

MASTER SERIES 10

Magical Tchaikovsky

November

Fri 29, 8pm

Sat 30, 6.30pm

Adelaide Town Hall



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Magical Tchaikovsky

November

Fri 29, 8pm

Sat 30, 6.30pm

Adelaide Town Hall

Mark Wigglesworth Conductor

Wagner

Die Feen: Overture

Mozart

Sinfonia concertante in E flat, K297b

Allegro

Adagio

Andantino con variazioni

Celia Craig Oboe

Dean Newcomb Clarinet

Adrian Uren French Horn

Mark Gaydon Bassoon

Interval

Tchaikovsky

The Nutcracker Act II

Duration

This concert runs for approximately 2 hours including a 20 minute interval.

Broadcast

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again at 12pm on 8 December.

Classical Conversation

These free events take place one hour prior to the concerts in the Meeting Hall located just behind the Adelaide Town Hall. Join Principal Guest Conductor Mark Wigglesworth, and ASO's Director of Artistic Planning Simon Lord, as they examine fantasy and fairy tales in works by Wagner, Mozart, and Tchaikovsky.

Book Sales

Mark Wigglesworth's book, *The Silent Musician: Why Conducting Matters*, will be for sale in the Adelaide Town Hall. Mark will be available for signing during interval.

The ASO acknowledges the Traditional Custodians of the lands on which we live, learn and work. We pay our respects to the Kaurna people of the Adelaide Plains and all Aboriginal and Torres Strait Islander Elders, past, present and future.



Vincent Ciccarello

Managing Director

Good evening and welcome to our final Master Series program for 2019. Yet another year's flown by and I hope you've enjoyed the music we've presented for you.

For me, there are far too many highlights to list, but I confess to having been extremely moved by our performance of Bach's *St. John Passion*. It will stay with me for a long time.

We have much more great music on offer next year. I'm pleased to report that subscriptions to our 2020 season are very strong – indeed, we are on track to sell more tickets to more subscribers for 2020 than for any of the previous five years.

Single tickets go on sale on Monday 2 December and so, if you haven't already done so, this weekend remains your last chance to secure the best available seats by subscribing to three or more concerts.

But this year is not quite over, and we still have a wonderful variety of concerts over the next two weeks; they are a lovely way to usher in the festive season, and possible gift ideas, too!

Our fourth and final *Mozart at Elder* concert (11.30am, Wednesday 4 December) features Natsuko Yoshimoto directing the orchestra and as soloist in Mozart's Adagio for violin and orchestra.

And for something entirely different, in that same week (at 6pm on Saturday 7 December) we present Disney's *The Little Mermaid in Concert Live to Film* in the Adelaide Entertainment Centre – perfect for the young and the young at heart!

We shift into Christmas mode the following week when Guy Noble presents *Classics Unwrapped 4, 'Tis the Season* (6.30pm, Wednesday 11 December).

And we cap off the year with not one but two sing-a-longs: *Christmas Favourites with your ASO*, conducted by Graham Abbott, which features the delightful Desiree Frahn, who'll lead the carols! (Elder Hall, 7.30pm, Thursday 12 December; and 11am, Friday 13 December).

For full details and to book, please visit our website.

I'd like to thank you for your support during 2019. Your love of music, your love of our music is palpable at every concert; but your love of the ASO is spread far and wide, through your enthusiasm and advocacy.

I wish you and your loved ones a safe, happy and peaceful Christmas, and look forward to seeing you for more great music-making in 2020.



Mark Wigglesworth
Principal Guest Conductor

Internationally renowned and Olivier Award-winning conductor Mark Wigglesworth is one of the outstanding musicians of his generation, as much at home in the opera house as the concert hall. Recognised for his masterly interpretations, his highly detailed performances combine a finely considered architectural structure with great sophistication and rare beauty. Through a broad repertoire ranging from Mozart to Boulez, he has forged enduring relationships with many orchestras and opera houses throughout the world.

Mark has enjoyed a long relationship with English National Opera (*Lady Macbeth of Mtsensk*, *Così fan Tutti*, *Falstaff*, *Katya Kabanova*, *Parsifal*, *The Force of Destiny*, *The Magic Flute*, *Jenufa*, *Don Giovanni* and *Lulu*), and operatic engagements elsewhere include The Royal Opera House, Covent Garden (*Die Meistersinger von Nürnberg*, *The Rise and Fall of the City of Mahagonny*), The Metropolitan Opera, New York (*The Marriage of Figaro*) as well as at The Bavarian State Opera, Semperoper Dresden, Teatro Real, The Netherlands Opera, La Monnaie, Welsh National Opera, Glyndebourne, and Opera Australia. In 2017 he received the *Oliver Award* for Outstanding Achievement in Opera.

On the concert platform, highlights include performances with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, London Philharmonic, Boston Symphony, New York Philharmonic,

Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Tokyo Symphony, and the Sydney Symphony. His recordings include a critically acclaimed complete cycle of the Shostakovich symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler's Sixth and Tenth symphonies, with the Melbourne Symphony, a disc of English music with the Sydney Symphony, Britten's *Peter Grimes* with Glyndebourne, and the Brahms Piano Concertos with Stephen Hough.

He has written articles for *The Guardian* and *The Independent*, made a six-part TV series for the BBC entitled *Everything to Play For*, and held positions as Associate Conductor of the BBC Symphony, Principal Guest Conductor of the Swedish Radio Symphony, Music Director of the BBC National Orchestra of Wales, and most recently Music Director of English National Opera. He is currently Principal Guest Conductor of the Adelaide Symphony Orchestra. His book, *The Silent Musician*, was published by Faber & Faber at the end of 2018.



Celia Craig
Oboe

Dedicatée of Master of The Queens Music, Judith Weir CBE's first Oboe Concerto, Celia Craig has performed for the Royal Family, recorded and toured extensively, working with Bernstein, Boulez, Haitink, Ashkenazy, Rattle, Gergiev and the London Symphony Orchestra, among others.

Principal Oboe of the Adelaide Symphony Orchestra until 2018 and an appointed Associate of the Royal Academy of Music, Celia runs her own multimedia recording company ARTARIA, whose Direct Stream Digital debut recording has been awarded a five-star rating by *The Weekend Australian*, several *Album of The Week* Awards, national television airplay and screenings in Palace Nova Cinema.

Celia was recently appointed Music Curator for the National Trust of South Australia; for the Trust, she curates concerts in unique heritage properties and runs her own 'Signature' Concert Series in The State Dining Room, Ayers House.

Celia is a Faculty Resident Artist at the annual TALIS Festival in Sarajevo, and also coaches oboes in Sao Paolo for the largest youth music event in South America: Campos de Jordao Winter Festival.



Dean Newcomb
Clarinet

Dean Newcomb is currently the Principal Clarinetist with the Adelaide Symphony Orchestra, a position he has held since 2008.

Dean has performed as guest Principal Clarinet with various orchestras in Australia and overseas, including the Australia World Orchestra, Australian Chamber Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Auckland Philharmonia and was offered the Principal Clarinet position with The Macau Orchestra before deciding to settle in Adelaide. His solo concerto performances have been met with critical acclaim, with reviewers praising his "musical gifts, technical finesse and outstanding ability" (*The Advertiser*).

Dean regularly performs as a recital and chamber musician with Australia's leading ensembles including the Australian String Quartet, the Australia Ensemble, Southern Cross Soloists, the Hamer String Quartet for the opening of the Melbourne Recital Centre and the world premiere of Arthur Benjamin's century-old Clarinet Quintet with the Goldner String Quartet. His active involvement in music education includes giving masterclasses, lecturing and tutoring at the Elder Conservatorium of Music, tutoring for the Australian Youth Orchestra's orchestral and chamber music seasons and adjudicating at the Lisbon International Clarinet Competition in Portugal.

Dean Newcomb is a D'Addario Woodwinds artist.



Adrian Uren
French Horn

Adrian was born in 1984 in Worcester, UK and lived all his childhood in Malvern. He read Biological Sciences at Oxford University, where he also gained valuable orchestral experience as Principal Horn of the OU Orchestra. Afterwards he won a scholarship for postgraduate French Horn study at the Guildhall School of Music and Drama, where he studied with Hugh Seenan, Richard Bissill and Jeff Bryant. He then built up a successful freelance career in London and around the UK, and has played as Guest Principal Horn with most of the UK's orchestras. His playing has taken him all over the world, with highlights including tours with the London Philharmonic Orchestra to China, the Canary Islands, Germany, USA and Australia. He took part in a Mahler cycle with the Philharmonia Orchestra, culminating in a tour around the major cities in the Far East.

His solo repertoire ranges from the works of Haydn and Mozart to those of leading contemporary composers and he has made recital and concerto appearances in prestigious venues throughout the UK. Since moving to Adelaide for his appointment in 2015 as Principal Horn of the Adelaide Symphony Orchestra, he has been invited to play Guest Principal with the Tasmanian Symphony Orchestra and has performed with the New Zealand Symphony Orchestra.



Mark Gaydon
Bassoon

Mark has been Principal Bassoonist with the Adelaide Symphony Orchestra since 2003. He has appeared as soloist performing works by Mozart, Weber, Zwilich, Strauss and others. He has also appeared as guest principal bassoon with the Sydney, Queensland, Tasmanian and New Zealand symphony orchestras.

As a chamber musician he has performed with Elision Ensemble, the Southern Cross Soloists, the New London Chamber Ensemble, the Tancibudek Wind Quintet and his own group Ensemble Le Monde.

An avid teacher, Mark has been Associate Instructor at the Indiana University School of Music, a guest artist at the Australian National Academy of Music (ANAM), bassoon tutor for the Australian Youth Orchestra, AYO National Music Camp and Young Symphonists programs, and Bassoon Instructor at the Elder Conservatorium since 2005.

Mark has a PhD in music from the University of Adelaide and was awarded a Dean of Graduate Studies Special Commendation for Thesis Excellence. In 2005 he won the ABC Young Performer of the Year wind, brass and percussion section. Mark is a keen supporter of Australian composers and has commissioned and premiered works for the bassoon by Gerard Brophy, Andrew Schultz, Katy Abbott, James Cuddeford, Luke Altmann and Charles Bodman Rae. Mark's teachers include Kim Walker and Stephane Levesque.

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Mark Wigglesworth

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1st Violin)
Lachlan Bramble**
(Acting Principal 2nd
Violin)
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Lisa Gill

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Principal)
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COR ANGLAIS

Celia Craig* (Guest
Principal)

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Darren Skelton

BASS CLARINET

Mitchell Berick*

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** denotes Section Principal
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In tonight's program,
Adelaide Symphony
Orchestra Concertmaster
Natsuko Yoshimoto will
be playing 'The Adelaide'
violin. Crafted in Milan in
1753-7 by Giovanni Batista
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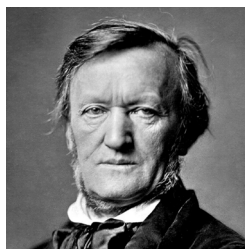
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Richard Wagner
(1813–1883)

Die Feen, Overture

Despite interest from the opera company in Wagner's home town of Leipzig, his first opera was never staged during his lifetime. Wagner, of course, blamed this on the 'successes of French and Italian musicians' taking the jobs of hardworking Germans like himself; it took until 1888 for the piece to be premiered, in Munich.

Wagner composed the work to his own libretto during 1833 while spending a year with his professional singer brother Albert in Würzburg, where the 20-ish composer worked occasionally as chorus master with the opera.

Despite being a fairy tale opera 'in the German style' with 'Beethoven and Weber... my models', the story of *Die Feen* (The Fairies) is borrowed from 18th-century Italian playwright Carlo Gozzi, whom we have also to thank for *Turandot* and *The Love of Three Oranges*. Incidentally, Wagner himself went the full Italian in his Bellini-esque second opera, *Das Liebesverbot*.

Wagner's version, which foreshadows aspects of *Lohengrin*, has the king of Tramond, Arindal, fall in love with Ada, who is half-fairy and half-human. She accepts his proposal, but only on the condition that he never ask her name, which, of course he does, so she is transported back to the spirit world. In order to rejoin Arindal, Ada must force him to undergo *Magic Flute*-like trials which he fails, so she is turned in to a rock, which he rescues from the underworld, Orphically, by playing his lute. He is rewarded by being made immortal and given the kingdom of fairyland to rule with Ada.

The Overture is in *The Magic Flute*'s key of E flat, and while its style adumbrates that of the mature Wagner, it owes a debt to the music of Weber and Heinrich Marschner, whose operas reflected the Romantic obsession with the supernatural. It foreshadows the drama with certain themes from the opera. A brooding slow section, characterised by a series of chords showing Wagner's harmonic flexibility, gives way to a delicate woodwind march with fanfares. This alternates with more tensely brooding passages, with solos from bassoon, clarinet and oboe, before building inexorably (and prefiguring *Tannhäuser* along the way) towards a substantive allegro. This sets the scene with surging powerful rhetoric that occasionally recalls the 'heroic' Beethoven, quieter music (again featuring lyrical woodwind solos), baleful horn calls and a massive climax. There is then a passage of Arcadian tunefulness before the energy ramps up for a spirited coda.

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This is the first performance of
Die Feen by Adelaide Symphony
Orchestra.



Duration: 10 minutes

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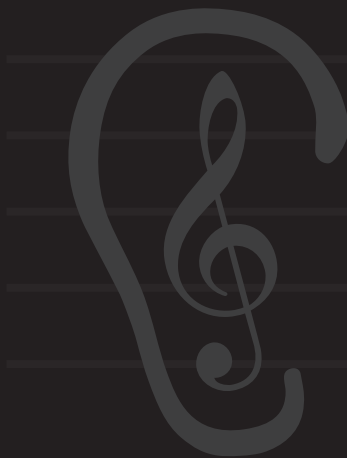
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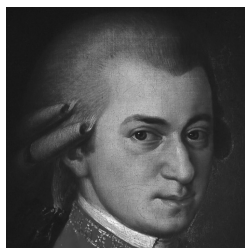
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Wolfgang Amadeus Mozart
(1756–1791)

Sinfonia concertante in E flat, K297b

Allegro

Adagio

Andantino con variazioni

Mozart's musical maturity coincided with the first great flowering of the wind instruments as soloists, and this 'symphony with wind soloists' is uncommonly revealing about its composer and the musical conditions of his time. While he was in Mannheim, Mozart made friends with the outstanding wind players of the court orchestra, the most celebrated in Europe. For Friedrich Ramm, widely regarded as the leading oboist of the day, he later composed a quartet for oboe and strings. Groaning about having to compose flute music to order for a Dutch amateur, he praised by contrast the playing of Johann Baptist Wendling. Ramm, Wendling and the Mannheim bassoonist Georg Wenzel Ritter were with Mozart in Paris later in the year, along with the greatest horn virtuoso of the time, Giovanni Punto.

On 5 April 1778, Mozart wrote from Paris to his father: 'I am now about to compose a sinfonia concertante for flute, Wendling; oboe, Ramm; horn, Punto; and bassoon, Ritter.' This kind of music was all the rage in Paris – between 1775 and 1780 sixty sinfonias concertantes were performed there. The work Mozart mentions to his father was intended for the Concert Spirituel series and commissioned by its director, Joseph Legros; however, for some reason, it was never performed. In

a letter of 3 October 1778, Mozart said he intended to reconstruct his sinfonia concertante from memory (Legros must have retained the original manuscript). He never did, presumably because the circumstances of having four such wind players never presented themselves again. The autograph has disappeared, if it ever existed.

Some time between 1867 and 1869, Mozart's biographer, Otto Jahn, came into possession of a sinfonia concertante he believed to be by Mozart, which he had copied. (The source from which he copied it has also disappeared.) This piece has four wind soloists, but with clarinet instead of the flute mentioned by Mozart. Enthusiasts were quick to assume that this was the sinfonia concertante Mozart wrote for Paris, but doubts have remained. The clarinet writing is idiomatic, suggesting that it could be Mozart's work, but there is no evidence that he ever rearranged the piece. Many have thought it odd, also, that all three movements of this sinfonia concertante are in the tonic key of E flat – something Mozart rarely did – though it could be explained in this case by the fact that an E flat crook is very appropriate for solo horn playing. Is this, then, the Sinfonia concertante Mozart is supposed to have written? In the authoritative *Mozart Compendium* of 1990, K297b is relegated to the category of doubtful or spurious works.

That's what musicologists tell us. But what of the music itself? 'All four instruments are treated idiomatically and entirely in

Mozartean style,' wrote Friedrich Blume, who thought that some anonymous person in the 1860s made a copy from a text written out in Mozart's lifetime or a little later, a text offering the version with clarinet. But doubts remain, and statistical and structural analysis of the solo parts and the orchestral material has recently established to most people's satisfaction that the solo parts have undergone extensive changes, while the orchestral music of the Sinfonia concertante may not have been written by Mozart at all.

In any case, revival of wind concertante pieces by other composers who fed the craze has hardly dislodged from the repertoire 'Mozart's Sinfonia concertante for winds', whatever its problems. Musicologist Alfred Einstein describes this work as 'planned entirely for brilliance, breadth and expansiveness', concerned with exhibiting the abilities of the four wind players. The concertante style was largely a manifestation of the *galant* in music, a lighter, less learned style than either the Baroque which preceded it or the Classical which followed. As Einstein explains, this work is neither a symphony in which four wind instruments have prominent parts, nor a concerto for four wind instruments with orchestra. It is between the two. Recent research makes this judgment all the more plausible, if we accept that someone in the 19th century reconstructed Mozart's piece from partial surviving materials, imitating the style of the sinfonia concertante in general, rather than Mozart's particular way of treating it.

A long orchestral exposition sets the scene with a strong motif, a kind of *ritornello*, which will later be stated in unison by the four soloists. These are treated alternately in block, one after another, three accompanying one, and in pairs and trios. There is a fully written-out cadenza (probably composed after Mozart's death, as part of the 'reconstruction').

In the slow movement the four soloists dominate, handing each other the thread of sustained songfulness. The last movement is a set of ten variations, connected by a varied tutti treatment of the second half of the theme. Oboe, clarinet and bassoon each have variations in which to shine.

This Sinfonia concertante for winds is, at best, the nearest we can get to a work in the genre by Mozart, and its survival in the repertoire is due to more than its attribution to him. The music pleases both connoisseurs and mere music lovers – further evidence, if you like, that it *could* be Mozart's.

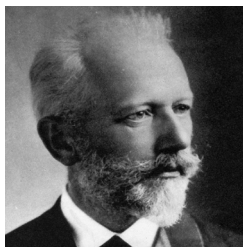
Abridged from a note by David Garrett © 1998



The previous performance of this work by the Adelaide Symphony Orchestra took place on 9 February 1996 under the direction of Max McBride. The soloists were Alison Stewart-Klein (Oboe), Darren Skelton (Clarinet), Andrew Barnes (Bassoon), and Philip Hall (Horn).



Duration: 32 minutes



Peter Ilyich Tchaikovsky
(1840–1893)

The Nutcracker: Act II – Kingdom of Sweets

Scene: The Magic Castle on the Mountain of Sweets

Scene: Clara and the Nutcracker Prince

Character Dances (Divertissement):

Chocolat (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trépak (Russian Dance)

Dance of the Mirlitons

Mother Gigogne and the Clowns

Waltz of the Flowers

Pas de deux:

Intrada

Variation I (Tarantella)

Variation II (Dance of the Sugar-Plum Fairy)

Coda

Final Waltz and Apotheosis

Truly great ballet music loses nothing when transferred to the concert hall. Indeed, some of the most famous ballets in the repertoire owe their enduring popularity to the magnificent music that has been composed for them: *Swan Lake*, *Sleeping Beauty*, and Prokofiev's *Romeo and Juliet* are just a few.

But we shouldn't take great ballet music for granted. After a golden era during the French baroque period ballet music slumped in reputation and quality. It took a 19th-century Frenchman, Léo Delibes, to lift ballet from its musical doldrums with *Sylvia* and the more famous *Coppélia*, and it was a Russian Francophile who followed his lead and became one of the first composers to write

ballet music that was truly symphonic.

Tchaikovsky regarded ballet very seriously and his three ballet scores – *Swan Lake*, *Sleeping Beauty*, and his last, *The Nutcracker* – are as popular as concert suites as they are on the stage. Unusually, it was as a concert suite that some of the *Nutcracker* music was first presented to the public in 1892 – in effect a 19th-century 'trailer' for the ballet in preparation. Tonight's performance of all the music from Act II gives you the opportunity to enjoy some of the favourites from the suite along with rare treats not often heard outside the theatre.

The Nutcracker is loosely based on a 'fairy tale' for grown ups by E.T.A. Hoffmann. In its translation to dance, the tale lost some of its darkly mysterious qualities and nowadays the ballet is entrenched as a Christmas entertainment for children of all ages. The ballet itself is a lopsided affair – the first act carries virtually all the action of the Christmas Eve party and Clara's dream (in which the Nutcracker Prince does battle with oversized rats and mice), while the second is a pure confection of no significance to the plot.

Tchaikovsky himself felt unhappy with the libretto and of all his ballets it is the one that has responded best to new interpretations of its themes. Among the most interesting have been Derek Deane's 'licorice allsorts' version for the English National Ballet, and Graeme Murphy's inspired interpretation for the Australian Ballet, the tender and dramatic reverie of a former Russian ballerina with a Hills hoist in her backyard.

But whether the production is traditional or revisionist, Tchaikovsky's music shines. He skilfully evokes a world of childlike wonder and shimmering fantasy, and it is in Act II, in the Kingdom of Sweets, that his genius for national colour and jewel-like divertissements emerges.

Act II owes something to the tradition of court galas instituted by Louis XIV. A flimsy scenario is sufficient pretext for glorious music – the Sugar Plum Fairy, Queen of the Kingdom, celebrates the bravery of 12-year-old Clara and her Nutcracker Prince with a festival in the Magic Castle.

The castle works its magic by lulling us into a richly swirling theme with flourishing flutes and rippling passages from the harp and celeste, the signature colour of the Fairy herself. The Prince then tells of the battle with the Mouse King, providing Tchaikovsky with the opportunity for a nice symphonic gesture, a recapitulation of themes from Act I. All pretence of storytelling over, the party begins with a sequence of characterful divertissements.

Here Tchaikovsky's choreographer, Marius Petipa, had a vision of the confections of the day, each associated with a different country. Chocolate is given a Spanish dance with a brilliant solo for the trumpet. The coffee is evidently Arabian, although its convincingly Oriental music with droning accompaniment is actually based on a Georgian lullaby. Chinese tea makes a fleeting appearance, a jogging number with jingling bells and an acrobatic flute.

The Trépak, a Russian Dance, begins 'molto vivace' (very lively) and accelerates from there. Following its rumbustious finish, the music immediately assumes a deft and dainty character for the Dance of the Mirlitons. (The mirliton is a reed pipe, or, more familiarly, a kazoo.) Mother Gigogne is better known to English speakers as the Old Woman Who Lived in a Shoe, and her French fairytale origins inspired the use of sprightly French nursery tunes.

Two grand waltzes take pride of place in the Kingdom of Sweets. In its traditional choreography the *Waltz of Flowers* fills the stage with a cast of thousands, including children carrying garlands. The closing waltz is more courtly but no less exhilarating, as it carries us into the grand finale. Here the same charming music that beckoned us into the Kingdom of Sweets bids us goodbye and returns Clara to her real-world slumber.

But Tchaikovsky's real coup is in the *Pas de deux* for the Prince and the Sugar Plum Fairy – opulent, 'colossal in effect', and perhaps the finest music in the whole ballet.

Incidentally, while in Paris the composer was seduced by the 'glistening tones' of a new instrument 'something between a small piano and a glockenspiel'. Determined to surprise Russian audiences (and his composer colleagues!) he had one shipped secretly to St Petersburg. The bell-like sound of the celeste worked its magic in the *Dance of the Sugar Plum Fairy* – a distillation of the delicate effects, exotic colour and lyricism that make *The Nutcracker* so irresistible.

Abridged from a note by Yvonne Frindle
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The Adelaide Symphony Orchestra first performed the Suite from *The Nutcracker* in July 1941 under conductor Bernard Heinze. The Orchestra most recently performed excerpts in February 2018 under Jason Lai.



Duration: 45 minutes

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We invite you to be part of our story.

A handwritten signature in dark ink, appearing to read 'Vincent'.

Vincent Ciccarello
Managing Director

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Our Annual Giving program is the backbone of philanthropy at the ASO, providing the resources to make our orchestra the exceptional ensemble you see on stage each night.

Donations can be made year round and gifts of any size are welcome, and much appreciated. There are many ways to support the orchestra, including joining our Conductors' Circle or Musical Chair programs which we acknowledge on the following pages.

A list of our generous donors can be found on page 20. Please use the contact details below for more details on making a gift.

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In appreciation of your support, you will be invited to join our Grainger Circle and meet like-minded music lovers at events throughout the year.

Contact Us

For more information please contact:

Corporate Partnerships

Annemarie Kohn
Senior Manager, Development
8233 6231 | kohna@aso.com.au

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8233 6235 | hillsonh@aso.com.au

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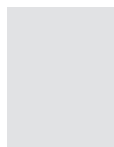
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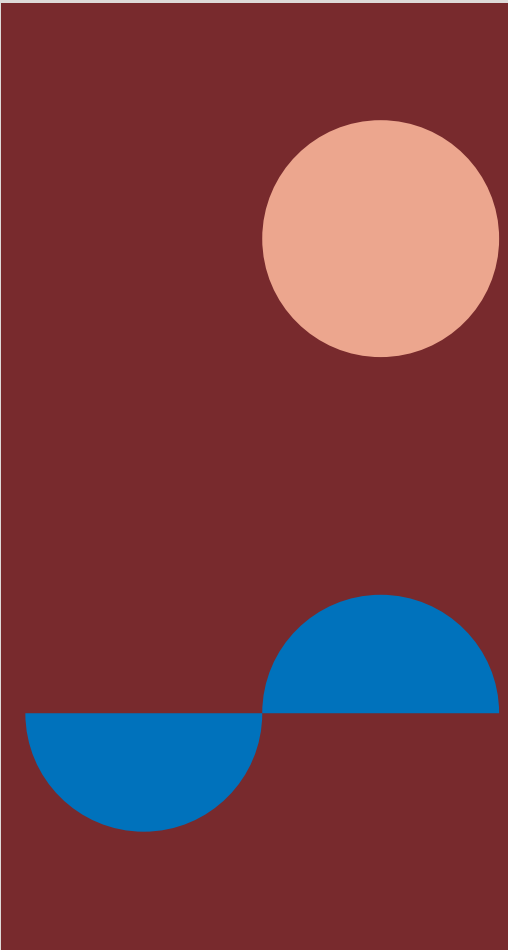


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