

SYMPHONY SERIES 3

# Longing for Home

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



July

Fri 2 & Sat 3  
Festival Theatre







we care about your special moments



classic, stylish flowers; hampers, plants,  
& premium champagne, wine and spirits  
[tynte.com](http://tynte.com)

## SYMPHONY SERIES 3

# Longing for Home

Fri 2 and Sat 3 Jul, 6.30pm  
Festival Theatre

Nicholas Braithwaite Conductor  
Grace Clifford Violin

---

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

### ACKNOWLEDGEMENT OF COUNTRY

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

[2'30"']

---

Hyde

*Adelaide Overture*

[5']

---

Bruch

**Violin Concerto No.1 in G minor, Op.26**

[24']

*Prelude: Allegro moderato*

*Adagio*

*Finale: Allegro energico*

Grace Clifford Violin

---

### Interval

---

Sibelius

**Symphony No.2 in D, Op.43**

[43']

*Allegretto*

*Andante, ma rubato*

*Vivacissimo*

*Finale (Allegro moderato)*

---

### Duration

This concert runs for approximately one hour and 45 minutes, including a 20 minute interval.

---

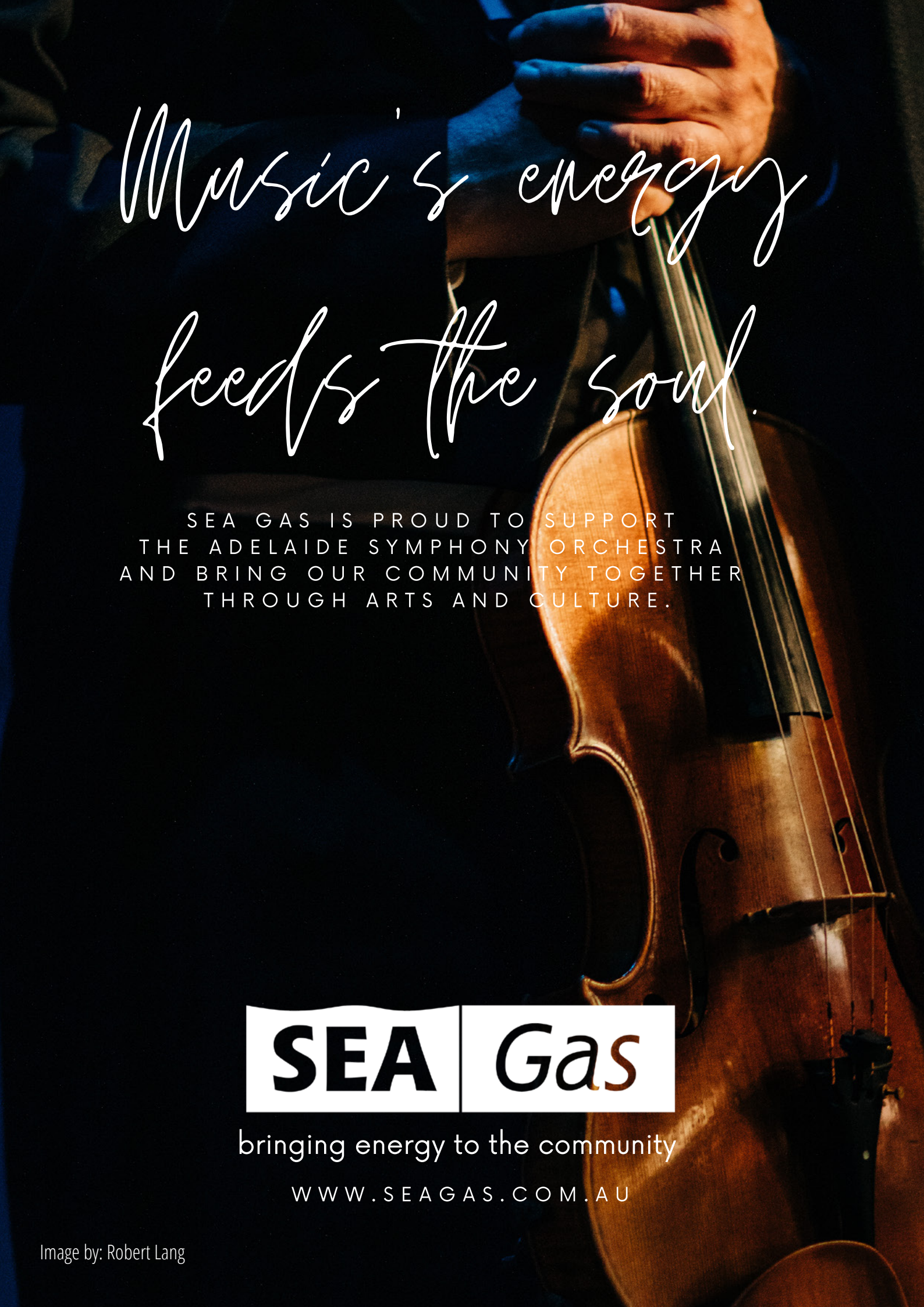
### Listen later

This concert will be recorded for later broadcast on ABC Classic. You can hear it again at 1pm on Sunday 12 September.

---

The ASO acknowledges that the land we make music on is the traditional country of the Kurna 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 Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.





*Music's energy  
feeds the soul.*

SEA GAS IS PROUD TO SUPPORT  
THE ADELAIDE SYMPHONY ORCHESTRA  
AND BRING OUR COMMUNITY TOGETHER  
THROUGH ARTS AND CULTURE.

**SEA** | *Gas*

bringing energy to the community

[WWW.SEAGAS.COM.AU](http://WWW.SEAGAS.COM.AU)

Image by: Robert Lang



## WELCOME

It's great to have your company for this beautiful program, in which we welcome back two musicians who have had important relationships with the ASO over the years: Nicholas Braithwaite as a former Chief Conductor and Grace Clifford as a former Emerging Artist in Association.

Miriam Hyde's role in Adelaide's – indeed in the nation's – musical history is hugely important, as pianist, teacher and as one of Australia's first significant composing women, and I'm delighted that, tonight, you'll hear an overture she created to mark the Centenary of South Australia's Proclamation. The ASO is also proud to have named the Miriam Hyde Circle – an initiative which seeks to ensure a greater representation of female composers in the Orchestra's work – after this inspiring figure. Our recent celebration of music by women, *She Speaks*, demonstrated how much work there is still to do to bring female voices centre stage in our musical life.

We've just launched our July-December offering which, among its many highlights, includes an event which could well be our most ambitious undertaking ever, the *Festival of Orchestra*, taking place over six nights at the Adelaide Showground. I hope you, and your family and friends, will be able to experience these spectacular performances, and enjoy the work of the ASO in a new and exciting setting.

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



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

**Vincent Ciccarello**  
MANAGING DIRECTOR





ADELAIDE

# DRIVEN BY — DETAIL

## THE NEW LEXUS LS

IN THE NEW LEXUS LS — every detail has been carefully considered. The Lexus Driving Signature lets you feel every thrilling bend and curve. Masterful engineering pushes the boundaries of technology for an enhanced drive so silent yet so powerful, it makes you rethink what driving can be. And delicate panels of Nishijin-Ori foiling inside the car weave together silver threads to create the effect of moonlight shimmering on waves. Welcome to the new Lexus LS and a sedan that's truly luxurious.



**LEXUS OF ADELAIDE** | 164 West Terrace, Adelaide  
PH 08 8238 5400 | [www.lexusofadelaide.com.au](http://www.lexusofadelaide.com.au)



Overseas model shown. Australian specifications & features may differ. See your Lexus dealer for details.  
Nishijin-ori interior available on Sports Luxury models only.





## CONDUCTOR

### Nicholas Braithwaite

Nicholas Braithwaite's career has been wide-ranging, 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.

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 with the Bournemouth Symphony Orchestra. A frequent guest conductor for all the major UK orchestras, he also toured Japan and Korea with the London Philharmonic Orchestra as Associate Conductor to Sir Georg Solti.

In addition to appearances with all the major Australian orchestras, he has appeared with, among others, the Orchestre National de France, the Oslo Philharmonic, Auckland Philharmonia, Danish National Radio Symphony and the Collegium Musicum Copenhagen.

He 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 Musiksjeff of Gothenburg's Stora Teatern. 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 conducted more than 30 albums of music by English composers, conducting the London Philharmonic, London Symphony, Royal Philharmonic, and Philharmonia orchestras.



## VIOLIN

### Grace Clifford

In 2014, at the age of 16, Grace Clifford was awarded the ABC Young Performer of the Year Award following her performance of Beethoven's Violin Concerto with the Adelaide Symphony.

She is now one of Australia's finest young violinists, and is privileged to perform with many of its leading orchestras. Grace was appointed as the ASO's first-ever Emerging Artist in Association from 2018-2020, performing with them each consecutive season.

In addition, Grace has performed concertos with the Sydney, Melbourne, Tasmanian, West Australian and Canberra Symphony orchestras, and the Melbourne Chamber Orchestra. She recently made her debut with the Malaysian Philharmonic, at the invitation of conductor Mark Wigglesworth. In 2021 she looks forward to making her debut with the Queensland Symphony Orchestra.

Equally committed to chamber music, Grace tours yearly as a guest with Selby and Friends, and looks forward to returning to the Australian Festival of Chamber Music later this year.

Grace is a graduate student at the New England Conservatory of Music in Boston, studying with Miriam Fried on a Presidential Scholarship. Grace holds a Bachelor of Music degree from the Curtis Institute of Music, where she studied with Pamela Frank, Ida Kavafian, and the late Joseph Silverstein. Grace previously studied at the Sydney Conservatorium with Dr Robin Wilson, who continues to be a mentor.





# Miriam Hyde

## CIRCLE

**The Miriam Hyde Circle is a new initiative committed to ensuring a greater representation of women 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. Through supporting performances by the ASO of lost and forgotten music of the past, and the creation of new music, membership in this giving circle makes a real difference to the representation of orchestral music by women.**

**Please consider an annual membership to the Miriam Hyde Circle in support of this important work.**

To make an enquiry about joining the Miriam Hyde Circle, or to make a donation, please contact Annemarie Kohn, Senior Manager, Development on 08 8233 6263 or [kohna@aso.com.au](mailto:kohna@aso.com.au)







1913—2005

## Miriam Hyde

---

### *Adelaide Overture*

In a lifetime spanning 92 years, Miriam Hyde lived 20 of them in Adelaide. Her relationship to the city was that of a grateful daughter, who warmly remembered its nurturing environment and the early opportunities that set her on the path of adulthood. At 19, having acquired all the skills of musicianship that Adelaide's resources and institutions could provide, she left for London, as many young Australian musicians of talent and ambition did, to advance herself.

Her years in the British capital were filled with excitement, opportunity and discovery, guided by eminent teachers including R.O. Morris and Gordon Jacobs, whose emphasis on traditional compositional skills suited Miriam, since her musical taste inclined towards the Romantics. Aside from the advanced learning, in London Hyde performed as soloist, presented her own compositions, and gathered several awards.

She came home first of all to Adelaide, but Arthur Benjamin, chief counsellor for Australian musicians in London, had advised her to move to Sydney, where there would be far more opportunity. She followed that advice within a year of arriving back, teaching at first at a private school, then marrying and beginning a life that sought to balance musical ambitions with the work of raising a family. Her orchestral output is limited to her early years, and through most of her life she composed only piano and chamber music. Hyde's compositions stayed firmly within the language of Romantic style, and at various stages were considered irredeemably 'old-fashioned', though she was never wanting for a loyal listenership.

The year of Hyde's return to Adelaide, 1936, was a jubilant one, marking both the Centenary of South Australia's Proclamation, and its gradual recovery from the Great Depression. The occasion offered 'impetus' for Hyde to display her talent: she was one of the stars of the celebrations.

The *Adelaide Overture* was composed in London, in the hope that the forthcoming Centenary in Adelaide would yield a performance opportunity. Her piece filled a need for something bright and uplifting for the 'State Centenary Concert' performed by the fledgling Adelaide Symphony Orchestra, under the direction of Malcolm Sargent, at the new Centennial Hall in October 1936. The reviewer in *The Advertiser* praised the work as a 'brilliant tour de force,' deserving the 'great ovation' it received. Afterwards, as Miriam set off from Adelaide for a new phase in her life, she felt that 'in the *Adelaide Overture*, I had left part of myself there.'

©James Koehne 2021

### PERFORMANCE HISTORY

Since its premiere in 1936, the ASO has performed *Adelaide Overture* on one other occasion: for the Orchestra's 75th anniversary Gala Concert in the Festival Theatre in November 2011. The conductor was Arvo Volmer.



1838—1920

## Max Bruch

---

### Violin Concerto No.1 in G minor, Op.26

*Prelude: Allegro moderato*

*Adagio*

*Finale: Allegro energico*

#### Grace Clifford Violin

Max Bruch's First Violin Concerto is one of the greatest success stories in the history of music. The violinist Joseph Joachim, who gave the first performance of the definitive version in 1868, and had a strong advisory role in its creation, compared it with the other famous 19th-century German violin concertos, those of Beethoven, Mendelssohn and Brahms. Bruch's, said Joachim, is 'the richest, the most seductive'. (Joachim, a composer himself, was closely associated with the creation of Brahms' concerto, which he premiered in 1879.)

Soon Bruch was able to report that his concerto 'is beginning a fabulous career.' In addition to Joachim, the most famous violinists of the day took it into their repertoire: Auer, Ferdinand David, Sarasate. With his first important large-scale orchestral work, the 30-year-old Bruch had a winner.

The success of this concerto was to be a mixed blessing for Bruch. Few composers so long-lived and prolific are so nearly forgotten except for a single work. (*Kol nidrei* for cello and orchestra is Bruch's only other frequently performed piece, its use of Jewish melodies having erroneously led many to assume that Bruch himself was Jewish.) Bruch followed up this violin concerto with two more, and another six pieces for violin and orchestra. Although he constantly encouraged violinists to play his other concertos, he had to concede that none of them matched his first. This must have been especially frustrating considering that Bruch had sold full rights in it to a publisher for the paltry sum of 250 thalers.

In 1911 Bruch was asked why he, a pianist, had taken such an interest in the violin. He replied, 'because the violin can sing a melody better than the piano can, and melody is the soul of music.' It was the composer's association with Johann Naret-Koning, concertmaster of the Mainz orchestra, which first set Bruch on the path of composing for the violin. He did not feel sure of himself, regarding it as 'very audacious' to write a violin concerto, and reported that between 1864 and 1868 'I rewrote my concerto at least half a dozen times, and conferred with x violinists.' The most important of these was Joachim. Many years later Bruch had reservations about the publication of his correspondence with Joachim about the concerto, worrying that 'the public would virtually believe when it read all this that Joachim composed the concerto, and not I.'

Like Mendelssohn, Bruch had brought the solo violin in right from the start, after a drum roll and a motto-like figure for the winds. With the main theme launched by the solo violin in sonorous double-stopping, and a



contrasting descending second subject, a conventional opening movement in sonata form seems to be under way. The rhythmic figure heard in the plucked bass strings plays an important part. But at the point where the recapitulation would begin, Bruch, having brought back the opening chords and flourishes, uses them instead to prepare a soft subsiding into the slow movement, which begins without a pause. Bruch first called the first movement *Introduzione-Fantasia*, then *Vorspiel* (Prelude), and asked Joachim rather anxiously whether he shouldn't call the whole work a Fantasy rather than a Concerto. 'The designation "concerto" is completely apt,' replied Joachim. 'Indeed, the second and third movements are too fully developed for a Fantasy. The separate sections of the work cohere in a lovely relationship, and yet – and this is the most important thing – there is sufficient contrast.'

The songful character of the violin is to the fore in Bruch's *Adagio*. Two beautiful themes are linked by a memorable transitional idea featuring a rising scale; the themes are artfully and movingly developed and combined.

Although the second movement comes to a quiet, full close, the third begins in the same warm key of E flat major, with a crescendo modulating to the G major of the *Finale*, another indication of the tendency of Romantic composers like Bruch to think of a concerto as a continuously unfolding and linked whole.

The Hungarian or Gypsy dance flavour of the last movement's lively first theme must be a tribute to the native land of Joachim, who had composed a 'Hungarian' Concerto for violin. Bruch's theme was surely in Brahms' mind at the same place in the concerto he composed for Joachim. Bruch's writing for the solo violin, grateful yet never gratuitous throughout the concerto, here scales new heights of virtuosity. Of the bold and grand second subject, musicologist and composer Donald Tovey observes that Max Bruch's work 'shows one of its noblest features just where some of its most formidable rivals become vulgar.' In this concerto for once Bruch was emotional enough to balance his admirable skill and tastefulness. The G minor Violin Concerto is just right, and its success shows no sign of wearing out.

Edited from an annotation by David Garrett © 2004

## PERFORMANCE HISTORY

Haydn Beck was soloist in the ASO's first performance of Bruch's Violin Concerto No.1, performed in July 1939 under Georg Schnéevoigt. Most recently, the Orchestra played this work in November 2018, with soloist Natsuko Yoshimoto and conductor Karina Canellakis.



1865—1957  
**Jean Sibelius**

---

### **Symphony No.2 in D, Op.43**

*Allegretto*

*Andante, ma rubato*

*Vivacissimo*

*Finale (Allegro moderato)*

‘It is as if the Almighty had thrown down pieces of a mosaic from Heaven’s floor and asked me to put them together.’ Sibelius’ description of his approach to symphonic composition might refer specifically to the first movement of this symphony, which shows how a series of musical fragments can be made into a coherent musical whole. Here Sibelius offers a series of disparate musical ideas, before gradually illustrating their capacity for unity; then, in the movement’s final minutes, he draws the ideas apart again until they are reduced to their essentials.

As innovative as this would have sounded to the work’s first audiences in 1902, there are many other ways in which this symphony has deep roots in the world of the Romantics. In fact, when the final bars of the Finale have sounded, you might feel that the ‘darkness to light’ progression of the musical events must be ‘about’ something.

Sibelius was already a national figure at this time to his Finnish compatriots, and an artist of some international standing. With Finland in the middle of a political crisis caused by Russian claims on the country’s independence, this bold new symphony which concluded, so to speak, with the scent of victory in its nostrils, was bound to create the impression that it was a portrayal of Finland’s struggle to assert its identity.

Yet Sibelius rejected all attempts by his well-meaning champions to project a nationalist agenda onto the music. His methodology, particularly in the symphony’s first half, is subtle and intricate, and does not suggest itself as the work of someone out to write musical propaganda.

It was a trip to Italy in February 1901 that got him going on the composition of the Second Symphony. His mentor and patron, Axel Carpelan, felt the composer had sat at home long enough and that Italy would inspire him as it had inspired Tchaikovsky and Richard Strauss before him. Which it did, although the work caused him some difficulty. ‘I have been in the throes of a bitter struggle with this symphony. Now the picture is clearer and I am now proceeding under full sail. Soon I hope to have something to dedicate to you,’ he wrote to Carpelan in November 1901. Four months later Sibelius himself conducted the premiere, at which the work was an immediate success.

The symphony’s initial theme might be called unassuming – a rising and falling 11-note theme for the strings. It is one of those rhythmic figures Sibelius contrives to behave like a tune, and soon blossoms into one, a pastoral theme given to the woodwinds. The horns then play a slower,



more lyrical version of the idea. Soon you encounter a more passionate, wide-ranging tune for the strings, punctuated by long pauses, and a theme for the woodwind emerging from a note held for nearly four bars. There is also a marvellous sequential theme for the strings, played pizzicato.

These individual themes are gradually dovetailed, superimposed and juxtaposed as Sibelius brings them closer together. And this is the meaning and purpose of this music: the creation of a logical musical argument out of the seemingly disparate fragments he at first presents to us. The drama is all in the music.

The movement climaxes in the development section – remember, this was unusual for a symphony at this time – after which the musical texture is gradually filleted away until all that is left is the theme-like rhythm with which the movement began.

The striking opening of the second movement – a timpani roll followed by the pizzicato tread of lower strings – is followed by a haunting chant-like figure marked *lugubre*, played by the bassoons. A feverish transformation of this bassoon theme leads to a passage of great intensity. The brass writing is notably dark and craggy, with particularly telling music for the tuba. The coda is magnificently bleak and abrupt.

The *Vivacissimo* movement contains two striking ideas: the scurrying string theme at the outset, and a wonderfully lyrical idea – commencing with nine repeated notes – first heard on the oboe and which soon bursts forth passionately on the strings.

Sibelius ends his *Vivacissimo* by linking it directly to the *Finale*. A rocking three-note figure forms a bridge to the final movement, and then turns out to be its main theme, played out over a grinding accompaniment, and followed by heroic trumpet fanfares. A wonderfully harmonised woodwind theme is then transformed into a lyrical passage for the upper strings. The atmosphere of pomp, ceremony and high-flown romance is interrupted only by a wistful woodwind theme given over a murmuring accompaniment by the lower strings. The sense of triumph renews itself, however, by way of exhaustive sequential development, and the symphony ends with grand rhetorical re-statements of the final three-note theme, now joyous and resplendent.

Phillip Sametz © 2002/2021

## PERFORMANCE HISTORY

**The ASO first performed Sibelius' Symphony No.2 in June 1946, conducted by Joseph Post. The Orchestra's most recent performance took place in April 2017, under conductor Eivind Aadland.**

## ADELAIDE SYMPHONY ORCHESTRA

### Violins

---

**Kate Suthers\*\***

Guest Concertmaster

**Cameron Hill\*\***

Associate Concertmaster

**Shirin Lim\***

Principal 1st Violin

**Lachlan Bramble\*\***

Guest Principal 2nd Violin

**Alexander Permezel~**

Associate Principal 2nd Violin

**Janet Anderson**

**Ann Axelby**

**Minas Berberyan**

**Gillian Braithwaite**

**Julia Brittain**

**Hilary Bruer**

**Nadia Buck**

**Elizabeth Collins**

**Jane Collins**

**Judith Coombe**

**Danielle Jaquillard**

**Alexis Milton**

**Michael Milton**

**Jennifer Newman**

**Julie Newman**

**Emma Perkins**

**Liam Pilgrim**

**Kemerl Spurr**

### Violas

---

**Andrew Jezek\*\***

Guest Section Principal

**Justin Julian~**

**Martin Butler**

**Lesley Cockram**

**Anna Hansen**

**Rosi McGowran**

**Carolyn Mooz**

**Michael Robertson**

**Cecily Satchell**

### Cellos

---

**Simon Cobcroft\*\***

**Ewen Bramble~**

**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\*\***

**Maria Zhdanovich**

### Piccolo

---

**Julia Grenfell\***

Acting Principal

### Oboes

---

**Joshua Oates\*\***

**Reneae Stavelly~**

### Clarinets

---

**Dean Newcomb\*\***

**Mitchell Berick\***

### Bassoons

---

**Mark Gaydon\*\***

**Jackie Newcomb\***

### Horns

---

**Adrian Uren\*\***

**Sarah Barrett~**

**Emma Gregan**

**Philip Paine\***

**Timothy Skelly**

### Trumpets

---

**Josh Rogan\*\***

Guest Principal

**Martin Phillipson~**

**Gregory Frick**

### Trombones

---

**Colin Prichard\*\***

**Ian Denbigh**

### Bass Trombone

---

**Amanda Tillett\***

Guest Principal



## Tuba

---

**Peter Whish-Wilson\***

## Timpani

---

**Andrew Penrose\***

## Percussion

---

**Steven Peterka\*\***

**Sami Butler**

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

## BOARD, MANAGEMENT & STAFF

### ASO Board

<b>Kate Gould</b> Chair	<b>Andrew Daniels</b>
<b>Anton Andreacchio</b>	<b>Elizabeth Davis</b>
<b>Freddy Bartlett</b>	<b>Sherrilyn Handley</b>
<b>Vincent Ciccarello</b>	<b>Karen Limb</b>

### 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

**Tom Bastians** Senior Manager, Box Office & Customer Service  
**Paul Cowley** Technical & Venue Manager  
**Didi Gallasch** Production Coordinator  
**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  
**Andrew Georg** 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

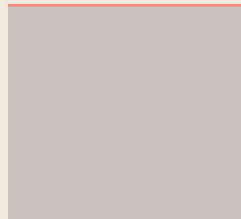
### Friends of the ASO Executive Committee

**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

# 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



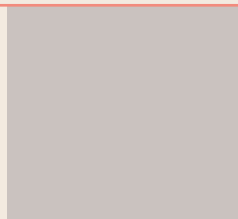
**Vacant**  
Concertmaster  
*Colin Dunsford AM & Lib Dunsford*



**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*

## Oboe



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



**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*

## Bass Clarinet



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

## Trombones



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



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



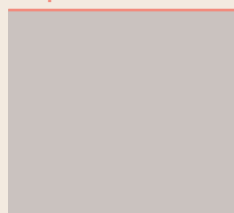
**Ian Denbigh**  
*Anonymous donor*

## Tuba



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

## Timpani



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





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



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



**Minas Berberyan**  
*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 Straznicki*



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

## Flutes

## Bassoons



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



**Leah Stephenson**  
*Liz Ampt*



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

## Contra Bassoon



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

## Horns



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

## Percussion



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

# Annual Giving

## Diamond Patron \$25,000+

Friends of the ASO  
Lang Foundation  
In memory of Keith &  
Susie Langley  
Peter & Pamela McKee  
Diana McLaurin  
Roger & Helen Salkeld  
Mary Louise Simpson  
Andrew Thyne Reid  
Charitable Trust  
Dr Sing Ping Ting  
Anonymous (1)

## Platinum Patron \$10,000–\$24,999

R & M Champion De  
Crespigny Foundation  
Graeme & Susan Bethune  
The Hon Catherine  
Branson AC QC  
In memory of Rodney  
Crewther  
Rosemary Czernezkyj  
Colin Dunsford AM & Lib  
Dunsford  
The Hackett Foundation  
Robert Kenrick  
Joan Lyons  
Hugh & Fiona MacLachlan  
OAM  
Robert Pontifex AM  
Andrew & Gayle Robertson  
Roderick Shire & Judy  
Hargrave  
John & Suzanne Tilley  
John Uhrig AC  
Anonymous (2)

## Gold Patron \$5,000–\$9,999

A & R Kaldor Family  
Foundation  
ASO Players Association  
The Baska Family  
Boileau Family Trust  
Bob Croser  
Jan & Peter Davis  
Bruce & Pam Debelles  
Andrew & Barbara  
Fergusson  
Drs Kristine Gebbie &  
Lester Wright

Sally Gordon & Gary Smith  
James & Jacqueline Hahn  
Daniel & Sue Hains  
Margo Hill-Smith  
Margaret Lehmann  
Kerrell & David Morris  
Perpetual Foundation –  
The Henry and Patricia  
Dean Endowment Fund  
Martin Phillipson, in  
memory of Matthew  
Cabot  
Trevor & Elizabeth Rowan  
Norman Schueler OAM &  
Carol Schueler  
Dr Tom & Sharron Stubbs  
John Sulan QC & Ali Sulan  
Shirley Uhrig  
Anonymous (4)

## Silver Patron \$2,500–\$4,999

Liz Ampt  
A. Prof Margaret Arstall  
Australian Decorative &  
Fine Arts Society Adelaide  
Dr Melissa Bochner  
Vincent & Sandra  
Ciccarello  
Joan & Ollie Clark AM  
Geoffrey Collins  
Dr Aileen Connon AM  
Ruth Creedy  
Margaret Davis  
Mary Dawes BEM  
Norman Etherington AM &  
Peggy Brock  
Johanna & Terry McGuirk  
K & K Palmer  
Christine Perriam  
John & Jenny Pike  
Ann Piper  
John & Emmanuelle Pratt  
Diané Ranck  
Richard Wagner Society of  
South Australia  
Garry Roberts & Lynn  
Charlesworth  
Dr J B Robinson  
Trevor & Tanya Rogers  
Linda Sampson  
Anne & John Seaton  
Beth & John Shepherd  
Nigel Stevenson & Glenn  
Ball  
Dr Nora Straznicki  
David & Linnett Turner  
John Turnidge AO &  
Patricia Rayner  
Merry Wickes  
Dr Richard Willing OAM  
Janet Worth

Pamela Yule  
Anonymous (3)

## Maestro Patron \$1,000–2,499

Rick Allert AO  
Neil Arnold  
Barbara Bahlin  
John Barker & Rebecca  
Read  
Karin & Glen Bate  
Dr Robert & Elizabeth  
Bauze  
Prof Andrew & Prof  
Elizabeth Bersten  
The Hon D J & E M Bleby  
Ruth Bloch  
Liz Bowen  
Prof J & B Bradley  
Barbara Brown  
Jane Elizabeth Brummitt  
Dr Alison Bull  
Elizabeth Bull  
Alan & Patricia Burgess  
John Caporn  
In memory of  
Darrell Clarke  
Josephine Cooper  
Stephen Courtenay  
Drs. R & D. Davey  
Tony & Rachel Davidson  
Legh & Helen Davis  
Geoffrey Day OAM  
Dr J K Denton  
Deborah Down  
Jane Doyle  
Otto Fuchs  
In memory of Marian Frost  
John Gazley  
Anthony & Margaret  
Gerard  
Joan & Len Gibbins  
Lois & Jane Greenslade  
Peter R Griffiths  
Rob M Guyatt  
Christopher & Sherri  
Handley  
Dr H & M Handley  
Eleanor Handreck  
Anthea Heal  
Pamela Ball  
Clayton & Susan Hunt  
Dr Wilfrid Jaksic  
Dr Iwan Jensen  
Anita & Andrew Just  
B J & V C Kearney  
Dr Alison Kent  
Michael & Audrey Kent  
Dr Ian Klepper  
Ian Kowalick AM & Helen  
Kowalick

Richard & Robyn Leeson  
Pat Lescius & Michael  
McClaren  
Susan Lonie  
Margaret Lyall  
Dr Scott C Y Ma  
Ian Maidment  
Frank Markus  
Dr Rosemary Jones  
Lee Mason  
David & Ann Matison  
John McConnell  
Jacqueline McEvoy  
Skye McGregor  
Diane Myers  
Felicity Ng  
Dr Graham Norton  
Tom F Pearce  
Captain Steve Pearson  
CSC & Jan Pearson  
Josie Penna  
Donald G Pitt  
Bee Soo Poh  
Russell & Maureen Pope  
Graham Prime & Nathalie  
Wooldridge  
Josephine M Prosser  
James & Diana Ramsay  
Foundation  
David & Anne Rohrsheim  
Jill Russell  
Richard Ryan AO & Trish  
Ryan  
In Memory of Frank  
Sanders  
Warren & Margaret  
Scharer  
Larry & Maria Scott  
Gwenyth Shaughnessy  
Dorothy Short  
Roger & Lessa Siegele  
Julie Spry  
Christopher Stone  
Ruth Stratton  
Anne Sutcliffe  
Dr Janis Svilans  
Geoff & Marilyn Syme  
Anne Tonkin  
Myffie Trudinger  
James W Vale  
Jacob & Rosalie Van Dissel  
Dr Francis Vaughan  
Jillian Vogel  
Nick Warden  
Bob Warner & Jill Hill  
J Whitehead  
Jeff & Fran Whitford  
Hon David Wotton AM &  
Jill Wotton  
Dawn Yeatman  
Anonymous (18)

**Soloist Patron  
\$500–\$999**

---

Meg Alexander  
Julie Almond  
Dr Martin Andrew  
Brent & Irena Atherton  
Rodney Attwood  
A H & J A Baghurst  
Dr Peter & Elaine Bailey  
Pamela Baker  
Brenton Barritt  
R & SE Bartz  
Tom Bastians & Lucy Eckermann  
Betty Ward Foundation  
Andrew & Margaret Black  
Peter & Jane Bleby  
Dianne & Felix Bochner  
John Bonnett  
Jean Boomer  
Dr Warren & Elaine Bourne  
Maureen Brooks  
Judith Bunney  
Richard Burchnall  
Rosie Burn  
Rob & Denise Buttrose  
Ray Cadd  
Grant & Catherine Carr  
Trevor Casey  
Lisa Charlesworth  
Dr G & R Chittleborough  
Elizabeth & John Clapp  
Robert Clarke  
Prof Les & Jenny Cleland  
In memory of Emeritus  
Professor Brian Coghlan  
Colin Cornish  
Michael Critchley  
Graham & Frances Crooks  
George & Ilana Culshaw  
Paul & Annie Dale  
Kay Dowling  
Dr Alan Down & The Hon  
Catherine Branson AC QC  
A & W Edwards  
Carla & William Ellenbroek  
Annie Fabig  
Conxita Ferrer  
Pamela Fiala, in memory  
of Jiri  
Prof Robert Fraser AM  
Helen Gillen  
Margaret Goode  
Barbara Green  
Helen Halley  
Michael & Janet Hayes  
Robert Hecker  
John & Connie Held  
Meredith Hercus

John Holden  
David Howard  
Jill Hughes-Jones  
Italian Choral and Arts  
Society  
Margaret James  
Graham & Robyn Jenkin  
Tim & Carrie Johnson  
Dr Meril Jones  
Elizabeth Keam AM  
Rosemary Keane  
Rosemary Ketteridge  
H B & S J Kildea  
Dr Thomas Kimber &  
Katrina Bochner  
M & K Klopp  
Margaret Knight  
Peter & Ursula Langridge  
Goffrey G Larwood OAM  
Kit & Gaynor Lian  
Mary Lindon  
Mark Lloyd & Libby  
Raupach  
Dr Megan Lloyd  
John H Love  
Melvyn Madigan  
Ruth Marshall & Tim  
Muecke  
Rosalind Martin  
Sarah Martin  
Barbara May  
Aaron McBride  
Anne McCutcheon & Peter  
Richards  
G & B Medlin  
Fiona Morgan  
Dr Craig Mudge AO &  
Maureen Mudge  
John & Anne O'Flaherty  
Tim O'Loughlin  
Rosemary & Lew Owens  
John & Wendy Perkins  
Malcolm & Margaret  
Phillipps  
John & Elizabeth Pratt  
Frank Prez  
Allison Proudman  
Alan & Barbara Raine  
David & Janet Rice  
Bryan Ridge  
Diana Roberts  
Drs I C & K F Roberts-  
Thomson  
Dr Suzanne Roux  
Janine, Georgia & Andrew  
Russell  
Jeff & Barbara Ryan  
Stephen Salamon  
Robin Sanderson  
Meredyth Sarah AM  
Dr Kathryn Schuller

Frances Scobie  
Peter Scriver & Dr Nicola  
Poplawski  
Barbara Sedgley  
C M & D L Slade  
Jim & Anne Spiker  
W & H Stacy  
Gerrit Stafford  
Nigel Steele Scott  
Christopher Sumner  
Geoffrey Taylor  
Dr Barrie & Jillian  
Thompson  
Dr M Tingay & A Robinson  
Lynn & Christine Trenorden  
Dr Raluca Tudor  
Jenny & Mark Tummel  
Gregory & Dianne Veitch  
Dr Christopher Verco  
John Vickery OAM  
Jennifer Ward  
Prudence Warnecke  
Dr R C Warren  
G C & R Weir  
Paul & Lorraine White  
Lindon & Barbara Wing  
Jacinta Wojt  
Dr Jacqueline Yeoh  
Anonymous (29)

**Tutti Patron  
\$250–\$499**

---

245 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 1186 donors who  
have given other amounts.

**ASO Players Association**

---

Donations in memory of  
David Phillips, former  
Double Bass player,  
Jean Munro, former  
Principal Viola

---

Correct as at 22 June 2021





# 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



Shivani Marx, Mark Ferguson, Steven Peterka, Jack Buckskin, Grayson Rotumah

## Acknowledgement of Country

**Adelaide Symphony Orchestra recently commissioned a Kurna Acknowledgement of Country that will be performed at the start of ASO concerts. Read on to learn about the significance of the piece.**

The musical Acknowledgement is collaboration between Kurna Narungga musicians and composers Jack Buckskin and Jamie Goldsmith with arrangements by Mark Simeon Ferguson. The result is titled *Pudnanthi Padninthi* ('The Coming and the Going'). As shared by Jack Buckskin, the pronunciation of the title in Kurna language is Boodnandi Baadnindi.

ASO Managing Director Vincent Ciccarello says, "ASO's musical Acknowledgment of Kurna Country is a step towards building respectful relationships, learning, and sharing cultures through music. Many months in the making, this project has been a true collaboration and forms part of our strategic priority to showcase and develop new Australian work and support the goals outlined in our Reconciliation Action Plan."

Composer Jack Buckskin said music, song and dance were an important part of Indigenous culture. "Music's just another educational tool. It's one thing to be told a story, but you can forget the story very quickly. Song is the next stage of learning".

ASO Percussionist Steven Peterka plays the Wadhas in the acknowledgement, he says "The Wadhas make a unique and ancient sound, one we can't produce with standard orchestral percussion instruments. To be entrusted with the role of playing them in the orchestra is an honour, a humbling experience every time I hold them."

Shivani Marx, ASO General Manager, People, Culture and Operations, spoke of the importance of the musical acknowledgement and how it forms part of the ASO's greater commitment to reconciliation. She believes nothing is lost by the absence of words.

"In fact, what I hope is that something is gained by connecting it to what we do as an orchestra. We live and we make music on Kurna land. And so for us, there's nothing more meaningful than using music to convey the connection to the land and to pay our respects," Shivani says.

ASO wishes to thank the project collaborators including Grayson Rotumah, Jack Buckskin, Jamie Goldsmith and Mark Simeon Ferguson for bringing this project to life.

# thank you to our partners

## GOVERNMENT PARTNERS



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



Australian Government  
RISE Fund

## MAJOR PARTNERS



## MAJOR REGIONAL PARTNER

## PHILANTHROPIC PARTNERS & PAFS



FWH Foundation  
Dr Sing Ping Ting



## WORLD ARTIST PARTNERS



Tim Adams  
CLARE VALLEY



MR. MICK

## CORPORATE PARTNERS



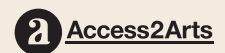
JOHNSON  
WINTER &  
SLATTERY



ADELAIDE



## PROJECT PARTNERS



## MEDIA PARTNERS



PALACE NOVA Cinemas  
Prospect & Eastend

## CORPORATE CLUB

Haigh's Chocolates   Hickinbotham Group   KPMG   Normetals   Port Augusta Operations   SEA Gas   Simple   Size Music

## GIVING CIRCLES



## INDUSTRY COLLABORATORS





FESTIVAL OF  
ORCHESTRA

FESTIVAL OF  
ORCHESTRA

ADELAIDE  
SHOWGROUND

24 NOV — 04 DEC



Australian Government  
RISE Fund

novatech  
creative event technology

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

Restart Investment to Sustain and Expand (RISE) Fund  
— an Australian Government initiative



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

