

Symphony Series 1



# Panorama

Fri 31 March & Sat 1 April  
Adelaide Town Hall

Adelaide  
*Symphony*  
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Season  
2023

Panorama  
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Panorama





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Symphony Series 1

# Panorama

Fri 31 March & Sat 1 April  
Adelaide Town Hall

Nicholas Braithwaite  
Conductor  
Konstantin Shamray  
Piano

Duration  
2 hrs 15 mins (incl. interval)

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Acknowledgement of Country

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

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Louise Farrenc (1804-1875) [10']  
Overture No.2 in E flat, Op.24

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Edvard Grieg (1843-1907) [30']  
Piano Concerto in A minor, Op.16  
*Allegro molto moderato*  
*Adagio –*  
*Allegro moderato molto e marcato*  
Konstantin Shamray Piano

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*Interval*

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Edward Elgar (1857-1934) [50']  
Symphony No.1 in A flat, Op.55  
*Andante. Nobilmente e semplice – Allegro*  
*Allegro molto –*  
*Adagio*  
*Lento – Allegro*

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**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Friday 7 April.

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**Pre-Concert Talk** Join us at the Meeting Hall (located just behind Adelaide Town Hall) one hour before each concert for our free pre-concert talk, in which ABC Classic's Russell Torrance will be chatting with soloist Konstantin Shamray about the music of *Panorama*.

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# Welcome

I am delighted to welcome you to this opening program of the ASO's 2023 Symphony Series. In the few weeks since I joined the company, the ASO has presented an impressive array of diverse repertoire and participated in rewarding collaborations as part of the Adelaide Festival.

I'm thrilled that, for my first Symphony Series concert, so many aspects of the Orchestra's history, and its future, have come together. Nicholas Braithwaite, the ASO's Conductor Laureate, has played such an important role in the ASO's life for so many years, and it's a delight to welcome him back to the Town Hall for this spectacular program, in which he will be joined by a pianist Adelaide is proud to call its own, Konstantin Shamray. And making her debut as newly appointed Concertmaster tonight is Kate Suthers; Kate is returning home to Australia from the UK to take up this role, and we couldn't be more thrilled to welcome her into the ASO family.

Tonight we celebrate the work of a one of the 19th century's most brilliant composing women, Louise Farrenc. In a few weeks' time, in the next Symphony Series concert, the Orchestra will give the World Premiere of a major new work by one of Australia's most significant 21st century composers, Elena Kats-Chernin. I hope you can join us when the ASO's Artist in Association, Emily Sun, is soloist in Elena's Violin Concerto, *Fantasie im Wintergarten*.

In the meantime, my best wishes for your enjoyment of *Panorama*.



**Colin Cornish AM**  
Chief Executive Officer





**Nicholas Braithwaite**  
ASO Conductor Laureate

Nicholas Braithwaite's career has spanned five continents and 15 countries. As well as all the orchestras in the UK, he has appeared with, among others, the Orchestre National de France, the Oslo Philharmonic, Bergen Philharmonic, Odense Symphony, Aalborg Symphony, New Zealand Symphony, Auckland Philharmonia, Danish National Radio Symphony, Collegium Musicum Copenhagen, and the Melbourne, Sydney, Queensland and West Australian Symphony orchestras.

Mr. Braithwaite studied at the Royal Academy of Music, at the Festival Masterclasses in Bayreuth, and in Vienna. He started his career as Associate Conductor of the Bournemouth Symphony Orchestra, then served as Associate Principal Conductor of English National Opera, followed by Music Director of Glyndebourne Touring Opera. At this time he was also Principal Conductor of the Manchester Camerata.

He has held positions as Principal Conductor from Norway to New Zealand, including with the Tasmanian and Adelaide symphony orchestras in Australia, and has recorded more than 30 albums, with orchestras including the London Philharmonic, London Symphony, Philharmonia, Royal Philharmonic and Adelaide Symphony.

Nicholas Braithwaite has had a lifelong involvement with opera, during which he has conducted more than 70 operas with different companies around the world, including the Royal Opera (Covent Garden), Glyndebourne, Welsh National Opera, Hamburg State Opera, and for companies in Scandinavia, New Zealand, and Australia.



**Konstantin Shamray**  
Piano

In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. He then went on to win First Prize at the 2011 Klavier Olympiade in Bad Kissingen, Germany, and was awarded the festival's coveted Luitpold Prize for 'outstanding musical achievements'. Since then, Konstantin performs extensively throughout the world.

In Australia recent and future season highlights include engagements with the Australian Chamber Orchestra (in a national tour) Queensland Symphony, West Australian Symphony and regularly with the Adelaide Symphony Orchestra, with which he enjoys a special relationship. Konstantin has enjoyed consecutive season national tours with Musica Viva; in 2021 with ANAM musicians directed by Sophie Rowell, and in 2022 with Avi Avital.

Chamber music collaborations include tours with the Australian String Quartet, the Australian Piano Quartet, Richard Tognetti and Li-Wei Qin. Further afield, Konstantin has enjoyed critical acclaim at the Klavier-Festival Ruhr, the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg.

Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.





# Louise Farrenc (1804-1875)

## Overture No.2 in E flat, Op.24

The opening *tutti* chords of Louise Farrenc's Overture announce an assured orchestral composer, yet this was just her second work for symphonic forces. Together with her first Overture – composed one month prior in 1834 – this marked the beginning of an ambitious life of orchestral composition; she would go on to write three symphonies, and several works for piano and orchestra, along with many additions to her impressive catalogue of piano solo and chamber music. Not content to leave her other musical passions be, Farrenc was also a celebrated pianist, and a sought-after teacher at the Paris Conservatoire for three decades.

She was born to a family of sculptors in 1804 and spent her childhood in an old university building at the Sorbonne, then occupied by a community of artists. It was a rarefied milieu. Her first piano teacher was a student of Muzio Clementi, and her theory and counterpoint tutor a friend of Beethoven. These early lessons saw her immersed in the Germanic and Viennese Classical tradition, and so steered her away from the Parisian vogue for opera. Her subsequent focus on instrumental composition endeared Farrenc to a segment of the city's musical cognoscenti who prized Beethovenian symphonies and chamber music.

Beyond these connoisseurs in France, Farrenc's work was well received internationally. Her nascent Romantic impulse and propensity

for polyphony helped win the admiration of Robert Schumann, who was especially taken by her piano music. Moreover, her musical temperament, and the mostly classical forms in which it found expression, have led to Farrenc being described as a French analogue to Felix Mendelssohn. Indeed, both composers seem to have struck upon the concert overture – an overture in form but unattached to a larger work – almost concurrently. While Mendelssohn is a pioneer of the genre, his overtures were still adorned with descriptive titles.

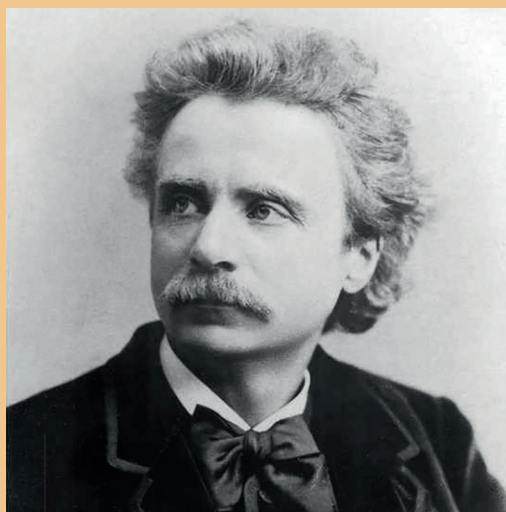
Overture No.2 is conspicuously free of non-musical allusions, but nonetheless suggests various narrative tropes. The triumphal arc of the introduction's harmonic shift from minor to major, for example, also takes possession of the ensuing *allegro*. With a fleet-footed figure in the strings, punctuated by the woodwinds, the *allegro* section scurries with balletic athleticism. In all, the overture resounds with the promise Schumann detected in Farrenc's piano works: 'so sure in outline, so logical in development – in a word, so finished – that one must fall under their charm, especially since a subtle aroma of romanticism hovers over them.'

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### *Performance History*

This is the ASO's first performance of Farrenc's Overture No.2





*Allegro molto moderato*

*Adagio –*

*Allegro moderato molto e marcato*

# Edvard Grieg (1843–1907)

## Piano Concerto in A minor, Op.16

Konstantin Shamray Piano

After hearing a performance of Grieg's piano concerto, Arnold Schoenberg is supposed to have remarked: 'That's the kind of music I'd really like to write.' It wouldn't have been the first time that Schoenberg's facetious humour was apparent, but one can't help but feel that there was a wistful sincerity buried in the comment. Schoenberg, after all, believed that his experiments, first in atonality and later the 12-note serial method were forced upon him by historical destiny rather than being the result of his own wishes. He also remarked that there was 'still plenty of good music to be written in C major'. Grieg's concerto, while not in C major, is in its close relative, A minor, and is certainly full of good music. And it is, with good reason, popular - proven by the work's long history of performance by some of the world's greatest pianists.

Grieg himself was not so sure, however. He composed the concerto at the age of 25 while on holiday in Denmark with his wife and young child, and he was at that stage relatively inexperienced in orchestral writing. In fact the only orchestral works dating from his early life are the concert overture *In Autumn*,

and a Symphony in C minor which is hardly ever heard. Grieg tinkered endlessly with the orchestration of his concerto between the time of the work's (triumphant) premiere and his death in 1907.

Grieg had studied at the Leipzig Conservatory from the age of 15 with the initial intent of becoming a concert pianist. Dissatisfied with his first teacher, Grieg began lessons with E F Wenzel, a friend and supporter of Schumann's; under his tutelage Grieg began writing piano music for his own performances and wrote passionate articles in defence of Schumann's music.

The influence of Schumann's Piano Concerto, also in A minor, on Grieg's work has been remarked on frequently, but apart from their similar three-movement design and opening gesture (in both works a full tutti chord of A minor releases a florid response from the keyboard soloist) the style of each is markedly different. Both composers were, however, primarily lyricists, and Grieg's Concerto is certainly replete with exquisite tunes. Many of these echo some of the shapes of



Norwegian folk music with which Grieg had become deeply familiar in 1864 when he had also become active in a society for the support of Scandinavian music. The piano's opening gesture, for instance, recalls folk music in its use of a 'gapped' scale, and the origins of the finale in folk dance are clear.

Grieg was unable to attend the premiere of his concerto in Copenhagen in 1869, but it was an outstanding success, no doubt in part because Grieg's cultivation of folk music struck a chord with the increasingly nationalist Scandinavian audiences. But in large part it was because the concerto was recognised as a youthful masterpiece. No less an artist than Anton Rubinstein, who attended the performance, described it as a 'work of genius'. A year later Grieg and his wife travelled to Italy where Grieg met Liszt for the second time. Liszt had been encouraging of Grieg's work some time before; now he allegedly sight-read Grieg's concerto and said 'you have the real stuff in you. And don't ever let them frighten you!' Grieg didn't let them frighten him, and the Piano Concerto went on to establish his reputation throughout the musical world. Audiences responded, as they still do, to the charm of Grieg's melodies, the balance of, it must be said, Lisztian virtuosity and Grieg's own distinctive lyricism, and what Tchaikovsky, who adored the work, described as the work's 'fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery'.

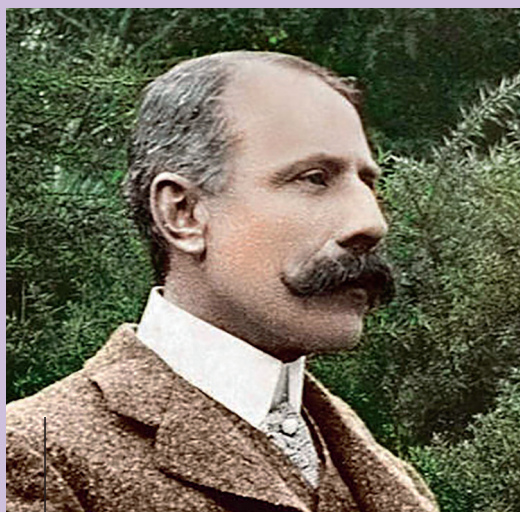
One of Grieg's greatest admirers described the 'concentrated greatness and all-lovingness of the little great man. Out of the toughest Norwegianness, out of the most narrow

localness, he spreads out a welcoming and greedy mind for all the world's wares'. This was the Australian-born pianist/composer Percy Grainger who became one of the Grieg Concerto's most celebrated exponents and one of the dearest friends of Grieg's last years. Not only that – Grainger spent time with Grieg working on the concerto before the composer's death, at which time Grieg was making the final adjustments to the orchestration; with such 'inside knowledge' Grainger was able to publish his own edition of the work in later years. Sadly, a proposed tour with Grieg conducting and Grainger playing the Concerto never transpired.

© Gordon Kerry 2006

### *Performance History*

The Adelaide Symphony Orchestra was the first of the former ABC orchestras to perform Grieg's Piano Concerto, in July 1938. The soloist was Raymond Lambert, the conductor George Szell. The Orchestra's most recent performance took place in February 2019, when Simon Tedeschi was soloist and Benjamin Northey the conductor.



*Andante. Nobilmente e semplice – Allegro  
Allegro molto –  
Adagio  
Lento – Allegro*

# Edward Elgar (1857-1934) Symphony No.1 in A flat major, Op.55

Elgar was 50 before he produced a symphony, and it was a long time coming. It may be that the composer of the *Enigma Variations* and *The Dream of Gerontius* – already Britain's most famous musical figure – was fearful of his reputation and his fragile faith in himself should so major a declaration as a symphony be a failure. Yet after nearly a decade of prevarication, an Italian holiday in the Northern winter of 1907 got Elgar going on the piece. Once it had taken hold of him he completed it in just a few months.

Whatever doubts lay in Elgar's mind about this ambitious work were banished on the night of its premiere in Manchester in December 1908, when conductor Hans Richter called the composer to the stage to a storm of cheers and applause. Within 18 months the symphony had been played 100 times, in Britain, the United States, in Vienna, Berlin, Leipzig, St. Petersburg, Toronto, Sydney, Budapest and Rome – an incredible sweep of success.

The work opens with a solemn slow march, which is all you hear for the first three minutes. Elgar introduces it quietly, its unpredictable rhythms and harmonies set to a stalking bass line; and then more triumphantly, *fortissimo*. This theme is a recurring presence throughout the symphony, and its arrival at any point acts as a sign that musical events are about to change.

After this introduction, Elgar shifts into a remote key for the main *Allegro*. This is music of strife and turbulence, in great contrast to the splendours left behind. A tender second subject for violins and clarinets is introduced briefly, only to be tossed aside for another passage of great ferocity. Then the opening march theme tries to re-assert itself before being swept away by more music based on the main *Allegro* material. As critic Neville Cardus said of his first hearing of these wild juxtapositions: 'Fountains of string tone, brass instruments in ricochet; no such virtuoso orchestration had been heard before in the music of an Englishman.' There is a particularly



lovely episode for solo violin, harps, solo cello and woodwind, which Elgar asks to be played 'in a veiled and remote manner'. But in this movement, these moments of tenderness and repose are banished by the urge to conflict until the very end when, after much struggle, the mood becomes hazy and doubtful.

The unsettled theme which opens the *Allegro molto* soon gives way to a malicious quick march. Elgar then quickly eases you away into a short, delicate episode for strings and woodwind, which he once asked to be played 'like something you hear down by the river.' But, equally swiftly, this collides with a vehement return of the quick march, now scored virtuosically for the brass, until, in the closing minutes, you're given fleeting glimpses of all the ideas Elgar has presented to you in this movement. As the texture clears and the heartbeat of the music seems to slow down almost to a complete stop, you find that the *Adagio* has begun.

'My dear friend,' the dying Jaeger ('Nimrod' of the *Enigma Variations*) wrote to Elgar after reading through the score of this symphony, 'that is not only one of the very greatest slow movements since Beethoven, but I consider it *worthy of that master*.' It's a rare expression of contentment in Elgar's music, and at times seems to be describing a state of bliss. The main theme is, astonishingly, a note-for-note transformation of the *Allegro molto's* first tune, but here it is music of nobility and consolation. The second subject is more passionate, even operatic, and Elgar brings it to an ecstatic climax. The arrival of a new, unexpected, gentle, wide-ranging theme towards the movement's

end is a moment of tremendous emotional power, bringing you, in Jaeger's words, 'near to Heaven.' This new tune seems to guide the movement gently to its close.

The finale opens with a soft, sinister tread that recalls the volatility of the symphony's first half, which has clearly not been banished by the *Adagio*. You can make out a new, heavily accented tune on trombones, but you're then plunged into a tempestuous *Allegro*, which opens with a jagged theme for the strings. The new, accented tune rises in fury, before being interrupted by the return of the slow march which dominated the symphony's beginning, but now in a new key, so that, like an old friend changed by circumstance and experience, it's at first hard to recognise. Finally this 'recurring presence' stages a blazing return, but must battle its way through a barrage of orchestral shocks and explosions before struggling through to affirmation and exultation.

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### *Performance History*

The ASO first performed Elgar's Symphony No.1 in May 1952, under Henry Krips' direction. The Orchestra's most recent performance took place in April 2016, conducted by Mark Wigglesworth.



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# Welcome Concertmaster, *Kate Suthers*

These *Panorama* concerts are the first to feature Kate Suthers in her role as the ASO's Concertmaster.

Kate performed as Acting Concertmaster with the ASO for a number of programs in 2021, during which her strength as a leader stood out strongly. Her understanding of the role of the orchestra both on stage and in the community felt akin to the vision of the ASO. During her time with the ASO in 2021, Kate experienced the variety and range of our offerings, from our *Symphony Series* to our side-by-side student program, *Big Rehearsals*. Her unwavering artistic excellence and commitment across each of these programs embodies the ASO's philosophy. We are thrilled that Kate is returning home to Australia to join the ASO at this exciting time in the Orchestra's development. We are looking forward to the impact that Kate's musicianship and leadership will bring to the cultural life of South Australia.

## *About Kate*

Before holding positions in the Royal Philharmonic Orchestra and the City of Birmingham Symphony Orchestra, Kate studied at the Royal Academy of Music in London. Since then, her career has spanned string quartet to symphony orchestra. A musician of incredible versatility, she has performed as a soloist, leader and ensemble member across art forms, with organisations throughout the UK, Europe and Australia.

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# Adelaide *Symphony Orchestra*

## *Violins*

Kate Suthers\*\*  
Concertmaster  
Cameron Hill\*\*  
Associate Concertmaster  
Helen Ayers\*  
Guest Principal 1<sup>st</sup> Violin  
Alison Heike\*\*  
Principal 2<sup>nd</sup> Violin  
Lachlan Bramble~  
Associate Principal 2<sup>nd</sup> Violin  
Janet Anderson  
Ann Axelby  
Erna Berberyan  
Minas Berberyan  
Gillian Braithwaite  
Julia Brittain  
Hilary Bruer  
Elizabeth Collins  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Alexis Milton  
Michael Milton  
Ambra Nesa  
Julie Newman  
Liam Osborne  
Emma Perkins  
Alexander Permezel  
Kemeru Spurr

## *Violas*

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

## *Cellos*

Simon Cobcroft\*\*  
Sharon Grigoryan~  
Guest Associate  
Sherrilyn Handley  
Andrew Leask  
James Monro  
Gemma Phillips  
David Sharp  
Cameron Waters

## *Double Basses*

David Schilling\*\*  
Jonathon Coco~  
Jacky Chang  
Harley Gray  
Belinda Kendall-Smith  
Benjamin Saffir

## *Flutes*

Kate Proctor\*\*  
Guest Principal  
Lisa Gill

## *Piccolo*

Julia Grenfell\*

## *Oboes*

Joshua Oates\*\*  
Shana Hoshino

## *Cor Anglais*

Peter Duggan\*

## *Clarinets*

Dean Newcomb\*\*  
Darren Skelton

## *Bass Clarinet*

Mitchell Berick\*

## *Bassoons*

Mark Gaydon\*\*  
Leah Stephenson

## *Contrabassoon*

Jackie Newcomb\*

## *Horns*

Adrian Uren\*\*  
Sarah Barrett~  
Emma Gregan  
Philip Paine\*  
Timothy Skelly  
Jing Xi Peng

## *Trumpets*

David Khafagi\*\*  
Martin Phillipson~  
Gregory Frick



### *Trombones*

Colin Prichard\*\*  
Edward Koltun

### *Bass Trombone*

Amanda Tillett\*

### *Tuba*

Stan McDonald\*  
Guest Principal

### *Timpani*

Andrew Penrose\*

### *Percussion*

Steven Peterka\*\*  
Sami Butler~  
Jamie Adam

### *Harp*

Suzanne Handel\*\*  
Guest Principal  
Carolyn Burgess

\*\* denotes Section Principal

~ denotes Associate Principal

\* denotes Principal Player

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## Violins



Kate Suthers  
Concertmaster

supported by Colin  
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Dunsford ♪



Cameron Hill  
Associate Concertmaster

Graeme & Susan  
Bethune ♪



Alison Heike  
Principal 2nd Violin

FASO in memory of Ann  
Belmont OAM ♪



Elizabeth Collins



Jane Collins

Helen Kowalick ♪



Danielle Jaquillard

K & K Palmer ♪



Alexis Milton

Samuel Joyce ♪

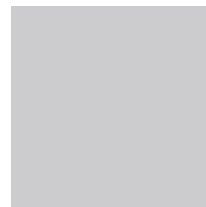


Michael Milton

Judy Birze & Ruth Bloch ♪

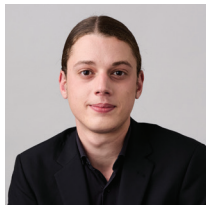


Julie Newman



Liam Osborne  
(on trial)

## Violas

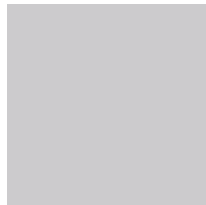


Justin Julian  
Section Principal

In memory of  
Mrs JJ Holden ♪



Lesley Cockram



Linda Garrett  
(on trial)



Anna Hansen

Anonymous donor ♪



Rosi McGowran

Liz & Mike Bowen ♪



Michael Robertson



Cecily Satchell

## Double Basses



David Schilling  
Section Principal

Daniel & Sue Hains ♪



Jonathon Coco  
Associate Principal

John Sulan KC & 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  
Straznicki ♪



Lisa Gill

Dr Tom & Sharron  
Stubbs ♪



Julia Grenfell  
Principal

In memory of Father  
Kevin McLennan and  
Barbra McLennan ♪

## Flutes

## Piccolo

## Bassoons

## Contra Bassoon

## Horns



Mark Gaydon  
Section Principal

Pamela Yule ♪



Leah Stephenson

Liz Ampt ♪



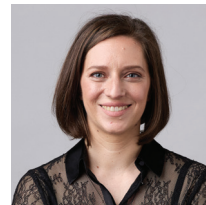
Jackie Newcomb  
Principal

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 ♪

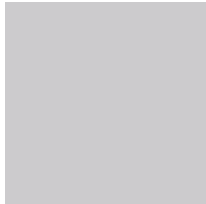


Philip Paine  
Principal

## Bass Trombone Tuba

## Timpani

## Percussion



Amanda Tillett  
Principal



Stanley McDonald  
Principal (on trial)

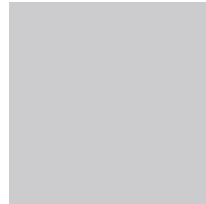


Andrew Penrose  
Principal



Steven Peterka  
Section Principal

FASO in memory of Bev  
McMahon ♪



Sami Butler  
Associate Principal  
Percussion/Timpani





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



Janet Anderson  
—  
In memory of Gweneth  
Willing ♪



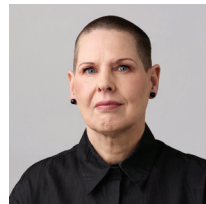
Ann Axelby  
—  
David & Linnett Turner ♪



Minas Berberyan  
—  
Merry Wickes ♪



Gillian Braithwaite  
—  
Mary Dawes BEM ♪



Julia Brittain  
—  
Margo Hill-Smith ♪



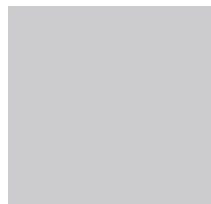
Hilary Bruer  
—  
John & Jenny Pike ♪



Emma Perkins  
—  
Peter & Pamela McKee ♪



Alexander Permezel



Alison Rayner  
(on trial)



Kemeru Spurr  
—  
In memory of Elizabeth  
Jamieson ♪

### *Cellos*



Simon Cobcroft  
Section Principal  
—  
In memory of Rodney  
Crewther ♪



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 ♪

### *Oboes*



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 ♪

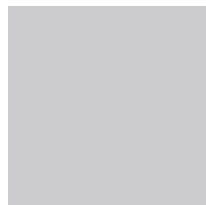
### *Cor Anglais*

### *Clarinets*

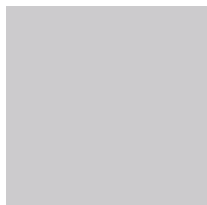
### *Bass Clarinet*

### *Trumpets*

### *Trombones*



Timothy Skelly



David Khafagi  
Section Principal  
—  
Alyson Morrison &  
Michael Critchley ♪



Martin Phillipson  
Associate Principal



Gregory Frick



Colin Prichard  
Section Principal  
—  
Andrew & Barbara  
Fergusson ♪



Ian Denbigh  
—  
Anonymous donor

### *Musical Chair Support ♪*

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

### *Vacant Positions*

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

- In memory of Bob Croser, Principal 1st Violin
- Dr Tom & Sharron Stubbs, Associate Principal Viola
- John Turnidge AO & Patricia Rayner, Associate Principal Cello

# Our Supporters

The ASO proudly acknowledges the incredible generosity of our donors, who enable us to share the joy of great music across our community.

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*Visionary supporters bringing world-class artistic leaders to the ASO*

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Graeme & Susan Bethune

Jill Hill & Bob Warner

Robert Kenrick

Joan Lyons

Diana McLaurin

Robert Pontifex AM  
in memory of Deborah Pontifex, as a tribute "to our enduring friendship with Jeffrey Tate"

Andrew & Gayle Robertson

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## *Miriam Hyde Circle*

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*Uncovering works by women composers past and present*

Rosemary Czernezkyj

The Hon Catherine Branson AC KC

Sally Gordon

Margo Hill-Smith

Helen Kowalick

Hon Diana Laidlaw AM  
& Sonia Laidlaw

Mary Lou Simpson OAM

Ann Vanstone

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– *Elena Kats-Chernin*  
*Commission Supporter*

Sally Gordon – *2023 Artist in Association Supporter*

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*Generous music lovers who have donated over the last 12 months*

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The Hackett Foundation

K & S Langley Fund

Lang Foundation

Joan Lyons

Peter & Pamela McKee

Diana McLaurin

Roger & Helen Salkeld

Mary Lou Simpson OAM

Dr Sing Ping Ting

Anonymous (2)

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### *Platinum Patrons \$10,000+*

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Robert Pontifex AM

Andrew & Gayle Robertson

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John Uhrig AC  
& Shirley Uhrig

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### *Gold Patrons \$5,000+*

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K & D Morris

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Perpetual Foundation –  
The Henry and Patricia  
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Roderick Shire  
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Dr Tom & Sharron Stubbs

John & Suzanne Tilley

Ann Vanstone

Nick Warden

Pamela Yule

Anonymous (3)



If you love the orchestra and would like to join our family of supporters, please contact Lucy Eckermann on 08 8233 6263 or eckermannl@aso.com.au, or donate online at aso.com.au/support



### *Silver Patrons \$2,500+*

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A. Prof Margaret Arstall	Daniel & Sue Hains	K & K Palmer	Nigel Stevenson & Glenn Ball
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Liz Bowen	Samuel Joyce	John & Jenny Pike	John Sulan KC & Ali Sulan
Dr Aileen Connon AM	Dr Thomas Kimber & Katrina Bochner	Ann Piper	David & Linnett Turner
Jan Davis AM & Peter Davis	Dr Ian Klepper	Josephine M Prosser	Dr Melanie Turner
Margaret Davis	Margaret Lehmann AM	Richard Wagner Society of South Australia	John Turnidge AO & Patricia Rayner
Mary Dawes BEM	Johanna & Terry McGuirk	Dr J B Robinson	Merry Wickes
Norman Etherington AM & Peggy Brock AM	In memory of Father Kevin McLennan & Barbra McLennan	Petrea & Mick Roche	Dr Richard Willing OAM
Lois & Jane Greenslade		Trevor & Elizabeth Rowan	Anonymous (3)

### *Maestro Patrons \$1,000+*

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John Daenke & Janet Hawkes	Caryl Lambourn	Trevor & Tanya Rogers	Dawn Yeatman
		David & Anne Rohrsheim	Anonymous (14)

### *Bequests*

*The ASO gratefully acknowledges recent bequests to the orchestra*

In memory of Jill Barrington
In memory of Barbara Carter
In memory of Bob Maynard
In memory of Dr Ian Hodgson and Elaine Hodgson
In memory of Janet Ann Rover
Anonymous (4)

The ASO would like to thank the 1,483 donors who gave other amounts. A complete list of donors of \$250 or more can be found at aso.com.au/aso-donors

Correct as at 24 February 2023

# 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



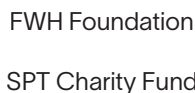
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