



QSO

FAVOURITES

BEETHOVEN TO BOLERO

6 FEB 2021

CONCERT HALL, QPAC



QUEENSLAND SYMPHONY
ORCHESTRA



Australia
Council
for the Arts



Queensland
Government





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WELCOME

Not only are we thrilled to welcome you to our first concert for 2021, but we are overjoyed to be looking at a year full of live performance in which our talented musicians get to do what they do best – perform for you on stage.

While 2020 was a difficult year, we experienced unparalleled support from you, our audiences, and for that we will be forever grateful. When we couldn't be on stage, we moved online and shared studio recordings, at home concertos, musician interviews, and more. Queensland Symphony Orchestra entered a new digital age and we were able to take music to all corners of Australia, and even the world. This year we will continue to share music online, but nothing can replace the power of live performance and what a year we have planned for you.

To kick off our Season, we present a wonderful concert of orchestral favourites chosen by you! On stage today we're joined by the dynamic Dane Lam to lead our musicians through a feast of classics, commencing with Mozart's sprightly overture from *The Marriage of Figaro* and concluding with Ravel's triumphant *Bolero*.

We hope you enjoy this concert and relish the magic of live performance once again. We look forward to seeing you throughout 2021.

Chris Freeman AM
Chair, Board of Directors

Craig Whitehead
Chief Executive

IN THIS CONCERT

Conductor Dane Lam

PROGRAM

SAT 6 FEB

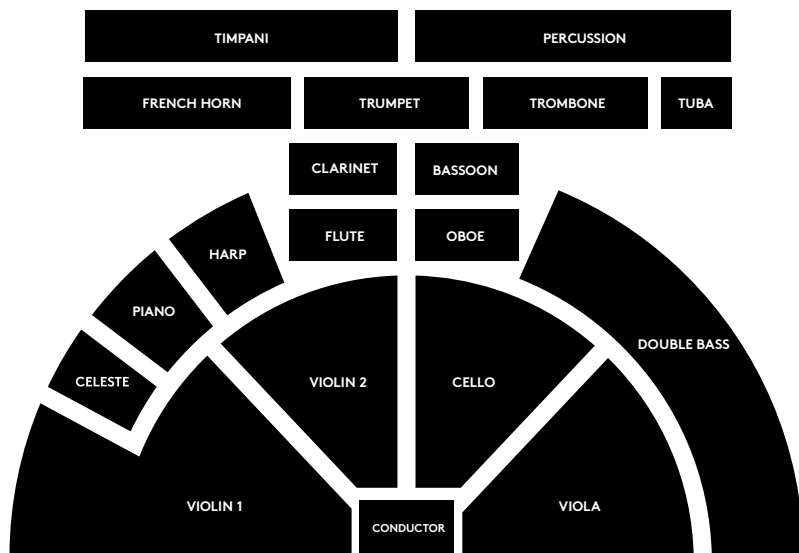
Mozart	Overture from <i>The Marriage of Figaro</i>	4'
Beethoven	Symphony No.7 in A, mvt 2: Allegretto	9'
Tchaikovsky	Symphony No.5 in E minor, mvt 3: Valse: Allegro moderato	14'
Gershwin	<i>An American in Paris</i>	16'
Dvořák	Symphony No.9 in E minor (From the New World), mvt 2: Largo	12'
Ravel	<i>Boléro</i>	13'

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
- Saxophone

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, for the harp, plucked or strummed. 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

ASSOCIATE

CONCERTMASTER

Alan Smith

VIOLIN 1

Rebecca Seymour *

Shane Chen

Lynn Cole

Ann Holtzapffel

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Allana Wales

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

Gregory Daniel

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Li-Ping Kuo

Graham Simpson

Nicholas Tomkin

CELLO

Matthew Kinmont =

Kathryn Close +

Tim Byrne

Deborah Davis

Andre Duthoit

Matthew Jones

Kaja Skorka

MinJin Sung

Craig Allister Young

DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioni

FLUTE

Alison Mitchell ~

Hayley Radke >>

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~

Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Brian Catchlove =

Kate Travers

BASS CLARINET

Nicholas Harmsen

*

BASSOON

Nicole Tait ~

Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~

Ian O'Brien *

Ryan Humphrey

Vivienne Collier-

Vickers

Lauren Manuel

Ben Messenger

TRUMPET

Richard Madden =

Mark Bremner

Richard Fomison

Paul Rawson

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Matthew McGeachin

^

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Fraser Matthew

Angus Wilson

HARP

Jill Atkinson *

CELESTE

Jillianne Stoll

ALTO/SOPRANO

SAXOPHONES

Emma Di Marco ^

TENOR SAXOPHONE

Pierce Hurne ^

BARITONE SAXOPHONE

Matthew Christensen

^

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

DEFINITION OF TERMS

The following terms appear in bold the first time they appear.

Cadence	a cadence is a musical conclusion to a phrase.
Crescendo	a crescendo is a gradual increase in loudness.
Fate motif	a pattern of three short notes followed by one long one. Think of the beginning of Beethoven's Symphony No.5.
Libretto	the text of an opera or other long vocal work.
Opera buffa	a comic opera in Italian with characters that are drawn from everyday life.
Overture	an orchestra introduction at the beginning of an opera.
Rhythmic Patterns	the recurrence of notes and rest repeats forming a distinguishable pattern.
Scherzo	a short composition or sometimes a movement in a larger work such as a symphony (most commonly the third movement) which contains a contrasting section. A scherzo is usually fast-paced and playful and sometimes contains elements of surprise.
Syncopation	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.



Pictured: Wayne Brennan and Gail Aitken

LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Overture from *The Marriage of Figaro*

The Marriage of Figaro is a long opera, but its **overture** is short, Mozart's shortest. Its bustling, scurrying single-mindedness makes it a favourite concert opener, and a staple of Mozart samplers on disc. To those who know and love the opera, Mozart's richest and most humane comedy, the overture will bring a contented chuckle over the delights to follow. The orchestra's first bassoon will look forward to an exposed 'lick' – or not, depending on the conductor's tempo. To those who know their cultural history, the very title will bring premonitions of the French Revolution, and they will remember the alternative title of the play by Beaumarchais on which the opera is based: 'La folle journée' – 'the mad day', a day that seems ideally prefaced by this overture.

Of course the **libretto** which Lorenzo da Ponte devised, working closely with Mozart, is not Beaumarchais' play – had it been, the opera would not have been allowed on stage in the Vienna of 1786. Nor was the overture originally as short as it is. During the rehearsals, or perhaps even after the first performance, Mozart deleted the middle section, a small slow movement in 6/8 time, a *Siciliano* with oboe solo. If the deleted section ever turns up, it will be possible to restore the overture to its original form, a typical three-section Italian **opera buffa** overture. But the opera which follows was not typical, but revolutionary. Not politically revolutionary, though the eventual triumph of the servant Figaro over the designs on his betrothed Susanna of his lecherous master, the Count, still contains elements of class conflict. The Emperor Joseph II had forbidden the performance of Beaumarchais' play, and da Ponte, in his memoirs, records (or invents) a conversation he had with the Emperor on this subject:

'Yes sire,' I rejoined, 'but I was writing an opera, not a play. I had to omit many scenes and to cut others quite considerably. I have omitted or cut anything that might offend good taste or public decency at a performance over which the Sovereign Majesty might preside. The music, I may add, as far as I may judge of it, seems to me marvellously beautiful.'

Beautiful, but long and difficult, for the performers and the audience. They probably expected a sequel to Paisiello's *The Barber of Seville*, the most popular opera in Vienna at the time. The story was a sequel, but Mozart's music took opera buffa to an altogether new level of richness and structural complexity. Hence the length, more than half as much again as Paisiello's opera. A good practical reason in the theatre for keeping the overture short? What remains is an overture in sonata form, but without a 'development' section. The bassoon solo completes the link to the clearly contrasted 'second subject'. [H.C. Robbins Landon has made some illuminating comparisons with the Italian overture type of which Paisiello's is an example. Both Mozart's and Paisiello's overtures promote attention and excite the listener's anticipation by keeping the musical language simple, building large sections on pedal points, in which the bass note remains the same over long stretches. 119 out of Mozart's 294 bars are pedal points. But by comparison with

Paisiello's string-dominated textures,] Mozart's orchestra is rich and brilliant, with wind instruments, and especially trumpets and drums, enjoying the key of D major. The impression of the operatic intrigue which is to follow is promoted by the 'lopsidedness' of the scurrying opening theme from the strings and bassoon, seven bars long where the convention leads the listener to expect eight. The key, and the character of this music, recall the very end of the opera, after the dénouement and the Count's accepted plea to his wife for forgiveness. [Everyone sings of the 'day of torment, whims and folly', crowned by love with happiness and joy.] The last words are, 'Let us all run to celebrate,' and the running music recalls the very beginning of the overture. This may reflect the fact that the overture [which could be copied while the vocal parts were in rehearsal,] was the last music to be written. More likely it is a sign of the masterly control Mozart shows over his structure in music. Such an overture should make everyone want to hear the whole opera!

David Garrett © 2004



Pictured: Josh DeMarchi and David Montgomery

LISTENING GUIDE

Ludwig van Beethoven (1770–1827)

Symphony No. 7 in A, Op. 92

II. Allegretto (fairly briskly)

Generations of music-lovers are likely to have been somewhat bemused by Wagner's oft-quoted description of Beethoven's Seventh Symphony as the 'apotheosis of the dance.' This is not music to which one kicks up heels as to a Slavonic Dance, or glides forth as in Viennese 3/4 time. Yet Wagner hit on one of the work's vital characteristics – rhythm for rhythm's sake.

Beethoven's sketches for the symphony show that he was preoccupied from the outset with expression through rhythm. An insistent skipping (or 'dotted') 6/8 rhythm almost totally pervades the main body of the first movement (*Vivace*); and a solemn march tread underpins the second movement. There are repeated **rhythmic patterns** also in both **Scherzo** and **Trio**, and heavy **syncopation** in the main theme of the headlong finale.

Completed in the summer of 1812, the Symphony No. 7 helped to usher in a period in which Beethoven not only enjoyed great artistic success in the concert hall but also earned commensurate financial rewards. While the earliest sketches for the Seventh date from about 1809, the symphony probably did not begin to take shape till late 1811 or early in 1812. Its completion came nearly four years after Nos 5 and 6. Compared to those earlier symphonies, with their linked-movement structures (and additional movement in No. 6), not to mention their colourful special effects, the Seventh appears relatively conventional. Not only are there four normal, closed movements, with no special effects, but Beethoven also reverts to an orchestra no larger than that used in his First Symphony more than a dozen years previously. And there is no hint of any sort of extramusical program to enthrall the commentators.

Beethoven conducted the first performance of the Seventh in an extraordinary charity concert for wounded Austrian and Bavarian soldiers in the old University in Vienna, on 8 December 1813. Giving their services in the national cause, and playing in the orchestra under Beethoven (which would normally have been beneath their dignity), were numerous eminent musicians, including Salieri, Spohr, Mayseder and Schuppanzigh. The *Allegretto* of Beethoven's new symphony was encored both in the first performance and in a repeat which had to be arranged four days later on the following Sunday afternoon. The two concerts netted a more than respectable 4006 *gulden* for the war veterans.

The Seventh remains one of Beethoven's compelling and exhilarating works, a life-affirming celebration of physical vigour and spiritual delight. We may not attempt any links between the composer's music and his state of mind, but Beethoven had been on close terms since at least 1810 with the Brentano family, one of whom, Antonie von Brentano, is now identified as the most likely object of his rapt 'Immortal Beloved' letter. If this be so, the famous letter and the ecstasy it expresses must be dated within weeks – or even days – of the date he signed off the Seventh Symphony.

Anthony Cane © 1998



LISTENING GUIDE

Peter Ilyich Tchaikovsky (1840–1893)

Symphony No.5 in E minor, Op.64

III. Valse (*Allegro moderato*) - Waltz (*moderately fast*)

The Symphony No.5 was composed by Tchaikovsky between May and August 1888 after he had returned to Russia from a successful European tour. The first evidence of the work's conception is a programmatic sketch dated 15 April:

Intro[duction]. Complete submission before Fate – or, what is the same thing, the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against... XXX. (2) Shall I leap into the embrace of faith???

A wonderful program, if it can be fulfilled.

What does the XXX stand for? Some have said that it represents the composer's homosexuality, claimed also as a subtext for Symphony No.4. Recent scholarship, however, suggests that this is unlikely, given that Russia at the time was a relatively tolerant society.

Like No.4, Symphony No.5 seems to outline a program which describes struggle leading to victory, a program which, admittedly, dates from Beethoven's own Fifth. But whereas Tchaikovsky's Fourth has a forcefully emotional first movement, most obvious in the way the brass brutally, almost tyrannically, keep wrenching the music back to the matter at hand, the first movement of Symphony No.5 is less violent. David Brown, writing in *Tchaikovsky: The Years of Fame 1878-1893*, claims that the different character of the music is due to a radical shift in Tchaikovsky's view of Fate since the Fourth Symphony in 1877 – 'for the new identification of this all-governing force with divine will implies a confidence in ultimate clemency.' The Fourth Symphony ends with a whirling dance, exhilarating enough, but programmatically ambiguous; the Fifth with a march of victory.

Like the Fourth, the Fifth Symphony opens with a **Fate motif** which is to recur in later movements, but here is not militant or invasive. Brown points out the closeness of this theme, played on low clarinets, to a melody from Glinka's *A Life for the Tsar* (set to the words 'Do not turn to sorrow'). This would reinforce any sense of an inspirational message behind this symphony. The pace picks up for the presentation of the *Allegro con anima* and the dancing first subject theme proper. The following succession of lyrical themes (such as only Tchaikovsky could produce) are subjected to great heights and depths of emotion, before the movement returns to the dark registers of the clarinets at the end.

This is a great opening movement, but the second movement, an *Andante cantabile*, is something more. Having spared the listener the ‘tumultuous expressive issues’ with which he had confronted them in the first movement of the Fourth Symphony, Tchaikovsky is able to expand emotionally in this work’s subsequent movements. It can be argued that Tchaikovsky’s care to balance the respective weights of each movement in this work sprang from a desire to impress German musicians. He did after all end up dedicating the symphony to Theodor Avé-Lallemant, a conservative (and anti-program music) pillar of the Hamburg Philharmonic Society.

That this second movement is one of the world’s great love songs is indicated by the fact that Tchaikovsky wrote over the opening horn melody, in a combination of Russian and French: ‘O, that I love you! O, my love! O, how I love! If you love me –’.

We do not need to know the object of Tchaikovsky’s love to appreciate why this has become one of his most famous themes. Twice later in the movement, however, the ‘Do not turn to sorrow’ theme recurs, almost as a call to arms, suggesting that Tchaikovsky’s love is not an uncomplicated emotion. Perhaps the most moving moment, expressing a complex of love, acceptance, stoicism, optimism and resolve, is a passage in the reprise where the achingly beautiful horn melody soars over a softly marching bass.

The third movement is a waltz, reminiscent of Tchaikovsky’s great ballet music. Close to the end, the low clarinets’ ‘Do not turn to sorrow’ theme returns. Then finally, their melody forms the main musical material, appearing in the slow introduction to the last movement in the lower strings, but later again, in the exposition proper and recapitulation, complementing the other main themes.

Tchaikovsky began to have doubts about the worth of this symphony sometime after conducting the first performances. In a letter to his patron Nadezhda von Meck he derided ‘something repulsive about it, a certain gaudiness’. We can only imagine that by ‘gaudiness’ he meant his well-loved lyricism, and reflect, as we find ourselves unable to resist the stirring last moments of the *Finale*, that composers are sometimes wrong about their own work.

Gordon Kalton Williams
Symphony Australia © 1997/2007

LISTENING GUIDE

George Gershwin (1898–1937)

An American in Paris

The 1920s saw a great deal of musical cross-fertilisation between America and France. In Paris in 1928, George Gershwin, who longed to be recognised as a ‘serious’ composer, sought out Milhaud, Auric and Poulenc and began work on a ‘rhapsodic ballet’ which had first occurred to him on a previous visit.

An American in Paris is meant to reflect the impressions made by that city on a wide-eyed American visitor. There is local flavour, even down to the use of klaxon horns, meant to represent Paris taxicabs. Gershwin described the piece in a program note:

My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere.

The opening gay section is followed by a rich ‘blues’ with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness...

This ‘blues’ rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of blues and once again is an alert spectator of Parisian life...

The premiere of *An American in Paris* was performed in December 1928 by the New York Philharmonic at Carnegie Hall and the work has since attained classic status. It is quintessentially American, and not just because the ending is a Charleston. Perhaps the best compliment was paid by Ravel when Gershwin supposedly asked to study with him: ‘You are already a first-rate Gershwin. Why do you want to become a second-rate Ravel?’

*Adapted from Gordon Kalton Williams
Symphony Australia © 2001*

Antonín Dvořák (1841–1904)

Symphony No.9 in E minor, B.178 (Op.95) *From the New World*

II. Largo (slowly)

Dvořák composed his ninth, and last, symphony in New York between January and May 1893. As his secretary, Josef Kovařík, was about to deliver the score to the conductor of the first performance, Anton Seidl, Dvořák wrote on the title page, in Czech, 'From the New World'. The inscription has ever since begged the question: how American is the *New World* Symphony?

By writing his inscription in Czech, Dvořák was seen to be addressing the work, like a picture postcard, to his compatriots back in Europe. At the same time he challenged listeners to identify depictions of America or elements of American music. Either way, the composer was seen to be meeting the desire of his employer, Mrs Jeannette Thurber, for music which might be identified as American.

Mrs Thurber had persuaded Dvořák to become director of her National Conservatory of Music in New York. Besides teaching students from a wide spectrum of society, he was expected to show Americans how to create a national music. Controversially and perhaps naively, Dvořák told Americans they would find their future music in their roots, whether native or immigrant, and in particular the songs of the African-Americans. He told the *New York Herald* that the two middle movements of his new symphony were inspired by Longfellow's epic poem *The Song of Hiawatha*.

As music, the *New World* Symphony is entirely characteristic of its composer (the 'simple Czech musician' as he styled himself) and owes nothing to any specific 'borrowings' from the indigenous or African-American musics. The ersatz-spiritual *Goin' home* was actually arranged from Dvořák's *Largo* movement, not the other way around.

Strong non-musical impressions of America doubtless crowded the composer's mind as he worked on the symphony. The surging flow and changing moods of the outer movements perhaps reflect the frenetic bustle of New York. The vast, desolate prairies Dvořák found 'sad unto despair' may underpin the deep yearning of the *Largo* (together with homesickness for his native Bohemia).

Musical ideas recur in the *New World* Symphony. The two main themes of the first movement are recalled in festive mood in the *Largo*, at the brassy climax of the famous melody first stated by the cor anglais. They figure again in the coda of the *Scherzo*. The main themes of both middle movements recur in the development section of the finale, and the main themes of all three preceding movements are reviewed in the final coda. There, a brief dialogue between the themes of the first and last movements is cut short by a conventional **cadence**, spiced by unexpected wind colouring in the last chord of all.

Abridged from Anthony Cane © 1980/2003

LISTENING GUIDE

Maurice Ravel (1875–1937)

Boléro

Boléro was composed by Ravel in 1928 for the Russian dancer, Ida Rubinstein. Rubinstein had originally asked merely for an orchestration of Albeniz's piano work *Iberia*. Ravel however came up with his own Spanish-style work. *Boléro* was first performed at the Paris Opera on November 1928, with sets and costumes by Alexandre Benois, designer of some of the great Diaghilev ballets (*Le Pavillon d'Armide*, *Petrushka* etc.).

On a table in a Spanish inn, a woman begins to dance. She dances quietly at first to a simple rhythm. But then, gradually and beguilingly, the excitement builds until the dancer has whipped up the spectators into a frenzy which culminates in a scene of turmoil and confusion.

The music reflects the simplicity of the plot. It is all really one long **crescendo**. The rhythm of the drum is constant and the sinuous melody is repeated again and again, with different orchestrations – flute at first, then clarinet; then bassoon; E flat clarinet; oboe d'amore; flute and muted trumpet; tenor saxophone; soprano saxophone (with soprano sax finishing the phrase as it drops below the range of the soprano); two piccolos, horn and celesta...building and changing colour all the time.

Maki Ishii, a Japanese composer who wrote orchestral works featuring the massive traditional *taiko* drums, was certainly right when he said that nowadays percussion instruments 'do more than merely mark out a rhythm when hit with a stick,' but *Boléro*, where the most exhilarating crescendo in orchestral literature is underpinned by the repetition of that simple rhythm, shows how exciting that simple function can be.

G.K. Williams

Symphony Australia © 1999



ARTIST BIOGRAPHIES



Dane Lam Conductor

The young Australian-Chinese conductor, Dane Lam, Principal Conductor of China's Xi'an Symphony Orchestra, enjoys a career spanning three continents.

With a particularly close relationship with London's Opera Holland Park, he is equally at home in the theatre as on the concert platform.

Dane made his debut, aged only eighteen, with the Sydney Symphony at the Sydney Opera House and has since conducted an array of leading international orchestras and opera companies including: the Queensland, Adelaide, Canberra, Dunedin, Kunming, Shandong, and Suzhou Symphony Orchestras, Münchner Rundfunkorchester, Het Residentie Orkest, City of London Sinfonia, Manchester Camerata, South Bank Sinfonia, Liverpool Philharmonic Ensemble 10/10, RTÉ Concert Orchestra, Beethoven Orchester Bonn, Verbier Festival Orchestra, Juilliard Orchestra and Opera Australia, Opera Queensland, Scottish Opera, Chelsea Opera Group and Bury Court Opera.

His London mainstage debut with OHP's *La Cenerentola* attracted widespread critical and popular acclaim. Subsequent appearances at OHP have included *Così fan tutte*, *L'arlesiana*, *Don Giovanni*, *Aida*, *Il barbiere di Siviglia*, *Norma* and Will Todd's *Alice's*

Adventures in Wonderland. Dane was honoured by the broader opera community with a nomination as Best Newcomer in the International Opera Awards 2018.

In his other musical home, the ancient city of Xi'an, the Xi'an Symphony Orchestra has grown under Dane's leadership. Since assuming the post of Principal Conductor in 2014, XSO's classical subscription offering has almost doubled while attendance has increased commensurately. He led the first staged, professional operas in this 3000-year-old city with *Tosca* in 2015 and *Le nozze di Figaro* in 2016; he has raised the artistic standard and profile of the orchestra to attract such soloists as Jose Carreras, Nikolai Demidenko, Midori Goto, Stephen Hough, Yundi Li, Anne Sophie Mutter, Feng Ning and Liwei Qin.

Last season's engagements included Dane's debut with Opera Australia, conducting *La bohème*; a return to Opera Holland Park for a new production of *L'arlesiana*; his mainstage debut with Opera Queensland in Gluck's *Orfeo ed Euridice*; Carl Davis's *A Christmas Carol* with *Het Residentie Orkest* and *De Dutch Don't Dance Division* in The Hague; concerts with the Adelaide and Suzhou Symphony Orchestras and the Orchestra of Scottish Opera; as well as a full season of concerts with the XSO featuring soloists Nikolai Demidenko, Barry Douglas, Kirill Gerstein and Angela Hewitt, and masterworks including Mahler's *Symphony No. 6*.

In 2021, Dane Lam will lead seasons of *Le nozze di Figaro* in Brisbane, *La clemenza di Tito* in Canberra and will conduct the Xi'an, Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.



Pictured: QSO conducted by Richard Davis

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

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Shane Chen

Jessica Read

Lynn Cole

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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

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Vacant

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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

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Nicholas Thin

Simon Mills

Helen Travers

*Elinor and Tony Travers
Wei Zhang & Ping Luo*

Harold Wilson

Dr Michael Daubney

SECTION PRINCIPAL VIOLA

Imants Larsens

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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

Hyung Suk Bae (Acting)

*John Story AO and Georgina Story
Arthur Waring*

ASSOCIATE PRINCIPAL CELLO

Matthew Kinmont (Acting)

*Dr Julie Beeby
David Miller*

CELLO

Kathryn Close

Dr Graham and Mrs Kate Row

Andre Duthoit

Anne Shipton

Matthew Jones

MJ Bellotti

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

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Dr Betty Byrne Henderson AM

Justin Bullock

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With the generous support of our corporate partners and supporters we can provide life changing experiences for our Queensland communities.

You can choose how you would like to support Queensland Symphony Orchestra:

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QUEENSLAND SYMPHONY
ORCHESTRA



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WHY IS PERFORMING ARTS IMPORTANT IN REGIONAL QUEENSLAND?

The performing arts play an important role in connecting communities and nurturing talent, particularly in regional areas where events and workshops bring geographically spread community members together for high quality performance experiences.

We have received excellent feedback from not only attendees at concerts, but importantly from regional students and their teachers about the opportunity to learn from the orchestra and strengthen their commitment to music education through motivational and exciting experiences.

HOW DO YOUR STAFF FEEL ABOUT THE PROGRAM?

Our staff are passionate about the benefits the QSO regional programs bring to the communities where we live and work. Continuing to support musical education and encouraging participation in the performing arts is very important, particularly so in these challenging times of recent drought and COVID-19 and assists to develop community cohesion.

WHAT IS YOUR FAVOURITE QSO MOMENT?

My favourite QSO moment to date was attending the Symphony under the Stars concert in Gladstone in 2020. This was the rescheduled event after the original date was cancelled due to COVID-19. It was a privilege to be a witness to the first concert by QSO after Queensland emerged from lock-down. Watching so many people being brought together through music and experiencing the sense of community and belonging that the concert provided was something I will never forget



QUEENSLAND SYMPHONY
ORCHESTRA

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ARABIAN NIGHTS

FRI 19 FEB 7.30PM

SAT 20 FEB 3PM & 7.30PM

Concert Hall, QPAC

Conductor Johannes Fritzsich

Ravel *La valse*

Rimsky-Korsakov *Scheherazade*



MUSICAL LANDSCAPES

SUN 28 FEB 11AM

Concert Hall, QPAC

Conductor Umberto Clerici

Host Guy Noble

Soloist Warwick Adeney, violin

Mendelssohn *The Hebrides (Fingal's Cave)*

J. Strauss, Jr *On the Beautiful Blue Danube*

Vaughan Williams *The Lark Ascending*



CINEMATIC

SAT 24 APR 3PM & 7.30PM

Concert Hall, QPAC

Conductor and Host Nicholas Buc

INCLUDES MUSIC FROM

Giacchino *The Incredibles*

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