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ORCHESTRA



ITALIAN GALA

SEASON 2026



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Benvenuti!

Tonight's concert describes many sides of my country's musical history and traditions: opera, baroque music and cinema. We will take a trip to Italy without enduring 24 hours on the plane!

We will first pay homage to Italian opera with Rossini, Donizetti, Verdi and Puccini. I am also excited to celebrate our instrumental tradition with Vivaldi's Triple Concerto as I join, with my cello, our wonderful Concertmaster Natsuko Yoshimoto and guest solo classical accordionist James Crabb. I look forward to swapping the conducting baton for my cello bow as we play alongside the fine musicians of the QSO.

Thank you for joining us this evening, and buon ascolto!



Umberto Clerici
Chief Conductor

IMPORTANT INFORMATION

All concert doors open at 7pm
This concert will end at approx. 9.55pm

This concert will be recorded by ABC Classic for broadcast on 7 June at 1pm



Italian Gala
Supporting Partner:



ITALIAN GALA

Concert Hall, QPAC
Friday 15 May 2026, 7.30PM

IN THIS CONCERT

Umberto Clerici Conductor and Cello
Eva Kong Soprano
Natsuko Yoshimoto Violin
James Crabb Classical Accordion
Queensland Symphony Orchestra

PROGRAM

ROSSINI
Overture to *The Barber of Seville* 8'

DONIZETTI
Quel guardo il cavaliere from *Don Pasquale* 7'

PUCCINI
Intermezzo from *Manon Lescaut*, Act III 5'

PUCCINI
Chi il bel sogno di Doretta
(*La Canzone di Doretta*) from *La Rondine* 3'

VERDI
Act 3 Ballet from *Macbeth* 10'

VERDI
E strano... Ah fors' è lui... sempre libera
(*Violetta's Aria*) from *La Traviata* 7'

Interval 20'

VIVALDI (ARR. CRABB)
Triple Concerto RV554 12'

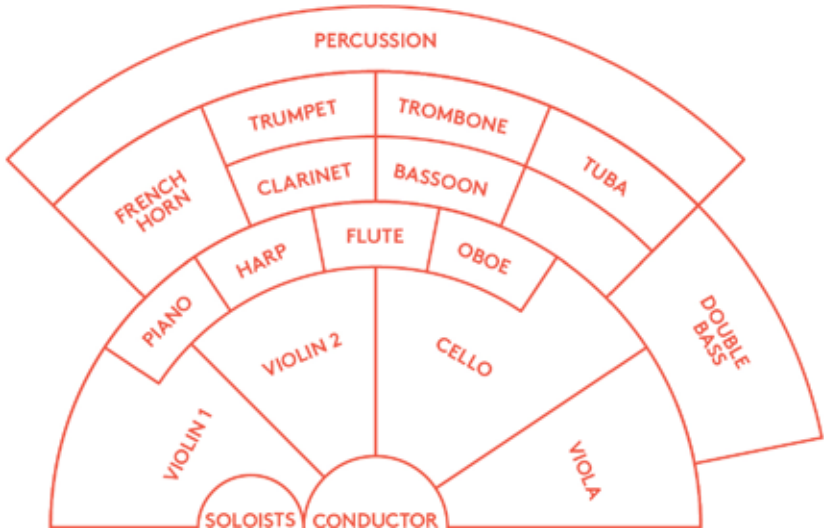
PIAZZOLLA
Aconcagua 20'

- I. Allegro marcato
- II. Moderato
- III. Presto

ROTA
Selections from *La Strada Suite* 10'

- I. Nozze in campagna: "È arrivato Zampanò"
- II. I tre suonatori e il "Matto" sul filo

Today's Orchestra Layout



Who's On Stage

Scan the QR code for the list of musicians playing in tonight's concert.



ACKNOWLEDGEMENT OF COUNTRY

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: 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.



Artistic Summary

Think of Italy, and you'll think of its greatest exports: the food! The music! Umberto Clerici! Tonight's concert brings you the best of the country, without the jet lag and terrible aeroplane food.

The first half of the concert is a whistle-stop tour of Italy's rich operatic tradition. A cornerstone of concert halls and opera houses around the world, Italian opera is so iconic that it's inscribed on UNESCO's representative list of the intangible cultural heritage of humanity. It was born in the late 16th century in Florence, as a result of the Florentine Camerata's experiments to recreate the style of ancient Greek drama, and over the years developed through opera seria and comic opera to bel canto, a style characterised by beautiful melodies and virtuosic singing, and the verismo movement in the early 20th century which incorporated realistic and naturalistic themes. All these styles are represented in beautiful and emotive arias and orchestral interludes which you'll walk out humming.

Following the interval, we bookend the Italian orchestral tradition with music from the 17th and 20th centuries, both featuring the classical accordion. Vivaldi is world-renowned for his enormous output of concerti, and in this lesser-performed piece, our Chief Conductor Umberto will swap his baton for a cello bow as a soloist, alongside our Concertmaster Natsuko Yoshimoto on violin and guest soloist James Crabb on classical accordion. James will show the awesome power and versatility of the accordion in Piazzolla's Bandoneon Concerto. Piazzolla was a true man of the world – inflecting the traditional Argentinean genre of tango with his Italian roots and NYC upbringing. The concert finally closes with a favourite of Italian cinema: selections from Nino Rota's suite for the Fellini film *La Strada*, another pillar of Italian culture and tradition.

Queensland Symphony Orchestra

As one of the largest performing arts companies in Queensland and the state's only professional symphony orchestra, Queensland Symphony Orchestra (QSO) is renowned for its high quality, breathtaking performances of both classical and modern compositions that engage audiences of diverse musical tastes, interests, and ages.

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Listening Guide

GIOACHINO ROSSINI

(1792-1868)

OVERTURE TO *THE BARBER OF SEVILLE*

Gioachino Rossini was something of a workaholic when it came to opera – he wrote an average of two per year for 19 years, and as many as four in a single year! This meant his operas were usually written rapidly, and *The Barber of Seville* was no exception, completed in the span of just three weeks. ‘Completed’ is perhaps not entirely correct, as Rossini ran out of time to write the opera’s opening overture, the music he almost always composed last.

Rossini’s overtures are usually stand-alone works that don’t hint at the themes of the opera, a little different to overtures today. This was great news for the composer, as he could steal a previously written overture and append it to the beginning of his new work – and so the famous overture to *The Barber of Seville* was actually originally written for another of his operas, *Aureliano in Palmira*, and recycled again for *Elizabeth, Queen of England*. *The Barber of Seville*, the overture’s third home, would become more famous than either of these operas. Although this fame was not suggested by the opera’s 1816 premiere, where the audience hissed and booed, spurred by one of Rossini’s rivals.

One of music’s true *bon viveurs*, **Rossini** is remembered for his over 40 operas. A true master at writing memorable and emotive vocal melodies, he was influential in creating the *bel canto* style, and in developing opera overtures to introduce later musical themes, instead of being a standalone piece.

GAETANO DONIZETTI

(1797-1848)

QUEL GUARDO IL CAVALIERE FROM *DON PASQUALE*

The old bachelor Don Pasquale has plans to punish his rebellious nephew, Ernesto, who has rejected the spouse Pasquale picked out for him. Instead, the young man is in love with the poor widow Norina – a suitor Pasquale can’t help but disapprove of. Don Pasquale has a fitting plan: he’ll remarry, giving himself a new heir, and letting him cut off Ernesto without a penny. Among the scheming of characters, *Quel guardo il cavaliere* is Norina’s aria, where she sings of her ability to make a man do as she pleases.

While operas are often a deeply collaborative process, *Don Pasquale* was very much a Donizetti project. He edited the libretto so much that the original author, Giovanni Ruffini, refused to have his name on it. And although during the rehearsal process, there was uncertainty among the cast as to how the opera would be received, Donizetti was unfazed, boldly claiming, “Have no fear for me...My work will be a success.” And lo and behold, it was – the opera’s 1843 premiere, which included four of the most famous singers of the day, was immediately recognised as a masterpiece of the comic opera genre.

NORINA, *leggendo*

Quel guardo il cavaliere
in mezzo al cor trafisse,
piegò il ginocchio e disse:
Son vostro cavalier!
E tanto era in quel guardo
sapor di paradiso,
che il cavalier Riccardo,
tutto d'amor conquiso,
giurò che ad altra mai
non volgeria il pensier.
Ah, ah! Ah, ah!
So anch'io la virtù magica
d'un guardo a tempo e loco,
so anch'io come si bruciano
i cori a lento foco;
d'un breve sorrisetto
conosco anch'io l'effetto,
di menzognera lagrima,
d'un subito languor.
Conosco i mille modi
dell'amorose frodi,
i vezzi e l'arti facili
per adescare un cor.
Ho testa bizzarra,
son pronta, vivace...
brillare mi piace,
mi piace scherzar.
Se monto in furore,
di rado sto al segno,
ma in riso lo sdegno
fo presto a cangiar.
Ho testa bizzarra,
ma core eccellente.

© opera-arias.com

NORINA, *reading*

I look at the knight
in the middle of his heart he was pierced,
he bent his knee and said:
I am your cavalier!
And so much was in that look
tasty of paradise,
that the Cavalier Riccardo,
all of love conquered,
he swore that to another never
I do not want to think about it.
Ah, ah! Ah, ah!
I know magic virtue too
of a time and place guard,
I know how they burn themselves
slow-focus choirs;
of a short smile
I also know the effect,
of liar tear,
of an immediately languor.
I know the thousand ways
of love frauds,
the easy ways and the arts
to lure a cor.
I have a weird head,
I'm ready, lively ...
I like to shine
I like joking.
If I mount in fury,
I'm rarely at the sign,
but in laughter the indignation
I'll soon be able to change it.
I have a weird head,
but excellent core.

An important bridge from Rossini and Bellini to Verdi, **Donizetti** enjoyed huge public acclaim during his lifetime. He was most famous for his over 70 operas, containing his trademark blend of lyrical beauty and vocal virtuosity, requiring singers to execute complex coloratura passages with emotional depth.

Listening Guide

GIACOMO PUCCINI

(1858-1924)

INTERMEZZO FROM *MANON LESCAUT*, ACT III

The great heroine Manon, from Prévost's novel *Histoire du Chevalier des Grieux, et de Manon Lescaut*, was a subject Puccini was advised to avoid. After all, French composer Jules Massenet had already written his resoundingly successful opera, *Manon*, in 1884. Despite the wishes of his publisher, Puccini and an extensive team of librettists began their work on what would become *Manon Lescaut*, their own distinctly Italian take on this tale. Or as Puccini defended himself: 'Why shouldn't there be two operas about Manon? A woman like Manon can have more than one lover.'

He wasn't wrong: Manon did have more than one lover, and to her great undoing – it's Des Grieux, the talk of the town, and in his eyes, no other woman can compare to Manon. It's a shame then, that Manon already resides with Geronte, who has her arrested once he discovers her affair. This is where the passionate *Intermezzo* comes in, an illustrative orchestral interlude that accompanies Manon's journey to prison in Le Havre. It's soul stirring, from lush strings to the shimmer of woodwind. Beneath this cinematic passion dwells an uncertain melancholy, Puccini's hint at the lovers' fate.

One of the most important composers of the *verismo* movement, **Puccini's** operas are famous for their beautiful and melancholic melodies, but also their expansion of the orchestra's role. Puccini used innovative harmonies and rhythms and a large palette of instruments to bring contemporary technological developments into the artform.

CHI IL BEL SOGNO DI DORETTA (LA CANZONE DI DORETTA)
FROM LA RONDINE

If Rossini could be described as a workaholic, Puccini was a relentless perfectionist, and *La Rondine* (The Swallow) was abandoned before the composer could commit to a definitive edition. Three complete versions of the work exist, and two have vastly different endings. Puccini hoped this lighthearted operetta would be premiered in Vienna, but it was thwarted by the outbreak of World War I – and consequently, this tale of young love was dismissed by some as being frivolous and poorly timed.

Magda:

Chi il bel sogno di Doretta potè indovinar?
Il suo mister come mai finì?
Ahime! un giorno uno studente
in bocca la baciò
e fu quel bacio rivelazione:
Fu la passione!
Folle amore! Folle ebbrezza!
Chi la sottile carezza
d'un bacio così ardente
mai ridir potrà?
Ah! mio sogno! Ah! mia vita!
Che importa la ricchezza
se al fin è rifiorita la felicità!
O sogno d'or poter amar così!

Italian text: Giuseppe Adami
Translation: Symphony Australia © 2002

'*Chi il bel sogno di Doretta*' occurs at the beginning of the opera, as Magda, in her salon, improvises a response to the poet Prunier's tale about Doretta, a woman who believes in true love so deeply that she rejects the advances of a king. Magda attempts to forgo wealth to pursue her true love, but like a swallow, is compelled to return to the nest of luxury she has always known, breaking the heart of her lover, the poor student Ruggero, in the process.

Who can guess Doretta's beautiful dream?
How will her mysterious tale end?
Alas! One day a student
kissed her mouth
and that kiss was a revelation:
it was passion!
Drunk with an insane love!
Who can recount
the gentle caress of
such a burning kiss?
Ah! my dream! Ah! my life!
What do riches matter
if in the end happiness flowers anew!
Oh, golden dream, to be able to love
like that!

Listening Guide

GIUSEPPE VERDI

(1813-1901)

ACT 3 BALLET FROM *MACBETH*

While revisions often leave operatic composers toying with the plot, the second version of Giuseppe Verdi's *Macbeth* resulted in the addition of extra musical material, including the instrumental *Ballet*. Verdi wrote *Macbeth*, his first Shakespearean opera, in 1847 and then in 1864 he embarked on a revision of the opera for the Parisian Théâtre Lyrique, who also requested a rousing final chorus. What was meant to be a simple expansion of the opera soon became an extensive revision process, with Verdi re-employing his librettist Francesco Maria Piave to alter and continue working on the opera's text (the two appear to have butted heads as they attempted to revive what Piave had thought was a long-finished project).

Verdi's frustration with the process was two-fold – on one hand the daunting task was occupying so much of his time, and on the other, he was busy keeping his impatient publisher at bay, who was unconvinced by Verdi's assurances that he was working hard. The almost jovial *Ballet* is a mood change from the rest of the story, where the unnerving Macbeths are tortured by the weight of their crimes, and the chorus of witches set the backdrop of thrilling magical realism.

E STRANO,..AH FORS' È LUI,.. *SEMPRE LIBERA* (VIOLETTA'S ARIA) FROM *LA TRAVIATA*

La Traviata (The Fallen Woman) was originally going to be named *Violetta*, after its main character. While the final title was a little less complimentary, Violetta's aria, *Sempre libera*, is one of the musical highlights of the opera. With great virtuosity, Violetta sings of her need for freedom and contemplates whether it's worth sacrificing a little of it for Alfredo, who has just confessed his love (and who in many productions, can be heard singing away off-stage about his enamourment). Verdi was battling his own, slightly different quandary during the process of the production.

He was adamant that the story be staged in the contemporary day, and in constant battle with the opera company who were insistent that the 19th-century work have an 18th-century aesthetic. This, combined with the disastrous premiere, where Violetta, played by Fanny Salvini-Donatelli, was booed incessantly (she was considered both too old and too overweight), made Verdi overly cautious about productions of the opera that he wouldn't be able to oversee. Today *Sempre libera* is a staple of the operatic soprano's repertoire, a flashy yet lyrical conclusion to the opera's first act.

The second most-performed composer in the world (after Mozart), Verdi developed a new musical vocabulary for opera, which broadened the role of the orchestra without compromising the importance of the voice. He is remembered for the warmth and directness of his melodies in his 26 complete operas and myriad other works.

È strano! È strano!
In core scolpiti ho quegli accenti!
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora t'accendeva.
O gioia
Ch'io non conobbi,
Esser amata amando!
E sdegnarla poss'io
Per l'aride follie del viver mio?
Ah, fors'è lui che l'anima
Solinga ne' tumulti
Godea sovente pingere
De' suoi colori occulti?
Lui, che modesto e vigile
All'egre soglie ascese,
E nuova febbre accese,
Destandomi all'amor.
A quell'amor ch'è palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor.
Follie! Follie! Delirio vano è questo!
Povera donna, sola, abbandonata
In questo popoloso deserto
Che appellano Parigi.
Che spero or più? Che far degg'io?
Gioire!
Di voluttà ne' vortici perire.
Sempre libera degg'io
Folleggiare di gioia in gioia.
Vo' che scorra il viver mio
Pei sentieri del piacer.
Nasca il giorno, o il giorno muoia,
Sempre lieta ne' ritrovi,
A dilette sempre nuovi
Dee volare il mio pensier.

How strange...how strange!
His words are carved into my heart.
Would true love bring me sorrow?
What to do, oh my troubled heart?
No man has yet stirred a love such as this
in me.
Oh joy, I've never known
What it is to love and be loved!
Should I reject it now for my life of empty
pleasure?
Could this be the man my lonely heart,
In its turmoil,
Often vaguely depicted?
He who, modest and vigilant,
Pulled me back from the brink of illness
Only to spark a new fever
And kindle love!
That love, the pulse of the whole world,
Mysterious, unattainable,
The curse and delight of my heart.
Madness! Crazy delirium!
A poor, lonely woman
Abandoned in this crowded desert
They call Paris.
What can I hope? What should I do?
Enjoy the good times,
Perish in the vortex of pleasure!
To pleasure!
Free and aimless I want to flit
From delight to delight,
I want my life
To follow the path of pleasure.
As each day dawns,
As each day dies,
Full of jubilation in society
Gaily I turn to the ever new delights
That make my spirit soar.

Text: Francesco Maria Piave, after the play *La Dame aux camélias* by Alexandre Dumas fils
Translation Symphony Australia/Matthew Absalom © 2009

Following this piece there will be an interval of 20 minutes

Listening Guide

ANTONIO VIVALDI

(1678-1741)

TRIPLE CONCERTO IN C FOR VIOLIN, CELLO AND ACCORDION (ARR. CRABB)

Baroque composer Antonio Vivaldi was baptised almost immediately after his birth, for fears that he might not survive. While it is uncertain if the ailments of his early life ever eased, they did not stop Vivaldi living an incredibly active social life, although they made an excellent excuse for him to not attend mass, despite the fact the composer was also an ordained priest. With over 500 concerti to his name, including the inimitable *Four Seasons*, it is something of a surprise that after his death in 1741 Vivaldi faded into obscurity.

The 20th century saw his revival, including credit for his pivotal role in developing the concerto genre that he so dominated. This triple concerto was originally written for violin, organ, and cello, but James Crabb's arrangement shuffles the organist's part into the accordion – equally as deft, slightly more portable, and with a sizzle to its sound that is a magnificent complement to the two string soloists.

An ordained priest and accomplished violinist, **Vivaldi** is remembered for his innovations in the concerto form, which allowed soloists to display their virtuosic achievements. Almost 500 of his concerti survive, nearly half for violin, along with a huge number of sonatas, operas and vocal works.

ASTOR PIAZZOLLA

(1921-1992)

BANDONEÓN CONCERTO "ACONCAGUA"

- I. Allegro marcato
- II. Moderato
- III. Presto

Astor Piazzolla received his first bandoneón at the age of eight, as a deceptively wrapped gift. He was hoping for a new pair of skates, and instead opened his father's present to an instrument he'd never seen before. As he recalls: "[My father said] 'Astor, this is the instrument of the tango, I want you to learn to play it.'

My first reaction was to complain. The tango was the music that he listened to almost every night when he returned from work, and which I did not like."

It's a difficult to believe reaction, as by the time he was a teenager Piazzolla was in demand among some of the finest tango orchestras of South America, as well as composing his own original tango music.

Piazzolla's Bandoneón Concerto was titled *Aconcagua* by his publisher, a reference to the highest peak in South America (and a thinly veiled suggestion that this is the peak of Piazzolla's oeuvre). It's a delightful fusion of classical form and tango style.

As with a typical Classical concerto, the movements are arranged fast-slow-fast, and the first movement features two cadenzas where the soloist is left to shine. After a punchy first movement, the second is delicately lyrical. As for the end? "I didn't know how to finish it," says Piazzolla. "And then I said to myself, 'I'm going to give them a tango so I can show the scholars that when I want, I can write like them, and if I want to, I can do it my way.'" It's rhythmic, electric, and with a feverish tango energy that only Piazzolla could capture.

Born in Argentina to parents of Italian heritage and raised in New York, **Piazzolla** took the tango artform from dive bars to concert halls. He created a cosmopolitan New Tango, which introduced extended harmony and dissonance, alongside ideas from composers such as Stravinsky, Bartók and Ravel, and cast off tradition by playing his bandoneon standing up.

NINO ROTA

(1911-1979)

SUITE FROM *LA STRADA*

- I. Nozze in campagna: "È arrivato Zampanò"
- II. I tre suonatori e il "Matto" sul filo

Rota composed music for more than 150 films, including numerous collaborations with Fellini. While the pair enhanced each other's work, they often clashed over their approaches. Fellini almost always shot his films while playing taped music because "it puts you in a strange dimension in which your fantasy stimulates you." In *La Strada*, he was hoping to use a theme by baroque Italian composer Arcangelo Corelli, which had played aloud during much of the filming process. It was a suggestion Rota firmly rejected, instead supplying his own theme. Rota was often criticised for his heavy reliance on pre-existing works, and rather than Corelli, he draws the inspiration for his theme from Dvořák's *Serenade for Strings*.

Overall, filming *La Strada* was a difficult process for Fellini: numerous delays, financial strife, poor casting, and the scale of the production ultimately led to his nervous breakdown right before its completion. And in what is a common narrative for many of the operatic and film music of this concert, the premiere was a controversy, despite it being a pivotal feature of the cultural landscape today. You hear very little of this in the opening of the suite; instead it's the circus elements of the tale that leap to the fore – snappy flute and brightly triumphant trumpets – active, luminous music that conjures the bustle of the carnival.

© Paige Gullifer 2026

Child prodigy, protégé of Toscanini, and friend of Stravinsky, **Rota** is remembered for his over 150 film scores, which are famed for their timeless quality. His score for Francis Ford Coppola's *The Godfather Part II* won an Academy Award (the score for Part I being disqualified for reusing a theme from a previous film score), and he collaborated closely with Federico Fellini.

Artist Biographies



UMBERTO CLERICI

CONDUCTOR/CELLO

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artistic achievements to rapid acclaim as a conductor. Since 2023 he has been the Chief Conductor of the Queensland Symphony Orchestra.

It was in Sydney in 2018 that Clerici made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, he is now in high demand in the southern hemisphere and Europe.

In addition to his busy schedule with the Queensland Symphony, other recent and future engagements include the Volksoper Wien with Steven Isserlis, New Zealand Symphony with Daniil Trifonov, debuts with Orchestra del Teatro Massimo in Palermo, Orchestre de l'Opéra de Rouen and Orchestra Regionale Toscana. Clerici continues a special relationship with the Sydney Symphony, and will return in 2026 to the Opera House with a programme featuring Bryce Dessner and Dvořák. Each season also sees Clerici conducting on the podiums of Melbourne and West Australian Symphony Orchestras.

In the operatic sphere, Clerici recently enjoyed his second collaboration with Opera Queensland (Puccini's *La bohème*) and he will make his opera debut with the Volksoper Vienna with Bizet's *Carmen*.



EVA KONG

SOPRANO

Born in South Korea, soprano Eva Kong made her debut as Violetta (*La Traviata*) in Seoul and later sang the title role in *Manon* with Korea National Opera. Now based in Brisbane, she has appeared regularly with Opera Queensland in roles such as Donna Anna (*Don Giovanni*), the Countess (*Le nozze di Figaro*), and Kumudha (*A Flowering Tree*).

For Opera Australia, Eva has performed Donna Anna, Gilda (*Rigoletto*), Laura (*Luisa Miller* – Green Room Award), Liù (*Turandot*), and the title role in *Madama Butterfly*. Additional appearances for the company include Princess Linetta (*The Love for Three Oranges*), Madame Mao (*The Nixon Tapes*), Flowermaiden and Esquire (*Parsifal*), Giannetta (*L'elisir d'amore*) and High Priestess (*Aida*) for Handa Opera on Sydney Harbour.

Eva received a second Green Room Award for her performance as Madame Mao (*Nixon in China*) with Victorian Opera. On the concert platform, she has sung *La Charmeuse* (*Thaïs*) and *Carmina Burana* with the Melbourne Symphony Orchestra, Qigang Chen's *Iris dévoilée* with the Sydney Symphony Orchestra, and Verdi's *Messa da Requiem* with the Queensland Ballet.



NATUKO YOSHIMOTO

VIOLIN

Natsuko Yoshimoto joined Queensland Symphony Orchestra as Concertmaster in 2021. Born in Japan, Yoshimoto studied at the Yehudi Menuhin School, Royal Northern College of Music and the Curtis Institute of Music, and received teaching from Lord Menuhin and Wen Zhou Li. She received the Gold Medal in the 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award, and the Iwaki Award for outstanding achievement as a Japanese artist.

She has appeared as a soloist with The Hallé, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, and the Philharmonia, London Symphony, Odense Symphony, Tokyo Symphony, Tokyo Philharmonic, Melbourne Symphony and Adelaide Symphony Orchestras. Yoshimoto is a member of Ensemble Q and has been the leader of the Australian and Grainger String Quartets.

Yoshimoto teaches at the Queensland Conservatorium of Music. She has given world premieres of works by prominent Australian composers, and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.



JAMES CRABB

CLASSICAL ACCORDION

Leading classical accordionist, Scottish-born James Crabb studied at the Royal Danish Academy of Music, Copenhagen, subsequently becoming professor there, being awarded the Carl Nielsen Music Prize and holding a guest professorship at Graz University, Austria. An authority on the music of Astor Piazzolla, he curated the inaugural Piazzolla Festival, Buenos Aires. Whilst Artistic Director of Four Winds Festival, Bermagui, James curated the Easter and Youth Festivals and developed the local school music education program.

This year, Crabb will be heard at Canberra International Music Festival, Ukaria Cultural Centre, in recital at YellowBarn Festival, USA, Hunters Hill Music Society, Woodend Winter Arts Festival and for Canberra Symphony Orchestra and with Melbourne Chamber Orchestra, and in Holly Harrison's concerto with the Queensland, Adelaide, Tasmanian and West Australian Symphony Orchestras.

Regularly performing with leading orchestras, Crabb has collaborated with many of the most important contemporary composers premiering countless solo works dedicated to him. Crabb premiered Brett Dean's accordion concerto *The Players* and featured in Dean's opera *Hamlet* with the Glyndebourne, Cologne and Bavarian State Opera companies, at Adelaide Festival and for Opera Australia.

Musicians of QSO

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In 2026, QSO musicians will travel **more than 10,000 kilometres across Queensland** to inspire young musicians, support local teachers and unite communities through world-class orchestral music. Touring an Orchestra across our vast state is important – and it is expensive.

Please help us continue our great tradition of regional touring by donating today. Our goal is to raise \$20 for each kilometre we travel through regional Queensland this year. Whether you support one kilometre or many, your contribution helps ensure that world-class music reaches every corner of Queensland.

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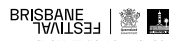


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FRI 22 MAY 11.30AM & SAT 23 MAY 7.30PM

Concert Hall, QPAC

Umberto Clerici Conductor

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CATHY MILLIKEN *Catalogue of Sky (Sat only)*

RACHMANINOV Piano Concerto No.2

SHOSTAKOVICH Symphony No.5



Beethoven, Dvořák & Smetana

FRI 12 JUN 11.30AM & SAT 13 JUN 7.30PM

Concert Hall, QPAC

Umberto Clerici Conductor

Ivan Karizna Cello

SMETANA *The Bartered Bride Overture*

DVOŘÁK Cello Concerto

BEETHOVEN Symphony No.7



Rising Stars

FRI 26 JUN 7.30PM

Queensland Conservatorium Theatre, Griffith University

Luke Dollman Conductor

Rebecca Goobanko Soprano

Jake Lyle Baritone

Reuben Tsang Piano

A stage for tomorrow's most exciting performers: featuring 2024 Lev Vlassenko Winner Reuben Tsang in Mozart's Piano Concerto No.23, and a selection of operatic favourites from Mozart, Rossini and Lehár. This concert is a showcase of Queensland's emerging talent.



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