



# PICTURES AT AN EXHIBITION

MUSICAL VIGNETTES



QUEENSLAND SYMPHONY  
ORCHESTRA

**30 APR + 1 MAY 2021**

CONCERT HALL, QPAC



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# WELCOME

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Greetings and a warm welcome to today's concert! We also welcome corporate partner BDO as Major Partner for our Maestro Series.

It's so good to be performing for you all again in this wonderful hall at QPAC. You're in for a treat! Irit Silver and I are very excited and honoured to be performing the world premiere of Gordon Kerry's Sinfonia concertante for flute, clarinet and orchestra, written especially for us. Learning a completely new work is a journey of discovery, building it up in stages before we hear the composition in its full glory. Firstly, Irit and I work individually on our own parts, then we rehearse together so that our musical voices fit perfectly. These two solo wind parts intertwine and dance with great rhythmic fluidity and lyricism. The next step is to rehearse with a piano version of the score before finally hearing the work with full orchestra. We're very lucky to have this new work, as concertos for flute and clarinet are very rare. Irit and I love Kerry's Sinfonia Concertante and hope you will be equally entranced.

Our program today, conducted by the wonderful Benjamin Northey, is full of colour and musical stories. It opens with Rimsky Korsakov's Overture from *May Night* and then, after the Sinfonia Concertante, finishes with Mussorgsky's masterpiece *Pictures at an Exhibition* which has been orchestrated by fellow composer, Maurice Ravel. I have always been fond of this work and love the imagery created by Mussorgsky.

Thank you all for your loyal and generous support. You, our wonderful audience, motivate us to continue to share and perform music that is close to our hearts.

## Alison Mitchell

Section Principal Flute

## IN THIS CONCERT

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**Conductor** Benjamin Northey

**Soloists** Alison Mitchell, flute  
Irit Silver, clarinet

*Relive this concert on ABC Classic  
on 8 May 2021 at 1PM (AEST).*

## PROGRAM

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**RIMSKY-KORSAKOV  
KERRY**

Overture from *May Night*  
Sinfonia concertante for flute, clarinet and orchestra  
(World Premiere) *Commissioned by the late Marena Manzoufas.*

**MUSSORGSKY  
(arr. Ravel)**

*Pictures at an Exhibition*

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

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

# WELCOME FROM QPAC

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What better way to honour the memory of a friend than to capture their work, their talent, their very thoughts in a musical composition to be played for centuries beyond their life? We are the beneficiaries of Modest Petrovich Mussorgsky's immortalisation of his dear friend and artist Viktor Hartmann in *Pictures at an Exhibition*.

This delightful suite is a voyeuristic musical journey alongside Mussorgsky, as he meanders through an exhibition of Hartmann's work. Masterfully orchestrated by Ravel, Mussorgsky's compositions bring to life the various scenes and characters he sees in his friend's art.

Queensland Symphony Orchestra continues to deliver outstanding performances and, in this presentation, showcases a classic alongside a new Australian work: Gordon Kerry's world premiere double concerto, featuring Orchestra Section Principals Irit Silver and Alison Mitchell. We're proud to present this concert in association with the Orchestra and invite you to enjoy your stroll through *Pictures at an Exhibition*.

## **John Kotzas**

Chief Executive, QPAC



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SEAT IS YOURS  
AT QPAC



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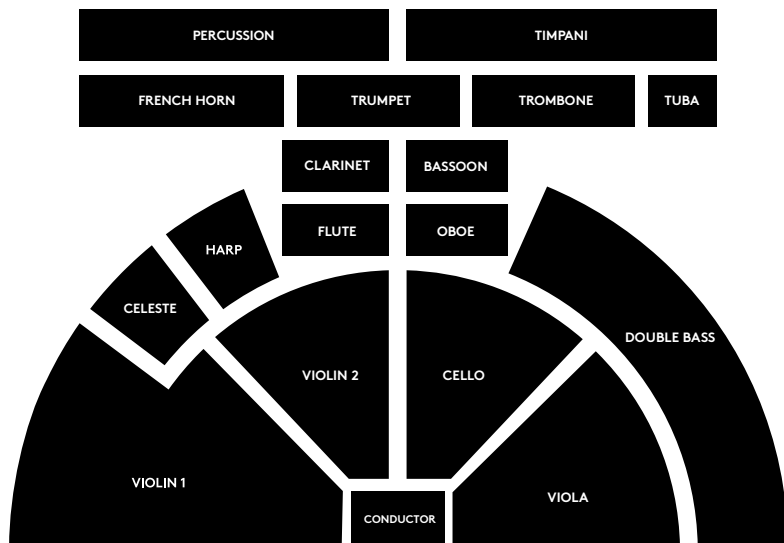


Queensland  
Government



# IF YOU'RE NEW TO THE ORCHESTRA

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## WHO SITS WHERE

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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
- Organ

### BRASS

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

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

### PERCUSSION

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

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

# WHO'S ON STAGE TODAY

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## CONCERTMASTER

Warwick Adeney

## CO-CONCERTMASTER

Natsuko Yoshimoto

## ASSOCIATE

### CONCERTMASTER

Alan Smith

## VIOLIN 1

Rebecca Seymour \*

Lynn Cole

Ann Holtzapffel

Anne Horton

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Claire Tyrell

Brynley White

Sonia Wilson

## VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Nicholas Thin ^

Katie Betts

Jane Burroughs

Faina Dobrenko

Simon Dobrenko

Delia Kinmont

Natalie Low

Tim Marchmont

Helen Travers

Harold Wilson

## VIOLA

Imants Larsens ~

Yoko Okayasu >>

Charlotte Burbrook de Vere

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Jann Keir-Haantera

Li-Ping Kuo

Graham Simpson

Nicholas Tomkin

## CELLO

Matthew Kinmont =

Kathryn Close +

Tim Byrne

Deborah Davis

Andre Duthoit

Matthew Jones

Kaja Skorka

Craig Allister Young

## DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioli

## FLUTE

Alison Mitchell ~

Stephanie Vici

## PICCOLO

Kate Lawson \*

## OBOE

Huw Jones ~

Alexa Murray

## COR ANGLAIS

Vivienne Brooke \*

## CLARINET

Brian Catchlove =

Kate Travers

## BASS CLARINET

Nicholas Harmsen \*

## BASSOON

Nicole Tait ~

David Mitchell >>

Evan Lewis

## 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

Nicolas Thomson ^

## TUBA

Thomas Allely \*

## TIMPANI

Tim Corkeron \*

## PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Jacob Enoka

Fraser Matthew

Angus Wilson

## HARP

Lucy Reeves ^

Grace Kikuchi

## CELESTE

Mitchell Leigh ^

## ALTO SAXOPHONE

Emma Di Marco ^

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

\* Principal

^ Acting Principal

# DEFINITION OF TERMS

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

<b>Dolce</b>	in Italian 'Dolce' means 'sweet'. When used in music, it is an indication to play sweetly, with a light touch and with affection.
<b>Animato</b>	means to play with excitement and spirit.
<b>Sinfonia concertante</b>	a piece of music for an orchestra where there is usually one or more soloists.
<b>Counterpoint</b>	two or more independent melody lines that are played at the same time forming a single harmonic texture.
<b>Tracery</b>	lines that cross each other in an attractive pattern. In music, it refers to lines of music crossing over when being performed.
<b>Melodic motifs</b>	a motif is a short musical idea (think of the 'da-da-da-dum' at the start of Beethoven's Symphony No.5). Therefore a 'melodic motif' is a musical idea that uses melody (as opposed to other motifs that could use rhythm or texture).
<b>Cadenza</b>	a passage of music performed by a soloist without any accompanying instruments, usually in free time.
<b>Metrically emphatic passages</b>	a stretch of music where the beat is particularly emphasised.
<b>Largo</b>	to be played slowly.
<b>Ostinato</b>	a continually repeated musical phrase or rhythm.
<b>Staccato</b>	means short and detached.
<b>Pizzicato</b>	a playing technique where strings are plucked.
<b>Quavers</b>	listen for runs of very fast notes in the strings over the brass melody.





Pictured: Jason Redman

# LISTENING GUIDE

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## Nikolai Rimsky-Korsakov (1844–1908)

### Overture from *May Night*

In 1828, emerging writer Nikolai Gogol moved from Ukraine to Saint Petersburg to develop his craft. Enlisting the help of his mother, he sent a letter back home asking her for intimate details of village life – right down to the locals’ undergarments!

“There are lots of superstitions, horror stories, traditions, various anecdotes... that will be of great interest to me,” Gogol wrote. With Mum’s anecdotes in mind, he crafted *Evenings on a Farm Near Dikanka*. One of the stories in this 1831-2 collection is *May Night, or the Drowned Maiden*.

Fast-forward 50 years, and 'composer' Nikolai Rimsky-Korsakov – with his penchant for the pagan – composed his folk opera *May Night*. He loved Gogol’s story, and after drowning in canon and counterpoint at Saint Petersburg Conservatory, it was time to return to his passion for a ghostly yarn.

Overture from *May Night* introduces the characters Levko and Hanna, who are a young couple forbidden to marry. Under a Ukrainian moon, they recall a village ghost story: in an old house lived an evil stepmother-witch who convinced her husband to banish his daughter. The girl hurled herself into the nearby lake – and tried to drown the witch along with her! Cleverly, the witch disguised herself by pretending to have already drowned. So each night, the girl’s ghost searches for the witch among the dead.

After a few raucous pranks (and discovering his dad has a crush on his girlfriend), Levko helps cast out the witch and is permitted to marry Hanna.

The comic *Overture* opens with woodwinds and cello, spinning gentle romance for the young couple. Soon enough, Rimsky-Korsakov’s score gains intensity: the mood shifts from **dolce** to **animato**! As folk melodies dart between instruments, we hear the characters’ outrageous plights: horns blast, strings rage, and flutes flutter as Levko battles the witch to get the girl. Gogol’s supernatural story is conjured and condensed into a burst of quintessentially Russian drama.

Stephanie Eslake © 2021

# LISTENING GUIDE

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## Gordon Kerry (b. 1961)

Sinfonia concertante for flute, clarinet and orchestra  
(Commissioned by the late Marena Manzoufas)

In 2011, Alison Mitchell premiered my flute concerto, *Captain Flinders' Musick*, with the Scottish Chamber Orchestra, of which she was then principal flautist. At the time we talked about following it up with a double concerto for flute and clarinet, and I am delighted to have had the opportunity to write for Alison, Irit and Queensland Symphony Orchestra.

I decided to call the piece a **Sinfonia concertante** as I aimed to make it properly 'symphonic' – its architecture is derived from the development and reinterpretation of various thematic ideas – while giving the soloists the range of expressive and bravura writing one expects of a concerto. The orchestra's role is more than merely accompaniment; harp and tuned percussion take on a continuo role at times, and the small wind complement and divisi strings offer a range of often delicate textures. It plays for about 20 minutes in one single span that contains four linked movements.

The first starts with a hymnal passage of simple **counterpoint** in the upper strings that is answered by a yearning melody for low winds and strings that rises from a series of shimmering soft brass chords. The soloists enter with a rapid **tracery** over **melodic motifs** in the violins that eventually reintroduce the very opening material before opening onto a vista of harp glissandos, widely spaced string chords and distant trumpet calls that provide the background for a lyrical dialogue for the soloists that becomes a **cadenza**. The second movement starts with violent unmeasured sounds from the cellos and basses with short fanfare figures, as the soloists again decorate high string lines and **metrically emphatic passages**. The third movement is a **largo** in 6/8, with material introduced by harp and vibraphone that is developed by the soloists, broken up into fragments, and finally given to a shadowy texture of low strings and winds. The final moments of this section include further development of the opening material, with the yearning theme passed between flute and clarinet. The concluding **animato** movement takes up the idea of metrically irregular patterns first sounded as disembodied motifs from the soloists but given to the orchestra as insistently punchy sections. These contrast with more lyrical interludes but overall the momentum is maintained through insistent rhythm.

The Sinfonia concertante is one of several pieces commissioned by Marena Manzoufas, a dear and generous friend who passed away in 2019.

Gordon Kerry © 2020

# LISTENING GUIDE

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## Modest Mussorgsky (1839–1881)

### *Pictures at an Exhibition* (arr. Ravel)

#### Promenade I

##### 1. *Gnome*

#### Promenade II

##### 2. *The Old Castle*

#### Promenade III

##### 3. *Tuileries*

##### 4. *Bydło*

#### Promenade IV

##### 5. *Ballet of the Unhatched Chicks*

##### 6. *Samuel Goldenberg and Schmuyle*

##### 7. *The Market at Limoges*

##### 8. a. *Catacombs*

##### b. *With the Dead in a Dead Language*

##### 9. *The Hut on Hen's Legs (Baba Yaga)*

##### 10. *The Great Gate of Kiev*

Human skulls line the wall of an underground tunnel. Between darkness and bone, a guide grips his lantern and watches two shadowy figures stand before him.

It may sound eerie, but they're not ghosts. One of the figures depicted is Viktor Hartmann, the artist who crafted this watercolour scene of the Paris Catacombs. It was one of 400 paintings on display at the Imperial Academy of Arts in Saint Petersburg – and one of 10 that inspired Modest Mussorgsky to compose his phenomenal response, *Pictures at an Exhibition*. We can hear this painting depicted in the movement *Catacombs*.

Mussorgsky wrote the suite for solo piano in 1874, having attended Hartmann's posthumous exhibition. But it is Maurice Ravel's 1922 arrangement that explodes with colour, using the tones of orchestral instruments to evoke Hartmann's brushstrokes.

In the opening *Promenade*, a spacious trumpet theme represents the composer exploring the gallery, walking from painting to painting. This melody reappears throughout the suite, changing in mood, tempo and even instruments, acting as a musical palate cleanser and inviting us to stroll between each picture.

*Gnomus* is menacing and sluggish – just like the gnome of its namesake. *The Old Castle* fuels our imagination more subtly: saxophone represents a lone troubadour singing of better days. With stripped-back instrumentation and a gentle **ostinato**, we can hear the structure's stubborn persistence through time.

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The heart grows warmer in *Tuileries Gardens*, where children frolic among the flowers. Then the tuba takes over with a slow march as *Bydlo* depicts an ox dragging its cart, peasant at the helm. *Ballet of the Unhatched Chicks* shows children in costume eggs and feathered masks; **staccato** winds and **pizzicato** strings summon the flurry of little birds.

Mussorgsky offers further social observation in *Samuel Goldenberg and Schmuyle* – portraits of two Jewish men, one rich and one poor. These characters might've crossed paths in *The Market at Limoges*, where musical conflict and interplay sparks a bustling public scene.

Gloomy brass sounds as we appear in front of *Catacombs*. Through this introspective look at mortality, the brass grows louder to create an uncanny feeling of death.

*The Hut on Hen's Legs* is a race against time, and against a cannibal witch! Hartmann's picture shows a Russian clock perched on chicken's feet, harking back to the Slavic legend of Baba Yaga – a villain whose hut was built on the same grotesque foundations.

Mussorgsky pays respect to Hartmann's architectural design in *The Great Gate of Kiev*. Horses kick up dust under intricate arches (galloping **quavers** over brass melody). A hymn sounds from the chapel (solemn woodwinds). Bells chime from their awe-inspiring tower, and the *Promenade* theme is spectacularly transformed.

Stephanie Eslake © 2021











# ARTIST BIOGRAPHIES

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## 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.

# ARTIST BIOGRAPHIES

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## Alison Mitchell

### Flute

Hailing originally from Melbourne, Alison Mitchell is delighted to have returned to Australia as the Section Principal Flute with Queensland Symphony Orchestra.

Alison leads a vibrant career throughout Australia and Europe as orchestral musician, chamber player, soloist and teacher. She studied in Basel with renowned Swiss flautist Peter-Lukas Graf before moving to the UK where she was appointed to the position of Principal Flute with the Orchestra of Scottish Opera with whom she performed for five years before embarking on a freelance career dedicated to solo and chamber music performances. From there an opportunity arose for her to return to Australia to take up the position of Associate Principal Flute of the Sydney Symphony. During this period she also performed regularly as Guest Principal with orchestras around Australia.

Alison returned to Scotland in 2003 to join the Scottish Chamber Orchestra as Principal Flute. She performed and recorded regularly with SCO chamber ensembles and as a concerto soloist. She has performed all the major flute concertos including concertos by Mozart, Bach, CPE Bach, Nielsen, Ibert, Poulenc, Osborne, Boulez, Cimarosa and Honegger and her recording of Mozart's Flute Concerto with the SCO (Linn) received glowing reviews. Alison also premiered a wonderful new flute concerto written especially for her and the SCO by the Australian composer, Gordon Kerry.

Whilst living abroad, Alison was continually sought after to perform in Australia. In 2017, she was invited to perform the Australian premiere of the Kerry concerto with the Tasmanian Symphony Orchestra. She is honoured to be a founder member of the Australian World Orchestra having performed with them under Zubin Mehta and Sir Simon Rattle and she has also recorded and performed regularly with the, highly regarded, Australian Chamber Orchestra both internationally and throughout Australia. The ACO recording of Bach's Brandenburg Concerto No. 5 and the Triple Concerto for flute, violin and piano where Alison joined Angela Hewitt and Richard Tognetti was a Gramophone Editor's Choice.

Now back in Australia since 2019, Mitchell enjoys a very varied musical life. However, 2020 has been an 'extraordinary' year and Mitchell has taken every opportunity to be involved in creating online content for the Queensland Symphony Orchestra. Together with her QSO colleagues, she has performed and recorded much chamber music for the QSO YouTube channel.

In 2021, Alison and Section Principal Clarinet Irit Silver will perform the World Premiere of Gordon Kerry's Sinfonia Concertante for flute and clarinet, written especially for them and Queensland Symphony Orchestra.

Alison is also very involved in Queensland Symphony Orchestra's education programme and is sought after to give masterclasses and specialist woodwind coaching. Until her return to Australia she was Lecturer in Flute at the Royal Conservatoire of Scotland.

# ARTIST BIOGRAPHIES

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## Irit Silver Clarinet

Described in *The Australian* as having a 'gorgeous, burnished clarinet tone', Irit Silver is Section Principal Clarinet with Queensland Symphony Orchestra since 2007.

She completed a Bachelor of Music Performance degree in 2004 at the Victorian College of the Arts, studying with Robert Schubert and Craig Hill. In 2005, she completed the Advanced Performance course at the Australian National Academy of Music.

In 2006, Irit was the holder of the Sydney Symphony Orchestra Fellowship. She appears regularly at the Stradbroke Chamber Music Festival. She has appeared as guest principal with the Sydney Symphony, Malaysia Philharmonic,

New Zealand Symphony Orchestra, Auckland Philharmonic, Australian Opera and Ballet Orchestra and Tasmanian Symphony Orchestra. She has performed as soloist with the Queensland Symphony Orchestra and Auckland Philharmonic.

Irit is a 2009 Churchill Fellow. She has a dog, a baby, a three-year-old, and a husband.



## Gordon Kerry

### Composer

Gordon Kerry is a composer and writer based on north-eastern Victoria. The 2021 season will see premieres of new works for choir, a chamber piece for Musica Viva Australia, the Sinfonia concertante for flute, clarinet and orchestra with the Queensland Symphony Orchestra, and *Christchurch Monody* for the Marais Project.

Recent works include his Clarinet Quintet, for Omega Ensemble and premiered by it in the Sydney Opera House Digital Festival; song and song cycles for Plexus Collective, soprano Ayse Göknur Shanal, and the jazz ensemble Elysian Fields; his Piano Trio No.3 for Firebird Trio, *The Snow Queen* (his fourth opera, to a libretto by John Kinsella) for Victorian Opera, a violin concerto, and a Second String Quintet for the Australian String Quartet and cellist Pieter Wispelwey.

His orchestral music, commissioned by the ABC, BBC, Symphony Australia, and the Australian and Sydney Youth Orchestras and includes seven concertos, a symphony and various tone-poems.

His music has been performed widely by ensembles such as the Acacia, Takács, St Lawrence and Kuss String Quartets, the Storioni Trio, Trio Jean Paul, the Australia Ensemble and the Nash Ensemble. His operas include *Midnight Son* (to Louis Nowra's libretto) for Victoria Opera, which won several 2012 Green Room Awards, and *Medea* (to Justin Macdonnell's libretto) which has been performed in Australia, the US and Germany. He has worked with choirs in Australia and Europe, and with local musicians in north-eastern Victoria and the NSW Riverina.

He has received several APRA AMC awards, and fellowships from the Ian Potter Cultural trust, the Australia Council, the Peggy Glanville-Hicks Trust and the Virginia Center for the Creative Arts.

He is the author of *New Classical Music: Composing Australia* and numerous articles and book chapters on musical subjects. Gordon Kerry studied composition with Barry Conyngham at the University of Melbourne.



# BEYOND THE CONCERT HALL

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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.

Even the likes of Mozart, Beethoven and Bach had their musical talents fostered by others who knew a little about music. As part of Queensland Symphony Orchestra's 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.

All this, as well as performances in Redlands and Redcliffe, and a livestream that reached communities in Mt Isa, Toowoomba, Mackay and the Fraser Coast. It's been a busy start to 2021 and reinforces our mission to be an Orchestra for everyone.

**Craig Whitehead**  
Chief Executive

To stay up to date with what we're doing and where we are, follow us on socials.

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## 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

*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

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

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# SUPPORTER ENCORE

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**BDO are proud to partner with Queensland Symphony Orchestra as Major Partner for the Maestro Series. Managing Partner, Steven Sorbello, explains why BDO has chosen to partner with Queensland Symphony Orchestra.**

## **WHAT IS THE FUTURE MISSION FOR BDO?**

At BDO, it's not what we do that's most important, but rather why we do it, and how we make people feel. Our mission is all about people helping people achieve their dreams. Our team is dedicated to solving problems and delivering exceptional client service. We are committed to developing our people to be better tomorrow than they are today.

## **WHY HAS BDO DECIDED TO PARTNER WITH QSO?**

There is a fantastic synergy between our organisations - a great business is similar to an orchestra and to perform exceptionally everyone must play their part. Further, BDO has always had a strong focus on cultural partnerships and our values align well to the QSO's. The QSO's philosophy of "music for everyone" strongly resonates with us.

## **WHAT EXCITES YOU MOST ABOUT THE PARTNERSHIP?**

Our partnership with QSO provides wonderful opportunities for our clients and people to access things they enjoy away from work. There is also a lot that we and our clients can learn from the way the orchestra operates to produce beautiful music. Supporting the QSO allows us to be part of a great Queensland organisation and this is something we are passionate about.



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ORCHESTRA

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SUN 9 MAY 11AM  
Concert Hall, QPAC

**Conductor** Max McBride  
**Host** Guy Noble  
**Soloist** Rebecca Cassidy, soprano

**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  
Concert Hall, QPAC

**Conductor and Host** Guy Noble  
**Soloists** Lorina Gore | Simon Gleeson  
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**INCLUDES MUSIC FROM**  
*Wicked* | *Les Misérables* | *Chess* | *West Side Story*  
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and more



## EPIC SOUNDS

SAT 26 JUN 3PM & 7.30PM  
Concert Hall, QPAC

**Conductor** Benjamin Northey  
**Soloist** William Barton, didgeridoo

**Wagner** Overture from *The Flying Dutchman*  
**Barton** New work (World Premiere)  
**Sibelius** Symphony No.5 in E flat

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