

MUSIC ON SUNDAYS



QUEENSLAND SYMPHONY
ORCHESTRA



QSO FAVOURITES

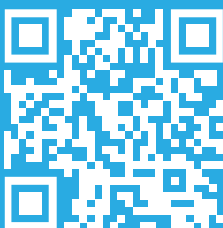
SEASON 2026



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WELCOME

Hello and welcome to this new year with Queensland Symphony Orchestra!

The biggest asset of this orchestra is YOU. Here you are, full of cheer and cheering, sending your bright energy back to the orchestra, and you're looking great, by the way. That colour really suits you.

But the thing the orchestra loves most about you is your taste in music, because this concert is all yours. You told us what music you wanted to hear, and we have put it all together in a beautifully wrapped package, bow 'n all, to say thank you for being here, thank you for listening, thank you for cheering.

And that cheering will be extra loud for Patrick Phillips, winner of QSO's 2025 Young Instrumentalist Prize, and his glorious cello playing.

This is going to be a great year, and it's all because of you.

Ed Le Brocq
Host



QSO Favourites

Concert Hall, QPAC
Sunday 8 February 2026 11.30am

IN THIS CONCERT

Douglas Boyd	Conductor
Patrick Phillips	Cello
Ed Le Brocq	Host
Queensland Symphony Orchestra	

PROGRAM

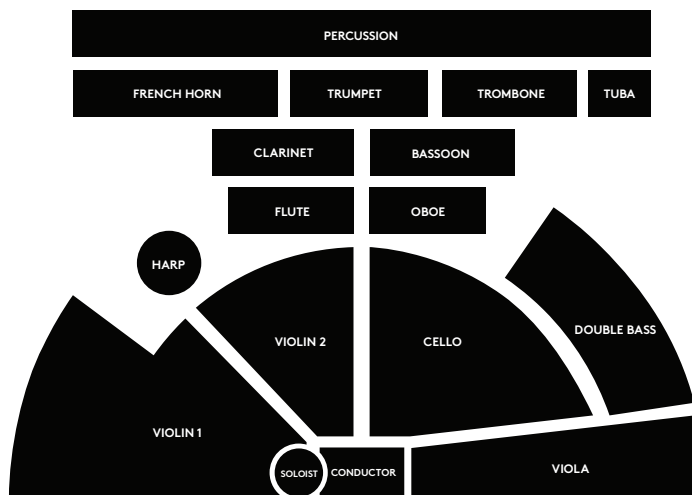
COATES	<i>The Dam Busters March</i>	5'
BEETHOVEN	<i>Symphony No.6, Pastoral</i> (1st mvt)	10'
JESSICA WELLS	<i>Uplift</i>	7'
ELGAR	<i>Cello Concerto (4th mvt)</i>	13'
ELGAR	<i>Enigma Variations</i> Theme and 14 Variations	38'

IMPORTANT INFORMATION

Doors open at 11am
This concert will end at approx. 1pm
Please note, there will be no interval in this concert.
This concert will be recorded for deferred broadcast by 4MBS



TODAY'S ORCHESTRA LAYOUT



WHO'S ON STAGE



Scan the QR code for the list of musicians playing in today's concert.



ACKNOWLEDGEMENT OF COUNTRY

Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform: the Turrbal and

Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

ARTISTIC SUMMARY

If you attended our concert 'Our Classical Favourites' last year – nearly exactly to the day! – you might remember being asked to cast your vote for your favourite piece of classical music. The pieces you named comprised some of the most recognisable and loved melodies in the classical canon, stretching from the eighteenth century to today.

Your choices formed the basis of today's program. We have hand-picked a variety of bright, uplifting pieces, beginning with the bold, instantly recognisable British pomp and cinematic sweep of Coates' *The Dam Busters March* – a sparkling, triumphant opener.

Following this, the opening movement of Beethoven's *Pastoral Symphony* offers a warm, nature-infused sound world, from murmuring brooks to stormy drama and peaceful renewal. The fourth movement of Elgar's *Cello Concerto*, and Australian composer Jessica Wells' *Uplift* together trace a path from introspective, bittersweet



reflection to bright, contemporary optimism. We then return to Elgar in his *Enigma Variations* to crown the set with character portraits, noble emotion and a rousing finale – a sweeping celebration of personality and musical storytelling.

Today's soloist, Patrick Phillips, is performing as part of his reward for winning last year's Young Instrumentalist Prize, a program that has launched the performing careers of promising young musicians from across Queensland for over 25 years.

It is an opportunity for exceptional Queensland secondary school instrumental students to audition in front of a panel of QSO musicians and staff, and to compete for a combination of cash prizes and complimentary tickets to select QSO concerts of their choosing.

The Young Instrumentalist Prize has been a stepping stone in the careers of many Queensland luminaries, including our current Principal First Violin, Johnny van Gend. We are grateful to YFG Shopping Centres for their support of the Prize, enabling Patrick to join us on stage today.



LISTENING GUIDE

ERIC COATES (1886-1957)

The Dam Busters March

Eric Coates was a famous English conductor and composer of light music, a favourite during the war, writing many tunes for BBC Radio. He composed this stirring march for *The Dam Busters*, a 1955 film starring Michael Redgrave and Richard Todd recounting one of the most daring exploits of the Second World War – the devastation by RAF bomber crews of

dams in the Rhine and Ruhr valleys, major industrial sites for the Nazi war machine. Dambuster missions required great skill on the part of the crews: Dr Wallis Barnes' famous 'bouncing bombs' needed to skid along the surface of water before smashing into dam walls, and their release demanded precise timing.

© Symphony Australia 2001

ABOUT ERIC COATES



Eric Coates turned to composition when neuritis in his hand made it impossible to continue his career as a violist, writing in a light style which embraced new American syncopation. Coates is most remembered for his memorable tunes and music that perfectly suited the public taste of the time. His legacy includes light music and songs.

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.6 in F, Op.68, 'Pastoral'

I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
(Awakening of Cheerful Feelings on Arrival in the Country)

Ludwig van Beethoven was said to have felt most at home when vacationing in the countryside and taking long solitary walks through fields and woods. His Sixth Symphony reflects this love of nature. It was composed in the summers of 1807 and 1808 while the composer was residing in Heiligenstadt, a rural retreat in Vienna.

This is a programmatic work, but rather than painting an aural picture of the countryside, Beethoven felt that the symphony evoked the feeling of being in the countryside. However, you will hear that it manages to successfully convey both pictorial and expressive elements of the countryside. The first movement begins with an upbeat strolling theme in

the violins, over a drone in the violas and cellos, before it is joined by the rest of the strings and French horns. The bright, expansive music is like walking through a large open meadow on a sunny day. The theme is then taken up by the oboes, then clarinets, bassoons, pulsing French horns and rippling first violins and cellos, before we hear it loudly stated by full orchestra. The next theme heard in this movement is characterised by gently cascading instrumental lines. Both themes are repeated and developed, much like one might experience a familiar landscape in different iterations over a leisurely walk through the countryside.

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ABOUT LUDWIG VAN BEETHOVEN



Beethoven's music is often hailed as a musical period entirely of its own, pointing the way from the high Classical towards Romanticism. It responds to the incipient nationalism and concern for personal freedom of the early nineteenth century. Continuing to compose throughout his life despite increasing hearing loss, Beethoven innovated in musical form. Alongside Bach and Mozart, Beethoven is widely regarded as one of the greatest composers who ever lived.

JESSICA WELLS (BORN 1974)

Uplift

'Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered
wings;'

John Gillespie Magee's *High Flight* (*An
Airman's Ecstasy*)

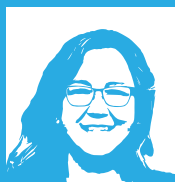
Perhaps comparable to the reaction of a young Canadian Air Force pilot in 1941 after his first test-flight in a Spitfire, was my reaction to finally taking off on a work trip in mid-2021 after a long stint of pandemic lockdowns and border closures. *Uplift* for orchestra was structurally conceived as a depiction of a take-off, beginning with

'stuck on the tarmac – full of angst', and making its way through 'taxiing', 'liftoff', 'rising through the clouds' and 'floating on air'. Our pilot-conductor must increase the speed of this large vehicle (the orchestra) and propel it into the atmosphere.

Of course, the metaphor for *Uplift* is easily construed, the emotional dissonance of the opening escaping to the flurrying heights of joy, followed by a moment of calm, peace, and majesty, to finish in glorious triumph, ecstatic and soaring.

© Jessica Wells

ABOUT JESSICA WELLS



Jessica Wells is a versatile composer, orchestrator, and arranger for concerts, films, theatre, and album recordings. Her business, Jigsaw Music, provides music preparation services for clients all over the world. She also works as a recording producer and conductor, was Musical Director of the APRA Screen Music Awards from 2017-2022, and is the current Vice President of the Music Arrangers Guild of Australia.

EDWARD ELGAR (1857-1934)

Concerto in E minor for Violoncello and Orchestra, Op.85

IV. Allegro; Moderato; Allegro, ma non troppo

Elgar's Cello Concerto in E Minor is far removed from the traditions of British military music. Rather, it's a cry for peace lost to war – a message from the depths of this composer's soul after it had been corrupted by the battles of the early 20th Century.

Elgar was 61 when he woke from surgery, his tonsil removed, and from his hospital bed, he grabbed a pencil and scribbled that iconic tune that would open his Cello Concerto. Elgar and his wife then visited a countryside cottage in Sussex, where rolling hills and chirping birds might aid him through a pleasant recovery.

But the composer was not without memories of former Sussex nights when the roar of weapons from World War I could be heard across the channel.

The Cello Concerto was completed quickly in 1919. Distressed by the impact of war on the world around him, Elgar instructed his cello to howl the type of gut-wrenching melody that makes hairs stand up on the back of your neck. In the fourth and final movement we hear faint reflections of this melody. The markings are *appassionato* and *espressivo*. We hear a final wail from the cello – it fights to the end, desperately opposing the orchestra's fate.

ABOUT EDWARD ELGAR



Elgar grew up above his father's music shop, teaching himself to play a wide variety of instruments, and eventually was largely self-taught as a composer. He felt himself to be an outsider, musically and socially, and although he is often regarded as a typically English composer, most of his musical influences were from continental Europe.



EDWARD ELGAR (1857-1934)

Enigma Variations (Variations on an Original Theme), Op.36

- | | |
|-------------------------------|-------------------------------|
| I. 'C.A.E.' L'istesso tempo | VIII. 'W.N.' Allegretto |
| II. 'H.D.S.-P' Allegro | IX. 'Nimrod' Moderato |
| III. 'R.B.T.' Allegretto | X. 'Dorabella' Intermezzo |
| IV. 'W.M.B.' Allegro di molto | XI. 'G.R.S.' Allegro di molto |
| V. 'R.P.A.' Moderato | XII. 'B.G.N.' Andante |
| VI. 'Ysobel' Andantino | XIII. '****' Romanza Moderato |
| VII. 'Troyte' Presto | XIV. 'E.D.U.' Finale |

The *Enigma Variations*, one of England's greatest orchestral masterpieces, began as a bit of harmless fun one evening at the piano, rewriting a brief theme as Elgar imagined various friends would have treated it, or trying to catch their characters in a variation.

Elgar stated that the theme or 'Enigma' was a variation on a well-known tune, which he refused to identify. Variation 1 depicts Elgar's wife. Variation 2 refers to the warmup exercises of a pianist colleague. Variation 3 depicts the ham actor R.B. Townshend. A Cotswold squire is the subject of Variation 4; Variation 5 captures the mixture of seriousness and wit displayed by poet Matthew Arnold's son Richard. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed; Arthur

Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Winifred Norbury (Variation 8) is represented in a musical depiction of her 18th-century country house. 'Nimrod' (No. 9) was Elgar's publisher and great friend A.J. Jaeger, 'you solemn, wholesome, hearty old dear'. Variation 10 depicts young Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's *Così fan tutte*. Variation 11 refers to the organist at Hereford Cathedral, or rather his bulldog Dan. Variation 12 is a tribute to cellist Basil Nevinson. Variation 13 depicts Lady Mary Lygon's departure by ship to Australia. And then finally we hear the composer depicting himself, cocking a snook at all those who said he'd never make it as a composer.

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ARTIST BIOGRAPHIES

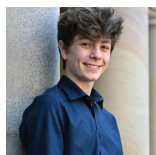


Douglas Boyd Conductor

Douglas Boyd is the Artistic Director of Garsington Opera. He has held the positions of Music Director of L'Orchestre de Chambre de Paris and Manchester Camerata, Chief Conductor of Musikkollegium Winterthur, Principal Guest Conductor of Colorado Symphony Orchestra and City of London Sinfonia, and Artistic Partner of St Paul Chamber Orchestra. In 2020 he received the highly prestigious Grand Vermeil Médaille de la Ville de Paris. He works with major orchestras worldwide including the Philharmonia, CBSO, Royal Northern Sinfonia, Bergen Philharmonic, Orchestre National de Lyon, Tonhalle Zürich, Budapest Festival, Mozarteum Salzburg, Gürzenich, Bergen and Slovenian Philharmonics, and the BBC, Bournemouth, Gävle, Sydney, Melbourne, Adelaide, and Finnish Radio Symphonies.

Operatic engagements have included Glyndebourne on Tour, Zürich Opera, Opera North, Winteroper Potsdam, Garsington Opera, and the Edinburgh Festival.

Boyd's extensive discography includes the complete Beethoven Symphonies with the Manchester Camerata, Schubert Symphonies with the St Paul Chamber Orchestra as well as several recordings with Musikkollegium Winterthur. Recordings with L'Orchestre de Chambre de Paris include *Intuition* with Gautier Capuçon for the Erato label, and a disc of Haydn Symphonies.



Patrick Phillips Cello

Patrick Phillips, 17, is in grade 11 at Brisbane State High School. He started learning the cello aged 5 and studies under Patrick Murphy. Patrick was awarded his AMusA in 2020, aged 12, and his LMusA with Distinction in 2022, aged 14.

He has been a prize winner at a number of competitions, including the QSO Young Instrumentalist Prize (3rd in 2024 and 1st in 2025), Australian Concerto and Vocal Competition (3rd in the open instrumental finals in 2024 and awarded most promising string player in 2023) and the Australian Strings Association Concerto Competition (1st in the advanced section in 2023). He has been invited to perform in a number of masterclasses, including with Prof Howard Penny, Australian National Academy of Music, Yeeun Heo, Esmé Quartet and Dr Richard Narroway, Melbourne Conservatorium of Music.

Patrick spent four years as a cellist with the Queensland Youth Symphony Orchestra and toured Singapore, Austria and Germany with them in 2023. He loves chamber music and joined the UQ Chamber Music Academy in 2023 as a cellist with the Timli Trio and Take Six sextet. Both groups were national finalists in Strike A Chord 2024, with Take Six awarded the Paul Morawetz Second Prize and the Timli Trio awarded the Firebird Mentorship Prize. In 2025, he was again a national finalist with his trio, the ATC Trio, awarded third prize.



Ed Le Brocq Host

Ed Le Brocq is a musical adventurer, writer and educator. He has travelled the world with music – cycling from England to Hong Kong with only a violin for company, riding to the source of the Ganges with that same slightly battered violin, teaching music to young people in Afghanistan and giving concerts throughout Asia and Europe. Ed now lives safely at home in Brisbane with his wife Charlie and their little dog Happy.

Ed was born on the White Cliffs of Dover and began teaching himself music at six years old, much to his neighbours' delight. He went on to study viola in Manchester, Berlin and London with scholarships from the Countess of Munster Trust and the German Government, played professionally in the UK and Hong Kong, and moved to Australia in 2003.

Ed has written five books about his life so far, including *Cadence, the journey to Hong Kong*, *Danger Music*, describing his year in Afghanistan, and *Sonam and the Silence*, a children's book about the importance of music. Ed's books have been shortlisted for several prestigious awards, including the Prime Minister's Literary Awards.

Ed was born Emma and transitioned just before his fiftieth birthday. Better late than never.



As one of the largest performing arts companies in Queensland and the state's only professional symphony orchestra, Queensland Symphony Orchestra (QSO) is renowned for its high quality, breathtaking performances of both classical and modern compositions that engage audiences of diverse musical tastes, interests, and ages.

We play a vital role in Queensland's cultural community: educating, mentoring aspiring performers, touring regional centres, broadcasting, and performing with state, national, and international ballet and opera companies.

Each year, QSO attracts the world's best conductors and soloists as part of our acclaimed concert season, in addition to presenting unique blockbuster events. QSO is passionate about commissioning innovative new programs and Australian works and continues to invest in collaborations, recordings, and digital initiatives.

Powered by music, our passionate and talented team works hard on and off the stage to bring out the best in people, and share in a sense of wonderment and excitement that is truly for everyone to enjoy.

At our core, we believe we all have the power to enrich lives and this becomes true with every uplifting experience we deliver for our audiences, partners, and supporters.

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ACKNOWLEDGEMENT

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The Honourable John-Paul Langbroek MP
Minister for Education and the Arts
Sharon Schimming
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QPAC rests on the lands of the Yuggera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

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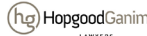
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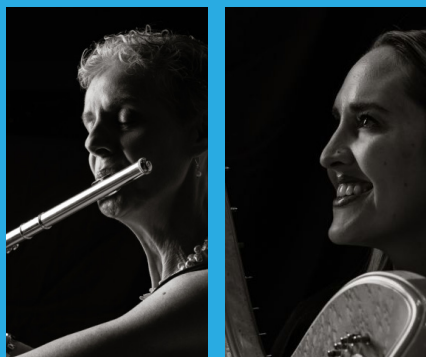


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COMING UP



QSO Portraits

FRI 13 FEB 6PM

SAT 14 FEB 6PM

Queensland Conservatorium, Griffith University

Umberto Clerici Conductor

Alison Mitchell Flute

Emily Granger Harp

Our new series showcases the talents of our musicians: hear Alison Mitchell's artistry and agility in Reinecke's Flute Concerto, and Emily Granger's brilliance and bold expressiveness in a romantic new Harp Concerto written by her husband, Tristan Coelho.



The Music of John Williams

FRI 27 FEB 7.30PM

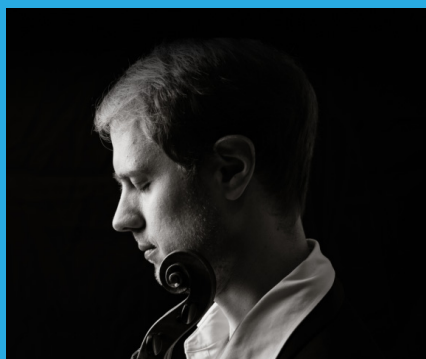
SAT 28 FEB 7.30PM

Concert Hall, QPAC

Nicholas Buc Conductor

Music from

Star Wars | *Jaws* | *Close Encounters of the Third Kind*
Indiana Jones | *E.T.* | *Jurassic Park* | *Schindler's List*
Superman (1978) | *Harry Potter*



Fauré Requiem

FRI 13 MAR 7.30PM

SAT 14 MAR 7.30PM

Queensland Conservatorium, Griffith University

Umberto Clerici Conductor

Stacey Alleaume Soprano

Christopher Richardson Bass-baritone

Brisbane Chamber Choir Chorus

Maria Grenfell *Gaudete Fanfare*

Brahms *Serenade No.2*

Katy Abbott *Fanfare for the Melancholy*

Fauré *Requiem*



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