

Adelaide Symphony Orchestra

Violins

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

Violas

Andrew Jezek** (Guest Principal)
Justin Julian~
Martin Butler
Lesley Cockram
Anna Hansen
Carolyn Mooz
Michael Robertson
Cecily Satchell

Cellos

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

Double Basses

David Schilling**
Jacky Chang
Harley Gray
Belinda Kendall-Smith
Holly Little
Henry South

Flutes

Geoffrey Collins**
Lisa Gill

Piccolo

Julia Grenfell*

Oboes

Joshua Oates**
Renae Stavelly~

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Darren Skelton

E♭ Clarinet

Darren Skelton*

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon**
Jackie Newcomb
Kristina Phillipson
Leah Stephenson

Contra Bassoon

Jackie Newcomb*

Horns

Adrian Uren**
Sebastian Dunn
Emma Gregan
Philip Paine*

Trumpets

David Khafagi** (Guest Principal)
Martin Phillipson~
Gregory Frick
Tim Keenihan

Trombones

Colin Prichard**
Ian Denbigh

Bass Trombone

Howard Parkinson*

Tuba

Peter Whish-Wilson*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Jamie Adam
Amanda Grigg
Sami Butler

Harp

Lucy Reeves* (Guest Principal)

Piano/Celeste

Katrina Reynolds* (Guest Principal)

** denotes Section Principal

* denotes Principal Player

~ denotes Associate Principal

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CLASSICS UNWRAPPED 1:

Magic

A D E L A I D E
S Y M P H O N Y
O R C H E S T R A
S E A S O N 2 0 2 0



February

Wed 12, 6.30pm
Adelaide Town Hall

MAJOR PARTNERS



GOVERNMENT PARTNERS



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

ADELAIDE SYMPHONY ORCHESTRA
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Program

CLASSICS UNWRAPPED 1

Magic



WOLFGANG AMADEUS MOZART (1756—1791)
The Magic Flute: Overture

ANATOLY LIADOV (1855—1914)
Enchanted Lake

FELIX MENDELSSOHN (1809—1847)
A Midsummer Night's Dream: Scherzo

JOHN WILLIAMS (B.1932)
Hedwig's Theme

JOHANN STRAUSS II (1825—1899)
Freikugeln

PAUL STANHOPE (B.1969)
The Magic Island

MAURICE RAVEL (1875—1937)
Mother Goose Suite: Le jardin féerique

PAUL DUKAS (1865-1935)
The Sorcerer's Apprentice

DURATION

This concert will run for approximately
1 hour and 20 minutes, no interval.



CONDUCTOR/PRESENTER Guy Noble

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra Symphony Orchestras, the Auckland Philharmonia, Hong Kong Symphony and Malaysian and Bergen Philharmonic Orchestras.

He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) in the Joan Sutherland Theatre of the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Bohème*, *Opera in the Alps* (2008—2017) and *Opera in the Markets* (2009—2017). He is conductor and host for the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall, and conductor and host for the Queensland Symphony's *Music on Sundays* series at QPAC.

Guy has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jr., Ben Folds, The Beach Boys, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe, Olivia Newton John, Paloma Faith, Ruthie Henshall and Meow Meow.

He is also the host of *Concert Hall* on Qantas Inflight.

PROGRAM NOTE

One of the most popular works of all time, and for many their first foray into the world of opera, **Mozart's *The Magic Flute*** has stood the test of time. The text itself is an absurd concoction of fairy tale influences, and the **Overture** sets the scene for a prince, a princess, a queen who is not what she appears, and an ominous high priest. Of course this is also a world with magical instruments and child spirit-guides!

Liadov is a name we should know better, if only he had written more music. Despite wide admiration from contemporaries like **Mussorgsky** for his meticulous and richly expressive music, he is now infamous for his indolence. His tone poem ***The Enchanted Lake*** is hauntingly evocative. Full of subtle and delicate orchestral colours, this music transports you to a faraway world of magic lakes and captivating water spirits.

From a young age **Mendlessohn** felt an affinity for Shakespeare's ***A Midsummer Night's Dream***, so it is no surprise that the incidental music he composed is one of his most beloved works. The **Scherzo**, which bridges the first and second acts of the play, perfectly embodies the composer's 'elfin' style; light and effusive music with chattering melodies bouncing between strings and woodwinds, concluding with an iconic flute solo.

Few names are as synonymous with the modern film score as **John Williams**; the man who brought to life some of the most successful franchises in history. Exceptional for its colour and virtuosity, however, is the music of the *Harry Potter* universe. ***Hedwig's Theme*** is perhaps more recognisable to a generation than the national anthem; the mystery of the celeste, iconic melodies that sweep through the strings, or the horns which drive the music to its climaxes.

In stark contrast to Liadov, **Strauss Jnr** is a composer so well known for his prolific output that he became known as "The Waltz King". With over 500 works including dances, operettas, and a ballet to his name, he was the

biggest musical force behind the popularity of the waltz in Vienna, well-known for hits such as *The Blue Danube*. His ***Freikugeln*** (Magic or Free-Shooting Bullets) polka is a sparkling example of the composer's effusive style; light, elegant, and fun.

One of Australia's foremost composer's, **Paul Stanhope's *The Magic Island*** was commissioned by the Hush Music Foundation, an organisation that brings calming and uplifting care to children's hospitals through the power of music. Featuring harp throughout, this music is created to transport the listener to 'an island of hope, playfulness, and optimism'.

Despite a reputation for sometimes appearing cold and detached **Ravel** had sincere warmth for young people, so much so that he originally wrote the ***Mother Goose Suite*** for two of his students based on their favourite fairy tales. Originally for four hand piano and orchestrated by the composer with characteristic colour and flair the following year, the final movement ***Le jardin féerique*** (*The Fairy Garden*) depicts Prince Charming entering a magic garden and awakening his Sleeping Beauty; the orchestra traces a long crescendo to a dazzling finale.

One hit wonders are not confined to the world of popular music. **Dukas's** one hit ***The Sorcerer's Apprentice***, is one of the most recognisable pieces of music ever. Etched into a generation's consciousness thanks to Disney's *Fantasia*, this work is nothing short of a masterpiece; music so vividly evocative that it's impossible not to understand the hapless apprentice's escapades and the sorcerer's timely arrival.

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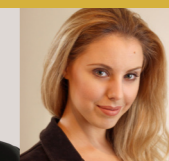
Classical Hits

This is your chance to hear
some of the greatest music
ever written, all on one stage.

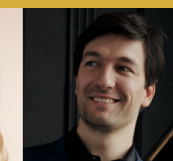
Program includes:
Strauss *Also Sprach Zarathustra* (excerpt)
Puccini *O Mio Babbino Caro*
Gershwin *Rhapsody in Blue*
Wagner *Ride of the Valkyries*
Tchaikovsky *1812 Overture*



Guy Noble
Conductor



Desiree Frahn
Soprano



Konstantin Shamray
Piano

June

Fri 26 & Sat 27
Festival Theatre