

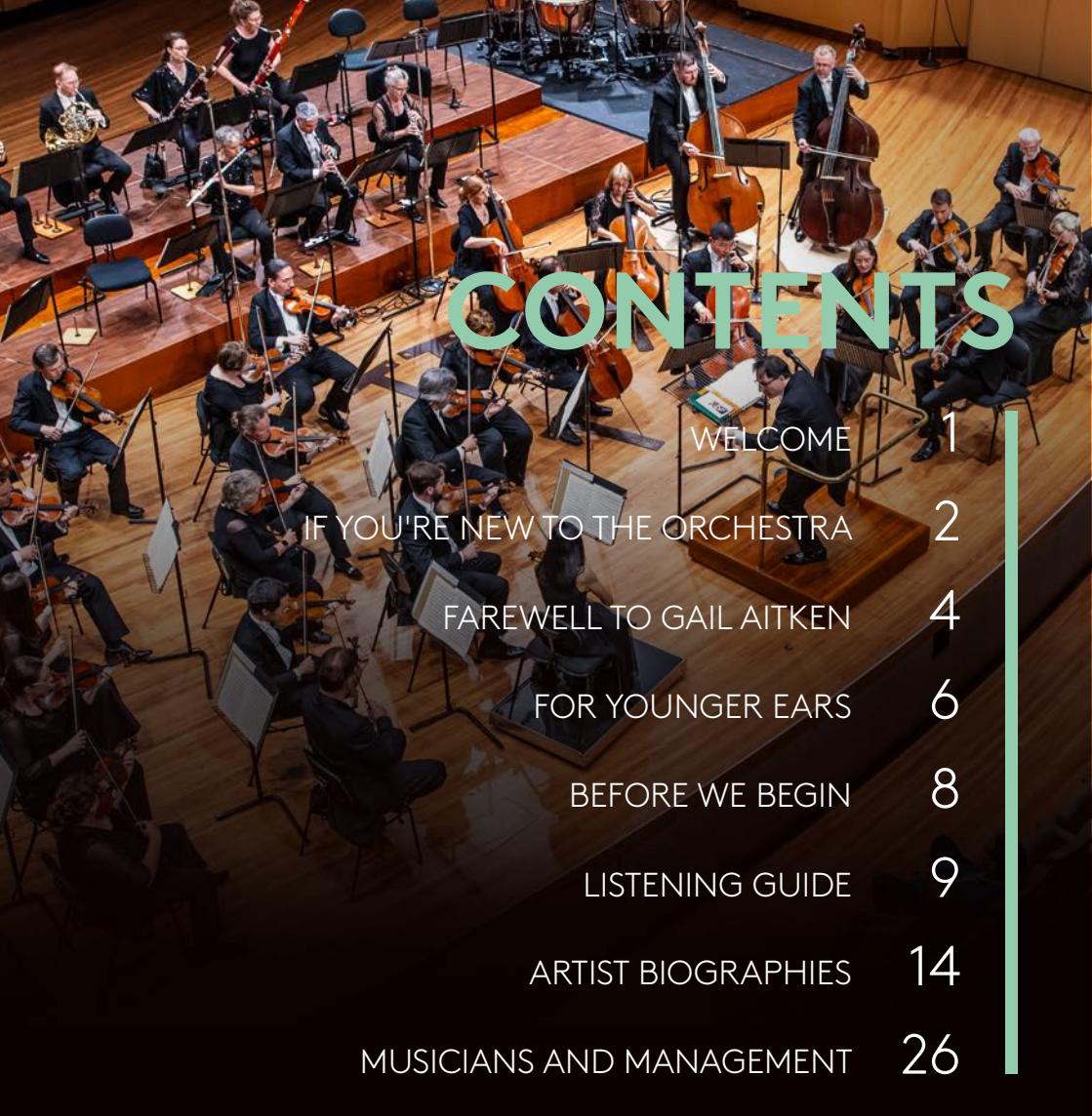


Symphony Fantastic



QUEENSLAND SYMPHONY
ORCHESTRA

17 + 18 MAY 2024
CONCERT HALL, QPAC



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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

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

Photos by Darren Thomas.

WELCOME

Welcome to Symphony Fantastic,

There may be some of you wondering why we didn't use the French spelling of this fantastic symphony as the title of the concert. Well, it's because we have not one, not two, but three phenomenal French works being performed in the Concert Hall today, and while all of them are fantastic, not all of them are *Symphonie fantastique*.

We begin today's concert by exploring Camille Saint-Saëns *Danse Macabre*, a symphonic poem that brings to life the Medieval tradition of the "Dance of Death;" a reminder to all that in the eyes of Death, we are equal. You'll hear Death's violin in the beginning of this piece as it's strings beckon the dead to rise from their graves and join the festivities of this *danse macabre*. Next will be Maurice Ravel's *Tzigane, rapsodie de concert*, which had its original violin instrumentation performed in 1924 by Hungarian musician, Jelly d'Arányi. Today's performance of Ravel's rhapsody will see another Hungarian violinist take up the instrumentation, as we are joined by guest soloist, József Lendvay.

We then wrap up our fantastic repertoire with Hector Berlioz famous, *Symphony fantastique*. Between 1830 and 1855, composer Hector Berlioz made a number of changes to the programme of the symphony, and wrote notes to be distributed in programs to the audience:

Note

The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.*

**This programme should be distributed to the audience at concerts where this symphony is included, as it is indispensable for a complete understanding of the dramatic plan of the work.*
- Hector Berlioz

The remainder of Berlioz's notes can be found within the Listening Notes section of this programme, along with notes on the other works in today's Symphony Fantastic. We look forward to taking you on this trip into a symphony of love, lust and madness; enjoy!

IN THIS CONCERT

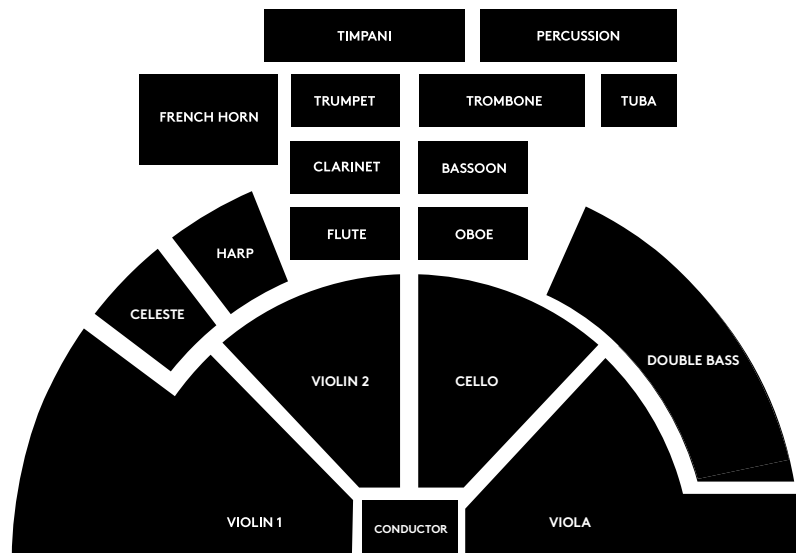
Conductor	Umberto Clerici	Actor	Robert Hofmann
Soloist	Jozsef Lendvay, violin	Writer/Director	Rachel McDonald

PROGRAM

SAINT-SAËNS	10'
RAVEL	10'
INTERVAL	20'
BERLIOZ	49'

Relive this concert on ABC Classic 26 July at 1pm AEST.

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 and 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, 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



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



FAREWELL TO GAIL AITKEN, SECOND VIOLIN

With heartfelt gratitude, we wish Gail Aitken good luck with her retirement from the Orchestra after **37 years**. Gail first joined Queensland Symphony Orchestra in 1988, and was Section Principal for 24 years. Gail's presence has graced stages across regional Australia, as well as the QPAC Concert Hall, QSO studio and beyond. Thank you, Gail!

“ The old saying “two heads are better than one” couldn't be more apt for the Co-Principal 2nd Violin position that Gail and I have held together for more years than I dare count.

Numerous conductors have remarked on the special sense of teamwork and collective dedication that characterises our collaborative leadership. Our partnership extends beyond simply managing administrative tasks and reading the notes on the page; it is built on profound mutual respect and a cohesive vision for the 2nd Violin section, which are essential to our role within the orchestra.

Gail's affection for the bagpipes, hilariously mismatched with our section's polished “inner orchestral voice,” always keeps us grinning. We jokingly anticipate a symphony that calls for a bagpipe solo in the second violins!

I am deeply thankful for our lasting partnership, which has not only enriched my musical journey but also fostered a supportive and joyful work environment. This strong bond is clearly mirrored in our section's warm camaraderie, passionate musicianship, and collective pursuit of excellence. ”

WAYNE BRENNAN, PRINCIPAL, VIOLIN 1

“ Violinist, teacher, instrument maker, composer & arranger. Gail is a truly amazing all-round musician and inspirational human being who I'm honoured to count as one of my closest friends. ”

BRYNLEY WHITE, RETIRED, FIRST VIOLIN

“ I've been fortunate to have had a close working relationship with Gail, and it's over such a long period, more than 20 years, so there is much affection and respect there between us. Gail is a lovely colleague, a fine player, and a most willing and musically keen collaborator. In the Philharmonic days she and I spearheaded many Baroque programs, and her enthusiasm and delight in the music was always inspiring. Into the early 2000's we continued our leadership functions in the new setting of the combined orchestra, and Gail could always be relied on for her thoughtfulness, sympathy and support. But we go back even further, to school days when her dad conducted a little orchestra which she played in, along with my mother and me. Little chats at that time revealed that we both had a deep and developing love of music and the violin - a love which has nourished us through our long careers and will of course succour our later life. Thank you for all this, Gail, and every best wish for your next stage. ”

WARWICK ADENEY, RETIRED, QSO CONCERTMASTER

“ Many of you would recognise Gail as one of our 2 long standing principal 2nd violinists. But there are quite a number of additional talents you may not be aware of. She studied violin making in Cremona, Italy and as such has instruments she has lovingly created and a workshop any woodworker would envy! Through the years she has written and had performed numerous beautiful arrangements for all types of ensembles. She is a fantastic private teacher and any student is truly fortunate to have her. I'm so very proud to call Gail not only a valued colleague but a great friend. I'm constantly inspired by her dedication, determination, cleverness, thoughtfulness- I could go on and on!! QSO was privileged to have you. ”

LYNN COLE, FIRST VIOLIN

“ Gail is such a beautiful, honourable person with a huge generous heart. Always so supportive of her friends and colleagues and would go out of her way to help in any ways she can. Gail always had her ways of sorting out things, whether that was some tricky divisi in the second violin parts or how the notes or the rhythms were notated in the parts and she would find her unique ways to make it easier or make it work more effectively for her section. She also had very astute and sharp ears, she was always one of the first ones to notice if something didn't sound right not just in her section but in any part of the orchestra. She's also someone of many talents! On top of being a fabulous violinist and a section principal of second violins, she's a wonderful composer/arranger and has arranged various string quartets and pieces for orchestra, she's very creative and capable with her hands and has made instruments as well as some furniture and she's a wonderful teacher with many very talented students! So I think she'll remain a very busy lady even after QSO! My heartfelt thank you to you Gail for your tremendous commitment and contribution to the QSO! ”

NATSUKO YOSHIMOTO, CONCERTMASTER



FOR YOUNGER EARS

CLASSICAL BITES – FROM DANCES TO HEARTBREAK

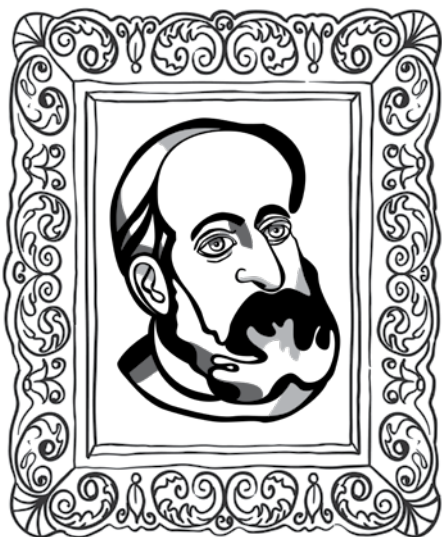
The French are known for their emotional expression and romance. Today's program takes you from dances with Death to heartbreak with the help of three French Romantic composers.

CHARLES-CAMILLE SAINT-SAËNS

Danse macabre, Op.40

SECONDS WITH SAINT-SAËNS

Charles-Camille Saint-Saëns was a French composer born in 1835, best known for his compositions "The Carnival of the Animals" (a suite that will delight adults and children alike). Saint-Saëns was a musician of the Romantic era – his works combined traditional forms and harmonies with innovative techniques. With each piece of music he composed, he embedded stories that only an orchestra could bring forth.



DANCE OF DEATH

This short and eerily playful symphonic poem opens with the toll of midnight. A solo violin enters with a haunting motif representing Death himself. Saint-Saëns's *Danse Macabre* is exactly what you might think – a dance of death. As other instruments join in, skeletons dance and cavort through the night. Swirling strings and frenzied passages mimic the chaos of the scene and of course what better way to represent the rattling of bones than a chilling moment on the xylophone. Dawn breaks with the sound of a noble oboe and Death and his followers retreat back into the shadows.



MAURICE RAVEL

Tzigane, *rapsodie de concert*, for Violin & Orchestra

RUSHING RAVEL

Good music cannot be rushed, but in this composer's case sometimes rushing creates the best compositions. Maurice Ravel was a French composer born in 1875 who was known for his innovative musical language and influence of other musical cultures. One of his more famous compositions *L'Enfant et les sortilèges* was composed over eight years, yet his most famous work *Bolero* was composed within a matter of weeks.

LISTEN OUT FOR

The piece you will hear today *Tzigane*, *rapsodie de concert* took only weeks to create, a rushed job that turned out exquisite. This rhapsodic work begins with a terse entrance from the solo violinist. The wind instruments flutter in and the string instruments create a rhythmic drive to move the soloist along. As the piece unfolds you can hear Ravel's influence of Hungarian and Eastern European folk music – it is earthy, scratchy and raw, and full of tradition.



DID YOU KNOW?

A symphonic poem is a piece of orchestral music that musically illustrates a story, poem or painting.

BEFORE WE BEGIN

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

Tone Poem	a piece of orchestral music that illustrates, evokes or is based on a poem or story.
Dissonant	Sounds of tension or clash when certain combinations of notes are sounded together
Cadenza	a passage of music performed by a soloist without any accompanying instruments, usually in free time.
Program Music	music that is intended to evoke images or convey the impression of events.



LISTENING GUIDE

Camille Saint-Saëns (1835–1921)

Danse Macabre, Op.40

A harp strikes precisely 12 times: midnight is upon us. With a menacing violin solo, we stare Death in the eye – and enjoy a little dance together! Saint-Saëns' 1874 **tone poem** *Danse Macabre* isn't mournful or frightening, despite the subject: an annual appointment with Death. It happens every Halloween when all the skeletons in the graveyard come out to play. Around the bone-rattling xylophone and mischievous violin, Saint-Saëns pays homage to a number of musical representations of the afterlife that once were feared (but are relished in his work). Violin plays the Devil's interval, a distance between two notes that was historically avoided because it sounds so **dissonant**. This music also dances imaginatively around the apocalyptic *Dies Irae* hymn, which pops up in everything from the composer's *Organ Symphony* to Berlioz's *Symphonie Fantastique*. Sadly, a birdcall (oboe) tells our jolly corpses that it's time to wrap up the party and return to rest – until next year!

Maurice Ravel (1875–1937)

Tzigane, rapsodie de concert

It may be considered a rhapsody for violin and orchestra – but close to four minutes pass before we hear any musician but the soloist in Ravel's *Tzigane*, *rapsodie de concert*. A complex opening **cadenza** is filled with passion and vigour (*vivo*, in the score). The soloist's presence is boosted through double stops (two notes played at once), among other impressive techniques. When at long last the orchestra enters, it conjures an ethereal air: the strings' repeated tones and a rippling harp build a sense of intrigue, which leads into a catchy folk-like melody later echoed across wind and string sections. The Hungarian violinist who inspired this music was named Jelly d'Arányi – a descendent of the virtuoso Joseph Joachim. As with many of Ravel's works, *Tzigane* ('gypsy') was originally composed for piano accompaniment before he arranged a version for orchestra, which Jelly also premiered in 1924.

LISTENING GUIDE

Hector Berlioz (1803–1869)

- I. Reveries, Passions
- II. Un bal (A Ball)
- III. Scene aux champs (Scene in the Country)
- IV. Marche au supplice (March to the Scaffold)
- V. Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

Imagine you're an actress in the 19th Century, going about your Shakespeare-filled days, leaving a pleasant impression on your audience. Then out of the blue, a man falls hopelessly in love with you, and writes a symphony revealing his explosive desire. You haven't even met him – but you will, and you'll marry him. First, though, you'll listen to the frenzied music he created to impress you.

Symphonie Fantastique (1830) is Hector Berlioz's plea for actress Harriet Smithson to notice him. It's not a love story secured by the mutual passion you'd hear in the blooming strings of Tchaikovsky's *Romeo and Juliet*, or the heartwarming violin solo in Elgar's *Salut d'Amour*. Instead, Berlioz's **program music** depicts the one-sided lust and yearning of a 26-year-old composer who positions himself as the star of the show.

The first movement *Reveries – Passions* opens with a soft and tense chord from the winds: this is not a joyous musical courtship. After such a deceptively fragile beginning, Berlioz darts through emotional extremes, instructing *retenu* (restrained) one moment, and *anime* (lively) the next. He uses tempo fluctuations to further fuel his expression, going faster or slower depending on his level of passion in the moment. This movement wraps up with long notes (semibreves), which the orchestra plays *religiosamente* (religiously), perhaps hinting at his frame of mind: is he already seeking redemption before he loses control?

The second movement is about a festive ball. With the ripple of a harp, we hear the moment Berlioz spots Harriet across the dancefloor. Flute and oboe play a solo in unison, recalling a melody from the previous movement – one that shows itself again as the work progresses. This recurring theme is the *idée fixe* (a point of fixation), representing the composer's infatuation with the actress.

Cor anglais introduces the luscious *Scene in the Country*; much later, it will attempt a hesitant solo against threatening timpani. It ends in near-silence, and doesn't feel resolved before flowing into the most twisted movement yet: *March to the Scaffold*. With stabbing and plucking strings, this abruptly militaristic music depicts Berlioz's walk to the gallows. It culminates in a drum roll followed by a triumphant 'ta-da!' from the brass. At this stage in his fantasy, the artist is tripping on opium, dreaming about getting executed for murdering Harriet.

But why stop there? Berlioz sends himself straight to hell in *Dream of a Witches' Sabbath* (Harriet is now a witch). To make things as creepy as possible, ominous bells herald the bleak and brassy *Dies Irae* – a centuries-old Latin hymn about Judgment Day. Soon the theme appears to double in speed before it's slowed down again, altering its intensity, and then the *Ronde du sabbat* section orchestrates an electrifying dance with death. By the conclusion, Berlioz returns to that old end-of-the-world hymn – but this time, it's a horror worth embracing; a celebration of his self-sacrifice for Harriet, in life or death.

In real life, Berlioz intentionally overdosed on opium. If Harriet agreed to marry him, he would drink the antidote. She agreed, but their relationship didn't last – and now we've all become curious spectators of his off-the-charts dramatic declaration of love.

© Stephanie Eslake



LISTENING GUIDE

The Symphony's Programme (1945 version)

PART ONE

Daydreams, passions

The author imagines that a young musician, afflicted by the sickness of spirit which a famous writer has called the vagueness of passions (*le vague des passions*), sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist's mind without being associated with a musical idea, in which he recognises a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love.

This melodic image and its model keep haunting him ceaselessly like a double *idée fixe*. This explains the constant recurrence in all the movements of the symphony of the melody which launches the first allegro. The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations – all this forms the subject of the first movement.

PART TWO

A ball

The artist finds himself in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

PART THREE

Scene in the countryside

One evening in the countryside he hears two shepherds in the distance dialoguing with their '*ranz des vaches*'; this pastoral duet, the setting, the gentle rustling of the trees in the wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier colouring. He broods on his loneliness, and hopes that soon he will no longer be on his own... But what if she betrayed him!... This mingled hope and fear, these ideas of happiness, disturbed by dark premonitions, form the subject of the adagio. At the end one of the shepherds resumes his '*ranz des vaches*'; the other one no longer answers. Distant sound of thunder... solitude... silence...

PART FOUR

March to the scaffold

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

PART FIVE

Dream of a witches' sabbath

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath... Roar of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies irae*,** the dance of the witches. The dance of the witches combined with the *Dies irae*.

**A hymn sung in funeral ceremonies in the Catholic Church. [HB]

ARTIST BIOGRAPHIES



Umberto Clerici Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium now as an acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra in addition to being a frequent guest with several leading orchestras.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major cello concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated. Other recent highlights include his debut with the Tasmania Symphony and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

Upcoming European conducting engagements in early 2024 include Elgar's cello concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.

As a cellist, Umberto is beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (*made in 1722, Venezia*) and Carlo Antonio Testore (*made in 1758, Milano*).



József Lendvay Violin

József Lendvay is estimated as one of the most brilliant violin soloists. Born in Budapest, Hungary, Lendvay was educated both in Gypsy style music and in classical academical studies.

József Lendvay was born in 1974 in Budapest, Hungary. He began to play the violin at the age of five and made rapid progress, winning the Solo for a Child competition in Holland at the age of twelve with Wieniewski's Violin Concerto.

Paganini and Liszt Prize awardee violinist József Lendvay studied at the Franz Liszt Academy of Music as a student of Miklós Szenthelyi, but frequented masterclasses of Yehudi Menuhin, Ida Haendel, Igor Oistrach, Jaap van Zweden and Sándor Végh as well. This young, outstanding artist has performed with huge success in several countries outside Hungary, including Switzerland, Japan, the Netherlands and the United States. He has been invited to play with the Rotterdam Philharmonics, the Netherland Radio Orchestra, Los Angeles Philharmonic, City of Birmingham Orchestra and the Suisse Romande. He has been soloist of the Budapest Festival Orchestra on several occasions and has recorded with them Liszt's Hungarian Rhapsodies and Brahms's Hungarian Dances. The artist plays a violin made by Antonio Stradivari in 1693.

József Lendvay's interpretations are characterized by stunning virtuosity, a full and warm violin tone and vivid emotions.

He plays the great classical violin concerts, chamber music and compositions for solo violin. József Lendvay also performs Gypsy and Folk music accompanied by his chamber music ensemble, Lendvay & Friends, and his chamber orchestra, SoLiszt! all' Ungarese.

CMRT Regional Tour 2024

Australia Pacific LNG and its operator Origin Energy are proud to support Queensland Symphony Orchestra's Chinchilla, Miles, Roma and Tara (CMRT) Regional Tour. The annual tour delivers musician workshops with students, professional development sessions for teachers and free community concerts.

2024 CMRT TOUR – 23 - 26 JULY

Chinchilla: 23 JUL, 6.30pm | Country Hope Church, Chinchilla

Miles: 24 JUL, 10am | Miles State School, Miles

Tara: 24 JUL, 11.30am | Tara Soldier's Memorial Hall, Tara

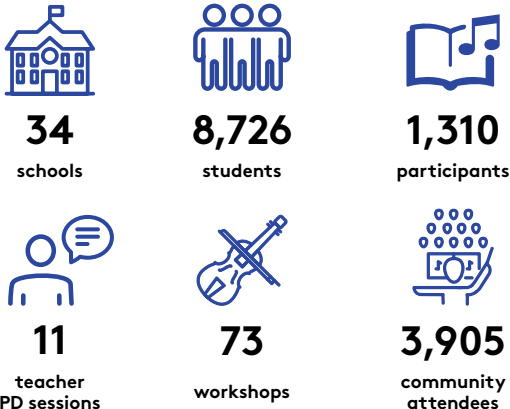
Roma: 26 JUL, 6.30pm | Roma Bungil Cultural Centre, Roma

“Queensland Symphony Orchestra’s regional engagement enriches the lives of students, teachers and communities, providing unparalleled opportunities to enjoy, learn from, and perform alongside the state’s best musicians.

We believe that everyone, no matter where they’re from, deserves to experience the transformative power of music. Queensland Symphony Orchestra truly is an Orchestra for all Queenslanders, and we are delighted to play our part in helping them fulfil that vision.”

 **Dan Clark**
Chief Executive Officer,
Australia Pacific LNG

Since 2016 the CMRT Tour has delivered quality music and education experiences to regional Queensland communities:



Connecting communities with technology

Technology connects people with art, community and business.

We deliver modern IT solutions to transform businesses and unlock a symphony of potential.

Veracity is a proud partner of QSO.





We are Queensland

Empowering Queensland through Music

“ We need our impact to go beyond the Concert Hall, to bring the inspiration, depth and quality of orchestral music to every corner of Queensland, ensuring that our communities, regardless of location, can experience the joy and beauty that live music can deliver. Our orchestra is a cultural ambassador and, by touring in regional Queensland, we aim to enrich lives, nurture talent, and leave a legacy for our future generations. ”

UMBERTO CLERICI, CHIEF CONDUCTOR

We are excited to share with you the remarkable initiative to take Queensland Symphony Orchestra (QSO) to the regions, with our five-year Regional Touring Program (2024–2028).

The Regional Touring Program is a bold and transformative initiative with potential to transform the hearts and minds of Queenslanders for decades. We would love for you to support this program.

Your support will be an investment in more than music; it will invest in the cultural soul of our communities, the education of our children, and the economic prosperity in our regions.

Please contact Development on (07) 3833 5027 or visit www.qso.com.au/WeAreQLD to support the Program.

Please scan the QR code for more information.



Meet the Musician

Dr Gregory Lee, Violin 1

Dr Gregory Lee commenced with Queensland Symphony Orchestra in 2023 and brings a wealth of experience to the ensemble. Formerly Professor of Violin at the University of Oklahoma and Concertmaster of the Oklahoma City Philharmonic for 16 years, Dr Lee has also showcased his talent with various chamber groups in Oklahoma City. An alumnus of The Juilliard School and a protégé of Dorothy DeLay and Naoko Tanaka, Lee furthered his studies at the University of Michigan under Paul Kantor.

His competition successes include the Special Jury Commendation at the Michael Hill International Violin Competition and winning the Geelong Advertiser Instrumental Competition. With a diverse career, Dr Lee has played with renowned orchestras in Los Angeles, recorded for major film studios, and taught in Taiwan.

A sought-after lecturer and competition judge, he has shared his expertise at conferences and institutions worldwide. Dr Lee’s commitment to music education extends to his summers, where he dedicates time to teaching and performing at festivals like the Sewanee Summer Music Festival and Vietnam Connection Music Festival.

If you would like to support Dr Gregory Lee through the Music Chair Program, please contact Development on (07) 3833 5027 or development@qso.com.au.

ANNUAL GIVING

Music lovers who have supported your Orchestra over the last 12 months. We thank you.

ALLEGRO (\$100,000-\$249,999)

Dr Philip Bacon AO
Tim Fairfax AC
and Gina Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC
and Mrs Caroline Frazer
Dr Cathryn Mittelheuser AM

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Rosslyn Walker and David Miller
Stack Family Foundation
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The K&D/S&R Anketell Foundation
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VIVACE (\$5,000-\$9,999)

Alan Symons and In Memory of
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Lea and John Greenaway
Noel and Geraldine Whittaker
Peggy Allen Hayes
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Brahms & Rachmaninov

FRI 21 JUN 11.30AM
SAT 22 JUN 7.30PM
Concert Hall, QPAC

Conductor Jaime Martín
Piano Denis Kozhukhin

Rachmaninov *Rhapsody on a Theme of Paganini*
Brahms *Symphony No. 4*

SATURDAY ONLY
Ravel *Le Tombeau de Couperin*



Violin Virtuoso

FRI 28 JUN 7.30PM
SAT 29 JUN 1.30PM
Concert Hall, QPAC

Conductor Asher Fisch
Violin Francesca Dego

Schoenberg *Begleitungsmusik zu einer Lichtspielszene*
Sibelius *Violin Concerto in D minor*
Brahms *Piano Quartet*



Heroic Tales

FRI 2 AUG 11.30AM
SAT 3 AUG 7.30PM
Concert Hall, QPAC

Conductor Nicholas Carter
Soprano Siobhan Stagg

Ravel *Shéhérazade for Voice and Orchestra*
Strauss *Ein Heldenleben*

SATURDAY ONLY
Grime *Near Midnight*

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