



# Mighty Rachmaninov



QUEENSLAND SYMPHONY  
ORCHESTRA

75 YEARS

19 NOV 2022

CONCERT HALL, QPAC

A woman with long blonde hair, wearing a dark lace dress, is playing a double bass. She is looking towards the camera with a focused expression. The background is dark and out of focus.

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## WELCOME

Welcome to our final Maestro concert of the year where I have the huge honour of performing as soloist with my amazing Queensland Symphony Orchestra! This is a concert I've been working towards and dreaming of for the entire year!

It is always a privilege to play Paul's music but it's an even bigger honour having a piece especially written for me! I've known Paul since I was 16 years old and always admired his musicianship and artistic flair and I can't wait to share the music of my close friend with the Brisbane Community and who better to perform it with than the fabulous QSO!

Today you will also be treated to Rachmaninov's Symphony No.2, which is always a favourite amongst the Orchestra and audience, and the Queensland premiere of Sydney-based composer Andrew Howes' *Luminifera - Wild Light for Orchestra* which is sure to be an amazing start to the concert.

I hope you enjoy this perfectly well-rounded Maestro performance.

**Phoebe Russell**  
Section Principal Double Bass

## IN THIS CONCERT

**Conductor** Johannes Fritzsch  
**Soloist** Phoebe Russell, double bass

## PROGRAM

<b>HOWES</b>	<i>Luminifera - Wild Light for Orchestra</i> (Queensland Premiere)	8'
<b>DEAN</b>	Concerto for Double Bass and Orchestra (World Premiere)	23'
<b>INTERVAL</b>		<b>20'</b>
<b>RACHMANINOV</b>	Symphony No.2 in E minor, Op.27	60'

*Relive Mighty Rachmaninov on ABC Classic on 29 November 2022 at 1pm AEST.*

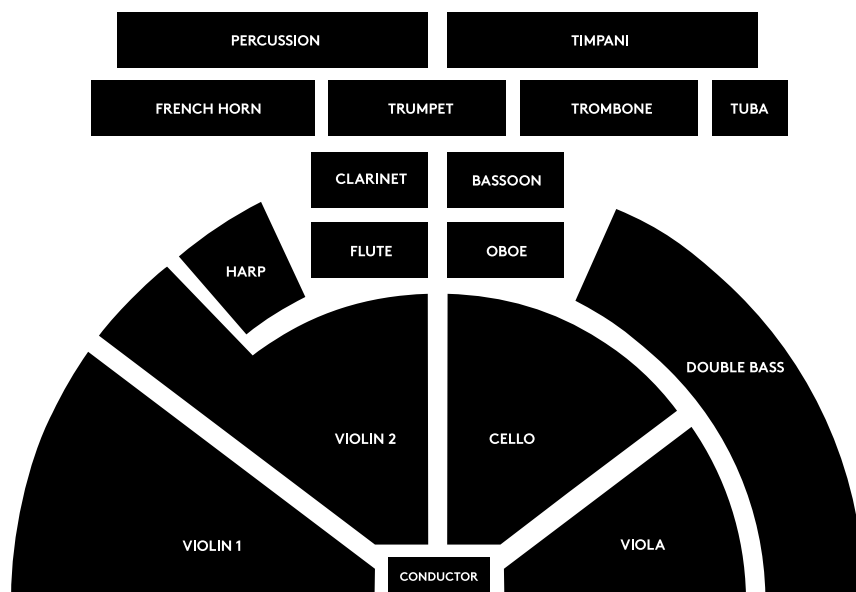
Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

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.

## IF YOU'RE NEW TO THE ORCHESTRA



## WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

### STRINGS

These instruments produce sound by bowing or plucking stretched strings.

First/Second Violin  
Viola  
Cello  
Double Bass  
Harp

### WOODWIND

Wind instruments produce sound by being blown into.

Flute/Piccolo  
Clarinet/E flat Clarinet/Bass Clarinet  
Oboe/Cor Anglais  
Bassoon/Contrabassoon

### KEYBOARD

Keyboard instruments are played by pressing keys.

Piano  
Celeste  
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



Find out who's on stage today,  
scan the QR code below.





## FAREWELL TO PAUL RAWSON

At our concert tonight we are celebrating and congratulating Paul Rawson on his long and impressive career with Queensland Symphony Orchestra. Paul dedicated his trumpet playing career to QSO, joining the Orchestra in 1978.

Paul has been an amazing part of the QSO Brass section, whether as a featured soloist in *American in Paris*, in Education and Community concerts, playing in brass quintets, or stepping in to cover the principal part many times over the years.

Paul has performed as a soloist on numerous occasions including with the Australian Symphony Orchestra and in ABC Radio Recitals. One of Paul's career highlights included participating in 20 of the legendary QSO train tours, stopping at regional centres between Brisbane and Cairns, bringing music to wider audiences. Paul is also a committed teacher, and no doubt his legacy will continue through his students.

On behalf of everyone at Queensland Symphony Orchestra, we congratulate Paul on a long and impressive career as a professional musician. Please join us in wishing Paul and his wife Janine all the best for the future.

“ Paul has been a good friend and colleague of mine over many years, beginning well before the Orchestras amalgamated. His enthusiasm for music, for playing and for collaborative projects has always been a stimulus for me. And his ability on the trumpet is prodigious, from stylish sparkling Baroque solos to equally stylish dirty jazz, and I'd say that Paul has all those sound images at the ready. We will miss Paul's playing, and also his enthusiasm and humour.

I'm sure he will continue to give joy with music. ”

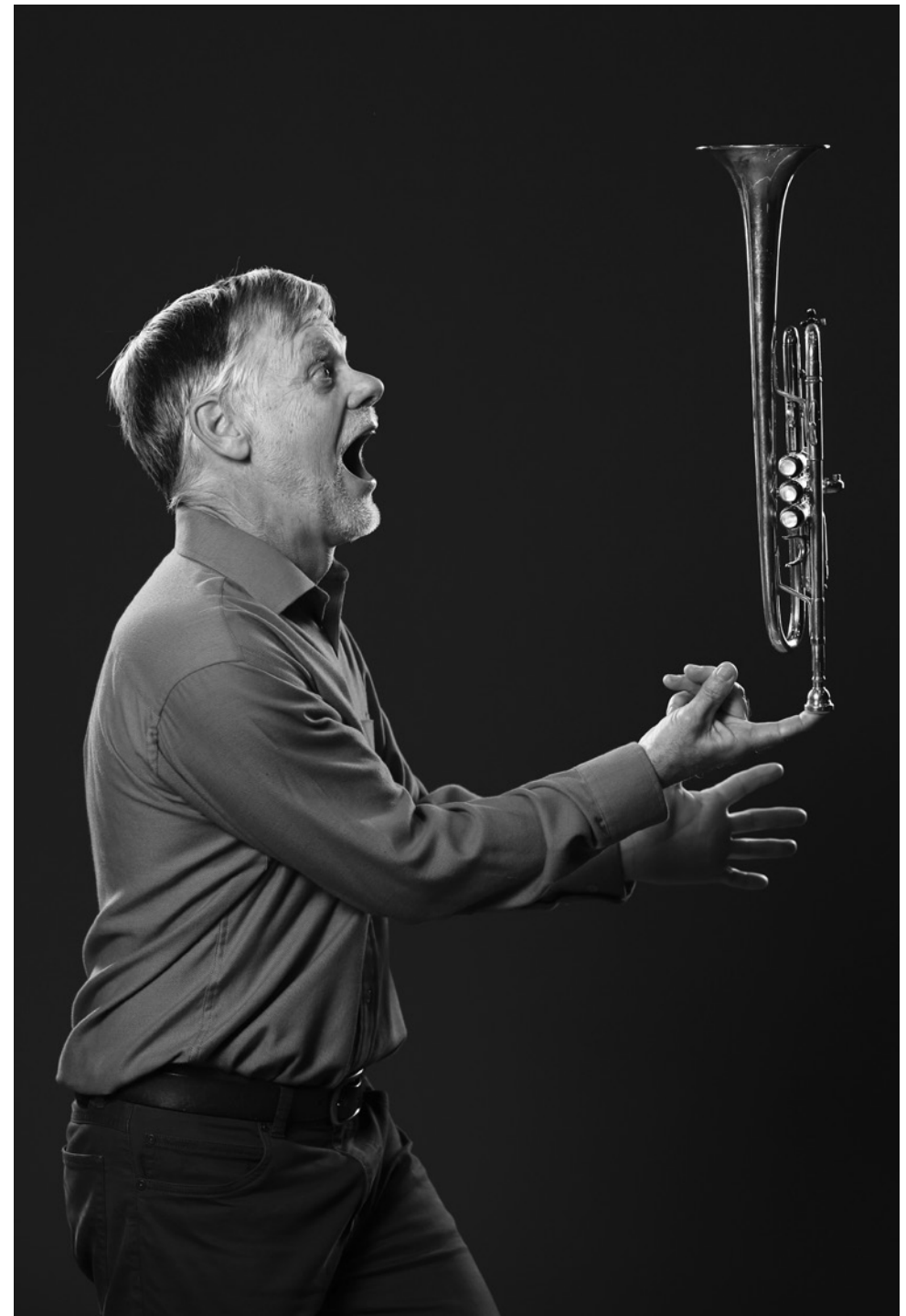
- WARWICK ADENEY, QSO CONCERTMASTER

“ During my unfortunately short time with Paul, he impressed me greatly with his technical facility, his musicianship and his knowledge of all things trumpet. We played some great weeks together – a strong passion and a desire to always do better were never amiss. We will miss you, Paul! ”

- RAINER SAVILLE, TRUMPET

“ Paul has always gone out of his way to help many of us with anything we needed. His final performance of *An American in Paris* in 2021 was the best I've ever heard anyone play those solos. ”

- JASON REDMAN, TROMBONE



Pictured: Paul Rawson

## FOR YOUNGER EARS

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### Andrew Howes

#### *Luminifera – Wild Light for Orchestra*

Today our orchestra performs a beautiful work by Sydney-based composer, Andrew Howes. And, Queensland is hearing this new work for the first time!

### ABOUT THE COMPOSER

Andrew Howes is a young composer whose work has been performed around the world. He specialises in chamber, orchestral and choral music.

### A LITTLE BIT ABOUT THE MUSIC

This piece of music is inspired by light. The composer named the work after a scientific theory about light that came about in the 17th century. The theory was called “Luminiferous Aether,” and was based on the idea that light could travel through a vacuum. As Howes explored musical ideas, he imagined beams of light travelling the universe at great speeds and composed the music to reflect that. The central sound of the piece is the harmonic series shown off by the brass instruments (trumpets, French horns, trombones). A harmonic series is tricky to explain (in fact, it’s considered the foundation of all music), but the simplest explanation is that it is the pitches of the overtones you hear when a note is sounded.



### Paul Dean

#### Concerto for Double Bass and Orchestra

Roll out the red carpet, because today you get to hear the world premiere of a new work by a Brisbane composer, Paul Dean.

### WHO IS PAUL DEAN?

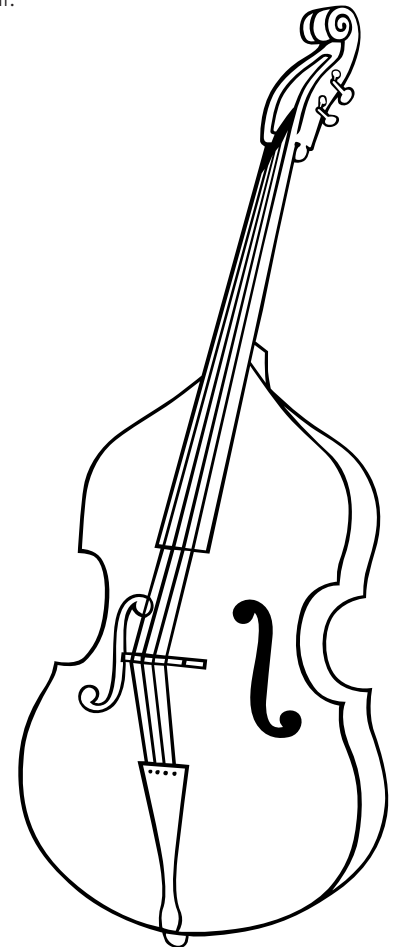
Paul Dean is a musical force in Australian music – not only is he a composer, but he also plays the clarinet, is an artistic director, and conducts orchestras! Paul writes music for lots of instruments, but today you get to hear a special piece of music he wrote for his friend (and QSO double bassist) Phoebe Russell.

### ABOUT THE MUSIC

This piece of music you’re hearing today is made up of three movements. The first is titled *Prelude – Arrival (of the Queen of Tarragindi) – Pantomime – The “Big Deal” Waltz*. It’s a bit of a mouthful, but we can assume the Queen of Tarragindi is none other than Phoebe Russell herself.

The music opens eerily in downward spiralling gestures from the string instruments. As the double basses begin, we can hear tinkles from the percussion section bringing us out of the eerie mood and into a lighter feeling. Towards the end of the first movement, we can hear the *Pantomime* theme coming through as the orchestra picks up into a quicker pace. You might notice the music sounds familiar to something you might relate to a circus theme.

The music finishes with a final movement titled *Allegro (Building a Better Banana)*. Is there a banana hidden somewhere on stage? No. But it comes from an expression about how each conductor tries to make their conducting of a piece better than another conductor’s *Allegro* means the music is to be performed at a quick speed. In the final moments of Paul Dean’s work, the orchestra builds into a frenzy, it quietens and there are seven sudden final exclamations.



## FOR YOUNGER EARS

### Sergei Rachmaninov

#### Symphony No.2 in E minor

Prepare yourself for a sweeping musical journey full of beautiful melodies and triumphant tones as this symphony by one of the great Russian composers takes you through four different musical movements.

### WHO WAS RACHMANINOV?

What's almost two metres tall and plays the piano? Answer: this very famous Russian composer. Sergei Rachmaninov is considered one of the greatest pianists and composers of the 20th century (and one of the tallest). Born in 1873, he grew up in a musical household and began piano lessons at a young age. Combined with his large hands that stretched across the chords with ease, he was a natural who could both write and play complex music. As a composer, he was known for his expressive compositions that were very much influenced by the music of his homeland, Russia.



### A BIT ABOUT THE MUSIC

How do you describe a symphony? A technical description might be "an elaborate musical composition for an orchestra." But you could also describe a symphony as a long piece of music that has all the epic-ness of a thrilling story and instead of characters and words, the epic story is told through the music.

While some symphonies actually do tell a story (like *Rite of Spring* or *In the Hall of the Mountain King*), most give you the rush and stomach flips of a good plot with expressive music alone, and Rachmaninov's Symphony No.2 does just that. The first movement begins *Allegro moderato* (which means to play moderately quick) and gives us an initial musical theme. This theme is then developed and then it returns once more (known as recapitulation).

After the moody end to the second movement, the third movement lifts us through two sweeping and beautiful melodies. The clarinet takes us on a journey and flows us into a rich orchestration where all the instruments join in.

The finale is epic, and we can hear all the drama of a film score. Throughout this movement, musical themes and ideas visit us from the previous movements, but they don't linger for very long. The music ends with a passage that mimics the clamouring of bells. The cymbals exclaim, and the music rises before ending with a triumphant finish!

# Symphonic Santa

## A Merry Musical Christmas

SAT 10 DEC 9.30AM & 11.30AM

SUN 11 DEC 9.30AM & 11.30AM

QSO Studio, South Bank



QUEENSLAND SYMPHONY  
ORCHESTRA

## BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

**Motto** a theme which recurs, sometimes transformed, throughout the course of a movement or piece

**Triplets** a three-note pattern that fills the duration of a typical two-note pattern.



## LISTENING GUIDE

### Andrew Howes (1992–) *Luminifera – Wild Light for Orchestra* (Queensland Premiere)

*Luminifera* is named in homage to a 17th century light hypothesis, which postulated a medium in which light could traverse a vacuum, called Luminiferous Aether. This suggested to me a pun – *Luminifera*, *Wild Light*, and I was inspired conceptually by imagining beams of light traversing the universe at unimaginable speed, striking, and bouncing upon millions of surfaces almost endlessly. As I explored musical ideas that could support the concept I'd decided on, I landed on two driving musical ideas – the harmonic series (the fundamental building blocks of all sound), and a sequence of two, six-note chords, which total all 12 of the chromatic scale. These two chords, which rotate and move through various configurations, seemed to me to conjure a sense of flashing, harmonic dissonance and consonance that reflects the idea of feral starlight. Beneath and in-between these chords are the bell-like ringing sounds of the harmonic series, which is especially important to brass instruments, and so the piece becomes a fanfare.

*Andrew Howes' commission for the Sydney Symphony Orchestra's 50 Fanfares Project was generously supported by Ken & Liz Nielsen.*

© Andrew Howes





# LISTENING GUIDE

## Paul Dean (1966–)

### Concerto for Double Bass and Orchestra (World Premiere)

Commissioned for Queensland Symphony Orchestra and Phoebe Russell by the Frazer Family Foundation

1. Prelude – Arrival (of the Queen of Tarragindi) – Pantomime – The “Big Deal” Waltz
2. Adagio
3. Allegro (Building a Better Banana)

This isn't so much a concerto for Double Bass but a concerto for Phoebe Russell. What became clear to me as I delved into writing this piece is that like so many concertos in history, the personality of the performer becomes the star attraction. Thanks to being at ANAM and in Ensemble Q, I have spent many hours with Phoebe in recent years. Rehearsing, performing, celebrating performances, commiserating performances, etc. And since I've known her since she was 16 auditioning for ANAM until now, I think I have a good handle on her personality, quirks, sense of humour and her more serious side. I have tried to imbue the piece and indeed every note, with her spirit.

The first movement starts with a prelude which is dark, sombre, perhaps unsure of itself. Based on a tone row, the harmony is ambiguous and sets the scene for a dramatic, if not grand entrance. After 2 1/2 minutes of that dark underbelly, we have the *Entrance of the Queen of Tarragindi*—dramatic and fun and virtuosic and perhaps a little unhinged. This moves along briskly until a change of mood is required and we are, with the onset of a bassoon cadenza (from our dear friend and fellow Ensemble Q member David Mitchell), set deep into a pantomime of Phoebe proportions. The Orchestra members tease her and get teased back doubly so. We hear quotes from *Ein Heldenleben*, Mahler 1 and even *Tubby the Tuba*! The pantomime finishes in the only way possible... with a grand Waltz. In this case, *The “Big Deal” Waltz*.

The second movement is serious and hopefully quite moving. I like big emotional slow movements. Plenty of scope for Phoebe and the QSO to sing their hearts out.

The last movement is cheekily called...*Building a Better Banana*! This is one of the favourite expressions of QSO bass section. Every time when a conductor arrives and does an old warhorse of a piece of music and adds their own touch/tempo/dynamics, someone from the section inevitably says, “Here they go, trying to build a better banana!” So in my case, I am writing a fast and virtuosic showpiece of a third movement in the style of all concerto composers before me. I guess that means I am indeed attempting to build a better banana.

This piece has been a joy to write. As I said when QSO played my symphony in November last year, QSO is the natural home for my music as that is where, as principal clarinet (1987–2000), I studied how the great masters did it from the inside. When playing Stravinsky, Bartok, Sibelius, Mahler, Bruckner, Strauss and Hindemith you are sitting in the middle of the greatest sound system yet invented and experiencing a living, breathing composition and orchestration handbook.

This commission happened because of the generosity of Caroline and Ian Frazer, the foresight of Tim Matthies, the energy and brilliance of Phoebe Russell and simply, the exactness and diligence of Johannes Fritzsch. Finally, I could never have written it without the patience and support from, and conversations surrounding every note with, my wonderful wife Trish.

© Paul Dean





# LISTENING GUIDE

## Sergei Rachmaninov (1873–1943)

### Symphony No.2 in E minor, Op.27

1. Largo - Allegro moderato
2. Allegro molto
3. Adagio
4. Allegro vivace

Before we get into Rachmaninov's second symphony, let's revisit the scene: one of a tortured artist who lost confidence in his abilities and simply *couldn't*.

If you experienced our recent performance of Rachmaninov's Piano Concerto No.2, you may recall this traumatic period in the composer's life. After the disastrous premiere of his first symphony, he was thrust into daily sessions with hypnotherapist friend Dr Nikolai Dahl. The concerto was his comeback – and just a few years later, he regained enough courage to share a new symphony with the world.

Rachmaninov was still reeling from the aftershocks of his first symphony, so his second took a while to produce. It was also composed during a time of revolutionary protests, and the arts were not immune. Rachmaninov worked as a conductor at the Bolshoi Theatre, where staff demanded better treatment. He left his post in 1906 and moved to Dresden. It was there – aided by the company of his beloved cousin-turned-wife Natalia Satina – that Rachmaninov eased himself back into composition.

Symphony No.2 was created through trial and error. Rachmaninov found his early writing to be "terribly boring and repulsive," as he confessed in a candid letter. But in 1908, he was ready to conduct its St. Petersburg premiere with his head held high. It was a far greater success than his previous attempt at the form.

The work begins with a Largo, so there's no rush for its mounting drama to unfold. The term you'll need to know here is **motto**. The opening theme becomes an anchor for the rest of the symphony: the music changes and grows, but it's always pulled back to the first melodic idea. Listen carefully as it emerges from those intense strings. It'll be quoted through different instrumental sections as the symphony progresses.

The Allegro molto makes reference to the well-known Medieval Latin plainchant *Dies Irae* often quoted by Rachmaninov. You'll hear it as the horns descend, though you may be surprised at the level of energy. Despite the source material, it sounds far from solemn. It crops up again in the stirring third movement, which reaches its climax with a cascading melody from the strings. The Allegro vivace hurtles along with a series of **triplets** and recalls the many arresting themes of the symphony before reaching its conclusion.

The music clocks in at around one hour long, so there's plenty of space for us to step into this sound world. But not everyone has appreciated the nuances of Rachmaninov's writing: the composer himself had allowed several hundred bars to be whittled away, leaving his eager listeners with a mere half-hour version of the symphony. This arrangement was a top pick for mid-century concert programs. Luckily, the cuts went out of fashion. So today, we hear it in full force, just as Rachmaninov had first intended when he rediscovered his voice back in Dresden.

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school  
workshops



5

teacher professional  
development sessions



3

community  
concerts



2,072

concert audience



## ARTIST BIOGRAPHIES



### Johannes Fritzsch Conductor

Johannes Fritzsch 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.

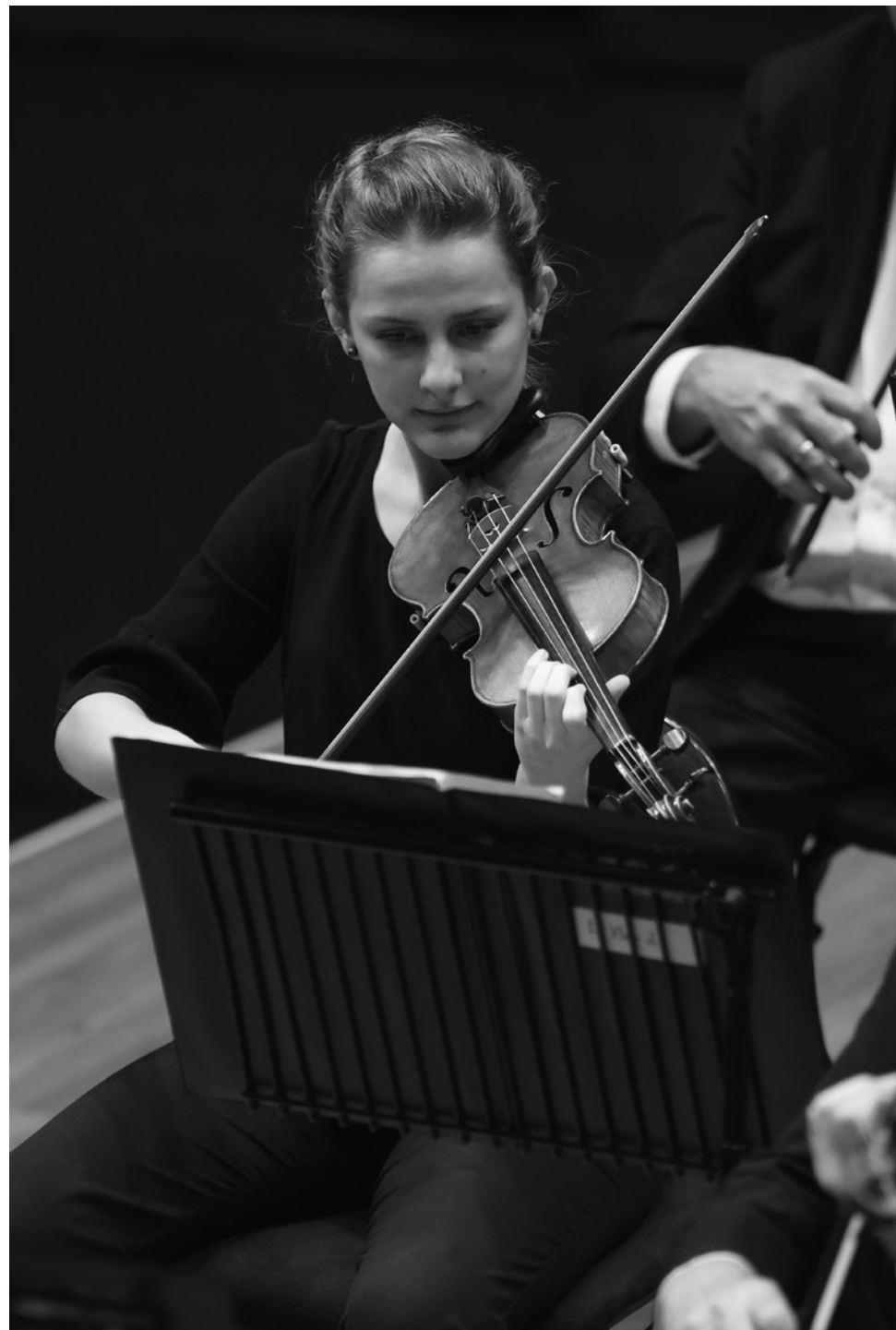
From 2006 – 2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and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

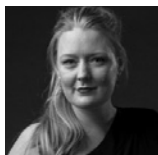
In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.





## ARTIST BIOGRAPHIES

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### Phoebe Russell Soloist

Double bassist Phoebe Russell enjoys a career as an active soloist, performer and educator.

Born in Melbourne, Australia, Phoebe Russell studied at the Australian National Academy of Music under the tutelage of Damien Eckersley. At the age of 17, she moved to Berlin and within months made her debut in the esteemed double bass section of the Berlin Philharmonic.

A graduate of Berlin Philharmonic's Karajan Academy, Phoebe Russell has performed in more than 20 countries across the globe with some of the world's leading orchestras. The last few years have seen her perform with the Bavarian Radio Symphony Orchestra, the Radio Symphony Orchestra Berlin, Deutsches Symphonie Orchester, the Netherlands Philharmonic and the Mahler Chamber Orchestra, among others.

In 2017, Phoebe Russell was appointed Principal Double Bass of Queensland Symphony Orchestra and is regularly invited to orchestras as a guest principal. She has been invited to perform as Principal Double Bass with many Australian symphony orchestras including regular appearances with the Australian World Orchestra and has most recently returned from a UK tour leading the double bass section of the AWO at the Proms in London. She has had the privilege of working under several world class conductors, some personal favourites including Sir Simon Rattle, Gustavo Dudamel, Andris Nelsons, Daniel Barenboim and Zubin Mehta.

An avid soloist, Phoebe Russell is regularly invited to perform as recitalist in Australia and abroad including to a full house in the Berlin Philharmonic lunch concert series. She has performed as soloist with orchestras including the Tasmanian and Canberra Symphony Orchestras, the Baden Baden Philharmonic and the Queensland Symphony Orchestra.

Passionate about chamber music, Phoebe has been a guest at the Australian Festival of Chamber Music, the Martinborough Music Festival and had the pleasure of leading the double bass section of the Mahler Chamber Orchestra on several European tours. Phoebe Russell is also an active core member of Ensemble Q, one of Australia's most dynamic new ensembles and enjoys an engaging schedule of chamber music collaborations in Brisbane and around the country with world class musicians.

Parallel to her busy performance schedule, Phoebe Russell is a passionate educator and is lecturer in double bass at The University of Queensland and the Queensland Conservatorium of Music. She has coached the Australian Youth Orchestra's National Music Camp, given classes at the Guildhall School of Music in London, the Melbourne and Sydney Conservatoriums of Music, the Australian National Academy of Music and at the Pontificia Universidad Javeriana in Bogotá.



### Andrew Howes Composer

Andrew Howes is a Sydney-based composer. His works have been performed by ensembles including Enigma Quartet, the Kristian Winther Quartet, Windplay, AYO's Alexander Orchestra, AYO's Chamber Players, the Sydney Symphony Orchestra, Orchestra Victoria, the Sydney Camerata, the Tasmanian Symphony Orchestra, The Song Company, Taikoz, and Moorambilla Voices, where he will be returning as a composer in residence in 2023.

After the Clifton Parker Award afforded him the opportunity to study with Alison Kay and Simon Holt at the Royal College of Music, London, he moved to New York to complete his Master's with Susan Botti at the Manhattan School of Music, where in 2017 he won the Manhattan Prize. He currently teaches composition at the Conservatorium High School in Sydney, is the 2022 composer in residence for Live At Yours, and is an orchestrator for several composers and production companies around the world.

His most recent orchestral work, *Luminifera - Wild Light for Orchestra*, was commissioned by the Sydney Symphony Orchestra for their 50 Fanfares project, and was performed by the Sydney Symphony, under the baton of Edo de Waart, in 2022.

## ARTIST BIOGRAPHIES



### Paul Dean Composer

Clarinetist Paul Dean is widely regarded as one of Australia's foremost musicians in his multiple capacities as soloist, recitalist, chamber musician, composer and Artistic Director. He is currently Associate Professor and Head of Winds at Queensland Conservatorium, Griffith University, co-Artistic Director of Ensemble Q, founding member of the Endeavour Trio and a member of the Australian World Orchestra. He was a founding member and Artistic Director of Southern Cross Soloists and the Bangalow Music Festival, before his appointment as Artistic Director of the Australian National Academy of Music in Melbourne. As a composer he recently held the title of Composer in Residence for the Melbourne Symphony Orchestra and has been commissioned to write works for major artists and orchestras including the

Australian World Orchestra, Melbourne, Adelaide and Queensland Symphony Orchestras, and for major international artists including Jack Liebeck, Michael Collins and Torlief Thedeen. He is the conductor of the Queensland Youth Orchestra 2 and the Brisbane Symphony Orchestra.



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Anonymous

**Stephen Tooke**  
Tony and Patricia Keane

**Brynley White**  
Graeme Rosewarne and Jim O'Neill

**Sonia Wilson**  
Penny Gordon OAM  
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in memory of Majorie Gordon

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**Vacant**  
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## SECTION PRINCIPAL SECOND VIOLIN

**Gail Aitken**  
Dr John H. Casey

**Wayne Brennan**  
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## SECOND VIOLIN

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John and Bonnie Bauld

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**Graham Simpson**  
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Janine Walker AM and Sam Walker

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**Hyung Suk Bae**  
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**Andre Duthoit**  
Anne Shipton  
Dr Margaret Soroka

**Matthew Jones**  
MJ Bellotti

**Matthew Kinmont**  
Dr Julie Beeby  
David Miller

**Kaja Skorka**  
Will and Lorna Heaslop  
Robin Spencer  
Siok Tan

**Craig Allister Young**  
Di Jameson

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**Phoebe Russell**  
Sidney Irene Thomas (In Memory)  
Ashby Utting  
Simon Mills

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**Dusan Walkowicz**  
John Story AO and Georgina Story

## DOUBLE BASS

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**Justin Bullock**  
Michael Kenny and David Gibson

**Paul O'Brien**  
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**Ken Poggioli**  
Anonymous

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Desmond B Misso Esq.

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### Messiah

SAT 26 NOV 7.30PM  
Concert Hall, QPAC

**Conductor** Benjamin Northey  
**Soloists** Emma Pearson, soprano  
Dimitry Shepherd, mezzo soprano  
Paul McMahon, tenor  
David Greco, baritone  
**Chorus** Voice of Birralee  
**Handel** *Messiah*



### Studio Sessions 6

SUN 27 NOV 3PM  
QSO Studio, South Bank

**Mozart** Quartet No.19 in C, K.465 (Dissonance)  
**Strauss** Variations on a Bavarian folk song  
for String Trio  
**Schumann** Piano Quartet in E flat, Op.47



### Ode to Joy

FRI 17 FEB 7.30PM  
SAT 18 FEB 1.30PM  
SUN 19 FEB 1.30PM  
Concert Hall, QPAC

**Barton & Serret** Kalkani (QLD Premiere)  
**Sculthorpe** *Earth Cry*  
**Beethoven** Symphony No.9 in D minor (Choral)

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