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# ENIGMA

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A MUSICAL TOUR DE FORCE



QUEENSLAND SYMPHONY  
ORCHESTRA

**9 + 10 APR 2021**  
CONCERT HALL, QPAC



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# WELCOME

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I am honoured to have been invited back by Queensland Symphony Orchestra, not only as a conductor but as a part of the Orchestra's journey for the next three years. I look forward to presenting new and exciting music, exploring new ways of connecting with the broader community, and enjoying the opportunity to lead some incredibly talented musicians.

In this concert today, we bring you three composers similar in their mastery, but very different in their sounds. We begin with Bach, who was a large influence on my musical journey, and welcome Joseph Nolan to perform Bach's Fugue in C minor. Joseph will also join us in performing Poulenc's reflective Organ Concerto, and we finish with Elgar's immortal *Enigma Variations*.

I am very happy to be back conducting with the amazing QSO and look forward to seeing you in the Concert Hall. Welcome back and I hope you enjoy this monumental performance.

## Johannes Fritzsich

Principal Conductor and Artistic Adviser

## IN THIS CONCERT

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**Conductor** Johannes Fritzsich

**Soloists** Joseph Nolan, organ

*Relive this concert on ABC Classic  
on 9 May 2021 at 1pm (AEDT).*

## PROGRAM

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### FRI 9 + SAT 10 APR

<b>J.S. BACH</b>	Prelude and Fugue in C minor, BWV 546	12'
<b>POULENC</b>	Concerto in G minor for Organ, Timpani and Strings	22'
<b>ELGAR</b>	Enigma Variations	31'

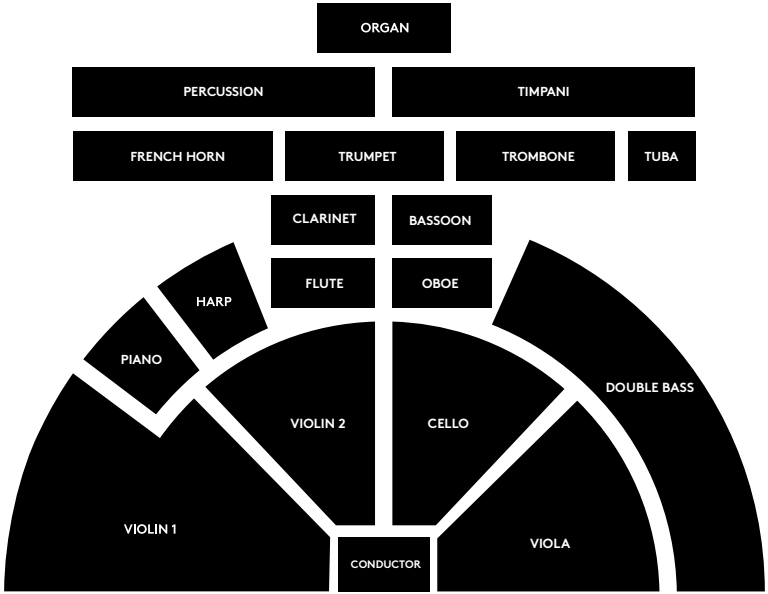
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Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples have made to Queensland and Australia.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

# IF YOU'RE NEW TO THE ORCHESTRA



## WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

### STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First/Second Violin
- Viola
- Cello
- Double Bass
- Harp

### WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet /E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

### KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste

### BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

### PERCUSSION

These instruments create sound by being struck or shaken. Some instruments just make a sound; others play particular pitches.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

# WHO'S ON STAGE TODAY

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## CONCERTMASTER

Natsuko Yoshimoto

## ASSOCIATE

### CONCERTMASTER

Alan Smith

## VIOLIN 1

Rebecca Seymour \*

Lynn Cole

Ann Holtzapffel

Anne Horton

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Helena Wang

Brynley White

Sonia Wilson

## VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Nicholas Thin ^

Lara Baker-Finch

Katie Betts

Jane Burroughs

Faina Dobrenko

Simon Dobrenko

Ceridwen Jones

Natalie Low

Tim Marchmont

Neridah Oostenbroek

Harold Wilson

## VIOLA

Imants Larsens ~

Yoko Okayasu >>

Charlotte Burbrook de Vere

Gregory Daniel

Nara Dennis

Nicole Greentree

Bernard Hoey

Jann Keir-Haantera

Nicholas Tomkin

Steve Wright

## CELLO

Michael Dahlenburg =

Matthew Kinmont +

Kathryn Close

Andre Duthoit

Matthew Jones

Kaja Skorka

Eleanor Streatfeild

Craig Allister Young

## DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioli

## FLUTE

Alison Mitchell ~

## PICCOLO

Kate Lawson \*

## OBOE

Huw Jones ~

Alexa Murray

## CLARINET

Irit Silver ~

Kate Travers

## BASSOON

Nicole Tait ~

Evan Lewis

## CONTRABASSOON

Claire Ramuscak \*

## FRENCH HORN

Malcolm Stewart ~

Nicholas Mooney +

Ian O'Brien \*

Vivienne Collier-Vickers

Lauren Manuel

## TRUMPET

Richard Madden =

Mark Bremner

Richard Fomison

Dani Rich

## TROMBONE

Jason Redman ~

Ashley Carter >>

## BASS TROMBONE

Jason Luostarinen ^

## TUBA

Thomas Allely \*

## TIMPANI

Tim Corkeron \*

## PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Jacob Enoka

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

\* Principal

^ Acting Principal

Michael Dahlenburg appears by arrangement  
with Australian String Quartet.

# FOR YOUNGER EARS

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## J.S. Bach

### Prelude and Fugue in C minor, BWV 546

The first two pieces of music you're about to hear on stage today feature the organ. An organ is a keyboard instrument that uses many pipes to push air through to make music. You can spot the organ at the very back of the Concert Hall, high up above the orchestra.

This piece of organ music was written by a composer named Johann Sebastian Bach and is in two parts - the Prelude and the Fugue. A prelude is a short piece of music usually introducing something else. A fugue is a piece of music with two or more 'musical voices'. Each musical voice enters one after another, beginning with the same tune.

While the music you're about to hear on stage is performed together, Bach actually composed this music many years apart.

## WHO WAS J.S. BACH?

Johann Sebastian Bach was a composer from Germany, born into a family of musicians. When Bach was 10 years old, his parents died and he was brought up by his brother who was a church organist.

During his lifetime, everyone just thought of Bach as a very good musician, and he was forgotten as a composer after he died. It wasn't until 100 years later that another composer by the name of Felix Mendelssohn rediscovered Bach's music. Mendelssohn conducted a piece and it was a hit! This led to Bach's music being performed around the world and he became one of the most popular composers of today.



## LISTEN OUT FOR...

Even though the Bach Prelude and Fugue was written for organ, our conductor Johannes Fritzsch has arranged (re-written) the music for the Prelude for some of our brass instruments. Our Trombone player Ashley Carter says, "close your eyes and imagine you are in a Cathedral, the sound echoes around the space and you can hear the full deep tone from the Trombones and Tuba. So you will hear the Prelude played by 12 brass players before the organist takes over for the Fugue.

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## Francis Poulenc

### Concerto in G minor for Organ, Timpani and Strings

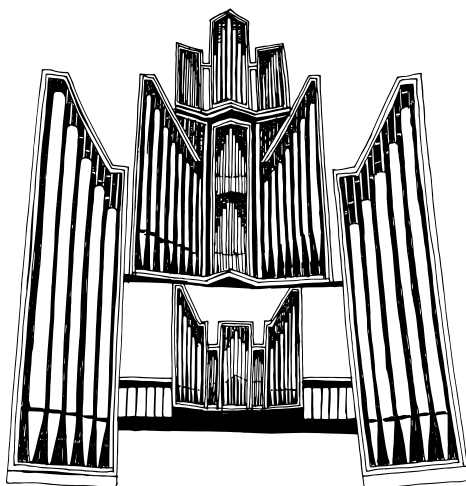
A concerto showcases a particular instrument - the music you're about to hear today highlights all the string instruments, timpani (those big drums at the back) and the organ - and no, we don't mean your kidney.

The composer Francis Poulenc had a lot of friends, one of which was Princess Edmond de Polignac who commissioned Poulenc to compose an organ concerto.

This music is like a conversation between the different instruments. The organ is talking to the strings, while the timpani continuously chatters in the background.

## LISTEN OUT FOR...

In this piece our Timpanist, Tim Corkeron (we call him Timpani Tim!), loves how the timpani part interacts with the organ. Listen out for the little solo notes here and there. It's not often the Timpani get solo lines, so it's extra fun!



### DID YOU KNOW?

The pipes of an organ can vary in size from 10 metres long to less than 3 centimetres.

This gives it a huge musical range, larger than any other instrument.

Listen again. Scan the QR code to listen at home.



# FOR YOUNGER EARS

## Edward Elgar

### *Enigma* Variations

The story about how this work came to be written is that the composer, Edward Elgar, sat down at the piano and began having a bit of fun with a theme he made up. The result is the piece of music you're going to hear today.

The *Enigma Variations* starts with the original theme that Elgar wrote, followed by variations that transform the theme in different ways. Sometimes it's slow, sometimes it's fast, sometimes it's soft, sometimes it's loud!

Think of *Enigma Variations* as an album where the first song is the "theme" and all the other songs are a different version of the first song. There are 14 Variations in the *Enigma Variations*. Each variation has the original theme at the core of its sound, but each time it sounds a little different.

Now for the mysterious part. Each variation was written about one of Elgar's friends, but he was never clear which variation was about which friend!

Sometimes he used initials to indicate which Variation was about who, other times he used random words. Either way, some of the variations remain an enigma themselves as he never told anyone who they were about before he died in 1934.



"... the *Enigma* I will not explain - it's 'dark saying' must be left unguessed."

## WHAT IS AN 'ENIGMA'?

An 'Enigma' is a person or thing that is mysterious or difficult to understand. Like a maze, it needs some figuring out.

## LISTEN OUT FOR...

Listen at the start of the piece for the original theme. When you hear it again, notice how it changes everytime you hear it in each variation.

What differences can you notice?

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## THE VARIATIONS

For each variation, Elgar imagined how each of his friend's unique personalities would interpret this original theme. In other words, each variation musically imagines how each of Elgar's friends would try to solve the enigma of the original theme. Read on for a few to listen out for.

### VARIATION I. C.A.E

This first Variation is about Elgar's wife, Caroline Alice Elgar. Listening to the music, what do you think this person would be like if you could meet them? The music sounds romantic - it builds into a sweeping climax of timpani, strings and trombones.

### VARIATION IV. W.M.B

Did this one jolt you awake? This variation is the shortest of them all, but quickly wakes you up with booms from the timpani up the back and a quick build!

### VARIATION V. R.P.A

As you listen to this variation, can you notice it's a bit more playful at times? And then, sweeps into a more serious melody and back to playful and mischievous. This variation is meant to show us both the seriousness and the wit of Richard Penrose Arnold, the son of poet Matthew Arnold.



### VARIATION IX 'Nimrod'

This variation is the most famous of all. 'Nimrod' is often played at funerals and memorials, but also appears in a few blockbuster movies like The Matrix.

The name of the variation refers to Elgar's friend and music editor August J. Jaeger who encourage Elgar even when he wanted to stop composing music. Listen out for [TBC]

### VARIATION XI. G.R.S

The initials of this Variation are of a cathedral organist, George Robertson Sinclair, but it has nothing to do with him! This Variation is about his Bulldog, Dan, who falls down a steep bank into a river. Dan paddles upstream to find somewhere to get out and then barks with joy when he does!

Can you hear the bark at the end?

# LISTENING GUIDE

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*Before we get started with today's performance, let's get to know a few music terms in the Listening Guide.*

- Angular subject** in music, an angular subject or melody refers to a melody line that is disjointed, meaning it takes large leaps between keys.
- Cantata** a narrative piece of music for voices with instrumental accompaniment. It is usually made of solos, duets and chorus sung to an instrumental accompaniment.
- Counter-subject** the theme in a fugue that occurs simultaneously with the second and often the subsequent themes of the main subject.
- Fugue** is a type of musical form. It uses a musical idea that is used again and again, similarly to a theme. However, in a Fugue this musical idea is carried on throughout, but as it does the key changes.
- Registration** a register is the range of a note. For example, violins are in a higher register than cellos, meaning their sound is higher.



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## J.S. Bach

### Prelude in C minor, BWV 546

The music of Johann Sebastian Bach has been a part of my life for as long as I can remember. Growing up in the house of a Lutheran organist and chorus master in Saxony 80km away from Leipzig meant that Bach was played every Sunday – as an organ Prelude or Post-lude, a **cantata** or chamber music. In the festive season, it was the “Christmas Oratorio”, and before Easter the Passion. Bach was ever-present.

I can’t count the times I turned the pages and pulled the stops for my father playing the great organ works by Bach in the weekly services or in concerts. I admit, when I left home at 16 I deliberately avoided organ music by Bach for a number of years, but it was a short phase. There is no doubt, Bach’s cosmos of music is endless, beyond comprehension and a constant source of discovery and joy. When planning and programming a concert with the brass section of the Tasmanian Symphony Orchestra two years ago I suggested arranging the great Prelude in C minor, BWV 546, for the brass ensemble.

Bach’s magnificent Prelude and Fugue is the perfect opening piece for this concert’s program, followed by Poulenc’s emotional Organ Concerto and Elgar’s epic *Enigma Variations*.

*Johannes Fritzsche* ©

### Fugue in C minor, BWV 546

This alla breve **fugue** (played in two beats in a bar) is believed to have been written by Bach in Weimar and then coupled later with the Prelude BWV 546 in Leipzig. However, not all scholars are convinced that Bach was entirely responsible for composing this fugue. Some scholars believe that a German organist, Johann Peter Kellner, who knew Bach well, may have composed this piece. Despite this uncertainty, this fugue has a great sense of nobility and musical drive. The **angular subject** and **counter-subject** themes allow for considerable tension to be created harmonically. This marriage of harmony and interweaving counterpoint keeps the fugue simmering with tension which is finally released in the final page of the fugue.

*Joseph Nolan* ©

# LISTENING GUIDE

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## Francis Poulenc (1899–1963)

### Concerto in G minor for Organ, Timpani and Strings

Concertos for organ and orchestra have usually been written for performance in the concert hall rather than the church. The most famous are those of Handel, which originated as part of his oratorio performances. Poulenc's concerto, one of a number of organ concertos composed in the 20<sup>th</sup> century, and certainly the most often played, is unusual in being written by a composer who was not known as an organist. Composed in 1938, it was dedicated to the great patron of the arts, the Princesse Edmond de Polignac (born Winnaretta Singer). This highly musical lady had an organ in her Paris town house, which she played herself, and that is where Poulenc's concerto was first performed. The soloist was Maurice Duruflé, a notable composer in his own right, who advised Poulenc on **registration**.

The concerto reflects very clearly the two sides of Poulenc's musical personality: on the one hand, the charm, wit, and desire to amuse and astonish, on the other the deep seriousness of religious feeling, and an admiration for the music of Bach. The very opening, for example, parodies the opening of Bach's G minor Fantasia for organ. On the whole, the 'street urchin', irreverent side of Poulenc predominates in the organ concerto, with not a little debt to Stravinsky in its neo-Baroque style. The accompaniment is scored for strings and kettledrums only, probably because the organ can supply the sustained tones of wind instruments from its own resources, and what is more, as Stravinsky once observed, it never has to breathe!

The concerto falls into seven short sections, played as one continuous movement.

*David Garrett © 1993*



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## Edward Elgar (1857-1934)

### Variations on an Original Theme, Op.36 *Enigma*

- I. (C.A.E.) – Caroline Alice Elgar, the composer's wife
- II. (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar's trio
- III. (R.B.T.) – Richard Baxter Townshend, author
- IV. (W.M.B.) – William Meath Baker, nicknamed 'the Squire'
- IV. (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold
- VI. (Ysobel) – Isabel Fitton, viola player
- VII. (Troyte) – Arthur Troyte Griffith, architect
- VIII. (W.N.) – Winifred Norbury
- IX. (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co
- X. (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell
- XI. (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral
- XII. (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio
- XIII. (\*\*\*) *Romanza* – Lady Mary Lygon, later Trefusis
- XIV. (E.D.U.) *Finale* – Elgar

The *Enigma* Variations, one of England's greatest orchestral masterpieces, began as a bit of harmless fun one evening at the piano, rewriting a brief theme as Elgar imagined various friends would have treated it, or trying to catch their characters in a variation.

Elgar stated that the theme or 'Enigma' was a variation on a well-known tune, which he refused to identify. Variation 1 depicts Elgar's wife. Variation 2 refers to the warm-up exercises of a pianist colleague. Variation 3 depicts the ham actor R.B. Townshend. A Cotswold squire is the subject of Variation 4; Variation 5 captures the mixture of seriousness and wit displayed by poet Matthew Arnold's son Richard. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed; Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Winifred Norbury (Variation 8) is represented in a musical depiction of her 18th-century country house. 'Nimrod' (No. 9) was Elgar's publisher and great friend A.J. Jaeger, 'you solemn, wholesome, hearty old dear.' Variation 10 depicts young Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's *Così fan tutte*. Variation 11 refers to the organist at Hereford Cathedral, or rather his bulldog Dan. Variation 12 is a tribute to cellist Basil Nevinson. Variation 13 depicts Lady Mary Lygon's departure by ship to Australia. And then finally we hear the composer depicting himself, cocking a snook at all those who said he'd never make it as a composer.

# ARTIST BIOGRAPHIES

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## Johannes Fritzsch Conductor

Johannes Fritzsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February, 2021 having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006 – 2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg.

From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

Over the past twenty years, Johannes has given many Masterclasses for the German conductor training and development organisation *Dirigentenforum des Deutschen Musikrates*. Similarly, he was active and enthusiastic in the training of conducting participants selected to take part in Symphony Services' International Conductor Development Program.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.

In 2021, he conducts the Auckland Philharmonia and the Sydney, Melbourne, Queensland, Tasmanian and West Australian Symphony Orchestras.



## Joseph Nolan

### Organ

British-Australian organist Dr Joseph Nolan has been hailed by *ABC Classic FM* as 'an extraordinary musician', by *BBC Radio 3 Record Review* for 'his miraculous playing', by *Limelight Magazine* as 'a Colossus' and by *Gramophone* for his 'towering technique, vivid virtuosity and inspired interpretive insight'.

Twice nominated for Artist of the Year in 2016 and 2018, *Limelight Magazine* has also awarded Joseph its coveted 'Recording of the Month' for his ninth disc for Signum Records from St Etienne du Mont, Paris, the church and organ of Maurice Duruflé. This is the first time in the history of the magazine that an organ disc has been awarded this distinction.

Joseph enjoys widespread international acclaim as a recording artist for Signum Records. These discs have received Editor's and Critics' choice, Recordings of the Month and Year and innumerable five-star reviews in *Gramophone*, *BBC Music Magazine*, *Limelight* and *Musicweb International*.

A Countess of Munster scholarship student of the legendary organist Marie Claire Alain in Paris, Joseph was then appointed to Her Majesty's Chapels Royal, St James's Palace in 2004. Joseph performed on numerous occasions at Buckingham Palace, most notably giving the opening concert of the refurbished Grand Ballroom organ to a distinguished audience. Joseph was headhunted for the position of Master of Music at St George's Cathedral Perth in 2008.

Dr. Nolan has appeared as a soloist with the Sydney Symphony Orchestra at Sydney Opera House, the Malaysian Symphony at Petronas Concert Hall and the West Australian Symphony Orchestra at Perth Concert Hall.

Joseph Nolan was made a *Chevalier l'ordre des arts et des Lettres* by the French Government for services to French music in 2016 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

# MUSIC CHAIR SUPPORTERS

Music lovers who support an individual musician's role within the Orchestra. We thank you.

## CONCERTMASTER

### Warwick Adeney

*Prof Ian Frazer AC  
and Mrs Caroline Frazer  
Estate of Barbara Jean Hebden  
Cathryn Mittelheuser AM  
John Story AO and Georgina Story*

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*Arthur Waring*

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### Vacant

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## SECTION PRINCIPAL SECOND VIOLIN

### Gail Aitken

*Dr John H. Casey*

### Wayne Brennan

*David Miller*

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Anonymous*

### Craig Allister Young

*Di Jameson*

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*Sidney Irene Thomas (In Memory)*

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### Paul O'Brien

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### Ken Poggiali

*Anonymous*

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### Brian Catchlove (Acting)

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### Kate Travers

Dr Julie Beeby

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John Story AO and Georgina Story

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### Nicole Tait

In Memory of  
Margaret Mittelheuser AM

## ASSOCIATE PRINCIPAL BASSOON

### David Mitchell

John and Helen Keep

## BASSOON

### Evan Lewis

In Memory of Dr Vicki Knopke  
CP Morris

## PRINCIPAL CONTRABASSOON

### Claire Ramuscak

CP Morris

## SECTION PRINCIPAL FRENCH HORN

### Malcolm Stewart

Arthur Waring

## PRINCIPAL FRENCH HORN

### Ian O'Brien

David Miller and Rosslyn Walker

## ASSOCIATE PRINCIPAL FRENCH HORN

### Vacant

Dr Pamela Greet  
and Mr Nicholas Beaton

## FRENCH HORN

### Vivienne Collier-Vickers

Mrs Marie Isackson

### Lauren Manuel

Dr John H. Casey

## SECTION PRINCIPAL TRUMPET

### Richard Madden (Acting)

Mrs Andrea Kriewaldt  
Elinor and Tony Travers

## ASSOCIATE PRINCIPAL TRUMPET

### Paul Rawson (Acting)

Dr Pamela Greet  
and Mr Nicholas Beaton

## SECTION PRINCIPAL TROMBONE

### Jason Redman

Frances and  
Stephen Maitland OAM RFD

## ASSOCIATE PRINCIPAL TROMBONE

### Ashley Carter

The K&D / S&R Anketell Foundation

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### Vacant

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### Thomas Allely

Arthur Waring

## PRINCIPAL HARP

### Jill Atkinson

Noel and Geraldine Whittaker

## PRINCIPAL TIMPANI

### Tim Corkeron

Dr Philip Aitken  
and Dr Susan Urquhart  
Peggy Allen Hayes

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### David Montgomery

Dr Graham and Mrs Kate Row

## ASSOCIATE PRINCIPAL PERCUSSION

### Josh DeMarchi

Dr Graham and Mrs Kate Row

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Tim Fairfax AC  
Tim Fairfax Family Foundation  
Prof. Ian Frazer AC and Mrs  
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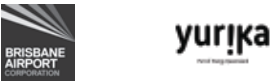
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SAT 24 APR 3PM & 7.30PM

Concert Hall, QPAC

**Conductor and Host**

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INCLUDES MUSIC FROM

**Williams**

*Star Wars*

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**Zimmer**

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**Goodwin**

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and more



## PICTURES AT AN EXHIBITION

FRI 30 APR 11AM

SAT 1 MAY 7.30PM

Concert Hall, QPAC

**Conductor**

Benjamin Northey

**Soloists**

Alison Mitchell, flute

Irit Silver, clarinet

**Rimsky-Korsakov**

Overture from *May Night*

**Kerry**

Sinfonia Concertante for Flute,  
Clarinet and Orchestra  
(World Premiere)

**Mussorgsky**

*Pictures at an Exhibition*



## SHAKESPEAREAN CLASSICS

SUN 9 MAY 11AM

Concert Hall, QPAC

**Conductor**

Max McBride

**Host**

Guy Noble

**Beethoven**

Overture from *Coriolan*

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Music from *Romeo and Juliet*

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Music from *A Midsummer  
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