



QUEENSLAND SYMPHONY
ORCHESTRA



RISING STARS

SEASON 2026



QUEENSLAND SYMPHONY
ORCHESTRA

MUSIC ON SUNDAYS

FANFARE & FLIGHT

TCHAIKOVSKY, COPLAND, CHAUSSON,
AND JOAN TOWER

SUN 2 AUG 2026 · 11.30AM

CONCERT HALL, QPAC



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Welcome

Welcome to this evening's concert. We are proud to share the stage with extraordinary talent from across the breadth of Queensland: singers Rebecca Goobanko and Jake Lyle, and pianist Reuben Tsang. All three of tonight's soloists studied their artistry at tonight's concert venue, the Queensland Conservatorium Griffith University, so stepping onto the stage at the beginning of the performance will be a homecoming of sorts, no doubt accompanied by a flood of memories.

We also represent Australian voices in tonight's program list, with works by Holly Harrison and Alice Chance. We are proud to platform these expressions of modern life, and hope you enjoy the concert.

RIISING STARS

Queensland Conservatorium,
Griffith University
Friday 26 June 2026, 7.30PM

IN THIS CONCERT

Luke Dollman	Conductor
Rebecca Goobanko	Soprano
Jake Lyle	Baritone
Reuben Tsang	Piano
Queensland Symphony Orchestra	

PROGRAM

ALICE CHANCE <i>Colourburst</i>	6'
MOZART <i>Hai già vinta la causa from</i> <i>The Marriage of Figaro</i>	5'
<i>Dove sono from The Marriage of Figaro</i>	7'
Piano Concerto No. 23	26'
I. Allegro	
II. Adagio	
III. Allegro assai	
Interval	20'
HOLLY HARRISON <i>Fizzin' Fury</i>	10'
ROSSINI <i>Dunque io son from The Barber of Seville</i>	6'
LEHÁR <i>Love Unspoken from The Merry Widow</i>	5'
DVOŘÁK <i>Scherzo capriccioso</i>	12'

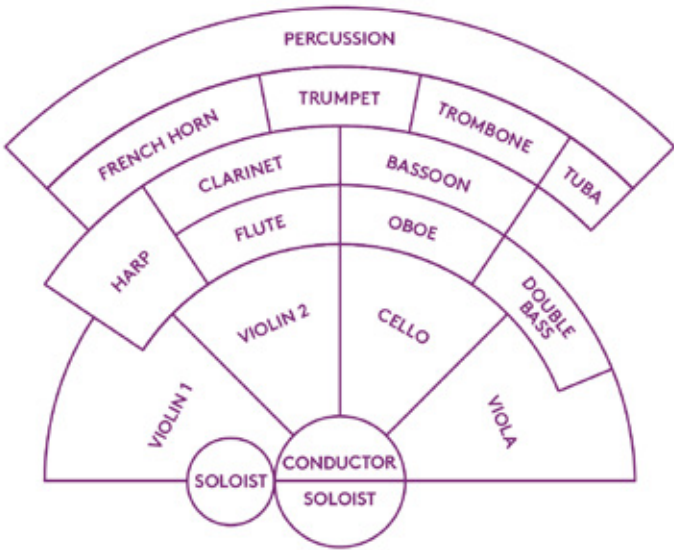
IMPORTANT INFORMATION

All concert doors open at 7pm
This concert will end at approx. 9.35pm



This concert will
be recorded by 4MBS
for delayed broadcast.

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

Tonight's program really spans the centuries: from the height of Classical elegance in Mozart, to the Romantic *Sturm und Drang* of Dvořák, through turn of the century satire and wit in Lehár, right up to two contemporary Australian voices in Harrison and Chance.

If you're a regular attendee of our concerts, several of the soloists on stage tonight may look familiar. Gladstone-born baritone Jake Lyle was our Emerging Artist in Residence last year, and sang in our program 'Northern Lights, Southern Stars' in Mackay, Gladstone and Brisbane. Audiences at those concerts said Jake's singing was 'amazing', 'terrific', 'fantastic', 'extraordinary', and even 'stupendous'. Jake's career has gone from strength to strength, and this year he landed the role of The Phantom in Opera Australia's *The Phantom of the Opera* on Sydney Harbour. Jake said: "I have such a deep admiration for QSO: their service to the community, their service to local arts, and more importantly the absolutely beautiful playing of the incredible musicians. [Performing with them in 2025] was certainly one of the highlights of my year, and something that I really hold dear to my heart. To be returning to QSO again is just such an honour."

Cairns native Reuben Tsang won the last Lev Vlassenko Piano Competition in 2024 at the age of 20 in a performance alongside QSO. The competition invites pianists aged between 16-30 to compete for a prize pool of over \$60,000 in a celebration of emerging talent across Australia and New Zealand, and the final takes place in Brisbane biennially. Reuben won not only First Prize, but also the People's Choice and Best Recital prizes, the first musician in the competition's history to win all three. Reuben performed Rachmaninov's Piano Concerto No.2, and described the experience as "a dream come true".

We are proud to present this showcase of local Queensland talent: as the state orchestra, all at QSO believe deeply in providing training and performance opportunities to young and early-career musicians, and that access to these opportunities should not be limited by geographic location or personal situation. You can read more about our regional touring and educational work on our website.

Listening Guide

ALICE CHANCE

(B.1994)

COLOURBURST

Written in the midst of the covid lockdowns, *Colourburst* is an illustration of radiant colour – like dye spindling through water, as symbolic strands of hope. Using pulsating rhythms, and playful patterns that spark at the inventiveness of orchestral play, this work was premiered by the Sydney Youth Orchestra, whose very first encounter with this work was online.

Australian composer Alice Chance has synaesthesia, a phenomenon where she can see colours in response to sounds and music. This ability provided the momentum behind this piece, where she invited instrumentalists to play for her notes that ‘felt red’ or sounds they thought evoked a particular shade of green. Beyond the sphere of the pandemic, it’s difficult to imagine this vibrantly collaborative work being prepared across the vastness of zoom.

Three-time finalist in the APRA Art Music Awards for Vocal/Choral Work of the Year, **Alice Chance** is a composer, conductor, arranger, and lyricist. Her works are performed in concert halls and cathedrals, but also sung in auditoriums, paddocks and showers all around Australia. Her writing spans contemporary classical music, choral music, musical theatre, theatre, and sound art, and often has a playful twist.

WOLFGANG AMADEUS MOZART

(1756–1791)

HAI GIÀ VINTA LA CAUSA AND DOVE SONO FROM *THE MARRIAGE OF FIGARO*, K.492

In 1785, with the assistance of his librettist Lorenzo da Ponte, Mozart was furiously composing away – producing the illustriously adored opera *The Marriage of Figaro* in just six weeks. It was modelled on Pierre-Augustin Beaumarchais’ controversial play of the same name, the sequel to another tale you might know from operatic fame: *The Barber of Seville*. Austria’s Emperor, Joseph II, had allowed these plays to be published, but never performed, and it was only after agreeing to cull some of the political satire and

sexually provocative material that da Ponte and Mozart’s opera was able to go ahead. In the space of one frantic day, Mozart’s energetic score bounds through a narrative of scandal, false identity, and the trials and tribulations of love. *The Count’s Aria* is a solo baritone moment, where the Count realises that no amount of money can buy wit or intelligence. *Dove sono*, which follows, is sung by the Countess, who wonders if there is any joy left in her marriage – ‘Where are the happy moments gone?’ she laments.

CONT.

HAI GIÀ VINTA LA CAUSA

IL CONTE

Hai già vinta la causa! Cosa sento!
In qual laccio io cadea? Perfidi! Io voglio...
Di tal modo punirvi... A piacer mio
la sentenza sarà... Ma s'ei pagasse
la vecchia pretendente?
Pagarla! In qual maniera! E poi v'è Antonio,
che a un incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l'orgoglio
di questo mentecatto...
Tutto giova a un raggio... il colpo è fatto.
Vedrò mentre io sospiro,
felice un servo mio!
E un ben ch'invan desio,
ei posseder dovrà?
Vedrò per man d'amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?
Ah no, lasciarti in pace,
non vo' questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere
di mia infelicità.
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa.

COUNT

We've won our case! What do I hear!
I've fallen into a trap! The traitors!
I'll punish them so! The sentence
Will be at my pleasure ... But supposing
He has paid off the claims of the old woman?
Paid her? How? ... and then there's Antonio
Who'll refuse to give his niece in marriage
To a Figaro, of whom nothing is known.
If I play on the pride
Of that half-wit ...
Everything favours my plan ... The dice is cast.
Must I see a serf of mine made happy
While I am left to sigh,
And him possess a treasure
Which I desire in vain?
Must I see her,
Who has roused in me a passion
She does not feel for me,
United by the hand of love to a base slave?
Ah no, I will not give you
The satisfaction of this contentment!
You were not born, bold fellow,
To cause me torment
And indeed to laugh
At my discomfiture.
Now only the hope
Of taking vengeance
Eases my mind
And make me rejoice.

Widely considered one of the greatest composers of all time, **Mozart** not only wrote but excelled in all the musical genres of his day. An extreme prodigy, he was touring as a soloist from the age of five and contributing to the musical canon by 13, and completed over 800 works during his short life.

Listening Guide

CONT.

DOVE SONO

LA CONTESSA

E Susanna non vien! Sono ansiosa
di saper come il Conte
accolse la proposta. Alquanto ardito
il progetto mi par, e ad uno sposo
sì vivace, e geloso!
Ma che mal c'è? Cangiando i miei vestiti
con quelli di Susanna, e i suoi co' miei...
al favor della notte... oh cielo, a quale
umil stato fatale io son ridotta
da un consorte crudel, che dopo avermi
con un misto inaudito
d'infedeltà, di gelosia, di sdegni,
prima amata, indi offesa, e alfin tradita,
fammi or cercar da una mia serva aita!
Dove sono i bei momenti
di dolcezza e di piacer,
dove andaro i giuramenti
di quel labbro menzognor?
Perché mai se in pianti e in pene
per me tutto si cangiò,
la memoria di quel bene
dal mio sen non trapassò?
Ah! Se almen la mia costanza
nel languire amando ognor,
mi portasse una speranza
di cangiar l'ingrato cor.

COUNTESS

Susanna's not come! I'm impatient
To know what the Count said
To her proposal; the plan seems to me
Somewhat rash, and with a husband
So impetuous and jealous ...
But where's the harm? To change my clothes
With those of Susanna, and hers with mine,
Under cover of darkness ... Oh heavens!
To what humiliation am I reduced
By a cruel husband, who after having
First loved me, then neglected and finally
Deceived me, in a strange mixture
Of infidelity, jealousy and disdain,
Now forces me to seek help from my servant!
Where are those happy moments
Of sweetness and pleasure?
Where have they gone,
Those vows of a deceiving tongue?
Then why, if everything for me
Is changed to tears and grief,
Has the memory of that happiness
Not faded from my breast?
Ah! if only my constancy
In yearning lovingly for him always
Could bring the hope
Of changing his ungrateful heart!

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CONCERTO NO. 23 IN A FOR PIANO & ORCHESTRA, K.488

- I. Allegro
- II. Adagio
- III. Allegro assai

At the same time that he was writing *The Marriage of Figaro*, Mozart was busying himself with his latest piano concerto, his 23rd to be exact (he would complete the 23rd and 24th in the same month, in a notably productive period). After so many, it's difficult to believe he was still finding fresh ideas with the genre. Yet his 23rd piano concerto replaces the bright

chirp of oboes with the darker voice of clarinets, omits the bright burnish of trumpets, and does away with the drama of timpani – an unusual combination of instruments. Nestled in between two sprightly movements is one of Mozart's masterpieces: a melancholic second movement of divine pathos, and the only music Mozart ever wrote in F-sharp minor.

Following this piece there will be an interval of 20 minutes

HOLLY HARRISON

(B.1988)

FIZZIN' FURY

Fizzin' Fury is Australian composer Holly Harrison's take on the ups-and-downs of the mosh pit. The two elements, fizz and fury, meet in a smorgasbord of genres: the fury side embraces the heaviness of doom metal, punk, and progressive rock, while the fizz captures the energy of electronic dance music, disco, and dixieland.

Within this mix-tape of contemporary music, the orchestra is the manual creator of synthesizer and distortion effects. While headbanging along you'll hear a simulation of the overdrive of an electric guitar and the crackle and whirr of speakers: the orchestra as a chameleon of instrument and genre.

Holly Harrison is an Australian composer from Western Sydney. Her music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour. Her music has been described as "exploding off the page", full of "riotous energy, eclectic rhythmic complexity" and "inventive, witty and invested with thrilling dynamism and momentum".

GIOACHINO ROSSINI

(1792-1868)

DUNQUE IO SON FROM THE BARBER OF SEVILLE

Gioachino Rossini was something of a workaholic when it came to opera – he wrote an average of two per year for 19 years, and as many as four in a single year! This meant his operas were usually written rapidly, and *The Barber of Seville* was no exception, completed in the span of just three weeks.

Dunque io son is a duet by Rosina and Figaro – the very Figaro from Mozart's *The Marriage of Figaro*, which is the predecessor to the narrative in the librettist's trilogy of works. This love triangle is a comedy of deception, and Figaro (the barber himself!) is tasked with setting up Rosina and the Count, who has fallen head over heels for her.

One of music's true bon viveurs, **Rossini** is remembered for his over 40 operas. A true master at writing memorable and emotive vocal melodies, he was influential in creating the bel canto style, and in developing opera overtures to introduce later musical themes, instead of being a standalone piece.

Listening Guide

CONT.

ROSINA Dunque io son ... tu non m'inganni?
Dunque io son la fortunata! ..
tra sé
Già me l'ero immaginata:
lo sapevo pria di te.

FIGARO Di Lindoro il vago oggetto
siete voi, bella Rosina.
tra sé
Oh, die volpe sopraffina,
ma l'avrà da far con me.

ROSINA Senti, senti ... ma a Lindoro
per parlar come si fa?

FIGARO Zitto, zitto, qui Lindoro
per parlarvi or or sarà.

ROSINA Per parlarvi? ... Bravo! bravo!
Venga pur, ma con prudenza;
io già moro d'impazienza!
Ma che tarda? ... ma che fa?

FIGARO Egli attende qualche segno,
poverin, del vostro affetto;
sol due righe di biglietto
gli mandate, e qui verrà.
Che ne dite?

ROSINA Non vorrei...

FIGARO Su, coraggio.

ROSINA Non saprei ...

FIGARO Sol due righe ...

ROSINA Mi vergogno...

FIGARO Ma di che? Ma di che? ... si sa!
andando allo scrittoio
Presto, presto; qua un biglietto.

ROSINA Richiamandolo, cava dalla tasca il
biglietto e glielo dà.

FIGARO Un biglietto? ... eccolo qua.
attonito
Già era scritto? Ve', che bestia!
Il maestro faccio a lei!
Ah, che in cattedra costei
di malizia può dettar.
Donne, donne, eterni Dei,
chi vi arriva a indovinar?

ROSINA Fortunati affetti miei!
lo comincio a respirar.
Ah, tu solo, amor, tu sei
che mi devi consolar!

ROSINA Then it is I ... You are not mocking me?
Then I am the fortunate girl!
To herself
But I had already guessed it,
I knew it all along.

FIGARO You are, sweet Rosina,
of Lindoro's love, the object.
To himself
Oh, what a cunning little fox!
But she'll have to deal with me.

ROSINA But tell me, to Lindoro
how shall I contrive to speak?

FIGARO Patience, patience, and Lindoro
soon your presence here will seek.

ROSINA To speak to me? Bravo! Bravo!
Let him come, but with caution,
meanwhile I am dying of impatience!
Why is he delayed? What is he doing?

FIGARO He is awaiting some sign,
poor man, of your affection;
send him but two lines
and you will see him here.
What do you say to this?

ROSINA I shouldn't see him...

FIGARO Come, courage.

ROSINA I don't know...

FIGARO Only two lines ...

ROSINA I am too shy.

FIGARO But why? But why?
Going to the desk
Quickly, quickly, give me a note.

ROSINA *She takes a letter from her bosom and gives it to him*
A note? ... Here it is.

FIGARO *To himself, astonished*
Already written... What a fool I am!
She could give me a lesson or two!
in cunning itself
she could be a professor.
Women, women, eternal gods,
who can fathom their minds?

ROSINA Fortune smiles on my love,
I can breathe once more.
Oh, you alone, my love,
can console my heart.

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FRANZ LEHÁR

(1870-1948)

LOVE UNSPOKEN FROM *THE MERRY WIDOW*

An entire principality conspires to keep the merry widow from moving abroad – she’s come into a rich inheritance, and her money is perhaps the only chance at keeping the area out of bankruptcy. The plan? Find her another husband, and fast. *Love Unspoken* is a doting love song, a moment of romance among the chaos. The premiere cast so adored Lehár’s work that despite its low budget premiere in Vienna, they invested in their lavish concert attire themselves. After getting cold feet, the theatre hoped Lehár would cancel the production – thankfully, he proved them wrong, with great success!

Love unspoken,
Faith unbroken,
All life through;
Strings are playing,
Hear them saying,
‘Love me true.’
Now the echo answers,
‘Say you want me, too.
All the world’s in love with love, and I love you!’
I hear the music play, it carries me away:
‘All sorrow will have flown when you are mine,
and mine alone.’
So that music seems to sing.
(I’m still not saying anything.)
It’s wanting you to know
I love you so!

The most prominent figure of the early twentieth century Viennese operetta revival, in *The Merry Widow* **Lehár** developed a new satirical style, which introduced waltz tunes and imitations of Parisian cancan dances. A Hungarian in Vienna, he clashed with Hitler over his collaboration with Jewish librettists and artists.

ANTONÍN DVOŘÁK

(1841-1904)

SCHERZO CAPRICCIOSO, OP.66

Czech composer Antonin Dvořák’s music is generally of a light-hearted nature: sonorous and folk-inflected. The *Scherzo capriccioso*, which quite literally suggests a ‘joking’ and ‘capricious’ piece of music, is one of his unusually tempestuous works – moody, turbulent, and at times oddly serious. It’s not known exactly why Dvořák went through this little period of atypical works, although the death of his mother undoubtedly left a shadow over his work. Regardless, this work is a cleverly woven patchwork of ideas, a challenge for the orchestra, and a delightful play of light and shade for the audience.

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. His legacy includes nine symphonies, eleven operas, a cello concerto and a wealth of choral and chamber music.



2026 LEV VLASSENKO PIANO COMPETITIONS FINALS

WITH QUEENSLAND SYMPHONY ORCHESTRA

FRI 3 JULY 2026 · 6PM

QUEENSLAND CONSERVATORIUM THEATRE

The Lev Vlasenko Piano Competition & Festival has been a beacon for extraordinary young music talent from Australia and New Zealand, and a celebration of wonderful piano music since 1999. Six Finalists from the Senior and Young Competitions will perform with Queensland Symphony Orchestra conducted by Benjamin Northey before a 5-member International Jury chaired by Sergio Tiempo.

BOOK TICKETS AT [LEV-VLASSENKO.COM](https://lev-vlasenko.com)

Here for Queensland

Help keep QSO on the road



From the vast plains of the Darling Downs to the far reaches of tropical North Queensland, QSO is proud to bring the power and joy of live orchestral music to communities across our vast state. **We are here for Queensland.**

In 2026, QSO musicians will travel **more than 10,000 kilometres across Queensland** to inspire young musicians, support local teachers and unite communities through world-class orchestral music. Touring an Orchestra across our vast state is important – and it is expensive.

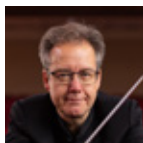
Please help us continue our great tradition of regional touring by donating today. Our goal is to raise \$20 for each kilometre we travel through regional Queensland this year. Whether you support one kilometre or many, your contribution helps ensure that world-class music reaches every corner of Queensland.

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Artist Biographies



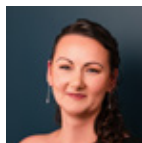
LUKE DOLLMAN

CONDUCTOR

Dr Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Nordwestdeutsche Philharmonie, Halle Staatskapelle, Lausanne Sinfonietta, Hong Kong Sinfonietta and all of Australia's professional orchestras.

In the field of opera he has been a regular guest at the Finnish National Opera, and has also worked for Opera Australia, the State Opera of South Australia, and the Netherlands Opera.

Dollman is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana in Italy. He is Associate Professor of Conducting and Deputy Director at the Elder Conservatorium of Music, Adelaide University.



REBECCA GOOBANKO

SOPRANO

John and Sue Thompson Vocal Scholarship 2024 winner Rebecca Goobanko first felt the inescapable pull of music when she witnessed her parents performing in *Les Misérables* at just five years old. Singing and harmonising with her four brothers further fanned the flame into a keen passion for classical music and an exciting career as an operatic soprano.

Goobanko is now a Bachelor of Music and Performance Honours candidate at the Queensland Conservatorium Griffith University (QCGU) under the tutelage of Dr Margaret Schindler. Winner of the 2023 Margaret Nickson Prize for Voice and Piano, Rebecca has performed extensively in the QCGU opera program, debuting as *Amorè* in *Orpheus in the Underworld* (Offenbach), and on to understudy in the Puccini double-bill directed by Lindy Hume, as *Nella* in *Gianni Schicchi* and *Suor Genovieffa* in *Suor Angelica*. In 2024, Goobanko was selected to participate in the Queensland Art Song Festival. She began her professional debut as an emerging artist of 2025 for Voxalis Opera in *A Woman's Love and Life*. In her free time, you can find Goobanko exploring and picnicking the many beautiful hikes of Southeast Queensland.



JAKE LYLE

BARITONE

Originally from Gladstone, Central Queensland, 22-year-old baritone Jake Lyle graduated with a Bachelor of Music (Honours) in Classical Voice from Queensland Conservatorium Griffith University under the tuition of Dr Margaret Schindler.

In 2026, Jake makes his professional debut with Opera Australia as The Phantom in The Phantom of the Opera at Handa Opera on Sydney Harbour.

During his studies, Jake received numerous awards, including the Professor Emeritus Jan Delpratt AM Prize in Classical Voice (2025), the Wagner Society Queensland Inc Award (2025), the Donald Penman Prize (2024), and the Elizabeth Muir Undergraduate Memorial Award (2022). He was Runner-Up in the Alton Budd Memorial Award (2024) before winning the competition in 2025.

At 20, Jake was selected as a Finalist in the IFAC Handa Australian Singing Competition (2024). In 2025, he was named Emerging Artist in Residence with Queensland Symphony Orchestra, touring Townsville and Mackay before making his Queensland Performing Arts Centre Concert Hall debut.

Recent roles include Ulysse (Il ritorno d'Ulisse in patria), Tonio (Pagliacci), Taddeo (L'italiana in Algeri), Marco (Gianni Schicchi), and Jupiter in Orpheus in the Underworld.



REUBEN TSANG

PIANO

Praised for his “technical wizardry and versatility” (*Sounds Like Sydney*), Cairns-born Reuben Tsang began learning the piano with Koko Julian before moving to Brisbane to study at the Queensland Conservatorium Griffith University, first under the guidance of Natasha Vlassenko OAM and, presently, with Daniel de Borah. He was awarded the Conservatorium Medal for 2024.

Tsang won First Prize, Best Recital, and the People's Choice Award at the 2024 Lev Vlassenko Piano Competition. He also received multiple prizes at the 2023 Sydney International Piano Competition, was a semi-finalist at the 2023 Aarhus International Piano Competition in Denmark, and won the Elisabeth Murdoch First Prize at the 2022 Great Romantics Competition.

Over the last two years, Tsang has appeared as concerto soloist with leading Australian orchestras including the Melbourne and Queensland Symphony Orchestras and has worked with conductors including Benjamin Northey, Johannes Fritzsch and Stefanie Smith. He has also performed nationally in recital and at festivals including the Bendigo Chamber Music Festival, Canberra International Music Festival, Queensland Art Song Festival, Megalong Music Festival, Out West Piano Fest, and the Musical Chairs Chamber Music Festival in Montreal.

Musicians of QSO

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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

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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

Rebecca Seymour

David Miller
and Rosslyn Walker

Mia Stanton

Dr Colin and Noela Kratzing

Brenda Sullivan

Nick Bricknell

Hon Leone Glynn and Will Glynn

In Memory of WF and ME Glynn

In Memory of Heidi Rademacher
and Hans Rademacher

Sonia Wilson

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

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John Story AO and Georgina Story

Jane Burroughs

Dr Graham and Kate Row

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Nicholas Penfold

Dorelle Parry

Helen Travers

Elinor and Anthony Travers

Harold Wilson

Dr Michael Daubney

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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

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and Jan Cheetham

Kirsten Hulin-Bobart

CP Morris

Anonymous

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Janine Walker AM and Sam Walker

ASSOCIATE PRINCIPAL CELLO

Isaac Davis

John Greenaway

Dr Beres Woodhead AM

CELLO

Kathryn Close

Dr Graham and Kate Row

Andre Duthoit

Dr Margaret Soroka

Matthew Jones

Support This Musician

Matthew Kinmont

Dr Julie Beeby

David Miller

and Rosslyn Walker

Kaja Skorka

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Robin Spencer

Dr Siok Tan

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Phoebe Russell

Dr Philip Aitken

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Dušan Walkowicz

John Story AO and Georgina Story

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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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Thank you to all our donors for their generous support of the QPAC Foundation, which enables us to reach beyond the stage and bring a sense of belonging, community engagement, and joy to all Queenslanders.

We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison and we acknowledge the valued support of all our corporate partners who help make our work possible.

Coming Up



Ravel & MacMillan

FRI 17 & SAT 18 JULY, 7.30PM

Concert Hall, QPAC

Jaime Martín
Claire Edwardes
Voices of Birralee

Conductor
Percussion

PROGRAM

JAMES MACMILLAN
RAVEL

Veni, Veni, Emmanuel
Daphnis and Chloé



Symphonic Stories

SUN 30 AUGUST, 11.30AM

Concert Hall, QPAC

Nil Venditti
Irit Silver
Ed Le Brocq

Conductor
Clarinet
Host

PROGRAM

A program of bold contrasts and vibrant textures, with **Copland's** Clarinet Concerto performed by Section Principal Irit Silver at its heart. Plus playful gems from **Bernstein** and **Gershwin**, two jubilant movements from **Tchaikovsky's** Polish Symphony, a world premiere from QSO Compose alumnus **Jonathan Platz**, and more.



Symphonic Dances

FRI 25 & SAT 26 AUGUST, 7.30PM

Concert Hall, QPAC

Umberto Clerici
James Crabb

Conductor
Classical accordion

PROGRAM

DVOŘÁK
JOHN LUTHER ADAMS
RACHMANINOV
HOLLY HARRISON

Slavonic Dances
Lollapalooza
Symphonic Dances
InsideOut



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