



Epic Sounds



QUEENSLAND SYMPHONY
ORCHESTRA

SAT 26 JUN 2021
CONCERT HALL, QPAC



CONTENTS

- | | | | |
|----|-----------------------------------|----|------------------------------|
| 1 | WELCOME | 14 | LISTENING GUIDE |
| 2 | WELCOME FROM QPAC | 20 | ARTIST BIOGRAPHIES |
| 4 | ONE LAST FAREWELL | 24 | BEYOND THE
CONCERT HALL |
| 6 | IF YOU'RE NEW
TO THE ORCHESTRA | 32 | SUPPORTING
YOUR ORCHESTRA |
| 8 | FOR YOUNGER EARS | 34 | MUSICIANS
AND MANAGEMENT |
| 12 | DEFINITION OF TERMS | | |

WELCOME

Welcome to this week's performance, **Epic Sounds**. As I write this, Melbourne is emerging from lockdown, underscoring the uncertainty in the world in which we currently live, and how lucky we are to continue to be able to perform for you - our community of supporters.

This week's concert is not only a celebration of our QSO musicians' ability to continue to do what they do best, but also an opportunity to pioneer an important new work by one of Australia's finest musicians.

We are honoured to present the world premiere of William Barton's new music for didgeridoo and orchestra. This astonishing new work was made possible through the generosity of The Honourable Anthe Philippides, and we are delighted that our long-standing relationship with William continues to grow and develop.

This concert is also a celebration of the extraordinary career of our Principal Harp, Jill Atkinson, who retires today after 47 years as a member of Queensland Symphony Orchestra. Throughout her career Jill has been a teacher, mentor, and inspiration to several generations of harpists and to her colleagues.

We will all miss Jill's beautiful musicianship, but even more we will miss her kind and generous nature that has made her a favourite of audiences and colleagues alike. Please join me in congratulating Jill on a wonderful career and in wishing her a long and happy retirement.

Craig Whitehead

Chief Executive

IN THIS CONCERT

Conductor Benjamin Northey

Soloist William Barton, didgeridoo

*Relive this concert on ABC Classic
on 11 July at 1PM (AEDT).*

PROGRAM

BARTON	<i>Apii Thatini Mu Murtu (To sing and carry a coolamon on country together)</i>	17'
VERDI	<i>Overture to La forza del destino</i>	8'
SIBELIUS	<i>Symphony No.5 in E flat, Op. 82</i>	30'

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.

Photos by Peter Wallis.

Presented in association with QPAC.

WELCOME FROM QPAC

Music that Soars... a beautiful tagline for this program that speaks not only to the otherworldly, uplifting nature of this music by Verdi, Sibelius and Barton, but also to the ability of the arts in general to lift us beyond the everyday.

How appropriate to feature such classic compositions as Overture to *La forza del destino* and Symphony No.5 in E Flat alongside the world premiere of Kalkadunga man William Barton's extraordinary *Apii Thatini Mu Murtu (To sing and carry a coolamon on country together)*.

Commissioned by The Honorable Anthe Philippides and informed by the composer's heritage, Barton's heartening and important piece seeks to connect everyone across cultural divides.

In addition to what will surely become a legacy orchestral piece in William's new work, this concert also presents an opportunity to honour the distinguished career of the Orchestra's Principal Harp Jill Atkinson, playing her last concert today after 47 years with Queensland Symphony Orchestra.

What an astonishing achievement and a fitting final performance to be First Harp for Verdi's Overture that features a beautiful moment to celebrate the instrument's ethereal quality.

We are always proud to co-present the Orchestra's Maestro Series concerts as they reflect our own commitment to both classics and new Australian work.

John Kotzas AM

Chief Executive



THE MOST AMAZING
SEAT IS YOURS
AT QPAC



qpac.com.au

qpac
QUEENSLAND
PERFORMING
ARTS CENTRE



ONE LAST FAREWELL

Goodbye from Jill Atkinson

Principal Harp for 47 years

My time with Queensland Symphony Orchestra has been many things - instructional, at times challenging, but always rewarding. Looking back briefly, I have been privileged to perform as a soloist many times with the Orchestra, both in concert and in recordings, and I've been lucky enough to premiere a few harp concerti. My career took on an unexpected turn when QSO began playing as a pit Orchestra, first with Opera Queensland and then Queensland Ballet, followed by The Australian Ballet, and then various international companies through QPAC's International series. This provided a totally different repertoire for me, which was very interesting from a harpists view, as the parts are very exposed, often accompanying a solo instrument or even the voice. Offstage, tenor arias became my specialty for a while! The music for these big productions is also very inspiring, and getting the opportunity to do repeat performances for a season I felt made me a better player.

I have seen many changes over the years, beginning in the orchestra rehearsal venue in 1974 - a very unsuitable room above a nightclub (neither air conditioned nor soundproofed!), to excellent facilities now in the ABC building right next to QPAC. The building of QPAC had an enormous influence on the development of the Orchestra, and I look forward to the completion of their fifth performance space, making QPAC Australia's largest performing arts venue.

There have been many memorable people I have worked with during these decades, too many to single out. Rather than mention particular highlights, I would like to acknowledge the many extraordinary artists I have had the privilege to work with, the conductors that have been inspiring, but most of all my musician colleagues who every day hold the standard of excellence and the spirit that is Queensland Symphony Orchestra.

Life offers new challenges and interests for me now, so I am really pleased to be leaving with the Orchestra in such a good place, artistically and managerially. The orchestra has been a second home for me, and one I won't be leaving totally - I will definitely be joining you in the audience. So, it's not adieu but au revoir!

Jill Atkinson
Principal Harp

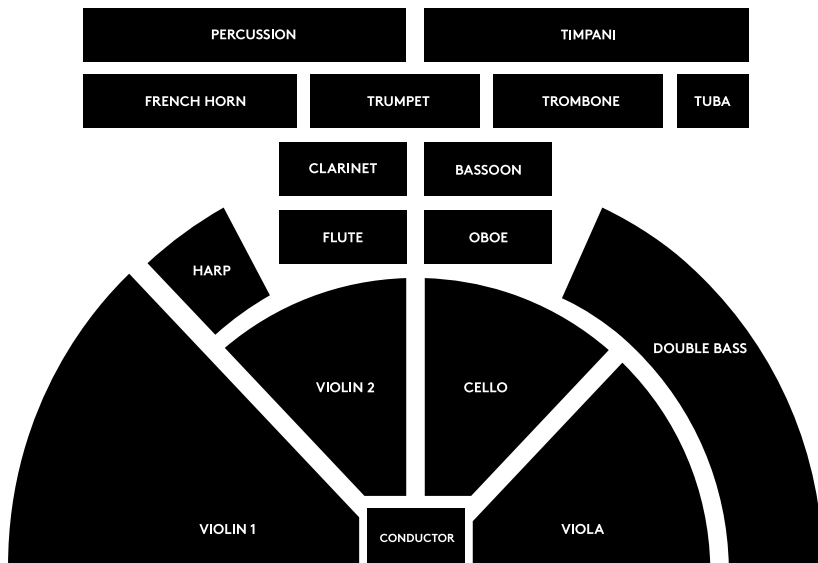
"It is hard to imagine the QSO without Jill. As long as I can remember, Jill has been here. Jill is first on stage, first at the venue, first to tune and first to every orchestral rehearsal call.

Jill loves music, is a passionate musician and has passionate opinions. She also knows her ballet cadenzas impeccably and has a great laugh!"

KATHRYN CLOSE, CELLO



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

CONCERTMASTERS

Warwick Adeney

ASSOCIATE

CONCERTMASTER

Alan Smith

VIOLIN 1

Courtenay Cleary

Lynn Cole

Ann Holtzapffel

Anne Horton

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Claire Tyrell

Brynley White

Sonia Wilson

VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Natalie Low ^

Katie Betts

Jane Burroughs

Faina Dobrenko

Simon Dobrenko

Delia Kinmont

Tim Marchmont

Nicholas Thin

Allana Wales

Harold Wilson

VIOLA

Imants Larsens ~

Nicole Greentree ^

Charlotte Burbrook de Vere

Gregory Daniel

Nara Dennis

Bernard Hoey

Kirsten Hulin-Bobart

Li-Ping Kuo

Graham Simpson

Nicholas Tomkin

CELLO

Michael Dahlenburg =

Matthew Kinmont ^

Tim Byrne

Kathryn Close

Andre Duthoit

Matthew Jones

Alison Smith O'Connell

Craig Allister Young

DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Justin Bullock

Dan Molloy

Paul O'Brien

Ken Poggioli

FLUTE

Alison Mitchell ~

Hayley Radke >>

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~

Alexa Murray

CLARINET

Irit Silver ~

Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~

David Mitchell >>

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~

Nicholas Mooney +

Ian O'Brien *

Vivienne Collier-Vickers

Lauren Manuel

TRUMPET

Sarah Butler =

Richard Madden =

Dani Rich

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Brett Page ^

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

HARP

Jill Atkinson *

Lucy Reeves

~ 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

William Barton

Apii Thatini Mu Murtu

(To sing and carry a coolamon on country together)

On stage today, you'll see our soloist William Barton. He sings and plays didgeridoo and guitar (talk about multi-tasking!). William is from Kalkadoon country, which is far out west many hours away from Brisbane! Kalkadoon country is the traditional name for what is also called Mount Isa. You may have heard of Mount Isa – there's lots of bushland, and William fondly remembers the pinks and reds of this land he grew up on.

In the piece of music you'll hear today, William pays tribute to his Indigenous heritage. Not only is William performing the music you'll hear on stage, but he composed it! The music he has written is about a spiritual connection to the language he grew up with (Kalkadunga). It is also about a connection to Country – not just Kalkadoon Country but all Country.



DID YOU KNOW?

'Country' does not just mean Australia or hills and creeks. For First Nation's Peoples, Country includes all living things - from the people to the plants and animals, and the seasons, stories, and creation spirits. It is a way of believing and belonging.

LISTEN OUT FOR...

This piece of music is called *Apil Thatini Mu Murtu* in Kalkadunga language, and in English it translates to *To sing and carry a coolamon on country together* (A coolamon is a wooden vessel shaped like a canoe, usually used to carry water, fruit, grains, and sometimes to cradle babies). During this piece William will play the didgeridoo using circular breathing to maintain a continuous sound.



DID YOU KNOW?

Circular breathing enables a musician to create uninterrupted sound – they breathe in through their nose, whilst pushing air out through their mouth using air stored in their cheeks!

FOR YOUNGER EARS

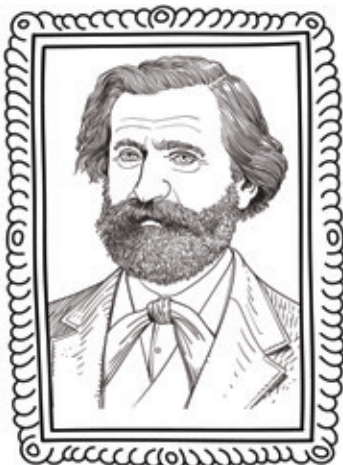
Giuseppe Verdi

Overture to *La forza del destino* (*The Force of Destiny*)

This piece of music is an Overture. An Overture is a musical introduction to a larger suite of music - usually an opera or a ballet. The music you will hear today was composed by Giuseppe Verdi and is from an opera called *The Force of Destiny*.

WHO WAS VERDI?

Regarded by many as one of the greatest Italian opera composer of the 19th century, Giuseppe Verdi was born in 1813 in a town called Busseto. He began taking organ lessons at the age of six, and by eight years old he was the official paid organist for his local church. Verdi composed nearly 30 operas during his lifetime; some were funny while others were political, but overall many consider his operas to have an emotional truthfulness about them, meaning his stories reflected real life.



LISTEN OUT FOR...

The opening of this piece is played fast and sounds dramatic. It begins with six exclamations from the brass instruments to create a sinister feeling. This is followed by a soft introduction by the string instruments (violins, violas, and cellos) and grows into a foreboding feeling that Verdi uses throughout the rest of the opera.



This piece of music was chosen by our Principal Harp Jill Atkinson. Jill has been performing with the Orchestra for 47 years. Today is her last concert before she retires – congratulations Jill!

Jean Sibelius

Symphony No.5 in E flat, Op.82

Composer Jean Sibelius was commissioned by the Finnish government to write this symphony. A symphony is a piece of music that's written for an entire orchestra. This symphony was inspired by the call of whooper swans native to Finland and was a dedication to the country itself.

As you listen to this music, imagine the icy landscapes of Finland – the cold air, the dark nights, and the loud calls of Finland's native swans as they fly overhead.



LISTEN OUT FOR...

This symphony has three movements. Listen out and see if you can hear how the movements change.

The first movement starts slow, and begins with a call from the French horns. This sound is used to mimic what a swan sounds like. Sibelius uses the horns to create a 'swan call motif'. A 'motif' is a recurring idea and in this symphony it is the call of a swan using music instruments.

As the music continues, the strings flutter and settle, and then flutter and settle again. Almost like a swan flapping its wings, gliding in the air, then flapping again to get higher. By the end of the movement all the musicians are playing their instruments fast.

The second movement begins very, very quietly. Can you hear the flute at the beginning? It chirps very gently before the string instruments play *pizzicato* (this means the musicians pluck the strings) to create a more cheerful feeling.

The third movement begins very quickly – the string instruments play *tremolando* (to play with a trembling effect). As they play, other instruments are introduced. Can you hear the horns playing? That's the swan call motif we heard in the first movement. The symphony finishes with six staggered chords, each separated by silence.

DEFINITION OF TERMS

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

- Triplets** In music theory, a triplet is a three-note pattern that fills the duration of a typical two-note pattern.
- Symphonic Poem** a piece of orchestral music that illustrates, evokes or is based off a poem or story.
- Poco tranquillo** to play in a calm and relaxed tempo.
- Coda** a passage that brings a piece (or a movement) of music to an end.
- Syncopated** a variety of rhythms played together to make a piece of music off-beat or displaced. The displaced beats or accents are used so that the strong beats are weak and vice versa.
- Counterpoint** the technique of writing or playing a melody in conjunction with another one.

Scan the QR Code
to listen to our Epic Sounds
playlist on Spotify.





Take your kids to the orchestra!

\$20 UNDER 18 TICKETS

[QSO.COM.AU/KIDS](https://qso.com.au/kids)



QUEENSLAND SYMPHONY
ORCHESTRA

LISTENING GUIDE

William Barton (b. 1981)

Apii Thatini Mu Murtu

(To sing and carry a coolamon on country together)

Commissioned for Queensland Symphony Orchestra by The Honorable Anthe Philippides

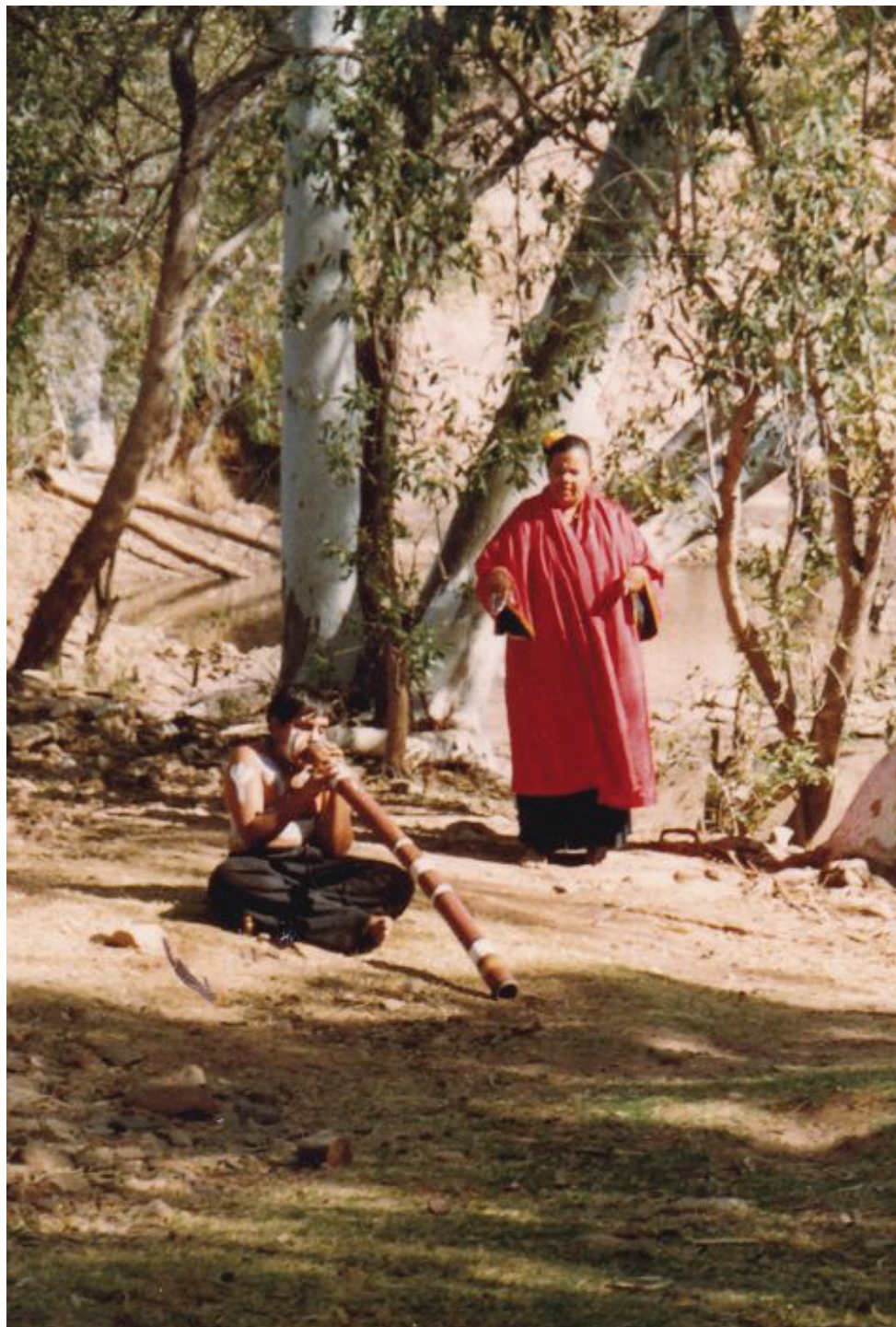
In 1998 at just 17 years of age, I began my journey with Queensland Symphony Orchestra, and in 2002 I performed with them again, premiering Peter Sculthorpe's *Earth Cry*. Now, 23 years later, I feel very honoured and humbled to have the opportunity to perform my newest music alongside my QSO colleagues once again. *Apii Thatini Mu Murtu* or *To sing and carry a coolamon on country together* is about home – my homecoming to Queensland, to perform with my home Orchestra; going back to country and reconnecting with Kalkadoon land; and a unified connection to the land that I hope all who hear this work will feel.

This work is about reconnection to the mother country and paying homage and respect to our language, to the land, and to our dreaming. Last year I had the privilege of having a 2020 Prelude Residency at Peggy Glanville-Hicks Composers House where I began working on what you will hear today. At the piano I let my ideas flow and visualised where I am – I am in Kalkadoon country flying above the landscape like an eagle. I can see the rugged beauty of the escarpment over the Argylla and Selwyn Ranges, the tinted pinks and reds of the land in winter time (that magic time of renewal and fresh air). I am reconnecting to country and breathing life into it for my dad who is buried out there, thinking of where he is.

While this work is my own reconnection to country and language, I wanted this work to be a part of the continued revitalisation of language. Language should be accessible not only for our own people but for everyone. I want people to walk away from this experience having a melody or a language word from Kalkadunga, my people, resonate with them.

In this busy world today many miss out on the lullaby of our ancestors – of our grandfathers, uncles, and aunties singing to us as children. Music is so much embedded in our DNA and it has to be revitalised always. I see this piece as a revitalisation of connection and of country – when you sing to a dry river bed, you're singing up country. When you reconnect to country, you're energising it and you're getting energy back from it, and the more we sing the song together, the more energy we create for peace and harmony. When people hear this work, you know it is welcoming people into a shared experience of reconnection; the musicians, me as a composer, and Benjamin Northey as conductor are a unified team on stage to tell the story of our people and our unique Australian sound.

From my first appearance on stage with QSO to now, I've come full circle and I feel this work represents a legacy of composing new Australian works. I would like to thank Queensland Symphony Orchestra and The Honourable Anthe Philippides who commissioned this work and for recognising the importance of supporting new works to make sure new music is always being created. Thank you to my supporters who have journeyed with me over the last 20 years. Thank you to my mum, for her support over the years and to my partner, Véronique Serret, who has been the musical strength behind many things for me.



Pictured: A young William Barton playing Didgeridoo with his mother, on Kalkadoon country.

LISTENING GUIDE

Giuseppe Verdi (1813–1901)

Overture to *La forza del destino* (*The Force of Destiny*)

Insofar as the 19th-century overture was a ‘trailer’ for the evening ahead, the Force of Destiny Overture fits the bill perfectly, from its arresting opening to the pot-pourri of themes, including Leonora’s prayer from Act II, with its Verdian trademark of high, shimmering violins. It even ends with festive Rossinian **triplets** that eschew tragedy and ask us, unashamedly, to admire the brilliance of the orchestra.

Yet the dramatic weight of the opera’s tragedy is echoed in Verdi’s overture, right from the stark octaves of the opening. The opera’s victim of fate, Leonora, gives us the overture’s musical substance, an agitated theme from Act I, when she is cursed by her dying father. This sinister theme recurs throughout the opera, but in the overture it takes on a dramatic life of its own.

Even at its most improbable, opera has a certain directness, with three-dimensional characters and situations. But the spirit of Romanticism was more closely attuned to allusion and metaphor, and for this the genre of choice was the **symphonic poem**.

Yvonne Frindle © 2005



SHARING IDEAS IS ~~THE FIRST STEP TO~~ TAKING FLIGHT.

We share our ideas so you can stay up to date on the topics that matter — leadership, governance, risk and finance.

Fresh thinking doesn't dilute when shared — it multiplies.

IDEAS | PEOPLE | TRUST



Access and subscribe to our latest insights using the QR code, or visit www.bdo.com.au/en-au/qso



AUDIT • TAX • ADVISORY



LISTENING GUIDE

Jean Sibelius (1865–1957) Symphony No.5 in E flat, Op.82

- I. *Tempo molto moderato*
- II. *Andante mosso, quasi allegretto*
- III. *Allegro molto*

The pitiless despair of Sibelius' Fourth Symphony (1911) puzzled many of its first listeners. The work seemed an unlikely sequel to the gentle radiance of the Third (1907), yet its gaze into the abyss gave way, in the Fifth, to one of Sibelius' most shining, life-affirming creations.

He wrote the Fifth, one of the most popular of all his works, at a time of great personal difficulty. The Great War had broken out and, as a result, Sibelius had lost access to the revenue from his German publishers, Breitkopf and Härtel. To earn some regular income he wrote a great number of salon pieces for domestic performance, and had little time for other composing; the Fifth Symphony is his only major work of the war years.

Sibelius himself conducted the symphony's first performance, at a concert given on 8 December 1915 to mark his 50th birthday. It was a jubilant event, treated almost as a national holiday, but Sibelius was unhappy with the work and revised it twice. In 1916 he joined the first two of the original four movements together, and he made further revisions before it was published in 1919.

The symphony begins quietly on horns and timpani. The theme we hear at this point is soon elaborated into a woodwind cadenza. At its conclusion the strings enter, and we seem to be moving gradually and inexorably into the landscape of the music until we come to the vista presented by a great tolling of the brass and the announcement of a jagged syncopated theme on the strings. Now we have reached the threshold beyond which the heart of the symphony lies. A mysterious, cloudy passage for the strings – over which the bassoon utters a sorrowful version of one of the main themes – leads to a burnished assertion by the trumpets of the very first theme of the symphony, shortly after which, with a change of time signature from 12/8 to 3/4, the mood changes to one of dancing lightness, in which the sound of the two flutes leads us on. Soon the music gather pace and the strings take up the dance strain with increasing excitement until the brass join in for the final, sudden, invigorating climax.

The second movement is a set of variations not on a theme, but on a rhythmic pattern that Sibelius contrives to behave like a theme. The whole movement is a centre of calm, and even the passionate descending string tune that marks one of the most decisive transformations of the original idea is marked **Poco tranquillo**. Towards the end of the movement the brass toll out a reminiscence of their earlier, more excitable selves; this leads to a series of cloudy gestures which recall music from the earlier movement. But towards the end the mood changes to one of almost childlike serenity, which is carried through to the short, abbreviated, **coda**.

The finale throws us into its hurly-burly almost immediately, with a whirlwind passage for the strings leading to one of the most famous of all themes in Sibelius' music, that in which, as Donald Tovey famously described it, Thor swings his hammer. It is a good example of how orchestrally conceived Sibelius' ideas are. Played on the piano the tune would mean very little, but given out on horns with a high, **syncopated** woodwind **counterpoint**, it attains a unique nobility. After some woodwind carolling and a return to the gusty sounds of the movement's opening, Sibelius prepares us for a return of the swinging horn theme. When this finally re-appears, it does so as a chorale that has to struggle through long pedal-points and changes of key before bursting into its sunset glory. These final minutes of the movement contain the richest orchestration of the whole work, but almost before we can register the fact, the symphony ends with six jubilant, adamant chords.

Abbreviated from notes by Phillip Sametz © 1995/2004



ARTIST BIOGRAPHIES



Benjamin Northey Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010), *Limelight Magazine* named him *Australian Artist of the Year* in 2018.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

Northey is highly active in the performance of Australian orchestral music having premiered numerous major new works by Brett Dean, Peter Sculthorpe, Elena Kats-Chernin, Matthew Hindson and many others. An Honorary Fellow at the University of Melbourne Conservatorium of Music, his awards include the prestigious 2010 Melbourne Prize Outstanding Musician's Award and the 2002 Brian Stacey Memorial Scholarship as well as multiple awards and nominations for his numerous recordings with ABC Classics.

In 2021, he conducts the Hong Kong Philharmonic, Singapore Symphony, New Zealand Symphony, Christchurch Symphony and all six Australian state symphony orchestras.



THE SECRET
BEHIND EVERY
GREAT PERFORMANCE

Mapei offers a complete range of products to create the perfect substrate:
with high resistance to loads and excellent results to install any type of flooring.
Because it's what you can't see that makes all the difference.

EVERYTHING'S OK WITH MAPEI

Learn more on mapei.com.au

 **MAPEI**[®]
ADHESIVES - SEALANTS - CHEMICAL PRODUCTS FOR BUILDING



ARTIST BIOGRAPHIES



William Barton Soloist & Composer

The panoramic sprawl of Australia's Gold Coast skyline is inescapably modern, but the soundtrack is timeless. As William Barton stands atop the Q1 skyscraper in Surfers Paradise with his didgeridoo raised, setting a stunning opening image of the 2018 Commonwealth Games, his life's work as a bridge between cultures has never rung more clear and proud.

On that spectacular night in March 2018, the ancient instrument in his hands blended seamlessly with the Torres Strait hip-hop of Mau Power and the islander folk-pop of Christine Anu. It may seem a long way from the red dirt of Mount Isa or the classical music halls of Europe, but part of William's gift is making them all feel like one big home.

For two decades, William Barton has forged a peerless profile as a performer and composer in the classical musical world, from the Philharmonic Orchestras of London and Berlin to historic events at Anzac Cove and the Beijing Olympics. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo — and the culture and landscape that it represents.

"I grew up on a cattle station just outside Mt Isa in northwest Queensland," he begins. "I started learning the didgeridoo from about the age of seven from my uncle, Arthur Peterson. He was an elder of the Wannyi, Lardil and Kalkadunga people."

His mother — singer, songwriter and poet Delmae Barton — remembers him dancing to Elvis Presley when he could barely stand. He recalls Beethoven and Vivaldi streaming from ABC Classic FM radio, and AC/DC in his cassette player. Through it all, the hypnotic whoop and drone of the didgeridoo wove a common thread in his imagination.

By the age of 12, William was sure enough of his destiny to leave school to concentrate on music. "What I remember so clearly from my uncle is him telling me that the didgeridoo is a language. It's a speaking language and like any language, it's something that you've got to learn over many months, and many years. It's got to be a part of you, and what you do."

After his uncle passed, he says, "I was given the special privilege by his family of holding onto his didgeridoo, which is quite a rare honour in Aboriginal culture because when an old song man passes away, they usually break his didgeridoo into pieces or even throw it out into the fire just to silence the sound forever of that old song man."

At 17, William realised a lifelong dream when he was invited to perform with the Queensland Symphony Orchestra. But the full, rapturous embrace of the classical music world came in 2004, when Tasmanian composer Peter Sculthorpe unveiled his *Requiem* with the Adelaide Symphony Orchestra and guest soloist, William Barton.

That night, William was invited to join the orchestra in Japan, to perform Sculthorpe compositions *Earth Cry* and *Mangrove*. Tours to the USA and New Zealand followed, and the composer and didgeridoo artist cemented a firm creative partnership. "William offered me a new direction," the late composer has said, praising his instinctive musicality and skill as an improviser. "He's almost like a magician ... bringing my music home."

Often in the company of Delmae, with whom he has an indelible creative bond, William was soon performing on classical stages from the Vatican to the royal court of Spain. As a wildly passionate electric guitarist and jazz-fusion enthusiast, he has appeared alongside Iva Davies' Icehouse at the Sydney Cricket Ground, and in conservatorium recital with concert pianist Simon Tedeschi.

By the mid-2010s, despite a bare minimum of formal musical education, William had won an ARIA Award for his classical album *Kalkadungu*, composed a world premiere work for members of the Berlin Philharmonic at Sydney Opera House, and unveiled his first string quartet, *Birdsong at Dusk*, with the Kurilpa String Quartet and Delmae on vocals.

Today he holds honorary doctorate degrees from the Universities of Griffith and Sydney, and had released five albums on the ABC Classics label. His most recent, *Kalkadungu : music for didjeridu and orchestra*, features predominantly his own compositions, alongside those of Delmae and Peter Sculthorpe.

"I'm doing what I love. I want to take the oldest culture in the world and blend it with Europe's rich musical legacy," William says. "I guess what I'm doing is giving back: giving back to my culture and my people because I was given something when I was very young and like the old fellas who taught me years ago, I'm just passing it on."



BEYOND THE CONCERT HALL

On stage and off, we're always making, performing and teaching music. Our performances in QPAC's Concert Hall are only part of what we do, so we thought we would share a little bit of what your Queensland Symphony Orchestra has been up to lately across the state.

In March, we took a QSO Connect Woodwind Quintet to the beautiful towns of Chinchilla, Miles and Tara, as well as a String Quartet to Roma. This tour showed our musicians and team the splendour of the Western Downs Region and featured performances alongside local musicians, playing in nursing homes and aged care facilities, and teaching workshops in remote schools. Our 13-player QSO Connect Ensemble went tropical and toured Far North Queensland, performing four concerts for the general public and school students in Innisfail and Cairns. More than 200 instrumental music students from Innisfail, Tully, Mossman and Cairns high schools attended workshops on their individual instruments presented by our musicians.

Our commitment to fostering music education, we facilitate several projects that teach music making to young people. Last month our Education team with cellist Craig Young visited Narangba Valley State High School, St Johns Anglican College, Cannon Hill Anglican College, and Brisbane State High School as part of our Compose Project to develop the composers of tomorrow. Our Musical Mentor program took violinist Katie Betts to Holland Park

State High School for rehearsals and workshops with budding young violinists for one-on-one mentorships. Finally, our Young Instrumentalist Prize Finalists' Recital was held at our Studio on Saturday 13 March. From six outstanding finalists, Andre Oberleuter (bassoon) and Anna Suzuki (violin) were selected as 2021 prize winners.

To be a truly Queensland Orchestra we are committed to livestreaming concerts from our Brisbane home to the far reaches of our great state. We are thrilled to share that our *Firebird* concert in March was streamed into communities in Mt Isa, Mackay and the Fraser Coast.

All this, as well as performances in regional centres from Toowoomba to Redlands, Redcliffe to the Gold Coast. It's been a busy start to 2021 and reinforces our mission to be an Orchestra for Everyone.

Craig Whitehead
Chief Executive

**Watch some highlights from our
Chinchilla Miles Roma tour.**



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*

ASSOCIATE CONCERTMASTER

Alan Smith

Arthur Waring

FIRST VIOLIN

Shane Chen

Jessica Read

Lynn Cole

Parascos Eagles Family

Ann Holtzapffel

Aitken Whyte Lawyers

Rebecca Seymour

Dr John H. Casey

Joan Shih

Simon Mills

Brenda Sullivan

*Heidi Rademacher and In Memory
of Hans Rademacher
Anonymous*

Stephen Tooke

Tony and Patricia Keane

Brynley White

Graeme Rosewarne and Jim O'Neill

Sonia Wilson

Wei Zhang & Ping Luo

Vacant

Support a Musician Today

Vacant

Support a Musician Today

SECTION PRINCIPAL SECOND VIOLIN

Gail Aitken

Dr John H. Casey

Wayne Brennan

David Miller

SECOND VIOLIN

Katie Betts

John Story AO and Georgina Story

Jane Burroughs

Dr Graham and Mrs Kate Row

Faina Dobrenko

The Curavis Fund

Simon Dobrenko

The Curavis Fund

Delia Kinmont

Dr Colin and Mrs Noela Kratzing

Natalie Low

Dr Ralph and Mrs Susan Cobcroft

Tim Marchmont

Peterson Family

Nicholas Thin

Simon Mills

Helen Travers

*Elinor and Tony Travers
Wei Zhang & Ping Luo*

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*

VIOLA

Charlotte Burbrook de Vere

*Dr Pamela Greet
and Mr Nicholas Beaton*

Nicole Greentree

Shirley Leuthner

Bernard Hoey

Desmond B Misso Esq.

Kirsten Hulin-Bobart

CP Morris

Jann Keir-Haantera

Mrs Helen Sotiriadis

Graham Simpson

Alan Galwey

Nicholas Tomkin

Alan Symons

SECTION PRINCIPAL CELLO

Vacant

Support a Musician Today

ASSOCIATE PRINCIPAL CELLO

Hyung Suk Bae

John Story AO and Georgina Story

CELLO

Kathryn Close

*Dr Adrienne Freeman
Dr Graham and Mrs Kate Row*

Andre Duthoit

Anne Shipton

Matthew Jones

MJ Bellotti

Matthew Kinmont

*Dr Julie Beeby
David Miller*

Kaja Skorka

*Robin Spencer
Anonymous*

Craig Allister Young

Dr Jameson

SECTION PRINCIPAL DOUBLE BASS

Phoebe Russell

Sidney Irene Thomas (In Memory)

ASSOCIATE PRINCIPAL DOUBLE BASS

Dusan Walkowicz

John Story AO and Georgina Story

DOUBLE BASS

Anne Buchanan

Dr Betty Byrne Henderson AM

Justin Bullock

Michael Kenny and David Gibson

Paul O'Brien

Graeme Rosewarne and Jim O'Neill

Ken Poggioli

Anonymous

SECTION PRINCIPAL FLUTE**Alison Mitchell***Alan Symons
Arthur Waring***ASSOCIATE PRINCIPAL FLUTE****Hayley Radke***Desmond B Misso Esq.***PRINCIPAL PICCOLO****Kate Lawson***Dr James R Conner***SECTION PRINCIPAL OBOE****Huw Jones***Prof Ian Gough AM
and Dr Ruth Gough***ASSOCIATE PRINCIPAL OBOE****Sarah Meagher***Sarah and Mark Combe***OBOE****Alexa Murray***Guy and Kathleen Knopke
Dr Les and Mrs Pam Masel***PRINCIPAL COR ANGLAIS****Vivienne Brooke***CP Morris***SECTION PRINCIPAL****CLARINET****Irit Silver***Arthur Waring***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***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***Ms Marie Isackson***Lauren Manuel***Dr John H. Casey***SECTION PRINCIPAL TRUMPET****Richard Madden***Mrs Andrea Kriewaldt
Elinor and Tony Travers***TRUMPET****Paul Rawson***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
Peterson Family***PRINCIPAL BASS TROMBONE****Vacant***Support a Musician Today***PRINCIPAL TUBA****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***SECTION PRINCIPAL
PERCUSSION****David Montgomery***Dr Graham and Mrs Kate Row***ASSOCIATE PRINCIPAL
PERCUSSION****Josh DeMarchi***Dr Graham and Mrs Kate Row***SUPPORT A MUSICIAN****07 3833 5027****development@qso.com.au****qso.com.au/supportus**

ANNUAL GIVING

Music lovers who have supported your Orchestra over the last 12 months. We thank you.

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

Tim Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC
and Mrs Caroline Frazer
Arthur Waring

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

Philip Bacon Galleries
Birtles Family Foundation
Ian and Cass George
Malcolm and Andrea Hall-Brown
Peggy Allen Hayes
Jellinbah Group
Cathryn Mittelheuser AM
CP Morris
John Story AO and Georgina Story
Anonymous (1)

GRAZIOSO (\$10,000-\$19,999)

Associate Professor John Allan
and Dr Janet Allan
The K&D/S&R Anketell Foundation
Dr John H. Casey
GB & MK Ilett
Frances and Stephen Maitland
OAM RFD
Morgans Foundation
The Honourable Anthe Philippides
Dr Graham and Mrs Kate Row
Trevor & Judith St Baker
Family Foundation
Iain G Saul
Stack Family Foundation
Anonymous (1)

VIVACE (\$5,000-\$9,999)

Dr Philip Aitken
and Dr Susan Urquhart
John and Bonnie Bauld
David and Judith Beal
Dr Julie Beeby
Joseph and Veronika Butta
Dr Ralph and Mrs Susan Cobcroft
Sarah and Mark Combe
Dr James R Conner
Professor Paul and Ann Crook
Chris and Sue Freeman
Prof. Ian Gough AM
and Dr Ruth Gough
Dr Pamela Greet
and Mr Nicholas Beaton
In Memory of Dr Vicki Knopke
Dr Colin and Mrs Noela Kratzing
Mrs Andrea Kriewaldt
Prof. Andrew and Mrs Kate Lister
Rosslyn Walker and David Miller
Simon Mills
Desmond B Misso Esq.
Peterson Family
Heidi Rademacher
In Memory of Hans Rademacher
Graeme Rosewarne and Jim O'Neill
Judith and Roger Sack
Alan Symons & In Memory of
Bruce Short, Kevin Woodhouse
& Graham Webster
Sidney Irene Thomas (In Memory)
Elinor and Tony Travers
Noel and Geraldine Whittaker
The Curavis Fund
R. M. Wylie
Anonymous (1)

PRESTO (\$2,500-\$4,999)

ADFAS Brisbane
Prof. Margaret Barrett
William and Erica Batt
Dr Betty Byrne Henderson AM
Constantine Carides
Elene Carides
Justice Martin Daubney
Dr Edgar Gold and Dr Judith Gold
Will and Lorna Heaslop
Tony and Patricia Keane
John and Helen Keep
Shirley Leuthner
Dr Les and Mrs Pam Masel
In Memory of Jolanta Metter
Colin Neville
Siganto Foundation
Dr Damien Thomson
and Dr Glenise Berry
Wei Zhang & Ping Luo
Anonymous (3)

STRETTO (\$1,000-\$2,499)

Aitken Whyte Lawyers
Julianne Alroe
Emeritus Professor Cora V. Baldock
Trudy Bennett
Dave Bourke and Eli Pool
Greg and Jacinta Chalmers
Dr Peter Hopson & Julie Crozier
Dr Beverley Czerwonka-Ledez
E Dann & P McNicol
Dr Michael Daubney
Mrs I. L. Dean
Nara Dennis and Monty Wain
Electric Bikes Brisbane
Mary Lyons and John Fardon
Dr Adrienne Freeman
Dr Colin and Mrs Ann Gallagher
Alan Galwey
Paul and Irene Garrahy
Lea and John Greenaway
Will and Lorna Heaslop
Valmay Hill and Russell Mitchell
In Memory of Barbara Crowley
Ms Marie Isackson
Di Jameson
Ainslie Just
Michael Kenny and David Gibson
Pieter & Sally Le Roux
Lynne and Françoise Lip
Susan Mabin
Elizabeth Macintosh
Mr Greg and Mrs Jan Marsh

Belinda McKay and Cynthia Parrill
John and Julienne McKenna
Loraine McLaren
Jennifer McVeigh
In Memory of Harry Miles
B and D Moore
Howard and Katherine Munro
Hamilton Newton
Ron and Marise Nilsson
Andreas Obermair and Monika Janda
Toni Palmer
Parascos Eagles Family
Ian Paterson
Jessica Read
Cath Scully
Anne Shipton
Dr Margaret Soroka
Helen Sotiriadis
Robin Spencer
John and Jenny Stoll
Prof. Hans Westerman and In Memory of Mrs Frederika Westerman
Craig Whitehead and Gabrielle Shepherd
I S and H Wilkey
Margaret and Robert Williams
Anonymous (23)

TUTTI (\$500-\$999)

Caroline Ansell
Dr Sheena L. Burnell
Jean Byrnes
Robert Camping
Catherine Carter
Ian and Penny Charlton
Robert Cleland
Terry and Jane Daubney
Laurie James Deane
Mrs Susan Ellis
Dr Chris Elvin and Dr Nancy Liyou
Dr Bertram and Mrs Judith Frost
D J Gardiner
Wendy Green
M. J. Harding
Dr Alison M Holloway
Mr John Hornibrook
Lynn Hu
M. Lejeune
Rachel Leung
Gary & Gayle Martin
Timothy Matthies and Chris Bonnilly
Erin McKenna
Peter and Jill Millroy
Dr John Ratcliffe & Dr Helen Kerr
Joan Ross
Rolf and Christel Schafer
Barb and Dan Styles
Viviane Tolliday
Tanya Viano
Richard and Helen Wilson
Anonymous (54)

Queensland Symphony Orchestra is proud to acknowledge the generosity and support of our valued supporters.

(Supporter lists as at 8 June 2021)

LIFETIME GIVING

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

PLATINUM (\$500,000+)

Tim Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC and Mrs Caroline Frazer
Harold Mitchell AC
Dr Peter Sherwood
Arthur Waring

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

Philip Bacon Galleries
Cathryn Mittelheuser AM
Trevor & Judith St Baker Family Foundation

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

Estate of Barbara Jean Hebden
Di Jameson
Jellinbah Group
CP Morris
John B Reid AO and Lynn Rainbow Reid
Dr Graham and Mrs Kate Row
Mrs Beverley June Smith
John Story AO and Georgina Story
Greg and Jan Wanchap
Noel and Geraldine Whittaker
Anonymous (2)

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

Dr Philip Aitken and Dr Susan Urquhart
Dr Julie Beeby
Dr John H. Casey
Malcolm and Andrea Hall-Brown
Peggy Allen Hayes
GB & MK Ilett
The John Villiers Trust
Mrs Andrea Kriewaldt
Frances and Stephen Maitland OAM RFD
Desmond B Misso Esq.
In Memory of Mr and Mrs J.C. Overell
The Honourable Anthe Philippides

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

Associate Professor John Allan and Dr Janet Allan
David and Judith Beal
Birtles Family Foundation
Joseph and Veronika Butta
Dr Betty Byrne Henderson AM
Mrs Roslyn Carter
Dr Ralph and Mrs Susan Cobcroft
Sarah and Mark Combe
Dr James R Conner
Mrs I. L. Dean
Ian and Cass George
Prof. Ian Gough AM and Dr Ruth Gough
Dr Pamela Greet and Mr Nicholas Beaton
Will and Lorna Heaslop
Leonie Henry
Ms Marie Isackson
Tony and Patricia Keane
John and Helen Keep
Michael Kenny and David Gibson
Dr Les and Mrs Pam Masel
Page and Marichu Maxson

Morgans Foundation
Ian Paterson
Queensland Conservatorium Griffith University
Heidi Rademacher In Memory of Hans Rademacher
Graeme Rosewarne and Jim O'Neill
Anne Shipton
Alan Symon & In Memory of Bruce Short,
Kevin Woodhouse & Graham Webster
Stack Family Foundation
Dr Damien Thomson and Dr Glenise Berry
Elinor and Tony Travers
R. M. Wylie
Anonymous (2)

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

The K&D/S&R Anketell Foundation
Dr Geoffrey Barnes
and In Memory of Mrs Elizabeth Barnes
Prof. Margaret Barrett
Trudy Bennett
Dr John and Mrs Jan Blackford
Kay Bryan
Constantine Carides
Elene Carides
Greg and Jacinta Chalmers
Mrs Ruth Cox
Professor Paul and Ann Crook
Justice Martin Daubney
Tony Denholder and Scott Gibson
Mrs Elva Emmerson
Sophie Galaise
Alan Galwey
Emeritus Professors Catherin Bull AM
and Dennis Gibson AO
Dr Edgar Gold and Dr Judith Gold
Dr Edward C. Gray
Lea and John Greenaway
Dr Alison M Holloway
Trevor and Wendy Jackson
Dr Colin and Mrs Noela Kratzing
M. Lejeune
Shirley Leuthner
Prof. Andrew and Mrs Kate Lister
In Memory of Jolanta Metter
Mrs Rene Nicolaides OAM
and the late Dr Nicholas Nicolaides AM
Mr Jordan and Mrs Pat Pearl
In Memory of Pat Riches
Neil W Root and Trevor J Rowsell
Judith and Roger Sack
Iain G Saul
Bruce and Sue Shepherd
Siganto Foundation
John and Jenny Stoll
Sidney Irene Thomas (In Memory)
Dr Geoffrey Trim
Prof. Hans Westerman
and In Memory of Mrs Frederika Westerman
The Curavis Fund
Margaret and Robert Williams
Anonymous (7)



QUEENSLAND SYMPHONY
ORCHESTRA

We're
celebrating
you

Donate now qso.com.au



How You Can Support Your Orchestra

Queensland Symphony Orchestra (QSO) has been captivating audiences for over 70 years – thank you for making QSO the organisation it is today.

Health and Wellbeing

Share the joy of music with those that need it most.

Corporate Partnerships

Experience 'Money Cannot Buy' and commercial benefits.

Regional

Expand QSO's reach throughout greater Queensland.

Become a Music Chair Supporter

Join this special group - support your favourite musician.

Education and Community

Provide the gift of music to our most important citizens, the children of Queensland.

Annual Giving

Guarantee the vitality and longevity of QSO.

Digital

Help us connect with remote communities.

Planned Giving

Make your musical passion your legacy.

For more information on how you can support QSO please contact the Development Team – P: 07 3833 5017
E: development@qso.com.au W: qso.com.au/support-us.

A portrait of The Honourable Anthe Philippides, a woman with short brown hair and glasses, wearing a maroon cardigan over a patterned scarf and a necklace. She has her arms crossed and is smiling slightly. The background is a plain, light blue-grey color.

SUPPORTER ENCORE

The Honourable Anthe Philippides is a long-term supporter of Queensland Symphony Orchestra. William Barton's new work, *Apii Thatini Mu Murtu (To sing and carry a coolamon on country together)* is commissioned for Queensland Symphony Orchestra by The Honourable Anthe Philippides.

HOW HAS QUEENSLAND SYMPHONY ORCHESTRA IMPACTED YOU?

Music has always been a central part of my life. For me, and for so many others, QSO provides an important way of connecting with great music. QSO concerts have a wonderful atmosphere and provide an exciting opportunity to be reacquainted with much loved works but also to be surprised and entranced by new works. Having attended performances over many years, the members of the Orchestra feel like family. They are generous and inspiring musicians that have a marvellous rapport with the audience.

WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

Music is a powerful creative medium. Now more than ever, I appreciate how important being part of a live QSO performance is – both in connecting with the musicians and being part of the audience. Supporting QSO in its goal of bringing wonderful music to as many people as possible is a great way of giving back for all the marvellous QSO experiences.

WHAT ADVICE WOULD YOU GIVE TO THOSE CONSIDERING SUPPORTING QSO?

Helping QSO to connect with audiences and to create great music is such a positive thing to be a part of. At whatever level of support, you will be engaged in an endeavour that brings happiness to others and is richly rewarding.



QUEENSLAND SYMPHONY
ORCHESTRA

PATRON

His Excellency
the Honourable
Paul de Jersey AC,
Governor
of Queensland

**PRINCIPAL CONDUCTOR
AND ARTISTIC ADVISER**

Johannes Fritzsch

CONCERTMASTER

Warwick Adeney
Natsuko Yoshimoto

**ASSOCIATE
CONCERTMASTER**

Alan Smith

VIOLIN 1

Rebecca Seymour*
Shane Chen
Lynn Cole
Ann Holtzapffel
Joan Shih
Brenda Sullivan
Stephen Tooke
Brynley White
Sonia Wilson

VIOLIN 2

Gail Aitken ~
Wayne Brennan ~
Katie Betts
Jane Burroughs
Faina Dobrenko
Simon Dobrenko
Delia Kinmont
Natalie Low
Tim Marchmont
Nicholas Thin
Helen Travers
Harold Wilson

VIOLA

Imants Larsens ~
Yoko Okayasu >>
Charlotte Burbrook de Vere
Nicole Greentree
Bernard Hoey
Kirsten Hulin-Bobart
Jann Keir-Haantera
Graham Simpson
Nicholas Tomkin

CELLO

Hyung Suk Bae >>
Kathryn Close
Andre Duthoit
Matthew Jones
Matthew Kinmont
Kaja Skorka
Craig Allister Young

DOUBLE BASS

Phoebe Russell ~
Dušan Walkowicz >>
Anne Buchanan
Justin Bullock
Paul O'Brien
Ken Poggioli

FLUTE

Alison Mitchell ~
Hayley Radke >>

PICCOLO

Kate Lawson*

OBOE

Huw Jones~
Sarah Meagher >>
Alexa Murray

COR ANGLAIS

Vivienne Brooke*

CLARINET

Irit Silver~
Brian Catchlove >>
Kate Travers

BASS CLARINET

Nicholas Harmsen*

BASSOON

Nicole Tait~
David Mitchell >>
Evan Lewis

CONTRABASSOON

Claire Ramuscak*

FRENCH HORN

Malcolm Stewart ~
Ian O'Brien*
Vivienne Collier-Vickers
Lauren Manuel

TRUMPET

Richard Madden ~
Paul Rawson

TROMBONE

Jason Redman~
Ashley Carter >>

TUBA

Thomas Allely*

HARP

Jill Atkinson*

TIMPANI

Tim Corkeron*

PERCUSSION

David Montgomery~
Josh DeMarchi >>

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

BOARD OF DIRECTORS

Chris Freeman AM *Chair*
 Rod Pilbeam *Deputy Chair*
 Prof Margaret Barrett
 Mary Jane Bellotti
 Emma Covacevich
 Tony Denholder
 Simon Gallaher
 Valmay Hill
 Tony Keane
 John Keep

MANAGEMENT

Craig Whitehead *Chief Executive*
 Ros Atkinson *Executive Assistant to Chief Executive and Board Chair*

Rodolphe Deus *Chief Financial Officer*
 Amy Herbohn *Financial Controller*
 Bernadette Fernando *Finance Coordinator*
 Lisa Myers *Director – People and Culture*
 Barb Harding *Payroll & HR Coordinator*

Timothy Matthias *Director - Artistic Planning*
 Murray Walker *Coordinator - Artistic Planning*
 Judy Wood *Manager – Community and Education*

Celia Casey *Coordinator – Community and Education Programs*
 Callum Kennedy *Coordinator - Education Program*

Peter Laughton *Director – Performance Services*
 Murray Free *Orchestra Manager*
 Isabel Hart *Operations Assistant*
 Vince Scuderi *Production Manager*
 Stephen Birt *Production Coordinator*
 Nadia Myers *Orchestra Librarian*
 Chan Luc *Assistant Librarian*
 Timothy Tate *Assistant Librarian*

Toni Palmer *Director - Development*
 Belinda Edhouse *Manager - Relationships*
 Gabrielle Booth *Coordinator – Relationships*
 Tess Poplawski *Coordinator – Experiences*

Matthew Hodge *Director - Sales and Marketing*
 Renée Jones *Manager - Marketing*
 Rachel Churchland *Coordinator - Public Relations and Digital Marketing*

TJ Wilkshire *Coordinator – Marketing*
 Samuel Muller *Digital Content Specialist*
 Michael Hyde *Senior Manager - Sales*
 Liz Thomas *Manager - Ticketing Services*
 Mike Ruston *Coordinator - Ticketing Services*
 Tatiana Anikieff *Ticketing Services Officer*
 Laura Pineda Cardona *Ticketing Services Officer*
 Katie Smith *Ticketing Services Officer*

QUEENSLAND PERFORMING ARTS CENTRE

PO Box 3567, South Bank, Queensland 4101
 T: (07) 3840 7444 W: qpac.com.au

CHAIR

Professor Peter Coaldrake AO

DEPUTY CHAIR

Leigh Tabrett PSM

TRUST MEMBERS

Dr Sally Pitkin AO
 Dare Power
 Georgina Richters
 Susan Rix AM
 Leanne de Souza

EXECUTIVE STAFF

John Kotzas AM *Chief Executive*
 Jackie Branch *Executive Director – Stakeholder Engagement Strategy*
 Roxanne Hopkins *Executive Director – Visitation*
 Bill Jessop *Executive Director – Venue Infrastructure and Production Services*
 Kieron Roost *Executive Director – Business Performance*

ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

The Honourable Leanne Enoch MP: Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

PARTNERS

Government Partners



Principal Partner



Premier Partners



Education Partners



Maestro Series

Major Partner



Supporting Partner



Supporting Partner



Major Partners



Trusts and Foundations



Accommodation Partners



Industry Collaborators



COMING UP



GREAT INVENTIONS

SUN 25 JUL 11AM

Concert Hall, QPAC

Conductor Benjamin Bayl
Host Guy Noble
Soloist Thomas Allely, tuba

Haydn Symphony No.101 in D, mvt 2
Beethoven Symphony No.3 in E flat, *Eroica*, mvt 3
Samuel Jones Concerto for tuba and orchestra
Rimsky-Korsakov *Capriccio espagnol*
and more



BREATHTAKING TCHAIKOVSKY

FRI 6 AUG 11AM

SAT 7 AUG 3PM & 7.30PM

Concert Hall, QPAC

Conductor Johannes Fritzsch
Soloist Piers Lane, piano

Liszt Concerto No.1 in E flat major
for Piano and Orchestra

Tchaikovsky Symphony No.6 in B minor (*Pathétique*)



CHAMBER PLAYERS

SAT 21 AUG 4PM & 7.30PM

QSO Studio, ABC Building

4PM - Brass, Woodwind, Percussion
Includes music by Gabrieli, R. Strauss,
Montgomery, Gounod and more.

7.30PM - Strings
Includes music by Stravinsky and Tchaikovsky

WANT MORE?



ON THE RADIO

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

abc.net.au/classic or 4mbs.com.au



ON SPOTIFY

Listen to our concert playlists anywhere, anytime.

[spotify.com](https://www.spotify.com)



READ

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

qso.com.au/blog



WATCH

Enjoy behind-the-scenes footage, interviews with musicians, instrument workshops and more.

[youtube.com](https://www.youtube.com)



PROGRAMS ONLINE

Download our concert programs one week prior to each concert.

qso.com.au



ENEWS

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

qso.com.au



HAVE YOUR SAY

We love to hear from our audience. What did you think of the concert? What was your favourite piece? Who do you want to hear more of? Let us know!

info@qso.com.au
[#QSOOrchestra](https://twitter.com/QSOOrchestra)



FIND US



Queensland Symphony Orchestra



Queensland Symphony Orchestra



@QSOOrchestra



@QSOOrchestra



QUEENSLAND SYMPHONY ORCHESTRA



Presented in association with QPAC.