

THE PLANETS

CELEBRATING *90 YEARS* OF THE ASO

Adelaide Symphony Orchestra

11 & 13 NOV • 2026

ADELAIDE TOWN HALL

Generously supported by

JAMES & DIANA RAMSAY FOUNDATION

The ASO is proud to celebrate its 90th anniversary in 2026 with the generous support of the James and Diana Ramsay Foundation. This milestone also marks the centenary of the late Diana Ramsay AO.

The Ramsays' lifelong dedication to the arts leaves a legacy that continues to enrich South Australia's culture, and we are deeply grateful for the Foundation's commitment to making this season a fitting tribute to Diana's vision and generosity.



"Diana believed deeply in the power of the arts to inspire, unite, and transform lives. The James and Diana Ramsay Foundation is honoured to support the ASO in celebrating not only their remarkable 90-year legacy, but a shared vision for a rich and inclusive artistic future, one that so closely reflects Diana's enduring spirit."

KERRY DE LORME
EXECUTIVE DIRECTOR, JAMES & DIANA RAMSAY FOUNDATION

CELEBRATING
90 YEARS
OF THE ASO

THE PLANETS

Holst [51′]
The Planets

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
III. Mercury, the Winged Messenger
IV. Jupiter, the Bringer of Jollity
V. Saturn, the Bringer of Old Age
VI. Uranus, the Magician
VII. Neptune, the Mystic

Interval

Vaughan Williams [20′]
Songs of Travel

The Vagabond
The Roadside Fire
Whither must I wander?
The infinite shining heavens
I have trod the upward and the downward slope

Williams [25′]
Star Wars: Suite

I. Main Title
II. Princess Leia's Theme
III. The Imperial March (Darth Vader's Theme)
IV. Yoda's Theme
V. Throne Room and End Title

Adelaide Town Hall

WED 11 & FRI 13 NOVEMBER

Mark Wigglesworth
Conductor

Sir Bryn Terfel CBE
Bass-baritone

Aurora Vocal Ensemble
Young Adelaide Voices

●

Duration
2hrs 20min (inc. interval)

Listen Later

ABC Classic is recording this concert for later broadcast. You can hear it again on Thursday 14 January 2027 at 12.30pm.



MARK WIGGLESWORTH *CHIEF CONDUCTOR*

WELCOME

It is my pleasure to welcome you to tonight's concert which is a joyous celebration of the Adelaide Symphony Orchestra's 90th birthday.

This evening's music-making is a wonderful acknowledgement not only of what the ASO has achieved but how it continues to give so much to so many. Live music offers us a space to breathe and a place to connect with one another. We need both – as much now as in 1936.

We are deeply grateful to the James and Diana Ramsay Foundation for its generous support of our anniversary season. This year also marks the centenary of the birth of the late Diana Ramsay AO. James and Diana shared a lifelong love of the arts and a belief in what they bring to our lives. Their generosity continues to enrich South Australia, and tonight's concert is a fitting opportunity to celebrate Diana's vision and the legacy they leave us all.

Great music and great musicians have always been at the heart of the ASO, and both are encapsulated in tonight's concert. We're thrilled to welcome the legendary Welsh bass-baritone, Sir Bryn Terfel, to perform Ralph Vaughan Williams' mystical *Songs of Travel* alongside some of the most awe-inspiring music in the repertoire, *The Planets* by Gustav Holst, plus the genius of John Williams' *Star Wars*. For the next couple of hours, let your imagination run wild and, at warp speed, be transported to a galaxy far, far away.

To imagine life without the ASO is like thinking of South Australia without its vineyards or, even worse, Donald Bradman! Our musicians dedicate their lives to sharing their talent with others and tonight is a celebration of how vital they are in making our community sound.

As we look towards the future, here's to all that lies ahead. Many Happy Returns to the ASO! ●



Mark Wigglesworth
Conductor

Mark Wigglesworth is recognised internationally for his masterly interpretations both on the concert platform and the opera stage, highly detailed performances that combine a finely considered architectural structure with great sophistication and rare beauty. Since 2024, Wigglesworth has been the Chief Conductor of the Bournemouth Symphony Orchestra. In January 2025, he commenced his position as Chief Conductor of Adelaide Symphony Orchestra.

Throughout his career, Wigglesworth has conducted the world's leading orchestras including the Berlin Philharmonic, Royal Concertgebouw, London Symphony, Boston Symphony, New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Tokyo Symphony. His recordings include a critically acclaimed cycle of the *Shostakovich Symphonies* with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, and Mahler's *Sixth and Tenth Symphonies* with the Melbourne Symphony among many others.

Wigglesworth has enjoyed longstanding relationships with The Royal Opera House, Covent Garden (*Die Meistersinger von Nürnberg*, *Rise and Fall of Mahagonny*, *From the House of the Dead*) and English National Opera (*Lady Macbeth of Mtsensk*, *Cosi fan Tutti*, *Falstaff*) and operatic engagements elsewhere include The Metropolitan Opera, Bavarian State Opera, Hamburg State Opera and Opéra National de Paris. In 2017, he received the Olivier Award for Outstanding Achievement in Opera.

He has previously held titled positions at the BBC Symphony, Swedish Radio Symphony, BBC National Orchestra of Wales and English National Opera.



Sir Bryn Terfel CBE
Bass-baritone

Welsh bass-baritone Sir Bryn Terfel has enjoyed an internationally acclaimed career across the world's leading opera houses and concert halls. After winning the Song Prize at the 1989 BBC Cardiff Singer of the World competition, he made his professional operatic debut with Welsh National Opera in 1990.

His wide-ranging repertoire includes Wotan in *The Ring Cycle*, Hans Sachs in *Die Meistersinger von Nürnberg*, Scarpia in *Tosca*, the title roles in *Don Giovanni*, *Gianni Schicchi* and *Sweeney Todd*, Dulcamara in *L'elisir d'amore* and Tevye in *Fiddler on the Roof*. He has appeared at the Royal Opera House, Metropolitan Opera, Bayerische Staatsoper, Wiener Staatsoper and major international festivals.

In 2026, Sir Bryn launched Oxford International Opera, where he is Artistic Director, singing Scarpia in its inaugural production of Tosca. His 2026-27 engagements include *Gianni Schicchi* at the Royal Opera House, *L'elisir d'amore* in Munich and the title role in *Sweeney Todd* at Grange Park Opera.

A Grammy, Classical Brit and Gramophone Award winner, Sir Bryn has an extensive discography spanning opera, song and musical theatre. He founded the Faenol Festival in North Wales in 2000 and was knighted for services to music in 2017. In 2023, he performed at the Coronation of King Charles III.



IMAGE: JPR GROUP

Aurora Vocal Ensemble

Aurora Vocal Ensemble, the senior ensemble of acclaimed South Australian choir school *Young Adelaide Voices* (YAV), brings together experienced upper-voice singers in performances distinguished by artistry, precision and joy. Guided by award-winning singer, conductor and Artistic Director Christie Anderson, Aurora grew from YAV's longstanding commitment to nurturing young voices, offering choristers a pathway into ambitious ensemble performance within a culture of trust, curiosity and shared purpose.

Its repertoire ranges from early music and folk traditions to contemporary Australian works, with collaboration at the heart of its practice. First Nations partnerships have included the Inarma Choir, the Ngarrindjeri Miminar Kaikulun Choir from Murray Bridge, and *The Djari Project* with Galpu songman Mr Guwanbal Gurruwiwi and composer Netanela Mizrahi. Bringing together Yolŋu, Middle Eastern and Western classical choral traditions, *The Djari Project* received a National Indigenous Music Award.

For nearly 40 years, YAV's vibrant partnership with the ASO has given young singers the thrill of bringing major orchestral works to life. In addition, Aurora's major appearances include Adelaide Festival productions *MACRO* and *The Pulse* with Gravity & Other Myths; performances with The Australian Ballet and the Rolling Stones; and international touring, most recently to South Korea and Dubai. Twice named ABC Classic's Champion Choir in South Australia, Aurora celebrates the transformative power of collective singing – creating connection, welcoming new perspectives and inspiring audiences wherever it performs.

Christie Anderson
Artistic Director and Conductor

Eliza Allan
Catherine Almond
Sanne Baltussen
Rae Behrens
Danae Bettison Estrella
Alexandra Braggs
Sarah Cusack
Chloe Dunstan
Michaela Eaton
Zoe Ferguson
Emma George
Fenella Hall
Stefanie Johnston
Leif Lawrie
Charlotte Loipersberger
Jemma Matthews
Antonie Mazzone
Caitlin Merlin
Ella Moeck
Emily Mohan-Ram
Laura Mohan-Ram
Rebecca Muecke
Rosy O'Connor
Katrina Ogierman
Annie Parsons
Jane Stephens

ABOUT THE PROGRAM

What does space sound like? As humans, we cannot hear it. Yet we still have a general idea that metallic-sounding instruments can depict glistening stars. We know that brass can sound as big as the universe and the forces hurtling through an ever-expanding space. We know humans are small, but stringed instruments can express our mammoth feelings of awe as we gaze into the blackness above, contemplating its larger-than-life mysteries.

We know these familiar sounds of space because composers like John Williams used this sound palette in *Star Wars*. Director Stanley Kubrick chose to conquer space with epic brass in 2001: *A Space Odyssey*, and Jerry Goldsmith composed emptiness and filled it with scattered winds and mystical percussion in *Alien*.

But remember, the stars cannot *actually* glisten to our ears. Somebody needed to invent the sounds of space for screen, concert hall, and our shared imagination. The key player to do this was an Englishman who looked towards the universe before the Hubble Space Telescope's detailed pictures. He did it before we knew the pride of our species stepping foot onto the moon, and before science fiction became a popular cinematic genre. That Englishman, sitting in a cottage near Thaxted, was Gustav Holst. He helped invent the sound of space through *The Planets*, creating one of the most influential compositions in the history of the universe.

Much like a sci-fi film, *The Planets* has it all – joy, peace, war, and the many moods that bind them. Although *The Planets* would influence the future sound of narratives based in space exploration, it was not astronomical but astrological inspiration that arrived in Holst's brain. This is no less otherworldly. Holst greatly admired the writings of Alan Leo, an English astrologer who helped popularise horoscopes with a particular interest in matching astrological signs to personality traits. Holst (a Virgo) composed *The Planets* between 1914-16, which was also around the time Leo was branded a fortune teller and charged under the Witchcraft Act. Nevertheless, Leo's concepts are widely inspirational to star sign followers today – as they were to Holst, who liked doing horoscopes for his friends. When he composed *The Planets*, he was depicting the mysteries of the universe, as well as the mysteries within ourselves.

The first planet is explosive: *Mars, the Bringer of War*. The insistent march-like rhythm underpins the movement, preparing us for a threatening battle among the stars. It is ominous and urgent because Leo considered Mars a 'war lord' that symbolised our assertive and competitive natures. In this way, a strange line connects the sound of military events in space – which would dominate *Star Wars* – and Leo's personal beliefs about astrology.

Venus, the Bringer of Peace brings contrast through gentle rocking, breathy woodwinds, and wistful strings. Venus demands nothing but quiet contemplation. *Mercury, the Winged Messenger* offers premonitions of the following *Jupiter, the Bringer of Jollity*. Jupiter is such a crowd favourite that Holst later turned its proud and regal melody into the hymn, *I Vow to Thee My Country.* But the planet is cheeky, too; Leo believed Jupiter encompassed honour, honesty, and fun. These qualities are as large as crashing cymbals, and as intimate as witty double reeds that scurry between themes.

Saturn, the Bringer of Old Age is unnerving in its portrayal of time. With its laborious tick-tock rhythm, it sounds menacingly slow except for bursts of frantic energy that interject before the end. *Uranus, the Magician* sounds as though it could have been scored for 'The Imperial March'; indeed, the first two brass notes are identical to those used by John Williams when he portrayed Darth Vader. Leo considered Uranus a powerful planet, and this movement also exerts an excited energy, akin to Grieg's *In the Hall of the Mountain King*.

While *Neptune, the Mystic* may sound the most out-of-this-world, it is deeply connected to human feelings, imagination, and beauty from an astrological perspective. It marks the end of Holst's suite, culminating in supernatural-sounding voices, the distant chime of metallic instruments, and an overall sound world that would be revisited by countless sci-fi composers of the 20th Century. *The Planets* premiered in a public performance in 1920, and has endured on Earth in the century since.

Stories of astronomy and astrology reach our innermost desires to explore, travel, and grow through adventure. We look towards the planets and wonder what's out there, but we also yearn to discover the world around us. This brings us one step closer to Ralph Vaughan Williams' *Songs of Travel*.

Like his friend Holst, Vaughan Williams was born in Gloucestershire in the 1870s. They attended the Royal College of Music, meeting in 1895 before embarking on their own journeys. Holst travelled to Algeria in 1908, where he picked up his otherworldly interest in astrology, and Vaughan Williams went to Berlin and Paris to study with composers Bruch and Ravel respectively. However, he was inspired to compose *Songs of Travel* closer to home. His interest in British literature and music traditions shows up in the melodies of his work about a wanderer.

Songs of Travel and Other Verses was an 1896 poetry collection by Robert Louis Stevenson (who wrote *Treasure Island*). Vaughan Williams chose a baritone voice to share these stories of a lone traveller through charming musical vignettes, which were published separately from 1901-4.



GUSTAV HOLST AND RALPH VAUGHAN WILLIAMS

IMAGE: VAUGHAN WILLIAMS FOUNDATION

When performed together, the full cycle reveals a cohesive journey of life and lessons learnt on winding roads.

'The Vagabond' starts with a decisive rhythm, with the baritone proud to walk at his own pace through the seasons of life. *All I seek, the heaven above, and the road below me*, he sings. 'The Roadside Fire' shares the passion and promise of love found in nature: *I will make you brooches and toys for your delight, of birdsong at morning and star-shine at night*.

The tender 'Youth and Love' never betrays the inner need of the traveller to be on his way, a sentiment that flows throughout the cycle with its complex emotions and observations of life. The collection concludes with 'I Have Trod the Upward and the Downward Slope' in which the baritone bids farewell: *I have lived and loved, and closed the door*. He reaches the end of his adventures across the rolling countryside.

Where would our own journey end if not in the future? In arriving, we come full circle back to the very beginning of our program. As Holst created the sound of space, John Williams took that palette and travelled with it, hurtling listeners into the depths of the universe at warp speed with *Star Wars*.

It was not Williams' first foray into composing extraterrestrial themes. However, his epic *Star Wars* score ventured away from popular styles in favour of an enduring classical influence, with bolder brass and string gestures that could express the promise of space exploration with military power and yearning romance alike. With music history including *The Planets* laid before him, Williams could write a score that had it all.

Star Wars was predated by many retro sci-fi TV shows. In the '60s, Williams wrote the theme for *Lost in Space*, a comedy about a nuclear family surviving on another planet. Unique and boppy, it barely begins to hint at Williams' work to come with repetitious, jutting brass punctuating the melody. His psychedelic theme for '60s sci-fi show *The Time Tunnel* opens with a familiar space-inspired sound world, then quickly develops into something more akin to Bernstein's punchy *West Side Story* crossed with a Hitchcock score from Bernard Herrmann; Williams crossed paths with both composers. But when he wrote the music for *Star Wars* in the 1970s, he looked far beyond his own era, enabling his score to age outstandingly. Its timelessness comes from his choice to draw from the pre-established orchestral language of Holst, which was already associated with space, instead of state-of-the-art electronic instruments and popular styles like disco or rock.

In addition to his TV themes, Williams also built his pre-*Star Wars* career through one of the most edge-of-your-seat cinematic genres: disaster



THE ASO PERFORMING JOHN WILLIAMS' *STAR WARS* SCORE, LIVE TO FILM

films. Whether fleeing a burning building (*The Towering Inferno*), a sinking cruise ship (*The Poseidon Adventure*), or a massive shark (*Jaws*), Williams knew how to tap into the human spirit through music, depicting our innate fight for survival and our urge to conquer challenges – the core spirit of *Star Wars*.

In the *Star Wars*: Suite, we hear handpicked moments that bring the energy of battle, friendship, and love. Each cinematic theme is distinct because Williams made use of another composer's technique: Wagner's *leitmotif*. This means certain events and characters have their own unique theme. For instance, the sweepingly romantic 'Princess Leia's Theme' recurs during the plot points focused on her character; the intimidating 'Imperial March (Darth Vader's Theme)' is designed through the same mechanism. But these and the 'Main Title' also feature direct references to *The Planets*, including the heroic opening theme that projects just as much optimism as *Jupiter*.

A couple of minutes into the 'Main Title', the urgent and threatening *Mars*-like jabs build suspense through their unpredictable rhythm. Leading into this, the music takes a quiet and ethereal turn reminiscent of *Neptune* and *Venus*; with its delicately metallic atmosphere, eerie woodwinds, and soft but disconcerting dynamic, the score gives the impression of spinning into the unknown, stars shimmering through the infinite void. Towards the end of the 'Main Title', Williams juxtaposes the battling brass against a moment of optimistic strings that swirl and climb in pitch and volume, signifying human triumph against the darkness.

Through Holst's astrological fiction, and Williams' astronomical fiction, we can hear the sound of space – something that exists only on Earth. We can sense an atmosphere where there isn't one. Whether music sends us travelling to the far reaches of the universe, or along a winding country road, we are always hearing and feeling what it means to be human. This concert marks a momentous occasion for the Adelaide Symphony Orchestra and its listeners, and there is no brighter way to celebrate a 90th anniversary than to enjoy music that is larger than life on Earth. Listen in awe and wonder – our species is capable of transcendence through brilliant music.

© Stephanie Eslake, 2026


ASO
Season
2027
Adelaide
Symphony
Orchestra
Explore
What's On
aso.com.au

REFLECTING ON *90 YEARS* OF THE ASO

First Movement

1936–1966

The Adelaide Symphony Orchestra began in 1936 as a small ABC radio ensemble of just 15 musicians under its first conductor, William Cade. The players gathered for their first rehearsal on 6 January 1936, with a performance broadcast by ABC radio a week later. Public performances soon followed, with the Orchestra's first full symphonic concert featuring the brilliant Australian pianist Eileen Joyce.

From the outset, the ASO forged significant artistic partnerships. Among the earliest was a 1937 performance at the Adelaide Town Hall, when guest conductor Professor Bernard Heinze led the orchestra in a concert with famed violinist Bronisław Huberman. In 1946, the ASO collaborated with the Adelaide Philharmonic Choir on Mendelssohn's *Elijah*, featuring bass baritone Harold Williams under choirmaster Norman Chinner.

The Orchestra entered a new chapter in 1949, reforming as the 55-member South Australian Symphony Orchestra with Henry Krips appointed as resident conductor, cementing its place in the state's cultural life.

Second Movement

1967–1996

The 60s through to the 90s was a period of growing recognition for the ASO. A defining highlight came in 1968 at the Adelaide Festival, when the Orchestra joined with the Melbourne Symphony Orchestra, eight Adelaide choirs, and a line-up of soloists under Henry Krips for a monumental performance of Mahler's Symphony No.8, *Symphony of a Thousand*.

In 1973, the ASO stood at the heart of a historic cultural moment, performing at the opening gala of the newly built Festival Theatre on King William Road. Conducted by Ladislav Slovák, the program featured the finale of Beethoven's *Fidelio* alongside the triumphant Ninth Symphony.

By its 60th birthday, the Orchestra's reputation extended beyond Australia's shores, with its first international tour in 1996 taking the musicians to Singapore, Hong Kong and China – marking an exciting new chapter on the world stage.

Third Movement

1997–Today

Before the turn of the century in 1998, the Orchestra reached a new artistic milestone, performing in the State Opera of South Australia's groundbreaking production of Wagner's Ring Cycle – the first time *The Ring* had been performed in its entirety in Australia.

Strong artistic leadership has shaped partnerships with artists including Sir Jeffrey Tate, Arvo Volmer, Nicholas Braithwaite, Pinchas Zukerman, Nicholas Carter, Cathy Milliken, and its current Chief Conductor Mark Wigglesworth. The ASO has grown its commitment to contemporary Australian music including the Australian Premiere of Brett Dean's acclaimed opera *Hamlet* at the 2018 Adelaide Festival.

Diversity, inclusivity, and accessibility define the ASO of today. The Orchestra has reached new audiences through collaborations with artists including the Hilltop Hoods, The Angels, Miaow Miaow, Tim Minchin, and Kate Miller-Heidke. In 2021, following post-pandemic lockdowns, the ASO's *Festival of Orchestra* brought thousands together. In 2024, the ASO partnered with the Adelaide Festival and the University of Adelaide to create *Floods of Fire*, a participatory and multi-cultural city-wide celebration of music and storytelling involving thousands of South Australians.







1. ASO's first rehearsal at the ABC's Hindmarsh Studios in 1936.
2. Pre-opening concert of the Festival Theatre, 1973.
3. *Festival of Orchestra*, Adelaide Showgrounds, 2021. Photo: David Solm

ADELAIDE SYMPHONY ORCHESTRA

CHIEF CONDUCTOR
Mark Wigglesworth

●

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
Helen Ayres
Runa Baagøe
Erna Berberyan
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Nadia Buck
Belinda Gehlert
Chia-Nan Hung
Danielle Jaquillard
Zsuzsa Leon
Lucy Macourt
Alexis Milton
Michael Milton
Ambra Nesa
Susannah Ng
Julie Newman
Alexander Permezel
Alison Rayner

VIOLAS
Justin Julian**
Caroline Henbest~
Guest Associate Principal
Martin Alexander
Andrew Crothers
Teagan Freer
Linda Garrett
Anna Hansen
Rosi McGowran
Sterling Rieck
Michael Robertson

CELLOS
Hamish Jamieson**
Guest Section Principal
Sharon Grigoryan~
Joseph Freer
Sherrilyn Handley
Andrew Leask
Gemma Phillips
David Sharp
Cameron Waters

DOUBLE BASSES
David Schilling**
Harley Gray~
Acting Associate Principal
Jacky Chang
Belinda Kendall-Smith
Rob Nairn
Gustavo Quintino

FLUTES
Kim Falconer**
Lisa Gil
Alex Byrne

PICCOLO
Julia Grenfell*

OBOES
Joshua Oates**
Renae Stavely~

COR ANGLAIS
Peter Duggan*

BASS OBOE
Michael Pisani*

CLARINETS
Dean Newcomb**
Darren Skelton
Lloyd Van't Hoff

BASS CLARINET
Mitchell Berick*

BASSOONS
Mark Gaydon**
Leah Stephenson
Chiara Panetta

CONTRA BASSOON
Jackie Newcomb*

HORNS
Adrian Uren**
Sarah Barrett~
Nicole Durdin
Emma Gregan
Philip Paine*
Sam Peng
Timothy Skelly

Bouquets generously
supplied by Tynte Flowers

TRUMPETS
David Khafagi**
Martin Phillipson~
Timothy Frahn
Timothy Kennihan

TROMBONES
Colin Prichard**
Max Gregg

BASS TROMBONE
Amanda Tillett*

TENOR TUBA
Bradley Lucas

TUBA
Stan McDonald*

TIMPANI
Andrew Penrose*

PERCUSSION
Steven Peterka**
Sami Butler~
Jamie Adam
Amanda Grigg
Ryan Grunwald

HARP
Jessica Fotinos*
Carolyn Burgess

KEYBOARDS
Katrina Reynolds*
Guest Principal
Peter Kelsall*
Guest Principal

** denotes Section Principal
~ denotes Associate Principal
* denotes Principal Player

Correct at the time of print

BOARD, MANAGEMENT & STAFF

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 Acting Learning & Community Programs Manager
Elisabet Cada Acting Artistic Planning Manager
Rachel Pitson Learning & Community Programs Manager*
Ty Robinson Acting Artistic Coordinator

LIBRARY
Andrew Georg Senior Music Librarian
William Pipe Music Librarian

ORCHESTRA MANAGEMENT
Isabella Strada Orchestra Manager
Jess Thomas 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
Tom Bastians Adelaide Tessitura Consortium Consultant
Emma Quinn 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

*(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 ♪

VIOLINS



Julia Brittain
Margo Hill-Smith ♪



Elizabeth Collins
Hon David Wotton AM & Jill Wotton ♪



Chia-Nan Hung



Danielle Jaquillard
K & K Palmer ♪



Alexis Milton



Michael Milton
Ruth Bloch ♪



Ambra Nesa
Garry Roberts & Dr Lynn Charlesworth ♪

VIOLAS



Justin Julian
Section Principal
In memory of Mrs JJ Holden ♪



Martin Alexander
In memory of Hazel Allred ♪



Lesley Cockram



Andrew Crothers



Linda Garrett
John & Sebastien Pratt ♪



Anna Hansen
Anonymous donor ♪



Rosi McGowran
Liz & Mike Bowen ♪

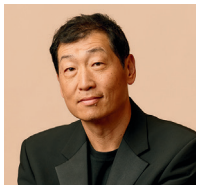
DOUBLE BASSES



Cameron Waters
Pamela & the late Peter McKee ♪



David Schilling
Section Principal
Daniel & Susan Hains ♪



Jacky Chang
Garry Roberts & Dr Lynn Charlesworth ♪



Harley Gray
Stuart & Stephanie Thomson ♪

FLUTE



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



Gustavo Quintino
Ann Lloyd ♪



Kim Falconer
Section Principal
Jim & Irene Gall ♪

BASS CLARINET



Mitchell Berick
Principal
Nigel Stevenson & Glenn Ball ♪

BASSOONS



Mark Gaydon
Section Principal
In memory of Pamela Yule ♪



Leah Stephenson
Liz Ampt ♪

CONTRA BASSOON



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

HORNS



Adrian Uren
Section Principal
Roderick Shire & Judy Hargrave ♪



Sarah Barrett
Associate Principal
Annabel Barrett ♪



Philip Paine
Principal
Peggy Barker & Tom Pearce ♪

TUBA



Stanley McDonald
Principal
Thomas Kimber & Katrina Bochner ♪

PERCUSSION



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 ♪

VIOLINS



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 ♪



Julie Newman
Hon Diana Laidlaw ♪



Liam Oborne
Judy Sanders & Jenny Pike ♪



Emma Perkins
Pamela & the late Peter McKee ♪



Alexander Permezel



Alison Rayner
In memory of Michael Vanstone ♪



Kemeri Spurr



Erna Berberyan
Mark Charlesworth ♪

CELLOS



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



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



Gemma Phillips
Acting Associate Principal
Anonymous donor ♪



David Sharp
Dr Aileen F Connon AM ♪

PICCOLO



Lisa Gill
Dr Tom & Sharron Stubbs ♪



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 ♪

CLARINETS



Dean Newcomb
Section Principal
Ann Vanstone ♪



Darren Skelton
K & S Langley Fund ♪

TRUMPETS



Emma Gregan
The Richard Wagner Society of South Australia ♪



Timothy Skelly
Dr Scott C Y Ma ♪



David Khafagi
Section Principal
Alyson Morrison & Michael Critchley ♪



Martin Phillipson
Associate Principal
Helen Halley ♪

TROMBONES



Gregory Frick



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

Legacy Giving

Securing the future of the ASO

Leon & Gill Pitchon Memorial Fund

John Uhrig AC & Shirley Uhrig

Bequests

Estate of Neil Arnold

Estate of Bob Croser

Estate of Dr Ian Klepper

Estate of Helen & Ian Kowalick

Estate of Graham Marshall

Estate of Richard & Gretta Willis

Estate of Pamela Yule

The Podium

Visionary patrons of our Chief Conductor

Lang Family Foundation

Nunn Dimos Foundation

Joan Lyons AM and Diana McLaurin AM

ASO Patrons

Championing leading artists and vibrant projects

Mary Lou Simpson OAM – Patron of *She Speaks*

Miriam Hyde Circle – Patron of Holly Harrison

Sally Gordon – Patron of *Symphony Series 5: Swansong*

Hon Ann Vanstone KC – Patron of Joe Chindamo

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 AM

Dr Malcolm Mackinnon

Diana McLaurin AM

Julie & Martin Morgan

In memory of Carole & Norman Oldknow

Robert Pontifex AM in memory of Deborah

Andrew & Gayle Robertson

Don Sarah AM

Norman Schueler OAM & Carol Schueler

Dr Tom & Sharron Stubbs

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 Czernezkyj

Andrew & Denise Daniels

Sally Gordon

Margo Hill-Smith

Kate & John Irving

Hon Diana Laidlaw AM & Sonia Laidlaw

Susan Lonie

Dr Malcolm Mackinnon

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

Pamela & the late Peter McKee

Leon & Gill Pitchon Memorial Fund

Dr Sing Ping Ting

John Uhrig AC & Shirley Uhrig

Anonymous (1)

$25,000+

The Foskett Foundation

Friends of the Adelaide Symphony Orchestra

Sally Gordon & Gary Smith

Joan Lyons AM

In memory of Skye McGregor

Diana McLaurin AM

Nunn Dimos Foundation

Mary Lou Simpson OAM

Sibby Sutherland

Ann Vanstone

Anonymous (1)

$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

Colin Dunsford AM in memory of Lib Dunsford

James & Jacqueline Hahn

Susan & Daniel Hains

Handley Family Fund

Jill Hill & Bob Warner

Margo Hill-Smith

In memory of Margaret Irving

Robert Kenrick

Ulrike Klein AO

Dr Malcolm Mackinnon

Fiona MacLachlan OAM & Hugh MacLachlan

Margaret Messenger & Bruce Debelle AO KC

Julie & Martin Morgan

Robert Pontifex AM

Andrew & Gayle Robertson

Don Sarah AM

Norman Schueler OAM & Carol Schueler

Roderick Shire & Judy Hargrave

Dr Tom & Sharron Stubbs

Stuart & Stephanie Thomson

Kim Williams AM

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+

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

$2,500+

In memory of Hazel Allred
Liz Ampt
J Bennett & K Ellis
Ruth Bloch
Liz Bowen
John & Brenda Bradley
Mark Charlesworth
Dr Aileen Connon AM
Margaret Davis
Mary Dawes BEM
Mark de Raad & Adrian Bennett
Dr Peter & Dr Theresa Dodds
Jack Favilla, in memory of Meg Favilla
P R Griffiths
Helen Halley
K & S Langley Family Fund
Caryl Lambourn
Pat Lescius & Michael McClaren
Ann Lloyd
Dr Scott C Y Ma
David & Ann Matison
David Minns
Graham Norton
K & K Palmer
Christine Perriam
Ann Piper
John & Sebastien Pratt
Richard Wagner Society of South Australia
Judy & the late Frank Sanders
Dr Nora Straznicky
John Sulan KC & Ali Sulan
Jenny Tummel
John Turnidge AO & Patricia Rayner
Peter Wells & Celia Whittle
Dr Richard Willing OAM
Anonymous (3)

$1,000+

Honourable Frances Adamson AC
The Aldridge Family Endowment
Barbara Bahlin
R & S E Bartz
In loving memory of Roger Beagley
C F & M A Beer
Julie Bielicki
Dianne & Felix Bochner
John Bonnett
In memory of Darrell Clarke
In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan
Angela Cook
Stephen Courtenay
Diane Craddock
Graham & Frances Crooks
Rosemary Czernezkyj
John Daenke & Janet Hawkes
Drs R & D Davey
In memory of Dr Peter (Tony) Davidson
Mark Douglass
Jane Doyle OAM & Ian Doyle OAM
Jill Elliott
Liz & Peter Ford
Cathy Fowler
R D Fraser AM
John Gazley
In memory of Geoffrey Hackett-Jones
Sherri Handley* & Chris Handley
Eleanor Handreck
Neville Hannaford OAM
Michael & Janina Hewinson
John Holden
Kate Irving* & John Irving
Deane & Jennifer Jarvis
Vivien & Professor Brendon Kearney AO
Dr Alison Kent
Bron & Avi Kleinburd
Richard & Robyn Leeson
Susan Lonie
Professor Susan Magarey & Professor Susan Sheridan
Lee Mason
Dr Neil & Fay McIntosh
Carolyn Mitchell*
M Molyneux
Martin Penhale
In memory of John Possingham AM
David & Janet Rice
Drs I C & K F Roberts-Thomson
Trevor & Tanya Rogers
David & Anne Rohrsheim
Dr Jennifer Rosevear AM
Larry & Maria Scott
Elizabeth Shillabeer
Roger & Lessa Siegele
B Stodart & R Clayton
Christopher Stone
Ruth Stratton
Dr Robert Stuklis
Anne Sutcliffe
Alan Suthers
Louie Suthers
S Szekely
Anne Tonkin AO
Daniel Tucker
Linnett & David Turner
Dr Christopher Verco OAM
G C & R Weir
Professor Julian White AM & Dr Beata Byok
Dr David & Helen-Mary Williams
Barbara Wing
Nathalie Wooldridge & Graham Prime
In memory of Christine Woollard
Janet Worth
Anonymous (16)

* ASO Board Member

The ASO would like to thank the 1,248 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 15 October 2026

THANK YOU TO OUR *PARTNERS & SUPPORTERS*

GOVERNMENT PARTNERS

Australian Government

Creative Australia

Government of South Australia

CreateSA

2026 SEASON PARTNER

James & Diana Ramsay Foundation

PRINCIPAL PARTNER

Electrical Merchandising

MAJOR PARTNERS

SA Power Networks

novatech creative event technology

Hentley Farm

Kambitsis Group

SUPPORTING PARTNER

Normus Homes

PHILANTHROPIC PARTNERS

Boileau Family Foundation
SPT Charity Fund

Lang Family Foundation

Nunn Dimos Foundation
Luceat Lux Vestra

The Friends of ASO Inc.

Foskett Foundation

CORPORATE PARTNERS

Adina apartment hotel adelaide treasury

Beyond Bank Australia

Can:Do Hearing

Vittoria

Giordano & Partners

Hender Consulting

Honda

ICAM

I-NEX

JCDecaux

Johnson Winter Slattery

Palace Nova Cinemas Prospect & Eastend

Sofitel Adelaide

Tynte

CORPORATE CLUB

KPMG

Normetals

Olga's Fine Foods

Size Music

GIVING CIRCLES

The Podium

Conductors' Circle

Miriam Hyde Circle

Grainger Circle

MEDIA COLLABORATORS

ABC

Limelight

InDaily Adelaide Independent news

TCMedia

INDUSTRY COLLABORATORS

Adelaide Festival AF

Adelaide University

State Opera South Australia

The Australian Ballet

ayo Australian Youth Orchestra

Adelaide Youth Orchestras

Adelaide Festival Centre

Access2Arts

Symphony Services International

tutti Inclusive Extraordinary Art

Adelaide City of Music

unesco