

SPECIAL EVENT

# Mahler 5 / Adès

ADELAIDE  
SYMPHONY  
ORCHESTRA  
SEASON 2020



**March**

Sat 14, 7.30pm & Sun 15, 3pm  
Adelaide Town Hall

ADELAIDE  
FESTIVAL  
28 Feb - 15 Mar 2020

**AF**



# *Proud Wine Sponsors of the ASO*

## Tim Adams CLARE VALLEY

Passionately  
crafting premium  
Clare Valley wines  
for over 30 years



[timadamswines.com.au](http://timadamswines.com.au)

@timadamswines

# MR.MICK

CELLAR DOOR & KITCHEN

## “WINES FOR EVERYONE”

Mr. Mick Kitchen offers tapas style food in a casual, contemporary environment.



[mrmick.com.au](http://mrmick.com.au)

@mrmickwines

# Mahler 5 / Adès

## March

Sat 14, 7.30pm & Sun 15, 3pm  
Adelaide Town Hall

**Nicholas Carter** Conductor  
**Anthony Marwood** Violin

---

**Thomas Adès**

**Violin Concerto *Concentric Paths***

*I. Rings*

*II. Paths*

*III. Rounds*

**Anthony Marwood** Violin

---

## Interval

---

**Mahler**

**Symphony No.5 in C sharp minor**

Part I

*Trauermarsch (In gemessenem Schritt.  
Streng. Wie ein Kondukt)*

*Stürmisch bewegt. Mit grösster Vehemenz*

Part II

*Scherzo (Kräftig, nicht zu schnell)*

Part III

*Adagietto (Sehr langsam)*

*Rondo-Finale (Allegro)*

---

## Duration

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

## Listen Later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again at 1pm on Tuesday 24 March.

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

Welcome to our concert.

The ASO is delighted to be able to present this performance as part of the Adelaide Festival's 2020 program.

From the Festival's inception, music has been central to its success and appeal. The ASO (or the South Australian Symphony Orchestra, as it was known for a time) is proud to have played an important part in Festivals from the very beginning. In his history of the Festival, Derek Whitelock writes that the highlight of the music program in the first Festival, in 1960, was the opening ceremony concert in The Advertiser Sound Shell, in which the Adelaide orchestra combined with the Sydney Symphony – 117 musicians in all, performing Liszt's symphonic poem, *Les préludes*, as well music by Wagner.

Some of you will recall the ASO's performance in the 2010 Adelaide Festival of Mahler's Symphony No 8, with our colleagues of the Tasmanian Symphony Orchestra, in the Adelaide Entertainment Centre.

And then, of course, there are the very many special Festival operas and other events which featured the ASO, right up to and including this year's Mozart's Requiem.

Today's concert is a celebration, of sorts, of many different friendships – with the Adelaide Festival, with our former Principal Conductor, Nicholas Carter, and with our guest soloist, Anthony Marwood.

We welcome back Nicholas for the first time as a guest. Nicholas is firmly ensconced in the northern hemisphere for now and has many exciting engagements ahead of him, including his debut at New York's famed Metropolitan Opera, but we're thrilled he's here again, to conduct repertoire that's very close to his heart.

Anthony Marwood has been a welcome guest of the ASO for many years, more often than not appearing in a dual role, as a soloist directing the orchestra from the violin, so to speak. In this Festival program, his role is purely as soloist, in a major work of our time, created especially for him.

I'm very much looking forward to hearing these two masterworks, written a century apart, performed by friends, for friends. I extend my thanks to Neil Armfield, Rachel Healy, Rob Brookman and the entire Adelaide Festival team, for inviting us to be a part of their festival programs.

My best wishes for your enjoyment of the concert.




# Help raise money for our cause, simply by saving.

Make a real difference with your savings and open a Community Reward Account with Beyond Bank Australia. The more you save, the more Beyond Bank will donate to the Adelaide Symphony Orchestra at no cost to you.

Show your support and open a Community Reward Account today. Call **13 25 85** or go to [\*\*www.beyondbank.com.au/reward\*\*](http://www.beyondbank.com.au/reward)

**Beyond Bank**  
AUSTRALIA



# Human Resources Harmony



**H E N D E R**  
C O N S U L T I N G

HUMAN RESOURCE SERVICES  
LEVEL 5 81 FLINDERS ST  
ADELAIDE SA 5000  
TELEPHONE 08 8100 8888  
[www.hender.com.au](http://www.hender.com.au)

*Proud sponsors of the ASO since 2004*



## Nicholas Carter

CONDUCTOR

Chief Conductor of the Stadttheater Klagenfurt and the Kärntner Sinfonieorchester, Nicholas Carter leads three new productions per season and appears regularly in the orchestra's concert series. In the 2019/20 season he conducts *Tannhauser*, *Simo Boccanegra*, *Cendrillon* and regular symphonic concerts including Beethoven's Symphony No. 6 and Schubert's Symphony No. 8. Opera performances in his first season included *Rusalka*, *La Clemenza di Tito* and *Pelléas et Mélisande*.

Plans for the 2019/20 season include his UK opera debut with Glyndebourne Opera and further debuts with Atlanta Symphony, Wiener Staatsoper and Seoul Philharmonic Orchestra. He makes return visits to Orchestre Metropolitain), and to Deutsche Oper Berlin. The 2021/22 season will see his Metropolitan Opera debut with Brett Dean's *Hamlet*.

Nicholas was Principal Conductor of the Adelaide Symphony Orchestra from 2016 – 2019. He has established a reputation as a conductor of exceptional versatility, equally at home in the concert hall and opera house, and fluent in a diverse repertoire. In Adelaide he became the first Australian to be chosen as Principal Conductor of an Australian orchestra in more than 30 years. Between 2011 and 2014, he served as Kapellmeister to Simone Young in Hamburg, before moving on to a two-year engagement as Kapellmeister and Musical Assistant to Donald Runnicles at the Deutsche Oper Berlin, a house where he enjoys a rewarding ongoing association.

Highlights of recent seasons include his concert debut with the Rundfunk Sinfonieorchester Berlin (including Brett Dean's *Pastoral Symphony*) and further debuts with MDR Leipzig, Oregon Symphony, Florida Orchestra, BBC National Orchestra of Wales, Orchestre National de Lille and Santa Fe Opera. Return visits have included Deutsche Oper am Rhein, the orchestra of the Australian National Academy of Music, West Australian Symphony Orchestra, Hong Kong Philharmonic, and to Deutsche Oper Berlin. Recent work with Adelaide Symphony Orchestra has included Bernstein's *Chichester Psalms* and a commercial recording of the complete Beethoven piano concertos with Jayson Gillham.

In Australia, he has collaborated regularly with many of the country's leading orchestras and ensembles and led the 2018 Adelaide Festival's acclaimed staging of Brett Dean's *Hamlet*.

In 2010, before embarking on his European career, his wide-ranging musical interests led him to found a period orchestra in Sydney focusing on the music, instruments and historical performance practices of the early 19th century, while his three-year association with the Sydney Symphony, first as Assistant Conductor, later as Associate Conductor, gave him the opportunity to work closely with Vladimir Ashkenazy and a number of the orchestra's guest conductors. At the invitation of Donald Runnicles, he also served as Associate Conductor of the Grand Teton Music Festival in Wyoming from 2010 to 2013.



## Anthony Marwood

VIOLIN

Anthony Marwood enjoys a wide-ranging international career as soloist, director and chamber musician. Recent solo engagements include performances with the Boston Symphony, St Louis Symphony, Leipzig Gewandhaus Orchestra, New World Symphony and Sydney Symphony.

Current invitations include the London Philharmonic at the Royal Festival Hall (Adès Concerto); Schumann with the Adelaide Symphony; his concerto debut in Budapest (Beethoven violin concerto and triple concerto) at the Liszt Academy, conducted by András Keller; his debut with the Spanish National Orchestra in Madrid; and his debut at the Tanglewood Festival, playing Ligeti's violin concerto. He will also return to Les Violons du Roy in Canada, where is Principal Artistic Partner, and the Amsterdam Sinfonietta (Mendelssohn double concerto with pianist Alexander Melnikov).

He has worked with conductors Valery Gergiev, Sir Andrew Davis, Thomas Søndergård, David Robertson, Gerard Korsten, Ilan Volkov, Jaime Martin, and Douglas Boyd. The 2019/2020 season includes recitals with pianist Aleksandar Madzar in Serbia and London, and with accordionist James Crabb in Australia and New Zealand. Anthony will appear at festivals in the USA (Yellow Barn, La Jolla Music Society SummerFest) and Brazil (Illumina Festival São Paulo).

Many leading composers have written concertos for him, including Thomas Adès, Steven Mackey, Sally Beamish

and Samuel Carl Adams. Anthony is a prolific recording artist, and his most recent release – his 50th on the Hyperion label – is a recording of Walton's Violin Concerto with the BBC Scottish Symphony Orchestra and Martyn Brabbins. The disc received wide critical acclaim, including a five-star review in *The Guardian* and a 'Recommended Recording' in *The Strad Magazine*, whilst the *Sunday Times* described him as "a thrilling, virtuosic soloist".

Anthony studied with Emanuel Hurwitz and David Takeno in London. He has collaborated with numerous actors, Indian classical dancer Mayuri Boonham, Irish singer-songwriter Sinead O'Connor, sculptress Nicole Farhi and South African guitarist Derek Gripper. He was the violinist of the Florestan Trio for 16 years and won the Royal Philharmonic Society Instrumentalist award in 2006.

Anthony is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex, which celebrated its 20th anniversary in 2018. He performs annually at the Yellow Barn Festival in Vermont and enjoys a close association with the Australian National Academy of Music in Melbourne. He was appointed an MBE in the 2018 Queen's New Year's Honours List and was made a Fellow of the Guildhall School of Music in 2013. He plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers, and a 2018 violin made by Christian Bayon.





Beehive Corner • Adelaide Arcade • Central Market Arcade  
Visitor Centre, Parkside • Burnside Village • Glenelg • Golden Grove

---

Or shop online at [haighschocolates.com](http://haighschocolates.com)

# Adelaide Symphony Orchestra

**Principal Guest Conductor**  
Mark Wigglesworth

**Principal Artistic Partner**  
Pinchas Zukerman

## Violins

Natsuko Yoshimoto\*\*  
(Concertmaster)  
Cameron Hill\*\*  
(Associate  
Concertmaster)  
Shirin Lim\* (Principal  
1st Violin)  
Lachlan Bramble\*\*  
(Acting Principal 2nd  
Violin)  
Julia Brittain ~ (Acting  
Associate Principal 2nd  
Violin)  
Janet Anderson  
Ann Axelby  
Minas Berberyán  
Erna Berberyán  
Gillian Braithwaite  
Hilary Bruer  
Nadia Buck  
Elizabeth Collins  
Jane Collins  
Judith Coombe  
Belinda Gehlert  
Alison Heike  
Danielle Jaquillard  
Zsuzsa Leon  
Alexis Milton  
Michael Milton  
Jennifer Newman  
Julie Newman  
Emma Perkins  
Alexander Permezel  
Kemerí Spurr

## Violas

Steven Wright\*\* (Guest  
Principal)  
Justin Julian~  
Martin Alexander  
Martin Butler  
Lesley Cockram  
Linda Garrett  
Anna Hansen  
Carolyn Mooz  
Michael Robertson  
Cecily Satchell

## Cellos

Simon Cobcroft\*\*  
Ewen Bramble~  
Sarah Denbigh  
Christopher Handley  
Sherrilyn Handley  
Gemma Phillips  
David Sharp  
Cameron Waters

## Double Basses

David Schilling\*\*  
Jonathon Coco~  
Louis Cann  
Jacky Chang  
Harley Gray  
Belinda Kendall-Smith

## Flutes

Geoffrey Collins\*\*  
Lisa Gill  
Samantha Hennessy

## Piccolo

Julia Grenfell\*  
Samantha Hennessy

## Oboes

Joshua Oates\*\*  
Renae Stavely~

## Cor Anglais

Peter Duggan\*

## Clarinets

Dean Newcomb\*\*  
Mitchell Berick  
Darren Skelton

## E♭ Clarinet

Darren Skelton\*

## Bass Clarinet

Mitchell Berick\*

## Bassoons

Mark Gaydon\*\*  
Jackie Newcomb  
Leah Stephenson

## Contra Bassoon

Jackie Newcomb\*

## Horns

Adrian Uren\*\*  
Sarah Barrett~  
Sebastian Dunn  
Emma Gegan  
Thalia Huston  
Benjamin Messenger  
Philip Paine\*

## Trumpets

Sarah Butler\*\* (Guest  
Principal)  
David Khafagi\*\* (Guest  
Principal)  
Martin Phillipson~  
Gregory Frick

## Trombones

Colin Prichard\*\*  
Ian Denbigh

## Bass Trombone

Howard Parkinson\*

## Tuba

Peter Whish-Wilson\*

## Timpani

Andrew Penrose\*

## Percussion

Steven Peterka\*\*  
Jamie Adam  
Sami Butler  
James Townsend

## Harp

Suzanne Handel\*

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

Proud ASO Supporters  
for 30 Years

**TYNTE**

our flowers last longer

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 Guadagnini. Natsuko is the current custodian of 'The Adelaide' which is held in trust by UKARIA.

# ASO Management

## ASO Board

**Kate Gould** Chair  
**Vincent Ciccarello**  
**Geoffrey Collins**  
**Andrew Daniels**  
**Elizabeth Davis**  
**Laurel Dixon**  
**Byron Gregory**  
**David Leon**  
**Karen Limb**  
**Andrew Robertson**

## Executive

**Vincent Ciccarello** Managing Director  
**Shivani Marx** General Manager, People, Culture & Operations  
**Shecky Kennedy** Executive Assistant

## Artistic

**Simon Lord** Director, Artistic Planning  
**Elizabeth McCall** Community Projects Manager  
**Nadina Paine** Artistic Coordinator  
**Vicki McGregor** Learning Coordinator

## Special Programs & Production

**Sarah Bleby** Director, Special Programs & Production  
**Tom Bastians** Senior Manager, Box Office & Customer Service  
**William Jarman** Production Coordinator  
**Steve Virgo** Production Assistant  
**Emma Wight** Administrative Assistant/Reception  
**Leigh Mack** Subscriptions and Ticketing Coordinator

## Operations

**Karen Frost** Orchestra Personnel Manager  
**Janet Carey** Orchestra Coordinator  
**Kathleen Cowie** Orchestral Librarian  
**Bruce Stewart** Orchestral Librarian (On Leave)

## Marketing

**Renato Capoccia** Senior Manager, Marketing  
**Cheree McEwin** Publicist  
**Georgie Phillips** Marketing Assistant

## Development

**Annemarie Kohn** Senior Manager, Development  
**Hannah Hillson** Development and Events Coordinator

## Finance, People & Culture

**Shelley Woodward** Senior Manager, Accounting  
**Sophia Cichowski** Accountant  
**Karin Juhl** Accounts Coordinator  
**Sarah McBride** Payroll and People Coordinator

## Friends of the ASO Executive Committee

**John Terpelle** President  
**Michael Critchley** Past President  
**Hon. David Wotton AM** Vice President  
**Ruth Ormrod** Vice President  
**Judy Birze** Treasurer/Public Officer  
**Alison Campbell** Membership Secretary  
**Ruth Bloch** Secretary



B. 1971

## Thomas Adès

### Violin Concerto *Concentric Paths*

I. Rings

II. Paths

III. Rounds

According to British critic Ivan Hewett, the English have a need to discover a *wunderkind* young composer every decade or so, or, at least, have done since the time of Benjamin Britten. For a while, Thomas Adès was regarded in that light (following Oliver Knussen and George Benjamin, according to Hewett). He first came to public attention in 1991 while still a student at Cambridge with his Chamber Symphony (as a pianist he had been runner-up in the BBC's Young Musician of the Year 1990). And the third movement of his 1997 orchestral work *Asyla*, with its pounding evocation of club music, enhances the impression of a bright young spark engaging a youthful audience. But Adès could not now be classed as a young composer – he is too established. In 2018, approaching his late-40s, he was awarded a CBE (Commander of the Most Excellent Order of the British Empire).

Certainly, Adès attracted early attention. *Asyla* won the prestigious Grawemeyer Award and was programmed by Sir Simon Rattle – in a sign of his high estimation of Adès' talent – as part of Rattle's final concert as Music Director with the City of Birmingham Symphony Orchestra, and his first concert as Principal Conductor of the Berlin Philharmonic. Adès' first two operas also attracted great attention;

*Powder Her Face*, an irreverent satire drawn from tabloid stories that chronicled the fall from grace of Margaret, Duchess of Argyll, the centre of a scandalous divorce trial in 1963; and Adès' sensational adaptation of Shakespeare's *The Tempest*, a Covent Garden commission, whose Ariel is echoed in the high-pitched violin part of this concerto. Adès' third opera *The Exterminating Angel*, based on Luis Buñuel's 1962 film, was premiered in Salzburg in 2016 - '...hyperactivity mingled with rapt beauty and brilliant moments of parody', said the UK's *Telegraph*, a description that seems to capture Adès' characteristic contrasts.

Adès's music might be summed up as a search for stability, notwithstanding the enthusiastic embrace of volatility. He has also described composition as 'the residue of an endless search for stability'. Says Hewett: 'This search has led him in recent years towards large-scale harmonic structures that underpin the hectic surface variety'. In discussing *The Tempest*, Thomas May talked of Adès learning to 'tame the maelstrom of energies churning through his earlier scores; at the same time, his work of recent years seems to enrich the composer's unassailable gifts for colour, lyricism, and jump-cutting excitement with a more sustained, humane coherence.' Critics have noted that one of the pleasures of listening to Adès' music is the feeling of tradition behind it. The echoing-through of older concertos gives this violin concerto much of its poignancy. And as recently as last



year, in discussing his new orchestral work for ballet, *Inferno*, based on Dante, Adès admitted the influence of Liszt who wrote his own 'Dante' music, and said that 'the music in "Inferno" moves from absolutely 100% me, to 100% Liszt and every gradation in between'.

*Concentric Paths* was a joint commission of the Los Angeles Philharmonic and Berliner Festspiele and was premiered in September 2005 at the Berliner Festspiele and BBC Proms by Anthony Marwood and the Chamber Orchestra of Europe, the composer conducting. It is a leaner and more austere work than many of Adès' earlier pieces. Its brief duration possesses 'a high density of musical thought per square inch' and requires intense concentration on the part of the soloist.

In three movements, the work's traditional references are altered by Adès when he throws the emotional weight on the middle movement 'Paths', which is more than twice the length of the outer movements. Why is the work subtitled 'Concentric Paths'? As Adès points out, each of the movements proceeds according to its own circular design.

'Rings', the first movement, begins with pinched high notes, and revolves around aerial oscillations and gliding instrumental lines. The stratospherically high violin part will remain characteristic of the work throughout its shimmering length, but may also hark back to Ariel's part in *The Tempest*.

Adès describes the second movement, 'Paths', as involving 'two large, and very many small, independent cycles, which overlap and clash, sometimes violently, in their motion towards resolution'. The intensity of the movement is signalled at the outset by the intermittent outbursts of compressed (simultaneous) solo violin and brass timbres. There is a sense of

huge movement and weight. Thomas May speaks of the movement's 'seismic, grinding, relentless energy'. Critics have noted the strain of lyricism which has come through in more recent Adès' works and this movement ends in virtual song.

Songlike lyricism appears also in the final movement, not long after the lumbering opening. As the first movement came to a sudden, though appropriate end (we sense the closing of the circles), so too does this concerto.

Mention has been made of the way Adès' music reflects tradition. Given that the lyrical modernism of this work may at times remind one of Berg, Ligeti, or even, perhaps, Prokofiev, this work belongs comfortably in the pantheon of great modern concertos.

Gordon Kalton Williams © 2012/20



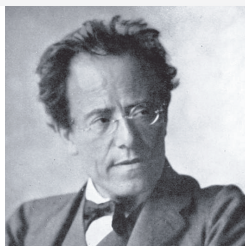
#### PERFORMANCE HISTORY

**This is the first performance of this concerto by the Adelaide Symphony Orchestra.**



#### DURATION

**20 minutes**



1860—1911

## Gustav Mahler

### Symphony No.5 in C sharp minor

#### Part I

*Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt)*  
[Funeral march (With measured pace, stern, like a funeral procession)]

*Stürmisch bewegt. Mit grösster Vehemenz* [Stormy, with utmost vehemence]

#### Part II

*Scherzo (Kräftig, nicht zu schnell)*  
[Strong, not too fast]

#### Part III

*Adagietto (Sehr langsam)* [Very slow]

*Rondo-Finale (Allegro)*

Mahler's first four symphonies were more or less programmatic in their intention, drawing their inspiration from folk poetry, incorporating themes from songs, and (in all but the first) using the human voice in one or more of the movements. The Fifth, on the other hand, revealed no obvious program and was scored for orchestra alone.

It was written in 1901-02 around the time of Mahler's meeting with, and rather hasty betrothal to, Alma Schindler. While no period in Mahler's life could be described as unequivocally happy there is no doubt that the Fifth Symphony was conceived at a time of substantial personal and professional satisfaction. Yet any sign of outward pleasure or optimism tends to be avoided, at least early on in the symphony – pointedly, and notoriously, it begins with a funeral march.

Mahler worked on the first two movements and part of the third during the summer of 1901 (summer being the only opportunity he had to compose because of his conducting duties in winter). The rest of the symphony was completed the following summer, by which point Alma was very much part of his life.

By the autumn of 1902 the work was complete and Mahler played it for his new wife. In her memoirs she recalled: 'It was the first time that he played a new work for me. Arm in arm we walked solemnly up to his studio in the woods.'

At the premiere in Cologne on 18 October 1904, the reception was mixed. The great conductor and early champion of Mahler's music, Bruno Walter later recalled:

*I clearly remember the premiere of the Fifth...for a particular reason: it was the first and, I think, the only time that a performance of a Mahler work under his own baton left me unsatisfied.*

Revision after revision ensued, and so thorough was Mahler's reworking that, while the symphony's popularity grew, each performance was nevertheless different from the last. 'The Fifth is an accursed work,' Mahler wrote. 'No one understands it!'

The symphony follows Mahler's principle of 'progressive tonality', working its way from C sharp minor to a conclusion in a triumphant D major. It passes through a vast range of moods – 'passionate, wild, pathetic, sweeping, solemn, gentle, full of

all the emotions of the human heart' in Bruno Walter's memorable description. A massive work, it is in three parts and five movements.

The opening movement begins with a distinctive trumpet call which recurs as the movement proceeds. As if to belie the claim that the symphony is 'absolute' rather than 'programmatic' music, the main theme is based on a song by Mahler (*Der Tamboursg'sell*) about a drummer boy facing execution. There are two trios: the first in B flat minor with a brief violin theme, the second a quieter section in A minor following the return of the march theme. After an impassioned climax, the movement dies away amid echoes of the opening trumpet call.

Mahler leaves no doubt as to the intended mood of the second movement – marked 'Stormy, with utmost vehemence'. Much of the material derives from that in the first movement and there is a distinct reminiscence of the march rhythms.

The *Scherzo*'s main thematic material is in the form of a joyous *ländler*. Ideas tumble over themselves in an inventive contrapuntal display while a slower waltz theme is juxtaposed with the main material. Contrasting trios add a more sombre note and in one of these there occurs a striking obbligato passage for the principal horn.

The *Adagietto* – arguably the most famous single movement in all the Mahler symphonies – is essentially a song without words. Scored for harps and strings alone, it is closely related to Mahler's song *Ich bin der Welt abhanden gekommen* (I am lost to the world). According to Mahler's colleague, Dutch conductor Willem Mengelberg, the *Adagietto* was intended as a declaration of love for Alma and was composed shortly after they met. Mengelberg wrote in his score:

*Instead of a letter, he sent her this manuscript without further explanation. She understood and wrote back that he should come! Both have told me this...If music is a language, then this is proof. He tells her everything in tones and sounds in music.*

The *Adagietto* gained a wider audience when used in the soundtrack for Visconti's film *Death in Venice*.

The *Rondo-Finale* shares material with each of the previous four movements, particularly with the *Funeral March* and the *Adagietto*. Merging elements of fugue and sonata form into a unified whole, it is a joyous celebration which begins with a series of folk-like figures on solo wind instruments. (The opening of the movement quotes the witty *Lob des hohen Verstandes* [In Praise of Higher Understanding] from *Des Knaben Wunderhorn*.) The main rondo theme is first stated on the horns and the other ideas are woven contrapuntally around this. When the main melody from the *Adagietto* returns it is so transformed with energy that it is practically unrecognisable. The development is elaborate, and the movement as a whole works its way towards the ecstatic brass chorale of the conclusion – as close as the melancholy Mahler ever came to writing an 'Ode to Joy'.

Martin Buzacott  
Symphony Australia © 1997



#### PERFORMANCE HISTORY

**The Adelaide Symphony Orchestra performed Mahler's Fifth for the first time in 1979 with conductor Elyakum Shapirra, and most recently in November 2014 with Mark Wigglesworth.**



#### DURATION

**1 hour, 8 minutes**

# Support Us



Philanthropy makes a difference to everything we do at the ASO. Our donors and sponsors are a highly valued part of the orchestra and integral to our success.

Thanks to your generous support, we can continue to share the music, perform the works you love and bring world class performances to South Australia.

We invite you to be part of our story.

**Vincent Ciccarello**  
Managing Director

## Annual Giving

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.

## Corporate Partnerships

A partnership with the ASO is a wonderful way for businesses to engage with and support live orchestral music in South Australia. We offer unique corporate networking opportunities, brand awareness, community engagement, as well as employee and client rewards. Please contact us to find out more about the levels and benefits of becoming a Corporate Sponsor.

## Grainger Circle

A lasting way to support the ASO is to leave a gift to the orchestra in your will. It is a unique way to honour your love of music and the part it has played in your life.

If you are leaving a bequest to the ASO, we encourage you to contact us so that we can thank you for your gift during your lifetime. Of course, your bequest can remain anonymous and we will acknowledge your gift privately.

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

### Donations

Hannah Hillson  
Development and Events Coordinator  
8233 6235 | hillsonh@aso.com.au

## Philanthropic Partners

We gratefully acknowledge the support of the following foundations, trusts and private ancillary funds, whose generous support of the orchestra has been transformative.

**Friends of the Adelaide Symphony Orchestra**  
**FWH Foundation**  
**Lang Foundation**  
**Thyne Reid Foundation**  
**Dr Sing Ping Ting**

## Artistic Leadership Team



**Mark Wigglesworth** ✎  
Principal Guest  
Conductor



**Pinchas Zukerman** ✎  
Principal Artistic  
Partner



**Paul Rissmann**  
Creative Partner  
*Supported by Roger  
& Helen Salkeld and  
the FWH Foundation*



**Cathy Milliken**  
Composer in  
Association  
*Supported by  
Mary Louise Simpson,  
in honour of her  
mother, Grace  
Margaret McArthur*



**Grace Clifford**  
Emerging Artist  
in Association  
*Supported by the  
Boileau Family Trust*

### ✎ Supported by Conductors' Circle donors

*Graeme & Susan Bethune, The Friends of the ASO, Anthea Heal, Robert Kenrick, Joan Lyons, Diana McLaurin, Pauline Menz, Robert Pontifex AM (in memory of Deborah Pontifex), Andrew & Gayle Robertson, one anonymous donor.*

# Musical Chairs

Musical Chair donors form a deeper engagement with the artists performing the music they love. Chair support starts at \$2,500 renewed annually.



**Concertmaster**  
**Natsuko Yoshimoto**  
Colin Dunsford AM  
& Lib Dunsford



**Violin**  
**Gillian Braithwaite**  
Mary Dawes BEM



**Viola**  
**Martin Butler**  
John &  
Emmanuelle Pratt



**Associate**  
**Concertmaster**  
**Cameron Hill**  
The Baska Family



**Violin**  
**Julia Brittain**  
Anonymous donor



**Principal Cello**  
**Simon Cobcroft**  
Anonymous donor



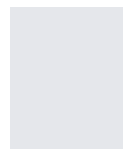
**Principal 1st Violin**  
**Shirin Lim**  
Bob Croser



**Violin**  
**Hilary Bruer**  
John & Jenny  
Pike



**Associate Principal**  
**Cello**  
**Ewen Bramble**  
John Turnidge AO  
& Patricia Rayner



**Principal 2nd Violin**  
**Vacant**  
The Friends of the  
ASO in memory of  
Ann Belmont OAM



**Violin**  
**Judith Coombe**  
In memory of  
Don Creedy



**Cello**  
**Sarah Denbigh**  
Anonymous donor



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



**Violin**  
**Danielle Jaquillard**  
K & K Palmer



**Cello**  
**Chris Handley**  
Bruce & Pam  
Debelle



**Violin**  
**Janet Anderson**  
In memory of  
Gweneth Willing



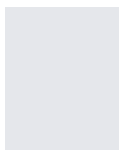
**Violin**  
**Emma Perkins**  
Peter &  
Pamela McKee



**Cello**  
**Sherrilyn Handley**  
Johanna &  
Terry McGuirk



**Violin**  
**Ann Axelby**  
David &  
Linnett Turner



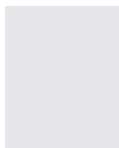
**Principal Viola**  
**Vacant**  
In memory of  
Mrs JJ Holden



**Cello**  
**Gemma Phillips**  
Anonymous  
donor



**Violin**  
**Minas Berberyan**  
Merry Wickes



**Associate Principal**  
**Viola**  
**Justin Juilian**  
**(on trial)**  
John Sulan QC &  
Ali Sulan



**Cello**  
**David Sharp**  
Dr Aileen F  
Connon AM





**Cello**  
**Cameron Waters**

Peter &  
Pamela McKee



**Associate  
Principal Oboe**  
**Renae Stavelly**

Roderick Shire &  
Judy Hargrave



**Associate  
Principal Horn**  
**Sarah Barrett**

Margaret Lehmann



**Principal Bass**  
**David Schilling**

Daniel & Sue Hains



**Principal**  
**Cor Anglais**  
**Peter Duggan**

Dr Ben Robinson



**Horn**  
**Emma Gregan**

The Richard Wagner  
Society of South  
Australia Inc.



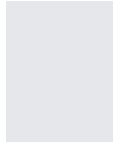
**Associate Bass**  
**Jonathon Coco**

John Sulan QC &  
Ali Sulan



**Principal Clarinet**  
**Dean Newcomb**

Hon David Wotton AM  
& Jill Wotton



**Principal Trumpet**  
**Vacant**

David Leon



**Bass**  
**Harley Gray**

Bob Croser



**Clarinet**  
**Darren Skelton**

In memory of Keith  
& Susie Langley



**Principal Trombone**  
**Colin Prichard**

Andrew &  
Barbara Fergusson



**Bass**  
**Belinda**  
**Kendall-Smith**

In memory of  
Drs Nandor Ballai &  
Georgette Straznicky



**Principal**  
**Bass Clarinet**  
**Mitchell Berick**

Nigel Stevenson &  
Glenn Ball



**Trombone**  
**Ian Denbigh**

Anonymous donor



**Bass**  
**David Phillips**

"In memory of  
David Phillips, a  
great musician,  
you will be deeply  
missed. Love, Betsy"



**Principal Bassoon**  
**Mark Gaydon**

Pamela Yule



**Principal**  
**Bass Trombone**  
**Howard Parkinson**

Ian Kowalick AM  
& Helen Kowalick



**Principal Flute**  
**Geoffrey Collins**

Pauline Menz



**Bassoon**  
**Leah Stephenson**

Liz Ampt



**Principal Tuba**  
**Peter Wish-Wilson**

Ollie Clark AM  
& Joan Clark



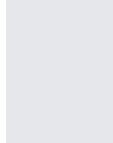
**Flute**  
**Lisa Gill**

Dr Tom &  
Sharron Stubbs



**Principal Contra**  
**Bassoon**  
**Jackie Newcomb**

Norman Etherington AM  
& Peggy Brock



**Principal Timpani**  
**Andrew Penrose**  
**(on trial)**

Drs Kristine Gebbie  
& Lester Wight



**Principal Piccolo**  
**Julia Grenfell**

Chris & Julie  
Michelmore



**Principal Horn**  
**Adrian Uren**

Roderick Shire &  
Judy Hargrave



**Principal Percussion**  
**Steven Peterka**

The Friends of  
the ASO in memory  
of Bev McMahon

# ASO Annual Giving

The Annual Giving program supports the Adelaide Symphony Orchestra's artistic ambitions and helps keep us on the stage. Thank you to all of our generous donors.

## **Diamond Patron (\$25,000+)**

The Friends of the Adelaide Symphony Orchestra  
FWH Foundation  
Lang Foundation  
Peter & Pamela McKee  
Diana McLaurin  
Andrew Thyne Reid Charitable Trust  
In memory of Frida Sapgir  
Mary Louise Simpson  
Dr Sing Ping Ting  
Anonymous (2)

---

## **Platinum Patron (\$10,000 - \$24,999)**

R & M Champion De Crespigny Foundation  
Graeme & Susan Bethune  
Boileau Family Trust  
Colin Dunsford AM & Lib Dunsford  
Anthea Heal  
Robert Kenrick  
Joan Lyons  
Pauline Menz  
Robert Pontifex AM  
Andrew & Gayle Robertson  
Pamela Yule  
Anonymous (1)

---

## **Gold Patron (\$5,000 - \$9,999)**

The Baska Family  
Patricia Cohen  
Bob Croser  
Ian Kowalick AM & Helen Kowalick  
Margaret Lehmann  
Hugh & Fiona MacLachlan OAM  
Milk and Honey Enterprises  
Nunn Dimos Foundation  
Perpetual Foundation – The Henry and Patricia Dean Endowment Fund  
Linda Sampson  
Norman Schueler OAM & Carol Schueler  
Ian Scobie AM  
Roderick Shire & Judy Hargrave  
Nick Warden  
Anonymous (3)

## **Silver Patron (\$2,500 - \$4,999)**

Liz Ampt  
Vincent & Sandra Ciccarello  
Joan & Ollie Clark AM  
Dr Aileen Connan AM  
Ruth Creedy  
Legh & Helen Davis  
Margaret Davis  
Mary Dawes BEM  
Bruce & Pam DeBelle  
Norman Etherington AM & Peggy Brock  
Andrew & Barbara Fergusson  
Drs Kristine Gebbie & Lester Wright  
In memory of Geoffrey Hackett-Jones  
Daniel & Sue Hains  
In memory of Keith & Susie Langley  
David Leon  
Johanna & Terry McGuirk  
Chris & Julie Michelmore  
David Minns  
K & K Palmer  
Christine Perriam  
John & Jenny Pike  
John & Emmanuelle Pratt  
Dr J B Robinson  
Nigel Stevenson & Glenn Ball  
Dr Nora Straznicki  
Dr Tom & Sharron Stubbs  
The Richard Wagner Society of South Australia Inc  
David & Linnett Turner  
John Turnidge AO & Patricia Rayner  
Bob Warner & Jill Hill  
Merry Wickes  
Dr Betsy Williams  
Dr Richard Willing  
Hon David Wotton AM & Jill Wotton  
Anonymous (2)



**Maestro Patron  
(\$1,000 - \$2,499)**

Neil Arnold  
A. Prof Margaret Arstall  
Australian Decorative  
& Fine Arts Society  
Adelaide  
Rob Baillie  
Peggy Barker  
Judy Bayly  
Prof Andrew & Prof  
Elizabeth Bersten  
The Hon D J & E M Bleby  
Liz Bowen  
Gillian Brocklesby  
Elizabeth & Max Bull  
David Bullen  
Richard & Kathy Carter  
In memory of Emeritus  
Professor Brian  
Coghlan  
Josephine Cooper  
Tony & Rachel Davidson  
Jan & Peter Davis  
Bruce DeBelle AO, QC  
Kay Dowling  
Deborah Down  
Dr Alan Down & The  
Hon Catherine Branson  
AC QC  
Donald Scott George  
Sally Gordon & Gary  
Smith  
Lois and Jane  
Greenslade  
Peter R Griffiths  
Robert Hecker  
Clayton & Susan Hunt  
Anita & Andrew Just  
Elizabeth Kearn AM  
Dr Ian Klepper  
Dr Scott C Y Ma  
Ian Maidment  
Frank Markus  
David & Ann Matison  
Bob Maynard  
Melissa Bochner  
Jacqueline McEvoy  
Skye McGregor  
Dr Neil & Fay McIntosh  
Kerrell & David Morris  
Matthew Norton  
Rosemary and Lew  
Owens  
Jocelyn Parsons

Tom F Pearce  
Ann Piper  
Donald G Pitt  
Josephine M Prosser  
Diane Ranck  
Garry Roberts & Lynn  
Charlesworth  
David & Anne  
Rohrsheim  
Lee Ross-Solomon  
Mr & Mrs Trevor &  
Elizabeth Rowan  
Richard Ryan AO & Trish  
Ryan  
Warren & Margaret  
Scharer  
Larry & Maria Scott  
Gwenyth Shaughnessy  
Beth & John Shepherd  
Dorothy Short  
Nigel Steele Scott  
John & Ali Sulan  
Anne Sutcliffe  
Geoff & Marilyn Syme  
Guila Tiver  
Jenny & Mark Tummel  
James W Vale  
Dawn Yeatman  
Anonymous (14)

---

**Soloist Patron  
(\$500 - \$999)**

Dr E Atkinson & J Hardy  
Barbara Bahlin  
John Baker  
R & SE Bartz  
Tom Bastians  
Mr Antony Blake  
Ruth Bloch  
Dianne & Felix Bochner  
Rob & Denise Buttrose  
John & Flavia Caporn  
Janet Carey  
Stephen Courtenay  
Suzette Crees  
Graham & Frances  
Crooks  
George & Ilana Culshaw  
John Daenke & Janet  
Hawkes  
Drs Ruth & David Davey  
Michael Davis AO  
Duncan Hugh Dean &  
Judith Peta Fradd

Fr John Devenport  
Peter Dobson  
Anne Eleanor Dow  
Jane Doyle  
Pamela Fiala, in  
memory of Jiri  
Otto Fuchs  
John Gazley  
Joan & Len Gibbins  
Dieter & Eva Groening  
Eleanor Handreck  
Michael & Janet Hayes  
D G W Howard  
Dr Iwan Jensen  
Rosemary Keane  
Bellena Kennedy  
Goffrey G Larwood OAM  
Pat Lescius & Michael  
McClaren  
Mark Lloyd & Libby  
Raupach  
Susan Lonie  
Margaret Lyall  
Melvyn Madigan  
Ruth Marshall and Tim  
Muecke  
Lee Mason  
Barbara May  
Dr Craig Mudge AO &  
Maureen Mudge  
Captain Steve Pearson,  
CSC, and Mrs Jan  
Pearson  
Martin Penhale  
David & Janet Rice  
Mark Rinne  
Drs I C & K F Roberts-  
Thomson  
Trevor & Tanya Rogers  
Guy Ross  
Jill Russell  
Arnold D Saint AM  
Frank & Judy Sanders  
Robin Sanderson  
Roger & Lessa Siegele  
W & H Stacy  
Verna Symons  
S Szekely  
Stephanie Thomson  
Lynn & Christine  
Trenorden  
Dr Francis Vaughan  
G C & R Weir  
Anonymous (16)

**Tutti Patron  
(\$250 - \$499)**

84 donors. A complete  
list of these donors can  
be found at [aso.com.  
au/aso-donors](http://aso.com.au/aso-donors)

---

**Donor  
(\$2 - \$249)**

The ASO would like to  
thank the 989 donors  
who have given other  
amounts.

---

In memory of Alfred  
McLeod, former  
Trombonist, Arthur Bone,  
former Double Bass  
Player, and Rosemary  
St John, former Harpist,  
donated by the ASO  
Players Association.

# thank you to our partners

## GOVERNMENT PARTNERS



Australian Government



The ASO receives funding through the Australia Council; its arts funding and advisory body



Government  
of South Australia

## MAJOR PARTNERS



KAMBITIS GROUP



## PHILANTHROPIC PARTNERS & PAFS



The Friends of ASO Inc.

FWH Foundation

LANG FOUNDATION



Thyne Reid  
FOUNDATION

Dr Sing Ping Ting

## WORLD ARTIST PARTNERS



"Re-Energise Your Business"



Tim Adams  
CLARE VALLEY



MR. MICK

## CORPORATE PARTNERS



Beyond Bank  
AUSTRALIA



Can:Do  
Hearing



INFLUX  
CREATIVE

JOHNSON  
WINTER &  
SLATTERY



ADELAIDE



## MEDIA PARTNERS

The Advertiser  
We're for you



THE ADELAIDE  
REVIEW

CityMag

INDAILY  
ADELAIDE independent news

LIMELIGHT

PALACE NOVA Cinemas  
Prospect & Eastend



## CORPORATE CLUB

Haigh's Chocolates

Hickinbotham Group

Normetals

SEA Gas

Size Music

## INDUSTRY COLLABORATORS





# Sweet symphony!

The Advertiser is a proud supporter of the arts in South Australia.  
Bringing you closer to the Adelaide Symphony Orchestra than ever before!

**The Advertiser**  
*Inspired by South Australia*

ADELAIDE SYMPHONY ORCHESTRA

## She Speaks

Celebrate the moving work of female composers past, present and future in a day of performances and discussion specially curated by South Australian composer, Anne Cawrse.

**June**

**Wed 24  
Elder Hall**

For more info visit [aso.com.au](http://aso.com.au)



Presented in partnership with  
the Elder Conservatorium of Music  
at the University of Adelaide



create a space for music. [aso.com.au](http://aso.com.au)

