



FIREBIRD

AN INSTRUMENTAL SPECTACULAR



QUEENSLAND SYMPHONY
ORCHESTRA

19 + 20 MAR 2021

CONCERT HALL, QPAC



CONTENTS

WELCOME	1
IF YOU'RE NEW TO THE ORCHESTRA	2
FOR YOUNGER EARS	4
LISTENING GUIDE	8
ARTIST BIOGRAPHIES	14
SUPPORTING YOUR ORCHESTRA	24
MUSICIANS AND MANAGEMENT	26

WELCOME

Welcome to today's concert! I am delighted to have all of you joining us in the Concert Hall once again.

This concert is an almighty musical experience featuring one of my favourite composers, Igor Stravinsky. Stravinsky writes in a way that fits well under the fingers and also in the ears. He creates incredibly vivid images and stories with his writing, and weaves an atmosphere that you can't help but be drawn into. Stravinsky had a canny way of bringing out the woody texture of the bassoon sound, but he also used the instrument for those lamenting moments in which the yearning tenor sound prevails.

If I was on a desert island and there was a desert island orchestra, I'd play only Stravinsky ballets and Mozart and Strauss operas. Needless to say, I'm very excited that we are performing Stravinsky's *Firebird* alongside Mozart's Piano Concerto No.19. What a treat to be joined by eminent Australian pianist Simon Tedeschi who will bring this piece to life. I know it will be a concert to remember.

From the whole Orchestra, we cannot thank you enough for returning to us this year so that we can all enjoy live music together - now and into the future.

Nicole Tait

Section Principal Bassoon

IN THIS CONCERT

Conductor Elena Schwarz

Soloists Simon Tedeschi

*Relive this concert on ABC Classic
on 25 April at 1pm (AEDT).*

PROGRAM

FRI 19 + SAT 20 MAR

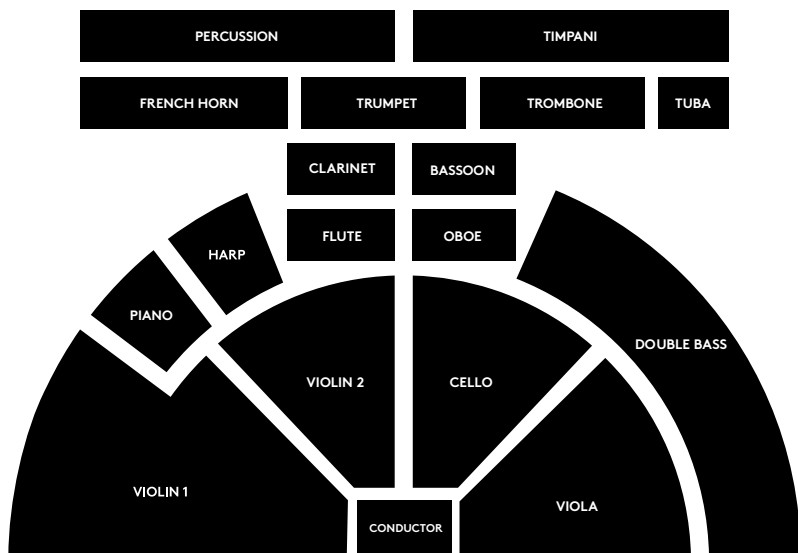
WEBER	Overture to <i>Der Freischütz</i>	10'
MOZART	Piano Concerto No.19 in F, K.459	28'
STRAVINSKY	Suite from <i>The Firebird</i> (1919 version)	23'

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

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 notes.

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

WHO'S ON STAGE TODAY

CONCERTMASTER

Warwick Adeney

CO-CONCERTMASTER

Natsuko Yoshimoto

ASSOCIATE

CONCERTMASTER

Alan Smith

VIOLIN 1

Rebecca Seymour *

Lynn Cole

Ann Holtzapffel

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Claire Tyrell

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

Linda Garrett

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Jann Keir-Haantera

Graham Simpson

Nicholas Tomkin

CELLO

Trish Dean =

Matthew Kinmont +

Tim Byrne

Kathryn Close

Deborah Davis

Andre Duthoit

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

Alexa Murray

CLARINET

Brian Catchlove =

Kate Travers

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 =

Mark Bremner

Richard Fomison

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Matthew McGeachin ^

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Jacob Enoka

HARP

Jill Atkinson *

KEYBOARD

Mitchell Leigh ^

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

FOR YOUNGER EARS

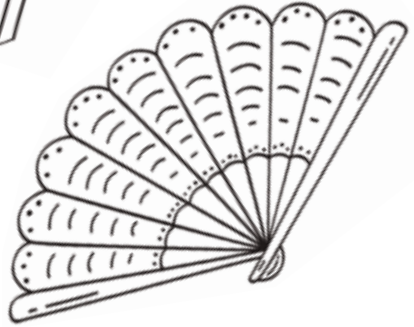
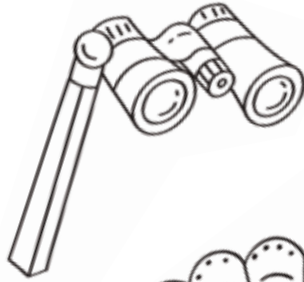
Carl Maria Von Weber

Der Freischütz: Overture

An Overture is heard at the start of an opera. An opera is a dramatic story that is brought to life by singers and an orchestra through their voices, actions and the music. Today you won't hear the opera, just the music.

This Overture was written by German composer Carl Maria von Weber.

The story of the opera begins in a dark forest. Weber uses French horns to represent the hunters. When the timpani begin (can you see the huge drums at the back of the Orchestra?) the evil Zamiel appears and tempts the hunters with magic bullets in exchange for their souls. The music becomes louder.



DID YOU KNOW?

A melody in music is a group of notes of high and low sounds which are played one after the other. When put together they make a tune, just like words make a sentence!

Suddenly, there's a change in the music. Can you hear it? The main tune (called a melody) becomes softer and gentler.

This represents the arrival of a new character, Agathe. The composer is using this piece of music to introduce sounds that will be heard later in the opera, like the different sounds used to represent different characters.

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



Wolfgang Amadeus Mozart

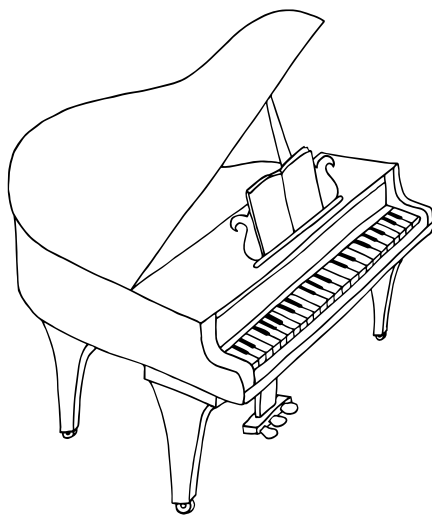
Piano Concerto No.19 in F, K.459

A piano concerto is a piece of music that showcases the piano and is performed by someone called a 'soloist.' Think of it like the piano is the singer and the orchestra is the band. The soloist in this concert is Simon Tedeschi, a piano player. He will be performing music written by Mozart, an Austrian composer.

Legend goes that Mozart wrote this piece of music for himself to play. Once he wrote it, he took it on tour and performed it in front of an emperor.

LISTEN OUT FOR...

This piece of music is meant to make you feel happy. If you listen carefully, you can hear that the music changes from big to small sounds and back again. At times, the piano is the main instrument playing while at other times you can hear the entire orchestra. Watch and listen as the music switches between piano and orchestra.



DID YOU KNOW?

Mozart began creating and performing music from the age of five! He was often called the 'child composer' and was considered a musical genius.

FOR YOUNGER EARS

Igor Stravinsky Suite from *The Firebird*

Today you're about to hear some music that tells a story. The music our musicians are performing is called *The Firebird* and it was written by Igor Stravinsky, a composer from Russia.

The story goes like this...



One day Prince Ivan is hunting in a magical forest. He strays into an enchanted part of the forest that is haunted by an evil magician whose name is Koschei. In Koschei's forest, Prince Ivan sees a magical creature, the Firebird.

The Firebird has magical feathers that flicker and glitter like flames. Captivated by her, Prince Ivan captures the Firebird but agrees to set her free when she offers him one of her magical feathers.

The magical feather will help the prince if he should need it.

Later, we discover the evil magician Koschei has captured thirteen princesses! Prince Ivan falls in love with one of the beautiful princesses and decides to rescue her. The prince confronts Koschei, but the evil magician sends his monsters after the prince.

In peril, the prince calls on the Firebird for help. She rescues the prince by making the monsters dance until they fall into a deep sleep. While they sleep, the Firebird shows the prince an egg where the evil magician's soul is kept.

The prince destroys the egg, and with it Koschei's soul, freeing the captured princesses.



LISTEN OUT FOR...

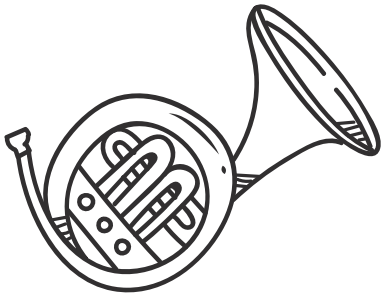
In *The Firebird*, different characters are represented by different kinds of music.

Human characters like Prince Ivan or the princesses are represented with simple melodies based on Russian folk music. **Mythical characters** in the story, like the evil Koschei or the enchanted Firebird, are represented with music that sounds a little offbeat.

Can you hear the difference?

The original *Firebird* music was a ballet, but in this concert we don't have any dancers. Instead we *are* going to play all the best bits from the ballet. See if you can hear these moments:

1. The spooky rumble on the double basses (they are some of the biggest instruments in the orchestra and look like giant violins) as Prince Ivan enters the enchanted forest.
2. The fluttery music when he meets the Firebird.
3. The beautiful and romantic music as Ivan sees the dancing princesses.



4. The big BANG! when Koschei sends out his monsters. This music is pretty wild, as the Firebird makes Koschei and the monsters dance themselves into exhaustion.
5. The lullaby music as they all fall asleep.
6. The grand finale which begins with the majestic French horn as the story draws to a close and Prince Ivan, the princesses and the Firebird live happily ever after.

DID YOU KNOW?

When a variety of rhythms are played together, making it sound offbeat, that is called a 'syncopation.'

LISTENING GUIDE

Before we get started with today's performance, let's get to know a few music terms in the Listening Guide. What follows is a list of terms and what they mean as they appear in bold throughout the Listening Guide.

- Singspiel** a form of German opera in which there is spoken dialogue instead of operatic singing only. Singspiel's are usually comedic or romantic like Mozart's *The Magic Flute*.
- Sonata** a composition for an instrumental soloist. The most famous sonata is Beethoven's 'Moonlight' Sonata which was composed for piano.
- Overture** an orchestral piece of music at the beginning of an opera.
- Tone poem** a piece of orchestral music that illustrates, evokes or is based on a poem or story.
- Cadenza** an improvised or written-out passage of music played by a soloist.



Carl Maria von Weber (1786–1826)

Der Freischütz: Overture

Der Freischütz was conceived in that same atmosphere in which the Brothers Grimm wrote their tales. German composers of the early 19th century were enthralled by the supernatural.

In this opera Weber moved beyond the confines of **singspiel** to a pre-Wagnerian combination of drama, music and visual aspects. Cast in traditional **sonata** form, the **overture** is a mini **tone poem** prefiguring the opera.

The opening suggests the dark forest, with sunlight filtering through breaks in the canopy to the root-knotted floor. The hunt and huntsmen are evoked by horns. Dark tremolos and the ominous beat of timpani represent Zamiel, an agent of the devil who tempts huntsmen's souls with seven magic bullets. Next comes the melody from Max's aria which accompanies the words: 'But dark forces are ensnaring me'. Then a turbulent C minor changes to E flat major for the second subject, the melody to which the heroine Agathe, anticipating reunion with her beloved Max in the aria 'Leise, leise', sings of the beating pulse which interrupts her evening prayer. The development section for once explicitly represents a clash of Good and Evil, but then, after a silence, Agathe's theme blazes forth in triumphant C major.

G.K.Williams

© Symphony Australia 2000

LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto No. 19 in F, K.459

I. *Allegro*

II. *Allegretto*

III. *Allegro assai*

Mozart wrote this concerto for his own use in 1784. He probably played it in one of his Lenten subscription concerts in Vienna the next year, and it is easy to imagine him scoring a great success in 1790 when he took it on tour, playing it at the coronation festivities in Frankfurt for the Emperor Leopold II. Hearing Mozart play one of his concertos in Prague, a listener was filled with wonder: ‘we did not know what to admire the more – the extraordinary composition or the extraordinary playing’. This concerto is both brilliant and cheerful, but certainly not lightweight – on the contrary, it reveals Mozart’s powers of composition at their richest, and the virtuoso piano part is matched by a fully equal part for the orchestra. Confident, even soloistic, playing is required, especially from the woodwind.

Interpreters of this concerto must agree on a tempo for the first movement: this one admits of alternatives. The first subject, whose rhythm dominates the movement, is a kind of march, and this gives strength; Mozart’s *alla breve* time signature, however, shows that heaviness should be avoided (4/4 time, but played two beats in the bar). In characteristic *galant* style, the subject is presented first softly, then loudly. In spite of, or perhaps because of, the dominance of this rhythm, the movement is amazingly rich and varied in themes, especially in the orchestral exposition. But as Cuthbert Girdlestone observes in *Mozart and his Piano Concertos*, once the soloist has entered, almost all the themes derive in some way from the opening, as if Mozart moves from wastefulness to economy. The triplets which the piano contrasts with the orchestral material become an accompaniment to the march theme. Even in the free fantasia development, which begins with a peremptory gesture from the soloist, and seems to have abandoned the predominant rhythm, the winds begin to interject it, and it spreads to the piano part. Mozart’s **cadenza** for this movement is one of his most effective and broad-ranging. Thus far the movement seems not sectionally divided, but cumulatively developing; it ends with a coda featuring the horns and repeating the final bars of the exposition – lilting figures which do *not* feature the march rhythm.

Allegretto, a pace somewhere between *Andante* (‘walking’) and *Allegro* (‘fast’) is a tempo marking quite common for a ‘slow’ movement in the music of Joseph Haydn, but rare in Mozart – indeed this movement is unique in Mozart’s concertos. It has been described as an idyll, or an intermezzo, graceful, even capricious. The key is C major, with an excursion into C minor: only a brief, passing departure from the mood of the movement, with the effect of pathos rather than tragedy. In few of Mozart’s concerto

movements do the winds take part as fully and imaginatively as here – flute, oboes and bassoon join the piano in leading the discourse, and it seems fitting that the flute should have the last word, with the rising scale which grows in importance as the movement goes on.

One would hardly suspect, on hearing the light-hearted theme of the finale, that this is to be the weightiest and perhaps the most memorable movement in the concerto, but so it proves. After the statement of the refrain by piano followed by orchestra, the cellos and basses begin a four-part fugue. Suddenly we are in the same world as the finale of the 'Jupiter' Symphony: Mozart follows the brothers Joseph and Michael Haydn in combining elements of sonata-rondo form with fugal writing. But the effect, while powerful and exciting, is far from a display of learning – Mozart only for a moment allows us to forget that he is writing a concerto. Soon the soloist re-enters with considerable virtuosity, and the humorous, chattering themes even suggest an *opera buffa* finale. Twice more the fugato returns, first as a development, then in a superb passage for orchestra and soloist over a tonic pedal, before the sweeping cadenza. The fugal passages, with their sustained many-voiced texture, invade the comic bantering of the rest of the music, as power and play are winningly combined.

David Garrett

Symphony Australia © 2000



LISTENING GUIDE

Igor Stravinsky (1882–1971)

The Firebird – Suite (1919)

I. *Introduction*

II. *The Firebird and her Dance – Variation of the Firebird*

III. *The Princesses' Round (Khorovod)*

IV. *Infernal Dance of King Kashchei*

V. *Berceuse*

VI. *Finale*

The dazzling success of Serge Diaghilev's seasons of Russian opera and ballet in pre-World War I Paris is now legendary. Diaghilev's first venture in bringing the splendours of Russian culture to Paris was in 1906 when he mounted an exhibition of paintings. Rimsky-Korsakov, Rachmaninov, and Chaliapin were among the luminaries later brought by Diaghilev to the stage of the Paris Opéra. In 1908 Mussorgsky's opera *Boris Godunov*, with Chaliapin in the title role, was heard for the first time in Western Europe. In 1909 the newly-formed Ballets Russes presented four ballets: this season was so rapturously received by the Parisians that Diaghilev decided to devote future seasons to ballet with new works specially created for the Paris season which he could also tour through the main European cities.

Diaghilev and his choreographer Michel Fokine were particularly keen to include a ballet based on a theme from Russian folklore in the 1910 season. They decided that the ancient fairytale of the Firebird was perfect for dance treatment since it contrasted a human world of traditional romantic love with a fantastic and brilliant world of supernatural powers. The score was commissioned from Diaghilev's former teacher Anatole Liadov, but when it became clear that he would not finish it in time, the commission was transferred to the 27-year-old Igor Stravinsky. Diaghilev had heard two early works of this young composer at a concert in St Petersburg in February 1909 and he had enthusiastically asked Stravinsky to orchestrate two numbers of Fokine's *Les Sylphides*, a ballet with music by Chopin, for the 1909 Paris season. *The Firebird* ballet was to be a long original work: the commission amounted to a tremendous act of faith in Stravinsky's talents.

Stravinsky realised how important the Paris premiere was to be – and he willingly laid aside the opera he was working on to tackle the ballet score. It was his first work for the theatre, and he and Fokine worked in close collaboration on what was, at the time, a new genre of dramatic one-act ballet, a *ballet d'action*, in which the music illustrated the smallest gesture on the stage. The premiere, on 25 June 1910 at the Paris Opéra, was enormously successful, and the ovation Stravinsky received that night for his superbly colourful and dramatic score launched his international career.

From the ballet Stravinsky devised three orchestral suites. The second, compiled in 1919, uses a considerably smaller orchestra than did the first.

Introduction – The Firebird and her Dance – Variation of the Firebird. The lower strings sound the eerie chromatic theme associated with the evil ogre Kashchei's enchanted garden. Ivan Tsarevitch (the 'Prince Charming' of the tale), enters and pursues the brilliant Firebird, whose scherzo-like solo (*Variation*) depicts her plucking golden apples from her magic tree.

The Princesses' Round (Khorovod). The princesses have been playing with the golden apples and permit Ivan to join them in a traditional dance. The oboe's theme is a Russian folksong; the following section is also in folk idiom: its theme, heard at first on the violins, is worked into the climax of the dance, which ends with Ivan face-to-face with one of the princesses. Ominous string tremolos remind us that the maidens are under an evil spell.

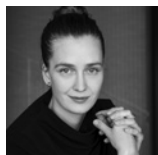
Infernal Dance of King Kashchei. Kashchei appears and is about to turn Ivan to stone. The Prince waves a feather the Firebird had given him in return for her freedom. The Firebird appears and casts Kashchei and his subjects into a wild dance at the end of which they fall exhausted to the ground.

Berceuse. The Firebird moves among the exhausted dancers and with this lullaby charms them into a profound sleep.

The *Finale* is one of the earliest examples of Stravinsky's penchant for changing metres. While the others sleep, the Firebird leads Ivan to a casket containing the egg that holds Kashchei's immortal soul. He dashes the egg to the ground; the ogre expires, and the princesses and their lovers are released from enchantment. The theme on the horn is developed into a majestic hymn of thanksgiving as Ivan and the princess of his choice are united as Tsar and Tsarevna of the new kingdom.

Brett Johnson © 1998

ARTIST BIOGRAPHIES



Elena Schwarz Conductor

Swiss-Australian conductor, **Elena Schwarz** is forging a reputation across different continents for her insightful interpretations, emotional intelligence and an ability to decipher the most complex scores having conducted many premieres and works by Benjamin, Xenakis, Neuwirth, Berio, Donatoni, Lanza, Maor, Streich, Sikora and Filidei.

She has been appointed in the newly created role of **Associate Conductor** to the Tasmanian Symphony Orchestra and has guest conducted orchestras in Germany, Scandinavia, Belgium, Switzerland, France, UK and the USA. Forthcoming engagements include the BBC Philharmonic, Royal Liverpool Philharmonic, Deutsches-Symphonie-Orchester Berlin, Bremen Philharmonic, Orchestre Philharmonique de Liège, Melbourne Symphony, Queensland Symphony and the Auckland Philharmonia. Recent highlights include the WDR Sinfonieorchester, Orchestre Philharmonique de Radio France, Norwegian Radio Orchestra, Musikfabrik Cologne and the Los Angeles Philharmonic Orchestra.

Schwarz's operatic experience includes the world premiere of Adam Maor's *The Sleeping Thousand* at the Festival d'Aix-en-Provence (July 2019) followed by performances in Luxembourg and Lisbon (ENOA). She conducts *Hansel & Gretel* at Norwegian Opera this season

Elena Schwarz was awarded 1st Prize at the **Princess Astrid Competition** (Trondheim 2014), 2nd Prize at the **Jorma Panula Competition** (Vaasa 2015) and was a **Dudamel Fellow** in 2018-19. Following studies in cello and musicology she studied conducting at the Geneva Conservatoire as well as with Peter Eötvös, Matthias Pintscher and masterclasses with Bernard Haitink and Neeme Järvi. She was assistant to Mikko Franck at the Orchestre Philharmonique de Radio France, Marko Letonja at the Tasmanian Symphony Orchestra and Asher Fisch at the West Australian Symphony Orchestra and has assisted Michael Tilson-Thomas, Gustavo Dudamel and Susanna Mälkki.



Pictured: Sarah Meagher and Vivienne Brooke

ARTIST BIOGRAPHIES



Simon Tedeschi

Piano

Simon Tedeschi is one of Australia's most renowned classical pianists, winner of the Young Performer of the Year Award (Australia), the Creativity Foundation's Legacy Award (USA), and the New York Young Jewish Pianist Award.

Recipient of a Centenary of Federation Medal, he has performed for audiences, royalty and world leaders worldwide, from the Sydney Opera House to Carnegie Hall and Beijing's National Centre for the Performing Arts.

Acclaimed by respected critics and peers as "True greatness" (*Sydney Morning Herald*), Tedeschi performed his first Mozart piano concerto in the Sydney Opera House at age nine, later living in the USA and performing with the Colorado, Fort Worth and Illinois Symphony Orchestras. Since returning in 2009, Tedeschi performs as soloist with all major Australasian symphony orchestras, most recently with the Sydney and Adelaide Symphony Orchestras; a frequent guest of festivals, he has also toured extensively overseas with Sydney Opera House' family show, 'Meeting Mozart' (produced by CDP) including to the UAE and China.

Simon Tedeschi has recorded numerous acclaimed albums for ABC Classics/ Universal Music, including The Gershwin Collection, Mussorgsky's *Pictures at an Exhibition*, R. Strauss' *Enoch Arden*, Schumann, Schubert and concerti by Mozart, Tchaikovsky and Grieg. Recent engagements have included Sydney Festival, Art Gallery of NSW, performances of *Echoes of the Jazz Age* - Tedeschi's third creative collaboration with Australian theatre icon John Bell AO OBE, and a return as soloist with the Sydney Symphony Orchestra at the Sydney Town Hall. 2020 also saw recitals with violinist Andrew Haveron, flutist Sally Walker, for ABC Classic, ABC Jazz, Musica Viva Australia and Melbourne Digital Concert Hall, and in The Australian's Iso series. An ambassador for Support Act's AusMusic T-Shirt Day 2020, Fine Music FM, and Sydney Eisteddfod, 2021 engagements include as soloist with the Queensland Symphony Orchestra (Mozart), with Orava Quartet, John Bell, and Andrew Haveron, along with a new recording with violist Roger Benedict for late 2021 release.

Simon is married to acclaimed artist and three-time Archibald Prize finalist, Loribelle Spirovski.



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



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

Support a Musician Today

Nicholas Thin

Simon Mills

Helen Travers

*Elinor and Tony Travers
Wei Zhang & Ping Luo*

Harold Wilson

Dr Michael Daubney

SECTION PRINCIPAL VIOLA

Imants Larsens

Support a Musician Today

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

Arthur Waring

ASSOCIATE PRINCIPAL CELLO

Hyung Suk Bae

John Story AO and Georgina Story

CELLO

Kathryn Close

Dr Graham and Mrs Kate Row

Andre Duthoit

Anne Shipton

Matthew Jones

MJ Bellotti

Matthew Kinmont (Acting)

*Dr Julie Beeby
David Miller*

Kaja Skorka

*Robin Spencer
Anonymous*

Craig Allister Young

Di 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 (Acting)***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 (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***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 5017****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

CON BRIO

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

Arthur Waring

INTERMEZZO

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

Philip Bacon Galleries
Ian and Cass George
Malcolm and Andrea Hall-Brown
Jellinbah Group
Cathryn Mittelheuser AM
CP Morris
Trevor & Judith St Baker
Family Foundation
John Story AO
and Georgina Story
Anonymous (1)

GRAZIOSO

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

Dr John H. Casey
Peggy Allen Hayes
Frances and
Stephen Maitland OAM RFD
Morgans Foundation
Justice Anthe Philippides
Dr Graham and Mrs Kate Row
Judith and Roger Sack
Iain G Saul
Stack Family Foundation
Anonymous (1)

VIVACE

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

Dr Philip Aitken
and Dr Susan Urquhart
Associate Professor John Allan
and Dr Janet Allan
The K&D/S&R
Anketell Foundation
David and Judith Beal
Dr Julie Beeby
Joseph and Veronika Butta
Dr Ralph
and Mrs Susan Cobcroft
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
GB & MK Ilett
In Memory of Dr Vicki Knopke
Dr Colin and Mrs Noela Kratzing
Mrs Andrea Kriewaldt
Rosslyn Walker and David Miller
Desmond B Misso Esq.
Peterson Family
Heidi Rademacher In Memory
of Hans Rademacher
Graeme Rosewarne
and Jim O'Neill
Alan Symons & In Memory of
Bruce Short, Kevin Woodhouse
and Graham Webster
Sidney Irene Thomas
(In Memory)
Elinor and Tony Travers
Noel and Geraldine Whittaker
R. M. Wylie
Anonymous (1)

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

ADFAS Brisbane
Prof. Margaret Barrett
William and Erica Batt
Trudy Bennett
Constantine Carides
Elene Carides
Sarah and Mark Combe
E Dann & P McNicol
Justice Martin Daubney
Dr Edgar Gold and Dr Judith Gold
Lea and John Greenaway
Will and Lorna Heaslop
Tony and Patricia Keane
John and Helen Keep
Shirley Leuthner
Prof. Andrew and Mrs Kate Lister
Dr Les and Mrs Pam Masel
Lorraine McLaren
In Memory of Jolanta Metter
Simon Mills
Colin Neville
Jessica Read
Siganto Foundation
Dr Margaret Soroka
John and Jenny Stoll
Dr Damien Thomson
and Dr Glenise Berry
Prof. Hans Westerman
and In Memory of
Mrs Frederika Westerman
The Curavis Fund
Margaret and Robert Williams
Wei Zhang & Ping Luo
QSO Anonymous (6)

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

Aitken Whyte Lawyers
Julieanne Alroe
Jill Atkinson
Emeritus Professor Cora V. Baldock
Dr Geoffrey Barnes
and In Memory of
Mrs Elizabeth Barnes
John and Bonnie Bauld
Dr Sheena L. Burnell
Catherine Carter
Drew and Christine Castley
Greg and Jacinta Chalmers
Robert Cleland
T.C. and M.R. Cooney
Dr Peter Hopson & Julie Crozier
Dr Michael Daubney
Mrs I. L. Dean
Laurie James Deane
Nara Dennis and Monty Wain
Miss Marianne Ehrhardt
Mrs Susan Ellis
Mrs Elva Emmerson
Mary Lyons and John Fardon
Loani Foxcroft
Colin and Ann Gallagher
Alan Galwey
Gardiner Family Foundation
D J Gardiner
Paul and Irene Garrahy
Barbara Hartigan
Mrs. L. A. Hudson
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 Julieanne McKenna
Jennifer McVeigh
Annalisa and Tony Meikle
In Memory of Harry Miles
Peter and Jill Millroy
B and D Moore

Howard and Katherine Munro
John and Robyn Murray
Ron and Marise Nilsson
Toni Palmer
Parascos Eagles Family
Ian Paterson
G & B Robins
Joan Ross
Cath Scully
Bruce and Sue Shepherd
Anne Shipton
KW Sommerfeld and Family
Helen Sotiriadis
Robin Spencer
Craig Whitehead
and Gabrielle Shepherd
I S and H Wilkey
Anonymous (72)

**TUTTI
(\$500-\$999)**

Myra Alder
Caroline Ansell
Christa Armbruster
Alison Armstrong
Mr Roger Bagley
Dr Betty Byrne Henderson AM
Jean Byrnes
Mrs Georgina Byrom
Peter and Tricia Callaghan
W R and H Castles
Dr Alice Cavanagh
Ian and Penny Charlton
Roger Cragg
Mr Gerry Crooks
Dr Beverley Czerwonka-Ledez
Terry and Jane Daubney
Dr C. Davison
Prof. John and Mrs Denise Elkins
Dr Chris Elvin and Dr Nancy Liyou
Paul Evans
Mrs Camilla Gebauers
Graeme and Jan George
Emeritus Professors Catherin
Bull AM and Dennis Gibson AO
Wendy Green
M. J. Harding
Carmel Harris
Dr Alison M Holloway

Mr John Hornibrook
Lynn Hu
Lynette Hunter
Monika Janda
Julie-Anne Jones
Mrs Meryl Kerrison
Andrew Kopittke
V. Layne
Robert Lees
M. Lejeune
Rachel Leung
Lesley Lluca
Jim and Maxine Macmillan
Gary & Gayle Martin
Timothy Matthies
and Chris Bonnilly
Erin McKenna
Dr Tom Moore
Hamilton Newton
T & M.M. Parkes
Tina Previtera
Dr John Ratcliffe
and Dr Helen Kerr
John B Reid AO and Lynn
Rainbow Reid
Dr Phelim Reilly
Neil W Root
and Trevor J Rowsell
Jill Rowan
Ms Kathryn Russell
Rolf and Christel Schafer
Ms Antonia Simpson
Alison Stanford
Dr Eddie Street AM
Viviane Tolliday
K. Trent and P. Reed
Tanya Viano
John and Sharon Watterson
Peter J Watts
Richard and Helen Wilson
Peter & Jeanette Young
Dr Jan Zomerdijk
Anonymous (141)

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
Justice Anthe Philippides

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

Associate Professor John Allan and Dr Janet Allan
David and Judith Beal
Joseph and Veronika Butta
Mrs Roslyn Carter
Dr Ralph and Mrs Susan Cobcroft
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

Queensland Conservatorium Griffith University
Ian Paterson
Heidi Rademacher In Memory of Hans Rademacher
Anne Shipton
Alan Symons & In Memory of Bruce Short,
Kevin Woodhouse and 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)

Dr Geoffrey Barnes
and In Memory of Mrs Elizabeth Barnes
Prof. Margaret Barrett
Trudy Bennett
Dr John and Mrs Jan Blackford
Kay Bryan
Dr Betty Byrne Henderson AM
Constantine Carides
Elene Carides
Sarah and Mark Combe
Mrs Ruth Cox
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
Rosslyn Walker and David Miller
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
Graeme Rosewarne and Jim O'Neill
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 is proud to acknowledge the generosity and support of our valued supporters.

(Supporter lists as at 1 March 2021)



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.



QUEENSLAND SYMPHONY ORCHESTRA



SUPPORTER ENCORE

Arthur Waring, Dr Roslyn Wells and Bill Arthur enjoyed a get together with Warwick Adeney, Concertmaster. Arthur Waring supports Alan Smith, Matthew Kinmont, Irit Silver, Malcom Stewart and Thomas Alley through the Music Chair Program.

HOW HAS QUEENSLAND SYMPHONY ORCHESTRA IMPACTED YOU?

I just love to hear the sound of the orchestra.

I grew up playing the organ, and played professionally along the way.

FAVOURITE INSTRUMENT

My favourite instrument is the flute, I love the melodic tones.

WHAT WOULD YOU LOVE TO LISTEN TO RIGHT NOW?

Handel's Messiah – I was also in a choir for over 20 years, I would love to hear this again in the Concert Hall.

WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

I moved to Queensland in 1985 from Victoria, I would say I have been watching QSO perform since then.

Everyone has to work so hard to keep things going, I like to think I can help out.

WHAT ADVICE WOULD YOU GIVE TO THOSE CONSIDERING SUPPORTING?

Music provides so much for joy and comfort for so many people. Chose something you are passionate about, this is a good place to start.



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

**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 Meyers *Director – People and Culture*
 Barb Harding *Payroll & HR Coordinator*
 Timothy Matthias *Director - Artistic Planning*
 Michael Sterzinger *Manager - 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 *Acting 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*
 Julie Mullen *Manager - Philanthropy*
 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 Wilshire *Coordinator – Marketing*
 Joel Tronoff *Digital Content Producer*
 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
 Dare Power
 Georgina Richters
 Susan Rix AM
 Leanne de Souza

CHIEF EXECUTIVE

John Kotzas

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 Leeanne Enoch MP, Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts.

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



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*
Prokofiev Music from *Romeo and Juliet*
Mendelssohn Music from *A Midsummer*
Nights Dream
and more



MUSICAL THEATRE GALA

SAT 15 MAY 3PM & 7.30PM

Conductor and Host Guy Noble
Soloists Lorina Gore, soprano
Simon Gleeson, tenor

Llyod Weber *The Phantom of the Opera*
Schönberg *Les Misérables*
Lopez & Lopez *Frozen*
and more

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](https://www.instagram.com/QSOOrchestra)



[@QSOOrchestra](https://twitter.com/QSOOrchestra)



QUEENSLAND SYMPHONY ORCHESTRA

