Tippett's *A Child of Our Time*, conducted by Brett Weymark, and Neil Armfield's luminous production of *A Midsummer Night's Dream*, for which the Orchestra was conducted by a marvellous musician and revered Britten scholar Paul Kildea.

There's more great Australian talent on show tonight, as we welcome a young Australian conductor, Nathan Aspinall, back from his time in the USA; he will be joined by the fine Brisbane-based pianist Daniel de Borah. And to demonstrate how fragile concert-giving is right now, Daniel has generously agreed to step in for Jayson Gillham, who was to appear in *Brilliance and Tenderness – Symphony Series 2* but, due to travel complications, can't be with us. Daniel will be soloist in Mozart's Piano Concerto No.17.

This concert also marks the beginning of The Guildhouse Collections Project, presented in partnership with Adelaide Festival Centre and the City of Adelaide. We invited visual artist Michael Kutschbach to observe the ASO as a living organism, and create an analogous, sensory experience in response. The artwork is displayed on a large screen in the Festival Theatre foyer and in various venues within the Festival Centre itself. There's more information about this project on page 14 of this program.

With all good wishes for your enjoyment of tonight's concert.



A handwritten signature in black ink, appearing to read 'Vincent' in a cursive, flowing script.

**Vincent Ciccarello**  
MANAGING DIRECTOR

# Help raise money for the ASO, simply by saving.

Make a real difference with your savings and open a Community Reward Account with Beyond Bank Australia. The more you save, the more Beyond Bank will donate to the Adelaide Symphony Orchestra at no cost to you.

Show your support and open a Community Reward Account today. Call **13 25 85** or go to **[www.beyondbank.com.au/reward](http://www.beyondbank.com.au/reward)**



**Beyond Bank**  
AUSTRALIA



**CONDUCTOR**  
**Nathan Aspinall**

Australian conductor Nathan Aspinall is currently Assistant Conductor of the Nashville Symphony. Previously, Nathan was Associate Conductor of the Jacksonville Symphony, which he led in subscription programs each season and multiple tours of South Florida. He returned to Jacksonville to conduct Rachmaninov's Symphonic Dances in the 2019/20 season. Nathan was one of two conducting fellows at the Boston Symphony Orchestra's Tanglewood Music Festival during the summer of 2019.

Formerly, Nathan held the position of Young Conductor with the QSO in Brisbane. He assisted Chief Conductor Johannes Fritzsche and visiting guest conductors, and conducted concerts for the Orchestra's education series. He studied French horn and conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012, he attended the Aspen Music Festival, studying with Robert Spano and Hugh Wolff and was awarded the Robert J. Harth Conducting Prize.

Nathan has guest-conducted the Atlanta, Sydney, Adelaide, Tasmanian and Queensland symphony orchestras, as well as the Queensland Conservatorium Chamber Orchestra. He has acted as Assistant Conductor for Opera Queensland. Festival appearances and masterclasses have included the Cabrillo Festival of Contemporary Music, Oregon Bach Festival and the Tanglewood Music Center Conducting Seminar. He studied Orchestral Conducting with Hugh Wolff at New England Conservatory in Boston.



**PIANO**  
**Daniel de Borah**

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the UK and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Queensland, Adelaide and Auckland Symphony orchestras.

An avid chamber musician, Daniel has enjoyed fruitful collaborations with many leading soloists including Vadim Gluzman, Andrew Haveron, Dale Barltrop, Kristian Winther, Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, Umberto Clerici, Roderick Williams, Steve Davislim and Andrew Goodwin, and has performed at major arts festivals around Australia.

During his studies Daniel won numerous awards including the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel lives in Brisbane, where he serves as Head of Chamber Music at the Queensland Conservatorium, Griffith University.





1893—1918  
**Lili Boulanger**

---

***D'un matin de printemps (Of a spring morning)***

The Boulanger household must have been quite something. Ernest Boulanger taught singing at the Paris Conservatoire, where he met his Russian-born wife Raïssa Mischetsky, and, as a composer, won the Prix de Rome in 1836. Their daughters, Nadia and Lili, were gifted composers; family friends included Gabriel Fauré, who would read through his newly-composed songs at the Boulanger home. Lili was in mostly poor health throughout her short life; Nadia gave up composing soon after Lili's death, but went on to become an influential mentor to several generations of composers and advocate of her sister's work.

In 1913 Lili made history, winning the Prix de Rome – the first woman to do so – with the cantata *Faust et Hélène*. There are several important solo vocal works, and her instrumental music consists of evocative works for piano, either solo or in partnership; these often bear Debussy titles like 'Nocturne' or 'Cortège' but are in no way imitative of the older composer.

Extract from an annotation ©Gordon Kerry 2009

Despite her debilitating illness (now thought likely to have been Crohn's disease, which, at the time, had neither name nor treatment), Boulanger continued composing even as she approached her final days. In fact, *D'un matin de Printemps*, one half of a diptych which also includes *D'un soir triste (From a Sad Evening)* are two of her final works. Both pieces are based on similar melodic and rhythmic material but, as their titles suggest, this 'base metal' is treated very differently in each piece. Where the mood of *D'un soir triste* is elegiac and often anguished, *D'un matin de printemps* is by turns joyous, verdant and delicate. There are fleeting, catch-them-if-you-can solos for violin and cello, and a richly orchestrated dash to the exuberant final bars.

©Phillip Sametz 2021

**PERFORMANCE HISTORY**

**This is the ASO's first performance of *D'un matin de printemps*.**



1756—1791

## Wolfgang Amadeus Mozart

---

### Piano Concerto No.17 in G, K.453

*Allegro*

*Andante*

*Allegretto*

**Daniel de Borah** Piano

Mozart had periods of low creative productivity, but 1784 was not one of them – it is generally agreed that this was the year in which he wrote the greatest number of first-rate works. These include six of his piano concertos (K.449, 450, 451, 453, 456 and 459).

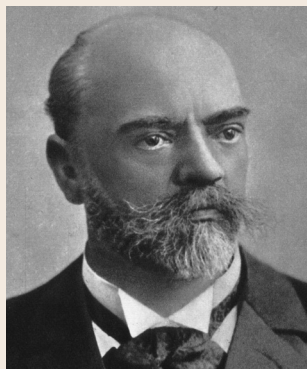
The concert in G, K.453 was written not for Mozart himself to play, but for his pupil Barbara (Babette) von Ployer, daughter of an agent of the Salzburg court in Vienna. Her father paid him handsomely for it, and hired an orchestra for the premiere at the family's summer house in the suburb of Döbling. Mozart brought along the composer Paisiello to show off his pupil and his music.

The first movement's somewhat march-like character is disguised by the trill on the second note and the semitone it emphasises. The expression here is to be subtle, the mood ever shifting, the harmony often chromatic and hesitating between major and minor. The very expressive slow movement has been compared to a richly-scored operatic *scena*, penetrating the soul, as Cuthbert Girdlestone writes, with breadth and depth. The finale is based on a bourrée or contredanse theme which Mozart liked so much that he taught his pet starling to sing it, which it did with endearing mistakes. It is followed by five variations and a cadenza; the coda begins virtually a new movement, full of the spirit of an *opera buffa* finale, with boisterous exchanges between piano and winds, and an exhilarating game with the theme.

Adapted from an annotation by David Garrett © 1991

### PERFORMANCE HISTORY

The ASO first performed this concerto as part of an Adelaide Festival concert in 1972 with pianist Tamás Vásáry, conducted by Henry Krips, and was most recently performed on its tour of China and South Korea in 2019, with conductor Pinchas Zukerman and pianist Michel Béroff.



1841—1904  
**Antonín Dvořák**

---

### **Symphony No.7 in D minor, Op.70**

*Allegro maestoso*

*Poco adagio*

*Scherzo (Vivace) – Trio (Poco meno mosso)*

*Finale (Allegro)*

From out of the darkness of a deep tonic pedal, violas and cellos wind their way ominously towards the light, rising to a peremptory three-note tattoo, repeated, each time more insistently, till it ends without hope on a stabbing chord (identifiable for the technically-minded as a diminished seventh).

Thus, in a mere six bars, Dvořák sets the mood at the outset for the most powerful and serious of his nine symphonies. It cost the composer greater effort than any of his other symphonies. In December 1884 he wrote to a friend: 'Wherever I go I have nothing else in mind but [my new symphony], which must be capable of stirring the world, and God grant that it may!'

On one hand, he wished to impress the Philharmonic Society of London (which had commissioned it on his first visit to England in March 1884 and since elected him to honorary membership). On the other, he frankly sought to create a work which emulated the strength and beauty he had admired in the Third Symphony of his great friend and mentor Brahms on its premiere at the end of 1883.

Dvořák keenly sought unqualified commendation from Brahms, for the latter was not only a staunch advocate, but also a stern critic of any carelessness he found in the younger composer's work. Brahms had told Dvořák he looked forward to the new symphony being 'quite different' from its predecessor.

Dvořák wrestled besides with a spiritual struggle stemming from his failure to win recognition at home as a composer of Czech operas and from his acute artistic need, love of country notwithstanding, to win recognition and success internationally. In the defiant tone of the Seventh Symphony we sense the composer choosing determinedly to strike out on his own. In its gloomy power and grandeur, Karel Hoffmeister (a student, later professor, in the Prague Conservatorium of which Dvořák himself was successively Professor and Director) finds the composer 'at his loftiest, and yet most remote from his truest and most characteristic self'. Today's listener, however, with the benefit of greater distance than Hoffmeister enjoyed, readily recognises in the Seventh a characteristic profile of the composer's largest self.



The grimness of the main first movement subject and its related ideas is moderated by a gentle, conciliatory second subject introduced by flute and clarinet, but the movement ends in brooding resignation.

To the slow movement Dvořák brings a prayer for serenity and consolation, in the course of which the pent-up anguish of all his doubts and uncertainties bursts forth. From the catharsis of anguish comes an elevated calm which lifts the heart and brings the movement to a tender conclusion.

The *scherzo* has much of the character of a *furiant*, but, far from being a simple and sunny Czech dance, it soon becomes dour, its rhythms pounding aggressively. The dreamlike central trio evokes a pastoral scene, with trilling birdsong and distant hunting horns.

The finale cries poignantly for help. Searching for direction, we gradually find ourselves swept up in the irresistible propulsion of a surging march. As a sense of real confidence develops, cellos and decorative violins introduce a broad, warm-hearted second subject – the first sign of happiness in the symphony and also, as Dvořák biographer Šourek suggests, Dvořák's first use of a melody with national colouring. All now sweeps forward to a solemnly exultant conclusion in the major mode.

The composer personally conducted the first performance of his Seventh Symphony in St James's Hall, London, on 22 April 1885. Public and critics gave it a mixed reaction, but this did not dampen his habitual self-confidence as he wrote home: 'The symphony was immensely successful, and at the next performance will be a still greater success.' The turning point seems to have been a pair of performances which Hans von Bülow conducted in Berlin in 1889: so ecstatic was Dvořák that he pasted a portrait of Bülow on the title page of the score above an inscription: 'Slava! – Glory be to you! You brought this work to life!'

Adapted from a note by Anthony Cane © 1996

### PERFORMANCE HISTORY

**The South Australian Symphony Orchestra first performed this work in July 1955 under Eugene Goossens. The ASO's most recent performance of this symphony, conducted by Paul Fitzsimon, took place in Tanunda in February 2018.**

## ADELAIDE SYMPHONY ORCHESTRA

### Violins

---

**Cameron Hill\*\***

Acting Concertmaster

**Zoe Black\*\***

Guest Associate Concertmaster

**Shirin Lim\***

Principal 1st Violin

**Belinda McFarlane\*\***

Guest Principal 2nd Violin

**Lachlan Bramble~**

Associate Principal 2nd Violin

**Janet Anderson**

**Ann Axelby**

**Minas Berberyan**

**Gillian Braithwaite**

**Julia Brittain**

**Hilary Bruer**

**Elizabeth Collins**

**Jane Collins**

**Judith Coombe**

**Belinda Gehlert**

**Danielle Jaquillard**

**Zsuzsa Leon**

**Alexis Milton**

**Michael Milton**

**Jennifer Newman**

**Julie Newman**

**Emma Perkins**

**Alexander Permezel**

**Kemerl Spurr**

### Violas

---

**Andrew Jezek\*\***

(Guest Section Principal)

**Justin Julian~**

**Martin Alexander**

**Martin Butler**

**Lesley Cockram**

**Rosi McGowran**

**Carolyn Mooz**

**Michael Robertson**

**Heidi von Bernewitz**

### Cellos

---

**Simon Cobcroft\*\***

**David Sharp~**

(Acting Associate Principal)

**Sarah Denbigh**

**Christopher Handley**

**Sherrilyn Handley**

**Thomas Marlin**

**Gemma Phillips**

**Cameron Waters**

### Double Basses

---

**David Schilling\*\***

**Jonathon Coco~**

**Jacky Chang**

**Harley Gray**

**Belinda Kendall-Smith**

**Holly Little**

### Flutes

---

**Geoffrey Collins\*\***

**Lisa Gill**

### Piccolo

---

**Julia Grenfell\***

### Oboes

---

**Joshua Oates\*\***

**Renae Stavely~**

### Cor Anglais

---

**Peter Duggan\***

### Clarinets

---

**Dean Newcomb\*\***

**Darren Skelton**

### Bass Clarinet

---

**Mitchell Berick\***

### Bassoons

---

**Mark Gaydon\*\***

**Leah Stephenson**

### Contrabassoon

---

**Jackie Newcomb\***

### Horns

---

**Adrian Uren\*\***

**Sarah Barrett~**

**Emma Gregan**

**Philip Paine\***

**Timothy Skelly**

### Trumpets

---

**Josh Rogan\*\***

(Guest Section Principal)

**Martin Phillipson~**

**David Khafagi**

### Trombones

---

**Colin Prichard\*\***

**Ian Denbigh**

### Bass Trombone

---

**Amanda Tillett\***

(Guest Principal)

### Tuba

---

**Peter Whish-Wilson\***

## Timpani

---

**Andrew Penrose\***

## Percussion

---

**Steven Peterka\*\***

**Sami Butler**

## Harp

---

**Suzanne Handel\***

## Celeste

---

**Jamie Cock\***

(Guest Principal)

---

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

## BOARD, MANAGEMENT & STAFF

### ASO Board

**Kate Gould** Chair

**Anton Andreacchio**

**Freddy Bartlett**

**Vincent Ciccarello**

**Andrew Daniels**

**Elizabeth Davis**

**Sherrilyn Handley**

**Karen Limb**

### Executive

**Vincent Ciccarello** Managing Director

**Shivani Marx** General Manager, People, Culture & Operations

**Shecky Kennedy** Executive Assistant

### Artistic

**Simon Lord** Director, Artistic Planning

**Elizabeth McCall** Learning & Community Projects Manager

**Janet Carey** Learning & Community Coordinator

**Nadina Paine** Artistic Coordinator

### Special Programs & Production

**Sarah Bleby** Director, Special Programs & Production

**Tom Bastians** Senior Manager, Box Office & Customer Service

**Paul Cowley** Technical & Venue Manager

**William Jarman** Production Coordinator

**Emma Wight** Administrative Assistant/Reception

**Leigh Mack** Subscriptions & Ticketing Coordinator

### Operations

**Karen Frost** Orchestra Personnel Manager

**Ashley Retter** Orchestra Coordinator

**Bruce Stewart** Orchestral Librarian

### Marketing

**Renato Capoccia** Senior Manager, Marketing

**Cheree McEwin** Publicist

**Nicola Cann** Digital Marketing Coordinator

**Georgie Phillips** Graphic Designer & Content Coordinator

### Development

**Annemarie Kohn** Senior Manager, Development

**Nicole McKenzie** Development & Events Coordinator

### Finance, People & Culture

**Sophia Cichowski** Manager, Finance

**Karin Juhl** Accounts Coordinator

**Sarah McBride** Payroll & People Coordinator

### Friends of the ASO Executive Committee

**John Terpelle** President

**Michael Critchley** Past President

**Allan Hunt** Vice President

**Ruth Ormrod** Vice President

**Judy Birze** Treasurer/Public Officer

**Alison Campbell** Membership Secretary

**Ruth Bloch** Secretary





## The Collections Project

**The Guildhouse Collections Project with Adelaide Symphony Orchestra presented in partnership with Adelaide Festival Centre and the City of Adelaide.**

*fuliguline*

**Michael Kutschbach**

**Adelaide Festival Centre** 9 Apr–9 May 2021

**East End Projection, City of Adelaide** 9 Apr–30 Jun 2021

The Guildhouse Collections Project provides a rare and wonderful opportunity for an artist to delve deep into the treasures of an important state collection; to research, study and collaborate in order to produce new work for presentation.

Throughout 2020, as restrictions permitted, contemporary visual artist Michael Kutschbach observed Adelaide Symphony Orchestra as his collection research, viewing the orchestra itself as a living collection. Exploring intuitive responses between performers, between performers and instruments, between sound and the theatre space, Kutschbach noted that these elements combine to create a unique living organism. In turn he has created a rich visual response, interpreting nuances of musicians coming together to perform a musical score. With wild colour and slow, bubbling movement the artist creates an

image that engulfs the viewer in much the same way as does the music he witnessed throughout the project.

Presenting this new work on a large external screen to passers-by extends the living organism from the performance spaces of Adelaide Symphony Orchestra to the walls of the Adelaide Festival Centre and sets it loose onto the streets of the City of Adelaide.

## Artist Statement

One of the key observations that came up during my time with the ASO, apart from the deeply affective and sensory appeal of symphonic sound, was the idea of silence and of synchronisation. The moment in a performance or a rehearsal when the first violinist stands up and the orchestra members shift their attention from the idiosyncrasies and chatter of their own instruments (and their own personalities perhaps), and tune their attention and instrument sound to the same note. There is something quite hypnotic about the moment of silence that follows this synchronisation. It's a silence that is full, not empty. The sense of expectation and the shift in focus that occurs during this passage of time is one of the most powerful moments in a performance for me, transformative, supernatural almost.

My initial observations were centred around thinking of the greater ASO organisation in terms of a living organism. Observing it through this lens allowed me to reflect on the interactions and outputs of musicians, management, administration, architecture, audience etc.

as something very lively, supportive and interdependent. Using the analogy of a Siphonophore, (a type of sea creature akin to a jellyfish yet actually a co-dependent colonial organism), I tried to gain a sense of the ASO not as a rigid hierarchy of separate roles, but rather as a far more organic and dynamic body of individual and co-dependent phenomena.

The resulting video work for this project, titled fuliguline, is a multi-channel work that consists of a variety of passages of filmed, studio-material experiments.

Michael Kutschbach studied painting at the Victorian College of the Arts, Melbourne (1993-96), completed a Masters (Visual Art) at the South Australian School of Art (2002-2004), and a Masters (Fine Art) at the Chelsea College of Art and Design, London (2006). He is a lecturer at the Adelaide Central School of Art (1999-2004, 2017-) and the University of South Australia (2018-) and was Guest Professor at the University of Fine Arts, Berlin (2011). Michael Kutschbach is represented by Semjon Contemporary, Berlin.



## Support your ASO

Adelaide Symphony Orchestra giving circles create a strong connection between music lovers and South Australia's leading performing arts company. By joining this special group of donors, your generosity will help secure the future of your ASO for generations to come.



### CONDUCTORS' CIRCLE

The extraordinary benefactors of the Conductors' Circle directly support the work of the ASO's Artistic Leadership Team.

*"Conductors' Circle members have been offered great opportunities to meet with visiting conductors, to learn more about their particular interpretations of new and old works – and then see them perform and understand the nuances of how they bring the very best out of our orchestra."*

**Didy McLaurin** Conductors' Circle member and ASO Philanthropic Ambassador

### Artistic Leadership Team



**Mark Wigglesworth** ✕  
Principal Guest  
Conductor



**Cathy Milliken**  
Composer in  
Association

*Supported by Mary  
Louise Simpson,  
in honour of her  
mother, Grace  
Margaret McArthur*



**Paul Rissmann**  
Creative Partner

*Supported by Roger  
& Helen Salkeld and  
the FWH Foundation*

#### ✕ **Supported by Conductors' Circle donors**

*Graeme & Susan Bethune, The Friends of the ASO, Robert Kenrick, Joan Lyons, Diana McLaurin, Robert Pontifex AM (in memory of Deborah Pontifex), Andrew & Gayle Robertson, one anonymous donor.*





The Miriam Hyde Circle is an initiative committed to ensuring a greater representation of female composers – past, present and future – in the work of the ASO.

Miriam Hyde AO OBE (1913–2005) was one of Australia’s foremost pianists, composers and music educators of the 20th century and, in naming the Circle after her, we honour her trailblazing spirit.

The inaugural chair of the Miriam Hyde Circle is the Hon. Catherine Branson AC QC.

As a member, you will be invited to special events to meet and hear from leaders from the cultural and business sectors. Membership in this giving circle makes a real difference to the representation of orchestral music by women, through supporting performances by the ASO of lost and forgotten music of the past, and the creation of new music by female composers.



Leaving a bequest to the ASO will ensure that your love of music lives on. It is an enduring way to celebrate the role music has played in your life and will provide significant financial support for the ASO. Each bequest, no matter what size, contributes to the ASO’s future success.

The Grainger Circle comprises like-minded individuals who are leaving a gift to the ASO in their Will. Members are invited to exclusive events and receive the ASO’s donor newsletters.

---

## Annual Giving

Our Annual Giving program is the backbone of philanthropy at the ASO, providing the resources to make our orchestra the exceptional ensemble you see on stage each night. Donations can be made year round and gifts of any size are welcome, and much appreciated.

A list of our generous donors can be found on page 20 of this program. Please use the contact details below for more details on making a gift.



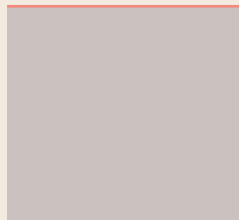
To make a confidential and obligation-free enquiry about joining a giving circle, or to make a donation, please contact Annemarie Kohn, Senior Manager, Development on 8233 6263 or [kohna@aso.com.au](mailto:kohna@aso.com.au).

Adelaide Symphony Orchestra Pty Ltd is a not-for-profit organisation and Registered Charity.

# Musical Chairs

Musical Chair donors form a deeper engagement with the artists performing the music they love. Chair support starts at \$2,500 renewed annually.

## Violins



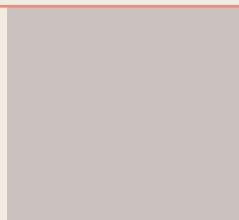
**Vacant**  
Concertmaster  
*Colin Dunsford AM &  
Lib Dunsford*



**Cameron Hill**  
Associate  
Concertmaster  
*The Baska Family*



**Shirin Lim**  
Principal 1st Violin  
*Bob Croser*



**Vacant**  
Principal 2nd Violin  
*FASO in memory of  
Ann Belmont OAM*



**Lachlan Bramble**  
Associate Principal  
2nd Violin  
*In memory of  
Deborah Pontifex*



**Hilary Bruer**  
*John & Jenny Pike*



**Judith Coombe**  
*In memory of  
Don Creedy*



**Danielle Jaquillard**  
*K & K Palmer*



**Michael Milton**  
*Judy Birze & Ruth Bloch*



**Emma Perkins**  
*Peter & Pamela McKee*



**Christopher Handley**  
*Bruce & Pam Debele*



**Sherrilyn Handley**  
*Johanna & Terry  
McGuirk*



**Gemma Phillips**  
*Anonymous donor*



**David Sharp**  
*Dr Aileen F Connors AM*



**Cameron Waters**  
*Peter & Pamela  
McKee*

## Piccolo



**Lisa Gill**  
*Dr Tom & Sharron  
Stubbs*



**Julia Grenfell**  
Principal  
*Chris & Julie  
Michelmores*

## Oboe



**Renae Stavely**  
Associate Principal  
*Roderick Shire &  
Judy Hargrave*

## Cor Anglais



**Peter Duggan**  
Principal  
*Dr JB Robinson*

## Clarinet



**Darren Skelton**  
*In memory of Keith  
and Susie Langley*

## Trombones



**Sarah Barrett**  
Associate Principal  
*Margaret Lehmann*



**Emma Gregan**  
*The Richard Wagner  
Society of South  
Australia*



**Colin Prichard**  
Section Principal  
*Andrew & Barbara  
Fergusson*



**Ian Denbigh**  
*Anonymous donor*

## Bass Trombone



**Howard Parkinson**  
Principal  
*Ian Kowalick AM &  
Helen Kowalick*



**Janet Anderson**  
*In memory of  
Gweneth Willing*



**Ann Axelby**  
*David & Linnett Turner*



**Minas Berberyán**  
*Merry Wickes*



**Gillian Braithwaite**  
*Mary Dawes BEM*



**Julia Brittain**  
*Anonymous donor*

## Violas



**Vacant**  
Section Principal  
*In memory of  
Mrs JJ Holden*



**Martin Butler**  
*John & Emmanuelle  
Pratt*



**Simon Cobcroft**  
Section Principal  
*In memory of  
Rodney Crewther*



**Ewen Bramble**  
Associate Principal  
*John Turnidge AO &  
Patricia Rayner*



**Sarah Denbigh**  
*Anonymous donor*

## Cellos

## Double Basses



**David Schilling**  
Section Principal  
*Daniel & Sue Hains*



**Jonathan Coco**  
Associate Principal  
*John Sulan QC & Ali Sulan*



**Harley Gray**  
*Bob Croser*



**Belinda Kendall-Smith**  
*In memory of Dr  
Nandor Ballai and  
Dr Georgette Straznicky*



**Geoffrey Collins**  
Section Principal  
*Pauline Menz*

## Flutes

## Bass Clarinet



**Mitchell Berick**  
Principal  
*Nigel Stevenson &  
Glenn Ball*

## Bassoons



**Mark Gaydon**  
Section Principal  
*Pamela Yule*



**Leah Stephenson**  
*Liz Ampt*

## Contra Bassoon



**Jackie Newcomb**  
Principal  
*Norman Etherington  
AM & Peggy Brock*

## Horns



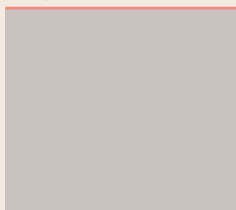
**Adrian Uren**  
Section Principal  
*Roderick Shire &  
Judy Hargrave*

## Tuba



**Peter Whish-Wilson**  
Principal  
*Ollie Clark AM &  
Joan Clark*

## Timpani



**Andrew Penrose  
(on trial)**  
Principal  
*Drs Kristine Gebbie &  
Lester Wright*

## Percussion



**Steven Peterka**  
Section Principal  
*FASO in memory of  
Bev McMahon*

# Annual Giving

## Diamond Patron \$25,000+

Friends of the ASO  
FWH Foundation  
Lang Foundation  
Peter & Pamela McKee  
Diana McLaurin  
Andrew Thyne Reid  
Charitable Trust  
Roger & Helen Salkeld  
Mary Louise Simpson  
Dr Sing Ping Ting  
Anonymous (2)

## Platinum Patron \$10,000–\$24,999

R & M Champion De  
Crespigny Foundation  
Graeme & Susan Bethune  
Boileau Family Trust  
The Hon Catherine  
Branson AC QC  
In memory of Rodney  
Crewther  
Rosemary Czernezkyj  
Colin Dunsford AM & Lib  
Dunsford  
Robert Kenrick  
Joan Lyons  
Pauline Menz  
Robert Pontifex AM  
Andrew & Gayle Robertson  
Roderick Shire & Judy  
Hargrave  
Anonymous (1)

## Gold Patron \$5,000–\$9,999

A & R Kaldor Family  
Foundation  
ASO Players Association  
The Baska Family  
Bob Croser  
Bruce & Pam Debelles  
Andrew & Barbara  
Fergusson  
Drs Kristine Gebbie &  
Lester Wright  
Sally Gordon & Gary Smith  
James & Jacqueline Hahn  
Daniel & Sue Hains  
Margo Hill-Smith

Ian Kowalick AM & Helen  
Kowalick  
Margaret Lehmann  
Hugh & Fiona MacLachlan  
OAM  
Perpetual Foundation –  
The Henry and Patricia  
Dean Endowment Fund  
Martin Phillipson, in  
memory of Matthew  
Cabot  
John Sulan QC & Ali Sulan  
Shirley Uhrig  
Nick Warden  
Pamela Yule  
Anonymous (5)

## Silver Patron \$2,500–\$4,999

Liz Ampt  
A. Prof Margaret Arstall  
Prof Andrew & Prof  
Elizabeth Bersten  
The Hon D J & E M Bleby  
Richard & Kathy Carter  
Vincent & Sandra  
Ciccarello  
Joan & Ollie Clark AM  
Geoffrey Collins  
Dr Aileen Connors AM  
Ruth Creedy  
Tony & Rachel Davidson  
Jan & Peter Davis  
Margaret Davis  
Mary Dawes BEM  
Norman Etherington AM &  
Peggy Brock  
Anthony & Margaret  
Gerard  
Dr Ian Klepper  
In memory of Keith & Susie  
Langley  
David & Ann Matison  
Johanna & Terry McGuirk  
David Minns  
Kerrell & David Morris  
K & K Palmer  
Christine Perriam  
John & Jenny Pike  
Ann Piper  
John & Emmanuelle Pratt  
Diane Ranck  
Richard Wagner Society of  
South Australia Inc  
Dr J B Robinson  
Trevor & Elizabeth Rowan  
Linda Sampson  
Anne & John Seaton  
Gwenyth Shaughnessy  
Beth & John Shepherd  
Antony & Mary Lou  
Simpson

Nigel Stevenson &  
Glenn Ball  
Dr Nora Straznicki  
Dr Tom & Sharron Stubbs  
David & Linnett Turner  
John Turnidge AO &  
Patricia Rayner  
Merry Wickes  
Dr Betsy Williams  
Dr Richard Willing  
Anonymous (5)

## Maestro Patron \$1,000–2,499

The Aldridge Family  
Endowment  
Neil Arnold  
Rodney Attwood  
Australian Decorative &  
Fine Arts Society Adelaide  
Barbara Bahlin  
John Barker & Rebecca  
Read  
Brenton Barritt  
R & SE Bartz  
Dr Robert & Elizabeth  
Bauze  
Ruth Bloch  
Dianne & Felix Bochner  
John Bonnett  
Liz Bowen  
Jane Elizabeth Brummitt  
Dr Alison Bull  
Elizabeth Bull  
Judith Bunney  
Alan & Patricia Burgess  
Ray Cadd  
John Caporn  
Grant & Catherine Carr  
Dr G & R Chittleborough  
Elizabeth & John Clapp  
Darrell & Pauline Clarke  
In memory of Emeritus  
Professor Brian Coghlan  
Josephine Cooper  
DE + VR Davey  
Legh & Helen Davis  
Geoffrey Day OAM  
Dr J K Denton  
Kay Dowling  
Deborah Down  
Dr Alan Down & The Hon  
Catherine Branson AC QC  
Jane Doyle  
Prof Robert Fraser AM  
In memory of Marian Frost  
Joan & Len Gibbins  
Lois & Jane Greenslade  
Peter R Griffiths  
Rob M Guyatt  
Helen Halley

Eleanor Handreck  
Michael & Janet Hayes  
Anthea Heal  
Robert Hecker  
Pamela Ball  
Clayton & Susan Hunt  
Dr Wilfrid Jaksic  
Graham & Robyn Jenkin  
Dr Iwan Jensen  
Tim & Carrie Johnson  
Anita & Andrew Just  
B J & V C Kearney  
Angus Kennedy  
Michael & Audrey Kent  
Richard & Robyn Leeson  
Pat Lescius & Michael  
McClaren  
Susan Lonie  
Margaret Lyall  
Dr Scott C Y Ma  
Leo Mahar  
Ian Maidment  
Frank Markus  
Dr Rosemary Jones  
Lee Mason  
Bob Maynard  
Jacqueline McEvoy  
Skye McGregor  
Diane Myers  
Dr Graham Norton  
John & Anne O'Flaherty  
Tom F Pearce  
Captain Steve Pearson,  
CSC & Mrs Jan Pearson  
Malcolm & Margaret  
Phillips  
Donald G Pitt  
Bee Soo Poh  
Russell & Maureen Pope  
Graham Prime & Nathalie  
Wooldridge  
Josephine M Prosser  
David & Janet Rice  
Diana Roberts  
Garry Roberts & Lynn  
Charlesworth  
Trevor & Tanya Rogers  
David & Anne Rohrsheim  
Jill Russell  
Jeff & Barbara Ryan  
Richard Ryan AO & Trish  
Ryan  
In Memory of Frank  
Sanders  
Warren & Margaret  
Scharer  
Dr Kathryn Schuller  
Larry & Maria Scott  
Dorothy Short  
Roger & Lessa Siegle  
Julie Spry  
Nigel Steele Scott



Dr Janis Svilans  
 Geoff & Marilyn Syme  
 Dr M Tingay & A Robinson  
 Guila Tiver  
 Anne Tonkin  
 Lynn & Christine Trenorden  
 Myffie Trudinger  
 Jacob & Rosalie Van Dissel  
 Ann Vanstone  
 Dr Francis Vaughan  
 John Vickery OAM  
 Jillian Vogel  
 Prudence Warnecke  
 Bob Warner & Jill Hill  
 Dr R C Warren  
 J Whitehead  
 Janet Worth  
 Anonymous (25)

#### **Soloist Patron \$500-\$999**

Elinor Alexander  
 Meg Alexander  
 Julie Almond  
 Elizabeth Alpers  
 David & Elaine Annear  
 Brent & Irena Atherton  
 A H & J A Baghurst  
 Dr Peter & Elaine Bailey  
 John Baker  
 Pamela Baker  
 Robert & Barbara Baldock  
 Dr Kristina Bamford  
 Tom Bastians & Lucy  
 Eckermann  
 Glenys Beckwith  
 Betty Ward Foundation  
 Jonathan & Eva Billington  
 Peter & Jane Bleby  
 Dr Melissa Bochner  
 Ali Bogle  
 Dr Warren & Elaine Bourne  
 Prof J & B Bradley  
 Gillian Brocklesby  
 Maureen Brooks  
 Barbara Brown  
 Richard Burchnall  
 Rosie Burn  
 Janet Carey  
 Trevor Casey  
 Robert Clarke  
 Prof Les & Jenny Cleland  
 Sonia Coorey  
 Colin Cornish  
 Stephen Courtenay  
 Suzette Crees  
 Michael Critchley  
 Graham & Frances Crooks  
 George & Ilana Culshaw

Dr Richard & Marie Curnow  
 Dale & Geraldine Curry  
 John Daenke & Janet  
 Hawkes  
 Paul & Annie Dale  
 Von Davis  
 Mark de Raad & Adrian  
 Bennett  
 Duncan Hugh Dean &  
 Judith Peta Fradd  
 Rosemary de Meyrick  
 Fr John Devenport  
 Peter Dobson  
 Bruce & Elizabeth Duncan  
 Leonie Ebert  
 A & W Edwards  
 Conxita Ferrer  
 Pamela Fiala, in memory  
 of Jiri  
 William Frogley  
 Otto Fuchs  
 Mary Garrett  
 John Gazley  
 John Gell  
 Helen Gillen  
 Daphne Goldsworthy  
 Barbara Green  
 Edward John Grinstead  
 William & Rosemary  
 Hague  
 Dr H & M Handley  
 Neville Hannaford  
 Madeleine Hedges  
 John & Connie Held  
 C J & A Helmore  
 Meredith Hercus  
 Neil Hodge  
 John Holden  
 Christine Houlson  
 D G W Howard  
 Phillip & Phyllis Hurr  
 Italian Choral and Arts  
 Society  
 J & S Jackson  
 Margaret James  
 Philip & Elise Jenkin  
 Silvana Jenkins  
 Elizabeth Keam AM  
 Rosemary Keane  
 Dr Alison Kent  
 Rosemary Ketteridge  
 H B & S J Kildea  
 Dr Thomas Kimber &  
 Katrina Bochner  
 Nikki King  
 M & K Klopp  
 Margaret Knight  
 Peter & Ursula Langridge  
 Goffrey G Larwood OAM  
 Harold Lawrence  
 Hon Anne Levy AO

Milton Lewis  
 Mary Linton  
 Steven Liu & William  
 Adcock  
 Ann Lloyd  
 Mark Lloyd & Libby  
 Raupach  
 Dr Megan Lloyd  
 Drs Janice & Keith Lokan  
 John H Love  
 Melvyn Madigan  
 Ruth Marshall & Tim  
 Muecke  
 Rosalind Martin  
 Sarah Martin  
 Barbara May  
 Melissa Bochner  
 Aaron McBride  
 Marion McCall OAM  
 Sheila McCarthy  
 Anne McCutcheon & Peter  
 Richards  
 Heather Janet McDonald  
 Joy & Stephen McDonald  
 Grant & Lynn McEwing  
 G & B Medlin  
 Fiona Morgan  
 Alyson Morrison  
 Dr Craig Mudge AO & Mrs  
 Maureen Mudge  
 Felicity Ng  
 Wendy Niehuus  
 Tim O'Loughlin  
 Rosemary & Lew Owens  
 Jocelyn Parsons  
 Vale Pederson  
 Josie Penna  
 John & Wendy Perkins  
 Phil Plummer  
 John & Elizabeth Pratt  
 Frank Prez  
 Allison Proudman  
 Caroline Radzevicius  
 Alan & Barbara Raine  
 Jillian Read  
 Bryan Ridge  
 Drs I C & K F Roberts-  
 Thomson  
 Dr Suzanne Roux  
 Roslyn Rundle  
 Janine, Georgia & Andrew  
 Russell  
 Stephen Salamon  
 Robin Sanderson  
 Meredyth Sarah AM  
 Frances Scobie  
 Peter Scriver & Dr Nicola  
 Poplawski  
 Karen Simpson  
 C M & D L Slade  
 Ian Smerd

W & H Stacy  
 Gerrit Stafford  
 Katherine Stanley-Murray  
 Christopher Stone  
 Ruth Stratton  
 Kirsten Surikow  
 Anne Sutcliffe  
 Kate Swaffer  
 Dr Michael & Mary Tatchell  
 Stuart & Stephanie  
 Thomson  
 Dr Petra Tietjens  
 Graeme & Wendy  
 Townsend  
 Daphne Treloar  
 Dr Raluca Tudor  
 Jenny & Mark Tummel  
 James W Vale  
 Gregory & Dianne Veitch  
 Jennifer Ward  
 Prof Lesley Warner  
 Ian Webber  
 G C & R Weir  
 Paul & Lorraine White  
 Linton & Barbara Wing  
 Jacinta Wojt  
 Dr Jacqueline Yeoh  
 Anonymous (47)

#### **Tutti Patron \$250-\$499**

268 donors. A complete  
 list of these donors  
 can be found at  
[aso.com.au/aso-donors](http://aso.com.au/aso-donors)

#### **Donor \$0-\$249**

The ASO would like to  
 thank the 1095 donors  
 who have given other  
 amounts.

ASO Players Association  
 Donations in memory of  
 Alfred McLeod, former  
 Trombonist, Arthur Bone,  
 former Double Bass Player,  
 and Rosemary St John,  
 former Harpist

**Correct as at 15 Mar 2021**





# thank you to our partners

## GOVERNMENT PARTNERS



Australian Government

The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body



Government  
of South Australia



Australian Government  
RISE Fund

## MAJOR PARTNERS



KAMBITIS GROUP



## MAJOR REGIONAL PARTNER

## PHILANTHROPIC PARTNERS & PAFS



The Friends of ASO Inc.

FWH Foundation

LANG FOUNDATION



Thyne Reid  
FOUNDATION

Dr Sing Ping Ting

Mary Louise Simpson

Andrew Kaldor AM  
& Renata Kaldor AO

## WORLD ARTIST PARTNERS



Tim Adams  
CLARE VALLEY



MR. MICK

## CORPORATE PARTNERS



Can:Do  
Hearing



JOHNSON  
WINTER &  
SLATTERY



ADELAIDE



our flowers last longer

## PROJECT PARTNERS



Beyond Bank  
AUSTRALIA

Can:Do  
4Kids



INCLUSIVE  
EXTRAORDINARY  
ART

2 Access2Arts

## MEDIA PARTNERS

The Advertiser  
We're for you



CityMag

INDAILY  
ADELAIDE Independent news

LIMELIGHT

PALACE NOVA Cinemas  
Prospect & Eastend

## CORPORATE CLUB

Haigh's Chocolates

Hickinbotham Group

KPMG

Normetals

SEA Gas

Size Music

## GIVING CIRCLES



CONDUCTORS'  
CIRCLE



Miriam Hyde  
CIRCLE



Grainger Circle

## INDUSTRY COLLABORATORS



ADELAIDE  
FESTIVAL AF



STATE OPERA  
SOUTH AUSTRALIA



THE  
AUSTRALIAN  
BALLET



# Nigel Westlake and Grigoryan Brothers in Concert

with the  
Adelaide Symphony Orchestra



Conductor Nigel Westlake leads the ASO in a performance of his own compositions, including *The Glass Soldier*, the beloved *Antarctica* suite and a world premiere of his concerto for two guitars, written for and performed by the iconic Australian guitar duo, Slava and Leonard Grigoryan.

Sat 24 Apr  
Festival Theatre

ADELAIDE FESTIVAL CENTRE'S  
**GUITAR**  
FESTIVAL



**create a space for music. [aso.com.au](https://aso.com.au)**

