



# MUSICAL SORCERY

SPELLBINDING MELODIES

**6 + 7 MAR 2020**  
CONCERT HALL, QPAC



QUEENSLAND SYMPHONY  
ORCHESTRA



Queensland  
Government





# CONTENTS

WELCOME	1
IF YOU'RE NEW TO THE ORCHESTRA	2
DEFINITION OF TERMS	3
LISTENING GUIDE	4
ARTIST BIOGRAPHIES	10
SUPPORTING YOUR ORCHESTRA	20
MUSICIANS AND MANAGEMENT	22

## WELCOME

I'm delighted to welcome you to this concert which takes us on a journey through some of the most spellbinding orchestral music.

The program begins by conjuring up the magical world of *The Sorcerer's Apprentice* by French composer Paul Dukas. Those familiar with the 1940 Walt Disney film *Fantasia* will be able to picture a young Mickey Mouse as he desperately tries to stop an army of brooms flooding his master's castle. It's a perfect example of music's ability to tell a story and remains Dukas' greatest masterpiece.

We are all in for a real treat to hear Stefan Dohr, Principal Horn of the Berlin Philharmonic, perform the lyrical first horn concerto by Richard Strauss. Stefan is a true master of this most difficult of instruments and it's a privilege to have him join us. Our program concludes with Camille Saint-Saëns' Symphony No.3 (better known as the Organ Symphony). It is most famous for Nigel Westlake's reference of it in his score to the movie *Babe*. Brisbane organist Andrej Kouznetsov joins us to bring the wonderful and majestic QPAC organ to life.

Those joining us for our evening concert will be treated to the Queensland premiere of *Pingvellir* from Cathy Milliken's *Earth Plays*. Milliken has a wonderful gift for creating textures, seeking to find new and unexpected sounds from the instruments of the orchestra.

There is much to enjoy! I sincerely hope that you are moved, engaged and uplifted by this wonderful music. Thank you so much for joining us.

**Benjamin Northey**  
Conductor

## IN THIS CONCERT

**Conductor** Benjamin Northey  
**Horn** Stefan Dohr  
**Organ** Andrej Kouznetsov

*Relive this concert on  
ABC Classic on 11 March  
at 12pm (AEDT).*

## PROGRAM

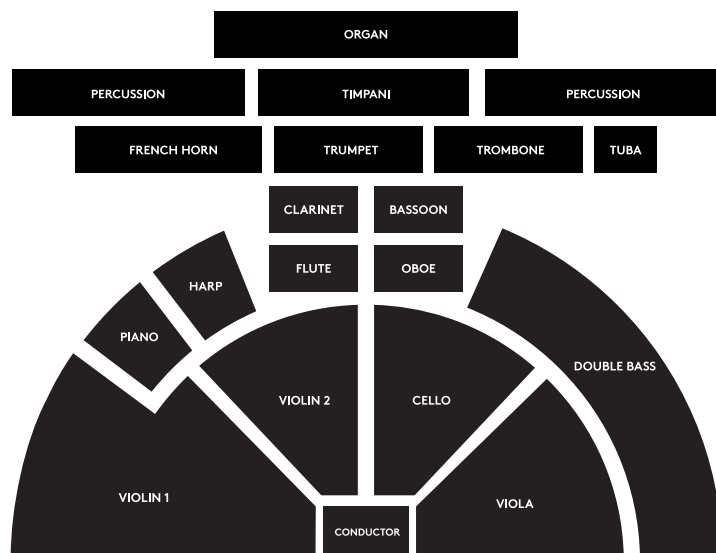
<b>FRI 6 MAR</b>		
<b>Dukas</b>	<i>The Sorcerer's Apprentice</i>	12'
<b>R. Strauss</b>	Concerto No.1 in E flat for Horn and Orchestra, Op. 11	15'
<b>Saint-Saëns</b>	Symphony No.3 in C minor, Op.78 (Organ Symphony)	36'
<b>SAT 7 MAR</b>		
<b>Dukas</b>	<i>The Sorcerer's Apprentice</i>	12'
<b>C. Milliken</b>	<i>Earth Plays</i> , mvt.1 <i>Pingvellir</i>	13'
<b>R. Strauss</b>	Concerto No.1 in E flat for Horn and Orchestra, Op.11	15'
<b>INTERVAL</b>		20'
<b>Saint-Saëns</b>	Symphony No.3 in C minor, Op.78 (Organ Symphony)	36'

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples have made to Queensland and Australia.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

# 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/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

### 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

# DEFINITION OF TERMS

The following terms appear in bold in the listening guide that follows.

<b>Adagio</b>	a slow musical tempo.
<b>Allegro</b>	a fast, quick and bright musical tempo.
<b>Andante</b>	a moderately slow musical tempo.
<b>Arpeggio</b>	a chord which is broken up and played in a rising or falling order.
<b>Cantilenas</b>	a vocal or instrumental passage carrying the melody in a composition.
<b>Concerto</b>	an orchestral work which features a solo instrumentalist.
<b>Obbligato</b>	a musical line that is integral to the performance.
<b>Ritornello</b>	a short instrumental refrain or interlude in a vocal work.
<b>Rondo</b>	a piece of music where a statement at the beginning of the piece keeps returning.
<b>Scherzo</b>	a short composition or sometimes a movement in a larger work such as a symphony (most commonly the third movement) which contains a contrasting section. It is usually fast-paced and playful and sometimes contains elements of surprise.
<b>Tone-poem</b>	a piece of music based on a descriptive theme.
<b>Tutti</b>	an Italian word literally meaning 'all'. In a musical context, it refers to the whole orchestra as opposed to the soloist.

# LISTENING GUIDE

---

## Paul Dukas (1865–1935)

### *The Sorcerer's Apprentice*

In 1894, Dukas wrote: 'The question of the pictorial in music has been much discussed, but the study of its potential for the comic has, on the contrary, been left almost completely in the shade.' He concluded that 'nothing, in the category of human feelings, is a stranger to music'. As if to prove his point, in 1897 he produced one of the great comic masterpieces of music: *The Sorcerer's Apprentice*, which enjoyed instant popularity and was the vehicle for one of Walt Disney's most memorable cartoons.

Dukas' reputation as a composer rests largely on this piece and the very few others that survived his self-critical purges. Indeed, after 1912 he composed practically nothing, concentrating instead on teaching a generation of composers that included Messiaen and Duruflé, and producing sophisticated musical commentary.

In this work, Dukas returns to an early love, the poetry of Goethe. The ballad, written a century earlier, is essentially a fable of the misuse of partially understood power. The apprentice, left alone by his master, enchants a broom, endowing it with limbs to draw water from the well. Not knowing the spell to stop the broom, the apprentice chops it in half but now has two creatures inexorably filling the house with water. The sorcerer returns in time to set things right with a short, emphatic spell.

Dukas begins mysteriously, with a gradual crystallisation of short motifs into themes. The comically lumbering bassoon, the washes of sound suggesting inundation, and the sorcerer's magisterial intervention are sheer orchestral magic.

Gordon Kerry © 2013

## Cathy Milliken

### *Earth Plays*

#### I. *Pingvellir*

Reflecting the synergies of human beings drawn together and their resulting rituals, proclamations of law, drama and song, legends and dreamtime, led me to also ponder the places where sounds, music, and words can be imagined to have left acoustic imprints – or "written in stone" as the saying goes. What information or knowledge is embedded in the stones that for centuries has witnessed human endeavour, achievement, and culture? What acoustic recollections are etched in stone like the coding of a phonograph? What signs or messages could possibly be recognised, imagined, re-interpreted? The composition, *Earth Plays - Pingvellir* for orchestra, seeks to revive the acoustic echoes of the law gatherings at Alþing, Þingvellir in Iceland. It is the first of a series of four compositions for Orchestra entitled *Earth Plays I-IV*.

Set in Þingvellir, Iceland, around 1000 AD, the scene for the first work of *Earth Plays I-IV* is the beginnings of the first European Parliament. One must envisage the sounds of horses and carts travelling overland for sometimes more than three weeks, bringing the chieftains and their families to Þingvellir each summer as they head down the final chasm past the Oxana Falls to the Law stone and their allotted places for encampment. Setting up camp, this was a time also for trading meeting, matchmaking and for being engaged in the most important of all discourses – for the reading of the law books and deliberation on matters and interpretation of law and simple basic laws concerning their society, its needs and how to live together. Þingvellir is also geographically interesting, being the site of the meeting of the tectonic earth plates – you can see the folds of pressed earth etched in the rock face and feel the silent forces beneath. However, what fired my imagination was exactly the aforementioned calling out of the laws. There was a main caller and against the acoustically favourable backdrop of sheer rock face, other callers stood subsequently repeating the laws down the line to the waiting populace. The law callers called from memory – it must have been quite a performance.

Cathy Milliken



# LISTENING GUIDE

## Richard Strauss (1864–1949)

### Concerto No.1 in E flat for Horn and Orchestra, Op.11

- I. Allegro
- II. Andante
- III. Allegro

Richard Strauss is associated with marvellous writing for the French Horn. Think of the great horn themes in the **tone poems** *Don Juan* and *Ein Heldenleben*, or the opening of the 1913 opera *Der Rosenkavalier*. Horn **concertos** virtually book-end his career – this first, written when Strauss was not yet out of his teens; a second written nearly 60 years later, in Strauss' sunset period of creativity.

Strauss' father, Franz, was a professional horn player – he had played under Wagner in some of the first performances of the latter's works – and the 14-year-old Strauss had written a song *Ein Alphorn hör' ich schallen* with horn **obbligato**, and an Introduction, Theme and Variations for horn and piano, both works dedicated to 'his beloved Papa'. This concerto of 1883 was written, however, not for 'Papa', but for Oscar Franz, a member of the Royal Saxon Orchestra in Dresden, and the first performance was given in March 1885 by Gustav Leinhos with the Meiningen Orchestra, under Hans von Bülow. Strauss wrote to his father that Leinhos had 'a colossal sureness' – a welcome quality in a horn player – and a tone very like Papa's own.

The music shows the influence of growing up in Franz Strauss' household. Franz was a musical conservative. He disliked Wagner's music, and was aghast at the amount of percussion his son Richard later used in his first tone poems. It would be some years before Richard fell under Wagner's spell, and so this concerto reflects the influence of household favourites, Schumann and Brahms, particularly in the character of the music and its orchestration.

The work is built around what Strauss biographer Norman Del Mar calls *Naturmotive*, that is, themes which arise from the natural disposition of the valveless horn – around common **arpeggios** that arise from the overtone series. It is curious, however, that Strauss inserts notes into these themes that would make such themes *unplayable* on the natural horn (you need an instrument with valves), a characteristic of Strauss' horn themes throughout his later career.

As Del Mar says, 'The opening fanfare, delivered at the outset by the solo horn and before the orchestral **ritornello**, not only serves as a framework enclosing the two long and free **cantilenas** which comprise the first movement, but, transformed into 6/8 rhythm, constitutes the principal **Rondo** subject of the Finale.' There is also a secondary horn-type motive which appears in the opening tutti and is repeatedly worked into the music. It forms the chief means of linking the **Andante** to the Finale. In the *Andante* it is the basis of the triplet accompaniment figure.

The work is in three short movements which follow one another without a break. The unity and concision of the writing, abandonment of sonata form for the first and third movements, flow of melody and the Rondo's references to the opening movement, make this one of the most ambitious, original and successful of Strauss' early works.

*Symphony Australia* © 1999



© Peter Wallis

# LISTENING GUIDE

## Camille Saint-Saëns (1835–1921) Symphony No.3 in C minor, Op.78 (Organ Symphony)

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Maestoso – Allegro

Saint-Saëns was something of an Anglophile. So, it was a happy coincidence that when he was making plans for another symphony the Royal Philharmonic Society invited him to perform as both conductor and pianist at one of its London concerts. As the non-profit Society could not afford the requested fee of £40, they suggested £30, plus a formal commission to write the Third Symphony under the Society's auspices.

Saint-Saëns agreed and immediately began work on the symphony, saying to the Society: 'It will be terrifying, I warn you.' And he wasn't wrong. Considering the Society's financial state at the time, the prospect of an outsize orchestra complete with organ and multiple pianists must have struck fear into the heart of at least the Treasurer.

The Symphony is in two parts, but still more or less uses the traditional four movements. The first part consists of an **Allegro** and **Adagio**, corresponding to conventional first and second movements, and the second part is a **scherzo** and finale merged into one. The use of the organ was inspired by Liszt's symphonic poem *Hunnenschlacht* (Battle of the Huns) and the published version of the *Organ Symphony* is dedicated 'to the memory of Franz Liszt', who had died shortly after the premiere.

That premiere occurred on 19 May 1886 in St James's Hall, London, with the composer conducting as well as appearing as soloist in his own Fourth Piano Concerto. On the whole, the reception was excellent, and afterwards, the great admirer of British royalty was introduced to the Prince of Wales (the future King Edward VII). A Paris premiere, the following year, was a great success and prompted Charles Gounod to proclaim, 'There goes the French Beethoven.' The *Organ Symphony* was to remain Saint-Saëns' supreme achievement and it is still one of his most frequently performed works. In recent years it has achieved a certain popular success, following its quotation in the soundtracks for the movies *Babe* and *Babe: Pig in the City*.

The 'first movement' develops through a kind of Lisztian transformation of themes, whereby the thematic material appears in a series of varying guises rather than being developed in a strictly classical sense. After the 'first movement' has led without pause into the 'second', the organ enters, surprisingly discreetly, as an accompaniment to the mystical main theme, marked *Poco adagio*. The scherzo ('third movement') begins the second half of the piece, and much of its thematic material derives – albeit vastly transformed – from the preceding *Adagio*. From here Saint-Saëns introduces all the fireworks he can. The tempo increases to *Presto*, the orchestration becomes more vibrant and new themes are superimposed over the existing ones, before the organ almost lunges into the finale.

This concluding section is a good example of the differing value-judgements which Saint-Saëns' music invites. The climax builds through fanfares, four-hand piano figures, loud organ chords and extensive fugal writing, carrying the work through to its triumphant conclusion. Depending on one's viewpoint, Saint-Saëns either demonstrates his unrivalled compositional virtuosity, or simply goes over the top. However, no one can doubt that the *Organ Symphony* has demonstrated its enduring appeal.

*Abridged from a note by Martin Buzacott  
Symphony Australia © 1998*



© Peter Wallis

## ARTIST BIOGRAPHIES

---



### Benjamin Northey Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010), *Limelight Magazine* named him *Australian Artist of the Year* in 2018.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

Northey is highly active in the performance of Australian orchestral music having premiered numerous major new works by Brett Dean, Peter Sculthorpe, Elena Kats-Chernin, Matthew Hindson and many others. An Honorary Fellow at the University of Melbourne Conservatorium of Music, his awards include the prestigious 2010 Melbourne Prize Outstanding Musician's Award and the 2002 Brian Stacey Memorial Scholarship as well as multiple awards and nominations for his numerous recordings with ABC Classics.

2019 highlights included *La bohème* for Opera Australia and returns to the Hong Kong Philharmonic, New Zealand Symphony, Christchurch Symphony and all six state symphony orchestras.



### Stefan Dohr French Horn

Proclaimed by the *New York Chronicle* as the "king of his instrument", Stefan Dohr is widely regarded as one of the world's greatest horn players.

In addition to being Principal Horn of the Berlin Philharmonic, Stefan has collaborated as a soloist with the world's leading conductors and orchestras.

As well as performing the great Classical and Romantic works for horn, Stefan Dohr is continually expanding his instrument's repertoire – commissioning and premiering new pieces by today's foremost composers.

Season 19/20 sees the world-premiere of a new horn concerto by Grawemeyer Award winner Hans Abrahamsen with the Berliner Philharmoniker under Paavo Järvi, co-commissioned by NHK Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Seattle Symphony Orchestra and Auckland Philharmonia Orchestra.

A prolific chamber musician, Stefan is a permanent member of the Ensemble Wien-Berlin, Berliner Philharmoniker Chamber Music Society, and the Philharmonisches Oktett Berlin. He has performed alongside prominent artists such as Maurizio Pollini, Ian Bostridge, Lars Vogt, Kolja Blacher, Guy Braunstein, Mark Padmore, and Kirill Gerstein.

Stefan's extensive discography includes 'The Yellow Shark' with Ensemble Modern and Frank Zappa (Barking Pumpkin Records); Schumann's 'Konzertstück' for Four Horns and Orchestra with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen (RCA Red Label); Toshio Hosokawa's horn concerto 'Moment of Blossoming' with the Royal Scottish National Orchestra (Naxos); Music for horn and piano by Franz and Richard Strauss with Markus Becker (Campanella Musica); the Complete Mozart Horn Concertos with Camerata Schulz; and Weber's Concertino for Horn and Orchestra with the Münchner Rundfunkorchester (both on the Camerata label).

Stefan has been Principal Horn of the Berlin Philharmonic since 1993. A passionate teacher, Stefan is a Visiting Professor at the Royal College of Music, the Sibelius Academy, and a permanent faculty member at the Herbert von Karajan Academy and the Hochschule für Musik 'Hanns Eisler' in Berlin.



## ARTIST BIOGRAPHIES

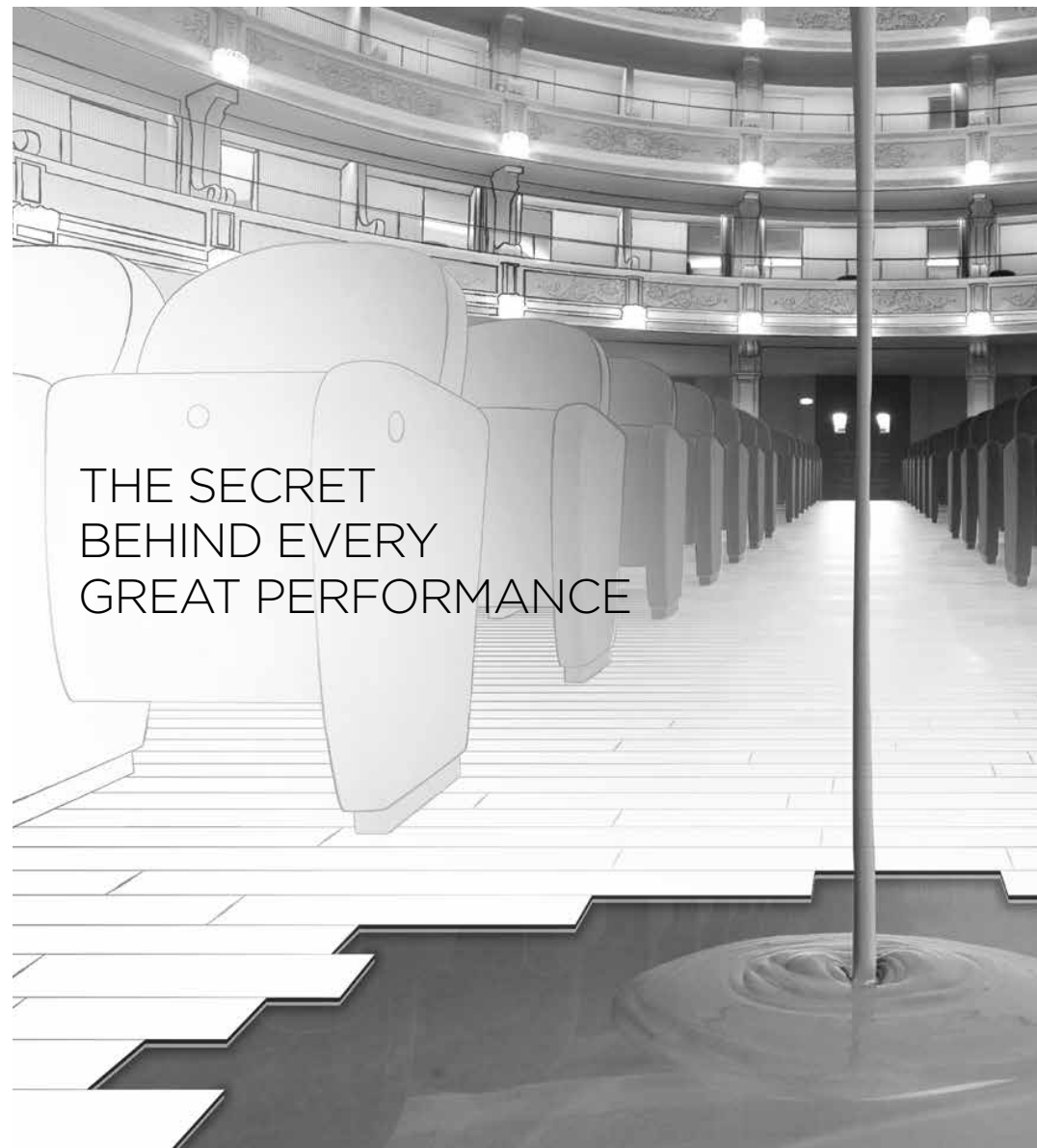


### Andrej Kouznetsov Organ

Andrej Kouznetsov studied at the Sydney Conservatorium of Music with Philip Swanton. While a student there he won several awards, including that of first place in the open section of the Sydney Organ Competition. During this time, he was Organ Scholar at the University of Sydney, and at St James', King Street, where he was subsequently appointed Organist.

Relocating to the United Kingdom in 2010, Andrej spent a year as Organ Scholar at Salisbury Cathedral, where he was also Director of the Cathedral Chamber Choir. Following this, he was appointed Organ Scholar at Westminster Abbey in London, where he regularly accompanied and conducted the Abbey's world-renowned choir, gave numerous recitals, and took part in high-profile events attended by Her Majesty the Queen and other members of the Royal Family. Whilst based in London, Andrej studied with Birmingham City Organist, Thomas Trotter.

Andrej is currently Assistant Director of Music at St John's Cathedral, Brisbane, where he plays the organ for Cathedral services, assists with the training of the boy choristers, and directs the Johannine Voices, a chamber choir he founded in 2015. He is also Director of Music at St John's College in the University of Queensland. Andrej was recently admitted as a Fellow of the Royal College of Organists.



Mapei offers a complete range of products to create the perfect substrate: with high resistance to loads and excellent results to install any type of flooring. **Because it's what you can't see that makes all the difference.**

**EVERYTHING'S OK WITH MAPEI**

Learn more on [mapei.com.au](http://mapei.com.au)





# MUSIC CHAIR DONORS

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

## CONCERTMASTER

Warwick Adeney  
Prof Ian Frazer AC  
and Mrs Caroline Frazer  
Cathryn Mittelheuser AM  
John Story AO and  
Georgina Story

## ASSOCIATE CONCERTMASTER

Alan Smith  
Arthur Waring

## PRINCIPAL FIRST VIOLIN

Shane Chen  
Jessica Read

## FIRST VIOLIN

Lynn Cole  
Neil W. Root

Ann Holtzapffel  
Aitken Whyte Lawyers

Rebecca Seymour  
Dr John H. Casey

Joan Shih  
Simon Mills

Brenda Sullivan  
Heidi Rademacher and In  
Memory of Hans Rademacher  
Anonymous

Stephen Tooke  
Tony and Patricia Keane

Brynley White  
Graeme Rosewarne and  
Jim O'Neill

## SECTION PRINCIPAL SECOND VIOLIN

Gail Aitken  
Dr John H. Casey

Wayne Brennan  
David Miller

## SECOND VIOLIN

Katie Betts  
Dr Geoffrey Trim

Jane Burroughs  
Dr Graham and Mrs Kate Row

Faina Dobrenko  
The Curavis Fund

Simon Dobrenko  
The Curavis Fund

Delia Kinmont  
Dr Colin and  
Mrs Noela Kratzing

Natalie Low  
Dr Ralph and  
Mrs Susan Cobcroft

Tim Marchmont  
Dr Geoffrey Trim

Nicholas Thin  
Simon Mills

Helen Travers  
Elinor and Tony Travers

Harold Wilson  
Trevor J Rowsell

## SECTION PRINCIPAL VIOLA

Imants Larsens  
Dr Geoffrey Trim

## ASSOCIATE PRINCIPAL VIOLA

Yoko Okayasu  
Dr Damien Thomson and  
Dr Glenise Berry

## VIOLA

Charlotte Burbrook de Vere  
Mr Nick Beaton and  
Dr Pamela Greet

Nicole Greentree  
Shirley Leuthner

Bernard Hoey  
Desmond B Misso Esq.

Kirsten Hulin-Bobart  
CP Morris

Jann Keir-Haantera  
Ms Helen Sotiriadis

Graham Simpson  
Alan Galwey

Nicholas Tomkin  
Alan Symons

## SECTION PRINCIPAL CELLO

David Lale  
Arthur Waring

## ASSOCIATE PRINCIPAL CELLO

Hyung Suk Bae  
John Story AO and  
Georgina Story

## CELLO

Kathryn Close  
Dr Graham and Mrs Kate Row

Andre Duthoit  
Anne Shipton

Matthew Jones  
MJ Bellotti

Matthew Kinmont  
Dr Julie Beeby  
David Miller

Kaja Skorka  
Robin Spencer  
Anonymous

Craig Allister Young  
Di Jameson

## SECTION PRINCIPAL DOUBLE BASS

Phoebe Russell  
Sidney Irene Thomas  
(In Memory)

## ASSOCIATE PRINCIPAL DOUBLE BASS

Dušan Walkowicz  
Amanda Boland

## DOUBLE BASS

Anne Buchanan  
Dr Betty Byrne Henderson AM

Justin Bullock  
Michael Kenny and  
David Gibson

Paul O'Brien  
Graeme Rosewarne and  
Jim O'Neill

Ken Poggioli  
Anonymous

## SECTION PRINCIPAL FLUTE

Alison Mitchell  
Alan Symons

## ASSOCIATE PRINCIPAL FLUTE

Hayley Radke  
Desmond B Misso Esq.

## PRINCIPAL PICCOLO

Kate Lawson  
Dr James R Conner

## SECTION PRINCIPAL OBOE

Huw Jones  
Prof Ian Gough AM and  
Dr Ruth Gough

## ASSOCIATE PRINCIPAL OBOE

Sarah Meagher  
Sarah and Mark Combe

## OBOE

Alexa Murray  
Dr Les and Ms Pam Masel

## PRINCIPAL COR ANGLAIS

Vivienne Brooke  
CP Morris

## SECTION PRINCIPAL CLARINET

Irit Silver  
Arthur Waring

## ACTING ASSOCIATE PRINCIPAL CLARINET

Brian Catchlove  
Timothy Michaux

## CLARINET

Kate Travers  
Dr Julie Beeby

## PRINCIPAL BASS CLARINET

Nicholas Harmsen  
Support a Musician Today

## 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  
In Memory of Dr Vicki Knopke

## PRINCIPAL CONTRABASSOON

Claire Ramuscak  
CP Morris

## SECTION PRINCIPAL FRENCH HORN

Malcolm Stewart  
Arthur Waring

## PRINCIPAL FRENCH HORN

Ian O'Brien  
Dr Geoffrey Trim

## ASSOCIATE PRINCIPAL FRENCH HORN

Alex Miller  
Mr Nick Beaton and  
Dr Pamela Greet

## FRENCH HORN

Vivienne Collier-Vickers  
Ms Marie Isackson

Lauren Manuel  
Dr John H. Casey

## SECTION PRINCIPAL TRUMPET

Vacant  
Mrs Andrea Kriewaldt

## ACTING ASSOCIATE PRINCIPAL TRUMPET

Richard Madden  
Elinor and Tony Travers

## TRUMPET

Paul Rawson  
Mr Nick Beaton and  
Dr Pamela Greet

## SECTION PRINCIPAL TROMBONE

Jason Redman  
Frances and  
Stephen Maitland OAM RFD

## ASSOCIATE PRINCIPAL TROMBONE

Ashley Carter  
Support a Musician Today

## PRINCIPAL TUBA

Thomas Allely  
Arthur Waring

## PRINCIPAL HARP

Jill Atkinson  
Noel and Geraldine Whittaker

## PRINCIPAL TIMPANI

Tim Corkeron  
Dr Philip Aitken and  
Dr Susan Urquhart  
Peggy Allen Hayes

## SECTION PRINCIPAL PERCUSSION

David Montgomery  
Dr Graham and Mrs Kate Row

## ASSOCIATE PRINCIPAL PERCUSSION

Josh DeMarchi  
Dr Graham and Mrs Kate Row

SUPPORT A MUSICIAN

07 3833 5017

development@qso.com.au

qso.com.au/supportus

# ANNUAL GIVING

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

## ALLEGRO

**(\$100,00 - \$249,999)**

Tim Fairfax AC  
Tim Fairfax Family Foundation

## CON BRIO

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

Prof. Ian Frazer AC and  
Mrs Caroline Frazer  
Arthur Waring

## INTERMEZZO

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

Philip Bacon Galleries  
Malcolm and Andrea Hall-Brown  
GB & MK Ilett  
Cathryn Mittelheuser AM  
CP Morris  
Stack Family Foundation  
John Story AO and  
Georgina Story

## GRAZIOSO

**(\$10,000 - \$19,999)**

Associate Professor John Allan  
and Dr Janet Allan  
Dr Julie Beeby  
Kay Bryan  
Joseph and Veronika Butta  
Dr John H. Casey  
Ian and Cass George  
Peggy Allen Hayes  
Frances and  
Stephen Maitland OAM RFD  
Morgans Foundation  
Justice Anthe Philippides  
Dr Graham and Mrs Kate Row  
Mrs Beverley June Smith  
Dr Geoffrey Trim  
Greg and Jan Wanchap

## VIVACE

**(\$5,000 - \$9,999)**

Dr Philip Aitken and  
Dr Susan Urquhart  
David and Judith Beal  
John and Lynnlly Chalk  
Dr James R Conner  
Tim and Elaine Crommelin  
Prof. Ian Gough AM and  
Dr Ruth Gough  
Mr Nick Beaton and  
Dr Pamela Greet  
Doug Hall Foundation  
John and Rhonda Hawkins  
Michael Kenny and David Gibson  
Mrs Andrea Kriewaldt  
Dan and Helen McVay  
Desmond B Misso Esq.  
The Neilsen Group  
In Memory of Mr and  
Mrs J.C. Overell  
Heidi Rademacher In Memory  
of Hans Rademacher  
Neil W Root and Trevor J Rowsell  
Graeme Rosewarne and  
Jim O'Neill  
Trevor & Judith St Baker  
Family Foundation  
Alan Symons & In Memory of  
Bruce Short, Kevin Woodhouse  
and Graham Webster  
Sidney Irene Thomas (In Memory)  
Elinor and Tony Travers  
Turner Family Foundation  
David and Judy Tynan  
K and S Wark  
Noel and Geraldine Whittaker  
Gary and Diana Willemsen  
Steve & Jane Wilson

## PRESTO

**(\$2,500-\$4,999)**

Prof. Margaret Barrett  
Dr Betty Byrne Henderson AM  
Nigel Chamier AM  
Sarah and Mark Combe  
Justice Martin Daubney  
Benn Day  
Will and Lorna Heaslop  
Ms Marie Isackson  
Tony and Patricia Keane  
In Memory of Dr Vicki Knopke  
Dr Colin and Mrs Noela Kratzing  
Prof. Andrew and Mrs Kate Lister  
In Memory of Jolanta Metter  
Timothy Michaux  
Rosslyn Walker and David Miller  
Simon Mills  
Siganto Foundation  
Mr Tom Stack  
Dr Damien Thomson and  
Dr Glenise Berry  
The Curavis Fund  
Juanita Wright  
Anonymous (1)

## STRETTO

**(\$1,000 - \$2,499)**

ADFAS Brisbane  
Aitken Whyte Lawyers  
Julieanne Alroe  
Dr Geoffrey Barnes and  
In Memory of  
Mrs Elizabeth Barnes  
William and Erica Batt  
John and Bonnie Bauld  
M.J. Bellotti  
Amanda Boland  
Professors R D Gibson AO and  
Catherin Bull AM  
Jean Byrnes  
Constantine Carides  
Elene Carides  
Greg and Jacinta Chalmers  
Robert Cleland  
Dr Ralph and Mrs Susan Cobcroft  
T.C. and M.R. Cooney  
Dr Peter Hopson & Julie Crozier  
E Dann & P McNicol  
Mrs I. L. Dean  
Colin and Ann Gallagher  
Alan Galwey  
Gardiner Family Foundation  
Dr Edgar Gold AM, QC and  
Dr Judith Gold CM  
Ms Julia Gray  
Wendy Green  
Lea and John Greenaway  
John and Lois Griffin  
Mrs. L. A. Hudson  
Di Jameson  
Ainslie Just  
John and Helen Keep  
Diana C S Khursandi  
Kingston Family  
Dr Frank Leschhorn  
Shirley Leuthner  
Lynne and Francoise Lip  
Susan Mabin  
Mr Greg and Mrs Jan Marsh  
Dr Les and Mrs Pam Masel  
Timothy Matthies and  
Chris Bonnily  
Julienne and John McKenna

Annalisa and Tony Meikle

B and D Moore

Howard and Katherine Munro  
Colin Neville  
Ronald and Marise Nilsson  
Ian Paterson  
Peterson Family  
Jessica Read  
In Memory of Barbara Crowley  
In Memory of Harry Miles  
G & B Robins  
Joan Ross  
Judith Sack  
Anne Shipton  
Ms Helen Sotiriadis  
Robin Spencer  
John and Jennifer Stoll  
John Van Der Slooten  
Prof. Hans Westerman and  
In Memory of  
Mrs Frederika Westerman  
Margaret and Robert Williams  
Rodney Wylie  
Anonymous (11)

## TUTTI

**(\$500 - \$999)**

Trudy Bennett  
Quentin Bryce  
Dr Sheena L. Burnell  
Drew and Christine Castley  
Terry and Jane Daubney  
Dr C. Davison  
D J Gardiner  
Dr A M Holloway  
Daryl and Lisa Holmes  
Rachel Leung  
Elizabeth Macintosh  
Jim and Maxine Macmillan  
Gary & Gayle Martin  
Loraine McLaren  
Guy Mitchell  
Dr Tom Moore  
Hamilton Newton  
Mrs Ruth Richardson  
Rolf and Christel Schafer  
KW Sommerfeld and Family  
Dr Margaret Soroka  
Katherine Trent and Paul Reed  
Max and Robyn White  
Anonymous (10)

# LIFETIME GIVING

Visionary donors whose regular, lifetime giving exceeds \$10,000. We thank you.

## PLATINUM (\$500,000+)

Tim Fairfax AC  
Tim Fairfax Family Foundation  
Harold Mitchell AC  
Dr Peter Sherwood  
Arthur Waring

## DIAMOND (\$250,000-\$499,999)

Philip Bacon Galleries  
Prof. Ian Frazer AC and Mrs Caroline Frazer  
Cathryn Mittelheuser AM  
Trevor & Judith St Baker Family Foundation

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

Di Jameson  
Jellinbah Group  
John B Reid AO and Lynn Rainbow Reid  
Mrs Beverley June Smith  
John Story AO and Georgina Story  
Greg and Jan Wanchap  
Noel and Geraldine Whittaker  
Anonymous (2)

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

Dr Julie Beeby  
Dr John H. Casey  
Peggy Allen Hayes  
GB & MK Ilett  
Mrs Andrea Kriewaldt  
Frances and Stephen Maitland OAM RFD  
Desmond B Misso Esq.  
CP Morris  
In Memory of Mr and Mrs J.C. Overell  
Justice Anthe Philippides  
Dr Graham and Mrs Kate Row

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

Dr Philip Aitken and Dr Susan Urquhart  
David and Judith Beal  
Mrs Roslyn Carter  
Dr Ralph and Mrs Susan Cobcroft  
Mrs I. L. Dean  
Mr Robert Gardiner  
Prof. Ian Gough AM and Dr Ruth Gough  
Malcolm and Andrea Hall-Brown  
Professor Scott Harrison  
Will and Lorna Heaslop  
Ms Marie Isackson  
John and Helen Keep  
Michael Kenny and David Gibson  
Ms Leonie Henry  
Dr Les and Mrs Pam Masel  
Page and Marichu Maxson  
Morgans Foundation  
Heidi Rademacher In Memory of Hans Rademacher  
Anne Shipton

Stack Family Foundation  
Dr Damien Thomson and Dr Glenise Berry  
Gary Thorpe OAM  
Elinor and Tony Travers  
Rodney Wylie  
Anonymous (2)

## CONCERTO (\$10,000-\$19,999)

Associate Professor John Allan and Dr Janet Allan  
Prof. Margaret Barrett  
Kay Bryan  
Joseph and Veronika Butta  
Dr Betty Byrne Henderson AM  
Mr Michael Christie  
Sarah and Mark Combe  
Dr James R Conner  
Mrs Ruth Cox  
Justice Martin Daubney  
Tony Denholder and Scott Gibson  
Mrs Elva Emmerson  
Sophie Galaïse  
Alan Galwey  
Ian and Cass George  
Dr Edgar Gold AM, QC and Dr Judith Gold CM  
Dr Edward Gray  
Mr Nick Beaton & Dr Pamela Greet  
Dr A M Holloway  
Trevor and Wendy Jackson  
Tony and Patricia Keane  
Dr Colin and Mrs Noela Kratzing  
M. Lejeune  
Shirley Leuthner  
In Memory of Jolanta Metter  
Mrs Rene Nicolaïdes OAM and the late  
Dr Nicholas Nicolaïdes AM  
Ian Paterson  
Mr Jordan and Mrs Pat Pearl  
In memory of Pat Riches  
Neil W Root and Trevor J Rowsell  
Bruce and Sue Shepherd  
Alan Symons & In Memory of Bruce Short,  
Kevin Woodhouse & Graham Webster  
Siganto Foundation  
Sidney Irene Thomas (In Memory)  
Dr Geoffrey Trim  
Prof. Hans Westerman and  
In Memory of Mrs Frederika Westerman  
Margaret and Robert Williams  
Anonymous (4)

Queensland Symphony Orchestra is proud to acknowledge the generosity and support of our valued donors.

(Donor lists correct as at February 2020.)







## HELP US ENTERTAIN, INSPIRE AND EDUCATE

With the generous support of our corporate partners and donors we can provide life changing experiences for Queensland communities.

You can choose how you would like to support Queensland Symphony Orchestra:

- **Annual Giving** – ensure the orchestra can grow and thrive
- **Music Chair** – support a musician
- **Community Engagement** – share the joy of music making
- **Education and Youth** – empower young people
- **Livestreaming** – reach more audiences
- **Regional** – enrich communities
- **Planned Giving** – sustain our future
- **Buy a Seat in Our Studio** – commemorate, acknowledge or thank someone special

WE'D LOVE TO HEAR FROM YOU. CONTACT US TODAY:

development@qso.com.au 07 3833 5017



## SUPPORTER ENCORE

We caught up with the remarkable Dr Desmond B. Misso Esq., a wonderful supporter of Queensland Symphony Orchestra.

### WHY DO YOU SUPPORT QUEENSLAND SYMPHONY ORCHESTRA?

Classical music is one of my main joys in life. In the early years I would play my vinyl recordings of concerti and opera ballet. Later I was able to start attending Queensland Symphony Orchestra concerts in the City Hall. To see our musicians transform all those notes into dynamic thrilling sounds was a very uplifting experience and I continue to look forward to each concert.

### WHY IS PHILANTHROPY IMPORTANT?

Once I started travelling and experiencing opera and ballet overseas and realised government subsidies made the art forms more accessible and allowed wonderful productions to be mounted. I felt I needed to contribute to our companies to assist in maintaining our high musical standards.

### WHAT ADVICE WOULD YOU GIVE TO THOSE CONSIDERING SUPPORTING QUEENSLAND SYMPHONY ORCHESTRA?

Please do not hesitate in providing support to Queensland Symphony Orchestra. As you watch our musicians bring those notes to life you have a more intimate and rewarding connection with the players. You start appreciating the members as if they're family and if a player is absent you have a concern about their wellbeing. In addition to this personal growth with the company, the management very warmly draws you closer to the musicians by hosting various functions and giving you the opportunity to get to know the musicians that we love.



#### PATRON

His Excellency  
the Honourable  
Paul de Jersey AC,  
Governor  
of Queensland

#### CONDUCTOR LAUREATE

Johannes Fritzsch

#### CONCERTMASTER

Warwick Adeney

#### ASSOCIATE

#### CONCERTMASTER

Alan Smith

#### VIOLIN 1

Shane Chen\*  
Linda Carello  
Lynn Cole  
Ann Holtzapffel  
Rebecca Seymour  
Joan Shih  
Brenda Sullivan  
Stephen Tooke  
Brynley White  
Sonia Wilson

#### VIOLIN 2

Gail Aitken ~  
Wayne Brennan ~  
Katie Betts  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Tim Marchmont  
Nicholas Thin  
Helen Travers  
Harold Wilson

#### VIOLA

Imants Larsens ~  
Yoko Okayasu >>  
Charlotte Burbrook de Vere  
Nicole Greentree  
Bernard Hoey  
Kirsten Hulin-Bobart  
Jann Keir-Haantera  
Graham Simpson  
Nicholas Tomkin

#### CELLO

David Lale ~  
Hyung Suk Bae =  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Matthew Kinmont  
Kaja Skorka  
Craig Allister Young

#### DOUBLE BASS

Phoebe Russell ~  
Dušan Walkowicz >>  
Anne Buchanan  
Justin Bullock  
Paul O'Brien  
Ken Poggioli

#### FLUTE

Alison Mitchell ~  
Hayley Radke >>

#### PICCOLO

Kate Lawson\*

#### OBOE

Huw Jones~  
Sarah Meagher >>  
Alexa Murray

#### COR ANGLAIS

Vivienne Brooke\*

#### CLARINET

Irit Silver~  
Brian Catchlove+  
Kate Travers

#### BASS CLARINET

Nicholas Harmsen\*

#### BASSOON

Nicole Tait~  
David Mitchell =  
Evan Lewis

#### CONTRABASSOON

Claire Ramuscak\*

#### FRENCH HORN

Malcolm Stewart ~  
Alex Miller >>  
Ian O'Brien\*  
Vivienne Collier-  
Vickers  
Lauren Manuel

#### TRUMPET

Richard Madden =  
Paul Rawson

#### TROMBONE

Jason Redman~  
Ashley Carter >>

#### BASS TROMBONE

Tom Coyle\*

#### TUBA

Thomas Allely\*

#### HARP

Jill Atkinson\*

#### TIMPANI

Tim Corkeron\*

#### PERCUSSION

David  
Montgomery~  
Josh DeMarchi >>

#### BOARD OF DIRECTORS

Chris Freeman AM *Chair*  
Rod Pilbeam *Deputy Chair*  
Prof Margaret Barrett  
Mary Jane Bellotti  
Emma Covacevich  
Tony Denholder  
Simon Gallaher  
Valmay Hill  
Tony Keane  
John Keep

#### MANAGEMENT

Craig Whitehead *Chief Executive*  
Ros Atkinson *Executive Assistant to Chief Executive and Board Chair*  
Amy Herbohn *Financial Controller*  
Barb Harding *Payroll & HR Coordinator*  
Raymond Bax *WH&S Manager*

Timothy Matthies *Director - Artistic Planning*  
Michael Sterzinger *Manager - Artistic Administration*  
Murray Walker *Program Coordinator - Artistic Planning*

Fiona Lale *Artist Liaison*  
Judy Wood *Program Manager - Community and Education*  
Celia Casey *Community and Education Programs Coordinator*

Peter Laughton *Acting Director - Performance Services*  
Murray Free *Acting Orchestra Manager*  
Isabel Hart *Operations Assistant*  
Stephen Birt *Production Coordinator*  
Nadia Myers *Orchestra Librarian*

Toni Palmer *Director - Development*  
Julie Mullen *Manager - Philanthropy*  
Louise Glynn *Manager - Partnerships*  
Karen Towers *Development Coordinator*

Matthew Hodge *Director - Sales and Marketing*  
Renée Jones *Manager - Marketing*  
Rachel Churchland *Coordinator - Public Relations and Digital Marketing*

TJ Wilkshire *Coordinator - Marketing*  
Joel Tronoff *Digital Content Producer*  
Michael Hyde *Senior Manager - Sales*  
Liz Thomas *Manager - Ticketing Services*  
Mike Ruston *Coordinator - Ticketing Services*

#### QUEENSLAND PERFORMING ARTS CENTRE

PO Box 3567, South Bank, Queensland 4101  
T: (07) 3840 7444 W: qpac.com.au

#### CHAIR

Professor Peter Coaldrake AO

#### DEPUTY CHAIR

Leigh Tabrett PSM

#### TRUST MEMBERS

Dr Sally Pitkin  
Dare Power  
Georgina Richters  
Susan Rix AM  
Leanne de Souza

#### CHIEF EXECUTIVE

John Kotzas

#### ACKNOWLEDGMENT

**The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government**

The Honourable Leeanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts

Director-General, Department of Environment and Science: Jamie Merrick

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

~ Section Principal  
= Acting Section Principal  
>> Associate Principal  
+ Acting Associate Principal  
\* Principal  
^ Acting Principal

## PARTNERS

### Government Partners



### Premier Partners



### Major Partners



### Gold Partners



### Industry Collaborators



### Principal Partner



### Education Partners



### Maestro Series

#### Supporting Partner



### Accommodation Partners



## COMING UP



### THE PEASANT PRINCE

SAT 21 MAR 9.30AM & 11AM

QSO Studio, ABC Building

**Conductor** Brett Kelly  
**Presenter** Bryan Proberts

An interactive family concert based on Li Cunxin's best-selling children's book. Inspire young imaginations with beautiful music, enthralling storytelling and big-screen projections.



### MOZART'S JUPITER

FRI 3 APR 11AM

SAT 4 APR 7.30PM

Concert Hall, QPAC

**Conductor** Alexandre Bloch  
**Soprano** Emma Pearson

**Mozart** Symphony No.41 in C, K.551 (Jupiter)  
**Britten** *Les Illuminations*  
**Schubert** Symphony, D.759 in B minor (Unfinished)\*

\*Saturday performance only



### OPERA GALA

FRI 24 APR 7.30PM

SUN 26 APR 11.30AM

Concert Hall, QPAC

**Conductor** Giovanni Reggioli  
**Soprano** Emma Pearson  
**Mezzo-Soprano** Bronwyn Douglas\*  
**Tenor** Andrew Goodwin  
**Baritone** James Clayton

\*Friday performance only

Expect glamour and drama in this tribute to some of opera's finest composers - **Mozart, Verdi, Rossini** and more.

# WANT MORE?



## ON THE RADIO

Our performances are regularly recorded for broadcast. Tune in for more great music.

[abc.net.au/classic](http://abc.net.au/classic) or [4mbs.com.au](http://4mbs.com.au)



## ON SPOTIFY

Listen to our concert playlists anywhere, anytime.

[spotify.com](https://spotify.com)



## READ

Visit our website for interesting articles, musical insights, interviews and more.

[qso.com.au/news](http://qso.com.au/news)



## WATCH

Enjoy behind-the-scenes footage, interviews with musicians, instrument workshops and more.

[youtube.com](https://youtube.com)



## PROGRAMS ONLINE

Download our concert programs one week prior to each concert.

[qso.com.au](http://qso.com.au)



## ENEWS

Sign up for our eNews to receive weekly concert information and on-sale announcements.

[qso.com.au](http://qso.com.au)



## HAVE YOUR SAY

We love to hear from our audience. What did you think of the concert? What was your favourite piece? Who do you want to hear more of? Let us know!

[info@qso.com.au](mailto:info@qso.com.au)

[#QSOOrchestra](https://twitter.com/QSOOrchestra)



## FIND US



[@QSOOrchestra](https://facebook.com/QSOOrchestra)



[@QSOOrchestra](https://twitter.com/QSOOrchestra)



[@QSOOrchestra](https://instagram.com/QSOOrchestra)



QUEENSLAND SYMPHONY  
ORCHESTRA

[qso.com.au](http://qso.com.au)

Queensland Symphony Orchestra  
GPO Box 9994 BRISBANE QLD 4001  
Cnr Grey and Russell Street, South Brisbane  
07 3833 5044 | [info@qso.com.au](mailto:info@qso.com.au)

