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Symphony Series 4



# Embrace

Fri 7 & Sat 8 July  
Adelaide Town Hall

Adelaide  
*Symphony*  
*Orchestra*

Season  
2023

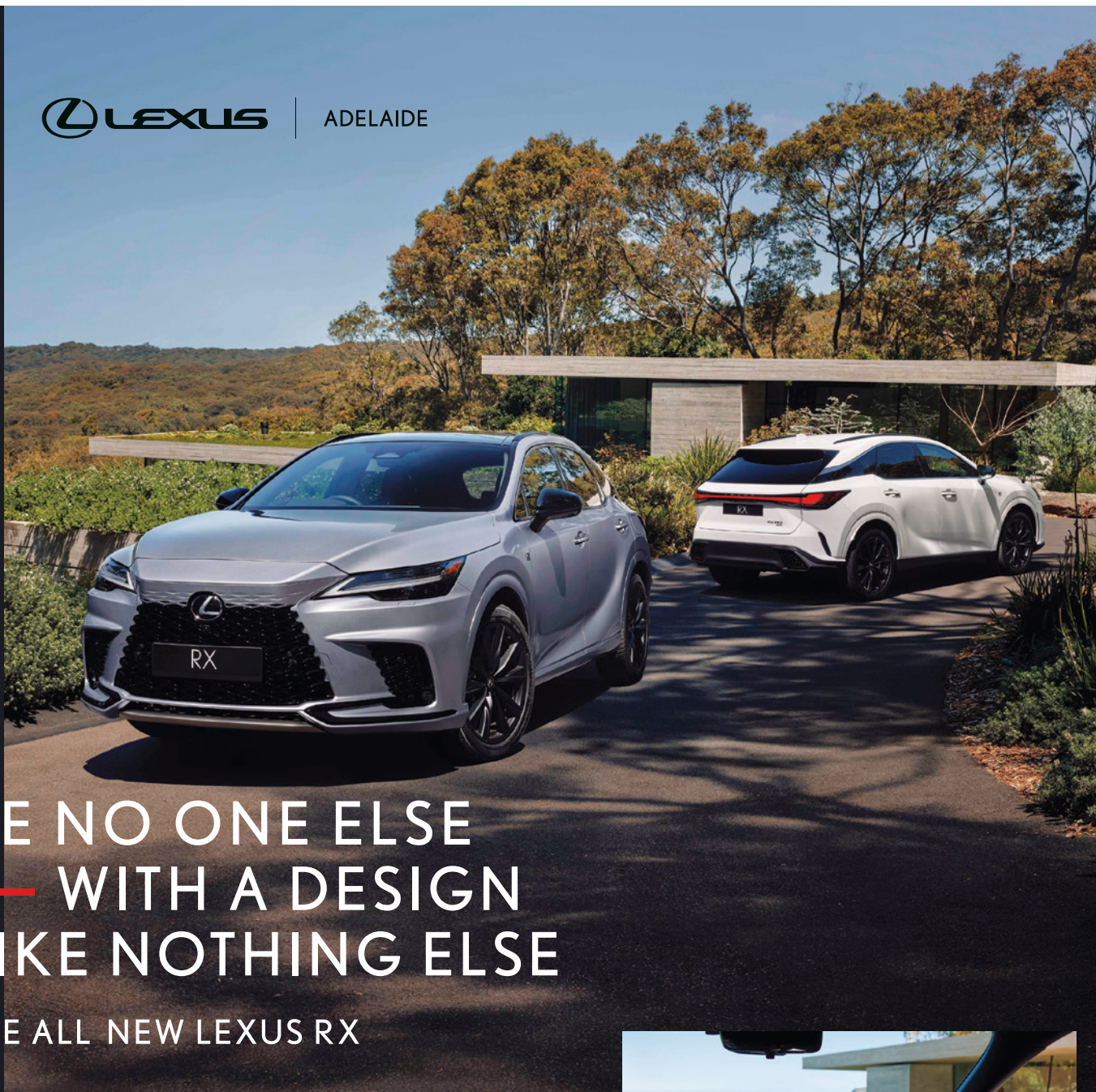


# Embrace





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Symphony Series 4

# Embrace

Elena Schwarz  
Conductor

Claire Edwardes  
Marimba

Fri 7 & Sat 8 July  
Adelaide Town Hall

Duration  
2 hrs (incl. interval)

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Acknowledgement of Country

Buckskin & Goldsmith arr./orch. Ferguson  
*Pudnanthi Padninthi*

[2']

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Zoltán Kodály (1882-1967)

[16']

*Dances of Galánta* – (Galántai táncok)

*Lento* – *Andante maestoso* –

*Allegretto moderato* – *Andante maestoso* –

*Allegro con moto, grazioso* – *Andante maestoso* –

*Allegro* –

*Poco meno mosso* –

*Allegro vivace* – *Andante maestoso* – *Allegro molto vivace*

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World Premiere

Anne Cawrse (born 1981)

[24']

*Dare to Declare*

Concerto for Marimba and Orchestra

*Oodgeroo*

*Clarice*

*Peggy*

Claire Edwardes Marimba

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*Interval*

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Antonín Dvořák (1841-1904)

[40']

Symphony No.9 in E minor, *From the New World*

*Adagio* – *Allegro molto*

*Largo*

*Scherzo (Molto vivace)*

*Allegro con fuoco*

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**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Saturday 15 July 2023.

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**Classical Conversation** Join us in the Adelaide Town Hall auditorium one hour before each concert for our free *Classical Conversations*, in which the composer of *Dare to Declare*, Anne Cawrse, will be chatting to ASO horn player Emma Gregan.

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National  
Theatre  
Live



Daily Telegraph



Guardian

JULY 13

THE BLOCKBUSTER IS BACK!

# FLEABAG

WRITTEN AND PERFORMED BY

PHOEBE WALLER-BRIDGE

DIRECTED BY

VICKY JONES

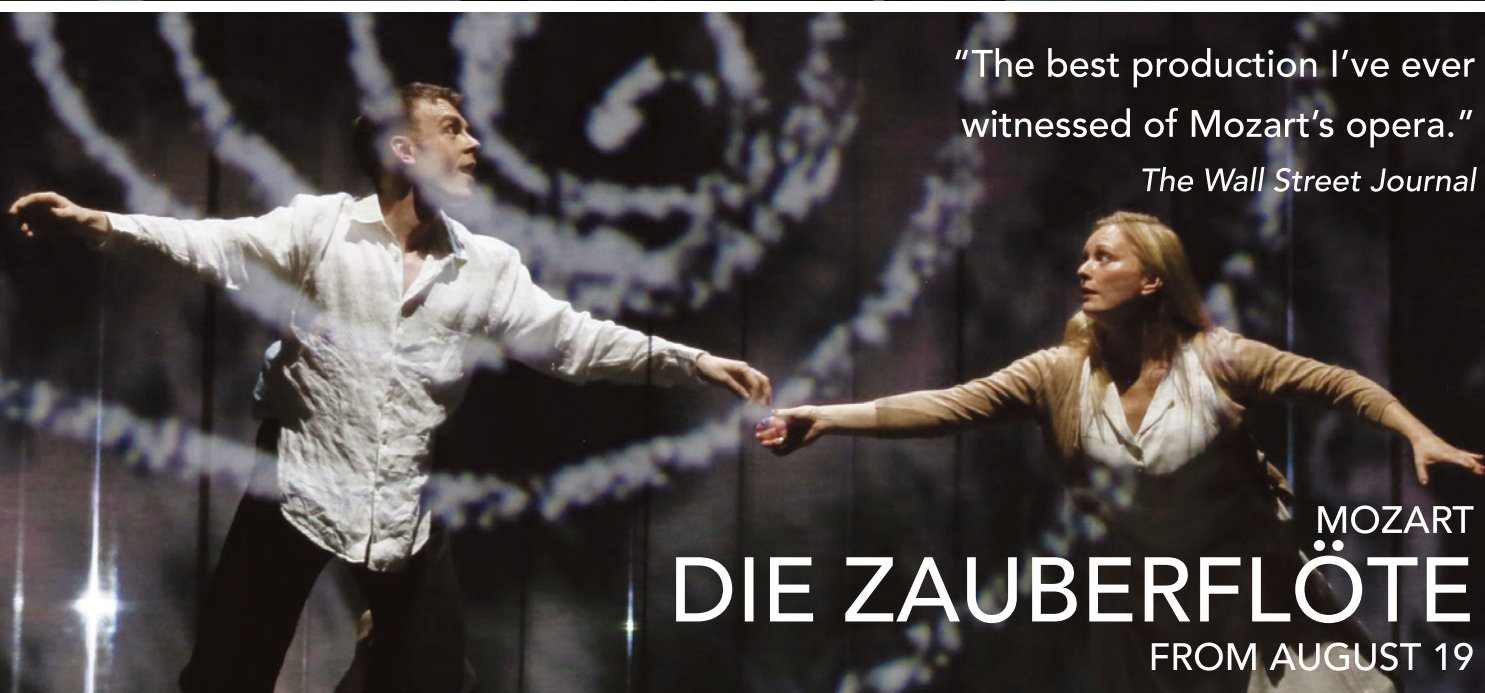
The Met  
ropolitan  
Opera



"Magnificent. ★★★★★  
impressive and perfectly cast...  
a rich experience with  
real-world resonance."

Financial Times

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# Welcome

As we celebrate the history, culture and achievements of Aboriginal and Torres Strait Islander peoples this NAIDOC week, it's particularly fitting that the ASO musicians are preparing for *Creation*. This new work by Grayson Rotumah – a spiritual sound picture of Bundjalung history, sung and narrated in the Yugambeh language – will be presented soon in the Grainger Studio. And it's a performance that represents the culmination of a deep artistic partnership between the ASO, conductor Luke Dollman and a number of First Nations performers – including Robert Taylor, Corey Theatre and Rulla Kelly-Mansell.

Tonight we have the chance to present the premiere of another major new work. In recent years, Adelaide-based Anne Cawrse has become one of Australia's most widely commissioned composers, and in *Embrace* you hear her latest work, a big bold concerto composed for the extraordinary percussionist Claire Edwardes. You can find out more about the concert and the story behind its title, *Dare to Declare*, in this program.

The ASO was able to commission *Dare to Declare* thanks in large part to the support provided by the Orchestra's Miriam Hyde Circle under the dynamic leadership of Catherine Branson AC; we're also grateful for additional funding from Arts South Australia.

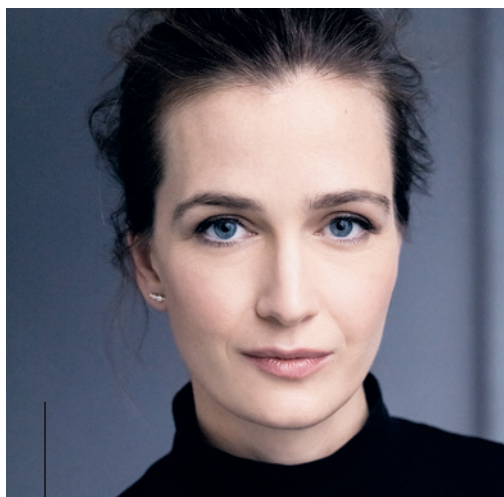
Conductor Elena Schwarz now has a flourishing career in Europe and the United States but is no stranger to Australia. In recent years she has been assistant conductor to the West Australian and the Tasmanian Symphony orchestras – the latter of which subsequently established the position of Associate Conductor for her. It's a pleasure to welcome her to Adelaide for her debut with your Orchestra.

My best wishes for your enjoyment of *Embrace*.



**Colin Cornish AM**  
Chief Executive Officer





**Elena Schwarz**  
Conductor

Elena Schwarz is forging a reputation for her musical vision and insightful interpretations and is in demand in Europe, the USA and Australasia. With regular invitations from orchestras such as the WDR Symphony Orchestra Cologne and BBC Philharmonic, her re-invitations in the 2022/23 season also include the Royal Liverpool Philharmonic, National Symphony Orchestra of Ireland, South Netherlands Philharmonic, and the West Australian and Tasmanian Symphony orchestras.

Her other guest conducting engagements have included orchestras such as the Deutsches Symphonie-Orchester Berlin, Helsinki Philharmonic, Los Angeles Philharmonic, Norwegian Radio and the Lucerne Symphony Orchestra and forthcoming highlights bring her to the Philharmonia Orchestra, City of Birmingham Symphony, Bremen Philharmoniker, Melbourne Symphony and the Duisburger Philharmoniker at the Ruhr Triennale.

Elena Schwarz's operatic work includes productions at Norwegian Opera (*Hansel and Gretel*), Opéra de Lyon (*Peer Gynt*), Festival d'Aix-en-Provence (*The Sleeping Thousand* by Adam Maor) whilst future productions include *Katya Kabanova* (Opéra de Lyon) and *Rusalka* (Opéra de Nice). She is widely admired for her advocacy of new music and works regularly with specialist contemporary ensembles such as Ensemble Modern, Ensemble InterContemporain, MusikFabrik and Klangforum Wien.

She was awarded First Prize at the Princess Astrid Competition (2014), Second Prize at the Jorma Panula Competition (2015) and a Dudamel Fellowship (2018-19).



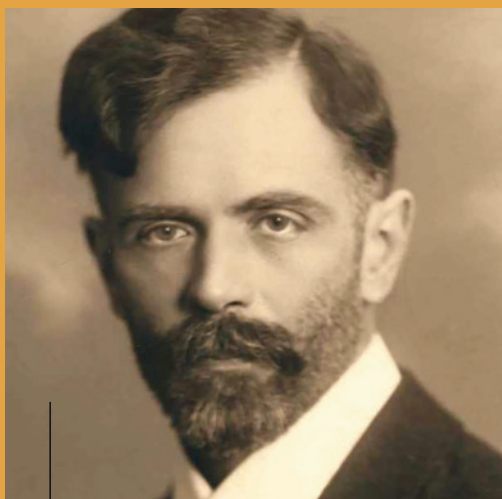
**Claire Edwardes**  
Marimba

From the set of *Play School* to Amsterdam's Concertgebouw, Claire Edwardes OAM is Australia's 'sorceress of percussion' (*City News, Canberra*). The only Australian to win APRA's Art Music Luminary Award four times, Claire leaps between her role as Ensemble Offspring Artistic Director (2019 Sidney Myer Performing Arts Award winners) and concerto performances with all the Australian and New Zealand orchestras plus several European orchestras.

Add to those achievements her genre-spanning solo concerts, a broad spectrum of cross-arts collaborations, commissioning and premiering hundreds of new works by Australian and international composers including Harrison Birtwistle, Louis Andriessen, Elena Kats-Chernin and Holly Harrison, teaching at the Sydney Conservatorium of Music and passionately advocating for gender equity and diversity in classical music.

As a true trailblazer, perhaps her most significant contribution, beyond her endless quest for excellence in performance, is in breaking down the barriers between art music and audiences. With an on-stage and behind-the-scenes infectious enthusiasm for bringing new music to unexpected places, she wows audiences with her unique performances on marimba, vibraphone, drums, percussion and more unusual instruments such as the waterphone and cajon. As recently described by *The Age*, Claire is a 'prodigiously talented Australian...an invigorating musical life force.'





*Lento – Andante maestoso –*

*Allegretto moderato – Andante maestoso –*

*Allegro con moto, grazioso – Andante maestoso –*

*Allegro –*

*Poco meno mosso –*

*Allegro vivace – Andante maestoso – Allegro molto vivace*

# Zoltán Kodály (1882–1967)

## *Dances of Galánta* (Galántai táncok)

Along with his friend Béla Bartók, Zoltán Kodály collected more than 3,500 folk tunes from throughout Hungary, Romania and Slovakia. These songs influenced both composers' subsequent works. The *Dances of Galánta* were written for the 80th anniversary of the Budapest Philharmonic in 1933. Kodály took as his source a compendium of dances from the early 1800s, 'gypsy dances from Galánta', where he grew up.

Based on the verbunko style (similar to the csárdás or 'tavern' tunes of Hungary and its surrounding regions) these dances have two moods: pensively slow and fiercely fast.

Throughout the first 'dance' (*Lento – Andante maestoso*), and indeed throughout the suite, the clarinet receives special attention. Kodály maintains tension by clever use of rubato and rhythmic variation. The 'gypsy scale', found in so much of the folk music diligently collected by Kodály, is a prominent melodic feature.

A solo flute and piccolo in dotted rhythm accompanied by pizzicato strings introduce the second dance (*Allegretto moderato*). An oboe introduces the third dance (*Allegro con moto, grazioso*). This melody seems to need reinforcement from the other woodwinds, brass and strings.

It is eventually overwhelmed by the return of the melancholic first theme, which in turn is interrupted by a fierce syncopated dance (*Allegro*) with the whole orchestra in full cry.

Two dances quickly follow, with melodies reminiscent of Kodály's *Háry János*. There are grace-noted bassoons, horns swinging across the bar line and a dotted rhythm returning in the clarinet (*Poco meno mosso*). This mildly comic excursion sets up a frantic finale, beginning with the muted insistence of the timpani (*Allegro vivace*). The first brooding melody returns in G sharp minor. Kodály is perhaps reminding the listener that behind all this exuberance lies darkness. But such introspection is thrust aside in the final bars where the dance is at an end: exhilarating, exhausting!

Abridged from an annotation by David Vivian Russell, Symphony Australia © 2000

### *Performance History*

The Adelaide Symphony Orchestra was the first of the former ABC orchestras to perform this work, under Walter Susskind, in June 1946. The Orchestra's most recent performance took place in a *Composers in Focus* concert conducted by Gérard Korsten in November 2014.





*Oodgeroo*

*Clarice*

*Peggy*

# Anne Cawrse (born 1981)

## *Dare to Declare*: Concerto for Marimba and Orchestra

WORLD PREMIERE

Claire Edwardes Marimba

The composer writes:

*Dare to Declare* aims to be a celebration and affirmation of Australian artistic and creative prowess. Cast in three movements, the musical inspiration for each movement comes from three important artistic voices from Australia's history – poet Oodgeroo Noonuccal, visual artist Clarice Beckett and composer Peggy Glanville-Hicks. The work is dedicated to Claire Edwardes, without whom I would not have had this opportunity to compose such a substantial piece for marimba. Much of *Dare to Declare* was composed in 2022 while I was a recipient of a Prelude Composer's Residency, administered by the Peggy Glanville-Hicks Composer's House Trust.

The opening and closing melodies in the first movement, *Oodgeroo*, are a wordless setting of parts of her poem *The Past*. This poem explores the author's deep-felt connection to culture and the ancient wisdom of the land.

The central section of the movement takes on a nostalgic, dreamscape quality, exploiting the darkly resonant lower register of the marimba. While not a traditional 'fast' movement (as would often be the case in a three-movement form), the music here contains an earthy and strong character, featuring a proud tutti-orchestral chorale at the climax.

In the second movement, the delicately blurred twilight aesthetic of Clarice Beckett's paintings is reflected in the harmonic choices and textural painting of sound. Here the music embraces stillness and the interplay between softness and structure, displaying the gentle humanity present in Clarice's paintings. By omitting all brass (except horns) the music explores a delicate sound palette of winds and strings, often utilising the soloist in complex accompanying roles. There are musical evocations of sunsets, the colours of dusk, and gently rolling waves caressing wide expanses of sand.



The final movement is a celebration of the life and music of Peggy Glanville-Hicks – an extravagant, effervescent, and feisty journey through the major modes, motoric and irregular rhythms, and the percussive vitality for which Peggy's music is remembered. Structured in an arch form, the opening section states three interconnected themes before leading us into slightly slower and more sombre territory. We then wheel our way back through the faster themes in reverse order, hearing the same music presented in different and increasingly brash and audacious ways.

The title *Dare to Declare* is the opening line of a poem by British poet and theologian Nicola Slee, *Conversations with Muse*. Slee writes:

*Dare to declare who you are.  
It isn't far from the shores of silence  
to the boundaries of speech.  
The road is not long but the way is deep.  
And you must not only walk there,  
you must be prepared to leap.*

Oodgeroo, Clarice and Peggy each wrote, painted, and spoke their truth through their representative art forms, regardless of setbacks, challenges, and the indifference of others. In doing so, they dared to declare who they were as artists and lived with a fearless commitment to their art. This concerto celebrates their lives, their artistic voices, and the importance of their art; my prayer is that as an artist, I may grow to be as brave and as daring as they were.

©Anne Cawrse 2023

### **Oodgeroo (1920-1993)**

Let no one say the past is dead.  
The past is all about us and within.  
Haunted by tribal memories, I know  
This little now, this accidental present  
Is not the all of me, whose long making  
Is so much of the past.

Excerpt from *The Past* by Oodgeroo Noonuccal.  
Used with permission.

### **Clarice (1887-1935)**

To give a sincere and truthful representation of a portion of the beauty on Nature, and to show the charm of light and shade, which I try to give forth in correct tones so as to give as nearly as possible an exact illusion of reality.

Clarice Beckett in 1924, cited in *The Present Moment: The Art of Clarice Beckett*, Art Gallery of South Australia.

### **Peggy (1912-1990)**

Everything would have been easier if I was a boy... but I never paid much attention to it. I just marched on in and there I was.

Peggy Glanville-Hicks in *PGH – A Modern Musical Odyssey* (1991), Juniper Films.

Nicola Slee's poem *Conversations with Muse* appears on Page 60 of her collection *Praying Like a Woman* (London: SPCK, 2004).

*Dare to Declare* was commissioned by the Adelaide Symphony Orchestra, with the support of the OSO's Miriam Hyde Circle; additional funding was provided by Arts South Australia.



**Clarice Beckett**  
born Casterton, Victoria 1887  
died Sandringham, Melbourne 1935  
*Tranquility*  
c.1933, Melbourne  
oil on board  
38.8 x 28.8 cm

Gift of Alastair Hunter OAM and  
the late Tom Hunter in memory  
of Elizabeth through the Art Gallery  
of South Australia Foundation 2019  
Art Gallery of South Australia,  
Adelaide  
20197P107





## 5 Minutes with *Claire Edwards*

Claire takes to the stage with the ASO for the World Premiere of Anne Cawrse's Marimba Concerto, written especially for her. In this Q&A, Claire discusses her passion for music, her journey as a percussionist, and her collaboration with Anne.

**What ignited your passion for music, and what drew you to the marimba?**

Music has been a bug for me since starting the piano aged 5. During primary school I was also quite serious about the flute and was just a self-taught percussionist playing in community wind ensembles, until I started my Bachelor of Music at the Sydney Conservatorium age 18. Piano stayed with me until my early 20s and I definitely have that to owe for my penchant for the marimba and mallet percussion instruments in general. Basically percussionists tend to start on either the piano or drumkit and those of us who are lucky enough to start on piano seem to have a natural tendency towards marimba and reading music pretty easily. The marimba has certain challenges though that are quite different to the piano due to its sheer size and length. It is impossible to play the top note and the bottom note at the same time and the margin for error is high also because of the height that the sticks have to travel above the keyboard to move around. Unfortunately also instead of having

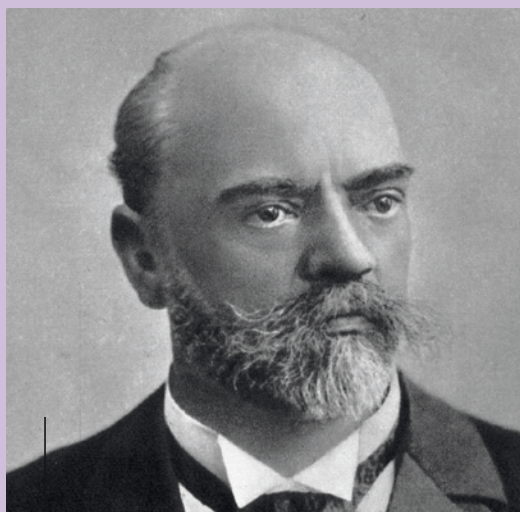
10 fingers we have 4 mallets so our dexterity is more limited than a pianist. On the plus side we have this awesome mellow woody tone and the capability of playing funky rhythms in a very visceral and physical way!

**Tell us about your collaboration with Anne on the Marimba Concerto.**

Anne is a truly amazing collaborator and we work extremely naturally together. She would send me snippets of material and then drafts of movements for feedback as she composed them and I would send my feedback and thoughts. Completely without ego she would take on my comments and integrate them until we were both happy with the final product.

**How does it feel to be part of a concert that brings together a female soloist, composer, and conductor?**

It makes me feel very proud and very excited about the positive role modelling we are creating just in this one program for all young females who attend. I aim to inspire and motivate young girls and women to be anything and everything they want to be and that includes being a solo percussionist, a conductor or a famous composer – and this concert will no doubt do this!



*Adagio – Allegro molto*

*Largo*

*Scherzo (Molto vivace)*

*Allegro con fuoco*

# Antonín Dvořák (1841–1904)

## Symphony No.9 in E minor, *From the New World*

Dvořák composed his ninth, and last, symphony in New York between January and May 1893. As his secretary, Josef Kovařík, was about to deliver the score to the conductor of the first performance, Anton Seidl, Dvořák suddenly wrote on the title page, 'From the New World'. That expression had been used in a welcome speech following his arrival in New York the previous September. Kovařík said the inscription was just 'the Master's little joke'; but the 'joke' has, ever since, begged the question: how American is the *New World* Symphony?

Dvořák could have written his 'New World' inscription, as in the welcome speech, in English. By writing it in Czech he was seen to be addressing the work, like a picture postcard, to his compatriots back in Europe. At the same time he challenged listeners to identify depictions of America or elements of American music. Either way, the composer was seen to be meeting the desire of his employer, Mrs Jeannette Thurber, for music which might be identified as American.

Mrs Thurber had persuaded Dvořák to become director of her National Conservatory of Music in New York. Besides teaching students from a wide spectrum of society, including African-Americans and women, he found he was expected to show Americans how to create a national music. So, controversially and perhaps naively, in a country which had not forgotten the Civil War, the egalitarian Dvořák told Americans they would find their future music in their roots, whether native or immigrant, and in particular the songs of the African-Americans.

From his familiarity with gypsies in Europe, Dvořák had famously composed a set of *Gypsy Melodies* (including 'Songs my mother taught me'), and was thus receptive when introduced soon after his arrival to the songs of the African-Americans – the sorrow songs and spiritual songs of the plantation. As a devout man of humble rural origins, he responded to the pathos and religious fervour of the poor.



He told the *New York Herald* that the two middle movements of his new symphony were inspired by Longfellow's epic poem *The Song of Hiawatha*, a work he had long ago read in Czech and which Mrs Thurber was now suggesting for an opera. The famous slow movement, he said, was inspired by Hiawatha's wooing of Minnehaha and the *Scherzo* by dancing at the wedding feast. Without using Native American melodies, he claimed to have given the *Scherzo* 'the local colour of Indian music' – an effect that is perhaps lost due to Dvořák's limited understanding of this musical tradition.

At the same time, *The New York Daily Tribune*, reporting an extensive interview with the composer, declared that America's 'most characteristic, most beautiful and most vital' folksong came 'from the negro slaves of the South', adding that 'if there is anything Indian about Dr Dvořák's symphony it is only in the mood... of Indian legend and romance.'

As music, the *New World* Symphony is entirely characteristic of its composer (the 'simple Czech musician' he liked to style himself) and owes nothing to any specific 'borrowings' from the indigenous or African-American musics Dvořák encountered in the New World. The ersatz-spiritual *Goin' home* was actually arranged from Dvořák's *Largo* movement by one of his students, not the other way around.

There were strong non-musical impressions of America which doubtless crowded the composer's mind as he worked on the symphony: the frenetic bustle of New York, the seething cauldron of humanity in the metropolis, and the simple folk caught up in

the impersonal whirl – African-Americans, indigenous Americans, immigrant poor. The surging flow and swiftly changing moods of the outer movements perhaps reflect these images. The vast, desolate prairies Dvořák found 'sad unto despair', and this may be felt to underpin the deep yearning of the *Largo* (together with the composer's own homesickness for his native Bohemia). As if to emphasise his personal longing for home, Dvořák uses a Czech dance as the central trio section of the third movement.

Musical ideas recur in the *New World* Symphony, like familiar faces in a crowd, to link the symphonic structure. The two main themes of the first movement are recalled in festive mood in the *Largo*, at the brassy climax of the famous melody first stated by the cor anglais. They figure again in the coda of the *Scherzo*, the first theme (somewhat disguised) also making three appearances earlier in the movement. The main themes of both middle movements recur in the development section of the finale, and the main themes of all three preceding movements are reviewed in the final coda. There, a brief dialogue between the themes of the first and last movements is cut short by a conventional cadence, spiced by unexpected wind colouring in the last chord of all.

Abridged from an annotation by Anthony Cane  
© 1980/2003

### *Performance History*

The ASO first performed this work in October 1939, under conductor Malcolm Sargent. Douglas Boyd conducted the Orchestra's most recent performance, in September 2019.

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# Adelaide *Symphony Orchestra*

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Elizabeth Layton\*\*  
Guest Concertmaster  
Cameron Hill\*\*  
Associate Concertmaster  
Holly Piccoli\*  
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  
Gillian Braithwaite  
Julia Brittain  
Hilary Buer  
Elizabeth Collins  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Alexis Milton  
Michael Milton  
Ambra Nesa  
Paris Netting  
Julie Newman  
Liam Osborne  
Emma Perkins  
Alexander Permezel  
Kemerl Spurr  
Niki Vasilaki

## *Violas*

Daniel Schmitt\*\*  
Guest Section Principal  
Michael Robertson~  
Acting Associate  
Lesley Cockram  
Linda Garrett  
Henry Justo  
Anna Hansen  
Natalie Maegraith  
Rosi McGowran  
Anna Webb

## *Cellos*

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

## *Double Basses*

David Schilling\*\*  
Harley Gray~  
Acting Associate  
Jacky Chang  
Aurora Henrich  
Belinda Kendall-Smith  
Rob Nairn

## *Flute*

Lily Bryant\*\*  
Guest Principal

## *Piccolo*

Julia Grenfell\*

## *Oboes*

Joshua Oates\*\*  
Renae Stavely~

## *Cor Anglais*

Peter Duggan\*

## *Clarinets*

Dean Newcomb\*\*  
Mitchell Berick\*

## *Bassoons*

Mark Gaydon\*\*  
Leah Stephenson

## *Horns*

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

## *Trumpets*

David Khafagi\*\*  
Gregory Frick



### ***Trombones***

Colin Prichard\*\*

Ian Denbigh

### ***Bass Trombone***

Amanda Tillett\*

### ***Tuba***

Stan McDonald\*

### ***Timpani***

Andrew Penrose\*

### ***Percussion***

Steven Peterka\*\*

Sami Butler~

### ***Harp***

Owen Torr\*

Guest Principal

\*\* denotes Section Principal

~ denotes Associate Principal

\* denotes Principal Player

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& Lib Dunsford ♪



Cameron Hill  
Associate Concertmaster  
—  
Graeme & Susan  
Bethune ♪



Alison Heike  
Principal 2nd Violin  
—  
FASO in memory of Ann  
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Elizabeth Collins



Jane Collins  
—  
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Danielle Jaquillard  
—  
K & K Palmer ♪



Alexis Milton  
—  
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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



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—  
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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

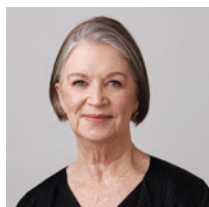




**Lachlan Bramble**  
Associate Principal  
2nd Violin  
—  
In memory of Deborah  
Pontifex ♪



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



**Ann Axelby**  
—  
David & Linnett Turner ♪



**Minas Berberyán**  
—  
Merry Wickes ♪



**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 ♪

## 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 ♪

## Oboes



**Joshua Oates**  
Section Principal  
—  
Caryl Lambourn &  
Graham Norton ♪



**Renae Stavelly**  
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  
—  
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Fergusson ♪



**Ian Denbigh**  
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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](mailto:eckermannl@aso.com.au) and learn more about Musical Chairs. Chair support starts at \$3,000, renewed annually.

\*Deceased

## 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

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(Tony) Davidson

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& Judy Hargrave

Dr Tom & Sharron Stubbs

Nick Warden

Anonymous (3)

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*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)

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

The ASO would like to thank the 1,226 donors who have given other amounts. A complete list of donors of \$250 or more can be found at [aso.com.au/aso-donors](http://aso.com.au/aso-donors)

\*Deceased

Correct as at 22 June 2023



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