



Mahler Nine



QUEENSLAND SYMPHONY
ORCHESTRA

28 & 29 NOV 2025
CONCERT HALL, QPAC



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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.

QSO FIRST NATIONS ARTWORK WHO WE ARE

The First Nations artwork that appears on QSO attire is reprinted with permission and drawn from *Who We Are* by Jeremy Donovan. Jeremy speaks about the work here:

"This artwork was commissioned to capture and reflect the Queensland Symphony Orchestra (QSO). Painted in the office of the QSO, I had the unique opportunity to engage with musicians, QSO staff, and supporters. The painting was influenced by these conversations and interactions. This painting depicts the whole of the QSO. In each individual panel, the Orchestra is depicted using different colours to reflect the roles and the variety of instruments played. The central panel features the hands around the orchestra, which is symbolic of the people who come to experience the QSO and the music. Blue features across all three panels and represents the land on which the QSO is based, and pays respect to both the Turrbal and Yuggera peoples, and the custodianship of this beautiful region.

Greens are the mountains and the rainforests of Queensland. Fine detail within the greens is symbolic of our Far North Queensland Shield designs. There are three of these on the middle panel; they are our Elders and are symbolic of three individuals who were just acknowledged for their 40-year service to the orchestra. Across the top of the painting, the fine white dot work is symbolic of the Dark Sparkles (Milky Way) in the sky—a Dreaming story belonging to my family. Beyond the stars are the musical notes silhouetted in the sky, acknowledging that sound is infinite. The seven purple circles on each panel are symbolic of the dedicated teams behind the music. QSO is so much more than what people get to see, hear, and enjoy. There are tireless teams behind the magic of the music. These seven circles are also the Seven Sisters, connecting my Grandmother's Dreaming.

Having spent my career as a musician and artist, and being privileged to play alongside classical and symphony orchestra musicians, the creation of this piece was a special experience."

–Jeremy Donovan



WELCOME

Tonight, the 2025 season comes to a close, and it's only fitting that we end with Mahler's Symphony No.9. The last symphony that he completed, the piece will take you on a journey through the latter part of Mahler's life, written in his late 40s as he came to terms with the loss of his young daughter and a betrayal by his wife. Symphony No.9 encapsulates every emotion, every instrument to its fullest potential, incorporating all elements of his life.

Mahler wrote his last symphony locked away in a cabin in complete solitude. He contemplated existential questions and composed music about the richness of life before death. From its warm and pastoral beginnings, this turn-of-the-century work dances between turbulence and joy; grief and acceptance.

There is a moment in the fourth movement where there is a shift in perspective, and the music seems to be no longer composed for this world. His time in solitude granted Mahler a divine enlightenment, allowing the vitality of life to shine through in the midst of the tragedy of his personal life.

QSO's 2025 season has marked a journey through spirituality and the world beyond. Mahler's Symphony No.9 exudes spirituality in every sense of the word through all the sorrows and joys of life. We hope tonight you take that journey with us, to end what has been an amazing season of concerts.

We hope you enjoy!



Umberto Clerici
QSO Chief Conductor

IN THIS CONCERT

Conductor Umberto Clerici

PROGRAM

MAHLER

Symphony No.9 in D

I. Andante comodo

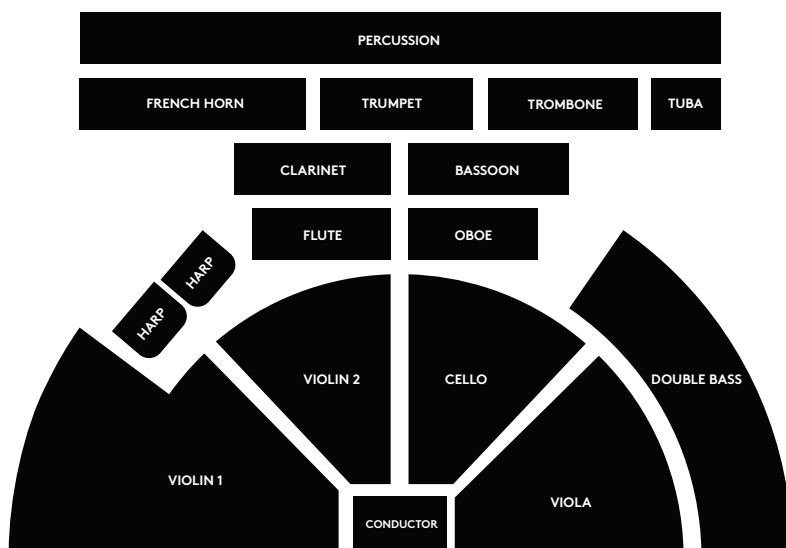
II. Im Tempo eines gemächlichen Ländlers

III. Rondo-Burleske

IV. Adagio

81'

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass
- Harp

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

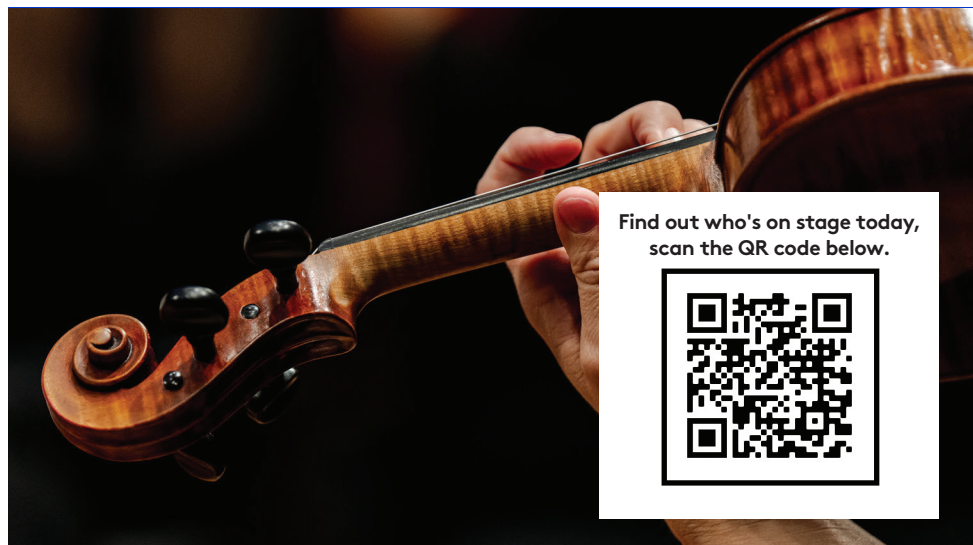
- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Bass drum, Snare drum, Cymbals,
- Glockenspiel, Xylophone, Vibraphone,
- Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

Movement

A symphony is often divided up into different sections, called movements. Each section may be played at a different speed to the previous, but carries an overall theme of the symphony throughout.

Dynamic

A marking in the music that indicates what volume it should be played at.

Fortissimo

A passage of music marked to be performed very loudly.

LISTENING GUIDE

GUSTAV MAHLER (1860-1911)

Symphony No.9 in D

- I. Andante comodo
- II. Im Tempo eines gemächlichen Ländlers
- III. Rondo-Burleske
- IV. Adagio

Have you ever contemplated the meaning of life? For composer Gustav Mahler, the ideal location for this activity was a little wooden hut in Toblach, surrounded by the mountains that connect Italy with Austria. There, he set out to compose his Symphony No.9 and wrote most of it during the heat of the summer in 1909. Was he happy? On the one hand, he'd recently written to his wife Alma and his friends describing his renewed lust for life. On the other, he wrote letters reflecting on the gloominess of being isolated in the mountain region, without any distractions from the troubles that plagued his spirit. Mahler's ninth symphony gave him space to process and express the conflicting experiences of his life, and it is contagiously stirring. It draws us into a contemplation of our own life's journey as we listen.

Mahler's symphony begins with a pastoral **movement**, *Andante comodo*. In English, this translates to a comfortable walking pace, much like the gentle strolls Mahler might have taken around his cabin while cautiously aware of his failing health. The **dynamic** is **pianissimo**, extra soft, with sweet strings and an expressive horn line. We may imagine this as a depiction of the scenic European countryside with wildflowers in full bloom, signifying a celebration of life. Mahler places us at the fresh beginnings of his existential narrative, but the innocence of the music is soon replaced with the imposing sounds of lower strings and brass. This change in mood is the first in our epic musical tale of joy and despair, with each of these feelings expressed to the fullest. The despair may echo that which Mahler felt after his daughter's death in 1907. That year, Mahler had also been pushed out of his job directing the Vienna Court Opera, and was informed he had a heart condition that would eventually prove fatal (his 'Tragic' Symphony No.6, with its epic hammer 'blows of fate', is often considered a premonition of these dramatic events). It's impossible to shy away from the powerful themes Mahler explores in his music. And that's exactly why we're here: to think, feel, and experience such profound emotions alongside each other.

The second movement bears a playfully specific title (*Im Tempo eines gemächlichen Ländlers*) that, when translated into English, describes the leisurely tempo of a countryside waltz, which is to be presented in a rough and clumsy fashion.

LISTENING GUIDE

Despite the clumsy intentions, the rhythm falls cleanly on the beat in $\frac{3}{4}$ time (if you count 'one, two, three' while you listen, you have a waltz). It's bright and proud, exuding a charming folk-like simplicity. Composers like Mahler (and famously Sibelius, who lived in the same generation) took inspiration from folk themes, romanticising their melodies to create a sense of warmth and nostalgia in their orchestral works. In this movement, musicians respond to a fascinating array of directions from Mahler, ranging from 'ponderous' to 'fluid', as expressed through the words on his manuscript. At times, the movement will sound as simple as a summertime frolic; later, it will take on a whirling carnival-like feel. Individual instruments from across the wind section will flutter and chirp like birds as the movement reaches its bucolic conclusion.

Movement three is a fiery *Rondo-Burleske* with the words 'sehr trotzig' in its tempo marking, indicating the stubbornness and defiance we can hear in the aggressive string articulations, and the frighteningly assertive brass. Mahler gives one instrument a cynical statement, and then another follows it. It's a heated argument in which each section insists (or mocks, if your interpretation is more sinister) the furious phrase that came before. The disjointed nature of this music eventually gives way to a soaringly romantic and tender theme where tension turns to yearning, for a while.

The fourth and final movement brings us full circle. We began the Ninth with a celebration of life, and now it's time to say goodbye. It is a slow and reserved *Adagio*, with strings commencing their moving and sombre farewell. 'Esterbend', the composer notes on his page; 'fading away'. But it does not fade away without protest. Before the movement is over, the orchestra will exert all of its strength, playing **fortissimo** with mighty brass and crashing cymbals to declare a lasting legacy. At the end of this high-impact symphony, Mahler finally instructs his orchestra to play 'mit inniger Empfindung'; with heartfelt sincerity and emotion. These are the very qualities that connect us so intimately with his work.

Mahler's Ninth was the last symphony he ever completed; his Tenth remained unfinished. Many famous composers, from Beethoven to Schubert, died after their ninth symphonies, and Mahler too carried the 'curse of the ninth'. Although he actively tried to avoid the curse by taking a strategic approach to the naming of his orchestral compositions, he could not beat it in the end. He died of his heart condition the year before the premiere of Symphony No.9. His widow Alma initiated the first performance in 1912, and Bruno Walter directed the Vienna Philharmonic Orchestra through the existential work. Walter described the quiet touch of the conclusion as clouds dissolving away into the peaceful sky.

©Stephanie Eslake

ARTIST BIOGRAPHY



Umberto Clerici Chief Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artistic achievements to rapid acclaim as a conductor. Umberto has been Chief Conductor of Queensland Symphony Orchestra since 2023.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major Cello Concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position of Principal Cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand across Australia, New Zealand and Europe.

In addition to his role as Chief Conductor of Queensland Symphony Orchestra, Umberto's recent conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, and debuts with Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana. Umberto has also curated a three-week

series with the Sydney Symphony for 'Symphony Hour' and returned to the podiums of the Dunedin, Melbourne and West Australian Symphony Orchestras.

In November 2024, Queensland Symphony Orchestra announced the extension of Umberto's Chief Conductorship until the end of their Season 2027.

Highlights in 2025 included conducting Daniil Trifonov playing Rachmaninov's Piano Concerto No.3 with New Zealand Symphony Orchestra, a return to Teatro Massimo in Palermo and his second collaboration with Opera Queensland for which Umberto conducted Puccini's *La bohème*.

As a cellist, Umberto remains beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (made in 1722, Venezia) and Carlo Antonio Testore (made in 1758, Milano).

Supporter Encore



(L) Dr Ruth Gough (R) Professor Ian Gough

Professor Ian Gough AM and Dr Ruth Gough currently support the QSO Academy and Nicholas Mooney, Section Principal French Horn, through the Music Chair Program.

Why do you support QSO?

We have supported the QSO for many years and it is always a joy to hear wonderful music played so skilfully. The teamwork and camaraderie amongst the members of the orchestra is always evident and we particularly enjoy invitations to rehearsals.

An important role of the orchestra is traveling throughout the state's regions spreading education and excellence. They work with schools and now have a QSO Academy to further develop the careers of young musicians.

What would you say to those considering supporting QSO?

The Music Chair Program provides special opportunities to support particular musicians in key positions and to meet other QSO supporters. Formal government funding is not enough, and we would encourage others to keep this valuable cultural treasure thriving.

Please contact the Development team on (07) 3833 5027 or development@qso.com.au to discuss how you, too, can support QSO.

If You Believe...



As the festive season draws near, we are reminded of the things we believe in. For some it is that jolly man in the big red suit, for others it is something divine. At Queensland Symphony Orchestra (QSO), we believe in Australian talent.

If you believe, too, in the value and impact of Australian talent, we would love for you to stand by our side with to continue this important work. A tax-deductible gift this Christmas will help the Orchestra to:

- **Illuminate** emerging Australian artists at QSO performances
- **Present** and commission new works by Australian composers
- **Stage** world-premiere performances here in Queensland, and
- **Share** uniquely Australian stories and perspectives through music.

Your support can help us set Queensland as the stage for some of Australia's most gifted artists. Please consider making a tax-deductible gift to Queensland Symphony Orchestra today.

To donate, please visit or contact:

qso.com.au/ifyoubelieve

(07) 3833 5027 or Development@qso.com.au

You can also scan the QR code to donate.





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FAREWELL TO ALAN SMITH

Tonight we say farewell to one of the longest-standing members of Queensland Symphony Orchestra, violinist Alan Smith. Alan commenced his career with the QSO in 1985, and his titled positions include Concertmaster, which he held between 1995-2010, and Associate Concertmaster from 2011-2025. Current QSO Concertmaster Natsuko Yoshimoto and former Section Principal 2nd Violin Wayne Brennan share some kind words and fond memories of Alan over the years.z

When Alan returned to Brisbane in 1995 to become Concertmaster of Queensland Symphony Orchestra, he began a tenure that would set a standard and leave a lasting legacy. Both QSO and Brisbane's music community have long valued his exquisite violin playing and leadership.

I have worked closely with Alan for all those years as Principal 2nd Violin and my experiences can be summed up: "His orchestral solos are always impeccable from the very first rehearsal. He listens and doesn't make a fuss. When something needs doing—bowings, balance, and the rest—he just does it, clearly and without drama." This kind of leadership and reliability has set a standard for my career and I am certain for many others as well.

I have come to know both Alan and his wife Jane (Violin 2) as colleagues and friends throughout those years. Their friendship and guidance has been invaluable to me both personally and professionally. I have always appreciated how authentic and genuine Alan is both on and off stage and how that reflects in his leadership—he keeps things simple: his cues are clean, his advice is practical, and he always puts the music first. He is generous with his time to younger players and old hands alike. No big speeches; just small, useful conversations at the right moment.

He also keeps perspective! Side-stage before one concert, with perfect timing, he said to me: "I used to believe as a young boy that my grandmother invented the Granny Smith apple." It broke the tension and made us all smile. That's very Alan—dry, light, and human.

As Alan moves on from QSO, the main thing I want to say is simple: thank you. Thank you for the consistency, the clear example, and the good humour. You've helped raise the floor for all of us, which is the best kind of legacy in an orchestra.

Alan, thank you—for the clarity you bring, the patience you've shown, and the years of music you have poured into this orchestra and this city. As you play tonight, many of us hear ourselves a little differently because of you. Enjoy the future—more chamber music, more teaching and sharing of your knowledge and experience, and more family time.

Wayne Brennan (retired Section Principal 2nd Violin, QSO)

Alan— it has been such pleasure and honour to have been able to share the front desk with you over the last few years!

There are not enough adjectives to describe what an amazing person you are! I was already aware of this “Alan” in my previous life whilst I was the Concertmaster with the Adelaide Symphony Orchestra. My colleagues there had always spoken so fondly and so highly of you that I was very curious to meet and work with you. And you sure didn’t disappoint, The Legend of Alan was true!

To me you are like a big beautiful tree with wealth of experience and strong professionalism at your roots, always there with your calming and grounding presence like the trunk, providing steady and reliable support and guidance to people around you with such warmth, graciousness and kindness like the canopy. It was humbling for me to sit next to you and be able to observe and learn from you!

I also discovered that you have a very cheeky side and love that you always have a twinkle in your eye and enjoyed sharing many laughs together!

So here’s to you, Alan— a true legend, a gentleman, a consummate professional, and the most wonderful colleague and friend. Thank you and we wish you the absolute best for your exciting next chapter!

With deep love, respect, and gratitude— huge congratulations on your most remarkable career and an even more so, a remarkable person!

Natsuko Yoshimoto (Concertmaster, QSO)



FAREWELL TO NICHOLAS TOMKIN

From the viola section:

This evening we farewell a long-term colleague from our Viola section. Nicholas (Nicky) Tomkin has been with the orchestra for over 28 years and has had a significant impact on the section. The violas are the heart of the orchestra — warm, steady, and full of character — and Nicky has embodied these qualities throughout his time with us. His musicianship, generosity, and good humour have enriched both the music and the people around him. His presence will be deeply missed, and we wish him all the very best for the next chapter.

As a tribute, some of Nicky's fellow violists share their thoughts and memories below — a glimpse into the warmth and camaraderie that make the section, and Nicky's place within it, so special.

Nicky, you were so very welcoming when I first joined the section and I will miss your positive energy and calm professionalism. I wish you all the best for the next chapter in your life and hope to still see you from time to time!

Nicky, I will miss your elegance.

Nicky, although our paths in the orchestra only briefly crossed, working with you has been a pleasure that I will not forget. Thank you for being so supportive during my trial and first year overall. Thank you as well for always bringing positivity to the section, you will be missed! Best wishes for the future.

Nicky, you are one of the nicest people you could ever hope to meet, and it's been a great pleasure enjoying both your cheerful presence and playing music together all these years. I wish you all the very best for the future.

Nicky, thank you for always being so kind and positive - I always love sharing music with you!

Nicky, your bubbly personality is absolutely contagious and working with you has always been such a joy. You will be dearly missed!

Nicky, I will remember your gentle manner from early in my trial, when you queried an articulation, giving young me a moment to check myself, rather than just being corrected. Thank you for being a colleague with whom conversation is meaningful and open. Thank you for the many special chamber and community music collaborations. Thank you for the silent 'I know what you're thinking' moments! May your sense of adventure and curiosity be delighted in the coming months and years. And, may you leave your business class seat to me? Congratulations!

Nicky, all the best for the next chapter in your life. No doubt there will be a lot of continued music-making in a chamber music form.

Nicky, after a remarkable career in QSO, including many years in the Adina Quartet, I wish you, as a much-loved member of our orchestra, all the best in your future endeavours. May they be long and fulfilling.

Nicky leaves behind a legacy of warmth, artistry, and good humour. He'll be deeply missed! Thanks and all the best for the next chapter.



MUSIC CHAIR PROGRAM

Music lovers who support an individual musician's role within the Orchestra. We thank you.

CONCERTMASTER

Natsuko Yoshimoto

*Professor Ian Frazer AC and
Caroline Frazer
Estate of Barbara Jean Hebden
Dr Cathryn Mittelheuser AM
John Story AO and Georgina Story*

ASSOCIATE CONCERTMASTER

Alan Smith

Support this musician

Glenn Christensen

*Di Jameson OAM and
Frank Mercurio*

PRINCIPAL FIRST VIOLIN

Johnny van Gend

In Memory of Dr J F Jones

FIRST VIOLIN

Lynn Cole

Parascos Eagles Family

Ann Holtzapffel

John and Julianne McKenna

Dr Gregory Lee

*Helen Sotiriadis and
Lionel Poustie*

Eliza Scott

*Megan and Gerald Arends
Rawlings Family*

Rebecca Seymour

David Miller

Mia Stanton

*Dr Pamela Greet
and Nicholas Beaton
Dr Colin and Noela Kratzing*

Brenda Sullivan

*In Memory of Heidi and
Hans Rademacher
Nick Bricknell
Will Glynn*

Stephen Tooke

Tony and Patricia Keane

Sonia Wilson

*Penny Gordon OAM and
Dr Susanne Whitehead In Memory
of Marjorie Gordon*

SECTION PRINCIPAL SECOND VIOLIN

*Dr Geoffrey Hirst AM and
Dr Sally Wilde In Memory of
Doc and Fritz Hirst*

SECOND VIOLIN

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John Story AO and Georgina Story

Jane Burroughs

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Faina Dobrenko

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Elinor and Anthony Travers

Harold Wilson

Dr Michael Daubney

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Imants Larsens

John and Bonnie Bauld

ASSOCIATE PRINCIPAL VIOLA

Yoko Okayasu

*Dr Damien Thomson
and Dr Glenise Berry*

ASSISTANT PRINCIPAL VIOLA

Julian Duthoit

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Jan Cheetham*

Kirsten Hulin-Bobart

*CP Morris
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Graham Simpson

Alan Galwey

Nicholas Tomkin

David Chew and Tony Rea

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*Janine Walker AM and
Sam Walker*

CELLO

Kathryn Close

Dr Graham and Kate Row

Andre Duthoit

Dr Margaret Soroka

Matthew Jones

John Greenaway

Matthew Kinmont

*Dr Julie Beeby
David Miller*

Kaja Skorka

*Will and Lorna Heaslop
Robin Spencer
Dr Siok Tan*

Craig Allister Young

Di Jameson OAM

SECTION PRINCIPAL DOUBLE BASS

Phoebe Russell

*Dr Phillip Aitken and
Dr Susan Urquhart
Alan Symons*

ASSOCIATE PRINCIPAL DOUBLE BASS

Dušan Walkowicz

*John Story AO and
Georgina Story*

DOUBLE BASS

Anne Buchanan

*In Memory of Doc and Fritz
Hirst from Geof and Lawrie*

Justin Bullock

Michael Kenny

Paul O'Brien

The Curavis Fund

Ken Poggioli

Anne Shipton

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Alison Mitchell

Alan Symons

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Hayley Radke

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SECTION PRINCIPAL OBOE

Huw Jones

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PRINCIPAL COR ANGLAIS

Vivienne Brooke

CP Morris

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*Marion Pender, Ewan and
Renee Key*

ASSOCIATE PRINCIPAL CLARINET

Brian Catchlove

The K&D/S&R Anketell Foundation

CLARINET

Kate Travers

Dr Julie Beeby

PRINCIPAL BASS CLARINET

Nicholas Harmsen

John Story AO and Georgina Story

SECTION PRINCIPAL BASSOON

Nicole Tait

*In Memory of
Margaret Mittelheuser AM*

ASSOCIATE PRINCIPAL BASSOON

David Mitchell

John and Helen Keep

BASSOON

Evan Lewis

CP Morris

PRINCIPAL CONTRABASSOON

Claire Ramuscak

CP Morris

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Ian Gough AM and Ruth Gough

PRINCIPAL FRENCH HORN

Ian O'Brien

Ruth H-H

ASSOCIATE PRINCIPAL FRENCH HORN

Timothy Allen-Ankins

John Story AO and Georgina Story

FRENCH HORN

Vivienne Collier-Vickers

John and Bonnie Bauld

Lauren Manuel

Margaret Pelton

SECTION PRINCIPAL TRUMPET

Rainer Saville

Ayn Jay

ASSOCIATE PRINCIPAL TRUMPET

Richard Madden

Elinor and Anthony Travers

TRUMPET

Alfie Carslake

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Frederick Henderson*

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Jason Redman

*Frances and Stephen Maitland
OAM RFD*

ASSOCIATE PRINCIPAL TROMBONE

Ashley Carter

*The K&D/S&R Anketell
Foundation
In Memory of Nigel Johnston
Peterson Family*

PRINCIPAL BASS TROMBONE

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*Dr Margaret Hammer and
Dr Richard Clegg*

PRINCIPAL TUBA

Thomas Allely

*Louise Goodchild and
Jennifer Franklin*

PRINCIPAL HARP

Emily Granger

Ashby Utting

PRINCIPAL TIMPANI

Tim Corkeron

*Dr Philip Aitken and
Dr Susan Urquhart
Peggy Allen Hayes*

SECTION PRINCIPAL PERCUSSION

David Montgomery

Dr Graham and Kate Row

ASSOCIATE PRINCIPAL PERCUSSION

Josh DeMarchi

Dr Graham and Kate Row

JOIN THE PROGRAM

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ANNUAL GIVING

Music lovers who have supported your Orchestra over the last 12 months. We thank you.

ALLEGRO

(\$100,000 - \$249,999)

Tim Fairfax AC and
Gina Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC and
Caroline Frazer
Dr Cathryn Mittelheuser AM
Marion Pender, Ewan and
Renee Key

CON BRIO

(\$50,000 - \$99,999)

Dr Philip Bacon AO
In Memory of Heather Grebert
Malcolm and
Andrea Hall-Brown

INTERMEZZO

(\$20,000 - \$49,999)

Birtles Family Foundation
In Memory of Mr and
Mrs J.C. Overell
Dr Graham and Kate Row
John B Reid AO and
Lynn Rainbow-Reid AM
Trevor and Judith St Baker
Family Foundation
John Story AO and
Georgina Story
Anonymous (1)

GRAZIOSO

(\$10,000 - \$19,999)

Dr Philip Aitken and
Dr Susan Urquhart
The K&D/S&R Anketell
Foundation
John and Bonnie Bauld
Tanya Denning
Eastern Star Foundation
Peggy Allen Hayes
Frederick Henderson
B and D Moore
Morgans Foundation
CP Morris
Parascos Eagles Family

Margaret Pelton
The Honourable
Anthe Philippides
Dr Graham and Kate Row
The Shepherd Family
Foundation
Alan Symons and In
Memory of Bruce Short,
Kevin Woodhouse and
Graham Webster
Siu Family Fund
Lena Tisdall
Tramanco Pty Ltd
Anonymous (4)

VIVACE

(\$5,000 - \$9,999)

Associate Professor John
Allan and Dr Janet Allan
David and Judith Beal
Dr Julie Beeby
Elene Carides
Professor Andrew and
Jan Cheetham
Dr Ralph and Susan
Cobcroft
Sarah and Mark Combe
Dr James R Conner
Professor Paul and
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Home Alone In Concert

FRI 5 DEC 7.30PM

SAT 6 DEC 1.30PM, 6.30PM

Brisbane Convention & Exhibition Centre

Conductor Nicholas Buc
Chorus Voices of Birralee

A true holiday favourite, this beloved comedy classic features renowned composer John Williams' charming and entertaining score performed live to film by the Queensland Symphony Orchestra.

QSO Favourites

SAT 7 FEB 7.30PM

SUN 8 FEB 11.30AM

Concert Hall, QPAC

Conductor Douglas Boyd
Soloist Patrick Phillips, cello
Host Ed Le Brocq (Sun only)

Coates *The Dam Busters March*
Wells *Uplift*
Beethoven *Symphony No.6, Pastoral*, 1st movement
Elgar *Cello Concerto*, 4th movement
Tchaikovsky *Waltz of the Flowers* (Sat only)
Elgar *Enigma Variations*

QSO Portraits: Alison Mitchell

FRI 13 FEB 6PM

Queensland Conservatorium Theatre, Griffith University

Conductor Umberto Clerici
Soloist Alison Mitchell, flute

Reinecke *Flute Concerto*
Dvořák *Symphony No.5* (1st movement)
Schumann *Symphony No.2* (2nd movement)
Mendelssohn *Scottish Symphony* (3rd movement)
Sibelius *Symphony No.7* (4th movement)



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