

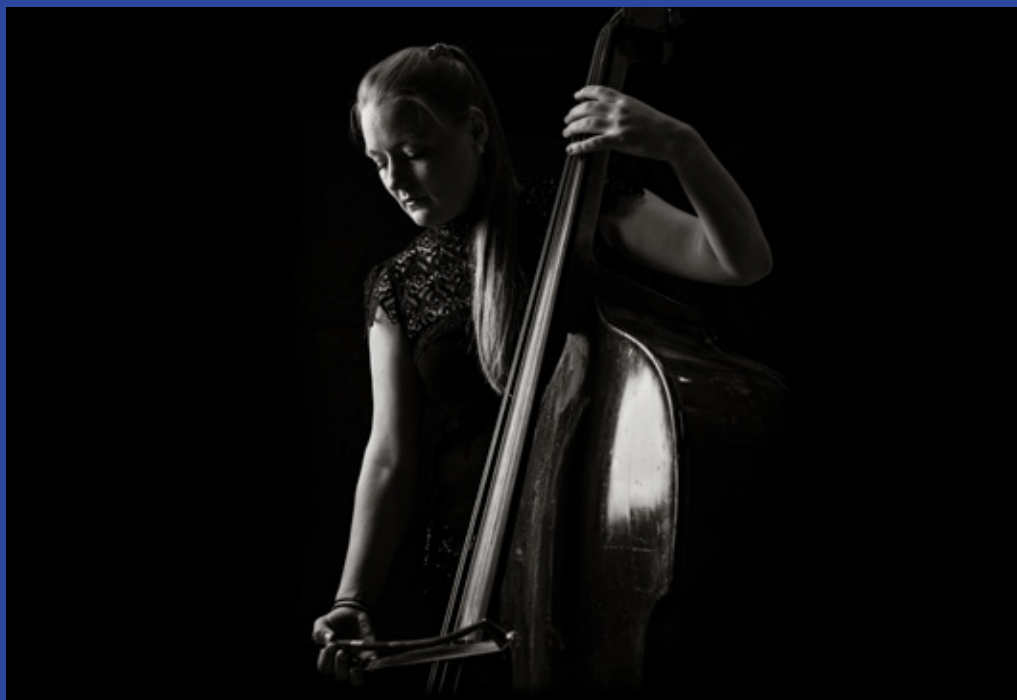


QUEENSLAND SYMPHONY
ORCHESTRA

A black and white portrait of a man, likely the conductor, shown in profile from the chest up. He is wearing glasses and a dark suit jacket over a light-colored shirt. He is looking upwards and to the left. The background is dark.

RAVEL & MACMILLAN

SEASON 2026



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Welcome

Thank you for joining us for tonight's concert. You are in for a treat in this concert which shines a spotlight on my section of the stage.

It's always a nice change to play modern compositions, and tonight we are so lucky to be joined by Australian percussionist Claire Edwardes for a showcase of the many different individual instruments that make up 'percussion'.

Daphnis and Chloé, meanwhile, is one of my favourite pieces to play as it shows off the full range of acoustic effects the timpani can produce. It's full of polyrhythms and propulsive ostinatos, as well as subtle rolls and haunting colour. It gets particularly crowded back here when we play this piece – I will have eight colleagues on percussion tonight.

Thank you for coming, and I hope you enjoy the concert!



Tim Corkeron
Principal Timpani

RAVEL & MACMILLAN

Concert Hall, QPAC

Fri 17 & Sat 18 Jul 2026, 7.30PM

IN THIS CONCERT

Jaime Martín Conductor
Claire Edwardes Percussion
Resonance of Birralelee
Queensland Symphony Orchestra

PROGRAM

JAMES MACMILLAN
Veni, Veni, Emmanuel 26'

Interval 20'

RAVEL
Daphnis and Chloé 50'

IMPORTANT INFORMATION

There will be a pre-concert talk by QSO Second Violin **Katie Betts** in the Concert Hall at 6.30pm, please enter via Door 1

All concert doors open at 7pm
This concert will end at approx. 9.30pm

This concert will be recorded by ABC Classic for broadcast on 12 August 2026 at 1pm



Maestro Partners

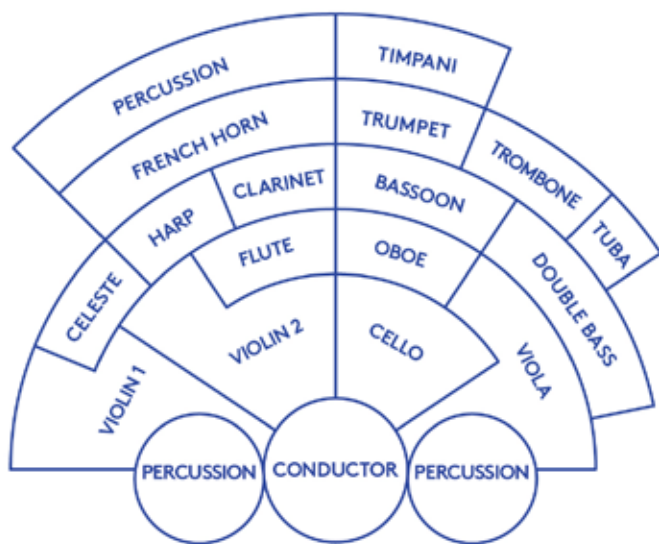
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Today's Orchestra Layout



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

Tonight's concert is a percussion extravaganza. It might seem an unusual solo instrument, but percussion concertos have been around since the 1930s – the first is widely believed to be by Darius Milhaud, member of the influential circle *Les Six* and one of the most prolific composers of the 20th century. In the nineties, the new prevalence of international percussion soloists such as Evelyn Glennie and Colin Currie led to a new wave of concertos being written and commissioned – by composers such as Tan Dun, Tōru Takemitsu, Péter Eötvös and Helen Grime. Scottish composer James MacMillan has written two, the first of which you will hear tonight.

Australian percussion powerhouse Claire Edwardes is known for her commissioning of new music, and work breaking down barriers between audiences and performers. She said in a recent interview that *Veni, Veni, Emmanuel* is by far her favourite percussion concerto, though she hasn't performed it in Australia for some time. "I think it is one of the most divine, striking, mesmeric, rhythmic, touching, emotional pieces of music that I have ever had the joy and the privilege of bringing to life on stage," she said.

The work you will hear after the interval, though a ballet score not intended to foreground percussionists, needs an eight-strong percussion team to play all the required instruments, as well as a timpanist. The impressive battery of instruments includes an aeoliphone, a rotating canvas drum used to emulate the sound of wind.

Ravel subtitled his work a "choreographic symphony", and it includes some of the most sensuous musical sounds you'll hear. The percussion score is highly varied, providing everything from the softest atmospheric textures in "Daybreak" to the ferocious, driving rhythms of the "*Danse générale*". Orchestral textures are further expanded with a wordless choir, who eschew text in favour of various vowel sounds.

Listening Guide

JAMES MACMILLAN

(B.1959)

VENI, VENI, EMMANUEL

This concerto is dedicated to my parents, and was written between the first Sunday of Advent 1991 and Easter Sunday 1992. On one level, it is a purely abstract work in which all the musical material is drawn from the 15th century French Advent plainchant of the same name. On another level, it is a musical exploration of the theology behind the Advent message.

Soloist and orchestra converse throughout as two equal partners and a wide range of tuned, untuned, skin, metal and wood percussion instruments are used. Although seamless, the piece can be divided into five sections. It begins with a bold, fanfare-like 'overture' in which the soloist presents all the instrument-types used throughout. When the soloist moves to gongs and unpitched metal and wood, the music melts into a more brittle, knottier quality, propelled forward by various pulse rates evoking an ever-changing heartbeat.

Advancing to drums and carried through a metrical modulation the music is thrown forward into the second section characterised by fast 'chugging' quavers, irregular rhythmic shifts and the 'hocketting' of chords between the sides of the orchestra. Eventually a slow central section pits cadenza-like expressivity on the marimba against a floating tranquillity in the orchestra which hardly ever rises above *ppp* [extremely soft]. Over and over again the orchestra repeats the four chords which accompany the words 'Gaude, Gaude' from the plainsong's refrain. They are layered in different instrumental combinations and in different speeds evoking a huge distant congregation murmuring a calm prayer.

A pedal crescendo on E flat transitions to section four which reintroduces material from the 'hocket' section under a virtuoso vibraphone solo. Gradually one becomes aware of the original tune floating slowly behind the surface activity. The climax of the work presents the plainsong as a chorale followed by the opening fanfares, providing a backdrop for an energetic drum cadenza. In the final coda, the pervasive heartbeats are emphatically pounded on drums and timpani.

The heartbeats which permeate the whole piece represent the human presence of Christ. Advent texts proclaim the promised day of liberation from fear, anguish and oppression, and this work is an attempt to mirror this in music, finding its initial inspiration in the following from Luke 21: "There will be signs in the sun and moon and stars; on earth nations in agony, bewildered by the clamour of the ocean and its waves; men dying of fear as they await what menaces the world, for the powers of heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand".

At the very end of the piece the music takes a liturgical detour from Advent to Easter, as if the proclamation of liberation finds embodiment in the Risen Christ.

© James MacMillan

CONT.

One of the most successful composers of today, **James MacMillan's** musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, and is distinctive for its rhythmic excitement and powerful emotional communication. His prolific output has since been performed and broadcast around the world.

Following this piece there will be an interval of 20 minutes

MAURICE RAVEL

(1875-1937)

DAPHNIS AND CHLOÉ

Russian impresario Sergei Diaghilev, who created a craze for Russian art in the West in the early twentieth century, first brought his Ballets Russes to Paris in 1909, and commissioned Maurice Ravel (who was then 34) to write a ballet to a scenario by Michel Fokine, the ballet's resident choreographer. The storyline was based on Longus' *Daphnis and Chloé*.

Ravel lingered over this, arguably his greatest score, and it was not completed until shortly before the scheduled first performance date. Preparations were so rushed that Diaghilev enlisted Fokine's wife, Vera, to persuade Fokine to cancel the ballet. 'You have only three days left and there are still more than 20 pages to choreograph,' she had said.

Daphnis and Chloé was presented at the Théâtre du Châtelet on 8 June 1912, with Pierre Monteux conducting, but it was not a success. Diaghilev wanted an important but not dominant score, while Ravel felt that his score should be supreme, refusing the smallest cuts. He also had contrasting views of Ancient Greece. He said:

"My intention was to compose a vast musical fresco, in which I was less concerned with archaism than with reproducing faithfully the Greece of my dreams, which is very similar to that imagined and painted by French artists at the end of the 18th century. The work is constructed symphonically, according to a strict plan of key sequences, out of a small number of themes, the development of which ensure the work's homogeneity."

Listening Guide

CONT.

Ravel subtitled the piece 'a choreographic symphony in three parts'. The music introduces Daphnis and Chloé and their shepherd friends. We follow the games, flirting and contests, and the awakening of their love. The music at the *Nocturne* is very similar to the opening of the ballet, testament to its unified symphonic construction. Variations of two of the main themes are heard in alto flute and French horn. Daphnis lies on the ground, having fainted on discovering that his beloved Chloé has been carried away by pirates. Three statues of nymphs, carved from the rocky grotto in the background, come to life and revive Daphnis, leading him to the sacred grotto where they invoke the god Pan to come to Daphnis' aid. The god gradually appears to a slow crescendo and Daphnis bows before him as the curtain falls. The next passage of music, given to a wordless chorus, provides the entr'acte music, performed in darkness between Acts I and II.

Distant horn and trumpet calls announce the pirates' camp. Chloé is brought in and her dance of supplication, to a pleading tune on the cor anglais, is punctuated by attempts to escape and thoughts of Daphnis represented by his theme.

'Suddenly,' says Fokine's scenario, 'the atmosphere seems to be full of strange elements. Little fires appear and fantastic beings creep and jump. Fauns appear and surround the pirates. The ground opens, and the formidable profile of Pan makes a menacing gesture. All flee in bewilderment...'

Thus begins *Daybreak*, one of the most graphic portrayals of nature in the orchestral literature, masterfully derived from a simple rising sequence. The pastoral atmosphere is emphasised by imitation of birdsongs and the piping of the two shepherds who unite Daphnis with Chloé. They re-enact the courtship of Syrinx by Pan, accompanied by a florid solo flute. The concluding *General Dance* represents the joyful celebration of the lovers and shepherds. Composed in 5/4, this metre initially posed difficulty for Diaghilev's dancers – until they used their boss's name as a mnemonic (DIA-ghi-lev, SER-gei DIA-ghi-lev...).

Gordon Williams © Symphony Australia

In the 1920s and 1930s, **Ravel** was considered France's greatest living composer. A slow and painstaking writer, many of his works exist in a piano score and a later orchestration. Though he rejected the term, he was closely associated with impressionism, and developed a unique style influenced strongly by modernism, neoclassicism, jazz and dance forms.



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Artist Biographies



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CONDUCTOR

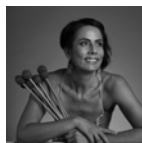
Music Director of the Los Angeles Chamber Orchestra since 2019, and Chief Conductor of the Melbourne Symphony Orchestra since 2022, Spanish conductor Jaime Martín was also previously Chief Conductor of the National Symphony Orchestra of Ireland (2019-2024), Principal Guest Conductor of the Spanish National Orchestra (2022-2024) and Artistic Director and Principal Conductor of Gävle Symphony Orchestra (2013-2022). In 2024/25, Martín became Principal Guest Conductor of the BBC National Orchestra of Wales.

Having spent many years as a highly regarded flautist, Martín turned to conducting full-time in 2013 and quickly became sought after at the highest level.

For the 2025/26 season, Martín will lead the Melbourne Symphony on a UK and Europe tour, their first full international tour since 2019, with stops at the Edinburgh International Festival and BBC Proms. He will also conduct major orchestras across Europe, the US, and Australasia.

His extensive discography includes recordings with Gävle Symphony, Orquestra de Cadaqués, Barcelona Symphony, London Philharmonic, and recent releases on the Melbourne Symphony label.

Martín is Artistic Advisor and former Artistic Director of the Santander Festival and a Fellow of the Royal College of Music, London, where he was a flute professor.

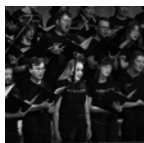


CLAIRE EDWARDES

PERCUSSION

Australia's 'sorceress of percussion' (*Canberra City News*), Claire Edwardes OAM is the only Australian to win the 'APRA Art Music Luminary Award' four times. Charismatic percussion virtuoso, Edwardes leaps between her role as Ensemble Offspring's Artistic Director (Australia's leading new music ensemble), solo recitals and concerto performances including recent premieres of works by Kate Moore, Anne Cawrse, Natalie Williams, Elena Kats-Chernin and Iain Grandage. In 2022, Edwardes was awarded the Medal of the Order of Australia for her enduring contribution to Australian music, and in 2023 she received the Australian Women in Music Award for Creative Leadership.

Described in *Limelight* as a 'unique treasure of Australia's musical community' and in *The Age* as 'an invigorating musical life force', Edwardes has hosted Play School, been an ARIA Award finalist twice and has performed as a soloist all over the world. Known for her genre-spanning solo concerts, plus commissioning and premiering hundreds of new works for marimba, vibraphone, drums and more unusual instruments such as the waterphone, she passionately advocates for gender equity and diversity in all that she undertakes. Edwardes breaks down barriers between art music and audiences with her infectious enthusiasm for bringing new music to new audiences.



RESONANCE OF BIRRALEE

CHOIR

Resonance of Birralelee is a choir comprising adults who collectively bring a wealth of experience and musical leadership to the Voices of Birralelee program. Formed in 2005 this ensemble performs music of all styles with a special emphasis on Australian choral music. Most recently they have premiered *The Vincent Project*, a series of compositions by Australian composers inspired by the artwork of Vincent van Gogh.

Their strengths as an ensemble include their expertise in a broad range of music styles and their ability to adapt their program to suit any event. Their most recent collaborations with QSO include *Harry Potter* and *Home Alone* in 2025. A major highlight for the ensemble was being selected to represent Australia singing at the First World War Centenary Commemorations on the Western Front from 2015 - 2018.

Resonance of Birralelee is one of the signature choirs of Voices of Birralelee, founded by Julie Christiansen OAM over 30 years ago, a vibrant community arts organisation that believes singing together strengthens community; with choristers collaborating to create expressive music while building a strong sense of self, and audiences being inspired by the beauty and infectiousness of joyous performance.

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We play a vital role in Queensland's cultural community: educating; mentoring aspiring performers; touring regional centres; broadcasting; and performing with state, national, and international ballet and opera companies.

Each year, QSO attracts the world's best conductors and soloists as part of our acclaimed concert season, in addition to presenting unique blockbuster events. QSO is passionate about commissioning innovative new programs and Australian works and continues to invest in collaborations, recordings, and digital initiatives.

Powered by music, our passionate and talented team works hard on and off the stage to bring out the best in people, and share in a sense of wonderment and excitement that is truly for everyone to enjoy.

At our core, we believe we all have the power to enrich lives and this becomes true with every uplifting experience we deliver for our audiences, partners, and supporters.

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and Professor Graeme Nimmo RFD

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QUEENSLAND PERFORMING ARTS CENTRE

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The Honourable John-Paul Langbroek MP
Minister for Education and the Arts

Sharon Schimming
Director-General, Department of Education

Queensland Performing Arts Centre (QPAC) rests on the lands of the Yuggera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

Thank you to all our donors for their generous support of the QPAC Foundation, which enables us to reach beyond the stage and bring a sense of belonging, community engagement, and joy to all Queenslanders.

We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison and we acknowledge the valued support of all our corporate partners who help make our work possible.

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Coming Up



Symphonic Stories

SUN 30 AUGUST, 11.30AM

Concert Hall, QPAC

Nil Venditti

Conductor

Irit Silver

Clarinet

Ed Le Brocq

Host

PROGRAM

A program of bold contrasts and vibrant textures, with **Copland's** Clarinet Concerto performed by Section Principal Irit Silver at its heart. Plus playful gems from **Bernstein** and **Gershwin**, two jubilant movements from **Tchaikovsky's** Polish Symphony, a world premiere from QSO Compose alumnus **Jonathan Platz**, and more.



La Mer

FRI 4 SEPTEMBER, 11.30AM & 7.30PM

Concert Hall, QPAC

Eduardo Strausser

Conductor

Stefan Cassomenos

Piano

PROGRAM

DEBUSSY

Petite Suite; La Mer

PAUL STANHOPE

Ocean Planet

SHOSTAKOVICH

Piano Concerto No.2

RAVEL

Une Barque sur l'océan



Symphonic Dances

FRI 25 & SAT 26 SEPTEMBER, 7.30PM

Concert Hall, QPAC

Umberto Clerici

Conductor

James Crabb

Classical accordion

PROGRAM

DVOŘÁK

Slavonic Dances

JOHN LUTHER ADAMS

Lollapalooza

RACHMANINOV

Symphonic Dances

HOLLY HARRISON

InsideOut



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