

2

Remember
18 & 19 September
2025

SACRED & PROFANE

2 REMEMBER

Strauss

Metamorphosen

[26']

Mozart (completed Süssmayr)

Requiem (K.626)

[48']

I. Introitus – Requiem

II. Kyrie

III. Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

SEPTEMBER

Thu 18 & Fri 19

St Peter's Cathedral

Mark Wigglesworth
Conductor

Madison Nonoa
Soprano

Anna Dowsley
Mezzo-soprano

Andrew Goodwin
Tenor

Simon Meadows
Baritone

Adelaide Chamber Singers

Christie Anderson
Chorus Master

With thanks to the patrons
of ASO Chief Conductor
Mark Wigglesworth.
Lang Family Foundation
Nunn Dimos Foundation
Joan Lyons & Diana McLaruin

Duration

1 hr 25 min (no interval)

ACKNOWLEDGEMENT OF COUNTRY

The ASO acknowledges that the land we make music on is the traditional country of the Kaurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kaurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

SACRED & PROFANE

Listen Later

ABC Classic

Thu 9 October

1pm



Mark Wigglesworth
Conductor

Mark Wigglesworth has worked with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, and Tokyo Symphony. Recordings include a critically acclaimed cycle of the Shostakovich Symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler's Sixth and Tenth Symphonies with the Melbourne Symphony, Britten's *Peter Grimes* with Glyndebourne, and the Brahms Piano Concertos with Stephen Hough.

In opera, he has enjoyed long relationships with the Royal Opera House, Covent Garden, and English National Opera, and operatic engagements elsewhere include the Metropolitan Opera, New York, Bavarian State Opera, Opéra National de Paris, and Teatro Real, Madrid. In 2017 he received the Oliver Award for Outstanding Achievement in Opera.

He has written for *The Guardian* and *The Independent*, made a six-part TV series for the BBC entitled *Everything to Play For*, and his book *The Silent Musician: Why Conducting Matters*, published by Faber & Faber, has been translated into Spanish and Chinese. In September 2024 he became Chief Conductor of the Bournemouth Symphony Orchestra and this year took up the role of Chief Conductor with the Adelaide Symphony Orchestra.



Madison Nonoa
Soprano

New Zealand soprano Madison Nonoa holds a Master's degree in Music from the Guildhall School of Music and Drama, where she studied under Yvonne Kenny on the prestigious Opera Course. Since graduating in 2019, she has debuted at Glyndebourne Festival Opera (*First Siren/Rinaldo*), Salzburg and Whitsun Festivals (*Amore/Orfeo ed Euridice* with Cecilia Bartoli), the Pulsations Festival in Bordeaux (*Amour/Orphée et Eurydice* with Ensemble Pygmalion) and Aix-en-Provence Festival (*Zerlina/Don Giovanni*). She was a Jerwood Young Artist at Glyndebourne, a Samling Artist, and a Britten-Pears Young Artist, and made her debut with New Zealand Opera as Papagena/*Die Zauberflöte*, where she was a Dame Malvina Major Emerging Young Artist.

Other highlights include *Dido/Dido* and *Aeneas* (Theatre Royal Bath), *Acis/Acis and Galatea* and *Pleasure/The Choice of Hercules* (London Handel Festival), *Galatea/Polifemo* and *Maria/West Side Story* (Opéra du Rhin), *Papagena/Die Zauberflöte* (Glyndebourne), *Amor/(m)Orpheus* (NZ Opera) and *Voce dal Cielo/Don Carlo* (Opéra de Monte-Carlo). She is praised for her expressive, agile lyric soprano and compelling stage presence.

In 2025/26, Madison appears in Birmingham Opera's *woman.life.song*, sings Rossini's *Stabat Mater* with NZSO and Mozart's *Requiem* with the Adelaide Symphony under Mark Wigglesworth, and makes her debut with Pinchgut Opera.

She gratefully acknowledges the support of the Dame Kiri Te Kanawa and Dame Malvina Major Foundations.



Anna Dowsley
Mezzo-soprano

Anna Dowsley's operatic engagements include: Sister Helen (*Dead Man Walking*, Landestheater Detmold), Dido/Sorceress (*Dido and Aeneas*, OA and OQ), Cherubino (*Le Nozze di Figaro*, Opera Frankfurt), Dorabella (*Così fan tutte*, OQ and SOSA), Adalgisa (*Norma*, Teatro Carlo Felice, Genoa), Fox (*The Cunning Little Vixen*, Staatstheater Oldenburg), Nicklausse/Muse (*The Tales of Hoffmann*, Oldenburg), Olga (*Eugene Onegin*, Frankfurt), Carmen (*Carmen*, Staatstheater Nürnberg), Zerlina (*Don Giovanni*, Teatro Petruzzelli, Bari).

With Opera Australia, her roles have included: Rosina (*The Barber of Seville*), Dorabella, Cherubino, Zerlina, Siebel (*Faust*), Smeton (*Anna Bolena*), Flora (*La traviata*), Tebaldo (*Don Carlos*), Zaida (*Il turco in Italia*). Anna toured nationally in 2022 with Australian Chamber Orchestra (Bach program) and in 2024 with Musica Viva (performing Bolcom's *Cabaret Songs* with pianist Michael Curtain). With Pinchgut Opera, Anna performed the title role in *Orontea* and starred in their 2020 opera film *A Delicate Fire*.

On the concert platform, Anna has performed with many orchestras, including: L'Orchestre Philharmonique de Monte-Carlo; Hungarian National Philharmonic; Royal Liverpool Philharmonic; the Sydney, Tasmanian, Adelaide and Queensland Symphony Orchestras; Van Diemen's Band. Anna was the recipient of the 2019 YMF Australian Opera Award. Upcoming role debuts include Hansel (*Hansel and Gretel*), Charlotte (*Werther*) and Angelina (*La Cenerentola*).



Andrew Goodwin
Tenor

Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera and Sydney Chamber Opera. He has performed with the St. Petersburg Philharmonic Orchestra, Moscow and Melbourne Chamber Orchestras, all the Australian Symphony orchestras, and has given recitals at Wigmore Hall and Oxford Lieder.

Andrew's performances this year include returns to West Australian Symphony for Alfred (*Die Fledermaus*) and Stanhope's *Mahāsāgar*, Victoria Chorale (*Creation*), Sydney Chamber Choir (*Bach Mass in B minor*), Sydney Philharmonia (*St. Matthew Passion*) Brisbane Chamber Choir and Melbourne Symphony (*Messiah*) and recitals in Canberra, Brisbane and at Four Winds Festival. His most recent engagements include for Adelaide Festival Saariaho's *Innocence* and Stravinsky's *The Nightingale and other fables*; Mozart's *Requiem* (Sydney Philharmonia and the MSO, TSO and QSO); Evangelist, *St. Matthew Passion* (Melbourne Bach Choir); Haydn's *Creation* (Australian Haydn Ensemble); *Messiah* (Canberra, Melbourne, Queensland, New Zealand Symphony Orchestras); and *Nativity* (Mills) with the ASO.

Andrew studied voice at the St. Petersburg Conservatory and in the UK and is the winner of many awards and scholarships including the Tait Memorial Trust Scholarship, the Martin Bequest Travelling Scholarship, the Sir Robert Askin Operatic Travelling Scholarship, and the Australian Opera Auditions Committee Joan Sutherland Richard Bonyngne Scholarship.



Simon Meadows
Baritone

Baritone Simon Meadows most recently sang the title role in *Gianni Schicchi*, Michele in *Il tabarro* and Telramund in *Lohengrin* for Opera Australia, Michele for Victorian Opera and Alberich (*Der Ring des Nibelungen*) for Melbourne Opera.

He returns to Opera Australia in 2025 in the title role in *Il barbiere di Siviglia* and appears as The High Priest in *Samson et Dalila* for Melbourne Opera.

Simon's roles for other companies include Germont (*La traviata*), Alfio/Tonio in *Cavalleria rusticana/Pagliacci* and Ibn Hakia in *Iolanta* (West Australian Opera), Marcello in *La bohème* (Opera Siam, Thailand) and the title roles in *Macbeth* and *The Barber of Seville*, Alberich in *Das Rheingold* and *Siegfried*, Faninal in *Der Rosenkavalier*, Escamillo in *Carmen* and Guglielmo in *Così fan tutte* (Melbourne Opera).

A celebrated concert artist, Simon has taken the bass solos in Schubert's *Mass in G* (Wexford, Ireland), Brahms' *Ein Deutsches Requiem* (Romsey Abbey, UK and Melbourne Symphony), Beethoven's *Symphony No. 9* and Mozart's *Requiem* (Sydney Philharmonia), *Carmina Burana* and *A Sea Symphony* (Royal Melbourne Philharmonic) and *Serenade to Music* (Victorian Opera). He made his German début singing Frank Martin's *In terra pax* at Berlin's Heilige Kreuz Kirche and was the baritone soloist both for the world premiere of Richard Mills' song cycle *In Tempore Bello*.



Adelaide Chamber Singers

Adelaide Chamber Singers (ACS) is widely respected as Australia's finest chamber choir – the embodiment of the art of choral chamber singing. Founded in 1985 by Carl Crossin (Artistic Director and Conductor 1985 – 2021), ACS have been passionate and innovative contributors to music-making for 40 years.

Led since 2022 by Artistic Director and Conductor Christie Anderson, the ensemble's membership is drawn from amongst Adelaide's best and most experienced ensemble singers, many of whom are also conductors, soloists, teachers and independent artists.

ACS have been honoured by a number of awards including a Ruby Award for the world premiere season of *Watershed: The Death of Dr Duncan* (2022) at the Adelaide Festival and a Luminary: South Australia Arts Music Award for sustained contributions to commissioning and artistic excellence (2025). ACS' eight international tours have also garnered international accolades including "Choir of the World at Llangollen 2013" at the Welsh International Musical Eisteddfod.

Recent achievements include the launch of Rising Voices – a high-level training ensemble conducted by both Christie Anderson and ACS Founder and Conductor Emeritus Dr Carl Crossin OAM, with mentors from the core ensemble.

ABOUT THE PROGRAM

Just as we shed a tear at the end of a film, or look at a painting to expand our perspectives, we listen to music to help us feel. Through the lyrical melodies of a violin or the yearning tones of a cello, we give ourselves permission to explore the deepest of human emotions. Some of the most resonant compositions were borne of grief, and it is the honest portrayal of these feelings that can bring us together. The concert does not shy away from these experiences, and instead offers a space to connect with ourselves and each other. As we listen to these poignant compositions from Strauss and Mozart, we are united in the spirit of hope that so often accompanies the darkest of times.

The wartime destruction of the Munich National Theatre made a profound impact on Richard Strauss. Its 1943 bombing symbolised the downfall of the composer's musical home. It was where he'd formed some of his earliest musical memories as an impressionable young concertgoer. It was where his own father Franz had performed principal horn in a post he held for more than 40 years. And it was where his own opera *Capriccio* would have its world premiere, just one year before the theatre burned. So when air raids struck it down, Strauss wrote that it felt like 'the greatest catastrophe' of his life, and that he would find 'no consolation'. In *Metamorphosen*, we hear his raw emotional response to the disaster through the rich harmonies of the strings. 'Mourning for Munich' he scribbled next to his original ideas.

'In memoriam!' he added to the conclusion of the score. Strauss also paid homage to the funeral march of Beethoven's Symphony No.3 *Eroica*, using the reference to communicate his grief. Beethoven, as well as Mozart, was a musical influence that Franz had long hoped to instil in his son.

In 1944, Swiss conductor and philanthropist Paul Sacher commissioned Strauss to write a piece for the Collegium Musicum Zürich. Sacher was interested in hearing new compositions that would reflect the values and styles of their time. He supported the voices he felt should be heard, from Strauss to Stravinsky, Britten, and Bartok. To create *Metamorphosen*, Strauss chose to embrace the expressive power of 23 stringed instruments. He used his lament for the Munich National Theatre, and fused it with his passion for the poetry of Goethe. Through the title of his work, Strauss honours two of Goethe's 18th-century poems about transformation: *The Metamorphosis of Plants* and *The Metamorphosis of Animals*.

By the time Strauss finished composing *Metamorphosen* in 1945, the Goethe House, Vienna State Opera, and Dresden State Opera – all of which were close to his heart, personally and professionally – had been bombed. Then Hitler's death was announced, and as Strauss wrote in his diary, so concluded 'the most terrible period of mankind' including the destruction of thousands of years of culture and humanity.

Henry Nelson O'Neil — *The Last Moments of W.A. Mozart* offers a romanticised glimpse of the composer's deathbed, with Franz Xaver Süssmayr seated at the bedside, manuscript in hand.



Sacher conducted the premiere of *Metamorphosen* in Zürich, 1946. In the way you experience this live performance today, Strauss had also allowed the music to sink into his soul when he attended the first concert as a member of the audience.

Where the music of Strauss allows us to share in collective grief, Mozart's Requiem in D minor takes us to a more introspective place. Mozart was concerned with the end of his own life when he started writing his Requiem; composer Franz Xaver Süssmayr would eventually finish it. Süssmayr was not only close to Mozart as a collaborator, but he had received his education in a monastery school, which may have given him an intimate knowledge of the religious traditions that underpin the work. Although Mozart became a Freemason, his Requiem echoes the sacred nature of the church music he composed during his earliest years. It also pays respect to the great Baroque composers Handel and Bach who came before him, and whose influences can be heard in Mozart's layering of voices.

Süssmayr's completed version of the Requiem is the most frequently performed. For the Agnus Dei, Sanctus, and Benedictus movements, Süssmayr repurposed some of the music Mozart had already sketched. Süssmayr took creative guidance from the composer who voiced his ideas and musical intentions from his deathbed. Mozart also gathered friends around him who would sing through his notes for the Requiem, bringing to life the melodies that would be among the last he ever heard.

Mozart had been 35 years old when he started writing this music to commemorate a death. Whose death, he may not have known; he received the commission from a stranger. But he experienced the dread of a man who believes his body is failing him and declared, 'I fear that I am writing a requiem for myself'. This became the legacy of his Requiem, and is the reason behind its emotional intensity. The music brings to the surface the existential anguish that lies within us all.

The stranger, as it turned out, was the wealthy Count Franz von Walsegg-Stuppach, who wanted a requiem to honour his wife. Had Mozart lived to finish the commission in its entirety, we may never have heard it at all: the Count had a reputation for stealing the credit. Many believe he planned to put his own name to this music once the commission was fulfilled. We know this because he instructed Mozart not to make any copies of his manuscripts, or to reveal that he was working on the composition. Had the Count's plan succeeded, the Requiem may have risked losing its mysterious allure and its connection to the great composer. But fate served Mozart's grim prediction, and some of the Requiem was performed at his own memorial concert in December 1791, less than a week after his death. Without these circumstances, Süssmayr may also have faded into the depths of history, as the Requiem is the work for which he is best remembered.

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Mozart: Requiem (K.626)

Introitus

1. Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

2. Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Sequenz

3. Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

4. Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

Entrance

1. Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

2. Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sequence

3. Day of wrath, that dreadful day
shall the world in ashes lay,
as David and the Sibyl say.
What horror must invade the mind,
when the Judge shall come
to examine all things closely!

4. The trumpet's wondrous tone shall
rend each tomb's sepulchral stone,
and summon all before the throne.

Death and nature with surprise,
behold the trembling sinners rise,
to meet the Judge's searching eyes.

Then with universal dread,
the book of consciences be read,
to judge the lives of all the dead.

For now before the Judge severe,
all hidden things must plain appear,
no crime can pass unpunished.

So what shall I so guilty plead?
and who for me will intercede,
when even saints shall comfort need?

5. Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

6. Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

7. Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

8. Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

5. King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

6. Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Judge of justice
for pity take my sins away
before the dreadful reckoning day.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and mercy for the robber find,
give me hope also.

My prayers are unworthy,
but good Lord, have mercy
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

7. When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

Before you humbled, Lord, I lie,
my heart like ashes crushed and dry,
assist me when I die.

8. That day of tears and mourning,
when from the ashes shall arise,
my heart like ashes,
crushed and dry.
gentle Lord Jesus,
grant them eternal rest. Amen.

Offertorium

9. Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Quam olim Abrahae promisisti
et semini ejus.

10. Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sanctus

11. Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt caeli et terra
gloria tua
Hosanna in excelsis.

12. Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

13. Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Communio

14. Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis,
quia pius es.

Offertory

9. Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
from the punishments of hell
and from the deep abyss.

Deliver them from the jaws of the lion,
lest hell swallow them up,
that they shall not fall into darkness.

But may St. Michael, the standard bearer
lead them to the holy light.

Which was promised to Abraham
and his descendants.

10. Sacrifices and prayers of praise,
Lord, we offer to You.
Receive them on behalf of those
souls we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Holy

11. Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of
Thy glory.
Hosanna in the highest.

12. Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God

13. Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest.

Communion

14. May eternal light shine on them,
Lord, with your saints for ever, for you
are good. Grant them eternal rest, Lord,
and may light perpetual shine upon them,
for you are good.

Adelaide Symphony Orchestra

Mark Wigglesworth
Chief Conductor

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
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Zoe Freisberg
Belinda Gehlert
Danielle Jaquillard
Alexis Milton
Michael Milton
Ambra Nesa
Julie Newman
Liam Osborne
Emma Perkins
Alexander Permezel
Alison Rayner

Violas

Justin Julian**
Curtis Lau~
Martin Alexander
Linda Garrett
Anna Hansen
Rosi McGowran
Michael Robertson

Cellos

Sharon Grigoryan**
Acting Section Principal
David Sharp~
Acting Associate Principal
Sherrilyn Handley
Shuhei Lawson
Andrew Leask
Gemma Phillips

Double Basses

Axel Ruge**
Guest Section Principal
David Schilling~
Jacky Chang
Harley Gray
Belinda Kendall-Smith

Basset Horns

Mitchell Berick**
Acting Section Principal
Darren Skelton

Bassoons

Mark Gaydon**
Leah Stephenson

Trumpets

David Khafagi**
Martin Phillipson~

Trombones

Colin Prichard**
Ian Denbigh

Bass Trombone

Amanda Tillet*

Timpani

Andrew Penrose*

Adelaide Chamber Singers

Soprano

Christie Anderson
Aletheia Burney
Robyn Cornish-Hall
Cassandra Humble
Ella Moeck
Laura Mohan-Ram
Kerry Sampson
Georgie Simmons
Imogen Tonkin
Ruby Washington
Brooke Window

Alto

Sanne Baltussen
Rachel Bruerville
Riana Chakravarti
Courtney Day
Anna Freer
Ali Hansen
Monique Lymn
Sophie Schumacher
Genevieve Spalding
Emma Woehle

Tenor

James Donlan
Philip Houghton
Louise McGee
Martin Penhale
Kit Tonkin
Rhys Williams
Graham Yuile

Bass

Willow Barrett
Andrew Bettison
Christopher Gann
Andrew Linn
Mark Sales
Edward Vaught
Timothy Wilson
Matthew Winefield

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~ denotes Associate Principal
* denotes Principal Player

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