

# Adelaide Symphony Orchestra

## VIOLINS

Nastuko Yoshimoto\*\* ♪  
(Concertmaster)  
Cameron Hill\*\*  
(Associate Concertmaster)  
Shirin Lim\* ♪  
(Principal 1st Violin)  
Lachlan Bramble\*\* ♪  
(Acting Principal 2nd Violin)  
Kemerl Spurr~  
(Acting Associate Principal 2nd Violin)  
Ann Axelby ♪  
Erna Berberyan  
Minas Berberyan ♪  
Julia Brittain  
Hilary Bruer ♪  
Jane Collins  
Judith Coombe ♪  
Belinda Gehlert  
Alison Heike  
Danielle Jaquillard  
Zsuzsa Leon  
Alexis Milton  
Jennifer Newman  
Julie Newman ♪  
Emma Perkins ♪  
Marie-Louise Slaytor

## VIOLAS

Imants Larsens\*\*  
(Acting Principal)  
Martin Butler~ ♪  
(Acting Associate)  
Lesley Cockram  
Linda Garrett  
Rosi McGowran  
Michael Robertson  
Cecily Satchell  
Aiden Sullivan

## CELLOS

Simon Cobcroft\*\* ♪  
Cameron Waters~ ♪  
(Acting Associate Principal)  
Sarah Denbigh ♪  
Christopher Handley ♪  
Sherrilyn Handley ♪  
Gemma Phillips ♪  
David Sharp ♪

## DOUBLE BASSES

David Schilling\*\* ♪  
Jonathan Coco~  
Jackie Chang  
Harley Gray ♪  
Belinda Kendall-Smith ♪  
David Phillips ♪

## FLUTES

Geoffrey Collins\*\* ♪  
Lisa Gill ♪  
Julia Grenfell ♪

## PICCOLO

Julia Grenfell\* ♪

## OBOES

Edward Wang\*\*  
(Guest Principal)  
Peter Duggan\* ♪  
Renae Stavelly ♪

## COR ANGLAIS

Peter Duggan\* ♪

## CLARINETS

Dean Newcomb\*\* ♪  
Mitchell Berick ♪  
Darren Skelton ♪

## BASS CLARINET

Mitchell Berick\* ♪

## BASSOONS

Mark Gaydon\*\* ♪  
Leah Stephenson ♪

## CONTRA BASSOONS

Jackie Newcomb\* ♪

## HORNS

Sarah Barrett\*\* ♪  
(Acting Principal)  
Emma Gregan ♪  
Alex Miller ♪  
Phillip Paine\*

## TRUMPETS

Owen Morris\* ♪  
Timothy Frahn  
Timothy Keenihan

## TROMBONES

Liam O'Malley\*\*  
(Guest Principal)  
Ian Denbigh

## BASS TROMBONE

Howard Parkinson\*

## TUBA

Peter Wish-Wilson\* ♪

## TIMPANI

Robert Hutcheson\* ♪

## PERCUSSION

Steven Peterka\*\* ♪  
Jamie Adam  
Amanda Grigg  
Gregory Rush

## PIANO & CELESTE

Jamie Cock\*  
(Guest Principal)

## HARP

Suzanne Handel\*

\*\* denotes Section Principal

~ denotes Associate Principal

\* denotes Principal Player

♪ denotes Musical Chair Support

See [aso.com.au](http://aso.com.au)  
for more information

## ASO BOARD MEMBERS

Colin Dunsford AM (Chairman)  
Vincent Ciccarello  
Geoffrey Collins  
Elizabeth Davis  
Byron Gregory  
David Leon  
Karen Limb  
Andrew Robertson

## ASO MANAGEMENT

### EXECUTIVE

Vincent Ciccarello - Managing Director  
Shecky Leask - Executive Administrator

### ARTISTIC

Simon Lord - Director, Artistic Planning  
Stevan Pavlovic - Artistic Administrator  
Beatrice Carey - Learning & Community Engagement Coordinator  
Emily Gann - Learning & Community Engagement Coordinator  
Kane Moroney - Audience Development Coordinator

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Guy Ross - Chief Operating Officer  
Hilary Faulds - Manager People & Culture  
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Karin Juhl - Accounts Coordinator  
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Declan Smith - Production & Venue Assistant  
Kathleen Cowie - Operations Assistant

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Annika Stennert - Marketing Coordinator  
Hannah Truth - Development & Events Coordinator  
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## EXECUTIVE COMMITTEE

John Pike - President  
Alison Campbell - Immediate Past President  
Liz Bowen & Michael Critchley - Vice Presidents  
Judy Birze - Treasurer  
John Gell - Membership Secretary  
Ruth Bloch - Secretary

*Correct at time of print*



# Classics Unwrapped 4 Party Time

Wed 6 Dec 2017

## FRIENDS OF THE ASO

## Program

**Guy Noble** Conductor & Presenter

**Alexandra Flood** Soprano

**The Lord Mayor of Adelaide, Martin Haese** Special Guest

### **Dmitri SHOSTAKOVICH (1906–1975)**

*Festive Overture*, Op.96

### **Giacomo PUCCINI (1858–1924)**

*La bohème*: ‘Quando me’n vo’ (‘When I go along’)

### **Pyotr Ilyich TCHAIKOVSKY (1840–1893)**

*Eugene Onegin*: Polonaise

### **Malcolm ARNOLD (1921–2006)**

arr. Christopher PALMER (1946–1995)

*The Holly and the Ivy*

### **Giuseppe VERDI (1813–1901)**

*La traviata*: ‘Sempre libera’ (‘Always free’)

### **Leroy ANDERSON (1908–1975)**

*Sleigh Ride*

### **Johann STRAUSS II (1825–1899)**

*The Blue Danube*, Op.314

### **Johann STRAUSS II**

*Die Fledermaus*: ‘Klänge der Heimat’

(‘Sounds of my Homeland’)

### **Nikolai RIMSKY-KORSAKOV (1844–1908)**

*The Snow Maiden*: Dance of the Tumblers

### **Trad. Carol**

‘O Come, All Ye Faithful’

Welcome to the party! Champagne? You’ll love the sparkle and fizz of Shostakovich’s ***Festive Overture***. The occasion? 37 years since Russia’s 1917 Revolution. Apparently it was a last minute request. One friend claims to have been sitting next to Shostakovich while he wrote it in just a few hours, talking and joking around the whole time!

Now we’re in 1840s Paris, at the Café Momus on Christmas Eve. We’re enjoying a meal with our bohemian friends when in walks Musetta. “**Quando m’en vo,**” she sings – a risqué song of seduction to get Marcello’s attention. “When I walk down the street, people stop and stare at me – beautiful from head to toe!” Puccini’s music teases with its unfinished rising scales of desire. Marcello is defeated!

Another trumpet fanfare – and we’re transported to

a grand ball in St Petersburg for a **Polonaise**. That’s Eugene Onegin wandering around listlessly (listen for the dark, brooding cello melody in the middle of the dance). He is reminiscing on past mistakes, a wasted life, unaware that he is about to run into Tatyana again after five long years...

Christmas Eve once more, and snow is falling outside a little parsonage in Norfolk. Malcolm Arnold’s soundtrack to the 1952 British film ***The Holly and the Ivy*** underscores all the emotional nuances of a touching family drama with a series of variations on well-known Christmas carols.

Violetta, Parisian courtesan and party animal, sings her famous cabaletta “**Sempre libera**” after the guests have gone home and she is left alone. Alfredo’s ardent declaration of love earlier in the evening has torn at her heart unexpectedly... but she decides that she must remain “always free”. At least until Act Two!

It may be impossible to get through a Christmas season without hearing Leroy Anderson’s ***Sleigh Ride***. Written – bizarrely – during a July heat-wave in Connecticut, this little jingling, clip-clopping number is irresistible in its festive cheer. For the brass, that means jazzing the tune up a bit in the middle!

Just as wintery music is inescapable at Christmas time, so Johann Strauss’s ***Blue Danube*** is inescapable in Vienna... all year round! The familiarity of the waltz makes its dreamy, shimmering introduction all the more tantalizing, as the inevitable whirling dance is deliciously delayed.

Johann Strauss didn’t just write Austrian music: “**Klänge der Heimat**” is what Rosalinde sings at a masquerade ball to try to convince the party that she’s a Hungarian countess. She isn’t, but it works – even Eisenstein, her husband, is sucked in by the ever-quickening tempo of this dazzling Czárdás!

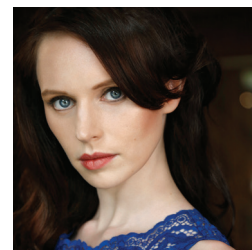
Let’s keep pretending it’s winter as we meet our final party guest: The Snow Maiden, daughter of Old Man Frost, whose lesson in how to fall in love ends up melting her icy heart and ushering in spring. The **Dance of the Tumblers** (‘Skomorokhi’ in Russian – think clowns) is a like a miniature circus act for orchestra. Rimsky-Korsakov writes a theme that is constantly circling back on itself. What a way to exit the party – somersaulting out the door!

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## Guy Noble

Guy Noble is a conductor, broadcaster, pianist, writer and producer who loves most genres of music and has played, conducted or talked about most of them. He regularly conducts the ASO, SSO, MSO, WASO, TSO and QSO and has worked with the Canberra Symphony Orchestra, the Auckland Philharmonia, the Hong Kong and Malaysian Philharmonic orchestras. He has been Musical Director and Musical Supervisor of many major musicals including *Phantom of the Opera*, *Sunset Boulevard*, *South Pacific*, *Man of La Mancha*, *Gypsy*, and *The Music of Andrew Lloyd Webber*.



## Alexandra Flood

Alexandra Flood debuted at the Salzburg Festival 2014, performing *Blonde/Die Entführung aus dem Serail* für Kinder, *Modistin/Der Rosenkavalier* with the Vienna Philharmonic, and *Clorinda/La Cenerentola für Kinder*. Subsequent opera rolls include *Marguerite/Le Petit Faust* (Hervé) with the Staatstheater am Gärtnerplatz, *Vixen/The Cunning Little Vixen* with Pacific Opera, Sydney, *Blonde/Die Entführung aus dem Serail* at the Vorarlberger Landestheater Bregenz, *Edna/Tobias and the Angel* with the

He was the host of the Breakfast show on ABC Classic FM from 1999-2001 and is still a regular guest presenter on the network. He writes a regular column for *Limelight* magazine and has worked with a wide variety of international and local artists including Harry Connick Jnr, Ben Folds, The Beach Boys, The Whitlams, The Pointer Sisters, Human Nature, Dianne Reeves, Glenn Frey, Randy Newman, Michael Bolton, Maggie Beer and Simon Bryant, and Clive James. Recent performances include *Great Opera Hits* for Opera Australia (Sydney Opera House), *From Vienna With Love* with Conchita Wurst (Sydney Symphony) and *The Last Night of the Proms* (Sydney Symphony).

He has recorded 12 CDs for ABC Classics and also presents the classical audio programs on Qantas, Air China and China Airlines.

Münchener Rundfunkorchester, *Violetta/Traviata Remixed* with Opera Front Amsterdam, *Sepetta/La finta Giardiniera* in Hannover and *Norina/Don Pasquale* at Opera Krakow.

An avid concert and chamber musician, Alexandra has performed at the Wiener Konzerthaus, the Teatre Principal de Mallorca, Melbourne Recital Centre, Wigmore Hall, and the Salzburg Festival Felsenreitschule.

## O Come, All Ye Faithful

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to  
Bethlehem.  
Come and behold Him,  
Born the King of Angels!

O come, let us adore Him,  
O come, let us adore Him,  
O come, let us adore Him,  
Christ the Lord.

Sing, alleluia,  
All ye choirs of angels;  
O sing, all ye blissful ones of heav’n  
above.  
Glory to God  
In the highest glory!

O come, let us adore Him,  
O come, let us adore Him,  
O come, let us adore Him,  
Christ the Lord.

Yea, Lord, we greet Thee,  
Born this happy morning;  
Jesus, to Thee be the glory giv’n;  
Word of the Father,  
Now in the flesh appearing,

O come, let us adore Him,  
O come, let us adore Him,  
O come, let us adore Him,  
Christ the Lord.