



Triumphant Tchaikovsky



QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

29 + 30 JUL 2022

CONCERT HALL, QPAC



CONTENTS

WELCOME	1
IF YOU'RE NEW TO THE ORCHESTRA	2
FOR YOUNGER EARS	4
BEFORE WE BEGIN	8
LISTENING GUIDE	10
ARTIST BIOGRAPHIES	18
MUSICIANS AND MANAGEMENT	26

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 continue to make 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.

Photos by Peter Wallis.

WELCOME

Dear Music Lovers

I can't imagine a better concert at which to introduce myself to you. I am delighted to have recently stepped into the role of Chief Executive of your Queensland Symphony Orchestra; an opportunity which I have coveted from afar and which I hope will be an inspiring new era of stability, joy and even more exceptional music-making.

This program is particularly apt as it marries two of my great loves—opera and symphonic music. Having most recently lived and worked in Adelaide as the Executive Director of State Opera South Australia, I have become very familiar with Australia's well-established and emerging opera singers. Kang Wang deserves every accolade you may have recently read following his moving depiction of Alfredo in the recent Opera Queensland production of *La Traviata*. His character portrayal is passionate, and the ease with which he projects through both warm lower and soaring top registers shows a rapidly ascending star with an innate musical sensibility. To hear such an accomplished artist flanked by the QSO is a rare treat for those of us who don't always need all the bells and whistles of a full-scale production to appreciate fine operatic repertoire.

If there is one late Romantic symphony where you can observe the skill of an orchestra, Tchaikovsky's No. 4 is it. Dances, details, questions, answers, solos, twists, turns and bold statements—it's all here. I personally love the way in which walls of sound become transparent to make way for beautiful soloistic moments from so many instruments; a wonderful way for you, and me, to get to know the talent that lies within the QSO family.

I hope to meet as many of you as I can over the coming weeks, months and years. You will see me in foyers and halls wherever the QSO performs. Please come up and say hello, and I hope you enjoy this special concert program.

Yarmila Alfonzetti

Chief Executive

IN THIS CONCERT

Conductor Giordano Bellincampi

Soloist Kang Wang, tenor

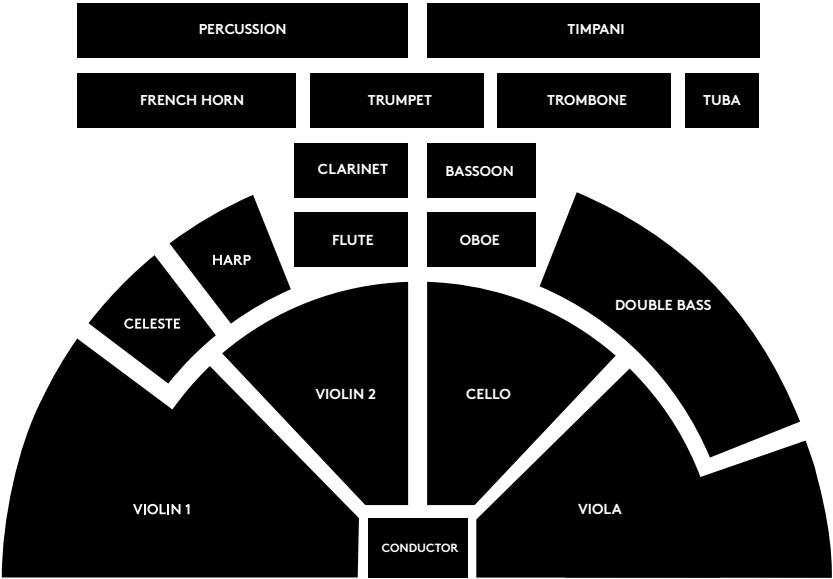
PROGRAM

VERDI	Overture to <i>Nabucco</i>	8'
VERDI	O! Inferno!... Sento avvampar nell'anima... from <i>Simon Boccanegra</i> , Act II No.8	6'
VERDI	Quando le sere al placido from <i>Luisa Miller</i> *	4'
PUCCINI	Che gelida manina from <i>La bohème</i>	5'
PUCCINI	Intermezzo from <i>Manon Lescaut</i> , Act III*	5'
PUCCINI	Nessun dorma! from <i>Turandot</i>	4'
INTERVAL*		20'
TCHAIKOVSKY	Symphony No.4 in F minor, Op.36	44'

Relive Triumphant Tchaikovsky on ABC Classic on 21 August 2022 at 1pm (AEST)

*Featured in Saturday 30 July performance only.

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
- 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 shaken. Some instruments just make a sound; others play particular pitches.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



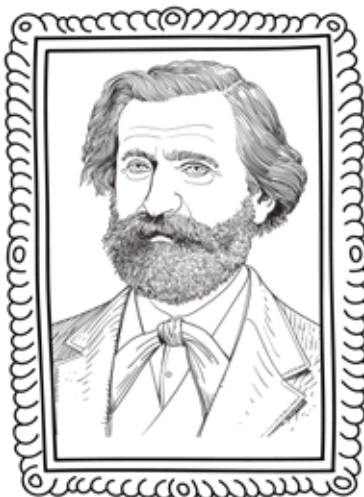
FOR YOUNGER EARS

Giuseppe Verdi

The three works you will hear today from Italian composer Giuseppe Verdi are excerpts from famous operas. Raise the curtains, it's time to get started.

WHO WAS VERDI?

Giuseppe Verdi was famous for his beautiful, tragic, and very fashionable operas. At just eight years old Verdi scored his first major music gig – the church organist died, so Verdi stepped in! Fast forward to 1833 when Verdi began conducting and then opened his first opera in 1840. What made Verdi such an incredible opera composer was his ability to bring out the drama and theatrics of a story into the music, as well as moving away from the stuffy old-style operas of the time. Some of his most famous operas were *Rigoletto*, *La Traviata*, and *Aida*.



Overture from *Nabucco*

In this short piece, we're introduced by the trombones before the rest of the orchestra bursts forth with a distinct 'clang!' from the cymbals. This Overture (an orchestral piece at the beginning of an opera) is from a religious opera titled *Nabucco* which is set in the ancient city of Babylon. A highlight for many is the delicate interlude of woodwinds followed by the waltz-like swells that follow.

O! Inferno!... Sento avvampar nell'anima... from *Simon Boccanegra*

This aria comes from the political opera *Simon Boccanegra* and is sung by a tenor singer – a male singer with a high vocal range. There's a lot of jealousy, killing, and general turmoil (it's quite complicated), but for now, you can sit back and experience the fiery anger and passion felt by one of the characters in this opera.

Quando le sere al placido from *Luisa Miller*

By the time Verdi wrote the opera, *Luisa Miller*, he had already written 14 others – the composer was a genius at melding music with emotions. This aria performed by the character Rodolpho is a favourite among tenors to perform. The title roughly translates to "when the evenings are quiet" and in this moment Rodolpho is lamenting his love interest.

Giacomo Puccini

After Verdi's death, another opera composer of immense talent burst onto the scene, Giacomo Puccini. The works you will hear today are some of Puccini's most famous.

WHO WAS PUCCINI?

Giacomo Puccini was an Italian composer born in Italy in 1858. Puccini came from a long line of musicians – his father, father's father, his father's father's father... you get the drift. A young Puccini followed in his music legacy and studied music but didn't quite have his heart in it. Until one fateful evening at the opera, a 17-year-old Puccini saw a performance of Verdi's opera *Aïda* and he fell in love with opera.



Intermezzo from *Manon Lescaut*, Act III

This beautiful, short work is the closing music to the second act in Puccini's tragic romance opera *Manon Lescaut*. At the end of Act II, the two lovers are separated, perhaps never to be reunited again. The violins, violas, and cellos lead the beginning with dark and emotional sounds, reflecting the despair of the characters.

Che gelida manina from *La bohème*

Four struggling bohemians - a poet, a painter, a musician, and a philosopher walk into a room. The punchline? There is no punchline, just a sad opera about falling in love and struggling to pay your rent. Puccini's opera *La bohème* tells the story of struggling artists living together in Paris and in this aria, Rodolfo tries to warm the hands of his love interest, Mimi (there were no electric heaters back then).

Nessun dorma! from *Turandot*

One of the most famous arias in the world, this work was made most famous by opera singer Pavarotti. It's hair-raising, spine-tingling stuff. Translated, Nessun dorma! means "none shall sleep" or thereabouts and is from Puccini's unfinished opera, *Turandot*. What makes this aria so special (and so difficult for a tenor to perform) are the elongated notes in which the singer's voice must hold. It's a short aria, but those final moments of music will make your heart soar.

FOR YOUNGER EARS

Pyotr Ilyich Tchaikovsky Symphony No.4 in F minor

Finally, we reach the big finale! Tchaikovsky's Symphony No.4 is an exhilarating ride made up of four movements. Finished in 1878, the composer's fourth symphony was given the nickname of the 'fate' symphony on account of the composer saying that the opening from the French horns represented a fatal power that prevents one from attaining happiness... Tchaikovsky wasn't so much a glass-half-full kind of man.

WHO WAS TCHAIKOVSKY?

Pyotr Ilyich Tchaikovsky was a Russian composer famous for ballets like *Swan Lake* and *The Nutcracker*. During his time as a composer, Tchaikovsky created seven symphonies, three ballets, 11 overtures and so much more. But, he wasn't always destined to live a life of music. Tchaikovsky began his career by studying law before eventually studying music in St. Petersburg. Despite his immense popularity as a composer while he was alive, Tchaikovsky was plagued by depression and the deaths of those close to him and lived a very unhappy life.



LISTEN OUT FOR

In this winding symphony there are many musical highlights you should listen out for; lush strings, elegant woodwinds, and some very heroic (or maybe fateful) brass. At the beginning of the second movement, we hear a little optimism in Tchaikovsky's music – the oboe melody swells with brightness while the strings elevate the music to heavenly heights. The final movement is frenzied with rushed scales until suddenly it quiets for a sombre moment on the strings – those fateful horns and woodwinds burst forth and the symphony finishes so feverishly the musicians look like they're playing in double-time.

DIG ORCHESTRA • FAMOUS TUNES



SUPERFAMOUS

BEETHOVEN • MOZART • WILLIAMS • TCHAIKOVSKY • AND MORE

SAT 20 AUG 7.30PM & SUN 21 AUG 11.30AM

qso.com.au/superfamous

BEFORE WE BEGIN

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

Intermezzo a short instrumental piece that connects different sections of an opera.

Tristan Chord made famous by Wagner, the chord is very harmonically hazy, creates a lot of tension where listeners often don't know for many bars what key the music is in.

Overture an orchestral piece of music at the beginning of an opera.

Unison together, at the same time or at the same musical pitch.

Fortissimo to be played very loudly.

Pizzicato a technique where strings are plucked with the finger instead of being bowed.



YOUR EVENT MAESTROS



Delivering event excellence is much like a brilliant musical production. Each performer must have passion for their craft, a commitment to detail, and keeping in time is EVERYTHING!

Proud partner of Queensland Symphony Orchestra.

LET'S CREATE INCREDIBLE
BCEC.COM.AU | 07 3308 3063

 **BRISBANE CONVENTION
& EXHIBITION CENTRE**

LISTENING GUIDE

Giuseppe Verdi (1813–1901)

Overture to *Nabucco*

An **overture** is a form of music that's designed as a teaser trailer for the production to come. In this one, from Verdi's 1842 opera *Nabucco*, the clatter and bang herald a story of epic proportions with libretto drawn from many biblical texts. The title refers to Nebuchadnezzar – the King of Babylon who took control of Jerusalem and attacked the Israelites. This opera elevated Verdi to fame. (Though, London audiences knew it under a different name – *Nino* – because they didn't like the idea of turning biblical subject matter into entertainment. Critics thought the music sounded too noisy anyway. This wouldn't be the only time Verdi's operas were censored – he did deal with religion and politics, after all.)

O! Inferno!... Sento avvampar nell'anima... from *Simon Boccanegra*

In Verdi's 1857 opera *Simon Boccanegra*, you'll find tales of mistaken identity, kidnapping, illegitimate children, class politics, and betrayal. It's a shame it was such a flop. Verdi chose to revise it in 1881 – a wise move – and it's been famous ever since.

In 1339, Simon becomes doge. (Not doge like the cryptocurrency – doge like the ruler of Genoa.) He finds long-lost daughter Amelia, then drinks water poisoned by her hopeful suitor. This vocal music is performed by tenor character Gabriele Adorno atop a whirlwind of passion and uncertainty from the strings. Gabriele, based on a real-world historical figure, eventually marries Amelia and becomes the next ~~Doge~~ coin doge of Genoa.

Quando le sere al placido from *Luisa Miller*

Comparisons may be drawn between the tales of *Luisa Miller* and *Romeo and Juliet*: both contain forbidden love, family drama, and death by poison. In Verdi's 1849 opera, the character Luisa is in love with son-of-a-count Rodolfo. The count wants to tear this couple apart, so he threatens Luisa's dad with a death sentence.

In this song, Rodolfo just found out Luisa never really loved him. (But she only told him that to satisfy the count and save her dad from execution.) Wallowing in heartbreak, Rodolfo indulges in the memories of their love, singing of the days when he found joy in her every word and it felt like heaven. Then he rocks up to her house with some poison. Like *Romeo and Juliet*, these lovers suffer an unfortunate fate.

Giacomo Puccini (1858–1924)

Che gelida manina from *La bohème*

It's Christmas Eve, and it's *freezing* outside. Your candle has blown out, so you have no choice but to venture into the cold night air, crossing your frozen fingers that a neighbour is willing to help. You get more than you bargained for when you brush hands with the poet next door, and sparks fire up your heart. You share warmth, wine, and words under a full moon.

The first line of this aria is brazenly flirtatious. It translates: "What a cold little hand, let me warm it for you." Rodolfo (the poet, a tenor role) does exactly that for his love interest Mimì (soprano). It's a heart-warming moment from Puccini's 1896 Italian opera *La bohème*, which inevitably turns tragic when the woman dies of tuberculosis.

Intermezzo from *Manon Lescaut*

We listen to opera because we love the way a human voice propels almost any emotion to the far reaches of the hall. But we mustn't forget there's a whole heap of instrumental music in opera, too – and Puccini's Intermezzo from *Manon Lescaut* is a wordless expression of this tragic tale.

In this 1892 opera, the **intermezzo** sits between acts II and III. It shows us an example of Wagner's wide-reaching influence: reminiscent here is the soundworld of *Tristan und Isolde* for which Wagner composed his infamous **Tristan chord**. (Its final bars also give us a premonition of the music from *Star Wars* slowed down – and *Lawrence of Arabia* upside down.) Not long after this intermezzo, the title character Manon and her desperate lover des Grieux wind up on the run in the American desert; she dies of thirst in his arms.

Nessun dorma! from *Turandot*

If you know just one tenor aria, it's probably Nessun dorma. It first shot to fame in Puccini's opera *Turandot* and has since become a rite of passage through which classical legends – Pavarotti, Corelli, and Domingo – assert their superstar status.

This climactic melody expresses a life-or-death scenario. A prince, whose name is unknown, desires the emperor's daughter Turandot. But she's not keen to be his wife. He suggests a high-stakes gamble: if Turandot can guess his true identity, she won't have to marry him – she can kill him instead.

Turandot gets the whole town involved, threatening the community with torture and death if they can't figure out the name of this mysterious prince. He is pretty sure of himself, though – listen as the tenor sings, "Vincerò! Vincerò!" ("I will win!"). You'll get goosebumps from the music, even if you question the plot.

LISTENING GUIDE

Pyotr Ilyich Tchaikovsky (1840–1893)

Symphony No.4 in F minor

- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato
- IV. Finale: Allegro con fuoco

When it comes to Tchaikovsky, loud is good. And when the composer stacks his instruments to ring out in **unison**, the music is louder still. The opening fanfare of his fourth symphony demands brass players to project a powerful (if not menacing) phrase. Even as other musicians enter, they are bound together: we can hear every line with clarity, with no musical fluff to distract us. It's confrontational and leaves us nowhere to hide.

How else should you meet your fate if not head-on? This is the theme of Tchaikovsky's relentless 19th Century work. (If you think fate sounds like a familiar topic to underpin a symphony, you're right. The composer admitted he was inspired by the concept of Beethoven's Fifth – the old "fate knocking at the door" – while writing this rollercoaster score.)

Though the blasting **fortissimo** horns may sound intimidating, just wait for stirring strings in the second movement and their playful **pizzicato** in the third. It was all rather sweetly dedicated to Tchaikovsky's patron and friend-via-distance Nadezhda von Meck. In a letter, he told her it was the best symphony he'd written to date – his "crowning glory" and a huge musical achievement. By its deliriously big finish, we may feel fate has served us very well.

© Stephanie Eslake 2022

**Music improves
your physical +
emotional health.**



Find out how you can get
your daily boost of healthy.
www.hw.qld.gov.au



Principal Partner of Queensland Symphony Orchestra's Health and Wellbeing Program

LISTENING GUIDE - TRANSLATIONS

Verdi

O! Inferno!... Sento avvampar nell'anima... from *Simon Boccanegra*

Italian

O inferno! Amelia qui! L'ama il vegliardo!...
E il furor che m'accende
M'è conteso sfogar!... Tu m'uccidesti
Il padre... tu m'involi il mio tesoro...
Trema, iniquo... già troppa era un'offesa,
Doppia vendetta hai sul tuo capo accesa.

Sento avvampar nell'anima
Furente gelosia;
Tutto il mio sangue spegnere
L'incendio non potrà;
S'ei mille vite avesse,
E spegnerle potesse
D'un colpo il mio furor,
Non sarei sazio ancor.
Che parlo!... Ohimè!... deliro...
Ah, io piango!... pietà, gran Dio, del mio
martiro!

Cielo pietoso, rendila,
Rendila a questo core,
Pura siccome l'angelo
Che veglia al suo pudore;
Ma se una nube impura
Tanto candor m'oscura,
Priva di sue virtù,
Ch'io non la vegga più

English

Oh hell! Amelia is here! That old man loves her!...
And I'm unable to vent
the rage that is burning within me... You killed
my father... now you're taking my dearest
treasure away from me...
Tremble, you wicked man!... One crime was
enough. You've brought down a double
vengeance on your head.

I feel a raging fire of jealousy
arising within me;
all of my blood
couldn't quench its fire.
If he had a thousand lives,
if my rage
could claim them all,
I would still not be satisfied.
What am I saying?!... Alas!... I'm raving...
Ah, I'm weeping... Mighty God, have pity on
my torment!

Merciful heaven, restore her,
restore her to my heart
as pure as the angel
who keeps watch over her honour;
but if an impure cloud
should come between me and such purity,
if she be robbed of her virtue,
may I never see her again!

Verdi

Quando le sere al placido from *Luisa Miller*

Italian

Oh! fede
negar potessi agliocchi miei!
Se cielo a terra, se mortali
ed angeli attestarmi
volessen ch'ella non è rea, mentite!
io responder dovrei, tutti mentite.

Son cifre sue!
Tanta perfidia! un'alma
sì nera! sì mendace!
Ben la conobbe il padre!
Ma dunque i giuri,
le speranze, la gioja,
le lagrime, l'affano?
Tutto è menzogna, tradimendo ingranno!

Quando le sere al placido
chiaror d'un ciel stellato
meco figgea nell'etere
lo sguardo innamorato,
e questa mano stringermi
dalla sua man sentia
Ah! mi tradia!

Allor, ch'io muto, estatico
da' labbri suoi pendea,
ed ella in suon angelico,
'Amo, amo te sol' dicea,
tal che sembrò l'empireo
apirisi all'alma mia!
Ah!... mi tradia!

English

Oh! if only
I could deny what my own eyes have seen...
Were heaven and earth, mortals
and angels to tell me
that she is not guilty, I should have
to reply, 'you lie! you all lie!'

This is her writing.
Such betrayal!... A soul
so black, so false!
My father recognised the truth!
So then her vows,
our hopes and joy,
tears and anguish?
All is falsehood, treachery, deception!

When, at nightfall, beneath the tranquil
glow of a starlit sky,
she would lovingly gaze
with me into its depths,
and I would feel her hand
close around mine...
Ah... she was betraying me...

Then I, silent, ecstatic,
would hang on her every word,
and she in angelic tones
would say, 'I love you alone',
so that paradise itself
seemed to open up to my soul!
Ah... she was betraying me...

LISTENING GUIDE - TRANSLATIONS

Puccini

Che gelida manina from *La bohème*

Italian

Che gelida manina,
se la lasci riscaldar.
Cercar che giova?
Al buio non si trova.
Ma per fortuna
é una notte di luna,
e qui la luna
l'abbiamo vicina.
Aspetti, signorina,
le dirò con due parole
chi son, e che faccio,
come vivo. Vuole?

Chi son? Sono un poeta.
Che cosa faccio? Scrivo.
E come vivo? Vivo.
In povertà mia lieta
scialo da gran signore
rime ed inni d'amore.
Per sogni e per chimere
e per castelli in aria,
l'anima ho milionaria.
Talor dal mio forziere
ruban tutti i gioielli
due ladri, gli occhi belli.
V'entrar con voi pur ora,
ed i miei sogni usati
e i bei sogni miei,
tosto si dileguar!
Ma il furto non m'accora,
poiché, poiché v'ha preso stanza
la speranza!
Or che mi conoscete,
parlate voi, deh! parlate. Chi siete?
Vi piaccia dir!

English

What a cold little hand,
let me warm it for you.
What's the use of looking?
We shan't find it in the dark.
But luckily
it's a moonlit night,
and the moon
is near us here.
Wait mademoiselle,
I will tell you briefly
who I am, what I do,
and how I live. May I?

Who am I? I'm a poet.
What do I do? I write.
And how do I live? I live.
In my carefree poverty
I squander rhymes
and love-songs like a lord.
When it comes to dreams and visions
and castles in the air
I've the soul of a millionaire.
From time to time two thieves
steal all the jewels
out of my safe – two pretty eyes.
They came in with you just now
and my customary dreams,
my lovely dreams,
melted at once into thin air.
But the theft doesn't upset me,
for their place
has been taken by hope.
Now that you know all about me,
you tell me now who you are.
Please do!

Puccini

Nessun dorma! from *Turandot*

Italian

Nessun dorma! Nessun dorma!
Tu pure, o, Principessa,
nella tua fredda stanza,
guardi le stelle
che tremano d'amore
e di speranza

Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò
quando la luce splenderà!

Ed il mio bacio scioglierà il silenzio
che ti fa mia!

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
vincerò, vincerò!

English

Nobody shall sleep!...
Nobody shall sleep!
Even you, oh Princess,
in your cold room,
watch the stars,
that tremble with love and with hope.

But my secret is hidden within me,
my name no one shall know...
No!...No!... On your mouth, I will tell it when
the light shines.

And my kiss will dissolve the silence that
makes you mine!...

Vanish, o night!
Set, stars! Set, stars!
At dawn, I will win!
I will win! I will win!

ARTIST BIOGRAPHIES



Giordano Bellincampi Conductor

Giordano Bellincampi is the Music Director of the Auckland Philharmonia. Born in Italy and moving to Copenhagen at a young age, he began his career as a trombonist with the Royal Danish Orchestra before making his professional conducting debut in 1994. Previously, he was the Principal Conductor of I Pomeriggi Musicali, Milan, Chief Conductor of the Kristiansand Symphony Orchestra from 2013 - 2018, General Music Director of the Duisburg Philharmonic from 2012 - 2017, General Music Director of the Danish National Opera, Aarhus from 2005 - 2013, Music Director of the Copenhagen Philharmonic Orchestra from 2000 - 2006 and, between 1997 - 2000, he was also Chief Conductor of the Athelas Sinfonietta Copenhagen, the leading contemporary ensemble in Denmark. Bellincampi enjoys regular relationships as a guest with many orchestras around the world, particularly in Scandinavia and Europe, including the Royal Stockholm, Rotterdam and Royal Flemish Philharmonic Orchestras and

the St Petersburg Symphony, but also in North America, Asia and Australia. With an enormous repertoire embracing classical, romantic and contemporary music, he is particularly celebrated for his prowess in the Central European, Italian and Scandinavian symphonic traditions, and for his interpretations of significant choral and vocal works.

As Associate Professor at the Royal Danish Academy Giordano Bellincampi is dedicated to the work of educating coming generations of orchestra musicians and conductors, and he also regularly gives masterclasses and serves as a jury member for a number of international conducting competitions. In 2010 he was created a Knight of the Order of the Dannebrog, an award bestowed by the Danish Royal Family for services to Danish culture, and he also holds the title of Cavaliere from the President of Italy for his international promotion of Italian music.



Kang Wang

Tenor

Australian-Chinese tenor Kang Wang is one of the most sought-after young lyric tenors in the opera world. He is a former member of the Lindemann Young Artist Development Program of the Metropolitan Opera and was a finalist in the 2017 Cardiff Singer of the World competition.

This season, he makes his house and role debut at Washington National Opera as Ferrando in *Così fan tutte*. He also makes his house debut at Seattle Opera as Rodolfo in *La bohème*, returns to Opera Australia in the same role, and returns to Opera Queensland as Alfredo in *La traviata*. In concert, he joins the Melbourne Symphony Orchestra for a performance celebrating the Chinese New Year.

In recent seasons, Mr. Wang made his house debut at Opera Australia as Alfredo in *La traviata*, his house and role debut at Pittsburgh Opera as Don Ottavio in *Don Giovanni*, his role debut as the Duke in *Rigoletto* at Austin Lyric Opera, and his house and role debut at Welsh National Opera as Alfredo. On the concert stage, he sang Tan Dun's *Buddha Passion* with both the Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel, and the Hong Kong Philharmonic Orchestra, as well as Verdi's *Messa da Requiem* with the Eugene Symphony.

Past operatic highlights include performances at the Metropolitan Opera as Narraboth in a new production of *Salome*, Mitrane in *Semiramide* under the baton of Maurizio Benini, and the First Prisoner in *Fidelio*, as well as Verdi's *Messa da Requiem* under James Levine and multiple concerts with the Summer Recital Series in various New York City parks.

Originally from Harbin, China, Mr. Wang is the son of two renowned opera singers. He received an International Artist Diploma at the Royal Northern College of Music in Manchester, United Kingdom, and a Master of Music degree from the Queensland Conservatorium at Griffith University in Australia.

MUSIC CHAIR SUPPORTERS

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
Estate of Barbara Jean Hebden
Cathryn Mittelheuser AM
John Story AO and Georgina Story

Natsuko Yoshimoto

Noel and Geraldine Whittaker

ASSOCIATE CONCERTMASTER

Alan Smith

Arthur Waring

FIRST VIOLIN

Katie Betts* for 2022

John Story AO and Georgina Story

Lynn Cole

Parascos Eagles Family

Ann Holtzapffel

Aitken Whyte Lawyers

Rebecca Seymour

Dr John H. Casey
David Miller

Joan Shih

Simon Mills

Mia Stanton

Dr Pamela Greet
and Mr Nicholas Beaton

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

Sonia Wilson

Wei Zhang & Ping Luo

Vacant

Support a musician today

SECTION PRINCIPAL SECOND VIOLIN

Gail Aitken

Dr John H. Casey

Wayne Brennan

Support a musician today

SECOND VIOLIN

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

Peterson Family

Nicholas Thin

Simon Mills

Helen Travers

Elinor and Tony Travers
Wei Zhang & Ping Luo

Harold Wilson

Dr Michael Daubney
Graeme Rosewarne and Jim O'Neill

Vacant

Support a musician today

SECTION PRINCIPAL VIOLA

Imants Larsens

John and Bonnie Bauld

ASSOCIATE PRINCIPAL VIOLA

Yoko Okayasu

Dr Damien Thomson
and Dr Glenise Berry

VIOLA

Charlotte Burbrook de Vere

Dr Pamela Greet
and Mr Nicholas Beaton

Nicole Greentree

Shirley Leuthner

Bernard Hoey

Desmond B Misso Esq.

Kirsten Hulin-Bobart

CP Morris

Jann Keir-Haantera

Mrs Helen Sotiriadis

Graham Simpson

Alan Galwey

Nicholas Tomkin

Alan Symons
David Chew & Tony Rea

SECTION PRINCIPAL CELLO

Vacant

Janine Walker AM and Sam Walker

ASSOCIATE PRINCIPAL CELLO

Hyung Suk Bae

John Story AO and Georgina Story

CELLO

Kathryn Close

Dr Graham and Mrs Kate Row
Dr Adrienne Freeman

Andre Duthoit

Anne Shipton
Dr Margaret Soroka

Matthew Jones

MJ Bellotti
John Greenaway

Matthew Kinmont

Dr Julie Beeby
David Miller

Kaja Skorka

Will and Lorna Heaslop
Robin Spencer
Siok Tan

Craig Allister Young

Di Jameson

SECTION PRINCIPAL DOUBLE BASS

Phoebe Russell

Sidney Irene Thomas (In Memory)
Ashby Utting

ASSOCIATE PRINCIPAL DOUBLE BASS

Dušan Walkowicz

John Story AO and Georgina Story

DOUBLE BASS

Anne Buchanan

Dr Betty Byrne Henderson AM

Justin Bullock

Michael Kenny and David Gibson

Paul O'Brien

Dave Bourke and Eli Pool

Ken Poggioli

Anonymous

SECTION PRINCIPAL FLUTE

Alison Mitchell

*Alan Symons
Arthur Waring*

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

*Guy and Kathleen Knopke
In Memory of Les Masel*

PRINCIPAL COR ANGLAIS

Vivienne Brooke

*Rebekah Ferris and Greg Hall
CP Morris*

SECTION PRINCIPAL

CLARINET

Irit Silver

Arthur Waring

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

*In Memory of Dr Vicki Knopke
CP Morris*

PRINCIPAL CONTRABASSOON

Claire Ramuscak

CP Morris

SECTION PRINCIPAL FRENCH HORN

Malcolm Stewart

Arthur Waring

PRINCIPAL FRENCH HORN

Ian O'Brien

David Miller and Rosslyn Walker

ASSOCIATE PRINCIPAL FRENCH HORN

Vacant

Support a musician today

FRENCH HORN

Vivienne Collier-Vickers

Support a musician today

Lauren Manuel

Dr John H. Casey

PRINCIPAL TRUMPET

Rainer Saville

Support a musician Today

ASSOCIATE PRINCIPAL TRUMPET

Richard Madden

Elinor and Tony Travers

TRUMPET

Paul Rawson

Ashby Utting

SECTION PRINCIPAL TROMBONE

Jason Redman

*Frances and Stephen Maitland
OAM RFD*

ASSOCIATE PRINCIPAL TROMBONE

Ashley Carter

*The K&D / S&R Anketell Foundation
Peterson Family
In Memory of Nigel Johnston*

PRINCIPAL BASS TROMBONE

Nicolas Thomson

Support a musician today

PRINCIPAL TUBA

Thomas Allely

Arthur Waring

PRINCIPAL HARP

Vacant

Support a musician today

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 5027

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.

PRIMA

Tim Fairfax AC

ALLEGRO

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

Tim Fairfax Family Foundation

Tim Fairfax AC

Prof. Ian Frazer AC

and Mrs Caroline Frazer

Cathryn Mittelheuser AM

CON BRIO

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

Philip Bacon Galleries

Malcolm and Andrea Hall-Brown

Trevor & Judith St Baker

Family Foundation

Arthur Waring

INTERMEZZO

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

Birtles Family Foundation

CP Morris

John Story AO and Georgina Story

GRAZIOSO

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

Associate Professor John Allan
and Dr Janet Allan

The K&D/S&R Anketell Foundation

Joseph and Veronika Butta

Dr John H. Casey

Ian and Cass George

GB & MK Ilett

Morgans Foundation

The Honourable Anthe Philippides

Prof. Hans Westerman

and In Memory of

Mrs Frederika Westerman

Anonymous (2)

VIVACE

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

Dr Philip Aitken

and Dr Susan Urquhart

John and Bonnie Bauld

David and Judith Beal

Dr Julie Beeby

M.J. Bellotti

Constantine Carides

Elene Carides

Dr James R Conner

Professor Paul and Ann Crook

Roger and Sarah Derrington

Rebekah Ferris and Greg Hall

Prof. Ian Gough AM

and Dr Ruth Gough

Lea and John Greenaway

Dr Pamela Greet

and Mr Nicholas Beaton

Peggy Allen Hayes

Valmay Hill and Russell Mitchell

Dr Colin and Mrs Noela Kratzing

Frances and

Stephen Maitland OAM RFD

David Miller and Rosslyn Walker

Simon Mills

Desmond B Misso Esq.

Peterson Family

Heidi Rademacher

In Memory of Hans Rademacher

John B Reid AO

and Lynn Rainbow Reid

The Shepherd Family Foundation

Alan Symons and In Memory of

Bruce Short, Kevin Woodhouse

and Graham Webster

Stack Family Foundation

Sidney Irene Thomas (In Memory)

Elinor and Tony Travers

Ashby Utting

Noel and Geraldine Whittaker

The Curavis Fund

Anonymous (3)

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

ADFAS Brisbane
Sarah and Mark Combe
T.C. and M.R. Cooney
Justice Martin Daubney
Dr Edgar Gold and Dr Judith Gold
Will and Lorna Heaslop
Tony and Patricia Keane
John and Helen Keep
In Memory of Dr Vicki Knopke
Prof. Andrew and Mrs Kate Lister
John and Julianne McKenna
In Memory of Jolanta Metter
Colin Neville
G R Nimmo
Andreas Obermair
and Monika Janda
Dr Margaret Soroka
Robin Spencer
Siok Tan
Dr Damien Thomson
and Dr Glenise Berry
Wei Zhang & Ping Luo
Anonymous (1)

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

Aitken Whyte Lawyers
Julieanne Alroe
Emeritus Professor Cora V. Baldock
Greg and Jacinta Chalmers
Ian and Penny Charlton
Dr Ralph and Mrs Susan Cobcroft
Dr Peter Hopson & Julie Crozier
E Dann & P McNicol
Dr Michael Daubney
Roger and Sarah Derrington
Mrs Susan Ellis
Alan Galwey
Paul and Irene Garrahy
Emeritus Professors Catherin
Bull AM and Dennis Gibson AO
Mrs. L. A. Hudson
In Memory of Barbara Crowley
Ms Marie Isackson
The Helene Jones Charity Trust
Ainslie Just
Michael Kenny and David Gibson
Sabina Langenhan
Earl Larmar
Erica and David Lee
Shirley Leuthner
Lynne and Francoise Lip
Lesley Lluka
Susan Mabin
Elizabeth Macintosh
Mr Greg and Mrs Jan Marsh
Dr Les and Mrs Pam Masel
Loraine McLaren
Katie McNamara
Annalisa and Tony Meikle
In Memory of Harry Miles
B and D Moore
Howard and Katherine Munro
Parascos Eagles Family
Ian Paterson
David Chew & Tony Rea
Anne Shipton
Helen Sotiriadis
John and Jenny Stoll
Sandie Tuckett
Janice White
I S and H Wilkey
Margaret and Robert Williams
R. M. Wylie
Anonymous (31)

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

Trudy Bennett
Virginia Bishop
Manus Boyce
Brisbane Concert Orchestra
Quentin Bryce
Peter and Tricia Callaghan
Catherine Carter
Drew and Christine Castley
Robert Cleland
Terry and Jane Daubney
Laurie James Deane
Howard Dewhirst
Mrs Wendy Drew
Penny Edhouse
Miss Marianne Ehrhardt
Prof. John and Mrs Denise Elkins
Grahame and Robyn Elliot
Dr Chris Elvin and Dr Nancy Liyou
C.M. and I.G. Furnival
Dr Colin and Mrs Ann Gallagher
D J Gardiner
Wendy Green
Dr Alison M Holloway
Sophia Inglis
Mrs Andrea Kriewaldt
Rachel Leung
Gay Lohse
Jim and Maxine Macmillan
Gary & Gayle Martin
Danny May
Erin McKenna
Matt McNeice and Steve Spencer
Peter and Jill Millroy
Guy Mitchell
Dr Tom Moore
Gail Newton
Catherine Pearse
G & B Robins
Joan Ross
Rolf and Christel Schafer
Barb and Dan Styles
Katherine Trent and Paul Reed
Bruce Wallis
Richard and Helen Wilson
Anonymous (30)

LIFETIME GIVING

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

PLATINUM (\$500,000+)

Tim Fairfax AC
Tim Fairfax Family Foundation
Prof. Ian Frazer AC and Mrs Caroline Frazer
Harold Mitchell AC
Dr Peter Sherwood
Trevor & Judith St Baker Family Foundation
Arthur Waring

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

Philip Bacon Galleries
Cathryn Mittelheuser AM

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

Malcolm and Andrea Hall-Brown
Di Jameson
Jellinbah Group
CP Morris
John B Reid AO and Lynn Rainbow Reid
Dr Graham and Mrs Kate Row
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 Philip Aitken and Dr Susan Urquhart
David and Judith Beal
Dr Julie Beeby
Birtles Family Foundation
Dr John H. Casey
Peggy Allen Hayes
GB & MK Ilett
The John Villiers Trust
Mrs Andrea Kriewaldt
Frances and Stephen Maitland OAM RFD
Desmond B Misso Esq.
Morgans Foundation
In Memory of Mr and Mrs J.C. Overell
The Honourable Anthe Philippides
Heidi Rademacher In Memory of Hans Rademacher
Dr Damien Thomson and Dr Glenise Berry
Elinor and Tony Travers
R. M. Wylie

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

Associate Professor John Allan and Dr Janet Allan
The K&D / S&R Anketell Foundation
Joseph and Veronika Butta
Dr Betty Byrne Henderson AM
Mrs Roslyn Carter
Dr Ralph and Mrs Susan Cobcroft
Sarah and Mark Combe
Dr James R Conner
Mrs I. L. Dean
Alan Galwey
Ian and Cass George
Prof. Ian Gough AM and Dr Ruth Gough
Dr Pamela Greet and Mr Nicholas Beaton
Will and Lorna Heaslop
Leonie Henry
Ms Marie Isackson
Tony and Patricia Keane
John and Helen Keep
Michael Kenny and David Gibson
Dr Colin and Mrs Noela Kratzing
Dr Les and Mrs Pam Masel
Page and Marichu Maxson
David Miller and Rosslyn Walker
Ian Paterson
Peterson Family
Queensland Conservatorium Griffith University
Graeme Rosewarne and Jim O'Neill
Anne Shipton
Alan Symons & In Memory of Bruce Short, Kevin Woodhouse & Graham Webster
Stack Family Foundation
Sidney Irene Thomas (In Memory)
Prof. Hans Westerman and In Memory of Mrs Frederika Westerman
The Curavis Fund
Anonymous (2)

CONCERTO

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

Aitken Whyte Lawyers

Julieanne Alroe

Dr Geoffrey Barnes and In Memory of Mrs

Elizabeth Barnes

Prof. Margaret Barrett

John and Bonnie Bauld

M.J. Bellotti

Trudy Bennett

Dr John and Mrs Jan Blackford

Kay Bryan

Constantine Carides

Elene Carides

Greg and Jacinta Chalmers

T.C. and M.R. Cooney

Mrs Ruth Cox

Professor Paul and Ann Crook

Dr Peter Hopson & Julie Crozier

Justice Martin Daubney

Tony Denholder and Scott Gibson

Chris and Sue Freeman

Sophie Galaise

Emeritus Professors Catherin Bull AM and Dennis

Gibson AO

Dr Edgar Gold and Dr Judith Gold

Dr Edward C. Gray

Lea and John Greenaway

Valmay Hill and Russell Mitchell

Dr Alison M Holloway

Trevor and Wendy Jackson

The Helene Jones Charity Trust

Ainslie Just

In Memory of Dr Vicki Knopke

M. Lejeune

Shirley Leuthner

Lynne and Franciose Lip

Prof. Andrew and Mrs Kate Lister

Annalisa and Tony Meikle

In Memory of Jolanta Metter

Simon Mills

B and D Moore

Howard and Katherine Munro

Mrs Rene Nicolaides OAM and the late Dr

Nicholas Nicolaides AM

Mr Jordan and Mrs Pat Pearl

In Memory of Pat Riches

Neil W Root and Trevor J Rowsell

Iain G Saul

Bruce and Sue Shepherd

Siganto Foundation

Helen Sotiriadis

Robin Spencer

John and Jenny Stoll

Dr Geoffrey Trim

Margaret and Robert Williams

Anonymous (9)

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

(Supporter lists as at 18 July 2022)



QUEENSLAND SYMPHONY
ORCHESTRA

**PRINCIPAL CONDUCTOR
AND ARTISTIC ADVISER**

Johannes Fritzsich

**CHIEF CONDUCTOR
DESIGNATE**

Umberto Clerici

—

CONCERTMASTERS

Warwick Adeney
Natsuko Yoshimoto

ASSOCIATE

CONCERTMASTER

Alan Smith

JOINT PATRONS

Her Excellency
the Honourable
Dr Jeannette Young
AC PSM, Governor
of Queensland

VIOLIN 1

Lynn Cole
Ann Holtzapffel
Rebecca Seymour
Joan Shih
Mia Stanton
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

Hyung Suk Bae =
Matthew Kinmont +
Kathryn Close
Andre Duthoit
Matthew Jones
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 ~
Ian O'Brien *
Vivienne Collier-Vickers
Lauren Manuel

TRUMPET

Rainer Saville ~
Richard Madden >>
Paul Rawson

TROMBONE

Jason Redman ~
Ashley Carter >>

BASS TROMBONE

Nicolas Thomson ~

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~
Josh DeMarchi >>

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

> Phoebe Russell plays on a Giovanni Maria Del Bussetto Double Bass kindly on loan from John Fardon, previous QSO Section Principal Bass.

BOARD OF DIRECTORS

Rod Pilbeam *Deputy Chair*
Valmay Hill
Mary Jane Bellotti
Emma Covacevich
Tony Denholder
John Keep

MANAGEMENT

Yarmila Alfonzetti	<i>Chief Executive</i>
Ros Atkinson	<i>Executive Assistant to Chief Executive and Board Chair</i>
Rodolphe Deus	<i>Chief Financial Officer</i>
Amy Herbohn	<i>Financial Controller</i>
Bernadette Fernando	<i>Finance Coordinator</i>
Louise Smith	<i>Payroll Officer</i>
Lisa Meyers	<i>Director - People and Culture</i>
Madeline Gibbs	<i>Coordinator - HR and WHS</i>
Timothy Matthies	<i>Director - Artistic Planning</i>
Elaine Seeto	<i>Producer - Artistic Planning</i>
Murray Walker	<i>Producer - Artistic Planning</i>
Kristian Scott	<i>Administrator - Artistic Planning</i>
Judy Wood	<i>Manager - Community and Education</i>
Peter Laughton	<i>Director - Performance Services</i>
Murray Free	<i>Orchestra Manager</i>
Elise Baker	<i>Coordinator - Performance Services</i>
Anika Vilée	<i>Coordinator - Performance Services (Scheduling)</i>
Vince Scuderi	<i>Production Manager</i>
Ben Shaw	<i>Production Coordinator</i>
Nadia Myers	<i>Orchestra Librarian</i>
Ruby Cooper	<i>Library Coordinator</i>
Toni Palmer	<i>Director - Development</i>
Belinda Edhouse	<i>Manager - Relationships</i>
Fiona Gosschalk	<i>Manager - Development</i>
Gabrielle Booth	<i>Coordinator - Relationships</i>
Tess Poplawski	<i>Coordinator - Experiences</i>
Matthew Hodge	<i>Director - Sales and Marketing</i>
Renée Jones	<i>Manager - Marketing</i>
Rachel Churchland	<i>Coordinator - Public Relations and Digital Marketing</i>
Joumanna Haddad	<i>Coordinator - Marketing</i>
Samuel Muller	<i>Digital Content Specialist</i>
Michael Hyde	<i>Senior Manager - Sales</i>
Liz Thomas	<i>Manager - Ticketing Services</i>
Matthew Hall	<i>Ticketing Services Officer</i>
V Jowsey	<i>Ticketing Services Officer</i>
Allie Renzetti	<i>Ticketing Services Officer</i>

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 AO
Dare Power
Georgina Richters
Susan Rix AM
Leanne de Souza

EXECUTIVE STAFF

John Kotzas AM	<i>Chief Executive:</i>
Jackie Branch	<i>Executive Director – Stakeholder Engagement Strategy</i>
Jono Perry	<i>Executive Director – Curatorial</i>
Roxanne Hopkins	<i>Executive Director – Visitation</i>
Bill Jessop	<i>Executive Director – Venue Infrastructure and Production Services</i>
Kieron Roost	<i>Executive Director – Business Performance</i>

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 Communities and Housing, Minister for Digital Economy and Minister for the Arts
Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor.

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.

PARTNERS

Government Partners



Principal Partner



Premier Partners



Education Partner



Health and Wellbeing Partners

Principal Partner



Supporting Partner



Community Partners



Education & Research Partner



Maestro Partners

Major Partner



Supporting Partner



75th Birthday Partner



Supporting Partner



Major Partners



Trusts and Foundations



Industry Collaborators



YOU MAY ALSO ENJOY



Orchestral Adventures

SAT 13 AUG 7.30PM

Concert Hall, QPAC

Conductor Elena Schwarz

Violin Jack Liebeck

Milliken, C *Piece 43 For Now*
(Australian Premiere)

Mozart Violin Concerto No.3 in F, K.216
(*Strassburg*)

Shostakovich Symphony No.9 in E flat



Musical Theatre **Gala**

SAT 29 OCT 1.30PM & 7.30PM

Concert Hall, QPAC

Conductor & Host Guy Noble

Starring Amy Lehpamer & Alexander Lewis

Includes music from:

Chicago

The Sound of Music

Jesus Christ Superstar

The Phantom of the Opera



Studio Sessions **5**

FRI 4 NOV 7.30PM

QSO Studio, South Bank

Director Natsuko Yoshimoto

Mozart Symphony No.29 in A, K.201

Beethoven Symphony No.1 in C, Op.21

WANT MORE?



ON THE RADIO

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

abc.net.au/classic



ON SPOTIFY

Listen to our concert playlists anywhere, anytime.

spotify.com



READ

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

qso.com.au/blog



WATCH

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

qso.com.au/watch



PROGRAMS ONLINE

Download our concert programs one week prior to each concert.

qso.com.au



ENEWS

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

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

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



FIND US



Queensland Symphony Orchestra



Queensland Symphony Orchestra



@QSOOrchestra



@QSOOrchestra



QUEENSLAND SYMPHONY
ORCHESTRA



Queensland
Government

