



Adelaide
Symphony
Orchestra



7

Fate
10 & 11 October
2025

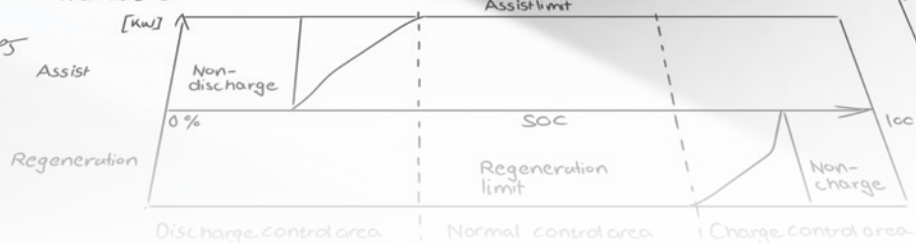
SYMPHONY SERIES

It's not a hybrid. It's a Honda hybrid.

Honda's intelligent hybrid system.



Relation to output limit and SOC



7 FATE

Acknowledgement of Country
Jack Buckskin arr./orch Ferguson
Pudnanthi Padninthi

[2']

Akimenko
Angel: Poem Nocturne

[10']

Beethoven
Concerto for Piano No.1 in C, Op.15

[36']

I. Allegro con brio

II. Largo

III. Rondo. Allegro scherzando

Interval

Tchaikovsky
Symphony No.4 in F Minor, Op.36

[44']

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

OCTOBER

Fri 10 & Sat 11
Adelaide Town Hall

Martyn Brabbins
Conductor

Benjamin Grosvenor
Piano

Duration
2 hrs 5 min (incl. interval)

Listen Later
ABC Classic
Sat 25 October
1pm

Free Pre-Concert Talk
Join us for *Classical Conversations*
one hour before the concert in the
stalls of Adelaide Town Hall, as
ASO Section Principal Flute Kim
Falconer joins conductor Martyn
Brabbins to discuss the program.

NORMUS

— HOMES —

VISIT OUR NEW
SIGNATURE
DISPLAY HOME

5 FERES CRT, KENSINGTON GARDENS

CUSTOM HOMES CONSULTANT
0409 888 632 | SALES@NORMUS.COM.AU

NORMUSHOMES.COM.AU



WELCOME

It is a pleasure to welcome you this evening to a program that invites all of us to reflect on fate – through Akimenko's nocturnal reverie, Beethoven's spirited beginnings, and Tchaikovsky's powerful struggle with destiny in sound. We are delighted to welcome back conductor Martyn Brabbins, who has spent the week prior to this program mentoring and coaching the members of the 2025 Australian Conducting Academy. This is one element of the pathways program that ASO supports to help develop future generations of musical leaders.

Just last week, we were thrilled to share the programs and artists that feature in our 2026 season. This is an especially meaningful occasion, as we celebrate the Adelaide Symphony Orchestra's 90th birthday, a milestone as much about our audiences as it is about the Orchestra itself. For nearly a century, your enthusiasm and support have shaped the ASO's story.

In 2026, we look forward to sharing another extraordinary year with you, ranging from grand symphonies and bold contemporary voices to unforgettable film scores and cherished family favourites. Highlights include our anniversary concert with Sir Bryn Terfel, and Chief Conductor Mark Wigglesworth leading the ASO on an extraordinary journey through the music of Wagner's *Ring*, and the complete Sibelius

symphonies performed. Families will enjoy *How to Train Your Dragon* performed live to the screen and Prokofiev's timeless *Peter and the Wolf*.

Such highlights are part of a very special season which would not be possible without significant additional and visionary support. We are proud to celebrate our 90th anniversary with the generous support of the James and Diana Ramsay Foundation.

I would like to add my personal tribute to the late John Painter AM who passed away last month. As you can read in this program tonight John was a teenager when he first started playing cello in the ASO. He went on to become an inspirational leader of musicians and influenced hundreds of developing musicians throughout Australia. I am inspired by memories of studying at the Canberra School of Music under his leadership and by the opportunity to be a member of the orchestra he founded. We send our thoughts to his family including former and current members of the ASO cello section, Chris and Sherri Handley.

Thank you for joining us this evening. I hope tonight's program leaves you uplifted, inspired, and excited for what is still to come.

Colin Cornish AM
Chief Executive Officer

Help raise money for the ASO, simply by saving.

Save your money in a Community Reward Account and Beyond Bank will reward us, at no cost to you.

To find out more or open a Community Reward Account, simply scan the QR code.



Beyond Bank
AUSTRALIA



Martyn Brabbins
Conductor

Martyn Brabbins was recently appointed Chief Conductor of the Malmö Symphony and the Symphony Orchestra of India, both beginning in the 2025/26 season. He was Music Director of English National Opera from 2016 to 2023.

A leading figure in British music, Brabbins regularly conducts top orchestras worldwide, including the Royal Concertgebouw, San Francisco Symphony, DSO Berlin, Tokyo Metropolitan Symphony, Philharmonia, and the BBC Symphony. A passionate advocate for British music, he has led hundreds of world premieres and recorded nearly 150 CDs, including award-winning releases of operas by Korngold, Birtwistle, and Harvey.

Additionally, Brabbins has an extensive opera career, from early days at the Kirov to more recent appearances at La Scala, Bayerische Staatsoper, and houses in Lyon, Amsterdam, Frankfurt, and Antwerp.

His previous roles include Associate Principal Conductor of the BBC Scottish Symphony Orchestra, Principal Guest of the Royal Flemish Philharmonic, and Chief Conductor of the Nagoya Philharmonic. He is Prince Consort Professor at the Royal College of Music and Visiting Professor at the Royal Scottish Conservatoire. In 2023, he received the RPS Conductor Award for his “colossal” contribution to British musical life.



Benjamin Grosvenor
Piano

British pianist Benjamin Grosvenor enjoys an acclaimed international career as a soloist and chamber musician, reflected in his extensive Decca Classics discography.

In the 2025/2026 season, he performs concertos with the Philharmonia/Rouvali, Teatro alla Scala/Honeck, Bergen Philharmonic, Sinfonia of London at the Concertgebouw Amsterdam, and debuts with the Swedish Radio Symphony Orchestra. Recital highlights include Carnegie Hall, Chicago, Amsterdam, Singapore, Melbourne, and London. He also debuts at the Boulez Saal with Kian Soltani and performs at the Vienna Musikverein and Heidelberger Frühling in quartet with Hyeyoon Park, Timothy Ridout, and Kian Soltani.

Past concerto engagements include the Cleveland, Boston, and Chicago Symphony Orchestras, NHK Symphony, Leipzig Gewandhaus, DSO Berlin, Orchestre National de France, and Santa Cecilia Orchestra. In the UK, he appears regularly with all major London orchestras and at the BBC Proms.

His recital appearances span Tokyo, Berlin, Warsaw, Barbican, Southbank Centre, Wigmore Hall, and festivals including Klavierfest Ruhr and La Roque d'Anthéron. A Decca artist since 2011, he was the youngest British musician to sign with the label. His latest release features Chopin, and he recently premiered *Hommage à Liszt* by Brett Dean. Benjamin is also an Ambassador for Music Masters.

ABOUT THE PROGRAM

Feodor Akimenko (1876–1945)

Angel: Poem Nocturne

Ludwig van Beethoven (1770–1827)

Concerto for Piano No.1 in C, Op.15

Pyotr Ilyich Tchaikovsky (1840–1893)

Symphony No.4 in F minor, Op.36

The Cambridge Dictionary defines 'fate' as:
'a power that some people believe causes and controls all events, so that you cannot change or control the way things will happen.'

In more popular modern lexicon, it could be called 'manifesting' or leaving things 'up to the universe'. Whether you are spiritual or not, whether you believe in coincidence or karma or 'the force' from Star Wars, many of us believe in an indefinable power which connects all living things.

Peter Ilych Tchaikovsky believed in fate. In fact, he devoted his entire **Symphony No.4 in F minor Op.36** to the concept, during one of the most emotionally fraught years of his life. Ludwig van Beethoven's **Piano Concerto No.1 in C, Op.15** may not have been inspired by fate, but it was written during a fateful period as the young composer strove to prove himself to the musical world. Feodor Akimenko's **Angel: Poem Nocturne** takes celestial inspiration from a poem depicting an angel crossing the sky, cradling a young soul.

Feodor Akimenko was a star student of Rimsky-Korsakov in his youth and one of Igor Stravinsky's first composition teachers. It's unlikely that you've heard of him – but his music has been experiencing a slow rediscovery.

Akimenko was born in the Ukraine in 1876. At just ten years old he was sent to St Petersburg to study and sing in the Royal Chapel of St Petersburg choir. He emigrated to Prague in his forties, and underwent a process of reconnecting with his Ukrainian identity and heritage.

Akimenko's *Angel: Poem Nocturne* is a lush and atmospheric ten-minute soundscape based on a poem by Mikhail Lermontov. It moves through various emotions as the strings gently unfurl: melancholy, peace, sorrow and wonder. The nocturne captures the otherworldly beauty of the images within the poem: a midnight sky filled with glittering stars and an angel singing quietly as it transports a young soul to the next plane.

At midnight an angel was crossing the sky,
And quietly he sang;
The moon and the stars and the concourse
of clouds
Paid heed to his heavenly song.

He sang of the bliss of the innocent souls
In heavenly gardens above;
Of almighty God he sang out, and his praise
Was pure and sincere.

He bore in his arms a young soul
To our valley of sorrow and tears;
The young soul remembered the heavenly song
So vivid and yet without words.

And long did it struggle on earth,
With wondrous desire imbued;
But none of the tedious songs of our earth
Could rival celestial song.

Akimenko died without leaving any family members behind to tend to his musical legacy. A telling example of this is the fact his cello concerto sat in a Paris library archive for 100 years, until it was unearthed by Ukrainian conductor Kirill Karabits.



Extracting the piece was not without effort: Karabits was not allowed to make a copy of the piece without express permission. Thanks to his advocacy, in October 2022 the piece had its first performance in 100 years, performed by the Bournemouth Symphony Orchestra.

Karabits reflected on the reasons Akimenko is so little-known in today's age: "It's certainly not connected to the quality of his music, or the quality of him as a composer... it's just purely bureaucratic, or some coincidences that happened... His music is full of colours... because he spent so much time in France, I would describe his music as having French elements."

Beethoven's first three piano concertos represent a significant period in the composer's life. He was young, hungry, and eager to make a name for himself in the bustling artistic mecca of Vienna – and these pieces were going to help him do it.

The composer has just turned 22 when he moved to the city permanently. It would have been an exciting time – the city was teeming with artistic life and he was studying with eminent teachers such as Joseph Haydn, Johann Albrechtsberger, and Antonio Salieri.

Piano Concerto No.1 was the second piano concerto written by Beethoven but the first to be published. Mozart's influence looms large in these early piano concertos, and it's no accident. Beethoven idolised Mozart and wanted to build on his considerable legacy.

Beethoven did the Viennese performance circuit with Piano Concerto No.1 and 2, showcasing his skills as a composer and a virtuosic concert pianist. Fellow pianist and composer Jan Václav Tomášek heard Beethoven perform these pieces and had mixed feelings: "I admired his powerful, brilliant playing, but his frequent daring changes from one melody to another, putting aside the organic, gradual development of ideas, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. The listener is often rudely awakened... The singular and original seemed to be his chief aim..."

Piano Concerto No.1 was a significant leap forward for Beethoven's compositional output. It's written for larger orchestral forces than Piano Concerto No.2 (which he began sketching as a teenager) and runs at forty minutes when the cadenza is performed.

Musicologist Howard Glass describes Beethoven's inventive use of melodic development: "In the first movement, after turning a tentative knocking motif into a boldly assertive first subject in C major, Beethoven plays tonal 'peekaboo' with the second subject, introducing it on the violins in the unexpected key of E-flat, then having the winds interrupt and trying again in F minor, and then again in G minor on the way to G major, which was the 'correct' key for a second subject. Episodes like this, which expand both the time-scale and harmonic structure of the music, raised eyebrows among schooled musicians in the 1790s.

The surprise in the A-flat-major slow movement is the orchestration. Removing the trumpets and drums was standard in concerto middle movements (and trumpets never played in A-flat anyway), but Beethoven also drops the flute and oboes, leaving an orchestra of strings, bassoons, horns and clarinets. This makes for a subdued, middle-heavy sound, and turns the highest wind instrument, the first clarinet, into a soloist. The *rondo* finale is light-fingered and whimsical, marked *Allegro scherzando* to emphasize its playfulness."

Tchaikovsky's Fourth Symphony signalled a leap forward in the composer's command of the symphonic genre. Unusually for a self-critical composer, he was very happy with the composition, writing "I adore terribly this child of mine; it is one of only a few works with which I have not experienced disappointment."

In many ways, Tchaikovsky epitomises the image of a tortured Romantic composer. He had a turbulent personal life, never experienced financial prosperity, was often cruelly dismissed by critics, and his life was cut short by the same disease that killed his mother when he was a boy.

The period surrounding the Fourth Symphony was one of the most intense of Tchaikovsky's life. He made a rash decision to marry a woman he barely knew to mask his homosexuality, which backfired spectacularly and caused the composer even more anguish. He left his wife two months after the wedding and they never lived together.

Tchaikovsky reflected in his diary: "There is no doubt that for some months I was insane, and

only now, when I am completely recovered, have I learned to relate objectively to everything which I did during my brief insanity."

But this was also the time in which he began a correspondence with an older woman who would go on to become his enduring patron and trusted confidant: Nadezhda von Meck. The wealthy widower became enchanted with the composer after hearing a piano reduction of *The Tempest* and vowed to assist him financially. For thirteen years the two maintained a close friendship despite never meeting in person, exchanging hundreds of letters on a variety of subjects. The relationship appears to have provided a safe space for the composer to express himself, artistically and personally. Nadezhda von Meck's financial support also allowed Tchaikovsky to stop teaching at the Moscow Conservatory and devote his time entirely to composing.

Tchaikovsky dedicated Symphony No.4 to Nadezhda, with the anonymous inscription "To my best friend". After the symphony's premiere, Nadezhda wrote to Tchaikovsky to ask whether the work followed some kind of hidden story. Tchaikovsky wrote back that while he usually answered that question with a definitive 'no', in this case he would relay his inspirations behind each movement of 'their' symphony.

The first movement of the symphony is a journey in itself, accounting for almost half of the piece's running time. It begins with a bang with a brass fanfare. "This is *Fate*: this is that fateful force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded,



which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome — merely endured, hopelessly."

But there are more emotional peaks and troughs to follow: "The bleak and hopeless feelings grow stronger and intense. Is it not better to escape from reality and to immerse oneself in dreams?"

Oh joy! Out of nowhere a sweet and gentle daydream appears. Some blissful, radiant human image hurries by and beckons us away.

How wonderful! How distant the obsessive first theme of the *allegro* now sounds! Gradually the soul is enveloped by daydreams. Everything gloomy and joyless is forgotten. Here it is, here it is — happiness!

No! These were daydreams, and *Fate* wakes us from them: And thus all life is an unbroken alternation of harsh reality with fleeting dreams and visions of happiness... No haven exists... Drift upon that sea until it engulfs and submerges you in its depths."

The second movement stays in melancholic territory, a feeling of "regretting the past, and yet not wishing to begin life over again. Life is wearisome. It is pleasant to rest and look around. Memories abound! Happy moments when the young blood boiled, and life was satisfying. There are also painful memories, irreconcilable losses. All this is now somewhere far distant. It is both sad, yet somehow sweet to be immersed in the past..."

"The third movement expresses no specific feeling. Whimsical arabesques, vague images which can

sweep past the imagination after drinking a little wine and feeling the first phases of intoxication. The spirit is neither cheerful, nor sad. Thinking about nothing in particular, giving free rein to the imagination, which somehow begins to paint strange pictures... Amid these memories there suddenly comes a picture of drunken peasants and a street song... Then, somewhere in the distance, a military procession passes. These are completely incoherent images which sweep through the head as one falls asleep. They have nothing in common with reality; they are strange, wild, and incoherent..."

Tchaikovsky decides to end the symphony on a positive note. He uses the Russian folk tune 'A little birch tree stood in the field' as the central idea and whips the melody into a frenzy by the end of the movement, before bringing back the *fate* motif.

"If within yourself you find no reasons for joy, then look at others. Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings. Picture the festive merriment of ordinary people.

Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, then irrepressible *fate* appears again and reminds you of yourself. But others do not care about you, and they have not noticed that you are solitary and sad. Reproach yourself, and do not say that everything in this world is sad. Joy is a simple but powerful force. Rejoice in the rejoicing of others. To live is still possible."

© Stella Joseph-Jarecki



*Ditters*TM
EST 1918

Now open in
Adelaide Arcade!

08 7112 2465 • ditters.com.au

IN STORE | ONLINE | PHONE

Vale John Painter AM

The Adelaide Symphony Orchestra
pays tribute to former Principal Cello
John Painter (1932-2025).



John Painter — Photo courtesy Australian Chamber Orchestra.

The musicians and staff of the Adelaide Symphony Orchestra were greatly saddened to learn of the death of John Galloway Painter AM on Saturday 13 September 2025.

John was a hugely significant figure in Australian music in the second half of the twentieth century. Born in Adelaide on 28 September 1932, Painter demonstrated musical talent early, winning a two-year scholarship to study with Harold Parsons at Adelaide's Elder Conservatorium at the age of 12. The following year, in just his fourth year of learning cello, John was offered a position in the South Australian (now Adelaide) Symphony Orchestra.

A restless student, John left the Elder Conservatorium without completing the final year of his degree and moved to Sydney in 1949, spending 18 months studying with Laurie Kennedy and working in nightclubs and dancehalls. But in 1950, still only 18, John was offered the role of Principal Cello back in Adelaide, where he also won the ABC's Concerto & Vocal Competition.

He later joined the Cello section of the Sydney Symphony (1954-1965, and Principal from 1960), founding the Australian Chamber Orchestra in 1975 and later directing the Sydney Conservatorium of Music (1982-1985) and Canberra School of Music (1985-1995).

His connection to and influence on several generations of musicians was profound, whether as performer, administrator, teacher, union advocate or as the head of major institutions.

In 1974, driven by a desire for young professionals to refine their musicianship by repeated performances of the same program and touring to different venues around the country – and to create a smaller, focused ensemble that would drive higher musical standards across the country – John formed the Australian Chamber Orchestra. John led the ACO's first performance in the Concert Hall of the Sydney Opera House on 21 November 1975 and remained with the ensemble for a decade; its continued success is a testament to the solid foundation that he built.

John moved from the Conservatorium in Sydney to the Canberra School of Music in 1985, leading it for a decade and growing its reputation to be the leading music school in the country, after which he served as Director of the Australian Institute of Music (AIM) in Sydney from 1997-2003.

He was also a driving force behind the eventual establishment of the Australian National Academy of Music (ANAM) in 1996, a judge of the Sydney International Piano Competition, Chair of adjudicators for the Australian Cello Awards, board member and Deputy Chairman (1978-84) of Musica Viva Australia. He eventually retired in Canberra where he remained deeply engaged in the capital's music scene, including serving on the board of the Canberra Symphony Orchestra.

In recognition of his incredible contribution to Australian music, John was made a Member of the Order of Australia in 1981 and received the Sir Bernard Heinze Memorial Award in 2002.

Edited and reproduced courtesy of the Sydney Symphony Orchestra, with text by Hugh Robertson.

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
Erna Berberyan
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Nadia Buck
Zoe Freisberg
Belinda Gehlert
Danielle Jaquillard
Zsuzsa Leon
Lucy Macourt
Michael Milton
Ambra Nesa
Julie Newman
Liam Osborne
Emma Perkins
Alexander Permezel
Alison Rayner
Nicholas Thin

Violas

Justin Julian**
Curtis Lau~
Martin Alexander
Lesley Cockram
Linda Garrett
Anna Hansen
Natalie Maegraith
Rosi McGowran
Sterling Rieck
Michael Robertson

Cellos

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

Double Basses

Robin Brawley**
Guest Section Principal
David Schilling~
Jacky Chang
Harley Gray
Belinda Kendall-Smith
Gustavo Quintino

Flutes

Kim Falconer**
Kathryn Moorhead

Piccolo

Julia Grenfell*

Oboes

Joshua Oates**
Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Darren Skelton

Bassoons

Mark Gaydon**
Leah Stephenson

Horns

Sarah Barrett**
Acting Section Principal
Emma Gregan~
Acting Associate Principal
Philip Paine*
Nicole Durdin
Sam Peng

Board, Management & Staff

Trumpets

David Khafagi**

Martin Phillipson~

Trombones

Colin Prichard**

Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stan McDonald*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**

Sami Butler~

Jamie Adam

Harp

Carolyn Burgess*

Guest Principal Player

Piano

Jamie Cock*

Guest Principal Player

ASO Board

Andrew Daniels Chair

Anton Andreacchio

Freddy Bartlett

Carolyn Francis

Sherrilyn Handley

Kate Irving

Matt Johnson

Karen Limb

Carolyn Mitchell

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

Rachel Pitson Learning & Community Programs Manager

Elisabet Cada Acting Artistic Planning Manager

Camilla Bellstedt Artistic Coordinator

Production

Paul Cowley Technical & Venue Manager

William Jarman Production & Venue Coordinator

Stephanie Price Production & Venue Coordinator

Operations

Karen Frost Orchestra Manager

Ashley Retter Acting Orchestra Manager

Isabella Strada Acting Orchestra Coordinator

Andrew Georg Orchestral Librarian

Julie Weller Orchestral Librarian

Marketing & Box Office

Liana Cassidy Director of Marketing

Nicola Cann Marketing Manager

Georgie Phillips Graphic Designer & Marketing Coordinator

Christina Lauren Digital & Content Coordinator

Tom Bastians Adelaide Tessitura Consortium Manager

Indigo Radbone Ticketing & Customer Service Manager

Gemma Vice Box Office & Ticketing Coordinator

Emma Wight Box Office & Administration Assistant

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

People & Culture

Rachel Grant People & Culture Manager

Hayley Bates Payroll & People Coordinator

Friends of the ASO Executive Committee

Hon David Wotton AM President

Mr John Terpelle Past President

Ms Ann Lloyd Vice President

Mrs Alyson Morrison Vice President

Mr Michael Critchley Treasurer/Public Officer

Mrs Judy Miller Membership Secretary

Mrs Judy Sanders Secretary

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Correct at the time of print

Introducing the *Adelaide Symphony Orchestra* and the generous Musical Chair donors who support their work



Mark Wigglesworth
Chief Conductor
Lang Family Foundation ♪
Nunn Dimos Foundation ♪



Nicholas Braithwaite
Conductor Laureate



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



Julia Brittain
Margo Hill-Smith ♪



Hilary Bruer



Elizabeth Collins



Danielle Jaquillard
K & K Palmer ♪



Alexis Milton



Michael Milton
Judy Birze
& Ruth Bloch ♪



Ambra Nesa

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 Clappett
in memory of their
daughter Carolyn ♪

Double Basses



David Schilling
Section Principal
Daniel & Sue Hains ♪



Jacky Chang



Harley Gray
Stuart & Stephanie
Thomson ♪



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



Kim Falconer
Section Principal
Jim & Irene Gall ♪



Lisa Gill
Dr Tom & Sharron
Stubbs ♪



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

Flute

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
Annabel Barrett ♪



Philip Paine
Principal
Tom Pearce
& Peggy Barker ♪



Emma Gregan
The Richard Wagner
Society of South
Australia ♪

Contra Bassoon

Horns

Tuba

Percussion

Timpani



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 ♪



Andrew Penrose
Principal
Andrew & Denise
Daniels ♪

Violins



Cameron Hill
Associate
Concertmaster
Graeme & Susan
Bethune ♪



Holly Piccoli
Principal 1st Violin
Bruce DeBelle AO KC ♪



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



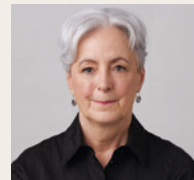
Lachlan Bramble
Associate Principal
2nd Violin
In memory of
Deborah Pontifex ♪



Janet Anderson
In memory of
Gweneth Willing ♪



Minas Berberyan



Gillian Braithwaite
Mary Dawes BEM ♪



Julie Newman
Hon Diana Laidlaw ♪



Liam Osborne
Judy Sanders &
Jenny Pike ♪



Emma Perkins
Pamela & the late
Peter McKee ♪



Alexander Permezel



Alison Rayner



Kemer Spurr

Cellos



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



Sherrilyn Handley



Andrew Leask
John Sulan KC
& Ali Sulan ♪



Shuhei Lawson
Judy Hare &
Grant Whiteman ♪



Gemma Phillips
Anonymous donor ♪



David Sharp
Dr Aileen F Connors
AM ♪



Cameron Waters
Pamela & the late
Peter McKee ♪

Oboes



Joshua Oates
Section Principal
Caryl Lambourn
& Graham Norton ♪



Renae Stavely
Associate Principal
Roderick Shire
& Judy Hargrave ♪



Peter Duggan
Principal
Dr JB Robinson ♪



Dean Newcomb
Section Principal
Ann Vanstone ♪



Darren Skelton
K & S Langley
Family Fund ♪



Mitchell Berick
Principal
Nigel Stevenson
& Glenn Ball ♪

Cor Anglais

Clarinets

Bass Clarinet

Trumpets

Trombones

Bass Trombone



Timothy Skelly
Dr Scott C Y Ma ♪



David Khafagi
Section Principal
Alyson Morrison
& Michael Critchley ♪



Martin Phillipson
Associate Principal



Gregory Frick



Colin Prichard
Section Principal
Andrew &
Barbara Fergusson ♪



Ian Denbigh
Anonymous donor ♪



Amanda Tillett
Principal
Garry Roberts &
Dr Lynn Charlesworth ♪

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

The Podium

Visionary patrons of our Chief Conductor

Lang Family Foundation
Nunn Dimos Foundation

Legacy Giving

Securing the future of the ASO

Leon & Gill Pitchon Memorial Fund

Bequests

Estate of Bob Croser
Estate of Graham Marshall
Estate of Richard & Gretta Willis

\$50,000+

Boileau Family Foundation
FWH Foundation
Lang Family Foundation

\$25,000+

Friends of the Adelaide Symphony Orchestra
Sally Gordon & Gary Smith
Joan Lyons

\$10,000+

R & M Champion De Crespigny Foundation
Graeme & Susan Bethune
Catherine Branson AC & Dr Alan Down
Bruce Carter AO & Dina Carter
Cav. Maurice Crotti AO & Tess Crotti

\$5,000+

Aldridge Family Endowment
Peggy Barker & Tom Pearce
Annabel Barrett
Melissa Bochner & Peter McBean
Bob & Julie Clampett
Andrew Daniels* & Denise Daniels
Jan Davis AM & Peter Davis

ASO Patrons

Championing leading artists and vibrant projects

Sally Gordon – *Patron of Emilia Hoving*

Joan Lyons – *Patron of Sir Stephen Hough*

Diana McLaurin – *Patron of Sir Stephen Hough*

Mary Lou Simpson OAM – *Patron of Light-Song*

Leon & Gill Pitchon Memorial Fund

Dr Sing Ping Ting

Anonymous (2)

Pamela & the late Peter McKee

Diana McLaurin

Nunn Dimos Foundation

Colin Dunsford AM in memory of Lib Dunsford

The Foskett Foundation

James & Jacqueline Hahn

Jill Hill & Bob Warner

Margo Hill-Smith

Robert Kenrick

Bruce Debelle AO KC

Norman Etherington AM, in memory of Peggy Brock AM

Andrew & Barbara Fergusson

Jim & Irene Gall

Daniel & Sue Hains

Judy Hare & Grant Whiteman

Geoffrey & Sheryl Henriks

Conductors' Circle

Bringing world-class artistic leaders to the ASO

Friends of the Adelaide Symphony Orchestra

Graeme & Susan Bethune

Bruce Carter AO & Dina Carter

Jill Hill & Bob Warner

Robert Kenrick

Joan Lyons

Diana McLaurin

Julie & Martin Morgan

Robert Pontifex AM in memory of Deborah

Andrew & Gayle Robertson

Don Sarah AM

Norman Schueler OAM & Carol Schueler

Dr Tom & Sharron Stubbs

Mary Lou Simpson OAM

Ann Vanstone

Anonymous (2)

Fiona MacLachlan OAM & Hugh MacLachlan

Julie & Martin Morgan

Robert Pontifex AM

Marietta Resek

Andrew & Gayle Robertson

Don Sarah AM

Thomas Kimber & Katrina Bochner

Ian R Maidment

In memory of Father Kevin McLennan & Barbra McLennan

David & Kerrell Morris

Alyson Morrison & Michael Critchley

Garry Roberts & Dr Lynn Charlesworth

Miriam Hyde Circle

Uncovering works by women composers

Her Excellency the Honourable Frances Adamson AC

A. Prof Margaret Arstall

The Hon Catherine Branson AC SC

Colin Cornish AM

Celia & Richard Craig

Rosemary Czernekzyj

Andrew & Denise Daniels

Sally Gordon

Margo Hill-Smith

Kate & John Irving

Hon Diana Laidlaw AM & Sonia Laidlaw

Dr Malcolm Mackinnon

McDougall Telfer Foundation

Linda Sampson

Roderick Shire & Judy Hargrave

Mary Lou Simpson OAM

B Stodart & R Clayton

Ann Vanstone

Norman Schueler OAM & Carol Schueler

Roderick Shire & Judy Hargrave

Dr Tom & Sharron Stubbs

Shirley Uhrig

Anonymous (2)

Dr J B Robinson

Linda Sampson

Gwenyth Shaughnessy

Nigel Stevenson & Glenn Ball

Sibylle Sutherland

John & Diana Todd

Pamela Yule

Anonymous (5)

The ASO proudly acknowledges the incredible generosity of our donors, who enable us to share the joy of great music across our community. If you love the orchestra and would like to join our family of supporters, please contact Lucy Eckermann on 08 8233 6263 or EckermannL@aso.com.au, or donate online at aso.com.au/support



\$2,500+

In memory of Hazel Allred	Margaret Davis	McDougall Telfer Foundation	John Sulan KC & Ali Sulan
Liz Ampt	Mary Dawes BEM	David Minns	Stuart & Stephanie Thomson
A. Prof Margaret Arstall	R D Fraser AM	Graham Norton	David & Linnett Turner
J Bennett & K Ellis	RJ, LL & SJ Greenslade	K & K Palmer	John Turnidge AO & Patricia Rayner
Betty Ward Foundation	Valerie Heel	Christine Perriam	Jacob & Rosalie Van Dissel
Liz Bowen	K & S Langley Family Fund	Ann Piper	Dr Richard Willing OAM
Prof J & B Bradley	Helen in memory of Bryan Ridge	John & Sebastien Pratt	Hon David Wotton AM & Jill Wotton
Dr Aileen Connon AM	Hon Diana Laidlaw AM	Josephine Prosser	Anonymous (1)
The late Josephine Cooper AM	Caryl Lambourn	Richard Wagner Society of South Australia	
Dr M Crotty	Dr Scott C Y Ma	Judy & the late Frank Sanders	
Rosemary Czernekzyj	David & Ann Matison	Dr Nora Straznicki	

\$1,000+

Her Excellency the Honourable Frances Adamson AC	Jack Favilla, in memory of Meg Favilla	Dr Malcolm Mackinnon	Christopher Stone
The Aldridge Family Endowment	Liz & Peter Ford	Professor Susan Magarey	Ruth Stratton
Barbara Bahlin	Friends of South Australian Arts	Lee Mason	Anne Sutcliffe
Jane Bange	John Gazley	Jacqueline McEvoy	Geoff & Marilyn Syme
Paul Barlow	P R Griffiths	Dr Neil & Fay McIntosh	Anne Tonkin AO
Judy Bayly	Dieter Groening	Carolyn Mitchell*	Lynn & Christine Trenorden
Roger & Dorothy Beagley	In memory of Geoffrey Hackett-Jones	D & M Molyneux	Jenny Tummel
Prof Andrew & Elizabeth Bersten	Joan Hall	Lin Peng	Dr Christopher Verco
David & Elizabeth Bleby	Mary Handley OAM	Martin Penhale	G C & R Weir
Ruth Bloch	Sherri Handley* & Chris Handley	In memory of John Possingham AM	J Whitehead
Dianne & Felix Bochner	Eleanor Handreck	David & Janet Rice	Dr David & Helen-Mary Williams
John Bonnett	Neville Hannaford OAM	Drs I C & K F Roberts-Thomson	Barbara Wing
In memory of Darrell Clarke	Kate Hartley	Trevor & Tanya Rogers	Nathalie Wooldridge & Graham Prime
In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan	Michael & Janina Hewinson	David & Anne Rohrsheim	In memory of Christine Woollard
Stephen Courtenay	Kate Irving* & John Irving	Dr Jennifer Rosevear AM	Janet Worth
Graham & Frances Crooks	Deane & Jennifer Jarvis	Trevor & Elizabeth Rowan	Anonymous (17)
John Daenke & Janet Hawkes	Tom & Heather Karmel	Jill Russell	
Drs R & D Davey	Elizabeth Keam AM	Jeff Ryan	
In memory of Dr Peter (Tony) Davidson	Rosemary Keane	Richard Ryan AO & Trish Ryan	
Fred Dobbin	Vivien & Professor Brendon Kearney AO	Larry & Maria Scott	
Dr Peter & Dr Theresa Dodds	Dr Alison Kent	Beth & John Shepherd	
Jane Doyle OAM & Ian Doyle OAM	Richard & Robyn Leeson	Roger & Lessa Siegele	
Jill Elliott	Pat Lescius & Michael McClaren	Julie Spry	
		Nigel Steele Scott	
		B Stodart & R Clayton	

* ASO Board Member

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

The ASO would like to thank the 1,409 donors who have given other amounts. A complete list of donors of \$250 or more can be found at aso.com.au/aso-donors

Correct as at 9 September 2025

Thank you to our *partners & supporters.*

Government Partners



Principal Partner



Major Partners



Philanthropic Partners

Boileau Family Foundation
FWH Foundation
SPT Charity Fund



Corporate Partners



Corporate Club

Fox Real Estate
KPMG
Normetals
Size Music

Giving Circles



Media Collaborators



Industry Collaborators

