



QUEENSLAND SYMPHONY  
ORCHESTRA



# QSO PORTRAITS: ALISON MITCHELL

SEASON 2026



QUEENSLAND SYMPHONY  
ORCHESTRA

MUSIC ON SUNDAYS

# SYMPHONIC STORIES

MOZART, TCHAIKOVSKY, GERSHWIN,  
BERNSTEIN, AND MORE

SUN 30 AUG · 11.30AM

CONCERT HALL, QPAC

BOOK NOW  
[QSO.COM.AU](https://qso.com.au)



BOX OFFICE  
07 3833 5044

# WELCOME

Welcome to the first ‘QSO at the Queensland Conservatorium’ concert of 2026. I am honoured to be performing for you tonight in this concert celebrating highlights from my career and showcasing the beauty and virtuosity of the flute, in particular the romantic Flute Concerto by Carl Reinecke. Playing this music truly inspires me to explore my tonal range, project the story of the characters and release the beauty and phrasing of the wonderful melodies.

“Have flute, will travel” has been my personal motto and after study in Switzerland I performed in concert halls throughout the UK, Europe, USA and Australia. It’s indeed a dream come true! Alongside performing I’ve also been able to pass on my knowledge and enthusiasm for the flute and to inspire the next generation of like-minded students.

Umberto and I have curated a personal “symphony” from symphonic highlights of my career and hope you enjoy them as much as we do.

**Alison Mitchell**  
Section Principal Flute



# QSO Portraits: Alison Mitchell

Queensland Conservatorium Theatre,  
Griffith University  
Friday 13 February 2026 6pm

## IN THIS CONCERT

**Umberto Clerici** Conductor  
**Alison Mitchell** Flute  
**Queensland Symphony Orchestra**

## PROGRAM

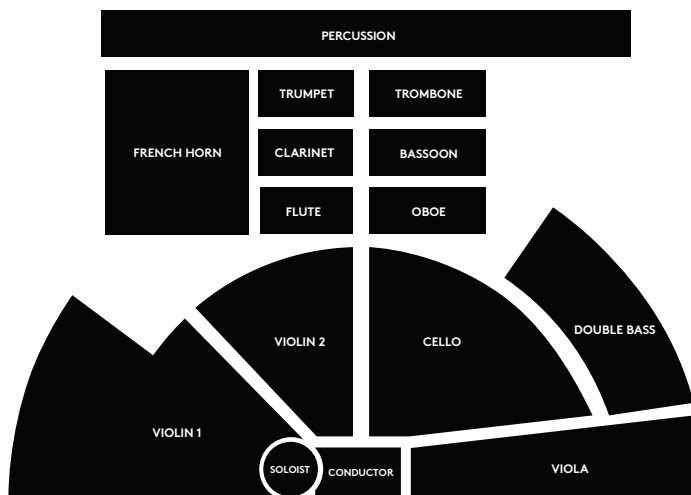
<b>REINECKE</b>	Flute Concerto I. Allegro molto moderato II. Lento e mesto III. Moderato	<b>22'</b>
<b>DVOŘÁK</b>	Symphony No.5 I. Allegro ma non troppo	<b>10'</b>
<b>SCHUMANN</b>	Symphony No.2 II. Scherzo: Allegro vivace	<b>8'</b>
<b>MENDELSSOHN</b>	Symphony No.3 III. Adagio	<b>11'</b>
<b>SIBELIUS</b>	Symphony No.7 IV. Vivace; Presto; Adagio; Largamento molto; Affetuoso	<b>6'</b>

## IMPORTANT INFORMATION

Doors open at 5.30pm  
This concert will end at approx. 7.30pm  
Please note there will be no interval in this concert.

# TODAY'S ORCHESTRA LAYOUT

---



## WHO'S ON STAGE

---



Scan the QR code for the list of musicians playing in tonight'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

Our great orchestral concerts are the result of decades of combined experience and hard work on stage and behind the scenes. QSO wouldn't be QSO without our musicians – and in 2026, we're proud to introduce a new concert series that places them front and centre with their very own Portraits concerts, so that you can get to know them better.

The first in the series introduces our Section Principal Flute, Alison Mitchell. Hailing from Melbourne, Alison studied in Basel with renowned Swiss flautist Peter-Lukas Graf before moving to the UK, which was her base of operations for a vibrant career as an orchestral musician, chamber player, soloist and teacher. Since returning to Australia in 2017, Alison has been particularly involved in Queensland Symphony Orchestra's education programme and is sought-after to give masterclasses and specialist woodwind coaching.



For tonight's concert, Alison will play one of her favourite concertos, and has curated a hybrid symphony with single movements from her favourite repertoire by different composers, starting with Dvořák and passing through Schumann, Mendelssohn and Sibelius – a sort of travel-book of Alison's musical life.

She explains: "It eventuated by Umberto asking me what concerto I'd like to play. The Carl Reinecke Flute Concerto is one of the most famous Romantic flute concertos in the repertoire, and it was one that I hadn't done. And so from that point on – we chose the concerto, and then Umberto asked me about my playing history and where I've been, and we came up with four symphonies that came at major parts of my career. We chose a movement from each of those to make another symphony.

It probably won't hit me until I'm on the stage – I just love playing! Because I'm playing in the symphonies as well as the solo, from a concentration point of view, it will be very full-on. It might make me sad, because some of this repertoire I might not play again, but on the other hand I'll be very happy because I've had the chance to play it again."

QSO is grateful for our Music Chair Program supporters, whose donations sustain the Orchestra as a whole. Alison Mitchell is currently supported by Alan Symons.



# LISTENING GUIDE

## CARL REINECKE (1824-1910)

### Flute Concerto in D, Op.283

I. Allegro molto moderato

II. Lento e mesto

III. Moderato

By the time he composed his Flute Concerto in 1908, Carl Reinecke had reached the ripe old age of 84, and yet the work is fresh and youthful, with the sophistication of an elderly composer. Reinecke is known for several cadenzas for the Mozart piano concertos, and for Mozart's Flute and Harp Concerto. The structure of the first movement of his Flute Concerto, *Allegro molto moderato*, reveals Reinecke's fascination with and reverence for the Mozart piano concertos, and the flute's first entry is specifically reminiscent of the E flat Piano Concerto, K.271.

Difficulties in balancing a solo flute against the huge forces of the Romantic orchestra meant that little other than virtuoso salon pieces was written for the flute in this period. In this concerto, Reinecke employed a Classical orchestration more suited to this subtle instrument.

While the atmosphere of the first movement is serene, there are moments of orchestral agitation and several animated flute episodes. The harmonic relationship of its three themes underpins

the structure. The first, a gentle lilting 6/8, is rather open-ended. The flute introduces the second, more modal theme, its symmetrical shape climaxing in animated arabesques and flourishes. A third, more playful, antiphonal theme for flute and staccato brass concludes the exposition, ushering in the short and contrapuntal development. A lengthy orchestral tutti signals the midpoint of the movement, and the highly compressed recapitulation, touching upon all themes, concludes the movement quietly and inconclusively with a flute trill on a high D, its resolution cyclically reiterating in reverse order the first three notes of the flute's entrance.

The concerto effectively explores the technical and expressive possibilities of the flute, achieving dazzling effects – not with fast tempos, but with elaborate ornamentation and, because all the materials are derived from the three-note cell, the work radiates a satisfying unity.

Kylie Burtland  
Symphony Australia © 1995

## ABOUT CARL REINECKE



At 19 years of age, Reinecke was already the favourite of the King of Denmark, in whose court he spent two years as court pianist, followed by 35 years as conductor of the celebrated Gewandhaus Orchestra in Leipzig. Here he met Mendelssohn and Schumann, who saw in him a kindred spirit. Reinecke continued to compose prolifically until his death, his output including six operas, three symphonies, numerous overtures and a plethora of chamber works.

# ANTONÍN DVOŘÁK (1841-1904)

## Symphony No.5 in F, Op.76

### I. Allegro ma non troppo

In 1875, Dvořák was 33, blissfully married and the proud father of a son. The financial insecurity that had dogged him since his arrival as a student in Prague in 1857 was relieved by an Austrian State Grant for deserving young artists of talent. He began to feel confident about expressing himself according to the birthright he was later to proclaim, that of a 'simple Czech musician'. He no longer needed to ape the German culture that he found so alien and threw off the hero-worship of Wagner that overlaid his Third and Fourth symphonies. His Fifth Symphony is alive with a vitality which

swept him forward to complete a full score in under six weeks.

The first three movements prompt one to define the work as Dvořák's 'pastoral' symphony, the clarinets tripping in with what Donald Tovey considered the lightest symphonic opening since Beethoven's *Pastoral*. However, Dvořák has two subsidiary themes introduce the necessary vigour and minor-key tension for a development, after which the movement subsides to a tranquil conclusion.

Abridged from Anthony Cane © 1989

## ABOUT ANTONÍN DVOŘÁK



Dvořák was the first Bohemian (now part of Czechia) composer to achieve worldwide recognition, noted for turning folk material into the language of 19th-century Romantic music. Dvořák's popularity lies in his great talent for melody and in the delightfully fresh Czech character of his music, which offered a welcome contrast to the heavier fare of some of his contemporaries. Dvořák's legacy includes nine symphonies, an opera (*Rusalka*), a cello concerto and a wealth of choral and chamber music.

# ROBERT SCHUMANN (1810-1856)

## Symphony No.2 in C, Op.61

### II. Scherzo (Allegro vivace)

Schumann belonged to the first generation of composers who wrote in full awareness and sometimes in awe of what their great predecessors had done. Any symphony composed in Germany in 1845 was written for audiences for whom Haydn, Mozart, and especially Beethoven provided the models of what a symphony should be. Felix Mendelssohn, who conducted the first performances of Schumann's First and Second Symphonies, had done much to create this public awareness of past music, in his representative programs at the Leipzig Gewandhaus. The Second

Symphony pays tribute to Mendelssohn, with whom Schumann had an exceptionally close artistic collaboration. But by the already backward-looking standards set by its first critics, Schumann's symphonies did not seem Classical enough, nor were their novelties convincing. Even a sympathetic musical colleague of Schumann's in Leipzig, Moritz Hauptmann, found the First Symphony 'somewhat curious, but always musical'. This curiousness is just what makes Schumann's symphony original. The form may be classical, but the language is new.



Schumann owed much to Mendelssohn's advice, not least on the orchestral scoring at which he was a novice. It seems Mendelssohn suggested the transfer of the theme in triplets in the first of the Scherzo's two trios from strings to winds. This movement, which comes second, is the most explicit tribute by imitation to Mendelssohn of many in Schumann's first two symphonies. Much in the brilliant non-stop dashing of the strings sounds Mendelssohnian, as do some of the wind interventions. But this is no 'fairy scherzo'.

The music is restless, and as Michael Steinberg notices, 'a layer of melancholy underlies the jocularity.' The two trios give complete contrast from the perpetuum mobile. In the second, a fugato section points to the B-A-C-H fugues for pedal piano Schumann had been writing in 1845 as part of an intensive study of Bach's music. At one point the notes B-A-C-H (B flat, A, C, B natural) can be heard played in longer values by the first violins.

David Garrett © 2005

## ABOUT ROBERT SCHUMANN



Severely affected by what was most likely bipolar disorder, Schumann wrote some of the greatest music of the Romantic era, and also some of the weakest. His best works were his piano pieces and songs produced early in life. He never became the virtuoso pianist he hoped to be, however his wife Clara was a formidable prodigy, and it is largely thanks to her championing of her husband's music that he remains a canonic figure.

## FELIX MENDELSSOHN (1809-1847)

### Symphony No.3 in A minor, Op.56 *Scottish*

#### III. Adagio

Despite its occasional references to Scottish folksong, Mendelssohn's *Scottish* Symphony's claims to Scotland lie less in direct musical example than in a pervading mood of melancholy and resignation.

In 1829, Mendelssohn left for a four-year Grand Tour of Europe and the British Isles, a fashionable Romantic gesture to 'broaden his mind.' His tour of Scotland inspired at least two pieces indispensable to the symphonic repertoire.

After a visit to the Isle of Mull he wrote to his parents that 'in order to make you understand how extraordinarily the Hebrides have affected me, I have written the following which came into my mind.' Enclosed was the first 20 bars

of *The Hebrides* overture. Later that same trip he wrote, 'I believe I have found the beginning of my Scottish Symphony.' A trip to Italy appears to have dispelled the mood; Mendelssohn did not complete the Symphony for another 12 years, making it the last of the five symphonies.

The *Scottish* Symphony is perhaps more interesting for its innovation of structure than for its local details. The principal sections run straight through, and contain enough motivic relation to qualify, almost, as thematic transformation. The piece was premiered in Leipzig, in 1842, and permission was granted later that year for its dedication to Queen Victoria, a fervent admirer of the composer.

Anna Goldsworthy © 1999



## ABOUT FELIX MENDELSSOHN



An extremely precocious musician, Mendelssohn wrote a number of operas, symphonies, and concertos during his childhood, and made his first appearance as a soloist at age nine. Queen Victoria described Mendelssohn as 'the greatest musical genius since Mozart'. In his mature music, Mendelssohn largely observed Classical models and practices while initiating key aspects of Romanticism. When he died aged just 38, he left behind a legacy of symphonies, concertos, piano music, organ music and chamber music.

## JEAN SIBELIUS (1865-1957)

### Symphony No.7 in C, Op.105

IV. Vivace; Presto; Adagio; Largamento molto; Affettuoso

One of the hallmarks of Sibelius' music is its powerful evocation of elemental spirits. There is an intensity of expression, a disdain for adornment and a casting-aside of all that is unnecessary, coupled with an obvious identification with the natural world. With his Seventh Symphony (1924), Sibelius made his last statement in the form.

Detailed analyses of Sibelius' later music are always difficult because of the subtlety with which the composer lays his plans, but in the case of the Seventh Symphony the task is almost impossible. In this work the natural world has been dissolved into a symphony that is itself elemental, and as magnificent and perplexing as nature itself. Composer and critic Robert Simpson has described it as being 'like a great planet in orbit', while the writer Bayan Northcott calls it 'a single, gigantic wave'.

It could be called a genuine stream-of-consciousness symphony were it not so tightly organised. The work is anchored in C, and after an introduction that moves from simplicity to dark splendour, the main theme is announced. This burnished statement is the pivot around which the symphony revolves. The Lisztian objective of a convincing musical structure based on the method of 'transformation of themes' is here realised, with each theme anticipating and recalling another, but occupying its own emotional sphere. At one moment the spirit of the dance is summoned; at the next, the atmosphere is more troubled and dissonant, before Sibelius weaves these and other ideas around the final sublime tolling of the trombones.

Phillip Sametz © 1993/2004

## ABOUT JEAN SIBELIUS



One of the great symphonists, Sibelius was the foremost musical champion of the Finnish nationalist cause. His music drew heavily on Finnish myths and legends, helping his country discover its identity and national character in the lead-up to its full independence in 1917. Many of his pieces draw inspiration from the Finnish countryside, and from the mythological epic, the *Kalevala*. His seven symphonies and Violin Concerto remain fixtures of orchestral seasons around the world.

# ARTIST BIOGRAPHIES

---



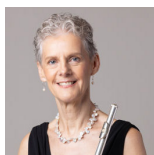
## Umberto Clerici Chief Conductor

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

It was in Sydney in 2018 that Clerici made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, he is now in high demand in the southern hemisphere and Europe.

In addition to his busy schedule with Queensland Symphony Orchestra, other recent and future engagements include the Volksoper Wien with Steven Isserlis, New Zealand Symphony with Daniil Trifonov, debuts with Orchestra del Teatro Massimo in Palermo, Orchestre de l'Opéra de Rouen and Orchestra Regionale Toscana. Clerici continues a special relationship with the Sydney Symphony, and will return in 2026 to the Opera House with a programme featuring Bryce Dessner and Dvořák. Each season also sees Clerici conducting on the podiums of Melbourne and West Australian Symphony Orchestras.

In the operatic sphere, Clerici recently enjoyed his second collaboration with Opera Queensland (Puccini's *La bohème*) and he will make his opera debut with the Volksoper Vienna with Bizet's *Carmen*.



## Alison Mitchell Flute

Alison Mitchell is the Queensland Symphony Orchestra's Section Principal Flute 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. She also performs as guest Principal with orchestras around Australia and in Europe, including the Australian World Orchestra of which she is a founding member and the Australian Chamber Orchestra. Mitchell is also a member of the Brisbane-based chamber group, 'Ensemble Q'.

Mitchell has performed all the major flute concertos with the Scottish Chamber Orchestra. Her recording of Mozart's Flute Concerto in G with the SCO (Linn) received glowing reviews and the ACO recording of Bach's Triple Concerto where Mitchell joined Angela Hewitt and Richard Tognetti was a Gramophone Editor's Choice.

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

# QUEENSLAND SYMPHONY ORCHESTRA

---

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.

**[qso.com.au](http://qso.com.au)**

## STAY IN TOUCH

---

### ENEWS

Sign up for our eNews to receive regular concert information and on-sale announcements

**[qso.com.au/sign-up](http://qso.com.au/sign-up)**

### FOLLOW QSO

**Facebook** Queensland Symphony Orchestra

**YouTube** Queensland Symphony Orchestra

**Instagram** @qsorchestra



### WATCH AND LISTEN

Our performances are regularly recorded for broadcast. Tune in for more great music.

**[abc.net.au/classic](http://abc.net.au/classic)**



### ON SPOTIFY

Listen to our concert playlists anywhere, anytime.

**[spotify.com](https://open.spotify.com/playlist/37i9dQZF1DX0XUx1a8wvWz)**



### READ

Visit our website for interesting articles, musical insights, interviews and more.

**[qso.com.au/blog](http://qso.com.au/blog)**

# MUSICIANS OF QSO

---

Thank you to our wonderful Music Chair supporters who enable QSO to attract world-class musicians.

## 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

### 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 Colin and Noela Kratzing*

### Brenda Sullivan

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

### 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

### Katie Betts

*John Story AO and Georgina Story*

### Jane Burroughs

*Dr Graham and Kate Row*

### Faina Dobrenko

*The Curavis Fund*

### Delia Kinmont

*Dr Colin and Noela Kratzing*

### Natalie Low

*Dr Ralph and Susan Cobcroft*

### Nicholas Penfold

*Dorelle Parry  
Dean Penfold*

### 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*

## ASSISTANT PRINCIPAL VIOLA

### Julian Duthoit

*Wain Dennis Family*

## VIOLA

### Charlotte Burbrook de Vere

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

### Nicole Greentree

*Shirley Leuthner*

### Bernard Hoey

*Professor Andrew and  
Jan Cheetham*

### Kirsten Hulin-Bobart

*CP Morris  
Anonymus*

### Gregory McNamara

*Peterson Family*

### Ella Pysden

*Professor Andrew and  
Jan Cheetham*

### Graham Simpson

*Alan Galwey*

## SECTION PRINCIPAL CELLO

### Hyung Suk Bae

*Janine Walker AM and Sam Walker*

## ASSOCIATE PRINCIPAL CELLO

### Isaac Davis

*Support This Musician*

## 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 and  
Frank Mercurio*

---

## 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*

---

## SECTION PRINCIPAL FLUTE

**Alison Mitchell**

*Alan Symons*

## ASSOCIATE PRINCIPAL FLUTE

**Hayley Radke**

*Lena Tisdall*

## PRINCIPAL PICCOLO

**Kate Lawson**

*Dr James R. Conner*

---

## SECTION PRINCIPAL OBOE

**Huw Jones**

*Support this musician*

## ASSOCIATE PRINCIPAL OBOE

**Sarah Meagher**

*Sarah and Mark Combe*

## OBOE

**Alexa Murray**

*In memory of Dr Vicki Knapke  
In Memory of Les Masel*

## PRINCIPAL COR ANGLAIS

**Vivienne Brooke**

*CP Morris*

---

## SECTION PRINCIPAL CLARINET

**Irit Silver**

*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*

---

## SECTION PRINCIPAL FRENCH HORN

**Nicholas Mooney**

*Ian Gough AM and Ruth Gough*

## PRINCIPAL FRENCH HORN

**Ian O'Brien**

*Ruth HH*

## 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

**Alfred Carslake**

*Will and Lorna Heaslop In Memory  
of Jean Kratzing  
Frederick Henderson*

## SECTION PRINCIPAL TROMBONE

**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

**Nicolas Thomson**

*Dr Margaret Hammer and  
Dr Richard Clegg*

---

## PRINCIPAL TUBA

**Thomas Allely**

*Louise Goodchild and  
Jennifer Franklin*

---

## PRINCIPAL HARP

**Emily Granger**

*Ashby Utting  
Debra and Juan Rivera*

---

## 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*

WHO'S ON STAGE



If you would like to become a Music Chair Program supporter please contact us:

07 3833 5027 | [development@qso.com.au](mailto:development@qso.com.au) | [qso.com.au/support-us](http://qso.com.au/support-us)

# LIFETIME GIVING

---

**Visionary supporters whose regular, lifetime giving exceeds \$10,000. We thank you.**

## PLATINUM

**(\$500,000+)**

Dr Philip Bacon AO  
Tim Fairfax AC and Gina Fairfax AC  
Tim Fairfax Family Foundation  
Prof. Ian Frazer AC and Caroline Frazer  
In memory of Harold Mitchell AC  
Dr Cathryn Mittelheuser AM  
Trevor and Judith St Baker Family Foundation  
Arthur Waring

## DIAMOND

**(\$250,000 - \$499,999)**

The Pidgeon Family  
John B Reid AO and Lynn-Rainbow Reid AM  
Dr Peter Sherwood  
John Story AO and Georgina Story  
Noel and Geraldine Whittaker

## PATRON

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

Dr Philip Aitken and Dr Susan Urquhart  
In Memory of William Batt  
Birtles Family Foundation  
Estate of Susan Mary Blake  
In Memory Dr John H. Casey  
Dora English  
Malcolm and Andrea Hall-Brown  
Peggy Allen Hayes  
Estate of Barbara Jean Hebden  
GB and MK Ilett  
Di Jameson OAM and Frank Mercurio  
Jellinbah Group  
CP Morris  
In Memory of Mr and Mrs J.C. Overell  
Marion Pender, Ewan and Renee Key  
The Honourable Anthe Philipides  
Dr Graham and Kate Row  
Beverley June Smith  
Greg and Jan Wanchap  
Anonymous (3)

## MAESTRO

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

Associate Professor John Allan and Dr Janet Allan  
David and Judith Beal  
Dr Julie Beeby  
Joseph Butta and In Memory of Veronika Butta  
In Memory of Constantine Carides  
Dr Ralph and Susan Cobcroft  
Eastern Star Foundation  
Ian and Cass George  
Ian Gough AM and Ruth Gough  
In Memory of Heather Grebert

Will and Lorna Heaslop  
The John Villiers Trust  
Mrs Andrea Kriewaldt  
Frances and Stephen Maitland OAM RFD  
David Miller and Rosslyn Walker  
Desmond B Misso Esq.  
Morgans Foundation  
In Memory of Hans and Heidi Rademacher  
Alan Symons and In Memory of Bruce Short,  
Kevin Woodhouse & Graham Webster  
Stack Family Foundation  
Dr Damien Thomson and Dr Glenise Berry  
Elinor and Anthony Travers  
Prof. Hans Westerman and In Memory of  
Frederika Westerman  
R. M. Wylie  
Anonymous (2)

## SYMPHONY

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

The K&D / S&R Anketell Foundation  
John and Bonnie Bauld  
Kay Bryan  
Dr Betty Byrne Henderson AM  
Elene Carides  
Mrs Roslyn Carter  
Clem Jones Foundation  
Sarah and Mark Combe  
Dr James R Conner  
Professor Paul and Ann Crook  
The Curavis Fund  
Hon Martin Daubney AM KC  
I. L. Dean  
Alan Galwey  
Dr Edgar Gold and Dr Judith Gold  
Lea and John Greenaway  
Dr Pamela Greet and Nicholas Beaton  
Leonie Henry  
Valmay Hill and Russell Mitchell  
Marie Isackson  
Tony and Patricia Keane  
John and Helen Keep  
Michael Kenny  
Dr Colin and Noela Kratzing  
Shirley Leuthner  
Prof. Andrew and Kate Lister  
Dr Les and Pam Masel  
Page and Marichu Maxson  
In Loving Memory of Jolanta Metter  
Simon Mills  
In Memory of Margaret Mittelheuser AM  
B and D Moore  
Parascos Eagles Family  
Ian Paterson

---

Peterson Family  
Queensland Conservatorium Griffith University  
Graeme Rosewarne and Jim O'Neill  
Bruce and Sue Shepherd  
Anne Shipton  
Siu Family Fund  
Robin Spencer  
Sidney Irene Thomas (In Memory)  
Dr Geoffrey Trim  
The Curavis Fund  
Margaret and In Memory of Robert Williams  
Anonymous (4)

## **CONCERTO** **(\$10,000 - \$19,999)**

Aitken Whyte Lawyers  
Julianne Alroe  
Emeritus Professor Cora V. Baldock  
Dr Geoffrey Barnes and In Memory of  
Elizabeth Barnes  
Prof. Margaret Barrett  
M.J. Bellotti  
Trudy Bennett  
Dr John and Jan Blackford  
Greg and Jacinta Chalmers  
Professor Andrew and Jan Cheetham  
Robert Cleland  
T.C. and M.R. Cooney  
Ruth Cox  
Dr Peter Hopson and Julie Crozier  
Dr Michael Daubney  
Tony Denholder and Scott Gibson  
Tanya Denning  
Roger and Sarah Derrington  
Susan Ellis  
Mrs Elva Emmerson  
Rebekah Ferris and Greg Hall  
Chris and Sue Freeman  
Sophie Galaise  
Emeritus Professors Catherin Bull AM and  
Dennis Gibson AO  
Dr Edward C. Gray  
Doug Hall Foundation  
Gwenda Heginbotham  
Frederick Henderson  
Dr Geoffrey Hirst AM & Dr Sally Wilde  
Dr Alison M Holloway  
In Memory of Barbara Crowley  
Trevor and Wendy Jackson  
The Helene Jones Charity Trust  
Ainslie Just  
In Memory of Diana C S Khursandi  
In Memory of Dr Vicki Knopke  
Guy and Kathleen Knopke  
M. Lejeune

Lynne and Franciose Lip  
Susan Mabin  
Greg and Jan Marsh  
Nola McCullagh  
John and Julienne McKenna  
Annalisa and Tony Meikle  
Howard and Katherine Munro  
Naomi Milgrom Foundation  
Rene Nicolaides OAM and the late  
Dr Nicholas Nicolaides AM  
Ron and Marise Nilsson  
Prof G.R. Nimmo RFD  
Andreas Obermair and Monika Janda  
Jordan and Pat Pearl  
Margaret Pelton  
David Chew & Tony Rea  
In Memory of Pat Riches  
G & B Robins  
Neil W Root and Trevor J Rowsell  
Judith and Roger Sack  
Iain G Saul  
The Shepherd Family Foundation  
Siganto Foundation  
Dr Margaret Soroka  
Helen Sotiriadis  
John and Jenny Stoll  
Valerie Tam and Andrew Gray  
Dr Siok Tan  
Dr Peter Taylor  
Lena Tisdall  
Tramanco Pty Ltd  
Sandie Tuckett  
Ashby Utting  
Gwen Warhurst  
Anonymous (16)

Queensland Symphony  
Orchestra is proud to  
acknowledge the generosity of  
our valued supporters. Please  
scan the QR code to find out  
how you can support QSO.



**(Supporter lists as at 31 December 2025)**





# Support Your State Orchestra

Queensland Symphony Orchestra has shared the joy of music with communities across our great state for 79 years. There are many ways you can be part of a rich and proud history that is shaping Queensland's future.

**Donate Now**



Find out more: 07 3833 5027 | [development@qso.com.au](mailto:development@qso.com.au)

## CHIEF CONDUCTOR

Umberto Clerici

## CONDUCTOR LAUREATE

Johannes Fritzsche



## JOINT PATRONS

Her Excellency the Honourable

Dr Jeannette Young AC PSM, Governor of Queensland

and Professor Graeme Nimmo RFD

## BOARD OF DIRECTORS

Rod Pilbeam Chair

Tanya Denning

Valmay Hill

Anna Marsden

Bernadette Norrie

Dene Olding AM

Anna Palmer

Michele Walsh

Tony Young

## MANAGEMENT

Michael Sterzinger

Megan Dale

Rodolphe Deus

*Chief Executive Officer*

*Executive Assistant to the CEO*

*Chief Financial Officer &*

*Deputy CEO*

Phoebe Ko

Mari Clarke

Marie Ma

Louise Smith

Lisa Meyers/

Sue Bruce

*Finance Manager*

*Acting Finance Manager*

*Finance Coordinator*

*Payroll Officer*

*Director - People and Culture*

Madeline Gibbs

Matthew Wood

Patrick Brearley

Elaine Seeto

Jen Pittock

Tammy Weller

Gabrielle Waters

Lauren Manuel

Zachary Miezio

Fiona Butler

Anika Vilée

Jessica Wardrop

Kat Harch

Rhiannon Tate

Nadia Myers

Lavinia Hardcastle

Simon Buchanan

Stephanie Bau

Mitchell Brodie

AJ Vaschina

Jacqueline Fraser

Jess Avery

Phoebe Walsh

Matthew Croker

*HR Advisor*

*Director - Artistic Planning*

*Concert Manager*

*Producer - Artistic Planning*

*Coordinator - Artistic Planning*

*Coordinator - QSO Connect*

*Director - Operations*

*Senior Orchestra Manager*

*Deputy Orchestra Manager*

*Orchestra Coordinator*

*Schedule Coordinator*

*Senior Production Manager*

*Production Manager*

*Production Coordinator*

*Orchestra Library Manager*

*Library Coordinator*

*Director - Development*

*Manager - Philanthropy*

*Manager - Business Development*

*Events Coordinator*

*Director - Sales & Marketing*

*Marketing Campaigns Manager*

*Brand and Content Manager*

*Marketing Coordinator/*

*Graphic Designer*

Geordie McGrath

Paul Sweeney

Janita Billingham

Connor Perkins

Swaran Roopra

Matilda Monaghan

Hayden Tyrie

*Social Media Specialist*

*Inside Salesperson*

*Ticketing Services Manager*

*Ticketing Services Officer*

*Ticketing Services Officer*

*Ticketing Services Officer*

*Ticketing Services Officer*

# PARTNERS

## Government Partners



## Principal Partner



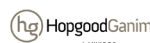
## Premier Partners



### Major Partner



### Supporting Partners



## Education and Community Partners

### Education Partners



### Young Instrumentalist Prize



### Health and Wellbeing Partner



## Local Government Partners



## Media Partner



## Venue Partners



## Regional Touring Partners



Supported by Dr Philip Bacon AO Tim Fairfax AC and Gina Fairfax AC

## Industry Collaborators



## COMING UP



### The Music of John Williams

FRI 27 FEB 7.30PM

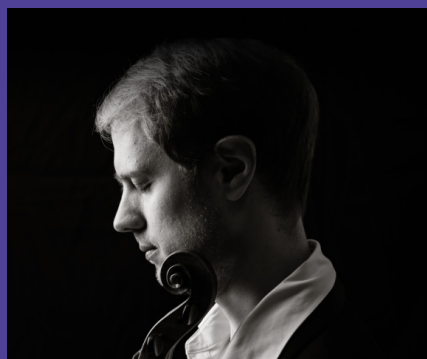
SAT 28 FEB 7.30PM

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**

**Maria Grenfell** *Gaudete Fanfare*

**Brahms** *Serenade No.2*

**Katy Abbott** *Fanfare for the Melancholy*

**Fauré** *Requiem*



### Maestro 1: Umberto's Mahler 5

FRI 20 MAR 7.30PM

SAT 21 MAR 7.30PM

Concert Hall, QPAC

**Umberto Clerici** Conductor

**Sergej Krylov** Violin

**Mendelssohn** *Violin Concerto in E minor*

**Mahler** *Symphony No.5*



QUEENSLAND SYMPHONY  
ORCHESTRA



**Facebook** Queensland Symphony Orchestra

**YouTube** Queensland Symphony Orchestra

**Instagram** @qsorchestra

#QSOchestra

QSO.COM.AU

Subscribe to emails

