



QUEENSLAND SYMPHONY  
ORCHESTRA



# QSO PORTRAITS: EMILY GRANGER

SEASON 2026



MUSIC ON SUNDAYS

# SPIRIT OF THE VIOLIN

SHOWCASING THE VIRTUOSITY OF QSO'S  
PRINCIPAL FIRST VIOLIN JOHNNY VAN GEND

SUN 3 MAY · 11.30AM

CONCERT HALL, QPAC



BOOK NOW  
[QSO.COM.AU](http://QSO.COM.AU)

BOX OFFICE  
07 3833 5044

# WELCOME

This concert is deeply personal to me, and I'm incredibly grateful to share it with you. At its centre is a new Harp Concerto written for me by my husband, Tristan Coelho, a work that reflects my musical voice and our journey together shaped by curiosity, contrast, and forward motion. Rather than presenting the harp as purely ethereal, the concerto explores its full expressive range, placing it in shifting relationships with the orchestra as it moves through boldness, stillness, and moments of pause, always chasing the light.

I'm profoundly thankful to my colleagues in QSO for embracing such a substantial new work with generosity and commitment, and to our Chief Conductor, Umberto Clerici, for his belief and support. My heartfelt thanks also go to John and Irene Garran and Creative Australia whose generosity made this project possible. Finally, thank you to everyone who has made the effort to be here tonight, your presence means more than I can say!

**Emily Granger**  
Principal Harp



## QSO Portraits: Emily Granger

Queensland Conservatorium Theatre,  
Griffith University  
Saturday 14 February 2026 6pm

## IN THIS CONCERT

**Umberto Clerici** Conductor

**Emily Granger** Harp

**Queensland Symphony Orchestra**

## PROGRAM

<b>MASCAGNI</b>	Intermezzo from <i>Cavalleria rusticana</i>	<b>5'</b>
<b>TRISTAN COELHO</b>	Harp Concerto (world premiere) I. Monoliths II. Silken Stream III. the clouds give rest IV. Chasing the Light	<b>32'</b>
<b>BARBER</b>	Adagio for Strings	<b>10'</b>
<b>TCHAIKOVSKY</b>	Romeo and Juliet Fantasy Overture	<b>20'</b>

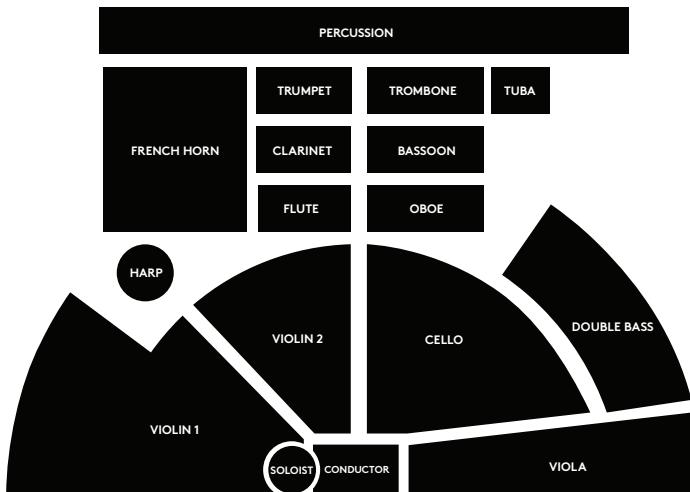
## IMPORTANT INFORMATION

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.

Unsurprisingly for this evening, the second concert in the series revolves around the theme of love. QSO's Principal Harp Emily Granger will perform the world premiere of a new harp concerto written for her by her husband, Tristan Coelho. It doesn't get more romantic than this!

Tristan explains: "The harp is one of those instruments you form an immediate connection with. Its sound is instantly recognisable and easy to be swept up in: beautiful bell-like tones, rich resonance, sparkling clarity. Over the past ten years, I've found myself returning to the instrument as a composer again and again, and it's no coincidence this creative path aligns with me meeting my now wife, harpist Emily Granger.



Over the last decade, almost by osmosis, I've learned more about "good" harp writing. Hearing countless hours of Emily practising has helped me become aware of the sweet spot – approaches that sound beautiful and work naturally with the instrument's strengths. I love writing for the harp because it has forced me to refine and clarify my technique. As a pianist/composer, I often let my wild harmonic imagination run rampant, but you must rein this in with the harp because of its specific constraints; you simply don't have all pitches available at all times.

In many ways, this work is my gift to Emily. Of course, she knew I was writing it because I was continually testing out ideas with her, but the true collaboration began when I finished the first draft and we began tightening the harp part. It's been a joy creating this work, and I'm excited to hear the Queensland Symphony Orchestra conducted by Umberto Clerici and Emily bring it to life in its premiere performance."

American-born, and Australian-based, Emily is dedicated to expanding the repertoire for harp. Her interest in new music began during her studies at Indiana University (IU) where she spent three years performing with the IU New Music Ensemble, and she has since premiered works by Ross Edwards, Anne Boyd, Holly Harrison, Elena Kats-Chernin, Tristan Coelho, Paul Stanhope, Sally Whitwell, Sally Greenaway, Jessica Wells, Anne Cawse, Bernard Andrès, Alfredo Rolando-Ortiz, Hilary Purrington, Nicholas Davies, Elliott Bark, Alex Pozniak, Mark Oliverio, and Martin Kay.

QSO is grateful for our Music Chair Program supporters, whose donations sustain the Orchestra as a whole. Emily Granger is currently supported by Ashby Utting and Debra and Juan Rivera.

# LISTENING GUIDE

## PIETRO MASCAGNI (1863-1945)

### Intermezzo from *Cavalleria rusticana*

Mascagni's opera *Cavalleria rusticana* (Rustic Chivalry) shot its composer from provincial obscurity to world-wide fame when it was produced in Rome in 1890. The opera is based on Giovanni Verga's play from his story dealing with events that had occurred in a small town in Sicily. The opera's success established a fashion for verismo (literally, 'realism'). Mascagni was unable to repeat its success, allied himself to the fascist cause and died in a shabby Roman hotel, discredited and disillusioned.

The plot is simple and strong. Individual passions are set against the religious festival of Easter. Turiddu, having seduced

Santuzza, has returned to his first love, Lola, now married to Alfio. Santuzza reproaches him without success and then tells Alfio of the affair. Alfio confronts Turiddu and challenges him to a duel. Turiddu, after having entrusted Santuzza into the care of his mother, goes out into the fields where he is killed by Alfio. The famous Intermezzo occurs after the scene between Santuzza and Alfio and continues the action orchestrally, recalling previous events and foreshadowing the final tragedy.

Warner Whiteford  
Symphony Australia/ABC © 1995

## ABOUT PIETRO MASCAGNI



Mascagni's one-act opera *Cavalleria rusticana* caused one of the greatest sensations in operatic history and single-handedly ushered in the Verismo movement in Italian dramatic music. He wrote a total of seventeen operas and operettas, several orchestral and vocal works, as well as songs and piano music, and enjoyed immense success during his lifetime, both as a composer and conductor of his own and other people's music.

## TRISTAN COELHO (b.1983)

### Harp Concerto (world premiere)

- I. Monoliths
- II. Silken Stream
- III. the clouds give rest
- IV. Chasing the Light

Most of us know the quiet joy of wandering through a new place with an openness to instinct, allowing each moment to reveal the next step. There is a beautiful sense of freedom in that, and your awareness sharpens as small details come into focus and begin to guide you. This is how the narrative of this concerto unfolds: a series of points of departure, each opening outward in its own direction. The natural world provides the framework, and the solo

harp leads us through musical landscapes that shift and transform as we travel through them.

In *Monoliths*, we set out in imposing terrain. An orchestral mass rises in intense, driving, fanfare-like waves, evoking towering granite forms. Through this wall of sound the harp breaks the surface, its gestures cutting sharply against the force surrounding it. This movement is all about

emergence as the harp's brilliant tone gradually comes into focus.

The second movement, *Silken Stream*, begins tranquilly before shifting into a dance-like character. Gentle currents flow and gather, shimmering with fluid lines and sparkling textures. The music slowly builds momentum, tracing the movement of water finding its course. We move seamlessly into movement three, *the clouds give rest*. The title is a fragment from one of Bashō's stunning haiku, capturing the moon's piercing brightness, momentarily veiled by passing clouds. A whispery, suspended atmosphere takes hold. An unbroken ostinato threads through the

entire movement. The harp hovers within this mysterious space, surrounded by soft, searching timbres. Nothing rushes; everything drifts, weightless and slow.

In the final movement, *Chasing the Light*, we press on, catching the last moments of daylight. Spirited, playful and frantic at times, it is filled with lively melodies, repeated rhythms and sparkling harp interludes. Motion gathers quickly, as if pulled toward a distant glow. The concerto ends in forward drive and exhilaration, propelled by the instinct to follow light wherever it leads.

© Tristan Coelho

## ABOUT TRISTAN COELHO



Tristan Coelho is an Australian composer who writes music largely inspired by the natural environment or our digital, data-driven world. Coelho graduated from the Sydney Conservatorium of Music in 2006 with the University Medal and then studied at the Royal College of Music from 2007 to 2008. He has studied composition formally with Michael Smetanin, Damien Ricketson, Mary Finsterer, Trevor Pearce, and David Sawer, and piano with Stephanie McCallum, and won the 2022 APRA/AMCOS Art Music Award for Work of the Year for his *Hokusai Mixtape*.

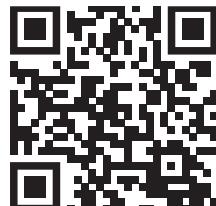


## FIND OUT MORE

Scan the QR code to watch an interview with Emily and Tristan about the 10-year journey of how the Harp Concerto came into being.



Scan the QR code to read more about this romantic piece of music, from the creator himself Tristan, in his own words. (\$)



# SAMUEL BARBER (1910-1981)

## Adagio for Strings

On completing the second movement of his String Quartet, Op.11 in 1936, Samuel Barber declared: 'It's a knockout!' Barber had intuitively recognised the special quality of this movement which, in its incarnation as an arrangement for string orchestra in five parts, was one day to become his most resoundingly successful and popular work.

Barber presented the string orchestra arrangement of the Adagio along with his *First Essay* for orchestra to the great conductor Arturo Toscanini for his perusal, but they were returned without comment. His distress at the lack of response was unfounded, however, as Toscanini told Barber's composer-friend Gian-Carlo Menotti, 'Tell him not to be mad. I'm not going to play one of his pieces, I'm going to play both!'

Toscanini's regular orchestral broadcasts in many ways defined American musical taste during the 1930s and so it was of the utmost significance that the Italian conductor recognised the American composer. The broadcast on 5 November 1938 brought Barber's music to the attention of a national audience.

One of the great appeals of the Adagio is that it is written in a language that enables

it to speak to the most diverse cross-section of society and this has ensured its popularity. Barber's Adagio gives voice to otherwise inexpressible human emotions.

Modern perceptions of the Adagio have been coloured, perhaps in some ways to the detriment of the music, by its frequent use in advertising and films – in particular the Vietnam war saga *Platoon*. It has also acquired the unfortunate reputation of 'national funeral music', having been performed at the funerals of such diverse individuals as President Franklin D. Roosevelt, Albert Einstein and Princess Grace of Monaco.

The Adagio has its own innate intensity which in many ways is generated by the seamless line of its structure. Any added emphasis in performance is in danger of distorting the Adagio and corrupting its graceful simplicity. The extra weight of the orchestral version is already enough to encourage most conductors to a slower, more extended reading. The additional resonance of the full string sections can make the Adagio up to three minutes longer than the quartet version, while still making musical sense.

Kylie Burtland  
Symphony Australia © 1996

## ABOUT SAMUEL BARBER



Barber was one of the foremost composers of the lyric and Romantic trends of the 20th century. Winner of two Pulitzers and the Prix de Rome, he never felt entirely comfortable in the public eye, and suffered periods of agonising self-doubt and insecurity that increased with age. His music is indisputably American in feel (albeit with a mild transatlantic flavour), eschewing experimental trends of musical modernism in favour of traditional 19th-century harmonic language and formal structure embracing lyricism and emotional expression.

# PYOTR ILYICH TCHAIKOVSKY (1840-1893)

## *Romeo and Juliet Fantasy Overture*

When the high-strung and hypersensitive Tchaikovsky chose particular pieces of literature to set to music, he usually read himself into the leading characters and their predicaments. (He was especially fond of stories involving unrequited or tragic love, such as Pushkin's *Eugene Onegin* and *Queen of Spades*, which he turned into operas.) *Romeo and Juliet* seems to have been no exception. The passionate immediacy of the "fantasy-overture" was stimulated in part by the recent personal experience of a love affair gone bad.

Tchaikovsky's *Romeo and Juliet* strives to condense a five-act tragedy of supreme verbal and dramatic density into a "fantasy-overture" lasting only twenty minutes. Tchaikovsky does not supply an exact program for this piece, which he completed in 1869 (at 29) and subsequently revised twice, in 1870 and in 1880. Instead he focuses on the main idea of hostility between the

warring Montagues and Capulets, and the soaring "star-crossed" passion of the young lovers. Nor does the music contain any reference to the local colour of Italian Verona. It begins with a lengthy slow introduction, in the manner of a prelude or invocation, sombre and foreboding; harp arpeggios add a sense of dreamy historical distance. Suddenly, the key changes to B minor and the mood becomes agitated with the entrance of what one might call the "feuding theme." The great love theme, introduced by the English horn, is heavy with yearning and sensuality, an irresistible tune that has been endlessly recycled in popular songs (e.g., "Our love is like a melody," recorded by Frank Sinatra) and movie scores. Tchaikovsky continues to develop these vibrant musical ideas, ending with a plaintive restatement of the love theme against timpani sounding a funereal beat.

© Harlow Robinson

## ABOUT PYOTR ILYICH TCHAIKOVSKY



One of the most influential Russian composers of all time, Tchaikovsky initially trained as a civil servant before joining the first wave of Russian academic musicians when the Russian Musical Society opened in 1859. The first great Russian symphonist, he exhibited a particular gift for melody and orchestration, and revolutionised the ballet genre.



# 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*.



## Emily Granger Harp

American-born harpist Emily Granger is one of Australia's most compelling musical voices, hailed by ABC Classic as a "queen of contemporary classical performance in Australia." Her performances and recordings have been praised as "intoxicatingly beautiful" (The Australian), "beautiful" (BBC Music Magazine), and "shining with sprightly and impeccable technique" (Harp Column), and have been heard on stages from Carnegie Hall and The Kennedy Center to the Sydney Opera House.

An advocate for new music, Emily has premiered more than 85 new works for harp. She's released numerous albums on AVIE, ABC Classic, and Hush Foundation, which have debuted at #1 on the ARIA Charts, were Feature Album of the Week on ABC Classic and together have amassed more than seven million streams.

Emily was a 2025 ABC Classic Performer of the Week, Limelight Artist of the Year finalist, 2023 Freedman Fellowship finalist, and 2021 Art Music Award finalist. She serves on faculty at the Queensland Conservatorium Griffith University and is President of the Harp Society of Queensland.

# 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](http://spotify.com)**



### 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 Fritzi Hirst*

## SECOND VIOLIN

### Katie Betts

John Story AO and Georgina Story

## Jane Burroughs

*Dr Graham and Kate Row*

## Faina Dobreiko

*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  
Anonymous*

## 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 Fritzi  
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 Knopke*

*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 Alley**

*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. Overall  
Marion Pender, Ewan and Renee Key  
The Honourable Anthe Philippides  
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 Curavits 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  
Valmaya 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  
Julieanne 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 Heginbothom  
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 Julianne 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

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 Fritzsch

**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	Dene Olding AM
Valmay Hill	Anna Palmer
Anna Marsden	Michele Walsh
Bernadette Norrie	Tony Young

**MANAGEMENT**

Michael Sterzinger	<i>Chief Executive Officer</i>
Megan Dale	<i>Executive Assistant to the CEO</i>
Rodolphe Deus	<i>Chief Financial Officer &amp; Deputy CEO</i>
Phoebe Ko	<i>Finance Manager</i>
Mari Clarke	<i>Acting Finance Manager</i>
Marie Ma	<i>Finance Coordinator</i>
Louise Smith	<i>Payroll Officer</i>
Lisa Meyers/ Sue Bruce	<i>Director - People and Culture</i>
Madeline Gibbs	<i>HR Advisor</i>
Matthew Wood	<i>Director - Artistic Planning</i>
Patrick Brearley	<i>Concert Manager</i>
Elaine Seeto	<i>Producer - Artistic Planning</i>
Jen Pittcock	<i>Coordinator - Artistic Planning</i>
Tammy Weller	<i>Coordinator - QSO Connect</i>
Gabrielle Waters	<i>Director - Operations</i>
Lauren Manuel	<i>Senior Orchestra Manager</i>
Zachary Miezio	<i>Deputy Orchestra Manager</i>
Fiona Butler	<i>Orchestra Coordinator</i>
Anika Vilée	<i>Schedule Coordinator</i>
Jessica Wardrop	<i>Senior Production Manager</i>
Kat Harch	<i>Production Manager</i>
Rhiannon Tate	<i>Production Coordinator</i>
Nadia Myers	<i>Orchestra Library Manager</i>
Lavinia Hardcastle	<i>Library Coordinator</i>
Simon Buchanan	<i>Director - Development</i>
Stephanie Bau	<i>Manager - Philanthropy</i>
Mitchell Brodie	<i>Manager - Business Development</i>
AJ Vaschina	<i>Events Coordinator</i>
Jacqueline Fraser	<i>Director - Sales &amp; Marketing</i>
Jess Avery	<i>Marketing Campaigns Manager</i>
Phoebe Walsh	<i>Brand and Content Manager</i>
Matthew Croker	<i>Marketing Coordinator/ Graphic Designer</i>
Geordie McGrath	<i>Social Media Specialist</i>
Paul Sweeney	<i>Inside Salesperson</i>
Janita Billingham	<i>Ticketing Services Manager</i>
Connor Perkins	<i>Ticketing Services Officer</i>
Swaran Roopra	<i>Ticketing Services Officer</i>
Matilda Monaghan	<i>Ticketing Services Officer</i>
Hayden Tyrie	<i>Ticketing Services Officer</i>

# PARTNERS

## Government Partners



## Principal Partner



## Premier Partners



## Education and Community Partners

### Education Partners



### Young Instrumentalist Prize



### Health and Wellbeing Partner



## Local Government Partners



## Venue Partners



GLADSTONE ENTERTAINMENT CONVENTION CENTRE



A BUSINESS UNIT OF MACKAY REGIONAL COUNCIL



## 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

#QSOOrchestra

[QSO.COM.AU](http://QSO.COM.AU)

[Subscribe to emails](#)

