

Tchaikovsky's

# Pathétique



QUEENSLAND SYMPHONY  
ORCHESTRA

**16 & 17 MAY 2025**

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; 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 David Kelly & Darren Thomas

# WELCOME

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Welcome to QPAC for a journey through wit, romance, and profound emotion, culminating in one of the most impassioned symphonic works ever composed.

Opening with Strauss’ playful tone poem, *Till Eulenspiegels lustige Streiche* (*Merry Pranks*), depicting the mischievous escapades of a German folk hero. Next, playing Korngold’s Violin Concerto in D, guest violinist Daniel Lozakovich will embody the cinematic essence of Korngold’s work.

The program culminates with Tchaikovsky’s Symphony No.6, commonly known as the “Pathétique”. Conducted by Gábor Káli, this symphony stands as Tchaikovsky’s final completed work, imbued with deep emotional resonance. The title “Pathétique”, often misinterpreted, is derived from the Russian pateticheskaja, meaning ‘passionate’—a fitting descriptor for a composition that Tchaikovsky himself regarded as his most expressive.

We hope this performance leaves you moved and inspired. Thank you for joining us in celebrating the enduring power of orchestral music.

Enjoy the concert.

## IN THIS CONCERT

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**Conductor** Umberto Clerici  
**Soloist** Daniel Lozakovich, violin

## PROGRAM - FRIDAY

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<b>STRAUSS</b>	<i>Till Eulenspiegels lustige Streiche</i> , TrV 171, Op.28	<b>15'</b>
<b>KORNGOLD</b>	Concerto in D for Violin & Orchestra, Op.35	<b>24'</b>
<b>TCHAIKOVSKY</b>	Symphony No.6 in B minor, Op.74 (Pathétique) movement 1 and 3 only	<b>27'</b>

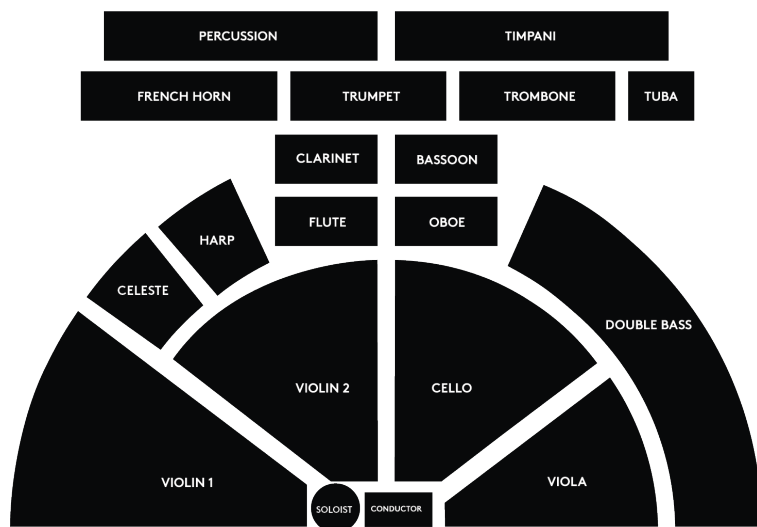
## PROGRAM - SATURDAY

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<b>STRAUSS</b>	<i>Till Eulenspiegels lustige Streiche</i> , TrV 171, Op.28	<b>15'</b>
<b>KORNGOLD</b>	Concerto in D for Violin & Orchestra, Op.35	<b>24'</b>
<b>INTERVAL</b>		<b>20'</b>
<b>TCHAIKOVSKY</b>	Symphony No.6 in B minor, Op.74 (Pathétique)	<b>46'</b>

# IF YOU'RE NEW TO THE ORCHESTRA

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## WHO SITS WHERE

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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

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



# BEFORE WE BEGIN

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

**Symphonic poem** An orchestral work that is a single - movement and evokes a poem, story or other literature.

**5/4 time** A musical metre (a regular pattern of beats in music) characterised by a main division of five crotchet beats to a bar.



# LISTENING GUIDE

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## RICHARD STRAUSS (1864-1949)

### *Till Eulenspiegels lustige Streiche*, TrV 171, Op.28

What does comedy sound like? Thanks to pieces like *Till Eulenspiegel's Merry Pranks*, we already know the signifiers: a boisterous horn, a sprightly clarinet. The use of silence for comic relief. The surprise of a super-loud (*fortissimo!*) chord when you'd least expect it. A rewarding 'ta-da!' from every instrument in the orchestra.

Composers like Richard Strauss helped create and reinforce these hilarious storytelling devices – and as modern listeners, we're already familiar with many of the bright connotations and feelings they were designed to represent. We may even recognise the darker ideas, such as the suspenseful drum roll that warns us of impending disaster. All of these sounds, which appear in Strauss' comical piece from 1895, help us understand what's happening in the story. They introduce a character we'll never see, and dictate a story we'll never read. So close your eyes, if you like, and listen to the instruments as they share a witty tale from long ago.

Till Eulenspiegel was a peasant and prankster from medieval Germany. There's a chance he existed in real life – not just invented for the purpose of this merry work. Strauss took a liking to the folk figure, and cast him as the star of this **symphonic poem**. It's a musical adventure in which Till pretends to be a priest who rides a horse and flirts with women at the market – blasphemous acts, back in those days! The horn introduces Till's theme, repeating its notes with hesitation as though playfully testing the waters. How much mischief can Till get away with?

The answer is not much, and such outlandish behaviour can have fatal consequences. For his tricks, Till will be executed! A drum roll tells us when Till is climbing the scaffold. Lower brass exerts its power and authority from which there is no escape. Still, we hear the clarinet interject with Till's meagre cries for mercy.

It's not a happy ending. But don't worry – Strauss literally wrote an epilogue in the score. In these last musical moments, we hear Till's jolly theme reminding us it's all a bit of fun – no harm done.

# LISTENING GUIDE

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## ERICH WOLFGANG KORNGOLD (1897-1957)

### Concerto in D for Violin & Orchestra, Op.35

I. Moderato nobile

II. Romance: Andante

III. Finale: Allegro assai vivace

The introduction to Korngold's Violin Concerto holds the promise of a hero's journey. The opening notes ascend with optimism and linger like a question: Will you venture into the galaxy? Will you journey across the sea? Will you embark on the romance of a lifetime? It is tender, hopeful, and cinematic – exactly what you'd expect from a Hollywood composer.

In his Violin Concerto, the Oscar-winning composer Erich Wolfgang Korngold places his soloist in the spotlight, much like the charismatic lead character of a film. His surrounding orchestration reveals the influence he would have on film composers to follow, especially John Williams and Alan Silvestri. But we aren't there yet – we're in mid-century America where string sections were soaringly romantic, and solos were unapologetically sentimental. If you're a concerto fan, you may even spot the similarity between the end of the first movement and that heart-wrenching melody from Sibelius' Violin Concerto in D minor.

The Romance sings with the gentle uncertainty of a lover who dreams that their affections will be returned. The Finale is a cheerful romp in which the orchestra gallops alongside the violinist's intricate solo. This valiant movement, like the others, references Korngold's cinematic works.

Korngold didn't write this music *specifically* for the Violin Concerto. Some of its melodies were drawn from the films he'd scored in the 1930s, none of which enjoyed the same longevity as this concerto. In the words of the composer, its St. Louis premiere in 1947 "was triumphal".



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## PIOTR ILYICH TCHAIKOVSKY (1864-1949)

### Symphony No.6 in B minor, Op.74 (Pathétique)

Friday movement 1 and 3 only

I. Adagio - Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale: Adagio lamentoso

Despite the way it sounds in English, *Pathétique* does not mean 'pathetic'. In French, it's closer to 'emotional'. In Russian, we'd say *Patetitcheskaja*, which is better understood as agonising 'passion'. The latter aligns with the true spirit of Tchaikovsky's Symphony No.6 in B minor, which feels absolutely anything – and everything – but pathetic.

Tchaikovsky's compositions are *always* passionate. Some are passionately proud; just think of the cannons that fire in his *1812 Overture* (1880). Other pieces tell a story of repressed passion, like his *Manfred* Symphony (1885) based on Lord Byron's poem of forbidden love. Tchaikovsky was intimately connected to this dramatic theme because his own romantic interests were considered taboo, including his affections for his nephew Vladimir 'Bob' Davydov. Tchaikovsky died in 1893, about a week after conducting the premiere of his *Pathétique* in St. Petersburg. He'd dedicated the symphony to his beloved Bob.

The first movement burgeons with *patetitcheskaja* feelings. Bassoon hums through an expressive solo that's played at 54 beats per minute; a little slower than the average resting heart rate (*Adagio*). The droning double bass is foreboding, but it's also functional: it allows space for other instruments to rise. Deep strings and tentative winds provide extra layers of texture, and the momentum builds – passion burning – until violins hit their high notes to signal the beginning of a rousing and emotional journey.

Before we continue, you might be wondering what it all means. Tchaikovsky didn't want you to know. The story would "remain an enigma to everyone," he told his nephew. "Let them guess it." We know there is a narrative in there somewhere; Tchaikovsky had mused about calling the work *A Programme Symphony (No.6)*, referring to a style of music that conveys events and feelings beyond the notes on the page. Does this story belong to the composer himself? Does it share the journey of his life, with all its joy and agonising passions? Tchaikovsky did leave us with the most important clue of all: "I have put my whole soul into this work."



# LISTENING GUIDE

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The second movement, so rejuvenatingly bright, captures the magic of first love. The occasional flourish from the cello reminds us of Tchaikovsky's elegant ballet music (*The Nutcracker* and *Swan Lake*, to spark your memory). It's swift and graceful (*Allegro con grazia*), but in a relatively unusual **5/4 time**. So if you're discretely tapping your toes along to this dance, you should tap five beats in a row before starting again.

*Allegro molto vivace* is a confident battle, and Tchaikovsky creates an uplifting mood to let us know it'll end well. Lively and heroic, it doesn't fail to reach an explosively triumphant conclusion! *Finale: Adagio lamentoso* – *Andante* is slow and mournful as the strings and winds yearn through their themes. Tchaikovsky wears his heart on his sleeve, and although the music sounds solemn and melancholy (another interpretation of the French word *Pathétique*), it also grows tremendously loud through its expression of raw emotion (*fortissimo; espressivo*). There is conflict in the centre of this movement, and you'll hear roaring brass and rolling timpani before the music ultimately fades away (*pppp*). At the time, symphonies would often conclude with a faster movement, but Tchaikovsky followed his own path.

The composer was immensely proud of his symphony. Although his audience did not share the same level of enthusiasm, he still felt *Pathétique* was his greatest and sincerest work. "I love it as I have never loved any of my other musical offspring," he wrote. Tchaikovsky would have been pleased to know that one day, listeners would love it just as passionately.





# ARTIST BIOGRAPHIES

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## Gábor Káli Conductor

After replacing Iván Fischer upon the maestro's request in April 2019 with the prestigious Budapest Festival Orchestra, earning rave reviews and standing ovations in major cities and venues such as Budapest, Elbphilharmonie Hamburg, Paris and Luxembourg Philharmonies, Hungarian Gábor Káli positioned himself as one of the most promising young conductors.

Among highlights of the summer 2023 and the 2023/24 season, his intense opera experience led Gábor Káli to his debut with the prestigious Staatsoper Berlin, conducting Peter Eötvös' *Sleepless* opera, Oper Köln (*Così fan tutte*) and Opéra National du Capitole de Toulouse (*Onegin*). As a powerful leader of symphonic formations, he guest-conducts such major symphonic orchestras as Münchner Rundfunkorchester, Staatskapelle Dresden, Singapore Symphony Orchestra, Orchestre de Chambre de Paris at the Théâtre des Champs-Élysées, Staatsorchester Stuttgart, Deutsche Staatsphilharmonie Rheinland-Pfalz and Macao Symphony Orchestra.

Over the two last seasons, he is invited to the prestigious Bayerische Staatsoper (*Turandot*, *The Bartered Bride*), Theater und Philharmonie Essen (*Bluebeard's Castle*), Semperoper Dresden (*Magic Flute*), Graz Opera (*Madame Butterfly*) Nationaltheater Mannheim (*Così fan tutte*), as well as to major orchestras such as Wiener Symphoniker, MDR Sinfonieorchester

Leipzig, London Philharmonic Orchestra, Gulbenkian Orchestra, Orchestra della Svizzera Italiana, Orchestre de Chambre de Lausanne, Bournemouth Symphony Orchestra and Hungarian Radio Symphony Orchestra.

Other recent highlights include several performances of Mozart's *Die Zauberflöte* at Dresden's Semperoper upon Christian Thielemann's invitation, and Verdi's *Rigoletto* at the Deutsche Oper am Rhein, Radio-Symphonieorchester Wien at Salzburg Festival, as well as guest-invitations to Orchestre de Paris, Orchestre National du Capitole de Toulouse and RSO Wien at the Musikverein, Polish National Radio Symphony Orchestra, Orchestre National de Lille, Borusan Istanbul Philharmonic orchestras, Scottish Chamber Orchestra on tour, Irish Chamber Orchestra, Kölner Kammerorchester, Hong Kong Sinfonietta, Staatsorchester Stuttgart, Philharmonie Zuidnederland, Slovak Philharmonic and Taiwan Philharmonic.



## Daniel Lozakovich

### Violin

"Perfect Mastery. An exceptional talent"  
*Le Figaro*

Daniel Lozakovich, whose music-making leaves both critics and audiences spellbound, has become one of today's most sought-after violinists.

The 2024/25 season leads him to perform with some of the most prestigious orchestras and conductors including an intensive collaboration with Tarmo Peltokoski throughout the season: Hong Kong Philharmonic, Philharmonia Zurich, Israel Philharmonic on tour, Orchestre National du Capitole de Toulouse, Bayerische Staatsorchester and NHK Symphony Orchestra. The season also includes debuts with Orchestra Accademia Nazionale di Santa Cecilia and Thomas Gugges, as well as return visits as soloist with the Swedish Radio Symphony with Kazuki Yamada, Lucerne Festival Orchestra under Ricardo Chailly on tour to Philharmonies in Paris and Hamburg, Orchestre National de France with Suzanna Mälkki, London Philharmonic and Dima Slobodeniuk, and Philharmonia Orchestra under Tugan Sokhiev's baton. He also reunites with the WDR Sinfonieorchester and Cristian Măcelaru for a tour in Germany. He also has his Australian debut with Queensland Symphony under Gábor Káli, as well as Sydney Symphony Orchestra conducted by Tomáš Netopil.

In recital, he joins legendary pianist Mikhail Pletnev for a debut album on Warner Classics, leading him to concerts in Taipei, Kaohsiung, Vienna Musikverein, Berlin Philharmonie, Amsterdam Concertgebouw and Munich Herkulesaal. He also returns to Wigmore Hall with long-time musical partner Alexander Kantorow.

Daniel Lozakovich regularly performs with leading orchestras such as Chicago, Cleveland, Pittsburgh and Boston symphony orchestras, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, San Diego Symphony, São Paulo State Symphony Orchestra, BBC Symphony at the BBC Proms, City of Birmingham Symphony Orchestra, Budapest Festival Orchestra, Netherlands Philharmonic, Filarmonica della Scala in Teatro Alla Scala, Orchestra Sinfonica Nazionale della Rai, Orquesta Sinfónica de Galicia, Royal Danish Orchestra, Royal Stockholm Philharmonic, Oslo Philharmonic, Orchestre Philharmonique de Monte-Carlo, Orchestre de la Suisse Romande, Orchestre Philharmonique de Luxembourg, Singapore Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, and Seoul Philharmonic Orchestra. He regularly performs with eminent conductors such as Klaus Mäkelä, Esa-Pekka Salonen, Andris Nelsons, Ádám Fischer, Semyon Bychkov, Christoph Eschenbach, Nathalie Stutzmann, Neeme Järvi, Valery Gergiev,



# ARTIST BIOGRAPHIES

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Andrés Orozco-Estrada, Vasily Petrenko, Lahav Shani, Lorenzo Viotti, Fabien Gabel, Osmo Vänskä and Rafael Payare.

As a highly sought-after recitalist, he has made appearances in historical theatres and halls such as Carnegie Hall, Amsterdam Concertgebouw, Théâtre des Champs-Élysées, Fondation Louis Vuitton, Tonhalle Zürich, Victoria Hall Geneva, Conservatorio G. Verdi Milan, The Mariinsky Theatre and more. On tour, he has regularly appeared in esteemed concert halls such as the Elbphilharmonie Hamburg, Concertgebouw Amsterdam and Konzerthaus Wien. Lozakovich is a regular at international music festivals, including the Verbier Festival, Gstaad Menuhin Festival, Sommets musicaux de Gstaad, Baltic Sea Festival, White Nights Festival, Festival de Pâques – Aix-en-Provence, Tanglewood Music Festival, Blossom Music Festival, Pacific Music Festival, Corinthian Summer Music Festival in Austria, Colmar Festival, Festival de Saint-Denis, Tsinandali Festival, among many others.

As a chamber music performer, he has collaborated with such artists as Klaus Mäkelä, Yuja Wang, Emanuel Ax, Ivry Gitlis, Sergei Babayan, Martin Fröst, Renaud and Gautier Capuçon, Mischa Maisky, Alexandre Kantorow, Behzod Abduraimov and David Fray.

In March 2024, he signed an exclusive contract with Warner Classics with a first album featuring pianist Mikhail Pletnev playing Franck's Sonata for Violin and Piano, Grieg's Violin Sonata No.3 and *Solveig's Song* from *Peer Gynt*, Shostakovich's *Romance* from *The Gadfly* and a Violin Sonata jointly composed by Alexi Shor and Pletnev himself. Daniel Lozakovich has already achieved

considerable acclaim on record, having been signed by Deutsche Grammophon at just 15 years old. His recording of Bach's two violin concertos (Kammerorchester des Symphonieorchesters des Bayerischen Rundfunks, 2018) reached number one in the all-music category of the French Amazon charts and the classical album charts in Germany. His live recording of *None But The Lonely Heart* (National Philharmonic of Russia, Vladimir Spivakov, 2019) was named by Gramophone as Top Choice spanning 70 years of best recordings of Tchaikovsky's Violin Concerto. In 2020 he released his highly acclaimed live recording of Beethoven's Violin Concerto (Münchner Philharmoniker, Valery Gergiev, 2020). His latest album, *Spirits* (2023) pays tribute to seven of the most iconic violinists of the 20th century.

Lozakovich has been awarded many prizes including first prize at the 2016 Vladimir Spivakov International Violin Competition and the Young Artist of the Year 2017 award at the Festival of Nations, the Premio Batuta Award in Mexico, and the Excelentia Prize under the honorary presidency of Queen Sofia of Spain. Lozakovich studied at the Hochschule für Musik Karlsruhe with Professor Josef Rissin from 2012 and graduated with Master's Degree in 2021.

Born in Stockholm in 2001, he began playing the violin at the age of seven. He made his solo debut two years later with Moscow Virtuosi and Vladimir Spivakov. From 2015 has been mentored by Eduard Wulfson in Geneva. Daniel Lozakovich plays the "ex-Sancy" 1713 Stradivari generously loaned by LVMH/MOËT HENNESSY LOUIS VUITTON.



# FAREWELL TIM MARCHMONT

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Tonight's performance will be the final concert for a much loved friend and colleague, Tim Marchmont. Tim was born in London and studied at the Royal College of Music.

After finishing his studies he moved to Munich where he freelanced with the prestigious Bavarian State Opera, the Munich radio orchestra and the Bavarian Radio Symphony amongst others. He also took part in numerous orchestra tours all over Europe and Japan, playing under prestigious conductors such as Carlos Kleiber, Wolfgang Sawallisch, Carlo Maria Giulini, Loren Maazel, Zubin Mehta, Riccardo Muti and Sir Colin Davis. In 1999 he moved to Brisbane and has been an integral part of QSO, playing in the second violin section.

Through his career Tim has performed an impressive 95 different operas and even performed onstage as an operatic tenor. He has been lucky enough to play on an early 18th century Mittenwald violin. Tim plans to retire to Spain and enjoy tapas and sangria. We will all miss Tim's wit, musicality and musical knowledge and wish him all the best for a happy and healthy retirement.

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## Ruth Hamlyn-Harris

Ruth is a subscriber and regularly supports our end of financial year and Christmas appeals. She is also a member of QSO's Gifts in Wills Program.

### **MY FAVOURITE MEMORY OR EXPERIENCE WITH QUEENSLAND SYMPHONY ORCHESTRA IS...**

It is difficult to choose one only. I do have a few very different ones. From 'Symphonic Santa' to Maxim Vengerov playing solo with QSO to open an early Brisbane Festival. That was a long time ago now (possibly in the 80's or 90's)!

### **WHY DO YOU SUPPORT QSO?**

I think our cultural icons need support and QSO goes back to my adolescence when a neighbour would give my sister and I tickets when she could not attend a concert at the City Hall. Being one of five children, it was not something we could afford, although our family did appreciate music.

### **WHAT WOULD YOU SAY TO THOSE CONSIDERING SUPPORTING QSO?**

If you can, it is great to become part of the wider family of the QSO. I've enjoyed many extra opportunities to attend rehearsals and special events for supporters (which have been very informative). As QSO is in my Will, I am invited to an annual Gifts in Wills Program event, which I love.

### **WHO IS YOUR FAVOURITE COMPOSER OR WHAT IS YOUR FAVOURITE PIECE OF MUSIC?**

If I have to choose only one, it would be Brahms' Piano Concerto No.1 in D minor Op 15. I've never experienced it live but, finally in June 2025 it is on QSO's programme - and I'm thrilled.

**If you are interested in supporting QSO, please contact Development via (07) 3833 5027 on [development@qso.com.au](mailto:development@qso.com.au).**





# More than Music

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## It's a Way of Life

Our valued supporters and patrons, like you, have told us what QSO means to them: QSO is a moment of relief, to escape the pressures of life for a short while. QSO is a family tradition, where love of music is deeply personal and shared across generations. QSO is an 'a-ha moment', when a future musician is born.

An end of financial year gift to QSO will enable us to continue our work to make music a way of life for Queenslanders across the length and breadth of this state, through performances and critical programs such as Regional Touring, Community and Education, and Health and Wellbeing.

QSO is more than music: it's a way of life – one that begins with a single engagement and can continue for generations. We sincerely appreciate that QSO is part of your life. Your generosity will help ensure it becomes part of the lives of many more people, now and into the future.

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*Dr Geoffrey Hirst AM and Dr Sally  
Wilde In Memory of Doc and Fritz  
Hirst*

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*Dr Pamela Greet  
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Dr Adrienne Freeman*

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*Dr Margaret Soroka*

### Matthew Jones

*John Greenaway*

### Matthew Kinmont

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*Dr Phillip Aitken and  
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Alan Symons*

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### Dusan Walkowicz

*John Story AO and Georgina Story*

## DOUBLE BASS

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*In Memory of Doc and Fritz  
Hirst from Geof and Lawrie*

### Justin Bullock

*Michael Kenny*

### Paul O'Brien

*The Curavis Fund*

### Ken Poggioli

*Anne Shipton*

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**Alison Mitchell**

*Alan Symons*

## ASSOCIATE PRINCIPAL FLUTE

**Hayley Radke**

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*Dr James R Conner*

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*Prof Ian Gough AM  
and Dr Ruth Gough*

## ASSOCIATE PRINCIPAL OBOE

**Sarah Meagher**

*Sarah and Mark Combe*

## OBOE

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*In Memory of Dr Vicki Knopke  
In Memory of Les Masel*

## PRINCIPAL COR ANGLAIS

**Vivienne Brooke**

*CP Morris  
Rebekah Ferris and Greg Hall*

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**Irit Silver**

*Marion Pender, Ewan and Renee  
Key*

## ASSOCIATE PRINCIPAL CLARINET

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## Art of the Score: The Music of Hans Zimmer

FRI 23 MAY 7.30PM

SAT 24 MAY 1.30 PM & 7.30PM

Concert Hall, QPAC

**Hosts** Andrew Pogson & Dan Golding  
**Conductor** Vanessa Scammell  
**Soloist** Cassandra Seidemann, mezzo soprano

**Music from** *Gladiator, Pirates of the Caribbean, Interstellar, The Lion King, Batman: The Dark Knight, Kung Fu Panda, Inception* and more



## Beethoven & Brahms

FRI 13 JUN 11.30AM

SAT 14 JUN 1.30PM & 7.30PM

Concert Hall, QPAC

**Conductor** Umberto Clerici  
**Soloist** Sir Stephen Hough, piano  
**Beethoven** *Coriolan Overture, Op.62*  
**Brahms** *Piano Concerto No.1 in D minor, Op.15*



## Mozart's Piano

THURS 19 JUN 7.30PM

FRI 20 JUN 11.30AM

Queensland Conservatorium Theatre, Griffith University

**Conductor** Umberto Clerici  
**Soloist** Daniel de Borah

**Rossini** *Overture to La Cenerentola (Cinderella)*  
**Mozart** *Piano Concerto No.27 in B flat, K.595*  
**Haydn** *Symphony No.49 in F minor (La passione)*

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