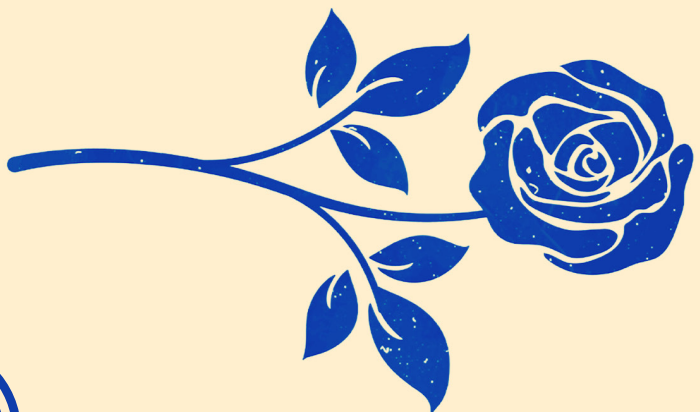
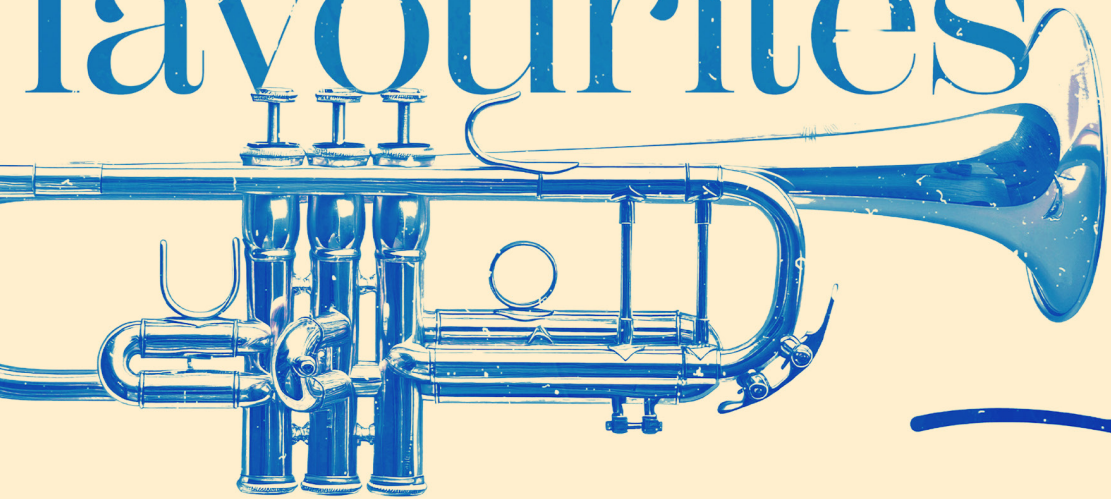


# Our Classical favourites



QUEENSLAND SYMPHONY  
ORCHESTRA

**8+9 FEB 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.

Photos by Darren Thomas & Sam Muller

# WELCOME

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Welcome back to QSO and Happy New Year!

What better way to bring in the new year than by sharing a collection of beloved classical favourites! Let go as this medley of masterpieces reminds us that there is joy, power and poignance in even the smallest of compositions. Then make sure to leave room for more as this tasting plate of melodies whets your appetite for what will be an outstanding year of music making with Queensland Symphony Orchestra.

We can't wait for you to join us on our journey for 2025.

## IN THIS CONCERT

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<b>Conductor</b>	Benjamin Northey
<b>Soloists</b>	Alison Mitchell, flute Emily Granger, harp Eric Kim, violin

## PROGRAM (SATURDAY REPERTOIRE)

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<b>ROSSINI</b>	Galop from Overture to <i>William Tell</i>	3'
<b>MOZART</b>	Concerto in C for Flute & Harp, K.299, II. Andantino	9'
<b>SARASATE</b>	<i>Zigeunerweisen (Gypsy Airs)</i> , Op.20	10'
<b>KOEHNE</b>	<i>Forty Reasons to be Cheerful: festive fanfare for orchestra</i>	7'
<b>FAURÉ</b>	<i>Pavane</i> , Op.50	7'
<b>PROKOFIEV</b>	Dance of the Knights (Act 1, No.13) from <i>Romeo and Juliet</i>	6'
<b>INTERVAL</b>		<b>20'</b>
<b>KHACHATURIAN</b>	Suite No. 2, Adagio from <i>Spartacus</i>	9'
<b>ELGAR</b>	Nimrod from <i>Enigma Variations</i> , Op.36	4'
<b>TCHAIKOVSKY</b>	Pas de deux (Act II, No. 14), from <i>Nutcracker</i>	5'
<b>BERNSTEIN</b>	Symphonic Dances from <i>West Side Story</i>	22'
<b>BERNSTEIN</b>	Overture from <i>On the Town</i>	6'

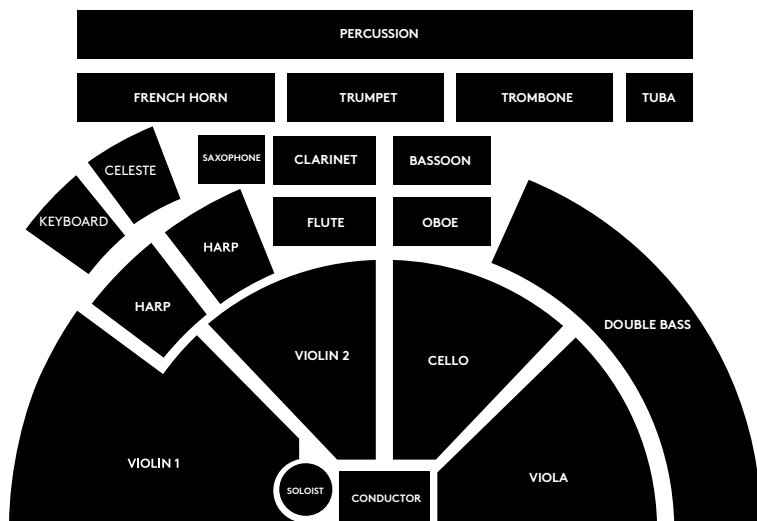
## PROGRAM (SUNDAY REPERTOIRE)

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<b>ROSSINI</b>	Galop from Overture to <i>William Tell</i>	3'
<b>MOZART</b>	Concerto in C for Flute & Harp, K.299, II. Andantino	9'
<b>SARASATE</b>	<i>Zigeunerweisen (Gypsy Airs)</i> , Op.20	10'
<b>KOEHNE</b>	<i>Forty Reasons to be Cheerful: festive fanfare for orchestra</i>	7'
<b>ELGAR</b>	Nimrod from <i>Enigma Variations</i> , Op.36	4'
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<b>KHACHATURIAN</b>	Suite No. 2, Adagio from <i>Spartacus</i>	9'
<b>TCHAIKOVSKY</b>	Pas de deux (Act II, No. 14), from <i>Nutcracker</i>	5'
<b>BRAHMS</b>	<i>Hungarian Dance No.5 (arr. A. Parlow)</i>	7'

# IF YOU'RE NEW TO THE ORCHESTRA

Please note: Saturday's orchestra layout will be slightly different.



## 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



Find out who's on stage today,  
scan the QR code below.



# BEFORE WE BEGIN

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

- Overture** An orchestral piece of music at the beginning of an opera, play or musical.
- Motifs** Short musical phrases or idea that is repeated and forms the basic building blocks of a piece of music.
- Virtuoso** A musician with exceptional technical skill and mastery of their instrument in classical music.
- Syncopated** Syncopated music has a variety of rhythms which disrupts a regular beat.
- Pizzicato** A technique where strings are plucked with the finger instead of being bowed.
- Pavane** A slow processional dance common in Europe during the 16th century (Renaissance).
- Suite** A collection of short musical pieces which can be played one after another



# LISTENING GUIDE

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## GIOACHINO ROSSINI (1792-1868)

### Galop from Overture to *William Tell*

*William Tell* was Rossini's last opera: at the age of 38, the composer virtually stopped composing altogether for over 20 years. There has been much speculation as to the reason, though no definitive answer: the death of his parents? New trends in opera with which he was out of sympathy? Or more likely, his ill-health, which research has shown to have been a disease of the urinary tract, making him chronically tired and depressive.

The story of *William Tell*, based on a play by Schiller, comes from the fight of the Swiss cantons for liberation from oppression in the 13th century. William Tell was the famous crossbow marksman who, after being forced by the despotic bailiff Gessler to shoot an apple placed on his son's head, killed the tyrant. The opera was not entirely favourably received, when first produced in Paris in 1829. The **overture**, however, contains in its final section one of the most instantly recognised **motifs** in music. The overture closes with a brilliant march, announced by a trumpet fanfare like a call to revolt.

## WOLFGANG AMADEUS MOZART (1756-1791)

### Concerto in C for Flute & Harp, K.299 (297c)

#### II. Andantino

Could you tell from this delectable music that Mozart didn't exactly put his heart and soul into it? His only concerto for flute and harp came about thanks to a commission from the Duc de Guines, a French nobleman who, like many music-loving aristocrats, had taken up the flute. Not only that, but his daughter was, according to Mozart, a magnifique harpist. However, after he'd given her composition lessons for four months and was still awaiting payment — and as she wasn't the most gifted student imaginable — Mozart's feelings about his double concerto cooled somewhat. Yet, if there's one section in this three-movement work which demonstrates Mozart's ability to exceed his brief, it's the sublime *Andantino*. The orchestral introduction alone suggests a world of serenity in which deeper feelings peep through, an impression confirmed by the tender dialogue that then unfolds between the two solo instruments.

# LISTENING GUIDE

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## PABLO DE SARASATE (1844-1908)

### *Zigeunerweisen* (Gypsy Airs), Op.20

Sarasate was such a great musician, according to violinist Boris Schwarz, that "his style marked an epoch in modern violin playing." His caressing tone and immaculate technique inspired many composers of his time – including Lalo, Bruch, Saint-Saëns, Dvořák, and Wieniawski – to create major works for him. But he was a prolific composer himself, crafting many pieces designed to showcase his extraordinary skills. The most famous of these include his fantasy on themes from Bizet's *Carmen* and the showpiece you hear today – a glamorised reimagining of Hungarian folk tunes that begins slowly and smoulderingly, but concludes in a frenzy of **virtuoso** fireworks.

## GRAEME KOEHNE (BORN 1956)

### *Forty Reasons to be Cheerful: festive fanfare for orchestra*

First, you'll hear a **syncopated** snare drum intro, before flutes and piccolo chirpily announce a jaunty melody that sounds like it might be an old folk tune or even the melodic foundation of any one of hundreds of pop songs. Then, when the horns and strings enter, the adventure begins – a kaleidoscopic exploration of a simple musical phrase, one which references everything from the 'big sky' sounds of Aaron Copland to the space operas scored by John Williams.

And the title? It refers to the event for which this Festive Fanfare was commissioned – a concert in 2013 to mark the 40th anniversary of Adelaide's Festival Centre.

## GABRIEL FAURÉ (1845-1924)

### *Pavane*, Op.50

This is musical time-travelling on an exalted scale, in which Fauré takes you back to a royal court in the Renaissance. At the outset, you hear the *Pavane's* stately rhythm in the **pizzicato** strings, suggesting the accompaniment of a lute or guitar, before the winds announce a tune that is somehow both sinuous and timeless. Fauré wrote this delicate homage in 1886; 13 years later, another famous **Pavane** came into being – one which, like this one, is a tender tribute to this vanished dance of the nobility: Ravel's *Pavane for a Dead Princess*.



# LISTENING GUIDE

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## SERGEI PROKOFIEV (1891-1953)

### Dance of the Knights (Act 1, No.13) from *Romeo and Juliet*

*Romeo and Juliet* – the ultimate drama of young love – has probably attracted more composers than any other Shakespeare play. There are at least 14 operatic versions, but until Prokofiev created this work in the mid-1930s, nobody had composed a full-length classical ballet score based on Shakespeare.

There's a lot of macho swagger in the *Dance of the Knights*. Romeo and his friends have just crashed the Capulets' ball and watch as the knights dance. Then the music becomes gentler and more poignant as Juliet dances with Paris, the man her parents hope she'll marry. When the big tune returns near the end of the piece, you might be surprised to hear it played on an instrument more closely associated with jazz than with Russian orchestral music – the tenor saxophone.

## ARAM KHACHATURIAN (1903-1978)

### Suite No.2 from *Spartacus*

#### I. Adagio of Spartacus and Phrygia

The Spartacus the world knows best has a dimple in his chin, thanks to Kirk Douglas' depiction of this legendary Roman gladiator-turned-rebel in the classic 1960 movie. Running a close second is the ballet, first staged in St. Petersburg in 1956. Whether he was writing for solo piano, the concert hall, or the ballet stage, Khachaturian created some of the most immediately appealing music of his time, and his music for this full-length spectacle is full of vivid rhythms and bold orchestral colours.

Khachaturian saw *Spartacus* as a tale of struggle, but also a love story. So, when Spartacus defeats the Roman general Crassus in the ballet, he also frees his enslaved wife, Phrygia. Their reunion begins delicately with solo woodwinds over a velvety background of strings and harp, before the strings take over for an impassioned statement of the big tune – one which later took on a life of its own as the theme for the TV series *The Onedin Line*.

# LISTENING GUIDE

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## EDWARD ELGAR (1857–1934)

### Nimrod from *Enigma Variations*, Op.36

Thanks to his *Land of Hope and Glory*, heard around the world every year at the *Last Night of the Proms*, we tend to think of Elgar as a souvenir of Britain's imperial age. Yet, as an artist, he was essentially a Romantic outsider— insecure and inward-looking, who relied on the comfort of others— specifically his wife Alice and a small circle of friends—to reassure him of his worth. And it was as a tribute to his friends that his most famous work found life. One night at the piano, he played a tune and tried to imagine how some of his nearest and dearest might play it, or how he could vary the tune to express their character. Thus, the *Enigma Variations* were born, each one a picture of a different member of Elgar's friendship circle.

Why is the most beloved of them—the ninth of the 14 variations—called *Nimrod* (the "mighty hunter before the Lord" in the book of Genesis)? It's a tribute to his publisher A. J. Jaeger (German for 'hunter'). Jaeger was the kind of friend we all need from time to time— one who gave Elgar strength and courage when the composer felt demoralised. Elgar subsequently told Jaeger that the *Nimrod* variation was "just like you – you solemn, wholesome, hearty old dear."

## PYOTR ILYICH TCHAIKOVSKY (1840–1893)

### Suite No.2, Op.71b, from *Nutcracker*

#### II. Pas de deux (Act II, No. 14)

"I began the ballet with an effort, sensing a decline in my inventive powers." It's astonishing to read this sentence, part of a letter Tchaikovsky wrote in 1891, knowing that the ballet he's referring to is *The Nutcracker*! This magical fantasy has gone on to become one of the most beloved of all ballets, with the **suite** Tchaikovsky created from it being a firm favourite in concert and on the screen, thanks in part to its appearance in Disney's *Fantasia*.

The story, about Christmas gifts which come to life, sees the toy nutcracker defeat the evil Mouse King before turning into Prince Charming. He then carries the heroine, Clara, off to the Kingdom of Sweets. It's there that he and the Sugar Plum Fairy dance this impassioned *pas de deux*, which contains some of the ballet's most opulent music. The fervent cello theme you hear at the outset, with shimmering harp accompaniment, eventually returns on trumpet in blazing fashion, before a final climax of incredible orchestral splendour.

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## LEONARD BERNSTEIN (1918-1990)

### Symphonic Dances from *West Side Story*

- I. Prologue
- II. "Somewhere"
- III. Scherzo
- IV. Mambo
- V. Cha Cha
- VI. Meeting Scene
- VII. "Cool" Fugue
- VIII. Rumble
- IX. Finale

Is there any musical of the 1950s with a score that has become as universally beloved as *West Side Story* (1957)? This streetwise adaptation of Shakespeare's *Romeo and Juliet* was a dazzling theatrical achievement, capped by Leonard Bernstein's score – rhythmically exciting and soaringly lyrical by turns. The show's success was sealed by the 1961 film version, which went on to win ten Academy Awards. That year also saw the debut of these *Symphonic Dances*, in which Bernstein takes a tightly controlled tour of the score, from the hushed delicacy of *Somewhere* to the visceral excitement of the *Mambo*.



# LISTENING GUIDE

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## LEONARD BERNSTEIN (1918-1990)

### Overture to *On the Town*

*West Side Story* was Bernstein's fourth Broadway musical. His first, *On the Town* (1944), concerns the adventures of three sailors on 24-hour shore leave in New York. The score is packed with great tunes, four of which you'll hear in the show's sassy overture: "New York, New York" (NOT the Frank Sinatra number of the same name); the beautiful ballads "Lucky to Be Me" and "Lonely Town"; and, finally, "I Can Cook Too."

## JOHANNES BRAHMS (1833-1897)

### *Hungarian Dance No.5* (arr. A. Parlow)

Brahms fell in love with Hungarian song and dance in his early 20s, while he was a performance partner to the violinist Eduard Reményi. Thanks to Reményi, Brahms learned to play piano *alla zingarese* (like a Romani), with the hesitations and sinuous phrasing the music required. His 21 *Hungarian Dances* offer the most enduring manifestation of his lifelong love of the Hungarian folk spirit. Originally published for two people to play at one piano (*piano four hands*), Brahms orchestrated only a few of the Dances himself, not including the most famous of them, the fifth. Brahms entrusted the orchestral arrangement of this fiery piece of musical paprika to his friend Albert Parlow, then music director of the Prussian Army. A warning: sitting still during this music is a challenge.

© Phillip Sametz



# ARTIST BIOGRAPHIES

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## Benjamin Northey Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music from 2000-2002.

Northey appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*), Victorian Opera (*Candide*) and the State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*).

His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum

Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony Orchestra.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan, Marc-André Hamelin, James Morrison, Kurt Elling, Archie Roach, Ben Folds, Nick Cave & Warren Ellis, Paul Grabowsky, Tim Minchin, kd Lang, Patti Austin, Kate Miller-Heidke, Megan Washington, Barry Humphries, Meow Meow and Tori Amos.

Northey is highly active in the performance and recording of new Australian orchestral music having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

An Aria Awards, Air Music Awards, and Art Music Awards winner, he was voted Limelight Magazine's Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics.

In 2025, he conducts the Melbourne, Sydney, Queensland, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.

# ARTIST BIOGRAPHIES

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## Emily Granger QSO Principal Harp

Praised for her “vibrant musical personality” (Harp Column Magazine), American-Australian harpist Emily Granger has performed around the world as a Guest Principal Harpist with the Chicago, Sydney, Tasmanian, and Canberra Symphony Orchestras, as well as the Australian Brandenburg Orchestra, Lyric Opera of Chicago, Orchestra Victoria, and Opera Australia Orchestra. Since relocating from the United States in 2016, Emily has firmly established herself in the Australian music scene, both in the concert hall and the studio.

Originally from Kansas City, Missouri, Emily studied harp at the Jacobs School of Music at Indiana University with Susann McDonald, and later at the Chicago College of the Performing Arts with Sarah Bullen. After completing her studies, she served as Principal Harpist in the Civic Orchestra of Chicago and co-founded the Chicago Harp Quartet.

In 2022, Emily released her debut solo album, "In Transit," on UK-based AVIE Records. The album received widespread acclaim and was Feature Album on ABC Classic and 2MBS Fine Music Sydney. In 2023, she followed up with her second album, "Something Like This", with flautist Sally Walker. 2024 saw the release of two more albums: "Suite Mágica" on ABC Classic with guitarist Andrew Blanch and "Magic Sound" for the HUSH Foundation with percussionist Claire Edwardes.



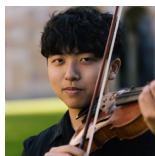
## Alison Mitchell QSO Section Principal Flute

Alison Mitchell is the Queensland Symphony Orchestra's Principal Flautist and has a vibrant and diverse career, as orchestral musician, chamber musician, soloist and teacher, performing throughout Europe and Australia. She has held Principal positions with the Scottish Chamber Orchestra, the Orchestra of Scottish Opera, and Associate Principal with the Sydney Symphony as well as performing as guest Principal with the Australian Chamber Orchestra, Adelaide Symphony Orchestra, BBC NOW, London Philharmonic Orchestra, Royal Scottish National Orchestra, the Royal Northern Sinfonia and as a founder member of the Australian World Orchestra.

As concerto soloist Alison has performed and recorded with the Scottish Chamber Orchestra, Australian Chamber Orchestra, Tasmanian Symphony Orchestra and Queensland Symphony Orchestra.

She regularly performs in various chamber groups and festivals, such as at the Adelaide Festival 'Chamber Landscapes' 2023, the Australian Festival of Chamber Music 2022, for Musica Viva 2024 and is a member of the Brisbane based, 'Ensemble Q'.

Alison is a dedicated educator and, alongside her QSO Connect projects, is Flute Faculty at the Australian Academy of Music and teaches at the Queensland Conservatorium.



## Eric Kim

### Violin

Eric began playing the violin at the age of 5 and has since competed in numerous local Eisteddfods, including the Redlands Competition, the Australian String Association Queensland, and the Brisbane Eisteddfod. He currently studies with Natsuko Yoshimoto.

Eric earned his AMus with distinction in 2021 and his LMus in 2022. He plays in a string quartet, quintet, and sextet as part of the UQ Chamber Music Program, and his string quartet and quintet were finalists in the 2022 and 2024 Musica Viva's Strike A Chord national chamber music competition. Additionally, he won the Young Instrumentalist Prize in 2024.

Eric has also participated in the QYS international tour, performing in world-renowned venues such as the Musikverein. Furthermore, he took part in the 2023 and 2024 National Music Camps with the Australian Youth Orchestra and performed in the Autumn and Winter seasons in 2024 under the batons of Alexandre Bloch and Nicholas Carter.



Community Giving Fund



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Get in quick, applications close 28 February 2025.

Apply now at  
[bne.com.au/givingfund](https://bne.com.au/givingfund)





# QSO Academy



2024 QSO Academy Musicians (l-r) Jordan Hall, Ken Harris, Haneulle Lovell, Sam Schimming, Michael Gibson, Ella Pysden and Ella Hicks.

*"I believe the QSO academy is one of our greatest achievements. It allows us to connect the entire musical scene in Queensland, creating a pathway for young musicians to experience what a professional orchestra does. Music shows how a perfect society should be: enhancing the abilities, diversities and personalities of many to come together and work towards a common outcome. For me this common outcome must involve the new generations, their ideas and their dreams. In this way our art form will have its future champions."*

- Umberto Clerici, QSO Chief Conductor

The QSO Academy Program is an immersive experience which lays the groundwork for aspiring pre-professional musicians to step into an orchestral career through intense preparation and training.

In 2025 we will welcome our third group of Academy musicians. With your support, we can enrich and expand this important Program. We would love you to join us on this exciting journey with a donation to influence the future of Orchestral music in Queensland. For more information, please visit [www.qso.com.au/about/qso-academy](http://www.qso.com.au/about/qso-academy) or contact [development@qso.com.au](mailto:development@qso.com.au) or (07) 3833 5027.

# MUSIC CHAIR SUPPORTERS

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  
Noel and Geraldine Whittaker*

## ASSOCIATE CONCERTMASTER

### Alan Smith

*Support this musician*

## PRINCIPAL FIRST VIOLIN

### Johnny van Gend

*In memory of Dr J F Jones*

## FIRST VIOLIN

### Lynn Cole

*Parascos Eagles Family*

### Ann Holtzapffel

*John and Julienne McKenna*

### Dr Gregory Lee

*Helen Sotiriadis and Lionel Poustie*

### Eliza Scott

*Megan and Gerald Arends  
Rawlings Family*

### Rebecca Seymour

*Dr John H. Casey  
David Miller*

### Mia Stanton

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

### Brenda Sullivan

*Heidi Rademacher In Memory  
of Hans Radmacher  
Nick Bricknell*

### Stephen Tooke

*Tony and Patricia Keane*

### Sonia Wilson

*Penny Gordon OAM  
and Dr Susanne Whitehead in  
memory of Marjorie Gordon*

## SECTION PRINCIPAL SECOND VIOLIN

### Wayne Brennan

*Dr Geoffrey Hirst AM & Dr Sally Wilde  
in Memory of Doc & Fritz Hirst*

## Vacant

*Support this position*

## SECOND VIOLIN

### Katie Betts

*John Story AO and Georgina Story*

### Jane Burroughs

*Dr Graham and Kate Row*

### Faina Dobrenko

*The Curavis Fund*

## Vacant

*Support this position*

### Delia Kinmont

*Dr Colin and Noela Kratzing*

### Natalie Low

*Dr Ralph and Susan Cobcroft*

### Tim Marchmont

*Peterson Family*

### Nicholas Thin

*Dean Penfold and Dorelle Parry*

### Helen Travers

*Elinor and Anthony Travers*

### Harold Wilson

*Dr Michael Daubney*

## SECTION PRINCIPAL VIOLA

### Imants Larsens

*John and Bonnie Bauld*

## ASSOCIATE PRINCIPAL VIOLA

### Yoko Okayasu

*Dr Damien Thomson  
and Dr Glenise Berry*

## VIOLA

### Charlotte Burbrook de Vere

*Dr Pamela Greet  
and Nicholas Beaton*

### Nicole Greentree

*Shirley Leuthner*

### Bernard Hoey

*Dr John H. Casey*

### Kirsten Hulin-Bobart

*CP Morris  
Anonymous*

## Vacant

*Support this position*

### Graham Simpson

*Alan Galwey*

### Nicholas Tomkin

*David Chew & Tony Rea*

## SECTION PRINCIPAL CELLO

### Hyung Suk Bae

*Janine Walker AM and Sam Walker*

## ASSOCIATE PRINCIPAL CELLO

## Vacant

*Support this musician*

## CELLO

### Kathryn Close

*Dr Graham and Kate Row  
Dr Adrienne Freeman*

### 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

*Dr Jameson OAM*

## SECTION PRINCIPAL DOUBLE BASS

### Phoebe Russell

*Dr Phillip Aitken & Dr Susan  
Urquhart  
Alan Symons*

## ASSOCIATE PRINCIPAL DOUBLE BASS

### Dusan 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 and David Gibson*

### Paul O'Brien

*The Curavis Fund*

### Ken Poggioli

*Anne Shipton*

## SECTION PRINCIPAL FLUTE

**Alison Mitchell**

*Alan Symons*

## ASSOCIATE PRINCIPAL FLUTE

**Hayley Radke**

*Support this musician*

## PRINCIPAL PICCOLO

**Kate Lawson**

*Dr James R Conner*

## SECTION PRINCIPAL OBOE

**Huw Jones**

*Prof Ian Gough AM  
and Dr Ruth Gough*

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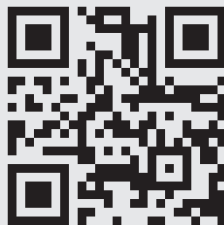
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### ACKNOWLEDGMENT

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THUR 20 FEB 7.30PM

FRI 21 FEB 7.30PM

SAT 22 FEB 1.30PM

Concert Hall, QPAC

**Conductor** Umberto Clerici  
**Soloists** Kristian Winther, violin  
Circa

**Features music by**  
Debussy | Respighi | Stravinsky



## Barber & Prokofiev

FRI 14 MAR 11.30AM

SAT 15 MAR 7.30PM

Concert Hall, QPAC

**Conductor** Jessica Cottis  
**Soloist** James Ehnes, violin

**Hindson** *Speed*  
**Barber** Concerto for Violin and Orchestra, Op.14  
**Prokofiev** Symphony No.5 in B flat, Op.100

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