

Symphony Series 2



Affirmation

Fri 13 & Sat 14 May
Adelaide Town Hall

Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022



The Metropolitan Opera **HD LIVE**



STRAUS
**ARIADNE
AUF NAXOS**
FROM MAY 7



VERDI
DON CARLOS
FROM MAY 11



PUCCHINI
TURANDOT
FROM JULY 9



DONIZETTI
**LUCIA DI
LAMMERMOOR**
FROM AUGUST 6



BRETT DEAN/LIBRETTO
BY MATTHEW JOCELYN
HAMLET
FROM SEPTEMBER 3

Distributed in Australia by
**SHARMILL
FILMS**
sharmillfilms.com.au

Screening exclusively at Palace Nova Eastend
3 Cinema Place Adelaide www.palacenova.com

**PALACE NOVA
Cinemas**

Symphony Series 2

Brad Cohen
Conductor
Colin Prichard
Trombone

Affirmation

Fri 13 & Sat 14 May
Adelaide Town Hall

Adelaide Symphony Orchestra

Symphony Series 2

Perpetual Emotion

Acknowledgement of Country

Buckskin arr./orch. Ferguson [2']
Pudnanthi Padninthi I – Pukiyana

Respighi (1879-1936) [15']
Fountains of Rome
The Fountain of Valle Giulia at Dawn
The Triton Fountain in the Morning
The Fountain of Trevi at Midday
The Villa Medici Fountain at Sunset

World Premiere, ASO Commission

Joe Chindamo (born 1961) [20']
Ligeia – Concerto for Trombone and Orchestra
I. Animato
II. Adagio/Valzer di Ligeia/Cadenza
III. Attacca/Avventuroso
Colin Prichard Trombone

INTERVAL

Lisa Illean (born 1983) [11']
Land's End

Jean Sibelius (1865-1957) [30']
Symphony No.5 in E flat, Op.82
Tempo molto moderato
Andante mosso, quasi allegretto
Allegro molto

Duration Approximately 2 hours, 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 *Classical Conversations* and hear from composer Joe Chindamo and ASO's Director of Artistic Planning Simon Lord.

STAY IN SYNC

Are you seeing "cracks" in your processes?

Is it affecting your "bottom line"?

Contact Boileau and discover how we can automate your processes and eliminate those costly "cracks" to keep your team in sync.

boileau.com.au | 08 8354 6700

 **Boileau**
BUSINESS TECHNOLOGY



Welcome

Thank you for joining us tonight.

As orchestras around the world emerge from the pandemic, the ways in which concerts are programmed has begun to change. The ASO is certainly not alone in bringing you concert seasons which showcase more music by women and by contemporary composers.

We're equally proud to be commissioning several new works, and tonight's world premiere represents an especially exciting occasion for us; Joe Chindamo, one of Australia's major musical figures – as composer and performer – has written his new concerto *Ligeia* as a showcase for our Principal Trombone Colin Prichard. And the haunting *Land's End*, by UK-based Australian composer Lisa Illean, is being played in Adelaide for the first time this evening

As you'll hear tonight in the music of Respighi and Sibelius, the classics of the orchestral repertoire will always have a proud place in our programs; and no composer is more central to an orchestra's life than Beethoven. To hear all nine of his symphonies in a fortnight is a rare and exhilarating experience. No wonder tickets to the ASO's *Beethoven: The Symphonies* are selling so quickly! If you haven't yet purchased your tickets to these September performances, I urge you to do so soon. These concerts also present the perfect opportunity to introduce your friends or loved ones to some of the greatest music ever created.

With thanks, as always, for your support of Adelaide's orchestra, and with all good wishes for a wonderful evening.



Vincent Ciccarello
Managing Director



Brad Cohen Conductor

Brad Cohen is an Australian musician, working internationally as a conductor, technological innovator, and publisher. He was Artistic Director of West Australian Opera between 2015 and 2018, and is the Founder of the immersive music platform *Tido*.

Brad grew up in Sydney before studying at Oxford University, the Royal College of Music, and the Royal Northern College of Music. He first came to public attention when, a year after winning the 1994 Leeds Conductor's Competition, he conducted the world premiere of Thomas Adès' *Powder her Face*. Over the succeeding decades he has led orchestras including the London Philharmonic, the Philharmonia, the Royal Philharmonic Orchestra, Orchestre Philharmonique de Monte Carlo, Stuttgarter Philharmoniker, Melbourne Symphony Orchestra, Stavanger Symphony Orchestra, Het Gelders Orkest, and the BBC National Orchestra of Wales. Brad has conducted a wide-ranging repertoire at opera companies including English National Opera, New York City Opera, and Opera Australia. His numerous recordings for Deutsche Grammophon, Chandos and Naxos encompass both French and Italian operas.



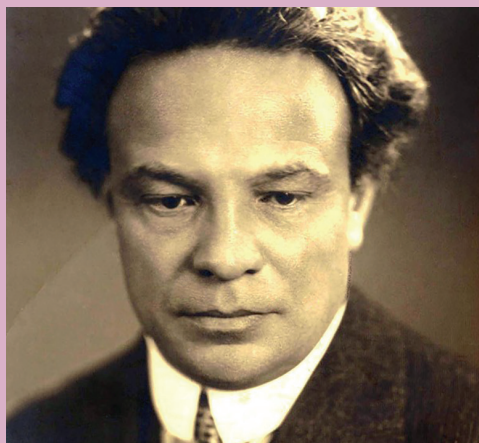
Colin Prichard Trombone

Born in Newcastle, Australia, Colin began tertiary studies at the Newcastle Conservatorium with Warwick Tyrrell (a former ASO principal trombone). After graduating with a Bachelor of Music in 2011, Colin undertook postgraduate study at the Sydney Conservatorium with Scott Kinmont. Colin is currently completing his Soloist Diploma with Professor Jonas Bylund at the Hochschule für Musik, Theater und Medien in Hannover, Germany.

While studying in Europe, Colin achieved success in several international music competitions. In 2017, he won First Prize at the Eighth International Competition for Brass Instruments in Gdansk, Poland, and the First International Trombone Competition in Alsace, France. Colin was also a semi-finalist of the Porcia International Trombone competition in 2015.

As a soloist, Colin has been engaged to perform concertos with several orchestras in Germany and Australia including, most recently, the Göttinger Symphonie Orchester, the Philharmonisches Orchester Bremerhaven and the ASO.

Since 2018, Colin has held the position of Principal Trombone with the ASO. As a guest musician, Colin has worked with orchestras and chamber ensembles in Australia and Europe including the Melbourne, Queensland Symphony Orchestra and Tasmanian Symphony orchestras, Staatsoper Hannover, Teatro Regio di Torino, and World Brass.



The Fountain of Valle Giulia at Dawn
(Andante mosso)

The Triton Fountain in the Morning (Vivo)

The Fountain of Trevi at Midday (Allegro moderato)

The Villa Medici Fountain at Sunset (Andante)

Ottorino Respighi (1879-1936)

Fountains of Rome

Respighi was Italy's most important composer of instrumental music at a time when opera dominated the country. He certainly wrote eight operas, but also recast Gregorian chant, madrigals and early Italian instrumental works into his own orchestral and chamber music. In the sumptuous tone poems *Fountains of Rome* (1916), *Pines of Rome* (1924) and *Roman Festivals* (1928) Respighi sought to depict some of the sights, sounds and legends of Rome.

Respighi sanctioned this program note for the work:

In this symphonic poem the composer has endeavoured to give impression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, *The Triton Fountain in the Morning*.

It is like a joyous call, summoning troops of naiads and tritons who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the *Fountain of Trevi at Midday*. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by seahorses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, *The Villa Medici Fountain at Sunset*, is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of sounds of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

Performance History

The ASO first performed *Fountains of Rome* in March 1958 under conductor Tibor Paul. The most recent performance took place in September 1986, conducted by Jorge Mester.



I. Animato

II. Adagio/Valzer di Ligeia/Cadenza

II. Attacca/Avventuroso

Joe Chindamo (born 1961)

Ligeia – Concerto for Trombone and Orchestra

Ligeia channels the literary world of Edgar Allen Poe – hence the title, borrowed from one of the writer's better-known stories.

The concerto reflects the nature of duality, or the double, a recurring theme in Poe's Gothic tales of mystery and the macabre.

In turn, Poe's exploration of duality presages aspects of Carl Jung's work by nearly a century. Jung believed that we all wear a mask to convince others and ourselves that we are not a bad or hypocritical person. This is manifested in *The Tell-Tale Heart* (another of Poe's famed tales) in which an unnamed narrator endeavours to convince the reader of his sanity while simultaneously describing a murder he has committed.

Jung argued that we cannot escape the limitations of our persona – or mask – until we have incorporated into our character those darker traits which belong to what he called the 'shadow self'.

Ligeia, in three movements, reflects this idea of psychic struggle through its highly energetic and virtuosic character, for the orchestra and

soloist alike. The work is replete with quasi-operatic passages, full of drama, tempered by an eerie tender lyricism – as exemplified in the recurring *Ligeia* waltz (which first appears in the second movement). Playing on the idea of duality in particular, the often relentless drive (and self-assuredness) that propels the first and third movements is countered by periods of stillness and introspection – 'the shadow self'.

There is also a strong nostalgic streak that permeates the concerto; not necessarily a personal or specific nostalgia but rather, a sense of longing for a time beyond one's own. As the son of Italian immigrants, I know this feeling all too well, since I grew up spiritually and culturally aligned with a country I didn't personally experience till my mid-20s. (There is a wonderful word that has become popular recently which describes this kind of nostalgia – *anemoia*.)

It was a long-standing Austrian/German/Catholic tradition to use the trombone in settings of the Requiem Mass; Mozart, for example, employed it as a portent of death, thereby making the instrument a perfect narrator for Poe-esque themes.

In this work however, the trombone's bandwidth extends well beyond the funereal. Here it also conjures the hero, satirist, sage, poet, wit, lover, and court jester: one by one, entangled in a symbiotic waltz with 'the shadow'.

Throughout the work, Poe's duality is expressed musically by employing different musical languages. The metamorphosis – as we transition between the flip personality sides – is expressed by oscillating between the tonal and atonal, and between full symphonic romanticism and angular minimalism.

Stylistically, the work belongs, arguably, to the realm of polystylism, about which much was written in reference to the great 20th century Russian composer Alfred Schnittke, a self-proclaimed polystylist.

Polystylism is the use of multiple styles or techniques in literature, art, film, and especially music. Not to be confused with cross-genre, in which fully gestated genres are combined – mostly unsuccessfully – polystylism combines the DNAs of various styles (often from different periods) in such a way that a new music – an authentic music – emerges in an organic way. In this manner it is possible for, say, pre-modern music, impressionism, neo-classicism and atonality to co-exist as parts of the whole in the same piece.

There are relatively few concertos written for the trombone, especially if one compares the output to the number produced for the piano, violin, cello etc. This presents a great challenge for a

modern composer, in that there are fewer works from which to draw inspiration. At the same time, it also provides a great opportunity to contribute to the course of the instrument's evolution. Before undertaking the project, my working knowledge of the trombone's capabilities did not extend much beyond its functionality as an orchestral instrument. However, to write a part that will excite and challenge a virtuoso practitioner (especially in a musical medium where a few 'partings of the waves' are expected), is to enter an entirely different universe, one which required a huge leap in my conceptualisation of the instrument.

I've had many conversations with soloist Colin Prichard. With someone of his ability, one soon realises that standard references are not very useful, since he can play well beyond the working range of the instrument and accomplishes feats that would frighten most other trombonists. As a composer, I needed to discover what his parameters were, not just those of the instrument. Our initial talks were essentially about finding a common ground, so I could create a piece that was as much his as mine. Our common ground turned out to be incredibly fertile and I was delighted to discover that we shared many musical values.

©Joe Chindamo 2022

Ligeia was commissioned by the Adelaide Symphony Orchestra



Lisa Illean (born 1983)

Land's End

Small artworks on paper draw the viewer in. Wind-swept ocean surfaces, frozen in time, with no horizon, no perspective. Works of detail and obsession, each created over a full year with a simple graphite pencil.

Composer Lisa Illean found inspiration in these small yet epic seascapes of Latvian-American artist Vija Celmins. 'In such work, surfaces act as forms through which subtle change can be perceived and felt', Illean says. In response, her piece, *Land's End*, 'evolves gradually, like a change in temperature or hue.' Gentle transience is everywhere: harmonies shift glacially, notes barely emerge, notes slide slowly, speeds change imperceptibly.

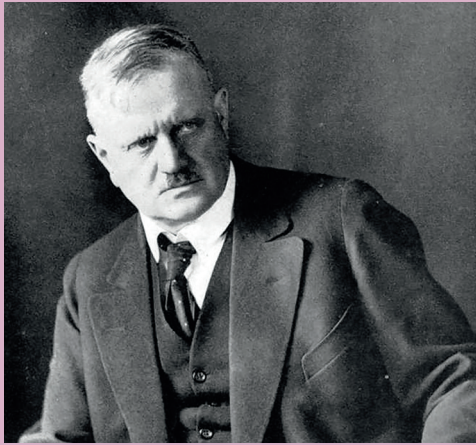
'For some time,' says Illean, 'I have been interested in sounds comprising hushed repetitive fragments. These recall the murmurings – of human voices or natural elements – that form a continuous, ever-varying undertint to more foreground sounds.' The music of *Land's End* is hushed, still. High, fragile strings glisten; brass mumble, muted; percussion barely touch their instruments. This tranquillity opens a space for audiences, so that 'the experience of the piece is to be found as much within the listener as the sounds I have organised.'

Illean challenges her players with a 'discreet virtuosity of finely-attuned listening, tuning and balance.' This is a virtuosity that we, leaning quietly forward in the audience, can share.

Timothy Munro © 2016

Performance History

Land's End was commissioned by the Sydney Symphony Orchestra. That orchestra gave the world premiere performance in March 2016, conducted by David Robertson. This is the ASO's first performance of the work.



Tempo molto moderato
Andante mosso, quasi allegretto
Allegro molto

Jean Sibelius (1865-1957)

Symphony No.5 in E flat, Op.82

The pitiless despair of Sibelius' Fourth Symphony (1911) puzzled many of its first listeners. The work seemed an unlikely sequel to the gentle radiance of the Third (1907), yet its gaze into the abyss gave way, in the Fifth, to one of Sibelius' most shining, life-affirming creations.

While the Fifth is light to the Fourth's darkness, a progression (it seems) from doubt to belief, it doesn't represent a shift in Sibelius' compositional principles. An economy of orchestral resource, the building up of musical paragraphs by the development of tiny melodic fragments, the determination to create his own solutions to the problems of harmonic language and symphonic form – these were abiding features of his music from the beginning. In fact, of all the major composers of the last century he was the most solitary, methodical and purposeful in his stylistic development, taking only fitful interest in the work of his contemporaries. In writer Neville Cardus' memorable description, Sibelius 'sits alone in the house of music rather away from the hearth and the logs and the company; he says little, and sometimes by his taciturnity alone he makes an impression of deep thinking.'

He created this work, now one of his most popular, at a time of great personal difficulty.

World War I had broken out and, as a result, Sibelius lost access to the revenue from his German publishers. To earn some regular income, he wrote a great number of salon pieces for domestic performance, and had little time for other composing; the Fifth Symphony is his only major work of the war years.

Sibelius himself conducted the Symphony's first performance, at a concert given on 8 December 1915 to mark his 50th birthday. It was a jubilant event, treated almost as a national holiday, but Sibelius was unhappy with the work and revised it twice. In 1916 he joined the first two of the original four movements together, and he made further revisions before it was published in 1919.

The Symphony begins quietly on horns and timpani. The theme you hear at this point is soon elaborated into a woodwind cadenza. At its conclusion the strings enter, and you seem to be moving gradually and inexorably deep into the landscape of the music, until you come to the vista presented by a great tolling of the brass and the announcement of a jagged syncopated theme on the strings. Now you've reached the threshold beyond which the heart of the Symphony lies. A mysterious, cloudy passage for the strings – over which the bassoon utters a sorrowful version of one of the main themes –

leads to a burnished assertion by the trumpets of the Symphony's very first theme, shortly after which, with a change of time signature from 12/8 to 3/4, the mood changes to one of dancing lightness, in which the sound of the two flutes leads you on. Soon the music gathers pace, and the strings take up the dance strain with increasing excitement until the brass join in for the final, sudden, invigorating climax.

The second movement is a set of variations not on a theme, but on a rhythmic pattern that Sibelius contrives to behave like a theme. The whole movement is a centre of calm; even the passionate descending string tune that marks one of the most decisive transformations of the original idea is marked *Poco tranquillo*. Towards the end of the movement the brass toll out a reminiscence of their earlier, more excitable selves; this leads to a series of cloudy gestures which recall music from the first movement. But towards the end the mood changes to one of almost childlike serenity, which is carried through to the short, abbreviated, coda.

The finale throws us into its hurly-burly almost immediately, with a whirlwind passage for the strings leading to one of the most famous of all themes in Sibelius' music, that in which, it has been said, Thor swings his hammer. It's a good example of how orchestrally conceived Sibelius' ideas are. Played on the piano the tune would mean very little, but given out on horns with a high, syncopated woodwind counterpoint, it attains a unique nobility. After some woodwind carolling and a return to the gusty sounds of the

movement's opening, Sibelius prepares us for a return of the swinging horn theme. When this finally re-appears, it does so as a chorale that must struggle through long pedal-points and changes of key before bursting into its sunset glory. These final minutes contain the richest orchestration of the whole work, but almost before we can register the fact, the symphony ends with six jubilant, adamant chords.

Phillip Sametz © 1995/2022

Performance History

The ASO first performed Sibelius' Symphony No. 5 in June 1951, with conductor Michael Bowles. The Orchestra's most recent performance took place in October 2018, conducted by Douglas Boyd.



5 Minutes with Composer *Cathy Milliken*

ASO Composer in Association Cathy Milliken will unveil her new work and the ASO's third commission, *Earth Plays V: Ediacaran Fields* inspired by the Ediacaran fossils at the South Australian Museum at *Symphony Series 4 – Serenity*, 24 & 25 June. The work is generously supported by founder and chair of the Flinders Ranges Ediacaran Foundation, Mary Lou Simpson OAM.

Your new work is inspired by Ediacaran fossils how did this inspiration come about?

For this composition I was fortunate enough to have such an inspired instructor and coach in Mary Lou. It was her love and knowledge of the Ediacara fields and period that pushed me to research further. It is also fascinating to appreciate how the fossil imprints give us clues in the search for the development of life forms.

What does the new work sound like and what can audiences expect?

I wanted to write a piece that exists somewhere in swirling oceans and tides as well as shifting sands and that does justice to these small symmetrical life forms that existed peacefully in their surroundings without the more aggressive tactics of the creatures of the following age. I felt a challenge to not create musical structures that develop, but rather to create smaller cyclical cells or elements. Coupled with the knowledge of the Ediacaran life form's inexplicable

extinction due to some event as also the varied gentle forms that these fossils portray, the composition hovers between gentle depictions and their harmonic and rhythmic interrelations and the darker premonitions of a cataclysmic event to come. Here overlays of all previous musical elements, teeming with life in a frenzied dance to ensure their existence, could be questioning our own environmental commitment to our existence on this planet.

ASO is committed to the representation of female composers. As a female composer how does this make you feel and why is it so important?

I think it's a wonderful commitment. It is quite disheartening to see program after program with limited breadth of cultural choices. This doesn't do anyone a service as it narrows the perspective, the lens of experience for the listener. How wonderful to achieve a diverse interesting inclusive programming instead that reaches out and inspires people of all gender and cultural traditions.

***Symphony Series 4 – Serenity*, 24 & 25 June also includes Vaughan Williams' *The Lark Ascending*, Saint-Saëns' *Introduction & Rondo Capriccioso* and Mussorgsky's *Pictures at an Exhibition*.**

Tickets at aso.com.au

Violins

Alexandra Osborne**
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
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Nadia Buck
Elizabeth Collins
Belinda Gehlert
Danielle Jaquillard
Alexis Milton
Michael Milton
Jennifer Newman
Julie Newman
Emma Perkins
Alexander Permezal
Alison Rayner

Violas

Justin Julian**
Linda Garrett~
Guest Associate
Martin Alexander
Lesley Cockram
Anna Hansen
Natalie Maegraith
Rosi McGowran
Carolyn Mooz
Michael Robertson

Cellos

Simon Cobcroft**
Sharon Grigoryan~
Guest Associate
Sarah Denbigh
Christopher Handley
Sherrilyn Handley
Gemma Phillips
David Sharp
Cameron Waters

Double Basses

David Schilling**
Jonathon Coco~
Harley Gray
Belinda Kendall-Smith
Stephen Newton
Gustavo Quintino

Flutes

Geoffrey Collins**
Lisa Gill

Piccolo

Julia Grenfell*

Oboe

Joshua Oates**
Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinet

Dean Newcomb**
Darren Skelton

Bass Clarinet

Mitchell Berick*

Bassoon

Mark Gaydon**
Matthew Kneale

Contrabassoon

Leah Stephenson*

Saxophone

Damien Hurn*
Guest Principal

Horns

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

Trumpets

David Khafagi**
Martin Phillipson~
Gregory Frick

Trombones

Scott Kinmont**
Guest Section Principal
Ian Denbigh

Bass Trombone

Amanda Tillett*
Guest Principal

Tuba

Neale Connor*
Guest Principal

Timpani

Sami Butler~

Percussion

Steven Peterka**
Jamie Adam
Amanda Grigg

Harp

Carolyn Burgess**
Guest Section Principal
Philippa McAuliffe

Keyboards

Michael Ierace*
Guest Principal
Jamie Cock*
Guest Principal
Katrina Reynolds*
Guest Principal

Board, Management & Staff

ASO Board

| | |
|----------------------|-------------------|
| Andrew Daniels Chair | Sherrilyn Handley |
| Anton Andreacchio | Karen Limb |
| Freddy Bartlett | Carolyn Mitchell |
| Vincent Ciccarello | Matt Johnson |
| 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
Leigh Mack Subscriptions & Ticketing Coordinator
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
Bianca King Development & Events Coordinator, Philanthropy

Finance, People & Culture

Sophia Cichowski Senior Manager, Finance
Lesley Winterburn Accountant
Karin Juhl Accounts 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

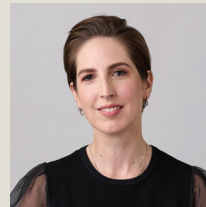
** denotes Section Principal
~ denotes Associate Principal
* denotes Principal Player

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



Michael Milton
—
Judy Birze & Ruth Bloch ♪



Jennifer Newman



Julie Newman



Emma Perkins
—
Peter & Pamela McKee ♪

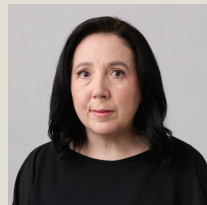
Violas



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



Lesley Cockram



Anna Hansen



Rosi McGowran
—
Liz & Mike Bowen ♪



Carolyn Mooz



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
—
Bob Croser ♪



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



Geoffrey Collins
Section Principal



Lisa Gill
—
Dr Tom & Sharron
Stubbs ♪

Flutes

Bassoons



Mark Gaydon
Section Principal
—
Pamela Yule ♪



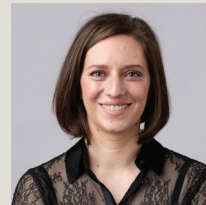
Leah Stephenson
—
Liz Ampt ♪



Jackie Newcomb
Principal
—
Norman Etherington AM
& Peggy Brock ♪



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

Contra Bassoon

Horns

Timpani



Andrew Penrose
Principal
—
Drs Kristine Gebbie
& Lester Wright ♪



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



Suzanne Handel
Principal

Percussion

Harp



Janet Anderson
—
In memory of Gweneth
Willing ♪



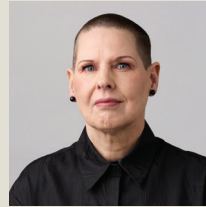
Ann Axelby
—
David & Linnett Turner ♪



Minas Berberyan
—
Merry Wickes ♪



Gillian Braithwaite
—
Mary Dawes BEM ♪



Julia Brittain
—
Anonymous donor ♪



Hilary Bruer
—
John & Jenny Pike ♪



Elizabeth Collins



Alexander Permezel



Kemeru 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 Connon AM ♪



Cameron Waters
—
Peter & Pamela McKee ♪

Piccolo



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



Joshua Oates
Section Principal
—
Caryl Lambourn &
Graham Norton ♪



Renae Stavely
Associate Principal
—
Roderick Shire & Judy
Hargrave ♪



Peter Duggan
Principal
—
Dr JB Robinson ♪



Dean Newcomb
Section Principal
—
Ann Vanstone ♪



Darren Skelton
—
K & S Langley Fund ♪



Mitchell Berick
Principal
—
Nigel Stevenson
& Glenn Ball ♪

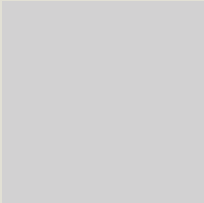
Oboes

Cor Anglais

Clarinets

Bass Clarinet

Trumpets



David Khafagi
Section Principal (on trial)



Martin Phillipson
Associate Principal



Gregory Frick



Colin Prichard
Section Principal
—
Andrew & Barbara
Fergusson ♪



Ian Denbigh
—
Anonymous donor

Trombones

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 eckermann@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
- 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
- In memory of Don Creedy Tutti Violin
- 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

Lang Foundation

K & S Langley Fund

Joan Lyons ‡

Peter & Pamela McKee

Diana McLaurin ‡

Andrew Thyne Reid
Charitable Trust

Roger & Helen Salkeld

Dr Sing Ping Ting

Anonymous (1)

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 ‡

John Uhrig AC & Shirley
Uhrig

Anonymous (2)

Gold Patrons \$5,000–\$9,000

Bob Croser

Bruce & Pam Debelle

Drs Kristine Gebbie & Lester
Wright

Sally Gordon & Gary Smith ‡

Rob M Guyatt

James & Jacqueline Hahn

Daniel & Sue Hains

Margo Hill-Smith ‡

Margaret Lehmann AM

Hugh & Fiona MacLachlan
OAM

Kerrell & David Morris

Perpetual Foundation – The
Henry and Patricia Dean
Endowment Fund

Linda Sampson

San Remo Macaroni
Company Pty Ltd

Norman Schueler OAM &
Carol Schueler

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 (2)

Silver Patrons \$2,500–\$4,999

Liz Ampt

A. Prof Margaret Arstall

Dr Melissa Bochner

Liz Bowen

Vincent & Sandra Ciccarello

Joan & Ollie Clark AM

Dr Aileen Connon AM

Ruth Creedy

Tony & Rachel Davidson

Jan Davis AM & Peter Davis

Margaret Davis

Mary Dawes BEM

Dr Alan Down & The Hon
Catherine Branson AC QC ‡

Norman Etherington AM &
Peggy Brock AM

Andrew & Barbara
Fergusson

Helen Kowalick

Johanna & Terry McGuirk

In memory of Father Kevin
McLennan and Barbra
McLennan

David Minns

Graham Norton

K & K Palmer

Christine Perriam

John & Jenny Pike

Ann Piper

Dr Leon Pitchon

Diané Ranck

Richard Wagner Society of
South Australia

Garry Roberts & Dr Lynn
Charlesworth

Dr J B Robinson

Petrea and Mick Roche

Trevor & Elizabeth Rowan

Nigel Stevenson & Glenn Ball

Dr Nora Straznicky

David & Linnett Turner

Dr Melanie Turner

John Turnidge AO & Patricia
Rayner

Ann Vanstone

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

Judy Bayly

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

Rob & Denise Buttrose

Richard & Kathy Carter

In memory of Darrell Clarke

In memory of Emeritus
Professor Brian Coghlan

Josephine Cooper

Ana Costa

Rosemary Czernezkyj ‡

Drs. R & D. Davey

Legh & Helen Davis

Geoffrey Day OAM

Deborah Down

Jane Doyle

John Gazley

Margaret Goode

Lois & Jane Greenslade

Peter R Griffiths

In memory of Geoffrey
Hackett-Jones

Christopher & Sherri Handley

Dr H & M Handley

Eleanor Handreck

Anthea Heal

Pamela Ball

Michael & Janina Hewinson

Deane & Jennifer Jarvis

Dr Iwan Jensen

Anita & Andrew Just

Elizabeth Keam AM

David Khafagi & Janet
Anderson

Dr Ian Klepper

Caryl Lambourn

Richard & Robyn Leeson

Pat Lescius & Michael
McClaren

John H Love

Ian Maidment
Frank Markus
Lee Mason
John McConnell
Jacqueline McEvoy
Skye McGregor
Dr Neil & Fay McIntosh
Diane Myers
Tom F Pearce
Captain Steve Pearson CSC
& Jan Pearson
Donald G Pitt
Graham Prime & Nathalie
Wooldridge
Josephine M Prosser
David & Janet Rice
Drs I C & K F Roberts-
Thomson
Trevor & Tanya Rogers
David & Anne Rohrsheim
Richard Ryan AO & Trish
Ryan
Meredyth Sarah AM & Don
Sarah AM
Warren & Margaret Scharer
Frances Scobie
Jasen Scott
Larry & Maria Scott
Gwennyth Shaughnessy
Beth & John Shepherd
Dorothy Short
Roger & Lessa Siegele
Julie Spry
Nigel Steele Scott
Christopher Stone
Ruth Stratton
Anne Sutcliffe
Guila Tiver
Anne Tonkin
Lynn & Christine Trenorden
James W Vale
Jacob & Rosalie Van Dissel
Dr Francis Vaughan
Dawn Yeatman
Anonymous (12)

Soloist Patrons
\$500–\$999

Dr Martin Andrew
Dr Lynne Badger
Pamela Baker
Peggy Barker and Tom
Pearce
R & SE Bartz
The Baska Family
Peter Bastian
Tom Bastians & Lucy
Eckermann
Antony Blake
Martin & Muriel Borg
Andrew & Margaret Black
Jean Boomer
Jane Elizabeth Brummitt
Judith Bunney
Richard Burchnall
Miriam Cocking
Stephen Courtenay
David & Pauline Crewther,
in memory of their brother
Rodney James Crewther
Michael Critchley
John Daenke & Janet
Hawkes
Dr J K Denton
Annie Fabig
Judy Ferguson
Pamela Fiala, in memory
of Jiri
P W & E L Ford
Otto Fuchs
Anthony & Margaret Gerard
Joan & Len Gibbins
Dieter & Eva Groening
Neville Hannaford
Robert Hecker
David Howard
Don Howell
Max & Maureen Howland
Alex & Natalia Hubczenko
Italian Choral and Arts
Society

Graham & Robyn Jenkin
Dr Meril Jones
Rosemary Keane
Dr Alison Kent
Michael & Audrey Kent
H B & S J Kildea
Bron & Avi Kleinburd
Peter & Ursula Langridge
Goffrey G Larwood OAM &
Carmel Kain
Kit & Gaynor Lian
Mark Lloyd & Libby Raupach
Susan Lonie
Dr Malcolm Mackinnon & Dr
Alison Mackinnon AM
Melvyn Madigan
Irene Marais
Ruth Marshall & Tim Muecke
Dr Rosemary Jones
Barbara May
Janet & Ian McLachlan
G & B Medlin
Fiona Morgan
Alyson Morrison
Dr Craig Mudge AO &
Maureen Mudge
Felicity Ng
Rosemary & Lew Owens
Douglas Pearce
Martin Penhale
Josie Penna
Bryan Ridge
Jill Russell
Jeff Ryan
Stephen Salamon
Barbara Sedgley
Bronwyn Simondson and
Jill Thomas
Jim & Anne Spiker
W & H Stacy
Geoff & Marilyn Syme
Verna Symons
Dr Barrie & Jillian Thompson
Stuart & Stephanie Thomson

Junia Vaz de Melo
Dr Christopher Verco
John Vickery OAM
Rose Warren
G C & R Weir
Patrick Wells
J Whitehead
Jeff & Fran Whitford
Robert Willis
Timothy Wood
Ann Woodroffe
Anonymous (23)

Tutti Patrons
\$250–\$499

152 donors
A complete list of these
donors can be found at
aso.com.au/aso-donors

Donors
\$0–\$249

The ASO would like to thank
the 2075 donors who have
given other amounts.

- # Denotes Conductors' Circle Donor
- ‡ Denotes Miriam Hyde Circle Donor

Correct as at 12 May 2022

Grainger Circle

The ASO thanks those who
have chosen to remember
the ASO in their Will through
a bequest. The Grainger
Circle recognises their
support and the important
difference they make.

Please join us

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



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



Australian Government

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



Australia Council for the Arts



Government of South Australia

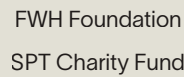
Major Partners



Major Regional Partner



Philanthropic Partners



World Artist Partners



Giving Circles



Corporate Partners



Project Partners



Media Partners



Corporate Club



Industry Collaborators

