

Symphony Series 6



Tragedy to Triumph

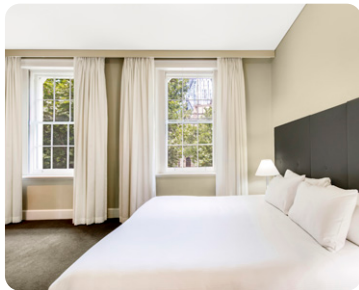
Fri 12 & Sat 13 August
Adelaide Town Hall

Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022

Tragedy
to
Triumph



15%
off best
available rate

Exclusive Offer

Available to Adelaide Symphony Orchestra audiences

Enjoy 15% off our best available rate at Adina Apartment Hotel Adelaide Treasury.
To book, call 08 8112 0000 or email adelaide@adinahotels.com.au and reference ad.

Or book direct online at tfhotels.com. Search Adina Apartment Hotel Adelaide Treasury, follow the prompts and enter promo code **TH251606** when booking.

*Terms and conditions apply. Subject to availability. Offer valid until 31 December 2022.

For Enquiries

Adina Apartment Hotel Adelaide Treasury

2 Flinders St, Adelaide SA 5000 Australia

Tel: (+61 8) 8112 0000

adelaide@adinahotels.com.au adinahotels.com

Adina

Symphony Series 6

Alpesh Chauhan
Conductor
Andrew Bain
Horn

Tragedy to Triumph

Fri 12 & Sat 13 August
Adelaide Town Hall

Acknowledgement of Country

Jack Buckskin arr./orch. Ferguson
Pudnanthi Padninthi I – Pukiyana

[2']

Lili Boulanger (1893-1918)

D'un soir triste (Of a Sad Evening)

[12']

World Premiere, co-commissioned by the ASO and Aspen Music Festival

Paul Dean (born 1966)

Concerto for Horn and Orchestra

Against the current

Alone in the dark...waiting for the fire

The Bushfire

[20']

INTERVAL

Dmitri Shostakovich (1906-1975)

Symphony No.10 in E minor, Op.93

Moderato

Allegro

Allegretto

Andante – Allegro

[57']

Duration Approximately 2 hours and 15 minutes, including a 20 minute interval

Listen Later This concert will be recorded for later broadcast on ABC Classic.

Classical Conversation Join us at the Meeting Hall (located just behind Adelaide Town Hall) one hour before the concert for our free Classical Conversations and hear from composer Paul Dean and conductor and music-educator Graham Abbott as they discuss tonight's World Premiere.

Can:Do Hearing

Reconnecting you with the sounds you love.

Can:Do Hearing is the official hearing health provider of the ASO. To celebrate, we are offering a **free hearing test*** and/or **hearing aid trial** on mention of this advertisement.

Hearing Assessments

- Adults
- Children

Hearing Aids

- Largest range
- Independent advice
- No commissions
- Audiologist fitted

Auditory Processing Assessments

Tinnitus consultations

Industrial Deafness Claims



Clinics across metropolitan Adelaide

Call 8100 8209 candohearing.com.au

Can:Do Hearing **Can:Do 4Kids**

A member of the

Can:Do Group

* Terms and conditions apply. New clients over the age of 26 only.

Welcome

Paul Dean is one of Australia's leading musicians. As a clarinettist, artistic director and educator he has made an outstanding and enduring contribution to our national musical life. In recent years he has added to these accomplishments his work as a composer. We're thrilled now to see the fulfillment of a long-delayed dream, the first performances of a major new work Paul has created for an instrumentalist from Adelaide who has become a major figure on the world stage.

Paul's Horn Concerto, which you'll hear tonight, should have had its premiere here in 2020, but for a pandemic which delayed many such dreams. But patience and persistence have their rewards, as you'll hear. The Concerto allows us to welcome back to the ASO – after a long absence – Andrew Bain who, for the last decade, has been Principal Horn of the Los Angeles Philharmonic. He is one of the finest horn players I have ever heard and, like you, I'm looking forward to hearing him as soloist in a work written specifically for his extraordinary talents.

We have another first tonight, as Alpesh Chauhan makes his debut with us. This young conductor is making waves in Europe for his exciting work in the concert hall and the opera house, and we're delighted to welcome Alpesh to Adelaide.

My best wishes for your enjoyment of *Tragedy to Triumph*.



Vincent Ciccarello
Managing Director



Alpesh Chauhan Conductor

British Conductor Alpesh Chauhan is Principal Guest Conductor of the Düsseldorfer Symphoniker, Associate Conductor of the BBC Scottish Symphony Orchestra and Music Director of Birmingham Opera Company.

Recent and forthcoming highlights include with the Oslo Philharmonic, Seattle Symphony, London Philharmonic, touring with Accademia di Santa Cecilia, Philharmonia Orchestra, BBC Symphony, as well as recording and symphonic projects with BBC Scottish Symphony Orchestra.

Alpesh enjoys collaborations with distinguished soloists such as Veronika Eberle, Johannes Moser, Stephen Hough, Leila Josefowicz and Pavel Kolesnikov, and singers Karen Cargill and Christianne Stotijn.

Birmingham Opera Company's 2019 production of Shostakovich's *Lady Macbeth of Mtsensk* directed by the late Sir Graham Vick led to Chauhan being named *Newcomer of the Year* in the 2021 International Opera Awards. He is the recent recipient of the conductor award from the Italian National Association of Music Critics for *Miglior Direttore* for concerts across 2021.

Alpesh is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds. He was the conductor of the second BBC Ten Pieces film which brought the world of classical music into secondary schools across the country and received a distinguished BAFTA award.

Alpesh was honoured with an OBE in HRH The Queen's New Year's Honours in January 2022 for Services to the Arts.



Andrew Bain Horn

Born and raised in Adelaide, Andrew Bain was appointed Principal Horn of the Los Angeles Philharmonic by its music director Gustavo Dudamel in May 2011.

Prior to moving to LA, Andrew held positions of Principal Horn of the MSO and QSO, Münchner Symphoniker and the Australian Opera and Ballet Orchestra, and Associate Principal Horn of the Adelaide Symphony Orchestra. From 2003-2012 he was the Principal Horn of the Colorado Music Festival.

Andrew has performed regularly as a soloist with the LA Phil at Walt Disney Concert Hall and the Hollywood Bowl since joining the orchestra, and has given a number of world premieres.

Andrew is passionate about education and is very lucky to work with some of the finest young horn players as the Horn Professor at the Colburn School Conservatory, at the Aspen Music Festival, Australian National Academy of Music and in masterclasses throughout the world. In 2020, Andrew and his wife Rupal founded Invested Musician, an organization dedicated to helping musicians take their careers to the next level.

Andrew can be heard on numerous Hollywood film scores. Performing John William's incredible soundtracks of *Star Wars: Episodes VII, VIII, and IX* are life highlights and a dream come true for Andrew.



Lili Boulanger (1893–1918)

D'un soir triste (Of a Sad Evening)

Lili grew up amongst the very best of Parisian culture thanks to her parents. Her father was a composer of some repute, but he was 77 when she was born, and died when she was only eight years old. Lili and her older sister Nadia were now inseparable. Although Lili only lived another 18 years, with the support of Nadia, she left behind a remarkably refined and self-assured body of work.

She won the Prix de Rome at just 19 years of age, becoming the first woman to do so. This prestigious and historic prize took her to the Villa Medici, to focus on compositional craft alongside leading lights in architecture, painting, and sculpture. On this trip she had begun several larger pieces, testaments to her grand imaginings, but heartbreakingly curtailed by the First World War and ill health. Lili's father had also won the Prix de Rome, and his stay at the Villa Medici was similarly cut short, but not because of war, because of a cholera epidemic in 1836.

The sombre mood pervading *Of a Sad Evening* balances its sunup twin, *D'un matin de printemps (Of a Spring Morning)*. Their composition was the last time Lili worked by hand, her sister Nadia transcribing and editing her works from then on. The Boulanger sisters not only needed to be better than their male contemporaries to achieve

similar recognition, they also needed each other. Throughout Nadia's trailblazing career as a composer, teacher, and conductor she was Lili's greatest champion. More than six decades after her sister's death, Nadia wrote how Lili still 'represents the best, the most intimate, the most profound elements in my life.'

While Lili's music is often driven by sizzling rhythms and harmonies, *Of a Sad Evening* moves and morphs with the pathos of the late-Romantics and the timbral éclat of Debussy. A plaintive melody is floated on the opening swirl, which surges and then succumbs to the gravity of a rumbling morass. Following this crescendo, and emerging from the orchestra's lowest registers, the piece achieves the tranquillity of a placid lake – black from its depth but calm. From this low ebb it wends towards first light. After the terrible power of the orchestra crests again, its upper reaches glint like lens flares over a dawn horizon.

©Benjamin Nicholls 2022

Performance History

This is the ASO's first performance of *D'un soir triste*.



Against the current
Alone in the dark... waiting for the fire
The Bushfire

Paul Dean (born 1966)

Concerto for Horn and Orchestra

for Andrew Bain in memory of Barry Tuckwell

World Premiere, co-commissioned by the ASO
and Aspen Music Festival

The composer writes:

I happened to be sitting next to Andrew Bain on a bus outside Chennai in India whilst on tour in 2015 with the Australian World Orchestra. We had not seen each other for a few years, and I cheekily mentioned that it would be great to write him a concerto one day. And here we are, seven years and a couple of Covid-caused cancellations later, and we are finally at the premiere – with many thanks to the persistence of the ASO, and the wonderful people at the Aspen Festival.

The piece itself was inspired by many thrilling hours listening to Andrew play, either from the clarinet section, the stalls in a concert hall or from a comfy cinema chair watching *Star Wars*. However, it was two events during the composition process that really helped create the piece as it is today.

I began teasing out my first ideas in September 2019. By then, the bushfires that were to

dominate the East Coast of Australia for the next months (and which eventually became known as the Black Summer Bushfires) had well and truly begun in my home state of Queensland. In our house, we became increasingly stuck in front of ABC24, and we lived the progress of the fires for the next several months, increasingly devastated at the loss of life and property and the unstoppable advance of nature over anything that humanity could throw up in defence against it. Like all Australians, I felt powerless, fearful and increasingly angry at our lack of progress on climate change.

The first movement, *Against the current*, is in many ways related to the ways in which the firefighters, despite their herculean efforts, were almost useless against the might of the raging firestorms that were gaining momentum every day and springing up everywhere. The title is also a reference to the movement led by former NSW firefighting chief Greg Mullins, who had constantly warned the Federal Government that danger was looming, to no avail.

The second movement, *Alone in the dark... waiting for the fire*, is music to represent that eternal nightmare of regional Australians, who bunker down in their shelters, waiting for the approaching attack. This is obviously the stuff of nightmares, and I was haunted by the stories of the survivors who went through this during those months of bushfires. Then the great Australian horn player, Barry Tuckwell died, on the 16th of January 2020. I had spoken to Barry a few times, especially during my time directing the Australian National Academy of Music in Melbourne; my last chat with him was at the forefront of my mind the next time I opened the score to work on the concerto. We talked about our shared love of the music of Anton Bruckner, particularly the Adagio of his Seventh Symphony – and more specifically, the moment in that movement when the composer hears about the death of his hero Wagner. I knew that I would have to pay tribute to Tuckwell, an Australian musical legend, in some way during the slow movement of this piece. I wrote the words, 'Barry Tuckwell, god of Horn' into the solo horn part and proceeded to write a melody with the notes available from the letters in that phrase. Right at the end of this slow movement, the orchestra stops and pays homage to the great man and the solo horn plays Bb (B), A, C, E, G, D, F, B (H).

The third movement, *The Bushfire*, developed from a series of mental pictures and images that arose as I watched the bushfires unfold over several months. I also found the Judith Wright poem *The Bushfire*, which formed the basis of my mindset for the movement, so much so that I placed these words – which express my feelings in such an accurate yet startling way – in the score at this point:

*'I am that which is not able to be whole',
says the fire: 'and therefore I devour,
seeking the absolute I do not find.
This strength that falls to ash within the palm
grew through a million days, is eaten in an hour –
and in its death I die.'*

From *The Bushfire* – Judith Wright

The movement is my musical picture of an approaching bushfire – the unrelenting force that stops for no one. The horn represents the firefighter, (or as I say in the score, 'Superman') doing their best to save lives and property against immeasurable odds. After a final assault, the fire (as Wright suggests) dies its death in the death of the trees and wildlife and an eerie quiet descends, desolate, and post-apocalyptic. The concerto finishes uneasily for the listener, as if sitting amongst the desolate landscape themselves, surrounded by smouldering trees and burnt-out stumps.

©Paul Dean 2022

The extract from *The Bushfire* is reprinted with permission of the Estate of Judith Wright and HarperCollins Australia.



Image: Deutsche Fotothek

Moderato
Allegro
Allegretto
Andante – Allegro

Dmitri Shostakovich (1906–1975)

Symphony No.10 in E minor, Op.93

Ever since Western listeners realised they might have been wrong to take Shostakovich at his word when he described his Fifth Symphony as 'a Soviet artist's reply to just criticism', we have pondered the real meaning of Shostakovich's works. The Symphony No.10, completed in October 1953 and premiered in December of that year, is supposed to be about the Soviet leader Joseph Stalin, who had died eight months earlier. It is easy to imagine such a meaning for the heavy-booted 'gopak dance' of the second movement. And the first movement seems to possess that mixture of despondency and relief which may be expected when, after 40 years, you no longer have to feel that every acquaintance is a suspected police informer but haven't yet felt safe to fully vent your anger.

Shostakovich's friend Tatyana Nikolayeva claimed that the composer began work on his Symphony No.10 in 1951. Would that alter the meaning? It's possible that Shostakovich substantially revised the symphony in 1953, or finally completed it then. He certainly didn't release it for public presentation until Stalin was well out of the way.

From a technical point of view, the first movement is extraordinarily impressive. Longer than the third and fourth movements

put together, it exhibits a masterly control of tension. Though heavy with thoughtful pauses, the mood of the opening, deep in the strings, is very much that of a slow stirring to life. The late Klaus George Roy, annotator for the Cleveland Orchestra, pointed out that the clarinet theme that then emerges may be a quote from the Mahler song *Urlicht*: 'Mensch liegt in grösster Not' (Humankind lies in direst need). This would not be surprising. Quotes from song are not unusual in Shostakovich's works. This symphony also quotes 'What's in my name?' from Shostakovich's own *Four Pushkin Monologues*.

We have been listening for nearly eight minutes when the flute launches what could perhaps be described as a pessimistic waltz: the first movement's second subject. It is the development section which, for the first time, unleashes the movement's underlying terror. Significantly, it's the 'Mahler quote' material that's developed. The scale of emotion is immense: in the central tutti, the first and second violins have to play continuously for well over four minutes with scarcely a semiquaver rest. Such an outburst, however, fails to dispel the predominantly bleak mood. The movement ends, after a brief recapitulation of the main themes, with a cold coda of duetting piccolos.

The contrasting styles of the first two movements suggest the high probability of an internal program. But what does the third movement mean? Here Shostakovich quotes his own musical motto, the intervals D – E flat – C – B natural, which in German musical nomenclature spell DSCH, for D. Schostakowisch. The opening bars, though, present the DSCH motif in altered form (C – D – E flat – B). Could this symbolise the mask Shostakovich had to assume in public? The whole of the second half of this symphony sees, in critic Michael Steinberg's words, the 'imprinting of [Shostakovich's] own presence', and in the finale the 'Shostakovich theme' seems to assume a warning role.

This finale opens solemnly. Then, with a flourish, the *Allegro* begins, and we are led to a raucous, apparently high-spirited conclusion. It can be argued that this *Allegro* is a counterweight to the first movement. But can we assume that no meaning is desired here? David Heaton speaks of Shostakovich's finales as 'false dawns'.

And though Stalin was dead, Shostakovich's Tenth Symphony was still subjected to criticism at a Union of Soviet Composers Commission on Musical Criticism. Boris Yarustovsky said that the work was '[a] tragedy of the profoundly isolated individual, helpless in the face of the forces of evil...Such a conception of the world is very far from that which is experienced by the majority of Soviet people.' Shostakovich responded by offering his own self-criticism: the first movement is too long, the second movement too short, the third movement, though 'more or less successful' is too long in some places and too short in others. How could anyone take this as serious self-criticism? It was

Shostakovich at his usual passive-aggressive game. The sober truth is that Shostakovich was an artist placed in an impossible situation. But the music itself supports Arnold Schoenberg's assessment that Shostakovich was one of the few of his contemporaries to have 'the breath of a symphonist'.

G.K. Williams

Symphony Australia © 1999/2012

Performance History

Bernard Heinze conducted the Sydney Symphony in the first Australian performance of Shostakovich's Symphony No. 10, in September 1956. The ASO's first performance of this symphony took place in April 1957, under Henry Krips' direction. Most recently, the Orchestra played the work in September 2013, conducted by Arvo Vollmer.

Proud Wine Sponsors of the ASO

Tim Adams CLARE VALLEY

Passionately
crafting premium
Clare Valley wines
for over 30 years



Join the
Platinum Club



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.



Join and become a
‘Mate of Mr. Mick’



mrmick.com.au

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

The Guildhouse Collections Project
with Adelaide Symphony Orchestra and Adelaide Festival Centre

Fluttertongue

Chelsea Farquhar

1-31 August 2022
Adelaide Festival Centre



Chelsea Farquhar, *Fluttertongue* (still), 2022, digital video
image courtesy the artist

Utilising sculpture, performance and video to highlight moments of exchange and collaboration, South Australian artist Chelsea Farquhar has researched the Adelaide Symphony Orchestra as a living collection, including sheet music, performance brochures and posters, instruments, architecture and the players themselves.

The Guildhouse Collections Project connects visual artists with musicians and composers, and public cultural spaces to result in the creation and presentation of new digital artwork. This artwork can be seen on the outdoor screens at the entrance to the Adelaide Festival Centre, King William Road.



Government of South Australia
Arts South Australia



Australian Government
Visual Arts and Craft Strategy
South Australia



adelaide
symphony
orchestra



ADELAIDE FESTIVAL CENTRE

guildhouse



www.guildhouse.org.au

Adelaide *Symphony Orchestra*

Violins

Sun Yi**
Guest Concertmaster
Cameron Hill**
Associate Concertmaster
Holly Piccoli*
Guest Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal
2nd Violin
Janet Anderson
Ann Axelby
Louise Beaston
Erna Berberyan
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Nadia Buck
Elizabeth Collins
Jane Collins
Belinda Gehlert
Danielle Jaquillard
Zsuzsa Leon
Alexis Milton
Michael Milton
Emma Perkins
Alexander Permezel
Marie-Louise Slaytor
Kemerl Spurr

Violas

Justin Julian**
Martin Alexander~
Guest Associate
Lesley Cockram
Linda Garrett
Anna Hansen
Rosi McGowran
Michael Robertson
Cecily Satchell
Aiden Sullivan

Cellos

Simon Cobcroft**
Sharon Grigoryan~
Guest Associate
Sherrilyn Handley
Jack Overall
Gemma Phillips
Thomas Rann
David Sharp
Cameron Waters

Double Basses

David Schilling**
Jonathon Coco~
Jacky Chang
Harley Gray
Belinda Kendall-Smith
Stephen Newton

Flutes

Joshua Batty**
Guest Principal
Samantha Hennessy

Piccolo

Lisa Gill*
Acting Principal

Oboe

Joshua Oates**
Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Darren Skelton

Eflat Clarinet

Darren Skelton*

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon**
Christopher Buckley

Contra Bassoon

Leah Stephenson*

Horns

Adrian Uren**
Sarah Barrett~
Emma Gregan
Philip Paine*
Sam Peng
Timothy Skelly

Trumpets

David Khafagi**
Martin Phillipson~
Greg Frick
Tim Keenihan

Trombones

Colin Prichard**
Cian Malikides

Bass Trombone

Todd Burke*
Guest Principal

Tuba

Stan McDonald*
Guest Principal

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Sami Butler~
Jamie Adam
Amanda Grigg

Harp

Carolyn Burgess*
Guest Principal

Celesta

Jamie Cock*
Guest Principal

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

Correct at the time of print

Board, Management & Staff

ASO Board

Andrew Daniels Chair	Sherrilyn Handley
Anton Andreacchio	Matt Johnson
Freddy Bartlett	Karen Limb
Vincent Ciccarello	Carolyn Mitchell
Elizabeth Davis	

Executive

Vincent Ciccarello Managing Director
Shivani Marx Chief Operating Officer
Shecky Kennedy Executive Assistant
Alison Evans Company Secretary

Artistic

Simon Lord Director, Artistic Planning
Elizabeth McCall Learning & Community Projects Manager
Rachel Hicks Learning & Community Coordinator
Nadina Paine Artistic Coordinator

Box Office

Tom Bastians Senior Manager, Box Office & Customer Service
Emma Wight Administrative Assistant/Reception

Production

Paul Cowley Technical & Venue Manager
Didi Gallasch Production Coordinator
William Jarman Production Coordinator

Operations

Karen Frost Orchestra Personnel Manager
Jess Nash Orchestra Coordinator
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

Lucy Eckermann Manager, Philanthropy & Development
Rob Hamer Jones Manager, Partnerships & Development
Hannah Hillson Development & Events Coordinator, Partnerships
Riana Chakravarti Development & Events Coordinator, Philanthropy

Finance, People & Culture

Rebecca Braithwaite Corporate Services Manager
Lesley Winterburn Accountant
Karin Juhl Accounts Coordinator
Rachel Grant HR Coordinator
Sarah McBride Payroll & People Coordinator

Friends of the ASO Executive Committee

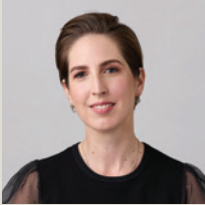
John Terpelle President
Michael Critchley Past President
Ann Lloyd Vice President
Dr Allan Hunt Vice President
Michael Critchley Treasurer/Public Officer
Allison Campbell Membership Secretary
Ruth Bloch Secretary

Introducing the world-class musicians
of the *Adelaide Symphony Orchestra* and
the generous Musical Chair donors who
support their work

Violins



Cameron Hill
Associate Concertmaster
—
Graeme & Susan
Bethune ♪



Alison Heike
Principal 2nd Violin
—
FASO in memory of Ann
Belmont OAM ♪



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



Jane Collins
—
Helen Kowalick ♪



Danielle Jaquillard
—
K & K Palmer ♪



Alexis Milton
—
Samuel Joyce ♪



Michael Milton
—
Judy Birze & Ruth Bloch ♪



Jennifer Newman



Julie Newman



Emma Perkins
—
Peter & Pamela McKee ♪

Violas



Justin Julian
Section Principal (on trial)
—
In memory of
Mrs JJ Holden ♪



Lesley Cockram



Anna Hansen



Rosi McGowran
—
Liz & Mike Bowen ♪



Michael Robertson



Cecily Satchell

Double Basses



David Schilling
Section Principal
—
Daniel & Sue Hains ♪



Jonathon Coco
Associate Principal
—
John Sulan QC & Ali
Sulan ♪



Jacky Chang
—
Dr Melanie Turner ♪



Harley Gray
—
In memory of Bob
Croser ♪



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



Lisa Gill
—
Dr Tom & Sharron
Stubbs ♪



Julia Grenfell
Principal
—
In memory of Father
Kevin McLennan and
Barbra McLennan ♪

Flutes

Piccolo

Bassoons



Mark Gaydon
Section Principal
—
Pamela Yule ♪



Leah Stephenson
—
Liz Ampt ♪

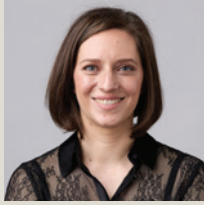


Jackie Newcomb
Principal
—
Norman Etherington AM
& Peggy Brock ♪

Horns



Adrian Uren
Section Principal
—
Roderick Shire & Judy
Hargrave ♪



Sarah Barrett
Associate Principal
—
Margaret Lehmann ♪



Emma Gregan
—
The Richard Wagner
Society of South
Australia ♪



Philip Paine
Principal

Timpani

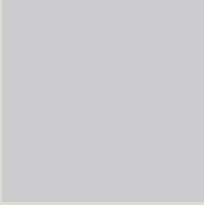
Percussion



Andrew Penrose
Principal
—
In Memory of Drs Kristine
Gebbie & Lester Wright ♪



Steven Peterka
Section Principal
—
FASO in memory of Bev
McMahon ♪



Sami Butler
Section Principal
Percussion/Timpani
(on trial)



Janet Anderson

In memory of Gweneth Willing ♪



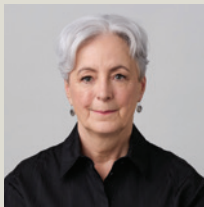
Ann Axelby

David & Linnett Turner ♪



Minas Berberyan

Merry Wickes ♪



Gillian Braithwaite

Mary Dawes BEM ♪



Julia Brittain

Anonymous donor ♪



Hilary Bruer

John & Jenny Pike ♪



Elizabeth Collins



Alexander Permezel



Kemer Spurr

Cellos



Simon Cobcroft
Section Principal

In memory of Rodney Crewther ♪



Sarah Denbigh

Anonymous donor ♪



Christopher Handley

Bruce & Pam DeBelle ♪



Sherrilyn Handley

Johanna & Terry McGuirk ♪



Gemma Phillips

Anonymous donor ♪



David Sharp

Dr Aileen F Connors AM ♪



Cameron Waters

Peter & Pamela McKee ♪

Oboes



Joshua Oates
Section Principal

Caryl Lambourn & Graham Norton ♪



Renae Stavelly
Associate Principal

Roderick Shire & Judy Hargrave ♪



Peter Duggan
Principal

Dr JB Robinson ♪

Cor Anglais



Dean Newcomb
Section Principal

Ann Vanstone ♪

Clarinets



Darren Skelton

K & S Langley Fund ♪

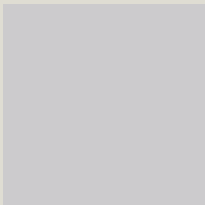


Mitchell Berick
Principal

Nigel Stevenson & Glenn Ball ♪

Bass Clarinet

Trumpets



David Khafagi
Section Principal (on trial)



Martin Phillipson
Associate Principal



Gregory Frick



Colin Prichard
Section Principal

Andrew & Barbara Fergusson ♪

Trombones



Ian Denbigh

Anonymous donor

Musical Chair Support ♪

If you would like to get closer to the ASO and its musicians, please contact Lucy Eckermann, Philanthropy Manager on 8233 6263 or eckermannl@aso.com.au to learn more about Musical Chairs. Annual support starts at \$2,500

Vacant Chair Supporters

We also thank the following donors for their support of temporarily vacant chairs:

- Colin Dunsford AM & Lib Dunsford Concertmaster
- In Memory of Bob Croser Principal 1st Violin
- Joan & Ollie Clark AM Principal Tuba
- Dr Tom & Sharron Stubbs Associate Principal Viola
- John Turnidge AO & Patricia Rayner Associate Principal Cello
- John & Emmanuelle Pratt Tutti Viola

Annual Giving

We thank our Patrons who share our love of great music and help us to achieve our ambitions, through their generosity.

Diamond Patrons \$25,000+

Friends of the ASO #

FWH Foundation

The Hackett Foundation

K & S Langley Fund

Lang Foundation

Joan Lyons #

Peter & Pamela McKee

Diana McLaurin #

Andrew Thyne Reid
Charitable Trust

Roger & Helen Salkeld

Dr Sing Ping Ting

Anonymous (2)

Platinum Patrons \$10,000–\$24,999

R & M Champion De
Crespigny Foundation

Graeme & Susan Bethune #

In memory of Rodney
Crewther

Colin Dunsford AM & Lib
Dunsford

Jill Hill & Bob Warner #

Robert Kenrick #

Robert Pontifex AM #

James & Diana Ramsay
Foundation

Andrew & Gayle Robertson #

Norman Schueler OAM &
Carol Schueler

John Uhrig AC & Shirley
Uhrig

Ann Vanstone #

Anonymous (1)

Gold Patrons \$5,000–\$9,000

The Late Bob Croser

Bruce & Pam DeBelle

Dr Alan Down & The Hon
Catherine Branson AC #

Andrew & Barbara
Fergusson

Sally Gordon & Gary Smith #

Rob M Guyatt

James & Jacqueline Hahn

Margo Hill-Smith #

Margaret Lehmann AM

Hugh & Fiona MacLachlan
OAM

K & D Morris

Perpetual Foundation –
The Henry & Patricia Dean
Endowment Fund

Dr Leon Pitchon

Garry Roberts & Dr Lynn
Charlesworth

Linda Sampson

San Remo Macaroni
Company Pty Ltd

Gwennyth Shaughnessy

Roderick Shire & Judy
Hargrave

Mary Lou Simpson OAM #

Dr Tom & Sharron Stubbs

John Sulan QC & Ali Sulan

John & Suzanne Tilley

Nick Warden

Pamela Yule

Anonymous (4)

Silver Patrons \$2,500–\$4,999

Liz Ampt

A. Prof Margaret Arstall

Dr Melissa Bochner

Liz Bowen

Vincent & Sandra Ciccarello

Joan & Ollie Clark AM

In memory of Darrell Clarke

Dr Aileen Connon AM

Margaret Davis

Mary Dawes BEM

Norman Etherington AM &
Peggy Brock AM

Lois & Jane Greenslade

Daniel & Sue Hains

Samuel Joyce

Dr Ian Klepper

Helen Kowalick

Johanna & Terry McGuirk

In memory of Father
Kevin McLennan & Barbra
McLennan

David Minns

Graham Norton

K & K Palmer

Christine Perriam

John & Jenny Pike

Ann Piper

Diané Ranck

Richard Wagner Society of
South Australia

Dr J B Robinson

Petrea and Mick Roche

Trevor & Tanya Rogers

Nigel Stevenson & Glenn Ball

Dr Nora Straznicky

David & Linnett Turner

Dr Melanie Turner

John Turnidge AO & Patricia
Rayner

Merry Wickes

Dr Richard Willing OAM

Janet Worth

Hon David Wotton AM & Jill
Wotton

Anonymous (3)

Maestros Patrons \$1,000–\$2,499

The Aldridge Family
Endowment

Rick Allert AO

Julie Almond

Anton Andreacchio

Neil Arnold

Australian Decorative & Fine
Arts Society Adelaide

Barbara Bahlin

Dr Peter & Elaine Bailey

John Barker & Rebecca
Read

Prof Andrew & Prof Elizabeth
Bersten

Betty Ward Foundation

The Hon D J & E M Bleby

Ruth Bloch

Dianne & Felix Bochner

Boileau Family Trust

Prof J & B Bradley

Elizabeth Bull

Richard Burchnall

Richard & Kathy Carter

In memory of Emeritus
Professor Brian Coghlan

Diane & Alan Colton

Josephine Cooper

Ana Costa

Stephen Courtenay

Ruth Creedy

Danielle Cullen

Rosemary Czernezkyj #

John Daenke & Janet
Hawkes

Tony & Rachel Davidson

Jan Davis AM & Peter Davis

Legh & Helen Davis

Deborah Down

Jane Doyle

Jack and Meg Favilla

John Gazley

Peter R Griffiths

In memory of Geoffrey
Hackett-Jones

Christopher & Sherri Handley

Mary Handley OAM

Eleanor Handreck

Michael & Janina Hewinson

Deane & Jennifer Jarvis

Dr Iwan Jensen

Anita & Andrew Just

Elders

Elizabeth Keam AM

David Khafagi & Janet
Anderson

Dr Thomas Kimber & Katrina
Bochner

Caryl Lambourn

Pat Lescius & Michael
McClaren

John H Love

To find out more about ASO Patrons and join our family of supporters, we invite you to contact Lucy Eckermann on 08 8233 6263 or eckermannl@aso.com.au



Dr Scott C Y Ma	Barbara Wing	Yvonne King	Junia Vaz de Melo
Dr Malcolm Mackinnon & Dr Alison Mackinnon AM	Dawn Yeatman	Bron & Avi Kleinburd	Dr Christopher Verco
Ian Maidment	Anonymous (15)	Goffrey G Larwood OAM & Carmel Kain	John Vickery OAM
Frank Markus	<i>Soloist Patrons</i>	Richard & Robyn Leeson	Patrick Wells
Ruth Marshall & Tim Muecke	<i>\$500–\$999</i>	Mark Lloyd & Libby Raupach	Paul & Lorraine White
Lee Mason	Meg Alexander	Margaret Lyall	J Whitehead
David & Ann Matison	Dr Martin Andrew	Melvyn Madigan	Robert Willis
John McConnell	David & Elaine Annear	Irene Marais	Timothy Wood
Jacqueline McEvoy	Dr Lynne Badger	Barbara May	Ann Woodroffe
Skye McGregor	Peggy Barker & Tom Pearce	Janet & Ian McLachlan	Anonymous (29)
Dr Neil & Fay McIntosh	R & SE Bartz	G & B Medlin	<i>Tutti Patrons</i>
Carolyn Mitchell	The Baska Family	Fiona Morgan	<i>\$250–\$499</i>
Alyson Morrison & Michael Critchley	Tom Bastians & Lucy Eckermann	Alyson Morrison	127 donors
Diane Myers	Judy Bayly	Dr Craig Mudge AO & Maureen Mudge	A complete list of these donors can be found at aso.com.au/aso-donors
Rosemary & Lew Owens	Jonathan & Eva Billington	Felicity Ng	The ASO would like to thank the 1938 donors who have given other amounts.
Tom F Pearce	Antony Blake	Douglas Pearce	# Denotes Conductors' Circle Donor
Josephine M Prosser	Jean Boomer	Martin Penhale	‡ Denotes Miriam Hyde Circle Donor
Crestone	Martin & Muriel Borg	Malcolm & Margaret Phillipps	
David & Janet Rice	John Caporn	Donald G Pitt	
Drs I C & K F Roberts-Thomson	Miriam Cocking	Frank Prez	
David & Anne Rohrsheim	David & Pauline Crewther, in memory of their brother Rodney James Crewther	Graham Prime & Nathalie Wooldridge	<i>Correct as at 10 June 2022</i>
Trevor & Elizabeth Rowan	Michael Critchley	Bryan Ridge	In memory of Jim Dempsey, former Trumpet player, donated by the ASO Players Association
Jill Russell	Judy Ferguson	Jeff Ryan	
Richard Ryan AO & Trish Ryan	Pamela Fiala, in memory of Jiri	Stephen Salamon	
Warren & Margaret Scharer	P W & E L Ford	Robin Sanderson	
Frances Scobie	Otto Fuchs	Barbara Sedgley	<i>Bequests</i>
Jasen Scott	Joan & Len Gibbins	Darren Shaw	The ASO gratefully acknowledges recent bequests left to the Orchestra
Larry & Maria Scott	Ian Goldring	Beth & John Shepherd	
Roger & Lessa Siegele	Margaret Goode	Henry & Dorothy Short	In memory of Barbara Carter
Julie Spry	Dieter & Eva Groening	Ian Smailes & Col Eardley	In memory of Bob Maynard
Nigel Steele Scott	Neville Hannaford	In memory of Dr Ian Aarons	
Christopher Stone	Robert Hecker	Jim & Anne Spiker	In memory of Dr Ian Hodgson and Mrs Elaine Hodgson
Anne Sutcliffe	John Holden	Bill Spurr AO	
Geoff & Marilyn Syme	David Howard	W & H Stacy	Anonymous (4)
Anne Tonkin	Don Howell	Ruth Stratton	
Jenny & Mark Tummel	Max & Maureen Howland	Verna Symons	
James W Vale	Alex & Natalia Hubczenko	Bronwyn Simondson & Jill Thomas	
Jacob & Rosalie Van Dissel	Italian Choral and Arts Society	Dr Barrie & Jillian Thompson	
Dr Francis Vaughan	Rosemary Keane	Stuart & Stephanie Thomson	
Helen Walker	Angus Kennedy	Guila Tiver	
G C & R Weir		Lynn & Christine Trenorden	

Thank You

Our partners support every area of the ASO's work. We thank each of them for their partnership investment and the difference they make.

Government Partners



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



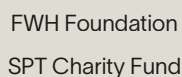
Major Partners



Major Regional Partner



Philanthropic Partners



World Artist Partners



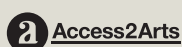
Giving Circles



Corporate Partners



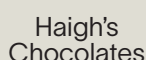
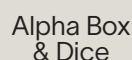
Project Partners



Media Partners



Corporate Club



Industry Collaborators

