



75th Birthday Concert



QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

19 AUG 2022

CONCERT HALL, QPAC



WELCOME FROM QSO

Tonight's concert has special meaning for me as I've been on the stage and in the background at QSO for many years. I first joined the Queensland Philharmonic Orchestra as principal bassoonist in the late 1980s. These were fun times to be in a young and versatile orchestra. Our music-making encompassed overseas tours, detailed exploration of the classical repertoire with renowned conductors, boat cruises, numerous ballet seasons, and a variety of other activities. I played in the combined Queensland Symphony Orchestra in the early 2000s, and have a strong memory of delving into Strauss' tone poems in a recording with tonight's conductor Johannes Fritzsich.

In 2008 I moved to the QSO music library, applying my knowledge of classical music in a different way and witnessing the increasing digital transformation of music libraries.

In 2016 I made another change, this time to managing the community engagement and regional touring side of the Orchestra; more recently also overseeing the education program. I am pleased to have been a part of the Orchestra's increasing engagement with regional communities and have witnessed the impact our ongoing presence has on students, teachers, and audiences. Earlier this month I enjoyed seeing our musicians sharing their skills with primary school students in South West Queensland, generously sharing their knowledge and their time. At the other end of the educational spectrum, it's wonderful to observe the continuing strength of young musicians involved in our Young Instrumentalist Prize. Tonight's marimba soloist Chantel Chen is an excellent example of the skills and achievement of Queensland's next generation of upcoming musicians.

We are so pleased to showcase the fanfare composed by one of our own musicians Craig Allister Young. Craig has been instrumental in developing the QSO's connection with the composers of the future.

Over the years, I have enjoyed watching the standard of the orchestra improve and I'm sure you'll enjoy the exhilarating performance you will hear tonight, which also features a favourite of mine going back to Queensland Youth Orchestra days, Respighi's *Pines of Rome*. I am delighted to have played my part on stage and behind the scenes and I eagerly await the next stage of QSO's journey.

Judy Wood

Community & Education Program Manager

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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 continue to make to Queensland and Australia.

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

Photos by Peter Wallis and Sarah Marshall. Historical photos courtesy of State Library Queensland. Presented in association with Queensland Performing Arts Centre and supported by Brisbane City Council.

WELCOME FROM QPAC

The longevity of any artistic institution or endeavour means so much more than mere numbers can convey. One might point to Queensland Symphony Orchestra's countless acclaimed performances across 75 years, but beyond the numbers is a recognition of the profound contribution QSO has made in that time to the cultural fabric of Queensland life.

The oldest of Queensland's state arts companies, QSO remains vital and firmly embedded in the culture through regular concert programming, long-established connections statewide through touring and community engagement, education and wellbeing commitments, and support for state and national opera and ballet companies.

Tonight's program looks both forward and back and speaks to the Orchestra's contemporary significance: developing the musicians of the future, honouring the historical greats, and presenting new Australian works. Tchaikovsky's *Swan Lake* sits harmoniously with Sean O'Boyle and William Barton's *Concerto for Didgeridoo* just as the Orchestra's established and highly experienced musicians play alongside Chantel Chen as the QSO's Young Instrumentalist of the Year.

From all of us at QPAC, we wish Queensland Symphony Orchestra a happy 75th birthday and look forward to many more years of acclaimed performances, collaborations with renowned and new artists, and bringing the joy and splendour of classical music to excite and inspire audiences everywhere.

John Kotzas AM

QPAC Chief Executive

IN THIS CONCERT

Conductors	Guy Noble Johannes Fritzsich
Soloists	Chris Williams, didgeridoo Chantel Chen, marimba
Host	Genevieve Lang

PROGRAM

O'BOYLE/BARTON	Concerto for Didgeridoo 4. Fire	6'
BERLIOZ	Hungarian March (<i>Rákóczy March</i>), from <i>La damnation de Faust</i> (The Damnation of Faust)	5'
YOUNG	<i>Fanfare for the Seventy-fifth Birthday of Queensland Symphony Orchestra</i>	6'
TCHAIKOVSKY	Finale Act IV from <i>Swan Lake</i> , Op.20	6'
ABE	<i>Prism Rhapsody</i> for Marimba and Orchestra	12'
RESPIGHI	<i>Pini di Roma (Pines of Rome)</i> , P.141	23'



QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

Thank
you

Queensland Symphony Orchestra expresses our sincere gratitude to those who have generously supported your Orchestra over the last 75 years.

Thank you.

CELEBRATING 75 YEARS OF MUSIC

On 26 March 1947, the 45-member Queensland Symphony Orchestra (QSO) performed its debut concert to 2,500 music enthusiasts in Brisbane City Hall under the baton of guest conductor Percy Code. This defining moment marked a new era of music making in Queensland.

Queensland Symphony Orchestra was founded by the Australian Broadcasting Commission, Queensland State Government and Brisbane City Council and in its first year performed 31 concerts. In the second, QSO inaugurated the longest land-based annual concert tour in the world at that time. The company has always believed in sharing the power of music.

Seventy-five years later, the Orchestra has played its way into the hearts of Queenslanders from Mount Isa to Mackay and Townsville to the Tweed, performing in town halls, on open air stages by the sea, in dusty main streets of the outback, school classrooms, remote communities and of course, in its home on stage at the Concert Hall at QPAC.

The program performed at that historic concert in City Hall 75 years ago was Wagner's Overture to *Tannhäuser*, Grieg's Piano Concerto, Berlioz's *Danse des Sylphes* and *Hungarian March*, and Tchaikovsky's *Symphony No.6 (Pathétique)*. Today, the Orchestra performs not only the great classical masterpieces, it commissions and premieres work from Australian composers, revels in performing modern music from the stage and screen, regularly showcases hits from Harry Potter movies to the David Bowie canon and collaborates with beat boxers and story tellers from across the country and across the globe.

This is the Queensland Symphony Orchestra 75 years on - refreshingly real, quintessentially Queensland and powered above all, by music.

Music is a result of collaboration, and QSO has always been a magnet for international artists. In 1949, the Orchestra welcomed Rafael Kubelik, Elisabeth Schwarzkopf and Otto Klemperer. The appeal has never waned over 75 years with names like Lang Lang, Maxim Vengerov, and Paul Lewis all making the trip to Australia to play in recent years and home grown superstars including conductor Simone Young, pianist Piers Lane, violinist Ray Chen, and Didgeridoo virtuoso William Barton similarly welcoming the invitation.

Over 75 years QSO has grown to become Queensland's largest performing arts organisation, home to world-class musicians and management team. This group of people create and deliver unique musical experiences across our huge state, ensuring all Queenslanders can experience the power of live music.

In 2022, the Principal Conductor and Artistic Adviser is the one and only Johannes Fritzsch. Maestro Fritzsch joins a rollcall of extraordinary conductors who have led QSO over 75 years including John Farnsworth Hall, Rudolf Pekarek, Stanford Robinson, Ezra Rachlin, Patrick Thomas, Vanco Cavdarski, Werner Andreas Albert, Muhai Tang, Michael Christie and Alondra de la Parra.

In 2023, Maestro Clerici will take over the baton from Johannes Fritzsch as Chief Conductor. Maestro Clerici has already led QSO in four major concerts in 2021 including the Season Closing Gala, each to wonderful reviews.

QSO has its musical eyes firmly set on the future. The company continues to break new ground with digital connections and delivery platforms, touring and education is ensuring the music-makers of tomorrow are nurtured, and the Health and Wellbeing program is working across both corporate and community sectors to unlock the power of music for the benefit of all.

This is an orchestra that is powered by music and inspired by the state it calls home.

Read more about our history via our 'Our Story, Your Story' 70th birthday portal written by Martin Buzacott.



Georg Tintner and the Queensland Theatre Orchestra

WHO'S ON STAGE TODAY

CONCERTMASTER

Natsuko Yoshimoto

ASSOCIATE CONCERTMASTER

Alan Smith

VIOLIN 1

Lynn Cole
Sarah Dietz
Scarlett Gallery
Jordan Hall
Matthew Hesse
Ann Holtzapffel
Rebecca Seymour
Mia Stanton
Brenda Sullivan
Stephen Tooke
Brynley White

VIOLIN 2

Wayne Brennan ~
Claire Tyrell *
Lara Baker-Finch
Jane Burroughs
Ann Carew
Faina Dobrenko
Simon Dobrenko
Delia Kinmont
Natalie Low
Tristan Selke
Nicholas Thin
Helen Travers
Harold Wilson

VIOLA

Imants Larsens ~
Charlotte Burbrook de Vere +
Gregory Daniel
Nicole Greentree
Bernard Hoey
Kirsten Hulin-Bobart
Jann Keir-Haantera
Graham Simpson
Hayasa Tanaka
Nicholas Tomkin

CELLO

Hyung Suk Bae =
Matthew Kinmont +
Matthew Jones
Kathryn Close
Andre Duthoit
Kaja Skorka
Min Jin Sung
Craig Allister Young

DOUBLE BASS

Dušan Walkowicz >>
Justin Bullock *
Anne Buchanan
Alexandra Elvin
Samuel Nock
Paul O'Brien

FLUTE

Hayley Radke =
Lilly Yang

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~
Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~
Brian Catchlove >>
Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~
Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Timothy Allen-Ankins =
Ian O'Brien *
Vivienne Collier-Vickers
Lauren Manuel
Oscar Schmidt

TRUMPET

Rainer Saville ~
Richard Madden >>
Mark Bremner
Sophie Kukulies
Alison Marsh

TROMBONE

Jason Redman ~
Ashley Carter >>
Cian Malikides
Ben Marks
David Scaife
Christopher Thomson

BASS TROMBONE

Nicolas Thomson *

TUBA

Thomas Allely *

TIMPANI

Troy Greatz *

PERCUSSION

Josh DeMarchi >>
Zach Brankovich
Jacob Enoka
Emily Moolenschot
Angus Wilson

HARP

Lucy Reeves *

PIANO

Cara Tran *

CELESTE

Mitchell Leigh *

GRAND ORGAN

Dominic Perissinotto *

~ Section Principal
= Acting Section Principal
>> Associate Principal
+ Acting Associate Principal
* Principal
^ Acting Principal



Johannes Fritzsich and QSO

FROM OUR MUSICIANS



Warwick Adeney Concertmaster

What are your own top three memories of being a member of QSO?

Handel's *Messiah* in 2019 with Stephen Layton was particularly powerful. Each time I am invited to play the Lark Ascending is a treasured memory. I last performed it with the Orchestra last year in both QPAC and at the Redland Performing Arts Centre. And then of course, so many big concerts with our chief conductors - Bruckner and Brahms with Johannes Fritzsich, and Mahler with Alondra de la Parra.

What makes music so important to you?

What a question! A provocative one! I loved our classical music family tradition as a child but didn't recognise in myself a vocation until my Conservatorium training, or maybe even a

little after. So it has been a slow growth of meaning in me. "Vocational training" today tends to mean training for particular employment, but for me and many musicians our vocation is truly a calling, an internal realisation that sums up our childhood lives, our music practice, and our experiences feeling and communicating music. I am very fortunate to sense and fulfil this vocation.

If you could have QSO perform any piece of music, what would it be and why?

I'm lucky - I have pretty well played it all! Beethoven's *Missa Solemnis* is something great that we haven't yet played.

Where is your favourite place/location/space to perform in Queensland - and why?

I have to be fond of the Concert Hall stage of QPAC - so many great memories there, and such a lovely acoustic. Then, the Marina Stage in Gladstone has been terrific each year. May I add, a lounge room - mine, and the lounges of friends for house concerts - is a favourite place to perform in.



Natsuko Yoshimoto Concertmaster

What are your own top three memories of being a member of QSO?

I still have a very vivid memory of our last Maestro concert of 2021, which was Rossini's *The Thieving Magpie*, Debussy's *La Mer* and Strauss' *Rosenkavalier* Suite. I couldn't get the *Rosenkavalier* out of my head for weeks afterwards. I haven't been in the Orchestra for long at all so I'm still building up the list.

What makes music so important to you?

On a personal level, it's important for me because I need to create, and I need to always push myself; it's a necessity which I can't be without. In the global sense it's important because it speaks to people and affects and moves people without having to use words; there's no boundary with music. I also think the act of listening is so important, you have to invest and take time to listen to a concert for the duration of the whole performance which is different to looking at art in a gallery for example where you can walk away at any point.

If you play music it teaches you and you develop so many important life skills- such as listening, negotiating, relating to others, communicating, having goals individually and communally and having your own voice.

Where is your favourite place/location/space to perform in Queensland - and why?

Anywhere indoors and with audience!



David Montgomery Section Principal Percussion

What are your own top three memories of being a member of QSO?

Ferry Road Chamber Series – 1990s. They were my early years in the Orchestra and there was such a sense of potential and excitement. I was involved in everything I could fit into my schedule, both in and outside the orchestra during those years. The chamber series was a wonderful intersection of these things. In particular forays into composing, arranging, contemporary chamber music (which was not strongly represented in Brisbane at the time), and working with other interested musicians in the broader Brisbane community.

For a number of years, Paul Dean, Tom Coyle and myself ran a contemporary chamber series to explore some of the music and composers that weren't really represented in the less

adventurous programming of the regular chamber series. The core of that series was a trio (Paul, Tom and myself) with the somewhat oblique name of Two Complete Lunatics. We commissioned and performed more than 20 new works, often by local composers, over a three year period. The culmination of our 'lunatic' behaviour was shaving our heads in a live performance to raise money for charity. We have joked about a repeat performance though there's probably not enough hair between us to get through the piece. We may have to trim the music too.

William Barton's Didgeridoo Concerto 2021. The audience had an overwhelming response to this performance. The end of William's piece was highly effective and very moving. The orchestra sings a very soft accompaniment to William's vocal line in his native *Kalkadoon - Apii Thatini Mu Murtu Kalkadungu - to sing and carry a coolamon on country*. It was a great success for William and great to have been a part of it. We also did a studio recording of the work a few months after the premiere. I'm sure we will perform that work again and hopefully more collaborations with William.

Messiaen's *Turangalila Symphony* in 2001 as part of the Queensland Music Festival that year, conducted by the late Reinbert de Leeuw. It's a fantastic piece with a virtuosic glockenspiel part and very large percussion section (10+ players). I was fortunate to play the glockenspiel part near the front of the orchestra with the piano and Ondes Martenot,

which have considerable soloistic parts in the work. Reinbert created an exhilarating performance which had me buzzing for days afterwards. It was great to see the Ondes Martenot being performed only a few feet away from me. One of the earlier inventions of electronic instruments, the Ondes Martenot sounds similar to a Theremin but has greater possibilities as it includes a keyboard and oscillators. Some listeners may be familiar with the sound of the instrument, not from classical or film music, but from watching or listening to Radiohead's Jonny Greenwood.

What makes music so important to you?

Music's most powerful contribution to the human journey is its potential to engage everyone in some way or other. It may be humanity's most clever creation and gift to itself. Increasingly, organized sound is being used therapeutically. From assisting with recovery from acquired brain injury to attention related disorders, a greater understanding of the benefits of music is developing in medical and para-medical applications. Possibly something many musicians have intrinsically understood for a long time. People also use music to soothe their emotional state or entrain their movement to go the extra distance for physical training.

Practicing music has untold benefits. For a long time, it has been understood that it is a whole brain activity. This refers to the process of practicing and not so much performative outcomes. Though having a goal is still important, the real benefit of practicing an instrument can be separated from the pressures of professional performance. This is evidenced in the huge number of people engaged in amateur music-making activities.

More people playing music definitely equals a better world.

If you could have QSO perform any piece of music, what would it be and why?

We play such a huge variety of music in QSO in so many different settings that it's difficult to think of something that might be missing. If pushed to answer I would suggest Shostakovich Symphony No.11. For no reason other than it has a great snare drum part and we haven't done it for more than 20 years!

Where is your favourite place/location/space to perform in Queensland - and why?

Anywhere with an audience interested in what we're doing!



QSO musicians leaving via train for its inaugural Northern tour in 1947.

FROM OUR MUSICIANS



Irit Silver Section Principal Clarinet

What are your own top three memories of being a member of QSO?

Our season finale of 2021 has to be one of my favourite concerts I've done in 14 years with Queensland Symphony Orchestra. Umberto Clerici is an amazing musician and I learned so much from him. He brought out some incredible sounds from the Orchestra and we look forward to more concerts with him in 2022. The day I passed my trial was very memorable. When I got my job, I'd never played principal clarinet before and felt very much like a fish out of water. It was a steep learning curve during my trial to become a principal player in 12 months but the feeling of being endorsed by my colleagues to pass my trial is one I will never forget. And lastly our concert with the Hilltop Hoods at Boondall

was certainly one to remember! 12,000 screaming fans is not something we often get at a QSO concert, and we felt like rock stars... for two hours at least!

What makes music so important to you?

I feel like music is something that can change your mood and experience of life from moment to moment. Memories I have are often accompanied by a favourite song or piece and I can recall those when hearing the music again. We always have music playing in our house and it brings real joy into our household, especially 80s pop!

If you could have QSO perform any piece of music, what would it be and why?

I think in my 14 years with QSO I've covered most of the repertoire that I can think of that I've wanted to play! I will put it out there that I've never played Mahler 8... but as its nickname is 'The Symphony of a Thousand', as so many musicians are required I'm not sure that is too likely!

Where is your favourite place/location/space to perform in Queensland - and why?

I love doing our regional concerts; it's such a fantastic way to experience our huge state and see sights that I would never get to see. We did a trip to Mt Isa and some locals took us out to an old uranium mine and town called Mary Kathleen, which was fascinating. It is experiences like that which make touring so enjoyable.



Kate Lawson Principal Piccolo

What are your own top three memories of being a member of QSO?

My top memories are working with violinist Maxim Vengerov in 2017 when he was our Artist-in-Residence, Dvořák's Symphony No.8 with Jaime Martín in 2016, and Umberto Clerici's *Rosenkavalier* in our 2021 Season Closing Gala.

What makes music so important to you?

Music is important to me because sometimes we manage to share with colleagues and audiences a moment or an evening that is moving, intensely human, and something unreproducible.

If you could have QSO perform any piece of music, what would it be and why?

I was really sad not to play Strauss' *Four Last Songs* at the end of last year, and I hope we can do that soon. It is such incredible and beautiful music.

Where is your favourite place/location/space to perform in Queensland - and why?

QPAC's Concert Hall - it's where we do our biggest works which for me are most enjoyable and we sound our best!

FROM OUR MUSICIANS



Nicole Tait Section Principal Bassoon

What are your own top three memories of being a member of QSO?

Jamie Martín when we played *Berlioz Symphonie Fantastique* in 2019. He is an extraordinary musician with a fun and engaging personality. He is now the Chief Conductor of the Melbourne Symphony Orchestra. Lucky MSO!

Playing *Salome* with Simone Young was an extraordinary experience.

I enjoy the regional tours and school concerts. I did one in Chinchilla, Miles, Roma, and Tara a couple of years ago and after the concert in Tara, a group of kids swarmed around me because I'd played some of *Star Wars* on the bassoon. They were very excited and asked me lots of questions and about what we'd all performed. It's a very satisfying feeling when you can see the impact music has on kids.

What makes music so important to you?

It takes me away from the everyday-ness of life. It's a tonic for my soul.

If you could have QSO perform any piece of music, what would it be and why?

Anything from Strauss, Stravinsky or Mozart. All of these composers are so different from each other but for me, it's spine-tingling music and colours.

Where is your favourite place/location/space to perform in Queensland - and why?

Redlands Performing Arts Centre has an incredible hall with a well-balanced and responsive acoustic. It's very satisfying to play in there.



Alison Mitchell Section Principal Flute

What are your own top three memories of being a member of QSO?

I'm in my fourth season as Section Principal Flute, but I already have some wonderful memories.

Early in my first season the Orchestra performed *Berlioz's Symphonie Fantastique* with Jaime Martín at the helm. He generated so much energy within the Orchestra and we responded spontaneously to his inspiration and musical generosity. A further concert in 2019, this time with conductor Joseph Swensen, was another highlight for me. We had worked together many times in Scotland (Scottish Chamber Orchestra) and it was very exciting to introduce him to QSO. With Joseph conducting and Paul Lewis as soloist the magic was there, and the concert sent tingles up and down my spine.

After all the lockdowns and difficulties of the last two years, the final Maestro concert of last year – our *Season Closing Gala* – with Umberto Clerici conducting a stunning program of Rossini, Strauss and Debussy seemed to be a very fitting finale to 2021; and what rapturous applause. He brought out the absolute best in QSO and this concert was a definite highlight for me.

What makes music so important to you?

Where to start? I guess my love of music started through dance when I was a child doing ballet. I loved being able to move to music and feel the characters of the music. I always enjoyed listening to music and have a very eclectic taste still to this day. Once I started playing the flute and had developed my ability it became my way of communicating and, through performances, a way of losing myself in the music and projecting the characters and my feelings from the music to the audience. I love performing and I love listening to music and would find life very empty without music to lose myself in.

If you could have QSO perform any piece of music, what would it be and why?

I would love to perform Ravel's *Daphnis et Chloé* with QSO. It is a ravishing piece that epitomises the colours and spontaneity of the Impressionist period. It is so wonderfully orchestrated and to top it off has most beautiful flute solo!

Where is your favourite place/location/space to perform in Queensland - and why?

I do love performing in the QPAC Concert Hall. There is a great atmosphere and the audience feels very present. I also love visiting the regions and performing in more intimate settings. My favourite places so far in Queensland are Stradbroke Island and the rainforests near Cairns. It would be amazing to perform a concert in amongst our native habitat.

FROM OUR STAFF



Timothy Matthies Director - Artistic Planning

What are your own top three memories of being a member of QSO?

In my four years as Director of Artistic Planning there have been many special memories, not least the musicians' flexibility and ingenuity as we pivoted to digital content due to COVID-19. Three top memories of live performances are: the Bernstein at 100 gala in 2018, led by Alondra de la Parra celebrating this musical genius in some of his most special works; last year's premiere performances of William Barton's *Apii Thatini Mu Murtu* (to sing and carry a coolamon on country together), his first large-scale didgeridoo and full orchestra work; and being at our Community in Concert in Chinchilla in 2018, when over 130 local student and community musicians played alongside

QSO musicians to a capacity audience – there was so much joy and energy in that space and the power of music was truly felt.

What makes music so important to you?

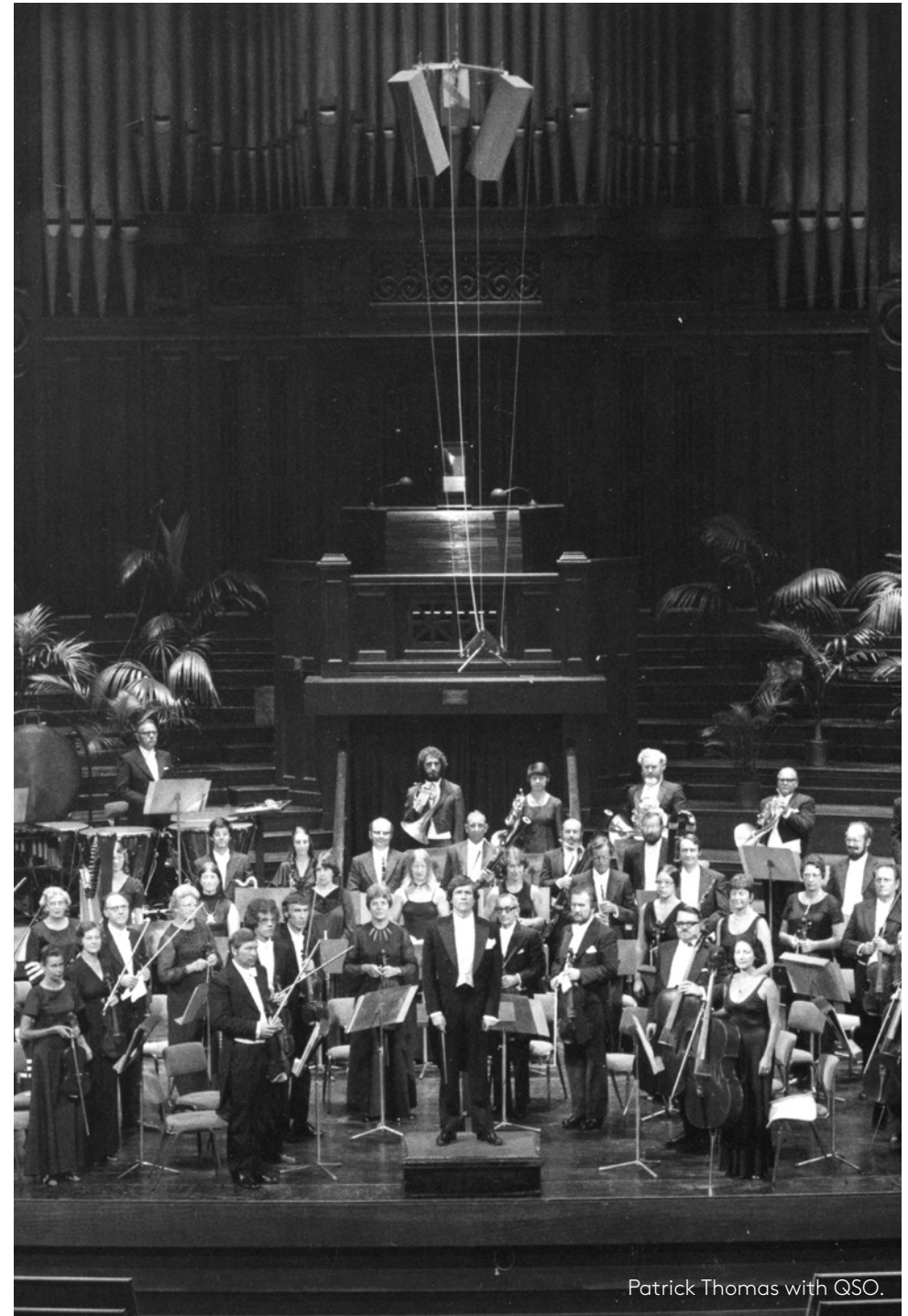
Music's innate ability to be responsive to both an individual's and collective's mood and state of mind and bring joy and energy to people is something that is very important to me as I consider how each of our programs are shaped and considered. And the power of connection that can happen between the performers and audiences in the moment because of the music is something that I find completely inspiring.

If you could have QSO perform any piece of music, what would it be and why?

Another difficult question to answer. There are many wonderful Australian living composers whose music I would like QSO to perform, both existing pieces and ideas for new works, and I look forward to bringing these possibilities to life in future years.

Where is your favourite place/location/space to perform in Queensland - and why?

The Gladstone outdoor stage is my favourite location because of its setting by the water and with a natural bowl that has the audience close to and surrounding the stage. The setting also allows us to perform to thousands of people every year, and that's very special in terms of QSO being an orchestra for all of Queensland. This year we are increasing our regional activity as we celebrate being 75 and that will continue in future years.



Patrick Thomas with QSO.

OUR BRIEF HISTORY



On 31 May 1947, just 11 weeks after its formation, QSO hit the train-tracks for the first time, headed north for performances in Maryborough, Bundaberg and Rockhampton. The Orchestra has prioritised visiting regional centres ever since.

1947



Four years later QSO, with stablemate the ABC, moved to Ferry Road Studios and its first air-conditioned rehearsal studio! Then, in 1985 the Queensland Performing Arts Centre (QPAC) opened, within it, QSO's new performance home in the magnificent Concert Hall.

1985



In 2000, QSO began to divest from the ABC, formal merger discussions started between the two Queensland orchestras and in 2001 the newly merged The Queensland Orchestra presented its first concert season.

2000



In 2008, Johannes Fritzsch became Chief Conductor, so beginning a long and highly successful partnership that continues through to today.

2008



American-born, Mexican-raised Alondra de la Parra also made her QSO debut, and also made history as the Orchestra's first female Music Director. Her first concert was a knockout!

2017



Queensland Symphony Orchestra announced its new Chief Conductor: Umberto Clerici bringing; a deep and rich understanding of music as both a musician and a conductor to the QSO podium.

2022

1973

Chief Conductor Patrick Thomas established the Modern Music Forum which launched QSO's reputation as a major force in Australian contemporary music.



1996

Maestro Muhai Tang conducted a stunning performance of Bruckner's Seventh Symphony, which was later released on CD to international acclaim.



2002

Two years later, American Michael Christie was appointed Chief Conductor and TQO launched its flagship Maestro series and toured to Japan. Didgeridoo virtuoso William Barton became TQO's Artist-in-Residence. In 2004 TQO's recording with William and Michael of music by Australian composer Peter Sculthorpe was nominated for an ARIA.



2010

In 2010, the Orchestra changed its name back to Queensland Symphony Orchestra and two years later moved to the new ABC building on Brisbane's South Bank where it happily remains!



2020

In 2020, the Orchestra entertained Queenslanders in lockdown with a series of 'Orchestra Over The Fence' videos featuring small socially-distanced groups performing chamber music outside. The Orchestra also launched its Health and Wellbeing program 'We're Sharing the Joy', ensuring the impact of music beyond the Concert Hall.



2023 and beyond?

QSO looks forward to reaching more Queenslanders with the joy, inspiration and power of live orchestral music. With more regional touring than ever before, 2023 looks to be a busy and exciting year.



Musicians play along with axed orchestra's merger plans

Clara Ballard

THEY are down but they are not out.

The Queensland Philharmonic Orchestra's rehearsal studio is filled with a sense of urgency.

"Things have not been the best for the people who make the music out of the orchestra," says conductor Ola Rudner. "We have to know how strong the orchestra is and what the merger will do."

Philharmonic Executive Director Andrew Adney says the orchestra has been "in a state of flux" since the merger.

"I think the Queensland Arts Centre is the best place for the orchestra to perform. It has the best acoustics and the best audience."

Adney says the Queensland Philharmonic Orchestra is a "great institution" and he is "proud to have a job in music."

Adney says he believes the QSO's future would be best in the new concert series which will be announced in December.

"I don't feel the orchestra is in a state of flux," Adney says. "I am very confident of the future of the QSO."

Adney says he is "proud to have a job in music."

Adney says he is "proud to have a job in music."



QUEENSLAND Philharmonic Orchestra conductor Ola Rudner says he is proud to have a job in music. Photographer: Bob Tenney

Orchestral manoeuvres in the dock

Martin Buzzcoff

THE shrinkage of Queensland's orchestral resources took on a deceptively expansionist image yesterday as the Queensland Orchestra launched its inaugural season before a large audience in the Concert Hall of the Queensland Performing Arts Centre.

The merger between Queensland's two professional orchestras, the 71-member Queensland Symphony and the 31-member Queensland Philharmonic, was announced in May following a recommendation contained in the Nugent report.

Although next year's season features the largest professional orchestra ever employed permanently in Queensland, the actual number of player positions has been reduced from 102 to 96 during the merger process. And although works for large orchestral forces have been programmed on an unprecedented scale, the signs of crippling financial constraints permeate the guest conductor and visiting artist lists.

As expected, Swedish conductor Ola Rudner, who was appointed by Symphony Australia in July to act as an artistic consultant during the early stages of the merger, will increase his involvement with the orchestra in 2001. First introduced to Australian audiences as a specialist in baroque music and Viennese waltzes, Rudner will conduct the full orchestra in four of its 10 master series concerts in 2001.

Popular young American conductor Michael Christie returns for two master series programs featuring Mahler's Sixth Symphony and Richard Strauss' *A Hero's Life*, but former chief conductor of the Queensland Symphony Orchestra, Muhai Tang, is a conspicuous absentee.

In an effort to stem the ongoing decline in subscriber numbers, the biggest names among the visiting artists — violinist Cho-Liang Lin and pianists Alexander Melnikov, Howard Shelley and Louis Lortie — will all play safe 18th and 19th-century repertoire.

The Queensland Philharmonic Orchestra, whose principal players are listed after their QSO counterparts in the new orchestra list, retains a semblance of its old identity with a six-concert chamber series combining the baroque and chamber orchestral repertoire in which it specialised before the merger.

Advertisements for a chief executive of the combined orchestra were placed in last week's newspapers and Carolyn Barker, chair of the new orchestra's board, says an artistic taskforce is searching for an artistic director. "The process has started but we don't want to rush into a decision merely for the sake of a decision," she says of the senior appointments many regard as the key to a viable future for the new organisation.

Although nothing has been decided, Barker's board has not ruled out the possibility of more than one senior artistic appointment being made to ensure the ongoing identity of both existing orchestras. "We're very much committed to a chamber orchestra," she says.



QSO on tour to Canberra for 1965 National Ballet season

MUSIC

One of the central features of the 1948 season was the inauguration of the longest land-based orchestral concert tour in the world. Over the course of 18 days in May 1948, Queensland Symphony Orchestra under its Chief Conductor John Farnsworth Hall travelled more than 2,400 miles by rail, living on the train and giving concerts along the way, usually on consecutive nights, from Gympie in the south to Cairns in the north.

While other Australian orchestras would make regional tours by train, none ever did so to the extent of QSO. The annual 'northern tour' captured the public imagination, created its own folklore among musicians, and for a time even became internationally famous, with *Time Magazine* running a feature on it.



BARITONE WARFIELD
Plunking pianos, plonking aborigines.

Beethoven in the Bush

The gimcrack stage tilted tipsily toward the footlights, and gusts of damp winter air surged from the wings. The piano plunked like a loosely strung mandolin. But the audience listened to the big, barrel-chested baritone with the rapt concentration of bulls at the Metropolitan Opera. They stomped lusty approval of arias from *Tannhäuser* and *The Barber of Seville*, art songs by Delibes and Debussy, lieder by Karl Loewe and Schubert.

The artist was U.S. Negro Baritone William Warfield. The place was the rough-hewn farming community of Warwick (pop. 10,000) in the Australian bush.

Warfield went to Warwick at the invitation of the Australian Broadcasting Commission, which since the war has underwritten a mammoth musical program in the sparsely settled bush areas. The country currently has six ABC symphony orchestras. Every year they travel thousands of miles by train, bus, and paddle steam-

er to play in some 80 of the rickety towns along the coasts and in the Australian outback. In addition, the Broadcasting Commission has sponsored bush tours by such world-famed soloists as Violinist Isaac Stern and Pianist Eugene Istomin.

The trials of playing the bush are formidable. The Queensland Symphony Orchestra, for instance, travels 3,500 miles a year in four wooden railroad sleeping cars, carrying with it such essentials as stage curtains, lights, primus stoves and portable iceboxes. In the town of Innisfail, instruments too big to go up the hilltop concert hall's narrow stairway were hoisted 80 ft. by steel cables. At Townsville the musicians heard an ominous crackling sound, scrambled offstage seconds before a 30-ft. beam crashed down on their music stands and chairs.

"Ten years ago," recalls Queensland Symphony Conductor Rudolf Pekarek, "you had to beg people to come to concerts. Now they're always packed." Reason is that the Broadcasting Commission has trumpeted the cultural values of good music as a measure of a town's civic taste. In towns whose chief diversion formerly was hunting kangaroos and rabbits, overflow crowds climb nearby trees to listen through the open windows. Occasionally, aborigines show up and solemnly swig plonk (Australian slang for wine).

The musical sophistication of such bush audiences happily surprises visiting artists. Baritone Warfield, in towns whose saloons signs and bat-winged doors reminded him of "something out of a western movie," by request scheduled programs usually reserved for "highbrow cities like New York." In Armidale (pop. 11,000), he struck up a debate with a brawny university football player. Subject: Gabriel Fauré's musical setting of Paul Verlaine's poem *La Bonne Chanson*.



CONDUCTOR MOREL & JUILLIARD ORCHESTRA AT THE FAIR
Gusty fare, lusty cheers.



Guy Noble Conductor

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He was the host and accompanist each year for Great Opera Hits (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La Boheme*, and is conductor and host for the Adelaide Symphony Orchestra's Classics Unwrapped series at the Adelaide Town Hall. In 1991 he was a network announcer on BBC Radio 3, host of Breakfast on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He appeared four times on ABC TV's *Spicks and Specks* which still air at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton John. He has hosted a raffle with Princess Margaret in London, cooked pasta live on stage with Maggie Beer and Simon Bryant and the Adelaide Symphony Orchestra and sang the *Ghostbusters* theme live with The Whitlams and QSO.

Guy loves working with QSO and is pleased to return in 2022, bringing his individual take on music to Queensland audiences.



Johannes Fritzsich Conductor

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

From 2006–2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

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

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

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

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

ARTIST BIOGRAPHIES



Chris Williams Didgeridoo

A descendant of the Wakka Wakka people from Queensland, Australia, Didgeridoo player Chris Williams, began his music studies from an early age. He studied Classical Trumpet at the Queensland Conservatorium of music and also earned a Masters degree in Classical Trumpet Performance at the Royal College of Music in London.

Chris was principal trumpet with the Australian Youth Orchestra for two years and has appeared as guest principal trumpet with the Hong Kong Sinfonietta, the Tasmanian Symphony Orchestra, the Queensland Symphony Orchestra and the Queensland Pops Orchestra. He was nominated for the Australian Freedman Fellowship Award for Jazz and for the Australian Young Achiever Award twice.

Currently Artist-in-Residence with the Southern Cross Soloists, Chris is regarded as one of Australia's leading Didgeridoo soloists. As a Didgeridoo soloist Chris has performed in various countries including Kenya, Tanzania, South Sudan, Ghana, Nigeria, Zimbabwe, Australia, Ireland, France, Austria, The UK, Italy, The Holy See, South Africa and Israel.

Solo Didgeridoo performance highlights include, Westminster Abbey, Buckingham Palace, and the Vatican.

From 2022, in partnership with the Southern Cross Soloists, Chris has embarked on an ambitious project to collaborate with established composers to commission three new works for didgeridoo and classical ensemble every year for the next 10 years. The "Didgeridoo Commissioning Project" builds on previous new work commissions for Chris and Southern Cross Soloists by Joseph Twist (nominated for APRA AMCOS Award) John Rotar, and Sean O'Boyle.



Chantel Chen Marimba

Ever since Chantel began her percussion journey 12 years ago, her passion for music grew with every step she took. Nurturing her love for percussive arts, she has performed across Australia and strives to share her passion with those all around the world. With her performances, she has won awards as both a soloist and a chamber musician, in national competitions such as Musica Viva's Strike a Chord chamber music competition, Australian Percussion Eisteddfods and Queensland Percussive Arts Eisteddfods. Chantel has also participated and won awards in multiple international competitions such as Asia Pacific Competitions and has been recognised as a semi-finalist for the Southern Californian Marimba Competition. Recently, Chantel was

announced the winner of the 2022 QSO Young Instrumentalist Prize.

At Brisbane State High School, Chantel plays in chamber groups, as well as being an active member of the Fractalia Percussion Ensemble and the Symphonic Band, both of which were recognised as Grand Finalists in the Queensland Instrumental Fanfare for 2022. With these ensembles, she participates in various state-wide competitions and enjoys performing for the wider community in school festivals and events.

Chantel looks forward to opportunities to continuously participate in both national and international performances and seeks to interact with various inspiring professional artists and fellow percussionists.

ARTIST BIOGRAPHIES



Genevieve Lang Host

Genevieve Lang is well known to Australian audiences as a harpist and broadcaster. You might well have seen her on stage with the Sydney Symphony Orchestra, and she's enjoyed a long association with the Tasmanian Symphony Orchestra. She's also a founding member of SHE (Seven Harp Ensemble) and has performed as soloist with several orchestras around the country and overseas.

A few years ago, Genevieve became interested in writing and speaking about music and the world of music administration. Since then, she's taken on education projects for Musica Viva, given pre-concert talks to audiences in Sydney and Hobart, led tours for Hayllar Music Tours, and worked with Pinchgut Opera, Gondwana Choirs and the Australian Youth Orchestra.

These days you're more likely to hear her voice than her harp, as a presenter on ABC Classic. Most recently Genevieve co-hosted ABC TV's televised broadcast with Jeremy Fernandez of the re-opening of the Sydney Opera House Concert Hall. For Genevieve, broadcasting and media are the perfect way to share her passion for classical music with the biggest possible audience!



QPO at Sydney Opera House in 1991

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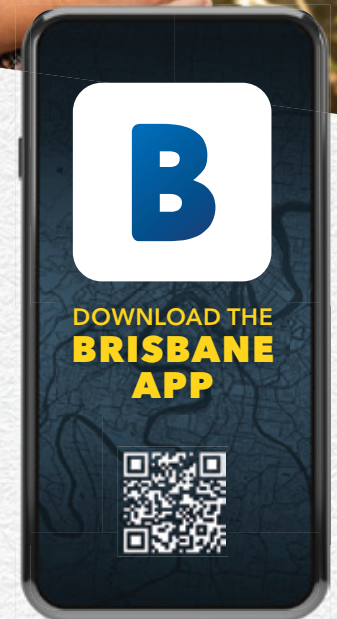
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Brian Catchlove >>
Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~
David Mitchell >>
Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~
Timothy Allen-Ankins >>
Ian O'Brien *
Vivienne Collier-Vickers
Lauren Manuel

TRUMPET

Rainer Saville ~
Richard Madden >>
Paul Rawson

TROMBONE

Jason Redman ~
Ashley Carter >>

BASS TROMBONE

Nicolas Thomson ~

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~
Josh DeMarchi >>



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	<i>Orchestra Manager</i>
	<i>Coordinator - Performance Services</i>
	<i>Coordinator - Performance Services (Scheduling)</i>
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	<i>Production Coordinator</i>
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	<i>Library Coordinator</i>
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	<i>Manager - Relationships</i>
	<i>Manager - Development</i>
	<i>Coordinator - Relationships</i>
	<i>Coordinator - Business Development</i>
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	<i>Manager - Ticketing Services</i>
	<i>Ticketing Services Officer</i>
	<i>Ticketing Services Officer</i>
	<i>Ticketing Services Officer</i>



QUEENSLAND PERFORMING ARTS CENTRE

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

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ACKNOWLEDGMENT

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

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

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

~ Section Principal
= Acting Section Principal
>> Associate Principal
+ Acting Associate Principal
* Principal
^ Acting Principal

> Phoebe Russell plays on a Giovanni Maria Del Bussetto Double Bass kindly on loan from John Fardon, previous QSO Section Principal Bass.

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COMING UP



Musical Theatre Gala

SAT 29 OCT 1.30PM & 7.30PM
Concert Hall, QPAC

Conductor & Host Guy Noble

Starring Amy Lehpamer & Alexander Lewis

Includes music from:

Chicago
The Sound of Music
Jesus Christ Superstar
The Phantom of the Opera

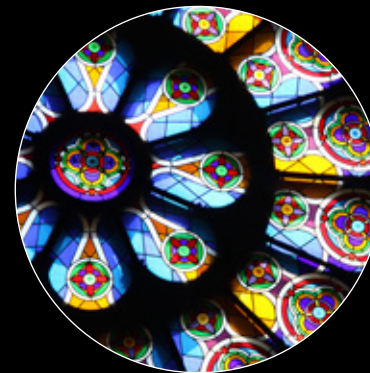


Studio Sessions 5

FRI 4 NOV 7.30PM
QSO Studio, South Bank

Director Natsuko Yoshimoto

Mozart Symphony No.29 in A, K.201
Beethoven Symphony No.1 in C, Op.21



Messiah

SAT 26 NOV 7.30PM
Concert Hall, QPAC

Conductor Benjamin Northey

Soloists Emma Pearson, soprano
Dimity Shepherd, mezzo soprano
Paul McMahan, tenor
David Greco, baritone

Chorus Voice of Birrallee

Handel *Messiah*

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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!

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