



Verdi. Requiem



QUEENSLAND SYMPHONY
ORCHESTRA

3 & 4 OCT 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.

QSO FIRST NATIONS ARTWORK WHO WE ARE

The First Nations artwork that appears on QSO attire is reprinted with permission and drawn from *Who We Are* by Jeremy Donovan. Jeremy speaks about the work here:

"This artwork was commissioned to capture and reflect the Queensland Symphony Orchestra (QSO). Painted in the office of the QSO, I had the unique opportunity to engage with musicians, QSO staff, and supporters. The painting was influenced by these conversations and interactions. This painting depicts the whole of the QSO. In each individual panel, the Orchestra is depicted using different colours to reflect the roles and the variety of instruments played. The central panel features the hands around the orchestra, which is symbolic of the people who come to experience the QSO and the music. Blue features across all three panels and represents the land on which the QSO is based, and pays respect to both the Turrbal and Yuggera peoples, and the custodianship of this beautiful region.

Greens are the mountains and the rainforests of Queensland. Fine detail within the greens is symbolic of our Far North Queensland Shield designs. There are three of these on the middle panel; they are our Elders and are symbolic of three individuals who were just acknowledged for their 40-year service to the orchestra. Across the top of the painting, the fine white dot work is symbolic of the Dark Sparkles (Milky Way) in the sky—a Dreaming story belonging to my family. Beyond the stars are the musical notes silhouetted in the sky, acknowledging that sound is infinite. The seven purple circles on each panel are symbolic of the dedicated teams behind the music. QSO is so much more than what people get to see, hear, and enjoy. There are tireless teams behind the magic of the music. These seven circles are also the Seven Sisters, connecting my Grandmother's Dreaming.

Having spent my career as a musician and artist, and being privileged to play alongside classical and symphony orchestra musicians, the creation of this piece was a special experience."

– Jeremy Donovan



WELCOME

Welcome!

Today’s performance sees Chief Conductor Umberto Clerici lead Queensland Symphony Orchestra, Brisbane Chamber Choir Collective, and four incredible vocalists through this enduring masterpiece: Verdi’s Requiem.

This display of music mastery on stage today will take you on a journey through life in what will be an impassioned and moving performance of Verdi’s history-defying piece.

We wish to thank the Queensland Performing Arts Centre for supporting QSO in presenting this colossal work as part of QPAC’s 40 program, celebrating 40 years of curiosity, inclusion, gathering and stories.

At today’s performance, we are also delighted to announce our 2026 program and welcome you to Feel Every Note with Queensland Symphony Orchestra.

From epic symphonies to intimate recitals, QSO’s 2026 Season is full of highlights, including a showcase of video game soundtracks, symphonic delights curated by you, our audience, world leading guest soloists and conductors, gala performances and live to screen presentations of blockbuster films.

The season is available to view online at qso.com.au, with subscriptions going on sale on Tuesday, 7 October. Individual concert tickets will go on sale on Monday, 17 November.

Until then, we have several exciting performances to see out 2025 in Brisbane and throughout Queensland – I look forward to seeing you there, and at Mahler Nine, our 2025 Season Finale, on 28 and 29 November.

Thank you and enjoy the music.



Michael Sterzinger
CEO

IN THIS CONCERT

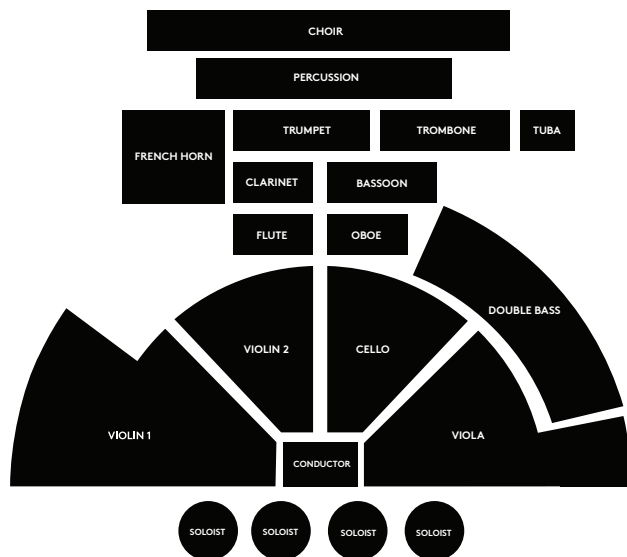
Conductor	Umberto Clerici
Soloist	Eleanor Lyons, soprano Deborah Humble, mezzo-soprano Matteo Desole, tenor Warwick Fyfe, baritone
Chorus	Brisbane Chamber Choir Collective

PROGRAM

VERDI	<i>Messa da requiem</i>	84'
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Please note there is no interval

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



BEFORE WE BEGIN

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

Introit

A psalm or antiphon sung or said while the priest approaches the altar for the Eucharist.

Movement

A work is often divided up into different sections, called movements. Each section may be played at a different speed to the previous, but each carry an overall theme of the work throughout.



LISTENING GUIDE

GIUSEPPE VERDI (1813-1901)

Messa da requiem

- I. Requiem and Kyrie
- II. Sequence (Dies Irae)
- III. Offertorio (Domine Jesu)
- IV. Sanctus
- V. Agnus Dei
- VI. Lux Aeterna
- VII. Libera Me

The Requiem Mass has been conquered by a number of composers throughout history, but few renditions come close to the iconic power of Giuseppe Verdi's *Messa da Requiem*. The iconic 'Dies Irae' has become one of the enduring masterpieces of classical music, and while today, Verdi might not be considered the celebrity he was in his own time, his opera music remains some of the most well known of the classical genre.

Verdi's theatrical flair thrives in his Requiem, often referred to as an 'opera in disguise' – its bombastic format means it is rarely performed in the traditional mass setting of the church, and he was frequently criticised for his almost decadent take on the sanctity of the Catholic mass. Verdi himself was not Catholic, and the passion in his work is as much a tribute to the universality of life, death and hope as it is to religion.

This Requiem began its life with the last movement: 'Libera me.' It was composed as part of a collaborative requiem project to honour the life of fellow Italian composer Giachomo Rossini. While the project was completed, the work was never performed and some five years later, Verdi began revising it as part of his own project which would become *Messa da Requiem*. This time it was prompted by the death of writer and philosopher Alessandro Manzoni, a pivotal figure in the reunification of Italy, and alongside Rossini, greatly admired by Verdi.

The '**Introit**' sets the opening scene – the Requiem is a journey across 90 minutes, and it emerges at first as if from nothing. The choir joins the soothing descent of strings, calling for eternal rest. Together they weave gentle pulses of light, as the tragedy of the Requiem begins to unfold, almost bittersweetly. It is a reverent prelude to Verdi's blockbuster moment: the 'Dies Irae.' With a blazing terror of drama, the screams of the piccolo and the full weight of timpani explodes with ferocity. Beyond this opening, a cascade of shorter fragments begin to piece together this single movement, beginning to etch the narrative of eternal rest.

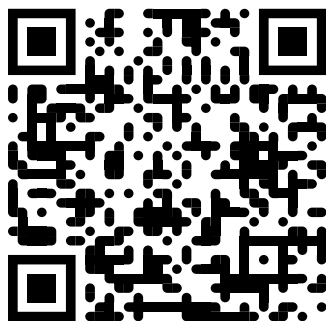
Across the Requiem, vocal parts come together, break apart, work soloistically, work in duet. Unusual for the time, female voices are two of the vocal quartet who sing the third movement, 'Offertorio,' which flickers through contrasts of tenderness and intensity: the living offering their prayers to the departed. When he first proposed his Requiem **movement**, as part of the Rossini project, Verdi was determined to make use of female voices, which were not permitted to perform in the Catholic Church at that time. He wrote: 'If I were in the good graces of the Holy Father—Pope Pius IX—I would beg him to permit—if only for this one time—that women take part in the performance of this music; but since I am not, it will fall to someone else better suited to obtain this decree.'

The fourth movement, 'Sanctus' reignites the full choral force. In the following 'Agnus Dei,' the honeyed voices of soprano and mezzo-soprano begin a capella, coaxing the orchestra once again to life. Shimmering strings evoke the warm brilliance of eternal light as the end is approached—'Lux Aeterna' a glowing offering before the Requiem releases its grip on the mortal world. One last whispered prayer concludes the movement where it all began: 'Libera Me.'

© Paige Gullifer

TRANSLATION

Scan QR code to view *Messa da requiem* translation.



ARTIST BIOGRAPHIES



Umberto Clerici Chief Conductor

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. Umberto is now the Chief Conductor of the Queensland Symphony Orchestra.

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 across Australia, New Zealand and Europe.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's recent conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, and debuts with Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana. Umberto has also curated a three-week

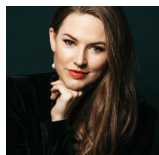
series with the Sydney Symphony for 'Symphony Hour' and returned to the podiums of the Dunedin, Melbourne and West Australian Symphony Orchestras.

In November 2024, Queensland Symphony Orchestra announced the extension of Umberto's Chief Conductorship until the end of their Season 2027.

Highlights in 2025 will include conducting Daniil Trifonov playing Rachmaninov's Piano Concerto No.3 with New Zealand Symphony Orchestra, a return to Teatro Massimo in Palermo and his second collaboration with Opera Queensland for which Umberto will conduct Puccini's *La bohème*.

As a cellist, Umberto remains 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*).



Eleanor Lyons

Soprano

Australian soprano Eleanor Lyons is known for her versatility, musicality and fresh interpretations. An international success, Eleanor has garnered global attention for her virtuosic performances in the worlds of opera, orchestral repertoire, chamber music and solo recitals.

Recent highlights include Eleanor's phenomenally successful house debut at Dresden's Semperoper as Leonore in Beethoven's *Fidelio* and with Orquesta y Coro Nacionales de España in Madrid under the direction of David Afkham. In addition, Eleanor toured Europe as a soloist in Beethoven's 9th Symphony with the Orchestre des Champs-Élysées conducted by Philippe Herreweghe.

Eleanor also made her debut as a soloist in Dvořák's *Stabat mater* with the Rundfunksinfonie-Orchester Berlin, in Poulenc's *Stabat mater* with the City of Birmingham Symphony Orchestra (Kazuki Yamada), Mahler's Symphony No.2 with the Melbourne Symphony Orchestra (Jaime Martín). In Australia, she looks forward to her return to the Queensland Symphony Orchestra with Verdi's *Requiem* under the baton of Umberto Clerici and Rossini's *Stabat mater* with the Tasmania Symphony Orchestra (Valentia Peleggi). Eleanor then travels to the US to make her debut with the Boston Symphony Orchestra and Andris Nelsons in Beethoven's *Missa solemnis*.



Deborah Humble

Mezzo - Soprano

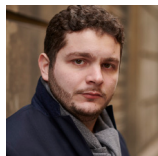
British-Australian mezzo-soprano Deborah Humble is renowned for her commanding performances in dramatic and Wagnerian repertoire. In 2025, she sings Verdi's *Requiem* with the Queensland Symphony Orchestra and Beethoven's Symphony No. 9 with the Sydney Symphony Orchestra.

Her extensive Wagner credits include Waltraute (*Die Walküre*) with the Sydney Symphony; Erda and Waltraute in *Ring* cycles for Opera Australia and Melbourne Opera; her Fricka debut for Opera Australia; and further cycles in Hamburg, Halle, Bari, and Ludwigshafen. She has performed Erda (*Das Rheingold* and *Siegfried*) with the Hong Kong Philharmonic, Magdalena (*Die Meistersinger von Nürnberg*) with Melbourne Opera, and Brangäne (*Tristan und Isolde*) with the Mexico City Symphony.

Deborah's other notable roles are Dalila in *Samson et Dalila* (Melbourne Opera), Clytemnestra in *Elektra* (Victorian Opera), Amneris in *Aida* (Opera Australia), and Brigitta in *Die tote Stadt* (Opera Australia and Auckland Philharmonia Orchestra).

Deborah is a frequent concert soloist, with performances of Mahler's Symphony No.8 (West Australian Symphony), Symphony No.3 (Queensland Symphony), and Symphony No. 2 (Sydney Symphony), as well as Rossini's *Petite messe solennelle* (Melbourne Symphony) and Schoenberg's *Gurre-Lieder* (Sydney Symphony).

ARTIST BIOGRAPHIES



Matteo Desole Tenor

Italian tenor Matteo Desole made his debut in 2007, performing as Malcolm in *Macbeth* at Teatro Comunale di Bologna conducted by Roberto Abbado and staged by Bob Wilson. His debuts in leading roles at major opera houses include Duca in *Rigoletto* for As.Li.Co, Edgardo in *Lucia di Lammermoor* in Savona, Cagliari and Prague, Alfredo in *La traviata* at the Rome Opera, Erl Festival, La Fenice, Florence, Prague, his London debut at Holland Park and Tokyo debut at NNTT, and Tamino in *Die Zauberflöte* for Circuito Marchigiano.

Other highlights include several productions of *La bohème* (Erl Festival, Circuito Marchigiano, Modena, Bari, Klagenfurt, Cagliari, Saint-Etienne), Ruggero in *La Rondine* in Florence, Rinuccio in *Gianni Schicchi* in Modena, Piacenza, Ferrara and Reggio Emilia, his La Scala debut in a new production of *Francesca da Rimini*, *Simon Boccanegra* at Carlo Felice in Genova, *I masnadieri* at La Scala and in Savonlinna, Donizetti's Requiem in Modena, *Un ballo in maschera* in Klagenfurt, and *Il trovatore* at Teatro del Giglio in Lucca and in Lubiana with Zubin Mehta. He made his Glyndebourne debut as Nemorino in the 2023 Festival, and returned in 2024 as Alfredo in *La traviata*.



Warwick Fyfe Baritone

A Helpmann Award-winning artist, Warwick Fyfe is considered one of Australia's finest baritones. In 2025, he made his role debut as Hans Sachs (*Die Meistersinger von Nürnberg*) for Melbourne Opera and sang Vodnik (*Rusalka*) with Opera Australia. He also appears as Alberich (*Siegfried*) with the Sydney Symphony and in Verdi's Requiem with the Queensland Symphony Orchestra.

Other notable appearances include Wotan/The Wanderer (*Der Ring des Nibelungen*) for Melbourne Opera; Scarpia (*Tosca*), Amonasro (*Aida*), Alberich (*Der Ring des Nibelungen*), Klingsor (*Parsifal*), and Sancho Panza (*Don Quichotte*) for Opera Australia; Vodnik for West Australian Opera; and Alberich (*Das Rheingold*) with the Japan Philharmonic and Tianjin Symphony Orchestras.

His extensive concert repertoire spans work with all major Australian symphony orchestras and leading ensembles in Asia and New Zealand. Highlights include Bartók's *Bluebeard's Castle*, Brahms' *Ein deutsches Requiem*, Orff's *Carmina Burana*, Handel's *Messiah*, Bach's *St Matthew Passion* and Mass in B Minor, Mahler's Symphony No. 8, Beethoven's Symphony No. 9, and Mozart's Requiem.



Brisbane Chamber Choir Collective

Chorus

The Brisbane Chamber Choir Collective brings together members of Brisbane Chamber Choir, its partner ensemble Lumens Chamber Choir and singers from the University of Queensland (UQ) School of Music: UQ Chorale and UQ Singers.

Under the leadership of founding Director, Dr Graeme Morton AM, Brisbane Chamber Choir is one of Australia's more eclectic chamber ensembles. Established in 1997, the choir continues to thrive into its third decade through its commitment to choral artistry. Recent performances with the Queensland Symphony Orchestra include major works by Handel, Mozart, Beethoven and Bach, with past QSO collaborations under maestros Chief Conductor Umberto Clerici, Stephen Layton, Dane Lam and Brett Weymark.

Lumens Chamber Choir, directed by Kathryn Morton, formed in 2021, is an initiative of Brisbane Chamber Choir designed to provide young adult singers with the benefits of working in a chamber ensemble. Both choirs comprise of auditioned musicians from diverse backgrounds, performing repertoire spanning the ages from renaissance to contemporary music, with a particular

focus on commissioning and performing new choral music by Australian composers. Commissions include works by Paul-Antoni Bonetti, Carl Crossin, Andrew Ford, Ross Edwards, Stephen Leek, Matthew Orlovich, Andrew Schultz, Paul Stanhope, Keren Terpstra and Joseph Twist.

Choral music is thriving at The University of Queensland under the leadership of the Director of Performance Shaun Brown. Guiding more than 100 students in this collective ensemble, he fosters a rich culture of vocal excellence through adventurous repertoire and wide-ranging performances. The UQ Singers collaborate with Opera Queensland in the acclaimed Festival of Outback Opera. Most recently, the UQ Choral Collective joined the UQ Symphony Orchestra at QPAC under Professor Paul Dean in a stirring performance of Poulenc's Gloria.

Brisbane Chamber Choir Collective is comprised of singers from the following choirs:

Brisbane Chamber Choir - Director Graeme Morton AM

Lumens Chamber Choir - Director Kathryn Morton

UQ Singers - Director Shaun Brown

UQ Chorale - Director Graeme Morton AM



Supporter Encore

Dr Graham & Kate Row

Dr Graham and Kate Row have been part of the Music Chair Program since 2011, supporting many QSO musicians during this time. They also recently helped QSO with the purchase of a new Marimba 5.0.

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

Oh, so many favourite memories. In performance it would probably be Alondra de la Parra conducting the orchestra in a Mexican, Latin-American extravaganza. Close on its heels, Johannes Fritzsch conducting (and performing) 'A Midsummer Night's Dream'. Johannes and Tama Matheson combined to produce a memorable event with music, dialogue and action in and around the orchestra adding a whole new appreciation of Mendelssohn's music and Shakespeare's play. Open rehearsals, Guy Noble on Sundays, and Nigel Kennedy's interval chats...the list is endless.

WHY DO YOU SUPPORT QSO?

We are haunted by Joni Mitchell's lyrics 'You don't know what you've got till it's gone'. Live performance by large ensembles is costly and the community determines whether it lives or dies. This is too precious to be taken for granted. After many years of attending concerts, we decided to further support the orchestra. It's the best thing we ever did.

WHAT WOULD YOU SAY TO THOSE CONSIDERING SUPPORTING QSO?

Leonard Bernstein once said it is possible to fall in love with an orchestra. QSO is an orchestra that returns a gift in so many ways. It becomes a second family and adds a precious new dimension of enjoyment when they perform for you. Test Bernstein's belief - support the orchestra and find out.

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

Asking this is a bit like asking 'what is your favourite food?'. It depends on mood and circumstance. QSO concerts like the Maestro series are a chef's menu. A great way to remember old favourites and discover new ones.

If you are interested in supporting QSO through regular giving, please contact Development on (07) 3833 5027 or development@qso.com.au



Join the Music Chair Program

The Music Chair Program is a unique opportunity to strengthen your relationship with QSO and connect with our musicians. Support received through this program helps develop QSO as a world-class orchestra.

“ QSO's Music Chair Program is really important to us as musicians because it helps us establish a special rapport and relationship with our audiences. I enjoy getting to know my supporters and seeing their reactions at the end of a performance. ”

- KATHRYN CLOSE, CELLO

“ It makes us so proud when our supported musician gives us a friendly wave from the stage. If you want to engage with QSO in an exciting and meaningful way, certainly consider joining the Program. ”

- LORNA AND WILL HEASLOP

Contact the Development team to find out how you can join the Music Chair Program.

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ORCHESTRA

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SEASON 2026

SUBSCRIPTIONS
ON SALE 7 OCTOBER

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ONLINE



MUSIC CHAIR PROGRAM

Music lovers who support an individual musician's role within the Orchestra. We thank you.

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Natsuko Yoshimoto

*Professor Ian Frazer AC and
Caroline Frazer
Estate of Barbara Jean Hebden
Dr Cathryn Mittelheuser AM
John Story AO and Georgina Story*

ASSOCIATE CONCERTMASTER

Alan Smith

Support this musician

Glenn Christensen

Di Jameson OAM

PRINCIPAL FIRST VIOLIN

Johnny van Gend

In Memory of Dr J F Jones

FIRST VIOLIN

Lynn Cole

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Ann Holtzapffel

John and Julianne McKenna

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*Helen Sotiriadis and Lionel
Poustie*

Eliza Scott

*Megan and Gerald Arends
Rawlings Family*

Rebecca Seymour

David Miller

Mia Stanton

*Dr Pamela Greet
and Nicholas Beaton
Dr Colin and Noela Kratzing*

Brenda Sullivan

*Heidi Rademacher In Memory
of Hans Rademacher
Nick Bricknell*

Stephen Tooke

Tony and Patricia Keane

Sonia Wilson

*Penny Gordon OAM
and Dr Susanne Whitehead In
Memory of Marjorie Gordon*

SECTION PRINCIPAL SECOND VIOLIN

*Dr Geoffrey Hirst AM and Dr Sally
Wilke In Memory of Doc and
Fritzi Hirst*

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Katie Betts

John Story AO and Georgina Story

Jane Burroughs

Dr Graham and Kate Row

Faina Dobrenko

The Curavis Fund

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*Dorelle Parry
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Harold Wilson

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Imants Larsens

John and Bonnie Bauld

ASSOCIATE PRINCIPAL VIOLA

Yoko Okayasu

*Dr Damien Thomson
and Dr Glenise Berry*

ASSISTANT PRINCIPAL VIOLA Julian Duthoit

Support this musician

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Charlotte Burbrook de Vere

*Dr Pamela Greet
and Nicholas Beaton*

Nicole Greentree

Shirley Leuthner

Bernard Hoey

*Professor Andrew and
Jan Cheetham*

Kirsten Hulin-Bobart

*CP Morris
Anonymous*

Gregory McNamara

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Ella Pysden

*Professor Andrew and
Jan Cheetham*

Graham Simpson

Alan Galwey

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David Chew and Tony Rea

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Hyung Suk Bae

Janine Walker AM and Sam Walker

CELLO

Kathryn Close

Dr Graham and Kate Row

Andre Duthoit

Dr Margaret Soroka

Matthew Jones

John Greenaway

Matthew Kinmont

*Dr Julie Beeby
David Miller*

Kaja Skorka

*Will and Lorna Heaslop
Robin Spencer
Dr Siok Tan*

Craig Allister Young

Di Jameson OAM

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Phoebe Russell

*Dr Phillip Aitken and
Dr Susan Urquhart
Alan Symons*

ASSOCIATE PRINCIPAL DOUBLE BASS

Dušan Walkowicz

John Story AO and Georgina Story

DOUBLE BASS

Anne Buchanan

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

Justin Bullock

Michael Kenny

Paul O'Brien

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Ken Poggioli

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Alison Mitchell

Alan Symons

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PRINCIPAL PICCOLO

Kate Lawson

Dr James R Conner

SECTION PRINCIPAL OBOE

Huw Jones

Support this musician

ASSOCIATE PRINCIPAL OBOE

Sarah Meagher

Sarah and Mark Combe

OBOE

Alexa Murray

Guy and Kathleen Knopke

In Memory of Les Masel

PRINCIPAL COR ANGLAIS

Vivienne Brooke

CP Morris

SECTION PRINCIPAL CLARINET

Irit Silver

Marion Pender, Ewan and

Renee Key

ASSOCIATE PRINCIPAL CLARINET

Brian Catchlove

The K&D/S&R Anketell Foundation

CLARINET

Kate Travers

Dr Julie Beeby

PRINCIPAL BASS CLARINET

Nicholas Harmsen

John Story AO and Georgina Story

SECTION PRINCIPAL BASSOON

Nicole Tait

In Memory of

Margaret Mittelheuser AM

ASSOCIATE PRINCIPAL BASSOON

David Mitchell

John and Helen Keep

BASSOON

Evan Lewis

CP Morris

PRINCIPAL CONTRABASSOON

Claire Ramuscak

CP Morris

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Nicholas Mooney

Ian Gough AM and Ruth Gough

PRINCIPAL FRENCH HORN

Ian O'Brien

Support this musician

ASSOCIATE PRINCIPAL FRENCH HORN

Timothy Allen-Ankins

John Story AO and Georgina Story

FRENCH HORN

Vivienne Collier-Vickers

John and Bonnie Bauld

Lauren Manuel

Margaret Pelton

SECTION PRINCIPAL TRUMPET

Rainer Saville

Ayn Jay

ASSOCIATE PRINCIPAL TRUMPET

Richard Madden

Elinor and Anthony Travers

TRUMPET

Alfred Carslake

Will and Lorna Heaslop In Memory

of Jean Kratzing

SECTION PRINCIPAL TROMBONE

Jason Redman

Frances and Stephen Maitland

OAM RFD

ASSOCIATE PRINCIPAL TROMBONE

Ashley Carter

The K&D/S&R Anketell Foundation

In Memory of Nigel Johnston

Peterson Family

PRINCIPAL BASS TROMBONE

Nicolas Thomson

Support this musician

PRINCIPAL TUBA

Thomas Allely

Louise Goodchild and Jennifer

Franklin

PRINCIPAL HARP

Emily Granger

Ashby Utting

PRINCIPAL TIMPANI

Tim Corkeron

Dr Philip Aitken and Dr Susan

Urquhart

Peggy Allen Hayes

SECTION PRINCIPAL PERCUSSION

David Montgomery

Dr Graham and Kate Row

ASSOCIATE PRINCIPAL PERCUSSION

Josh DeMarchi

Dr Graham and Kate Row

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ANNUAL GIVING

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

ALLEGRO

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

Dr Tim Fairfax AC and
Gina Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC and
Caroline Frazer
Dr Cathryn Mittelheuser AM
Marion Pender, Ewan and
Renee Key

CON BRIO

(\$50,000 - \$99,999)

Dr Philip Bacon AO
In Memory of Heather Grebert
In Memory of Mr and
Mrs J.C. Overell
Dr Graham and Kate Row

INTERMEZZO

(\$20,000 - \$49,999)

Dr Philip Aitken and
Dr Susan Urquhart
Birtles Family Foundation
Malcolm and
Andrea Hall-Brown
John B Reid AO and
Lynn Rainbow-Reid AM
Trevor and Judith St Baker
Family Foundation
John Story AO and
Georgina Story
Anonymous (1)

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Franck & Ravel

FRI 17 OCT 11.30AM

SAT 18 OCT 7.30PM

Concert Hall, QPAC

Conductor	Lionel Bringuier
Soloist	Jean-Efflam Bavouzet, piano
Dukas	<i>L'apprenti sorcier (The Sorcerer's Apprentice)</i>
Ravel	Piano Concerto in G
Franck	Symphony in D minor (Fri mvt I only)



Northern Lights Southern Stars

SUN 26 OCT 11.30AM

Concert Hall, QPAC

Conductor	Sam Weller
Soloist	Jake Lyle, baritone
Charody	<i>My Australia</i>
Grieg	Suite No. 1 from <i>Peer Gynt</i> , Op.46
Mozart	Non piu andrai from <i>The Marriage of Figaro</i>
Gounod	Avant de quitter ces lieux from <i>Faust</i>
Ravel	<i>Pavane for a Dead Princess</i>
Bizet	Symphony No.1 in C



Home Alone In Concert

FRI 5 DEC 7.30PM

SAT 6 DEC 1.30PM, 6.30PM

Brisbane Convention & Exhibition Centre

Conductor	Nicholas Buc
Chorus	Voices of Birralee

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