
Symphony Series 7



Dreams

Fri 22 & Sat 23 September
Adelaide Town Hall

Adelaide
Symphony
Orchestra

Season
2023



Dreams

A close-up photograph of a hand holding a baton, with another hand visible in the background. The baton is a thin, light-colored stick that extends diagonally across the frame. The background is solid black.

JOHNSON
WINTER &
SLATTERY

**Performance at
the highest level is
critical in business
and the concert hall.**

**We are dedicated
supporters of both.**

[**www.jws.com.au**](http://www.jws.com.au)

Symphony Series 7

Dreams

Mark Wigglesworth
Conductor

Ilya Gringolts
Violin

Fri 22 & Sat 23 September
Adelaide Town Hall

Duration
2 hrs (incl. interval)

Acknowledgement of Country

Jamie Goldsmith arr./orch. Ferguson
Pudnanthi Padninthi II – Wadna

[2']

Australian Premiere

Grace-Evangeline Mason (born 1994)
The Imagined Forest

[13']

Sergei Prokofiev (1891-1953)
Violin Concerto No.1 in D, Op.19

[22']

Andantino – Andante assai
Scherzo (Vivacissimo)
Moderato – Allegro moderato – Moderato – Più tranquillo

Ilya Gringolts Violin

Interval

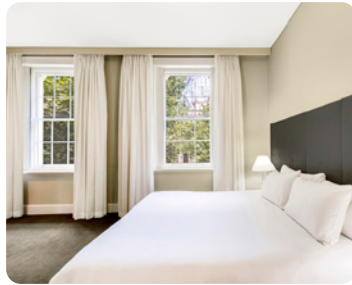
Jean Sibelius (1865-1957)
Symphony No.1 in E minor, Op.39

[38']

Andante, ma non troppo – Allegro energico
Andante (ma non troppo lento)
Scherzo (Allegro)
Finale (Andante – Allegro molto)

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again on Sunday 11 February 2024 at 1pm.

Classical Conversation Join us in the Adelaide Town Hall auditorium one hour before each concert for our free *Classical Conversations*, in which Adelaide-based conductor Luke Dollman will be chatting to violinist Belinda Gehlert about the music you'll hear in *Dreams*.



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 tfehotels.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 2023.

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

Welcome

One of the truly magical qualities of music is how it has infinite ways to be heard. Each listener brings their own world of reference, and their own ways of experiencing a performance. That remains true whether the music be old or new, familiar or fresh. It's a pleasure to welcome you to this evening's performance, and invite you to follow wherever this music may take you.

I'm delighted that the first piece this evening is an example of ASO's continuing commitment both to programming new music, and to recognising composing women. Grace-Evangeline Mason was commissioned to write *The Imagined Forest* to mark the 150th anniversary of the Royal Albert Hall, London. The Royal Albert Hall - home of the BBC Proms, an annual eight week festival of classical music, where this piece was premiered in 2021 - is an enormous building. The acoustic is cavernous, and the atmosphere electrifying. I hope we can evoke some of that festival magic together, and onwards in the beautiful sound worlds of Prokofiev and Sibelius.

All three works tonight are evocative soundscapes, full of detail under the broad sonic brushstrokes. Let the music wash over you, be absorbed by fragments of sound colour, rhythm, harmony. Listen again, and marvel at something new.



Kate Suthers
Concertmaster



Mark Wigglesworth
Conductor

Mark Wigglesworth is an outstanding conductor who has forged many enduring relationships with orchestra and opera companies across the world, conducting repertoire ranging from Mozart through to Boulez.

He has enjoyed a long relationship with English National Opera. Operatic engagements elsewhere include The Royal Opera House, Covent Garden; The Metropolitan Opera, New York; Bavarian State Opera, Opéra national de Paris and Opera Australia. In 2017 he received the Oliver Award for Outstanding Achievement in Opera.

On the concert platform, highlights include performances with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, London Philharmonic, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra. His recordings include a complete cycle of the Shostakovich Symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic and Mahler's Sixth and Tenth symphonies, with the Melbourne Symphony.

He has written articles for *The Guardian* and *The Independent*, and held positions as Associate Conductor of the BBC Symphony, Principal Guest Conductor of the Swedish Radio Symphony and the Adelaide Symphony, Music Director of the BBC National Orchestra of Wales and Music Director of English National Opera. His book *The Silent Musician: Why Conducting Matters* was published in October 2018 by Faber and Faber.



Ilya Gringolts
Violin

Ilya Gringolts wins over audiences with his highly virtuosic playing and sophisticated interpretations and is always seeking out new musical challenges. As a sought-after soloist, he devotes himself to the great orchestral repertoire as well as to contemporary and rare works; he is also interested in historical performance practices. Recent invitations included the Bavarian Radio Symphony, the Oslo Philharmonic, the Tonhalle-Orchestra Zurich, the Orchestra dell' Accademia Nazionale di Santa Cecilia and the National Symphony Orchestra Taiwan. In 2020, Ilya Gringolts and conductor Ilan Volkov founded the I&I Foundation for the promotion of contemporary music, which awards commissions to young composers.

Ilya Gringolts starts his 23/24 season in Australia and New Zealand, where, in addition to his ASO performances, he appears with the Tasmanian Symphony and Auckland Philharmonia, and in recital at Ukaria and the Melbourne Recital Centre. Forthcoming collaborations include the Hungarian National Symphony Orchestra, Royal Scottish National Orchestra, BBC Symphony Orchestra, Orchestra Filarmonica della Scala, Brussels Philharmonic, as well as new projects with La Scintilla and Finnish Baroque Orchestra; and he will premiere new works by Lotta Wennäkoski, Chaya Czernowin, Boris Filanovsky and Mirela Ivicevic.

Ilya Gringolts holds a professor position at the Zurich University of the Arts and teaches at the renowned Accademia Chigiana. He plays a Stradivari (1718 'ex-Prové') violin.



Grace-Evangeline Mason (born 1994)

The Imagined Forest

AUSTRALIAN PREMIERE

The Imagined Forest (2021) for orchestra is a fantastical journey through a space that appears to be a familiar impression of nature, but simultaneously somewhere entirely unknown. The forest, a place rooted in fairy tales, fantasy and folklore, often represents areas of refuge, danger, transformation, and adventure. Recognising the forest as an ethereal and intangible entity, the piece seeks to momentarily transport the listener somewhere intimate and yet, surreal.

The piece is inspired by the work of Clare Celeste Börsch, a Berlin-based artist who uses collage techniques to build imagined worlds filled with foliage and fauna. Bringing together thousands of delicate hand cut paper images, she creates intricate and immersive spaces to transform ordinary rooms into magical forests. *The Imagined Forest* travels through the musical space by interweaving atmospheric textures and fragmentary melodic lines as a collage of fleeting images, just like the artwork upon which it is inspired. The music follows a voyage through the forest with moments of florid energy marked by tumbling, intervallic passages enacting the liveliness of nature itself, contrasted with large interludes of static stillness embodying expansive clearings.

The central musical theme wanders through the piece towards enclosed glades where it pauses, as if it is interspersed with shimmering light from the canopies above and the dreamlike dances from the elements of nature; the orchestra glistens with sparkly interjections. Both music and art are fascinating in that countless people can all be experiencing the same work at once and yet, through the lens of their own influence, encounter a completely different artwork. This piece is therefore not a prescriptive experience but is instead a fictional journey; whether it is blooming with flora, captivated by colour, or an airy garden darkened by storm, it is the forest of your own imagination.

© Grace-Evangeline Mason, 2021

Performance History

The world premiere of *The Imagined Forest* took place in May 2021 in London's Royal Albert Hall; the Royal Liverpool Philharmonic Orchestra was conducted by Domingo Hindoyan. The Baltimore Symphony gave the first performance in North American in May 2023, conducted by Jonathon Heyward. Tonight's performance is the first of *The Imagined Forest* in the Southern hemisphere.



Andantino – Andante assai

Scherzo (Vivacissimo)

*Moderato – Allegro moderato – Moderato
– Più tranquillo*

Sergei Prokofiev (1891–1953)

Violin Concerto No.1 in D, Op.19

Above the first solo entry in the score of Prokofiev's Violin Concerto No.1 stands the word *sognando* – dreamily. The theme to which it refers is the most enduringly attractive feature of the concerto. As expansive as it is reflective, this exquisite melody reveals an easily neglected lyrical aspect of Prokofiev's style.

But when the concerto was premiered in Paris in October 1923, the musical avant-garde found the work too lyrical – shot through, in the words of White Russian émigré critic Boris de Schloezer, with 'Mendelssohnism'. The accusation – despite the intended malice – was not unfounded. The concerto's melancholy lyricism and pensive romanticism, as well as its modest lack of ostentatious display, is indeed reminiscent of Mendelssohn's music.

There's another striking parallel: Mendelssohn had been plagued by the opening theme of his own violin concerto, writing to Ferdinand David six years before its composition, 'I want to do you a violin concerto. I have one in E minor in my head, and the opening won't leave me in peace.'

Similarly, Prokofiev's first theme had been in his head since he'd developed it for a concertino in 1915. 'I had often regretted,' he wrote, 'that other work had prevented me from returning to its "meditative opening".'

Two years later, during a summer retreat to the country outside St Petersburg (by then Petrograd) the concertino 'grew' into a concerto. Meanwhile, Prokofiev recalled, 'exciting' but 'contradictory' news of the October Revolution filtered out from the city, along with trainloads of 'panic-stricken bourgeois crowds'. Yet the serenity and spirit of the First Violin Concerto holds no trace of the violence of the revolution that delayed its premiere by six years.

With the premiere finally in sight, potential soloists could only see that the concerto lacked a cadenza, and the celebrated Bronislaw Huberman and other violinists 'flatly refused to learn "that music"'. It was not until 1924 – when Joseph Szigeti performed it at the Prague International Festival of Contemporary Music – that the concerto began to attract the

recognition it deserved. Even then acceptance was not complete. The composer Glazunov ostentatiously walked out of one performance even as the audience was encoring the *Scherzo*.

In Szigeti's view, the *sognando* opening was 'a clue to the day-dreaming expression of the 'little boy listening to a story' feeling' of the exposition. So it's no surprise to find, soon after, a second word above the solo part: *narrante* – 'in the manner of a narration'. Here the music takes on a rhythmic character, all sparkle and bite. No longer is Prokofiev setting the scene for daydreams – we're thrown headlong into a tale, one told in symphonic dialogue between the violin and orchestra.

But in many ways Prokofiev was as much a traditionalist as an innovator. The First Violin Concerto has the clear-cut, neoclassical construction of the *Classical Symphony* (also composed in 1917) even as it inverts the usual sequence of tempos so that two slow lyrical movements surround a fast, rhythmic scherzo.

The *Scherzo* is a catalogue of violin trickery: extreme leaps, double-stopping, slides, harmonics, and rapid figuration alternating with accented rhythms. Yet Prokofiev avoids giving the impression of empty display. Instead, the capricious exposition of technical effects draws attention to their expressive possibilities. The five sections of the movement transport the listener from the buoyant ascent of the opening theme above a clockwork accompaniment to the sinuous passage work of the solo violin in its low register.

This mercurial *Scherzo* with its abrupt ending has been cited as an example of the 'grotesque' or 'sarcastic' aspect of Prokofiev's style, but he

objected to this use of the word 'grotesque', describing it as hackneyed and distorted. 'I would prefer my music,' he wrote, 'to be described as "scherzo-ish" in quality, or else by three words describing various degrees of the scherzo – whimsicality, laughter, mockery.'

The third movement begins with a brief theme on the bassoon (no hint of mockery here) that is developed with increasing lyricism by each of the woodwind instruments in turn. This sets the scene for the solo part's combination of staccato and sustained ideas suspended above scoring of the utmost economy. Nowhere is the translucency of the orchestration more apparent than in the coda, where the opening theme from the first movement returns in the orchestral violins above a shimmer of tremolos and harp arpeggios. The solo violin traces the melody with 'altitudinous trills' before coming to rest – exactly as it had at the end of the first movement – on a top D in unison with the piccolo.

Abridged from a note by Yvonne Frindle
Symphony Australia ©1997

Performance History

Sam Bor was soloist in the Orchestra's first performance of Prokofiev's Violin Concerto No.1, given in January 1950 under Henry Krips' direction. The ASO's most recent performance, in July 2017, featured soloist Alina Ibragimova and conductor Nicholas Carter.



Andante, ma non troppo – Allegro energico

Andante (ma non troppo lento)

Scherzo (Allegro)

Finale (Andante – Allegro molto)

Jean Sibelius (1865-1957)

Symphony No.1 in E minor, Op.39

Who is the real Sibelius? The passionate Romantic of the First and Second Symphonies; the lofty, clear-thinking classicist of the Third and Sixth Symphonies; the dark nay-sayer of the Fourth or the creator of those epics of intensity, the Fifth and Seventh Symphonies? Can the frequenter of southern breezes in *The Oceanides* be the same man who conjures up the almost horrific stillness of *Tapiola*?

It's this very unknowability that makes him a fascinating figure. Yet beneath these apparent contradictions you can discern a trajectory which takes his music on a journey that begins in a world of florid rhetoric and a strong feeling of nationalist pride, for he played a part in Finland's struggle against Russian domination. But at the end of his composing life his music is bounded by interior concerns, for as the years progressed Sibelius' imagination revolved increasingly around the idea of music itself as drama, of the unfolding of musical events as a kind of parallel narrative universe.

Naturally enough his First Symphony finds him near the beginning of this journey; it's the work of a man in his early 30s, immensely gifted and skilful, but still coming to terms with many of the musical influences around him.

The feature of the work that immediately marks it out as 'Sibelian' to anyone interested in musical detail is the modal quality of the long, winding tune which opens the first movement. The modes in which music was created, before the system of major and minor keys came into play about four centuries ago, held a particular fascination for many composers around the turn of the 20th century, particularly those interested in folk traditions. The modal inflection in the tune which opens this symphony is Dorian, or the 'scale' you hear when you play all the white notes between one D and the next on the piano. Although Sibelius' modal writing was to change character over the years, it was never to leave him.

This symphony's opening melody is characteristically Sibelian, too, in its economy of means: a solo clarinet over a timpani roll is all Sibelius needs to suggest something ancient, eternal, bard-like. The way he puts his material together in this movement tells you a lot about the consistency of his principles of musical organisation. It's possible to write in terms of formal analysis, but the music comes to you more organically and intuitively than that. Notice, for example, how the second major theme, a dancing idea first heard on the flutes, becomes broader and more lyrical when it passes to the oboe and how it is, in any case, clearly derived from the solo clarinet theme that sets the symphony in motion.

With this second theme Sibelius gradually quickens the tempo and makes the musical undergrowth much thicker, combining all the ideas you've heard so far in an ingeniously devised musical tempest, at the other end of which a ringing transformation of the main theme on the brass announces that a mood of summary and conclusion. This technique of gradual crescendo and pulse-quickening, followed by a short, bracing survey of the vista from the summit, then an abbreviated rounding off, would be vital to Sibelius' thinking in much of his later music.

The *Andante* reminds you that, however subtly he organises his material, Sibelius, at this moment, is still captivated by the rhetoric of the Romantic symphony. The warm, tender opening tune is the seed from which all else in the movement grows. This song-like theme takes on many guises as the movement progresses, some subtle, some obvious, but the overall

effect is not intricate or fussy but passionate and intense.

The short scherzo that follows is notable for its integration of the timpani into the main melodic material, its pastoral trio and the gradually quickening pace of its foreshortened reprise, which gives the final minutes an air of hectic excitement.

You'll hear Sibelius' admiration for Tchaikovsky most clearly in the finale. The very opening is a good example; here he gives the strings the tune with which the symphony began, but now in a highly impassioned setting, punctuated by brass declamations. The ferocity of the tune's subsequent development also bears some resemblance to the spirit of Tchaikovsky's more rousing symphonic moments. On the other hand, the big, lyrical tune which comes to dominate the movement is essentially operatic: after all, Sibelius had not altogether abandoned the idea of writing a major work for the opera stage. The work's final pages are more mysterious; after a heroic summing-up the symphony ends, like the first movement, with two pizzicato chords.

Phillip Sametz © 2004/2023

Performance History

The ASO's first performance of Sibelius' Symphony No.1 took place in November 1945 conducted by Percy Code; most recently, the Orchestra performed it in April 2015, when Yan Pascal Tortelier was the conductor.

HIT **sa**

**TRAINING AND EMPLOYMENT
RTO CODE 40200**

**YOUR TRAINING PARTNER
FOR VOCATIONAL
QUALIFICATIONS
AND SHORT COURSES**



Explore our courses in:

**INDIVIDUAL SUPPORT [Aged Care and Disability] • COMMUNITY SERVICES
BUSINESS • LEADERSHIP • CHILD CARE • RETAIL • HOSPITALITY
COOKERY • CLEANING**

Find out more

WWW.HITSA.COM.AU

08 8375 2800 | info@hitsa.com.au

**3 SITES
OFFERING
TRAINING**

Clarence Gardens
353 Cross Road
Clarence Gardens
SA 5039

Salisbury
1st Floor
85a John Street
Salisbury SA 5108

Mount Barker
1st Floor
2 Dutton Road
Mount Barker SA 5251



Musical *Chairs*

Since its inception in 2012, the ASO's Musical Chairs program has grown to become one of the most popular and meaningful ways for people to become involved in the life of the orchestra, through the support of the ASO's most critical asset – its musicians.

Donors are recognised for their support of a particular orchestral chair and the musician who occupies it. This simple arrangement opens up wonderful opportunities for engagement between musicians and their supporters, and some have gone on to form enduring friendships. Many donors have also had the special experience of sitting within the orchestra during a rehearsal, alongside the player they support.

For supporters seeking a personal connection with the ASO, the Musical Chairs program offers unique, behind-the-scenes access to the orchestra and its musicians.



"Sitting within the orchestra during rehearsals is an amazing experience. We are proud to support the ASO through this wonderful program."

- Friends of the ASO (President David Wotton AM and Vice President Ann Lloyd pictured), supporters of Steven Peterka, Principal Percussion



"My relationship with the ASO has grown significantly through the Musical Chairs program. I've known Gillian a long time and admire her tremendously!"

- Mary Dawes BEM, supporter of Gillian Braithwaite, Tutti Violin



"After my mother and uncle passed away, I thought supporting a Musical Chair was a great way to honour their memory. I really look forward to catching up with Julia... she is warm and funny, and I feel that a nice friendship is happening."

- Lou McLennan, supporter of Julia Grenfell, Principal Piccolo

The ASO warmly thanks all of its passionate Musical Chair donors. If you would like to get closer to the ASO through the Musical Chairs program, please contact Lucy Eckermann, Philanthropy Manager, on 08 8233 6263 or EckermannL@aso.com.au.

Adelaide *Symphony Orchestra*

Violins

Kate Suthers**
Concertmaster
Cameron Hill**
Associate Concertmaster
Holly Piccoli*
Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal
2nd Violin
Janet Anderson
Erna Berberyan
Minas Berberyan
Elizabeth Collins
Jane Collins
Zoe Freisberg
Zsuzsa Leon
Lucy Macourt
Alexis Milton
Michael Milton
Paris Netting
Ambra Nesa
Julie Newman
Liam Osborne
Emma Perkins
Alexander Permezel
Alison Rayner
Marie-Louise Slaytor
Kemberi Spurr

Violas

Justin Julian**
David Wicks~
Martin Butler
Lesley Cockram
Linda Garrett
Anna Hansen
Rosi McGowran
Michael Robertson
Cecily Satchell

Cellos

Simon Cobcroft**
Sherrilyn Handley
Acting Associate
Joseph Freer
Christopher Handley
Andrew Leask
Gemma Phillips
David Sharp
Cameron Waters

Double Basses

David Schilling**
Jonathon Coco~
Jacky Chang
Harley Gray
Belinda Kendall-Smith
Gustavo Quintino

Flutes

Kate Proctor**
Guest Principal
Kathryn Moorhead

Piccolo

Lisa Gill*
Acting Associate

Oboes

Joshua Oates**
Celia Craig

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Bailey Coates

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon**
Leah Stephenson

Contra Bassoon

Jackie Newcomb*

Horns

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

Trumpets

David Khafagi**
Martin Phillipson~
Gregory Frick

Trombones

Doug Cross**
Guest Principal
Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stanley McDonald*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Sami Butler~
Jamie Adam

Harp

Kate Moloney*

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Board, Management & Staff

ASO Board

Andrew Daniels Chair	Kate Irving
Anton Andreacchio	Matt Johnson
Freddy Bartlett	Karen Limb
Carolyn Francis	Carolyn Mitchell
Sherrilyn Handley	

Executive

Colin Cornish AM Chief Executive Officer
Alison Evans Director, People & Organisational Development
Shecky Kennedy Executive Assistant
Rory Jeffes Strategy and Development Consultant

Artistic

Simon Lord Director, Artistic Planning
Nadina Paine Artistic Administrator
Rachel Hicks Manager, Learning & Community Programs
Jessica Manning Learning and Community Programs Coordinator
Nescha Jelk *Floods of Fire* Artistic Coordinator

Box Office

Tom Bastians Senior Manager, Box Office & Customer Service
Lada Volovelsky Ticketing, Subscriptions & Database Manager
Emma Wight Box Office & Administration Assistant

Production

Paul Cowley Technical & Venue Manager
William Jarman Production & Venue Coordinator
Stephanie Price Production & Venue Coordinator

Operations

Karen Frost Orchestra Personnel Manager
Ashley Retter Orchestra Coordinator
Andrew Georg Orchestral Librarian
Julie Weller Orchestral Librarian

Marketing

Liana Cassidy Director of Marketing
Mark Elliott Marketing Consultant
Nicola Cann Marketing Manager
Georgie Phillips Marketing Coordinator & Graphic Designer

Development

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

Finance, People & Culture

Catherine Turnadge Director of Finance
Emma Henderson Senior Accountant
Rachel Grant HR Coordinator
Sarah McBride Payroll Coordinator

Friends of the ASO Executive Committee

David Wotton AM President
Ann Lloyd Vice President
Judy Sanders Vice President
John Terpelle Past President
Michael Critchley Treasurer
Judy Miller 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



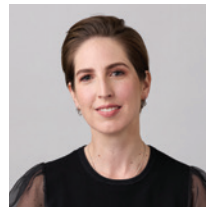
Kate Suthers
Concertmaster

Colin Dunsford AM in
memory of Lib 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

Violas



Justin Julian
Section Principal
In memory of
Mrs JJ Holden ♪



Lesley Cockram



Linda Garrett
John & Sebastien Pratt ♪



Anna Hansen
Anonymous donor ♪



Rosi McGowran
Liz & Mike Bowen ♪



Michael Robertson
Bob & Julie Clampett in
memory of their daughter
Carolyn ♪



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



Mark Gaydon
Section Principal
Pamela Yule ♪



Leah Stephenson
Liz Ampt ♪



Jackie Newcomb
Principal
Norman Etherington AM
in memory of Peggy
Brock AM ♪



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
Tom Pearce &
Peggy Barker ♪

Contra Bassoon

Horns

Bass Trombone Tuba



Amanda Tillett
Principal
Garry Roberts & Dr Lynn
Charlesworth ♪



Stanley McDonald
Principal



Andrew Penrose
Principal
Andrew & Denise
Daniels ♪



Steven Peterka
Section Principal
FASO in memory of
Bev McMahon ♪



Sami Butler
Associate Principal
Percussion/Timpani
Annabel Barrett ♪

Timpani

Percussion



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



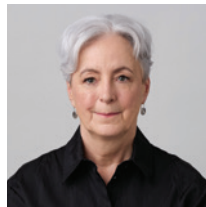
Janet Anderson
—
In memory of Gweneth
Willing ♫



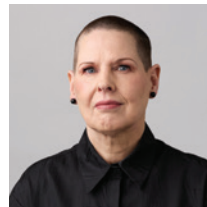
Ann Axelby
—
David & Linnett Turner ♫



Minas Berberyán
—
Merry Wickes AM ♫



Gillian Braithwaite
—
Mary Dawes BEM ♫



Julia Brittain
—
Margo Hill-Smith ♫



Hilary Bruer
—
John & Jenny Pike ♫



Emma Perkins
—
Pamela & Peter* McKee ♫



Alexander Permezel



Kemerí Spurr
—
In memory of Elizabeth
Jamieson ♫

Holly Piccoli
Principal 1st Violin
—
In memory of Bob
Croser ♫

Ambra Nesa
Tutti Violin

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
—
Pamela & Peter*
McKee ♫

Sharon Grigoryan
Associate Principal
—
John Turnidge AO
& Patricia Rayner ♫

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
—
Dr Scott C Y Ma ♫



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 \$3,000, renewed annually.

With thanks to Dr Tom & Sharron Stubbs for their support of the temporarily vacant Associate Principal Viola.

*Deceased

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. 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

Conductors' Circle & Artistic Leaders

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

Friends of the Adelaide
Symphony Orchestra
Graeme & Susan Bethune
Jill Hill & Bob Warner
Robert Kenrick
Joan Lyons
Diana McLaurin
Robert Pontifex AM
in memory of Deborah
Andrew & Gayle Robertson
Dr Tom & Sharron Stubbs

Miriam Hyde Circle

*Uncovering works by
women composers past
and present*

Her Excellency the
Honourable Frances
Adamson AC
The Hon Catherine Branson
AC KC
Colin Cornish AM
Rosemary Czernezkyj
Andrew & Denise Daniels
Sally Gordon
Margo Hill-Smith

ASO Patrons

*Championing leading
artists and vibrant
projects*

Diana McLaurin – *Patron
of Sir Stephen Hough*
Joan Lyons – *Patron of
Sir Stephen Hough*
Mary Lou Simpson OAM
– *Elena Kats-Chernin
Commission Supporter*
Sally Gordon – *2023 Artist
in Association Supporter*

Annual Giving

Generous music lovers who have donated over the last 12 months

Diamond Patrons \$25,000+

Friends of the Adelaide Symphony Orchestra	Lang Family Foundation	Roger & Helen Salkeld
FWH Foundation	Joan Lyons	Mary Lou Simpson OAM
The Hackett Foundation	Pamela & Peter* McKee	Dr Sing Ping Ting
K & S Langley Fund	Diana McLaurin	Anonymous (1)

Platinum Patrons \$10,000+

R & M Champion De Crespigny Foundation	Rosemary Czernezkyj	Margo Hill-Smith	Dr Tom & Sharron Stubbs
Graeme & Susan Bethune	Colin Dunsford AM in memory of Lib Dunsford	Robert Kenrick	John Uhrig AC & Shirley Uhrig
Boileau Family Trust	The Foskett Foundation	Robert Pontifex AM	Ann Vanstone
Catherine Branson AC & Dr Alan Down	Sally Gordon & Gary Smith	Andrew & Gayle Robertson	
	Jill Hill & Bob Warner	Norman Schueler OAM & Carol Schueler	

Gold Patrons \$5,000+

Her Excellency the Honourable Frances Adamson AC	In memory of Dr Peter (Tony) Davidson	K & D Morris	Linda Sampson
Peggy Barker & Tom Pearce	Jan Davis AM & Peter Davis	Perpetual Foundation – The Henry and Patricia Dean Endowment Fund	Gwenyth Shaughnessy
Bruce & Dina Carter	Andrew & Barbara Fergusson	Dr Leon Pitchon	Roderick Shire & Judy Hargrave
Bob & Julie Clampett	James & Jacqueline Hahn	Garry Roberts & Dr Lynn Charlesworth	John & Suzanne Tilley
In memory of Rodney Crewther	Helen Kowalick*	Dr J B Robinson	John Turnidge AO & Patricia Rayner
Andrew & Denise Daniels	Hugh & Fiona MacLachlan OAM	Richard Ryan AO & Trish Ryan	Nick Warden
			Anonymous (2)

Silver Patrons \$2,500+

Liz Ampt	Norman Etherington AM, in memory of Peggy Brock AM	Carolyn Mitchell	Petrea & Mick Roche
A. Prof Margaret Arstall	Lois & Jane Greenslade	Alyson Morrison & Michael Critchley	Nigel Stevenson & Glenn Ball
Annabel Barrett	Daniel & Sue Hains	K & K Palmer	Dr Nora Straznicky
Melissa Bochner & Peter McBean	In memory of Elizabeth Jamieson	Christine Perriam	John Sulan KC & Ali Sulan
Liz Bowen	Dr Scott C Y Ma	John & Jenny Pike	David & Linnett Turner
Dr Aileen Connon AM	Johanna & Terry McGuirk	Ann Piper	Dr Melanie Turner
Margaret Davis	In memory of Father Kevin McLennan & Barbra McLennan	John & Sebastien Pratt	Dr Richard Willing OAM
Mary Dawes BEM	David Minns	Josephine M Prosser	Pamela Yule
Bruce & Pam Debelle		Richard Wagner Society of South Australia	Anonymous (3)

Maestro Patrons \$1,000+

The Aldridge Family Endowment	Deborah Down	John H Love	Don Sarah AM, in memory of Meredyth Sarah AM
Neil Arnold	Jack & Meg Favilla	Dr Malcolm Mackinnon & Dr Alison Mackinnon AM	Larry & Maria Scott
Judy Bayly	Professor Robert Fraser AM	Professor Susan Magarey	Roger & Lessa Siegele
J Bennett & K Ellis	John Gazley	Ian Maidment	Kristine Spencer
Albert & Nyra Bensimon	Peter R Griffiths	Theo & Helen Maras	Nigel Steele Scott
Prof Andrew & Elizabeth Bersten	In memory of Geoffrey Hackett-Jones	Lee Mason	Christopher Stone
Betty Ward Foundation	Joan Hall	David & Ann Matison	Anne Sutcliffe
Judy Birze	Christopher & Sherri Handley	Jacqueline McEvoy	Sibylle & Andrew Sutherland
The Hon D J & E M Bleby	Mary Handley OAM	B J & G C Medlin	Geoff & Marilyn Syme
Ruth Bloch	Neville Hannaford OAM	Diane Myers	Anne Tonkin
Dianne & Felix Bochner	Robert Hecker	Peter & Rosalind Neale	Jenny & Mark Tummel
Prof J & B Bradley	Max & Maureen Howland	Graham Norton	Jacob & Rosalie Van Dissel
In memory of Darrell Clarke	Hon Kate Irving	Rosemary & Lew Owens	Helen Walker
In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan	Deane & Jennifer Jarvis	Nathalie Wooldridge & Graham Prime	G C & R Weir
Josephine Cooper AM	Anita & Andrew Just	David & Janet Rice	Merry Wickes AM
Colin Cornish AM	Elizabeth Keam AM	Bryan Ridge	Barbara Wing
Stephen Courtenay	Dr Thomas Kimber & Katrina Bochner	Drs I C & K F Roberts-Thomson	Janet Worth
Ruth Creedy	Diana Laidlaw AM & Sonia Laidlaw	Trevor & Tanya Rogers	Hon David Wotton AM & Jill Wotton
Graham & Frances Crooks	Caryl Lambourn	David & Anne Rohrsheim	Dawn Yeatman
John Daenke & Janet Hawkes	Pat Lescius & Michael McClaren	Trevor & Elizabeth Rowan	Anonymous (13)
		Jill Russell	

Bequests

The ASO gratefully acknowledges recent bequests to the orchestra

In memory of Jill Barrington
In memory of Barbara Carter
In memory of Dr Ian Hodgson and Elaine Hodgson
In memory of Bob Maynard
in memory of Margaret Mudge
In memory of Dr Vance Tottman
Anonymous (4)

Donation by the ASO Players Association in memory of Ladislav Jasek, former ASO Concertmaster

The ASO would like to thank the 1,320 donors who have given other amounts. A complete list of donors of \$250 or more can be found at aso.com.au/aso-donors

*Deceased

Correct as at 21 July 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



Major Partners



Major Regional Partner

Philanthropic Partners



FWH Foundation

SPT Charity Fund



World Artist Partners



Giving Circles

Corporate Partners



Media Partners

The Advertiser



LIMELIGHT



Corporate Club

Hickinbotham Group

Howard Vineyard

KPMG

Normetals

Size Music

Industry Collaborators

