



QUEENSLAND SYMPHONY
ORCHESTRA



QSO PORTRAITS: EMILY GRANGER

SEASON 2026



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ORCHESTRA

MUSIC ON SUNDAYS

SPIRIT OF THE VIOLIN

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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

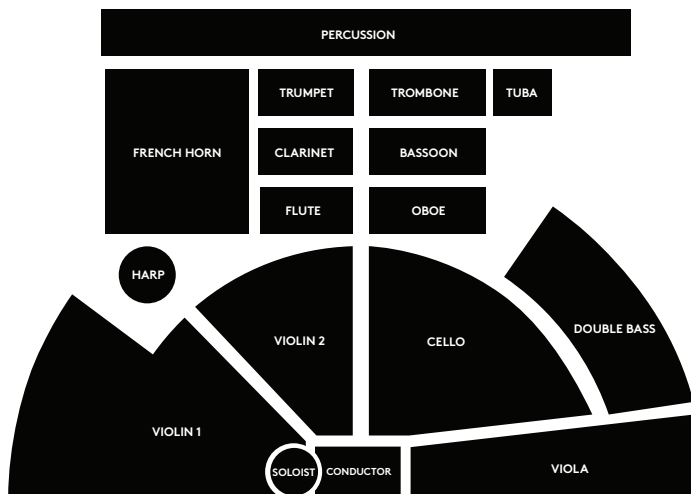
PROGRAM

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

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 Cawrse, 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 Sawyer, and piano with Stephanie McCallum, and won the 2022 APRA/AMCOS Art Music Award for Work of the Year for his *Hokusai Mixtape*.

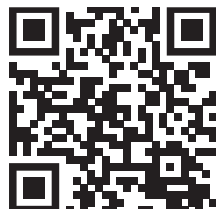


FIND OUT MORE

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 "intoxically 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.

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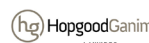
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The Music of John Williams

FRI 27 FEB 7.30PM

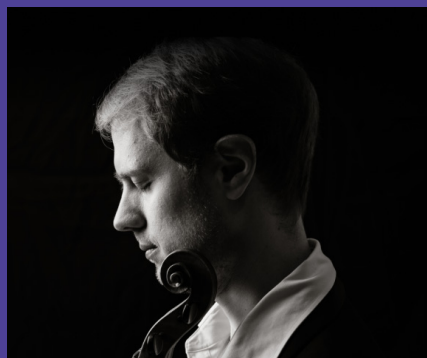
SAT 28 FEB 7.30PM

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*



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