



SYMPHONY SERIES

CONCERT 5 • SWANSONG

3 & 4 JULY • 2026



Garçon Bleu

A symphony of French cuisine in the heart of Adelaide.

Dine before the performance or linger long after.

Located within Sofitel Adelaide, indulge in elegant French-Inspired cuisine paired with premium wines and signature cocktails.

Secure your table today. www.garconbleu.com.au

Located at Level 9, 108 Currie Street, Adelaide



SWANSONG

Sibelius

Lemminkäinen Suite, Op.22

II. The Swan of Tuonela

[10']

Adelaide Town Hall

FRI 3 & SAT 4 JULY

Mozart

Concerto for Flute and Harp in C, K. 299 (297c)

I. Allegro

II. Andantino

III. Rondo: Allegro

[30']

Otto Tausk

Conductor

Kim Falconer

Flute

Jessica Fotinos

Harp

Interval

Tchaikovsky

Symphony No.6 in B Minor Op.74 *Pathétique*

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale (Adagio lamentoso – Andante)

[46']

Duration

2hr 5min (inc. interval)

Generously supported
by Sally Gordon

Listen Later

ABC Classic is recording this concert for later broadcast on Saturday
25 July 2026 at 12:00pm.

Pre-Concert Talk

Join us in the Adelaide Town Hall auditorium one hour before each concert for
our free *Classical Conversations* as Associate Principal Cello Sharon Grigoryan
discuss the music in tonight's program with Principal Oboe Joshua Oates.



SUB-DIVISION DOESN'T MEAN SUBPAR..

.....UNLOCK THE POTENTIAL IN YOUR BLOCK



PH:(08) 8363 5744

www.normus.com.au

Raising The Standard.....

BL 53420

NORMUS
— HOMES —



COLIN CORNISH AM *CHIEF EXECUTIVE OFFICER*

WELCOME

Thank you for being here tonight.

We have a wonderful evening ahead. Otto Tausk conducts a programme that takes us from the quiet mystery of Sibelius through the brilliance of Mozart to the emotional power of Tchaikovsky's Sixth — music that asks a lot of an orchestra and rewards an audience. Each of these three works is extraordinary in its own right, and together they make for a concert that I think will be a memorable one.

A particular highlight is the Mozart Concerto for Flute and Harp, where the soloists are Kim and Jess — two musicians you may well recognise from within the ASO itself. Tonight they step forward to take the spotlight in one of Mozart's most charming and inventive works. It is always a pleasure to see our musicians given that moment to shine as soloists, and I know that you will enjoy watching them do it.

For those of you who joined us at the recent 90th anniversary Gala Dinner, thank you — it was a great night and exactly the kind of celebration that ninety years deserves. The energy in the room that evening was a

genuine reflection of what this community has built together over a very long time, and it was not lost on any of us.

Inspiration is a fuel for the ASO, it is a power that attracts new support for the ASO and new audience members. In this 90th season we have been fortunate to share our birthday with a woman who inspires us and has inspired so much of the artistic life of South Australia. The late Diana Ramsay AO would have turned 100 in May and throughout this season, we pay tribute to the incredible generosity and values of Diana through a range of repertoire, concerts and artist development opportunities. We thank the James and Diana Ramsay Foundation for their transformative support of ASO in our anniversary year.

To our donors, sponsors, and supporters more broadly: your investment in this orchestra is what makes seasons like this one possible. We know it would not happen without you, and we are grateful for it.

We hope you enjoy tonight's performance. ●



Otto Tausk
Conductor

Internationally recognized for his dynamic musicianship and insightful interpretations, Dutch conductor Otto Tausk has worked with leading orchestras and opera houses worldwide, conducting a diverse repertoire ranging from core symphonic works to contemporary compositions.

Tausk is Music Director of the Vancouver Symphony Orchestra and Artistic Advisor to the VSO School of Music, where he has collaborated with leading soloists including Yo-Yo Ma, Renée Fleming, Itzhak Perlman, Daniil Trifonov, Gidon Kremer, James Ehnes, Anne-Sophie Mutter, Hilary Hahn, Khatia Buniatishvili and Hélène Grimaud.

Recent and upcoming engagements include debuts with the Taipei Symphony Orchestra, Buffalo Philharmonic, Hong Kong Arts Festival, Belgian National Orchestra at the Klara Festival and NDR Philharmonie Hannover at the Schleswig-Holstein Musik Festival, alongside return engagements with the West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, Danish National Symphony Orchestra and Staatskapelle Weimar.

Tausk has also appeared as a guest conductor with the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, Rotterdam Philharmonic, New Jersey Symphony, San Diego Symphony and the BBC Scottish Symphony Orchestra, including a performance of Richard Strauss' *Ein Heldenleben* at the 2018 BBC Proms.

Recent highlights include sold-out performances with the Los Angeles Philharmonic at the Hollywood Bowl featuring the music of Tchaikovsky, a tour of Thomas Adès' opera *Powder Her Face* with the Reisopera, and the world premiere of *Het Pand der Goden* by Surinamese composer Johannes Helstone with the Royal Concertgebouw Orchestra.

From 2012–2018, Tausk was Music Director of Theater und Orchester St. Gallen, where he led numerous operatic productions and contemporary premieres, including the Swiss premiere of George Benjamin's *Written on Skin*. Other operatic engagements include the world premiere of *Caruso in Cuba* by Micha Hamel at Dutch National Opera and performances of Michel van der Aa's *Upload* in Amsterdam, Cologne, Bregenz and New York.

An acclaimed recording artist, Tausk has recorded with the Royal Concertgebouw Orchestra, BBC Scottish Symphony Orchestra and Danish National Symphony Orchestra. His recording of Hans Pfitzner's *Orchesterlieder* received Classica France's *Choc du Mois*, while his recording of Prokofiev with Rosanne Philippens was named BBC Music Magazine's Concerto Disc of the Month.

Born in Utrecht, Tausk studied violin before pursuing conducting in the Netherlands and Lithuania. From 2004 to 2007, he served as Assistant Conductor to Valery Gergiev at the Rotterdam Philharmonic and was later awarded the De Olifant prize by the City of Haarlem for his contributions to the arts in the Netherlands.



Kim Falconer
Flute

One of Australia's leading flautists, Kim has held the position of Section Principal Flute of the Adelaide Symphony Orchestra since 2024. In 2025, highlights included performing two solo works with the ASO in the *Light-Song* program, as well as chamber recitals at Ukaria. She was also a Featured Artist at the 2025 Australian Flute Festival, where she performed, presented a masterclass and served as an adjudicator.

Kim completed her Bachelor of Music with first-class honours at the Melbourne Conservatorium of Music, before undertaking further studies at the Australian National Academy of Music (Professional Performance Program). She also undertook an intensive study trip to have classes with renowned flautists Michael Cox and William Bennett. In 2017, Kim was selected for the Sydney Symphony Orchestra Fellowship.

While based in Sydney, Kim performed regularly as Guest Principal Flute and Principal Piccolo with the Sydney Symphony Orchestra and Opera Australia Orchestra.

Kim holds a Licentiate Diploma with Distinction and was awarded the Leslie Barklamb Flute Award. In 2015, she won First Prize in the Australian Flute Festival Open Competition and received the award for Best Performance of the Set Work.

Passionate about teaching, Kim has led masterclasses at the Elder Conservatorium of Music and served as flute tutor at the Australian Youth Orchestra National Music Camp.



Jessica Fotinos
Harp

Jessica Fotinos graduated from Victorian College of the Arts in 2006. She won First Prize at the *Salvi Australian Harp Festival Competition* (2008) and the *Australian National Academy of Music Concerto Competition* (2010), where she was awarded ANAM's first harp fellowship, a position created for her within the program. The John and Rosemary McCloud Travelling Scholarship (2013) led her to Europe, where she performed with orchestras including the Philharmonisches Staatsorchester Hamburg for three years while completing residencies at the Banff Centre (Canada), Centre Intermondes (France), and returned regularly to Australia for performances, including the premiere of a double harp and guitar concerto written for her.

Guest work with orchestras in Hamburg, Berlin and Lübeck expanded her classical repertoire alongside festivals of contemporary music across Europe until 2016.

Curious to experience the birth of a new orchestra, she joined the new Suzhou Symphony Orchestra as Principal Harp (2017–2023), also performing regularly with Shanghai Opera touring Asia & Europe under renowned conductors.

Re-established by 2023 as one of Australia's most talented harpists, Jessica performs with leading orchestras nationally and is the Principal Harp of the Adelaide Symphony Orchestra.

ABOUT THE PROGRAM

Finnish composer Jean Sibelius' life was one steeped in nature. He spent most of his life residing in a house he built just north of Helsinki, with lakeside views, lush birdlife, and no running water. It was called *Ainola*, after his wife Aino, and this hushed little enclave, overlooking the water, was the impetus for much of his music.

Sibelius' music is sewn into the fabric of Finland's stunning nature, but also its cultural individuality. The composer had little faith in his compositional abilities, and the end of his life was fraught with dwindling confidence in his oeuvre, as he withdrew from public life. Despite his sensitive attunement to the natural world around him, his intuition about himself was slightly askew: today he is a symbol of Finnish national identity, and the music-weaver behind its myths and legends. His emergence as a composer was well timed. Finland at the close of the 19th century was seeking to define itself from the Russian shadow that had long marked its history, and was brimming with new cultural prospects for self-determination.

It was in this context of Finnish identity that ***The Swan of Tuonela*** was written, a tone poem for solo cor anglais and orchestra. It is derived from one of Finland's pivotal texts, *Kalevala*, a 19th century epic that collates the myths and legends of Finnish and Karelian folklore in poetry. Sibelius was hoping to compose an opera based on sections of this work, titled *The Building of the*

Boat. It never reached fruition, but among other written fragments, Sibelius produced a suite of four tone poems, with *The Swan* being the second of the set.

The Swan of Tuonela follows a slice of the narrative of one of the epic's heroes, Lemminkäinen. He is on a mission to slay the swan, whose song guides departed souls down the river and to the shores of Tuonela, the land of the dead. But just as Lemminkäinen raises his bow to strike the creature, he is pierced by a poison arrow, and thrown into the river. While in the narrative Lemminkäinen is resurrected, plucked from the river by his mother, Sibelius' narrative hones in on the swan, whose lament expands through the languorous lines of the cor anglais.

The work is written for an atypical orchestra – this is the most extensive of any cor anglais solo, if not the most famous. The woodwind section complements this almost dark, hazy evocation with oboe, bass clarinet and two bassoons. The brass section consists of the usual trombones and horns, but the brighter burnish of trumpets are removed from the mix. Combine this with some incredibly particular string writing, where the strings are split at times into as many as 17 individual parts, and the orchestra becomes Sibelius' meticulously crafted vessel, at times as intimate as chamber music, and as devoid of brightness as the slow descent towards the land of the dead.

LEMMINKÄINEN'S MOTHER PAINTED BY AKSELI GALLEN-KALLELA, 1897

LEMMINKÄINEN IS DEAD AFTER HIS ATTEMPT TO KILL THE SWAN OF TUONELA. HIS MOTHER COLLECTS HIS DISMEMBERED PIECES, PUTS HIM BACK TOGETHER, AND LOOKS UP TO SEE A SINGLE BEE BRINGING HONEY FROM THE HALLS OF THE GOD UKKO, A WONDROUS OINTMENT THAT WOULD REVIVE HER SON.



The opening feels like a gentle stirring, our glimpse at an otherworldly creature from the land between living and dead. Within eleven minutes of bliss, we follow the wisp of a death-bound river, and the slowly shifting play of light as Lemminkäinen spies the gleaming white of swanfeathers.

The next work on the program takes a more optimistic twist: Mozart's **Concerto for Flute and Harp** is a joyous affair, sweet music fit for the salon. As a 22-year-old, Mozart already had an extensive compositional career behind him – now determined to find a job in one of Europe's major cities, he relocated to Paris, where he made a living through a combination of students and commissions. This concerto was one such commission: written for amateur flautist the Comte de Guines, Adrien-Louis Bonnières de Souastre. The solo harp part was designed for his daughter, who was taking composition lessons from Mozart.

In Mozart's time, the harp was a rarity in the orchestral sphere, and the virtuosity of its soloists was still developing. Mozart writes for it akin to a simple piano. Today, it's almost refreshing – you won't hear stereotypical harp glissandi and other virtuosic twinkles, but Mozart still evokes as much expression as he can from the limited instrument he would have known at the time.

The Comte's flute was top-of-the-range for the 18th century, its modern innovations enabling

it to play lower than any flute that Mozart had written for before. The flute would have been notably smoother in its technical facility and intonation capabilities, and a delight for Mozart to work with, if of course, he didn't have a well documented disdain for the instrument. As he wrote to his father: 'You know that I am quite powerless whenever I am obliged to write for an instrument which I cannot bear.' This work also happens to be the only one he ever wrote for harp. Yet it is certainly in the ear of the beholder if his irritation can be heard: this music is at times deliciously melodious and songlike, although critics have hinted at the undertones of frustration. Musicologist Patrick Mackie goes as far to say '...the inconsequential K. 299 Flute and Harp Concerto, written for a father and daughter pairing of aristocratic amateurs towards whom the composer developed resentments that the piece's all but aggressive insipidity hints at.' Perhaps Mozart's feelings were compounded by the fact that he was ultimately never paid for this work (and improperly for the composition lessons given to the Comte's daughter). Regardless of its diverse reception, the work remains one of his most popular concertos, and a mainstay of both the flute and harp literature. For a work so abundant with melody, bathed in such an innocent, freefeeling key, it seems unlikely Mozart truly despised this commission.

Across three movements, Mozart skillfully contains the forces of the orchestra, with his typical refinement and elegance. The first movement is a sprightly *allegro*, in strikingly joyous C major. The horn announces the movement's main theme (and rewards itself for its efforts by taking the second movement off). The second movement is a gentle song, a set of variations dominated by the soloists. The finale is a playful back and forth, ripe with solo cadenza moments, springing to a final declaration of three vibrant C major chords.

From this lightness we then move to struggle:

Symphony No. 6 did not come easily to Tchaikovsky. En route to the United States, the composer began writing it, inspired by the prospect of a grand work with a secret program... and he quickly tore it up, frustrated and dissatisfied (much of this discarded music would go towards his final work, the unpublished Third Piano Concerto). But eventually inspiration struck, as he wrote to his nephew:

"...Now, on my journey, the idea of a new symphony came to me, this time one with a program, but a program that will be a riddle to everyone. Let them try and solve it... The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely. Having returned, I have settled down to write the sketches and the work is going so intensely, so fast, that the first movement was ready in less than four days, and the others

have taken shape in my head. Half of the third movement is also done. There will still be much that is new in the form of this work and the finale is not to be a loud *allegro* but the slowest *adagio*. You can't imagine how blissful I feel in the conviction that my time is not yet passed, and to work is still possible. Of course I might be mistaken, but I don't think so."

This finale is perhaps the defining, damning feature of this symphony: very rarely did symphonies conclude with anything other than a rousing, energetic declaration of victory. It was the second movement that had traditionally been reserved for a brief, slow-movement respite. In the case of Tchaikovsky's symphony, he gives the third movement all the triumphant glory, before a tense, tortured hymnal ekes out a finale that is nothing short of heart-shattering.

Tchaikovsky's Sixth is nicknamed '*Pathetique*', a close, but imperfect translation from the composer's original Russian subtitle, which more accurately correlates to 'passionate' or 'emotional.' The popular French subtitle more strongly conjures a sense of the despairing (which in light of symphony, is not an unfair claim). In conjunction with Tchaikovsky's 'riddling' program, there is an air of mythos around this work, the very last of Tchaikovsky's to be premiered in his lifetime. Interpretations range from a 'musical suicide note' to an 'elegy to a lost love,' – fate, death, love, and tragedy are all easily found in this music if one goes looking.



TCHAIKOVSKY PAINTED BY NIKOLAI
DMITRIYEVICH KUZNETSOV, 1893

But other than Tchaikovsky's suggestions of a secret program, the only truth we have behind this work is that it was dedicated to the very nephew Tchaikovsky was writing to as he wrote it, and of whom he was incredibly fond.

The first movement is a sprawling landscape, where shards of melody flicker in and out of focus. It is almost twice as long as any of the three successive movements, and with disparate moods that take us to dynamic markings of *ppppp* to *fortissimos*. Just as we get comfortable with one melodic idea, it moves away again, sometimes petulant, sometimes demure, building to the cusp of a nightmare.

Then the second movement: a waltz knocked awry. In the asymmetrical time signature of 5/4, we get a waltz-like feeling, undercut by a wistfulness in the incompleteness of its rhythmic pattern. Tchaikovsky's waltzes are some of his most captivating works – the glimmering magic of *The Waltz of the Flowers* or the *Sleeping Beauty* are familiar tunes. Here, in his swansong, the waltz is a shadow of its former self, like the distant, half-remembered whistle of his past.

This mammoth journey, although cloaked in gloom, does leave room for a moment of brightness. The third movement is where the brass come out to play, marching almost sardonically. The conclusion of this movement suggests a battle won. Its definitive conclusion seems to suggest so. But it is this finale we are waiting for: the complete rejection of tradition.

We open with a requiem for the ages, the first bowed strings like a knife-cut. There's a desolation to this theme, which seems to draw out into infinity, and its final breath is passed lower and lower into the depths of the orchestra. The release comes with a slight rhythmic tremble from the cellos, who in duet with the contrabassoon peter out to close this symphony with a sense of release. For a work imbued with such harrowing contrasts, Tchaikovsky was incredibly optimistic about it, as he wrote to his publisher: 'I think it will be successful; it is rare for me to write anything with such love and enthrallment.'

© Paige Gullifer 2026

ELEVATE YOUR PROPERTY WITH US

GIORDANO
& PARTNERS

LUXURY REAL ESTATE

GIORDANOPARTNERS.COM

7226 5356 enquiries@giordanopartners.com

RLA297772



HOLLY PICCOLI *PRINCIPAL 2ND VIOLIN*
WITH ALISON HEIKE, *SECTION PRINCIPAL*
2ND VIOLIN, IN THE PIT

FROM THE STAGE TO PIT

What's it like to lead an orchestra as Concertmaster from the pit when you can barely see your colleagues, the lights are down, and the person setting the tempo on stage might change it mid-phrase?

Principal 1st Violin Holly Piccoli recently stepped into the Concertmaster role for performances with State Opera South Australia, and told us how the role shifts when the orchestra moves from the stage to the pit.

The role of Concertmaster does change, but not fundamentally, the same leadership goals apply – listening to your section and across the orchestra to gauge ensemble, balance, intonation, and to identify issues quickly to help create solutions. With the addition of singers performing above the pit, most of whom we can't actually see, it becomes extremely important to know the singers' music very well and to anticipate what they need, as it can change from night to night.

The conductor will help greatly having worked with the singers extensively before we arrive. It's dark in the pit, we use stand lights to see our music and because of this, body language and gesture need to be even bigger, clearer and more confident, most

colleagues are a long way away and if they're watching for direction they need definitive body language to feel confident joining in. This is especially true if the opera includes moments like recitative. 'Recit' is common in baroque, classical and early romantic opera, it accompanies more conversational singing to arias (and often helps move storyline), it doesn't necessarily have a consistent tempo, is dictated by the singer and their pacing, and the effort to be ready is collective – conductor and Concertmaster ready to gesture, and everyone else ready to play, sometimes unexpectedly different from what we have rehearsed.

Opera being narrative-based and often overtly emotional, the music replicates that and knowing where we are in the story directly helps influence how we interpret and play the music. And I shouldn't admit this, but not being so visible to the audience, we often have a lot of fun enjoying what we do, professionally of course!

ADELAIDE SYMPHONY ORCHESTRA

CHIEF CONDUCTOR

Mark Wigglesworth



VIOLINS

Cameron Hill**

Acting Concertmaster

Holly Piccoli*

Acting Associate

Concertmaster

Janet Anderson*

Acting Principal 1st Violin

Alison Heike**

Principal 2nd Violin

Lachlan Bramble~

Associate Principal

2nd Violin

Runa Baagøe

Erna Berberyan

Minas Berberyan

Gillian Braithwaite

Julia Brittain

Nadia Buck

Zoe Freisberg

Chia-Nan Hung

Nicholas Miceli

Alexis Milton

Jasmine Milton

Michael Milton

Julie Newman

Susannah Ng

Liam Osborne

Emma Perkins

Alexander Permezal

Alison Rayner

Kemerl Spurr

VIOLAS

Christopher Moore**

Guest Section Principal

Martin Alexander~

Acting Associate Principal

Andrew Crothers

Teagan Freer

Linda Garrett

Anna Hansen

Rosi McGowran

Sterling Rieck

Michael Robertson

CELLOS

Sharon Grigoryan**

Acting Section Principal

Gemma Phillips~

Acting Associate Principal

Joseph Freer

Sherrilyn Handley

Andrew Leask

David Sharp

Greg Tuske

Cameron Waters

DOUBLE BASSES

David Schilling**

Harley Gray

Acting Associate Principal

Jacky Chang

Belinda Kendall-Smith

Holly Little

Gustavo Quintino

FLUTES

Julia Grenfell**

Acting Section Principal

Kathryn Moorhead

PICCOLO

Lisa Gill*

Acting Principal

OBOES

Joshua Oates**

Renae Stavelly~

COR ANGLAIS

Peter Duggan*

CLARINET

Dean Newcomb**

BASS CLARINET

Mitchell Berick*

BASSOONS

Mark Gaydon**

Leah Stephenson

HORNS

Adrian Uren**

Emma Gregan

Philip Paine*

Heath Parkinson

Timothy Skelly

BOARD, MANAGEMENT & STAFF

TRUMPETS

David Khafagi**

Gregory Frick

TROMBONES

Colin Prichard**

John Gluyas

BASS TROMBONE

Amanda Tillett*

TUBA

Stan McDonald*

TIMPANI

Sami Butler*

PERCUSSION

Steven Peterka**

Jamie Adam

HARP

Carolyn Burgess*

Guest Principal

BOARD

Andrew Daniels Chair

Anton Andreacchio

Freddy Bartlett

Carolyn Francis

Sherrilyn Handley

Kate Irving

Matt Johnson

Karen Limb

Carolyn Mitchell

Tim White

EXECUTIVE

Colin Cornish AM Chief Executive Officer

Shecky Kennedy Executive Assistant

Alison Evans Company Secretary/Advisor

ARTISTIC

Simon Lord Director, Artistic Planning

Jessica Manning Artistic Planning Manager*

Elisabet Cada Acting Artistic Planning Manager

Rachel Pitson Learning & Community Programs Manager

Camilla Bellstedt Artistic Coordinator

LIBRARY

Andrew Georg Senior Music Librarian

William Pipe Music Librarian

ORCHESTRA MANAGEMENT

Isabella Strada Orchestra Manager

Liam McBride Acting Orchestra Coordinator

PRODUCTION

Paul Cowley Technical & Venue Manager

William Jarman Production & Venue Coordinator

Stephanie Price Production & Venue Coordinator

MARKETING & BOX OFFICE

Tara Bria Head of Marketing

Nicola Cann Marketing Manager

Georgie Phillips Graphic Designer & Marketing Coordinator

Christina Lauren Digital & Content Coordinator

Tom Bastians Adelaide Tessitura Consortium Consultant

Indigo Radbone Ticketing & Customer Service Manager

Gemma Vice Box Office & Ticketing Coordinator

Roisin Murphy-Haines Customer Service Coordinator

DEVELOPMENT

Lucy Eckermann Head of Development

Catherine Woods Development Manager

Riana Chakravarti Philanthropy Coordinator

FINANCE

Catherine Turnadge Director of Finance

Barbara MacGregor Finance Manager

Lorinda Wiese Accounts Coordinator

Jody Wildy Payroll Coordinator

PEOPLE & CULTURE

Rachel Grant People & Culture Manager

Hayley Bates Payroll & People Coordinator*

FRIENDS OF THE ASO EXECUTIVE COMMITTEE

Garry Roberts President

Hon. David Wotton AM Past President

Ann Lloyd Vice President

John Terpelle Vice President

Michael Critchley Treasurer/Public Officer

Judy Sanders Secretary

Judy Miller Membership Secretary

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Correct at the time of print

*(Leave)

INTRODUCING THE ADELAIDE SYMPHONY ORCHESTRA AND THE GENEROUS MUSICAL CHAIRS DONORS WHO SUPPORT THEIR WORK.

ARTISTIC LEADERSHIP TEAM



Mark Wigglesworth
Chief Conductor
Lang Family Foundation ♪
Nunn Dimos Foundation ♪
Joan Lyons AM & Diana
McLaurin AM ♪



Nicholas Braithwaite
Conductor Laureate



Kate Suthers
Concertmaster
Colin Dunsford AM
in memory of
Lib Dunsford ♪



Julia Brittain
Margo Hill-Smith ♪



Elizabeth Collins
Hon David Wotton AM
& Jill Wotton ♪



Danielle Jaquillard
K & K Palmer ♪



Alexis Milton



Michael Milton
Judy Birze
& Ruth Bloch ♪



Ambra Nesa
Garry Roberts & Dr Lynn
Charlesworth ♪



Julie Newman
Hon Diana Laidlaw ♪

VIOLAS



Justin Julian
Section Principal
In memory of
Mrs JJ Holden ♪



Martin Alexander
In memory of
Hazel Allred ♪



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 ♪

DOUBLE BASSES



David Schilling
Section Principal
Daniel & Susan Hains ♪



Jacky Chang
Garry Roberts & Dr Lynn
Charlesworth ♪



Harley Gray
Stuart & Stephanie
Thomson ♪



**Belinda
Kendall-Smith**
In memory of Dr Nandor
Ballai & Dr Georgette
Straznicki ♪

Gustavo Quintino



Kim Falconer
Section Principal
Jim & Irene Gall ♪



Lisa Gill
Dr Tom & Sharron
Stubbs ♪

BASSOONS



Mark Gaydon
Section Principal
In memory of
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
Annabel Barrett ♪



Philip Paine
Principal
Peggy Barker
& Tom Pearce ♪



Emma Gregan
The Richard Wagner
Society of South
Australia ♪

CONTRA BASSOON

HORNS

TUBA



Stanley McDonald
Principal
Thomas Kimber
& Katrina Bochner ♪



Steven Peterka
Section Principal
FASO in memory of
Bev McMahon ♪



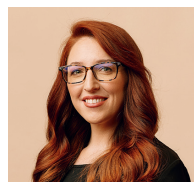
Sami Butler
Associate Principal
Percussion/Timpani
Annabel Barrett ♪

TIMPANI



Andrew Penrose
Principal
Andrew & Denise
Daniels ♪

HARP



Jessica Fotinos
Principal
Peter & Arrienne Wynen ♪

VOLINS



Cameron Hill
Associate
Concertmaster
Graeme & Susan
Bethune ♪



Holly Piccoli
Principal 1st Violin
Bruce DeBelle AO KC ♪



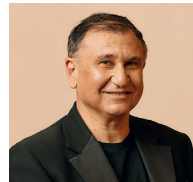
Alison Heike
Section Principal
2nd Violin
FASO in memory of
Ann Belmont OAM ♪



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



Janet Anderson
In memory of
Gweneth Willing ♪



Minas Berberyan
Linda Sampson ♪



Gillian Braithwaite
Mary Dawes BEM ♪



Liam Osborne
Judy Sanders &
Jenny Pike ♪



Emma Perkins
Pamela & the late
Peter McKee ♪



Alexander Permezel



Alison Rayner



Kemer Spurr

Erna Berberyan

CELLOS



Sharon Grigoryan
Acting Section
Principal
Sibby Sutherland ♪
John Turnidge AO
& Patricia Rayner ♪



Sherrilyn Handley
Peter Wells &
Celia Whittle ♪



Andrew Leask
John Sulan KC
& Ali Sulan ♪



Shuhei Lawson
Judy Hare &
Grant Whiteman ♪



Gemma Phillips
Acting Associate
Principal
Anonymous donor ♪



David Sharp
Dr Aileen F Connors
AM ♪



Cameron Waters
Pamela & the late
Peter McKee ♪

PICCOLO



Julia Grenfell
Principal
In memory of Father
Kevin McLennan &
Barbra McLennan ♪

OBOES



Joshua Oates
Section Principal
Caryl Lambourn
& Graham Norton ♪



Renae Stavely
Associate Principal
Roderick Shire
& Judy Hargrave ♪

COR ANGLAIS

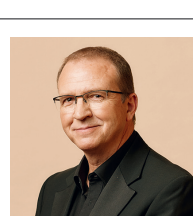


Peter Duggan
Principal
Dr JB Robinson ♪

CLARINET'S



Dean Newcomb
Section Principal
Ann Vanstone ♪



Darren Skelton
K & S Langley
Fund ♪

BASS CLARINET



Mitchell Berick
Principal
Nigel Stevenson
& Glenn Ball ♪

TRUMPETS



Timothy Skelly
Dr Scott C Y Ma ♪



David Khafagi
Section Principal
Alyson Morrison
& Michael Critchley ♪



Martin Phillipson
Associate Principal



Gregory Frick

TROMBONES



Colin Prichard
Section Principal
Andrew &
Barbara Fergusson ♪

BASS TROMBONE



Amanda Tillett
Principal
In memory of Mary Angel ♪

Musical Chair Support

If you would like to get closer to the music, please contact our Head of Development Lucy Eckermann on 08 8233 6263 or EckermannL@aso.com.au and learn more about Musical Chairs. Chair support starts at \$3,000, renewed annually.

OUR SUPPORTERS

2026 Season Partner

James & Diana Ramsay Foundation

<i>Legacy Giving</i>	<i>The Podium</i>	<i>Conductors' Circle</i>	<i>Miriam Hyde Circle</i>
<i>Securing the future of the ASO</i>	<i>Visionary patrons of our Chief Conductor</i>	<i>Bringing world-class artistic leaders to the ASO</i>	<i>Uncovering works by women composers</i>
Leon & Gill Pitchon Memorial Fund	Lang Family Foundation Nunn Dimos Foundation	Friends of the Adelaide Symphony Orchestra	Her Excellency the Honourable Frances Adamson AC
<i>Bequests</i>	Joan Lyons AM and Diana McLaurin AM	Graeme & Susan Bethune	A. Prof Margaret Arstall
Estate of Neil Arnold		Bruce Carter AO & Dina Carter	The Hon Catherine Branson AC SC
Estate of Bob Croser		Jill Hill & Bob Warner	Colin Cornish AM
Estate of Dr Ian Klepper		Robert Kenrick	Celia & Richard Craig
Estate of Helen & Ian Kowalick		Joan Lyons AM	Rosemary Czernekzyj
Estate of Graham Marshall		Dr Malcolm Mackinnon	Andrew & Denise Daniels
Estate of Richard & Gretta Willis		Diana McLaurin AM	Sally Gordon
Estate of Pamela Yule		Julie & Martin Morgan	Margo Hill-Smith
		Robert Pontifex AM in memory of Deborah	Kate & John Irving
		Andrew & Gayle Robertson	Hon Diana Laidlaw AM & Sonia Laidlaw
		Don Sarah AM	Susan Lonie
		Norman Schueler OAM & Carol Schueler	Dr Malcolm Mackinnon
		Dr Tom & Sharron Stubbs	McDougall Telfer Foundation
			Linda Sampson
			Roderick Shire & Judy Hargrave
			Mary Lou Simpson OAM
			B Stodart & R Clayton
			Ann Vanstone

\$50,000+

Boileau Family Foundation Lang Family Foundation	Leon & Gill Pitchon Memorial Fund	Dr Sing Ping Ting Anonymous (2)	
---	-----------------------------------	------------------------------------	--

\$25,000+

The Foscett Foundation Friends of the Adelaide Symphony Orchestra	Sally Gordon & Gary Smith Joan Lyons AM In memory of Skye McGregor	Pamela & the late Peter McKee Diana McLaurin AM Nunn Dimos Foundation	Mary Lou Simpson OAM Ann Vanstone Anonymous (1)
--	--	---	---

\$10,000+

R & M Champion De Crespigny Foundation	Colin Dunsford AM in memory of Lib Dunsford	Fiona MacLachlan OAM & Hugh MacLachlan	Norman Schueler OAM & Carol Schueler
Graeme & Susan Bethune	James & Jacqueline Hahn	Margaret Messenger & Bruce Debelle AO KC	Roderick Shire & Judy Hargrave
Catherine Branson AC & Dr Alan Down	Susan & Daniel Hains	Julie & Martin Morgan	Dr Tom & Sharron Stubbs
Bruce Carter AO & Dina Carter	Jill Hill & Bob Warner	Robert Pontifex AM	Sibby Sutherland
Cav. Maurice Crotti AO & Tess Crotti	Margo Hill-Smith	Andrew & Gayle Robertson	Shirley Uhrig
	Robert Kenrick	Don Sarah AM	Kim Williams AM
	Dr Malcolm Mackinnon		Anonymous (1)

For 90 years, the ASO has shared extraordinary music through the generosity of our donors. If you love the orchestra, help support our future at aso.com.au/support or contact Lucy Eckermann on 08 8233 6263 | EckermannL@aso.com.au



\$5,000+

Peggy Barker & Tom Pearce	Judy Hare & Grant Whiteman	In memory of Father Kevin McLennan & Barbra McLennan	Linda Sampson
Betty Ward Foundation	Geoffrey & Sheryl Henriks	David & Kerrell Morris	Gwennyth Shaughnessy
David & Elizabeth Bleby	In memory of Margaret Irving	Alyson Morrison & Michael Critchley	Nigel Stevenson & Glenn Ball
Bob & Julie Clampett	Thomas Kimber & Katrina Bochner	Perpetual Foundation – The Henry and Patricia Dean Endowment Fund	Geoff Syme in memory of Marilyn Syme
Andrew Daniels* & Denise Daniels	Ulrike Klein AO	Garry Roberts & Dr Lynn Charlesworth	Dr Peter Tillett
Jan Davis AM & Peter Davis	Hon Diana Laidlaw AM	Dr J B Robinson	John & Diana Todd
Norman Etherington AM, in memory of Peggy Brock AM	Ian R Maidment		Peter & Arrienne Wynen
Andrew & Barbara Fergusson	McDougall Telfer Foundation		Anonymous (5)
Jim & Irene Gall	David McKee AO & Pamela McKee		

\$2,500+

In memory of Hazel Allred	Mary Dawes BEM	Dr Scott C Y Ma	John Sulan KC & Ali Sulan
Liz Ampt	Mark de Raad & Adrian Bennett	David & Ann Matison	Stuart & Stephanie Thomson
A. Prof Margaret Arstall	Dr Peter & Dr Theresa Dodds	David Minns	Jenny Tummel
Annabel Barrett	R D Fraser AM	Graham Norton	John Turnidge AO & Patricia Rayner
J Bennett & K Ellis	P R Griffiths	K & K Palmer	Jacob & Rosalie Van Dissel
Betty Ward Foundation	Valerie Heel	Christine Perriam	Peter Wells & Celia Whittle
Liz Bowen	Vivien & Professor Brendon Kearney AO	Ann Piper	Dr Richard Willing OAM
John & Brenda Bradley	Helen in memory of Bryan Ridge	John & Sebastien Pratt	Hon David Wotton AM & Jill Wotton
Dr Aileen Connon AM	K & S Langley Family Fund	Richard Wagner Society of South Australia	Anonymous (1)
Dr M Crotty	Caryl Lambourn	Judy & the late Frank Sanders	
Rosemary Czernezkyj		Dr Nora Straznicky	
Margaret Davis			

\$1,000+

Her Excellency the Honourable Frances Adamson AC	Jane Doyle OAM & Ian Doyle OAM	Susan Lonie	Daniel Tucker
The Aldridge Family Endowment	Mark Douglass	Professor Susan Magarey & Professor Susan Sheridan	Linnett & David Turner
Barbara Bahlin	Jill Elliott	Lee Mason	Dr Christopher Verco
Paul Barlow	Jack Favilla, in memory of Meg Favilla	Dr Neil & Fay McIntosh	G C & R Weir
Judy Bayly	Friends of South Australian Arts	Carolyn Mitchell*	Professor Julian White AM & Dr Beata Byok
In loving memory of Roger Beagley	John Gazley	M Molyneux	J Whitehead
C F & M A Beer	In memory of Geoffrey Hackett-Jones	Lin Peng	Peter & Jill Wiadrowski
Prof Andrew & Elizabeth Bersten	Mary Handley OAM	Martin Penhale	Dr David & Helen-Mary Williams
Ruth Bloch	Sherri Handley* & Chris Handley	In memory of John Possingham AM	Barbara Wing
Dianne & Felix Bochner	Eleanor Handreck	David & Janet Rice	Nathalie Wooldridge & Graham Prime
John Bonnett	Neville Hannaford OAM	Drs I C & K F Roberts-Thomson	In memory of Christine Woollard
In memory of Darrell Clarke	Kate Hartley	Trevor & Tanya Rogers	Janet Worth
In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan	Michael & Janina Hewinson	David & Anne Rohrsheim	Anonymous (18)
Stephen Courtenay	Kate Irving* & John Irving	Dr Jennifer Rosevear AM	
Diane Craddock	Deane & Jennifer Jarvis	Jill Russell	
Graham & Frances Crooks	Tom & Heather Karmel	Larry & Maria Scott	
John Daenke & Janet Hawkes	Rosemary Keane	Roger & Lessa Siegele	
Drs R & D Davey	Dr Alison Kent	Nigel Steele Scott	
In memory of Dr Peter (Tony) Davidson	Bron & Avi Kleinburd	B Stodart & R Clayton	
	Richard & Robyn Leeson	Christopher Stone	
	Pat Lescius & Michael McClaren	Ruth Stratton	
		Anne Sutcliffe	
		Anne Tonkin AO	

* ASO Board Member

The ASO would like to thank the 1,312 donors who have given other amounts. A complete list of donors of \$250 or more is available at aso.com.au/aso-donors

Correct as at 3 June 2026

THANK YOU TO OUR PARTNERS & SUPPORTERS

GOVERNMENT PARTNERS



2026 SEASON PARTNER



PRINCIPAL PARTNER



MAJOR PARTNERS



SUPPORTING PARTNER



PHILANTHROPIC PARTNERS

Boileau Family Foundation
SPT Charity Fund



CORPORATE PARTNERS



CORPORATE CLUB

KPMG

Normetals

Olga's Fine Foods

Size Music

GIVING CIRCLES

The Podium



MEDIA COLLABORATORS



INDUSTRY COLLABORATORS

