FANTASTIQUE FAURÉ

The University of Queensland Symphony Orchestra
The University of Queensland Chorale
Ambrose Treacy College
Brisbane Boys’ College
Brisbane State High School
Canterbury College
Clayfield College
Kenmore State High School
Moreton Bay College
St Laurence’s College
St Peters Lutheran College

Conductor – Dr Warwick Potter
It is with great pleasure that I welcome you to the first concert in the UQ School of Music’s annual Vice-Chancellor’s Concert Series. Orchestral and choral performances such as today’s embody collaboration on a grand scale – across time, geography, culture, and in this case, between almost 600 souls. We are delighted to present this musical partnership between the UQ School of Music and no fewer than nine Brisbane secondary schools and their fine young choristers. This massed choir will join forces with the UQ Symphony Orchestra (itself comprised of a membership drawn from seventeen UQ Schools and Institutes) in one of music’s most sublime creations – Fauré’s Requiem. We thank each and every one of these schools, their Principals, and their music staff for making this event possible.

The program also showcases student creativity and musical innovation through two world premières of works by UQ composers John Rotar (PhD) and Richard Sanderson (BMus Hons). Finally, the UQ Symphony Orchestra will perform one of the great works of human imagination – Berlioz’s Symphonie Fantastique.

For a significant number of UQSO’s musicians, this concert comes on the heels of another successful collaboration in China with the Xi’an Symphony Orchestra (XSO) and UQ School of Music alumnus Dane Lam, the XSO’s Principal Conductor. Dane’s recent career achievements include a debut with the Scottish Opera, and being nominated for Best Newcomer at the International Opera Awards, classical music’s London-based answer to the Oscars.

In other developments, our students again this year enjoy performance internships with the Queensland Symphony Orchestra (QSO), with whom UQ has further ties through the Artist-in-Residence Program. In coming months, renowned Argentinian concert pianist Sergio Tiempo will visit the St Lucia campus to give UQ pianists a Masterclass, and Alondra de la Parra, Music Director of the QSO, will visit the School’s Practical Forum to inspire our students and share her knowledge of the world of music.

The School’s continuing partnership with the Queensland Music Festival will see the Cape York band camp and Twilight Series in the Red Box deliver more cultural and educational experiences to students and communities around Queensland in 2018. Collaboration also characterises the recent achievements of School staff, including the appointment of internationally recognised Tinalley String Quartet as an Ensemble-in-Residence. Tinalley’s new release on Decca (launched recently at Sydney’s Angel Place) and its performances at the 2018 Adelaide and Coriole Festivals have met with critical acclaim.

Finally, on behalf of the School and the wider University, I would like to take the opportunity to acknowledge Professor Margaret Barrett’s decade of dedicated leadership of the School of Music in all its endeavours. Professor Barrett recently reached the end of her term as Head of School and has embarked on a period of well-deserved research leave, launched by a Senior Fulbright Fellowship. Establishing the UQ School of Music’s Creative Collaboratorium was one of Professor Barrett’s signature achievements, embodying a commitment to understanding and developing the connection between creativity and collaboration so crucial to human flourishing. Concerts such as Fantastique Fauré are made possible by that spirit of creativity and connection.

Dr Liam Viney
Acting Head, School of Music
The University of Queensland
PROGRAM

FANTASTIQUE FAURÉ

John Rotar – Winner of the 2017 UQ Composition Prize
Scientia ac Labore *world première

Richard Sanderson – Winner of the 2018 Percy Brier Memorial Prize
Tabula Rasa *world première

THE UNIVERSITY OF QUEENSLAND SYMPHONY ORCHESTRA
Conductor Dr Warwick Potter

Gabriel Fauré (1845 – 1924)
Requiem in D minor, Op. 48
I. Introit et Kyrie
II. Offertoire
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In Paradisum

THE UNIVERSITY OF QUEENSLAND SYMPHONY ORCHESTRA AND
THE UNIVERSITY OF QUEENSLAND CHORALE
joined by the choirs of
AMBROSE TREACY COLLEGE, BRISBANE BOYS’ COLLEGE, BRISBANE STATE HIGH SCHOOL,
CANTERBURY COLLEGE, CLAYFIELD COLLEGE, KENMORE STATE HIGH SCHOOL,
MORETON BAY COLLEGE, ST LAURENCE’S COLLEGE, and ST PETERS LUTHERAN COLLEGE

Soprano soloist Miss Alison Paris
Baritone soloist Mr Troy Castle
Choir Director Mr Graeme Morton AM
Conductor Dr Warwick Potter

INTERVAL

Hector Berlioz (1803 – 1869)
Symphonie Fantastique, Op. 14
I. Réveries – Passions
II. Un bal
III. Scène aux champs
IV. Marche au supplice
V. Songe d’une nuit du sabbat

THE UNIVERSITY OF QUEENSLAND SYMPHONY ORCHESTRA
Conductor Dr Warwick Potter
DR WARWICK POTTER

CONDUCTOR AND DIRECTOR OF THE UQ SYMPHONY ORCHESTRA

Warwick Potter is Director, Performance and Engagement at the School of Music, The University of Queensland. He is one of Australia’s leading portfolio conductors equally adept at conducting a professional ensemble as he is a youth orchestra. Warwick is the Director and Conductor of The University of Queensland Symphony Orchestra and Director of the UQ Wind Ensemble. His other UQ roles and responsibilities include being Coordinator of Winds and Director of Large Ensembles. Additionally, he convenes the concert series UQ Music @ St John’s, the School’s monthly broadcast on 4MBS Classic FM, and the School of Music’s Twitter feed, @musicuq. Warwick lectures in instrumental conducting, bassoon performance, chamber music, and woodwind performance classes.

Professionally, he has conducted the Adelaide, Canberra, Darwin, Queensland (QSO), Tasmanian, West Australian Symphony Orchestras (WASO) and Camerata of St. John’s across a large range of orchestral portfolios. In the youth ensemble sector, he has conducted the Queensland Youth Symphony (at the express invitation of John Curro), Young Conservatorium Symphony Orchestra, MOST Symphony Orchestra and the Great Public Schools Symphony Orchestra since his move to Brisbane in 2010. He has also been conductor to Queensland Youth Orchestra Wind Symphony since 2010.

Warwick was responsible for the technical part of the Australian Music Examinations Board’s (AMEB) bassoon syllabus released in 2011. He has extensively examined for the AMEB and adjudicated for multiple eisteddfods in Queensland including Education Queensland’s Fanfare program in 2014. As a bassoonist, he has played for the Australian Chamber Orchestra, QSO and WASO within Australia, the latter two orchestras include engagements as Guest Principal.

A former holder of an Australian Postgraduate Award, Warwick successfully completed a PhD in Music Performance (conducting) at UQ in 2015. His research into conducting youth orchestras forms part of the creative practice excellence that the School of Music is internationally renowned for.
MR GRAEME MORTON AM
DIRECTOR OF THE UQ CHORALE

Graeme Morton is one of Australia’s most eclectic choral musicians. In addition to a Masters degree in Organ Performance he has a wealth of experience as a conductor, teacher, composer and broadcaster of choral music. He holds the position of Choral Conducting Fellow at UQ and is also Director of Choral Music at St John’s Cathedral and of the Brisbane Chamber Choir.

He has toured overseas with choirs on numerous occasions, including Finland, Russia, Sweden, Denmark, Germany, Austria, the United Kingdom, Japan, North America and New Zealand. He has lectured in the Summer Programme at Westminster Choir College, Princeton, New Jersey, and in 1996 was Visiting Professor of Choral Music at the famed St Olaf College in Minnesota.

Graeme has received numerous awards, including an award of the Order of Australia (AM) for service to the arts, the 2011 Lord Mayor’s Australia Day Cultural Award, the Prime Minister’s Medal (2003) for his contribution to music, and a Churchill Fellowship, allowing him to observe choral leadership in the United States and Canada. In 2016, Graeme was awarded the Fellowship of the Royal School of Church Music, the world’s highest award for achievements in church music.

As Co-Founder and first Director of The Australian Voices, Graeme helped further establish a new awareness of Australian choral music.

Graeme has conducted several Australian premieres, including Morten Lauridsen’s *Lux Aeterna*, Benjamin Britten’s *The Company of Heaven* and *The World of the Spirit*, Andrew Carter’s *Benedicite and Missa Sancti Pauli*, Javia Busto’s *Requiem* and Dominic Argento’s *A Toccata of Galuppi’s*. He has commissioned many pieces that have become Australian choral classics, such as *Past Life Melodies* (Hopkins) and *Ngana* (Leek), as well as works from Paul-Antoni Bonetti, Ross Edwards, Iain Grandage, Sarah Hopkins, Michael Knopf, Stephen Leek, Matthew Orlovich, Vincent Plush, Andrew Schultz, Paul Stanhope and Joseph Twist.

Graeme has recorded extensively: as a composer, Graeme is published by Augsburg Fortress, Kjos Music, and Morton Music.
ABOUT THE ARTISTS

JOHN ROTAR
WINNER OF THE 2017
UQ COMPOSITION PRIZE

Growing up in a musical family, John’s passion for music started at an early age. After starting piano at the age of six, he turned his hand to composition at nine, and at twelve had his first orchestral work performed by the Bundaberg Youth Orchestra. Since then John has had his works performed and commissioned by the Queensland Symphony Orchestra, Southern Cross Soloists, The Australian Voices, Australian Youth Orchestra, Michael Kieran Harvey, Queensland Youth Orchestras, Flinders String Quartet, and the UQ Symphony Orchestra, among others and has garnered such awards as the 2013 Queensland Wagner Society National Composition Prize, the 2014 Fanfare Artology Prize, 2015 Percy Brier Memorial Prize and the 2016 Jean Bogan Youth Prize.

John holds a Bachelor of Music with Honours, graduating from The University of Queensland in 2016 and is currently working towards a Doctorate in composition at UQ under the supervision of Dr Robert Davidson.

RICHARD SANDERSON
WINNER OF THE 2018
PERCY BRIER MEMORIAL PRIZE

Richard Sanderson is completing the final year of his Bachelor of Music with Honours at The University of Queensland. Under the tutelage of Dr Robert Davidson, he was awarded the Percy Brier composition prize in 2017 (joint-winner) and 2018. Recent performances of his work include the premiere of his *Folk Dances from an Imagined Place*, commissioned by Hans Westerman and performed by members of the Queensland Symphony Orchestra and local students in 2017. Also, the UQ Big Band premiered *The Big Green Swamp Thing* at the launch of their 2017 studio album, on which it is featured. Richard has recently been commissioned to compose for the 2018 Brisbane Lower Brass Weekend, and for the Queensland Youth Orchestra Wind Symphony. He is currently collaborating with Benjamin Marks of the new music ensemble *Elision* in directing an outdoors concert at UQ to be held later in the year. Richard performs regularly as a trombonist with the Queensland Youth Symphony, Queensland Wind Orchestra, UQ Symphony Orchestra, and the UQ Big Band, and he conducts the UQ Brass Ensemble.
ALISON PARIS

SOPRANO

Alison Paris is currently completing her fourth year at the School of Music, The University of Queensland, majoring in classical voice under the tutelage of Sarah Crane. Operatic repertoire includes Verdi’s *La Traviata*, various roles in Purcell’s *The Fairy Queen*, and Barbarina in Mozart’s *Le Nozze di Figaro*. She has also performed as a soloist in Bach’s *St Matthew Passion*. She and pianist Natalie Chow placed Runner-up in the 2017 Margaret Nickson Prize for Voice and Accompaniment.

Alison has also performed with a variety of choirs in both Singapore and Australia, including The Singapore Lyric Opera Chorus, Vocal Associates Festival Chorus, Brisbane Chamber Choir and both The University of Queensland Chorale and UQ Chamber Singers. Repertoire includes Handel’s *Messiah*, Orff’s *Carmina Burana*, and Walton’s *Belshazzar’s Feast*. In March 2018, Alison performed Mahler’s *Resurrection Symphony* with the Xi’an Symphony Orchestra, Shaanxi Province, China.

Alison is currently preparing the role of Dido for the upcoming performance of *Dido and Aeneas* in October 2018.

TROY CASTLE

BARITONE

Troy Castle is a second year Bachelor of Music (Honours) student studying classical voice at the School of Music, The University of Queensland under the direction of Shaun Brown. Beginning his musical education at age five with Sr. Anne Gallagher OAM, Troy studied piano and trumpet before realising his passion for voice. Troy has been awarded an Associate Diploma of Music (voice) with distinction from the Australian Music Examinations Board.

Troy’s musical career has been varied with performance opportunities across the Australian Capital Territory, New South Wales, and Queensland. He has performed as a guest artist with a number of community orchestras, as a soloist at *Opera with the Cows* in Cowper, he was a featured associate artist with the Australian Men’s Rugby Choir in Canberra and recently toured Xi’an, Shaanxi Province, China with the School of Music, performing with the Xi’an Symphony Orchestra and at the Xi’an Conservatory of Music. Troy also has a long list of credits performing lead and supporting roles in community theatrical productions.
ABOUT THE ARTISTS

THE UNIVERSITY OF QUEENSLAND SYMPHONY ORCHESTRA

CONDUCTOR AND DIRECTOR DR WARWICK POTTER

The University of Queensland Symphony Orchestra (UQSO) is one of the southern hemisphere’s leading youth ensembles. It is comprised mainly of students taking the Bachelor of Music (Honours) program. UQSO also includes players from 17 other schools and institutes within the University in 2018 making the orchestra a truly collaborative creative practice performance vehicle.

The Orchestra’s repertoire includes full symphonic works, concertos with student, staff or guest soloists, compositions by students of the School, and repertoire related to conducting workshops. Combined choral/orchestral performances take place together with the UQ Chorale and invited secondary school performance partners.

UQSO has an important orchestral heritage in Queensland. In September 1939, prominent Brisbane musician Dr Robert Dalley-Scarlett combined his community orchestra with UQ student musicians to perform at a University Revue. One of the student members who performed that night, Joan Osborn, recalled that newsboys were shouting “Germany invades Poland” on the night. In the 1950s, medical student Ralph Schureck formed a University Orchestra. Later the orchestra was bequeathed to the care of Hugh Brandon and Gordon Spearritt. The foundations for the current Orchestra at The School of Music were laid in the early 1970s under Professor Noel Nickson.

UQSO’s future repertoire in 2018 includes Shostakovich’s Symphony No. 10 and Bernstein’s Serenade (after Plato’s Symposium), the latter work featuring UQ PhD candidate Stefanos Melas as solo violinist. This repertoire will be performed at QPAC on Sunday 21 October at 2:00PM. Previous UQSO recordings will be featured in Music from UQ on 4MBS Classic FM at 1:00PM on Saturday 9 June 2018.
THE UNIVERSITY OF QUEENSLAND CHORALE

CONDUCTOR AND DIRECTOR GRAEME MORTON AM

The University of Queensland Chorale is the flagship of the choral program at the University of Queensland. It draws its members from many faculties across the university, with a high proportion of its members from within the Bachelor of Music (Honours) program.

While the Chorale exists to provide core training in choral technique, repertoire and aural skill for its members, it also undertakes an ambitious performance program that sees it regularly collaborating with the UQ Symphony Orchestra and with a variety of other musicians and ensembles, including Pulse Chamber Orchestra and community organisations such as the Queensland Youth Orchestra Wind Symphony (2013) and the Brisbane Philharmonic Orchestra and its guest director John Curro (2014). The Chorale is honoured to regularly sing in such amazing venues as QPAC, City Hall, and St Stephen’s and St John’s cathedrals.

Recent repertoire has included music ranging from the Henry Purcell Te Deum to the Requiems of Johannes Brahms and Gabriel Fauré, Felix Mendelssohn’s A Midsummer Night’s Dream, Benjamin Britten’s The Company of Heaven and Hymn to St Cecelia, Zoltán Kodály’s Laudes, masses by Anton Bruckner and Antonín Dvořák, and other choral works by Parry, Stanford Vaughan Williams, Stephen Leek and more. The Chorale has performed in previous years with UQSO and several guest choirs, including William Walton’s Belshazzar’s Feast (2016) and Mahler’s Symphony No. 2 ‘Resurrection’ (2017).


**ABOUT THE MUSIC**

*John Rotar*

**Scientia ac Labore**

*Scientia ac Labore* takes its name from the words of UQ's motto. This phrase, directly translated as 'knowledge through hard work', neatly sums up the premise of academic pursuit and I thought made a fitting title for a fanfare for The University of Queensland. The work opens with a solid, somewhat atavistic theme, stated in parallel fifths, conjuring up the solidity of the sandstone pillars that are such a defining feature of UQ's timeless visage and represents the University itself.

Quickly after the opening statement we hear a restless rhythmic ostinato; this can be taken to represent the unceasing studious energy of both the staff and students of UQ as they continue push new knowledge into the future.

These two main ideas continue to permeate the work, interacting and mingling with one another in different ways and morphing into a myriad of expressions analogous to the many different pathways which a student can make for themselves when they take hold of the opportunities given to them at UQ.

As the work comes to a close we hear the first theme again, now completely integrated with the second, showing the necessary synergy of the University, the people and how it is through their knowledge and hard work the university is made.

*Program notes written by John Rotar*

*Richard Sanderson*

**Tabula Rasa**

*Tabula Rasa* (Clean Slate – translated from Latin) is the philosophical notion that we begin life with no innate traits, and are instead the product of experiences. This piece begins almost from nothing, with a single note, but gradually grows in complexity as musical ideas accumulate. Not all are beautiful, and some are forgotten, but they all shape the identity of the piece.

*Program notes written by Richard Sanderson*
Gabriel Fauré (1845 – 1924)
Requiem in D minor, Op. 48

Gabriel Fauré’s Requiem, Op. 48 is among the most frequently performed of his large-scale works. It is a setting of the Mass for the Dead, but one of the most notable elements of the work is the style in which Fauré wrote the piece. Unlike the dramatic Requiems of other late-nineteenth century composers, Fauré’s work is calm and conciliatory – rather than mourning the dead with great drama, this work seeks to bring solace and peace to the listener. To this end, Fauré omits entirely both of the terrifying Dies irae and Tuba mirum portions of the Mass, and instead focuses on the passages in the Mass which describe eternal peace.

Fauré began writing the Requiem in the late 1880s. It has been theorised that this was in response to the death of his father and mother, but Fauré himself rejected this, stating that “My Requiem wasn’t written for anything – for pleasure, if I may call it that!”

Another unusual element of the work is that Fauré himself was not devout, and in fact described himself as agnostic. Although he was the organist at the Church of the Madeleine in Paris, Fauré’s agnosticism may account for the focus of the Requiem on a more general sense of spirituality. Fauré described this as feeling as “a very human feeling of faith in eternal rest”.

The Requiem was first performed in January 1888. Minor revisions were made for a performance in 1893, and a final definitive revision for full orchestra was finished in 1900. It was performed at Fauré’s own funeral in 1924.

Program notes written by Paul Ballam-Cross
ABOUT THE MUSIC

Hector Berlioz (1803 – 1869)

Symphonie Fantastique, Op. 14

I. Rêveries – Passions (Reveries – Passions)
II. Un bal (A Ball)
III. Scène aux champs (Scene in the Fields)
IV. Marche au supplice (March to the Scaffold)
V. Songe d’une nuit du sabbat (Dream of a Sabbath Night)

Hector Berlioz’s works are quintessentially Romantic in nature. Berlioz wrote few small-scale works, and all of his music deals with emotions drawn on the largest of canvases. This is surprising in some ways, since unlike most of his Romantic-era contemporaries Berlioz did not play the piano; instead, his compositional tools were the comparatively small-voiced guitar, as well as the flute.

The Symphonie is subtitled Épisode de la vie d’un artiste ... en cinq parties (An Episode in the Life of an Artist, in Five Parts). The work describes an artist’s experience with opium, and the resulting imagined episodes referred to in the title are the result of the drug. This was highly auto-biographical; Berlioz was at the time obsessed with an Irish actress named Harriet Smithson. Berlioz wrote several sets of program notes describing the piece, but his set from 1855 is particularly clear:

I. Rêveries – Passions (Reveries – Passions)
[The artist] remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys he felt even before seeing his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his fits of jealous fury, his returns of tenderness, his religious consolations.

II. Un bal (A Ball)
He meets again his beloved in a ball during a glittering fête.

III. Scène aux champs (Scene in the Fields)
One summer evening in the countryside he hears two shepherds dialoguing with their ranz des vaches; this pastoral duet, the setting, the gentle rustling of the trees in the light wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier colouring; but she reappears, he feels a pang of anguish, and painful thoughts disturb him: what if she betrayed him... One of the shepherds resumes his simple melody, the other one no longer answers. The sun sets... distant sound of thunder... solitude... silence...
IV. Marche au supplice (March to the Scaffold)
He dreams that he has killed his beloved, that he is condemned to death and led to execution.

V. Songe d’une nuit du sabbat (Dream of a Sabbath Night)
He sees himself at a witches’ sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath ... Roar of delight at her arrival ... She joins the diabolical orgy ... The funeral knell tolls, burlesque parody of the Dies irae, the dance of the witches. The dance of the witches combined with the Dies irae.

The Symphonie Fantastique uses a melody (the idée fixe) to represent an appearance of the artist’s beloved. This is in many ways a similar idea to the use of a leitmotif, which may be more familiar in its use in film scoring. For example, when the audience hears a certain theme, they are made aware that the villain of the film is about to appear. Conversely, when the main theme plays, they are assured that the hero is about to save the day.

In Berlioz’s work, the idée fixe appears in each movement. These may be a plain presentation of the theme (as in the first movement), or used to develop the narrative. In one particularly horrifying moment in the March to the Scaffold movement, Berlioz allows the listener a final hearing of the piercingly beautiful idée fixe before an orchestral guillotine drops (he referred to this as “a final thought of love interrupted by the fatal blow”). The same idée fixe appears in a twisted form in the final Dream of a Sabbath Night movement.

Although little-known to modern audiences, Berlioz wrote a “sequel” to the Symphonie Fantastique. Titled Lélio, or the Return to Life, Op. 14b, part of the reason that it has not been as successful is for the simple fact that it requires not only solo vocalists, a choir, and a full orchestra, but also a narrator.

Program notes written by Paul Ballam-Cross
PERFORMING THE MUSIC

The University of Queensland Symphony Orchestra

Conductor and Director Dr Warwick Potter
Orchestral Manager Mr James Whiting
Assistant Orchestral Manager and Librarian Mr Mitchell Andersen

STRINGS

1st Violins
Eleanor Hill #
Ann Carew *
Yi Fei Wang ^
Amy Hosking
Claire Weatherhead
Georgina Chan
Sophia Goodwin
Florence Cappler-Shillington
Nathan Tie
Edward Holloway
Caitlin Tomsett
Dorothy Luo
Olivia Lambert
Rollin Zhao
Jacqueline Webber
Aberdeen Hinze
Samuel Andrews

2nd Violins
Isabel Young ^
Kaitlyn Bowen
Abigail Soon
Emma Neale
Isabel Teakle
Catherine Nicholls
Benedict Gattas
Rebekah Du
Jane Lau
Quiana Morgan
Teresa Kao
Kathleen Pahor
James Whiting
Toukie Wood
Heidi Chan
Rachel Olsen

Violoncelli
Daniel Chiou ^
Felicity Mohr
Rory Smith
Alex Teakle
Hugh Hansen
Frances Chang
Ingrid Miller
Samuel Rasmussen
Aine Madden
Tim Andrews
Angela Batch

Violas
Liam Mallinson ^
Daniel Truong
Shing Him Chan
Jaime Battams
Chang Su
Flora Cawte
Lauren Foster
Alexander Voltz
Grace Rackemann

Double Basses
Monty Wain ^
Alexandra Elvin
Nicholas Crilly
Emma Gurney
Samuel Dickenson
Dr Robert Davidson
Dr Michael O’Loghlin
Dr Jack Clegg

# Concertmaster      * Associate Concertmaster      ^ Section Principal
WOODWIND, BRASS AND PERCUSSION

**SCIENTIA AC LABORE**
John Rotar

**Flutes/Piccolos**
Xinyu Wan ^
Jessica Walther

**Oboes**
Saki Maehashi ^
Yvette Kelson

**Clarinets**
Phoebe Dew ^
Nathan Christen

**Bassoons**
Gabrielle Kerin ^
Rory Brown

**Trumpets**
Jack Duffy ^
Benjamin Ryan
PJ Wilken

**French Horns**
Benjamin Tomarchio ^
Antonia Burwell-Rodriguez
Preston Ellis
Caitlin Alletsee

**Trombones**
Ming Zhao Liu ^
Jessie Schreiber

**TABULA RASA**
Richard Sanderson

**Flutes**
Katherine Summit ^
Christine Vellacott
Jeremy Leung

**Oboes**
Saki Maehashi ^
Yvette Kelson

**Clarinet**
Matthew Duggan ^
Louise van der Heidje

**Bassoons**
Gabrielle Kerin ^
Rory Brown
Kristil Plevey
Jacob Bahr

**Bass trombone**
Catherine Stanley ^

**Tuba**
Amelia Lane ^

**Timpani**
Samantha Homeming ^

**Percussion**
Jessica Postle ^
Jacob Agapow

**Trumpets**
Kayla Wellspring ^
Benjamin Ryan
PJ Wilken
Luke Stanley

**French Horns**
Caitlin Alletsee ^
Lachlan Hardie
Caspian Russell
Max Mayer

**Trombones**
Ming Zhao Liu ^
Jessie Schreiber

**Bass trombone**
Catherine Stanley ^

**Tubas**
Amelia Lane ^
Sean Burke

**Timpani**
Emily Moolenschot ^

**Percussion**
Jacob Agapow ^
Eliza Leng
David Alexander
Jessica Postle
Samantha Homeming

QPAC CONCERT | FANTASTIQUE FAURÉ | SUNDAY 27 MAY 2018
PERFORMING THE MUSIC

REQUIEM IN D MINOR, OP. 48
Gabriel Fauré
Flutes
Katya Willett ^
Anastasia Sechenova
Clarinet
Phoebe Dew ^
Niamh Bennett
Bassoons
Rory Brown ^
Kristil Plevey
Trumpets
Luke Stanley ^
Jamison Bulloch
French Horns
Preston Ellis ^
Lachlan Hardie
Rhianne Humphreys
Max Mayer
Trombones
Ming Zhao Liu ^
Catherine Stanley
Bass trombone
John Rotar ^
Harp
Eilish McDiarmid ^
Timpani
Jessica Postle ^
^ Section Principal

SYMPHONIE FANTASTIQUE, OP. 14
Hector Berlioz
Flutes
Kenny Han ^
Jemima Drews
Piccolo
Jemima Drews ^
Oboes
Billy Richardson ^
Alexandra Dunk
Cor Anglais
Vivienne Brooke ^
Clarinet
Seamus Albion ^
Paul Gatenby
E flat clarinet
Seamus Albion ^
Bassoons
Gabrielle Kerin ^
Rory Brown
Kristil Plevey
Angus McRae
Jacob Bahr
Harrison Scott
Trumpets
Jack Duffy
Kayla Wellspring
Lachlan Luhrs
Benjamin Ryan
French Horns
Benjamin Tomarchio ^
Rhianne Humphreys
Preston Ellis
Antonia Burwell-Rodriguez
Trombones
Ming Zhao Liu ^
Richard Sanderson
Bass trombone
John Rotar ^
Tubas
Sean Burke ^
Amelia Lane
Harp
Ellena Papas ^
Loni Fitzpatrick
Timpani
Jacob Agapow ^
David Alexander
Percussion
Emily Moolenschat ^
Jessica Postle
Samantha Homeming
Brooke Curtis
Owen Tilbury
The University of Queensland Chorale

Conductor and Director Mr Graeme Morton AM

**Sopranos**
Chloe Arentz  
Tiffany Armstrong  
Amelia Bailey  
Emma Bunzli  
Emma Burridge  
Florence Cappler-Shillington  
Mary Chalaby  
Jairui Chen  
Natalie Chow  
Hannah Crossman  
Alexandra Dunk  
Amelia Garnett  
Talia Garrett-Benson  
Jenny Gunnarsson  
Lorraine Han  
Rachel Hoey  
Megan Humby  
Naomi Jowett  
Naomi Klazinga  
Larissa Lae  
Mataitusi Lane  
Sarah Longford  
Jada Love  
Elizabeth Lynch  
Jessie Madsen  
Ella Mallet  
Keira Maurovic  
Genevieve Nolan  
Alison Paris  
Sue Park  
Taisha Paterson-Burr  
Jacquille Pringle  
Grace Rackemann  
Brianna Rankine  
Sophie Raymont  
Emma Short  
Madeleine Short  
Emma Thomas  
Jessica Walther  
Mengjiao Wang  
Lei Wang  
Maria Woolford  
Hayley Wu  
Mingxi Xiao  
Leqi Zhang  
Yuwen Zhang  
Jasmine Zuyderwyk

**Altos**
Joy Chalaby  
Melissa Bechteler-Weickhardt  
Megan Beckinsale  
Emma Butler  
Gabrielle Cassard  
Celine Chong  
Grace Coleman  
Peyton Crofton  
Daniella Curcuruto  
Janna Guy  
Ailsa Harris  
Toni Hawkins  
Grace Hur  
Miranda Kidd  
Seoyoung Kim  
Emma Kruger  
Anita Lin  
Shuangyin Liu  
India Logan  
Marea Mateo  
Alex Mison  
Breanne Nelson  
Georgia Olsen  
Daria Orlovskaya  
Amanda Pang  
Beatrix Passmore  
Alicia Pirsic  
Sarah Pointing  
Madeleine Pollard
PERFORMING THE MUSIC

Altos (continued)
Emily Rietberg
Bronte Rotar
Alison Snook
Luisa Tarnawski
Elizabeth Vandeleur
Catherine Vandeleur
Lei Wang
Nia Wardhani
Chelsea Welldon
Stephanie West
Sally Wong
Iris Xue
Keru Zhou

Tenors
Tim Andrews
Jamison Bulloch
Troy Castle
Jared Cornish
Jordy Hill
Isaac Holtby
Nick James
Stewart Lucas
Lachlan Matthews
Stuart Moss
Brodie Slade
Bryce Walker
Ran Yang
Hainian Yu

Basses
Ben Anderson
Matthew Black
Matt Chapman
Tom Church
Paul Conrad
William Cornish
Jarred Cornish
Matthew Davis
James Dowling
Robert Evans
Reuben Flower
Lachlan Guilfoyle
Jeremy Harris
Alex Kidman Jones
Caleb Salizzo
Nicholas Schneider
Max Schulte
Kristian Scott
Joshua Sutton
Paul Turculetu
Zachary Vella
Bruce Wang
Daniel Yasar
Jordan Yee
Jia-Peng Yeung
GUEST CHOIRS

Ambrose Treacy College

Principal Mr Michael Senior
Choir Director Mr Jason Goopy

Singers
Elliott Andrew
Elliott Beauchamp
Oliver Bradshaw
Jacob Cheung
Oliver Cook
Ryan Ellwood
Leon Fernandes
Gianluca Ferro
Johnathan Heydon
Ryan Johnson

David Keady
Marco Lindner
Manahali Long
Juann Lubrin
Alexis Luxford
Angus MacDonald
Hamish McMeniman
Benjamin Meehan
Tobias Meehan
Daniel Morris

Riley Morton
Max O’Hagan
Sam Pandy
Alexander Prain
Isaac Prain
Jack Rosolen
Gabriel Shaw
Atticus Solomon
Dashiell Solomon
GUEST CHOIRS

Brisbane Boys’ College

Headmaster Mr Paul Brown
Choir Director Mr Brett Holland

Singers
Luke Allen  Harry Hammett  Felix McNeilly
Elliot Bailey  Jackson Hanigan  Max McNeilly
Sam Barrett  Jeremy Herron  Ted Nankivell
Lachlan Baumgart  Oliver Humphrey  Joshua Niblett
Abhishek Bogahawatta  Lachlan Jarvis  Jackson Proper
Aparaj Bogahawatta  Issac Jennings  Samuel Scott
Jack Bristow  Leith Jennings  Jack Scott
Liam Camm  Mac Johnson  Quin Seymore
Xavier Craddock  Scott Kift  Jack Shekleton
Josh Cranitch  Nathan Kim  Duncan Shore
Matthew Cranitch  Ryan Lawrence  Carter Stephens
Caelan De Jager  Levi Lennon  Benjamin Stockwell
Anthony Diakos-Masters  Harry Liu  Cameron Stockwell
Xavier Dixon  Charlie Magdics  Ethan Stokes
Jordan Dubridge  Teddy Magdics  Thomas Thwaites
Maurice Easterbrook  Mackenzie Martin  Hamish Trim
Rhys Golding  Joshua McKenna  Lewis Zhou
Brisbane State High School

**Executive Principal** Mr Wade Haynes  
**Choir Director** Mr Malcolm Hume

**Singers**  
Charlotte Barksdale  
Zac Beaumont  
Amy Bernays  
Tara Bretherton  
Rose Carey  
Corinne Cheong  
Michaela Cheong  
Angus Cronin  
Harrison  
Valeria Donosa  
Kai Fitzsimmons  
Adam Gillespie  
Lexi Harding  
Tara Henman  
Sushankar Khandabhattu  
Kengo Lawson  
Deborah Lim  
Sophia Lim  
Daniel Mahini  
Andrew Mai  
Ella Makrokanis  
Sebastian Masel  
Georgia Maynard  
Alicia McIntyre  
Lucy Millar  
Madeleine Orr  
Victoria Petrie  
Imogen Picker  
Grace Pitcher  
Danielle Roberts  
Sabella Segal  
Priscilla Soo  
Erica Stevens  
Kee Ren Tan  
Sean Thompson  
Jarvis Trenorden  
Sakun Wakwella  
Charlie Wilson  
Celeste Wong
Canterbury College

**Head of College** Mrs Donna Anderson

**Choir Conductor** Dr Katrina Peddell

### Singers

- Maeghan Alchin
- Christian Almario
- Denzell Almario
- Edward Archer
- Enoch Bai
- Joel Barby
- Annabelle Barnes
- Eleisha Bradford
- Emma Brailak
- Erin Bromley
- Sophie Carnarvon
- Maddison Clapham
- Shyanne Collett
- Sophie Cornick
- Kyle Cossor
- Jack Danbury
- Connor Firth
- Alexandra Fliakos
- Elizabeth Garner
- Maisie Glenn
- Lara Gonzaga
- Ava Hamilton
- Grace Hamilton
- Nathaniel Harris
- Sophia Harris
- Emily Hendra
- ABBEYLANETTE IOAPO
- Madisen-Jade Iva
- Laura Jacobs
- Wei Jiang
- Alara Kara
- Heidi Le Masurier
- Lillian Liu
- Hannah McNamara
- Yorshan Mohan
- Avasa Petelo
- Jazz Rajah
- Rikki Regeling
- William Richardson
- Sakura Savelieva
- Anderson Som
- Caolan Spink
- Alicia Thao
- Morgan Thomson
- Amy Wilson
- Connor Wirth
- Monique Wisnewski
- Luca Woods
- Pete Zhang
Clayfield College

**Principal** Mrs Kathy Bishop  
**Head of Music** Mrs Angela Lockyer

**Singers**
- Isabella Alberti
- Luisa Alberti
- Pembrook Alcantara
- Lily Andrews
- Lisa Cassaniti
- Sara Fraser
- Grace Gardner
- Zoe Gibbs
- Isabelle Jardine
- Germaine Lo
- Catlin McKenzie
- Rebekah Meyer
- Annabel Mortimore
- Darcy Mullins
- Maddi Mullins
- Nicola Olsen
- Isabelle Pacaud
- Ava Pearson
- Eloise Plummer
- Chloe Ross
- Yui Sato
- Freya Steindl
- Brooke Warburton
- Hailey Wong
- Fleur Wrakuale
Kenmore State High School

Executive Principal Mr Paul Robertson
Choir Director Ms Tricia Elgar

Singers
Ailsa Abbott
Reuben Abbott
Brodie Abraham
Kobe Abraham
Izabella Baker
Lily Baumgarti
Zac Beitzel
Emily Boon
Katelin Boon
Laura Boon
Renae Brandon
Noah Brice
Lucy-Rose Campbell
Nadia Chai
Ethan Coleman
Nolan Comyford
Hannelore Dielkins
Georgie Dixon
Jack Dore
Juliana Dore
Nicola Doyle
Zara Doyle
Declan Gallagher
Ian Georgiou
Chrissie Hagans
Xavier Hamilton
Kyuree Han
Charlotte Hansen
Amelie Huddleston-Holmes
Kieran Humphreys
Charlotte Hutchinson
Jovan Jovanovic
Rachel Kang
Claudia Kleb
Rosie Kumarpelli
Maya Lawton
Claire Lee
Andreanna Makris
Harry Mayer
Ilai Mayshar
Renee McKoy
Albert Michell
Sabine Moore
Curtis Morgan
Sara Park
Ethan Parkinson
Will Paynter
Angus Powell
Keven Ren
Georgina Robinson
Samantha Rumsey
Mikey Sagulenko
Lauren Savian
Zoe Schweitzer
Marcel Sheldon
Evan Shen
Ria Sheppard
Laura Sinclair
Jensen Smidt
Jemima Starr
Edwin Tomane
Philip Tomane
Nina Tonuri
Anna Warren
Hana Watkinson
Nina Whillier
Sanka Wijesooriya
Terry Xie
Jack Zhou
Moreton Bay College

**Executive Principal** Mr James Sloman  
**Choir Director** Ms Susan Ellis

**Singers**  
Taylor Beautel  
Sophia Chopra  
Emily Dixon  
Eliza Domann  
Aimee Ferguson  
Zoe Fletcher  
Courtney Hamilton  
Paige Hamilton  
Caitlin Harvey  
Amelia Kirkwood  
Isabella Kirkwood  
Lilliana Klumpp  
Lily Kunin  
Harsheeni M Parasuraman  
Lakhsheeny M Parasuraman  
Lily MacDonald  
Emily McMullen  
Charlotte Naumann  
Caitlin Scott  
Ruby Service  
Melanie Smith  
Sammy Smith  
Emma Sorrenson  
Amelia Strauss  
India Townsend  
Leilani Walker  
Addie Zheng
St Laurence’s College

**Principal** Mr Chris Leadbetter
**Choir Director** Mr William Brown

**Singers**
Cameron Badman
Luis Beyrer
Felix Beyrer
Thomas Birmingham
Benjamin Bogdanovic
James Bretherton
William Bryant
Jaxon Burns-Whineray
Brian Butcher
Matthew Caunt
Thomas Chambers
Riley Chan
James Chester
Harry Cohen
Ethan Crawford
James Crowhurst
Luke Dorge
Jack Duggan
Lachlan Erhart
Thomas Evans-Grulke
William Ferguson
Harrison Grove
Sean Guilfoyle
Riley Haslam
Oliver Hill
Lachlan Hung
John Hunt
Daniel Jago
Khyle Jones
Alessandro Karayan
Matthew Kemp
Harry Kidd
Benjamin Langford
Nicholas Lany
Ethan Larkin
Xiuguang Li
Jack McGregor
Benjamin McKay
Tyrese Mercado
Jacob Murphy
Reuben Murray
Aiden Napier
Aaron Netto
Christopher Nguyen
Dominic Nicholson
Nathaniel Nicol
Jess Nielson
Jack Patten
Jame Prendergast
Conor Purcell
James Pusztay
Dominic Quinlog
Andrew Schwantes
Dominic Schwantes
Harrison Scott
Niall Simmons
Nicholas Simmons
Hayden Tan
Tevyn Vergara
Nicholas Verna
Frederick Verschoore
Connor Vickers
Fionn Vickers
Marius Ward
Walt Webster-Curran
St Peters Lutheran College

Head of College Mr Tim Kotzur
Choir Director Ms Kathryn Morton

Singers
Cassandra Barnett
Aaron Belcher
Giulia Bishopp-Cruciani
Magnus Blums
Chloe Burger
Botoa Carver
Zoe Catchpoole
Hosanna Chen
Michelle Corrish
Alexander Cranston
Harriet Crighton
Ben Dawes
Heather Deacon
Ellie Dorloff
Imogen Eastgate
Molly Edsor
Ava Eid
Sam Garnett
Hailey Graham
Claire Groome
Cody Hardgraves
Nicholas Hardgraves
Rabee Hibberd
Francesca Jones
Ori Jones
Tristan Jones
Emma King
Jakobi King
Nanditha Krishna
Erna Lai
Leon Ly
Emelie Neilson
Sophie Nickson
Aimee Ogunseye
Rio Ozake
Eric Pang
Nash Pang
Zara Passenger
Leandra Peris
Edin Read
Alessandra Reid
Tim Rossback
Marcus Rozenburg
Lewis Scott
Renee Seymanski
Ashleigh Shaw
Laura Silva
Jessica Smith
Toby Turner
Brett Van Niekerk
Nic Wallace
Lily Wei
Lauren Wells
Luke Williams
Nina Wu
Lucinda Yee
Charmaine Yeung
Mackinnon Young
Annabel Yunker
UQ Friends of Music aims to bring together alumni and the general public with a special interest in music, aspiring to create opportunities for networked and shared experiences both internally and externally from UQ. As part of the UQ Alumni community, you also receive benefits both on and off campus.

UQ Friends of Music provides:
- Connections with fellow Alumni
- Creative Collaboration through Alumni performances
- Contributions to enriching forum discussions on Music
- Opportunities for local and international relations and networking

UQ Friends of Music, established in 2015 by graduates with an interest in music, is a new association created and driven by volunteers that aspires to develop stronger connections with UQ graduates and the wider community. UQ Friends of Music welcomes all UQ School of Music graduates and UQ graduates with an interest in music to join its new collaborative association.

The convenor of the UQ Friends of Music is the School of Music’s Voice Performance Fellow Mr Shaun Brown – s.brown9@uq.edu.au

Membership is free. To become a member of the UQ Friends of Music, visit music.uq.edu.au/events/friends-music

Advantages of becoming a member include:
- Involvement in the UQ School of Music concerts, lectures, and master classes
- Creative Collaboratorium Seminars and Events
- Discounted QPAC Concert tickets
- Friends of Music social events
- Annual fundraisers (including for the Friends of Music and for new UQ Symphony Orchestra instruments)
The School of Music provides different study options and practical experiences for students depending on their musical background and chosen undergraduate degree.

Students are encouraged to participate in musical activities as a component of their formal studies and also as a cooperative contribution to the musical life of the University and its surrounding community.

**BACHELOR OF MUSIC (HONOURS)**

The Bachelor of Music (Honours) is a four year degree intended for students wishing to pursue a professional career in music, and integrates the development of practical skills with theoretical and historical musical knowledge. In the first two years of the program, all students take practical study in their chosen instrument or the human voice, as well as courses in music history, techniques and aural training, plus electives from popular music or other courses. Students then choose from a range of majors and minors in various fields of music to complete their studies.

The Bachelor of Music (Honours) is also available as a dual degree with the Bachelor of Arts, the Bachelor of Science, and the Bachelor of Education (Secondary).

**DIPLOMA IN MUSIC PERFORMANCE**

The Diploma in Music Performance is offered concurrently with any other UQ Bachelor program. **Available to all non-Bachelor of Music (Honours) students,** the Diploma provides an excellent opportunity for students to maintain or develop their interests and skills in music ensemble training, including participation in ensemble rehearsals and performances.

**UQ LARGE ENSEMBLES**

All UQ students can audition for a place in the School’s four student ensembles:

- UQ Symphony Orchestra
- UQ Winds
- UQ Chorale

All of the ensembles work towards developing excellence in rhythmic accuracy, pitch discrimination, acquiring a full dynamic range, and developing musical style and vitality through a variety of rehearsal techniques employed by each ensemble director.

Each ensemble director chooses repertoire and devises a rehearsal schedule and roster according to the skills of the ensemble members, and also to suit the performance venue, orchestration and type of concert to be presented. There may be additional rehearsals during the year, depending on performance commitments. Sectional Rehearsals may also be arranged. There is usually some overlap of players in the wind area across both instrumental ensembles, and in the Chorale and Chamber Singers, largely dictated by the orchestration or the chosen repertoire.
The staff and students at the School of Music are committed to producing performances of the highest quality. Their hard work and dedication, as heard in this performance, forms a large part of their training and development within the undergraduate degree programs at UQ. Experiences such as these prepare our students to be passionate, imaginative performers, and active contributors as future leaders in the music profession.

To be successful in this field requires many hours of dedicated study. Supporting a young musician via a scholarship or through the instrument fund helps provide an education for students who may otherwise not be able to study due to financial barriers. We welcome your donations.

The School of Music promotes the highest standards of artistic excellence, nurturing future leaders in music through opportunities to engage with exceptional staff, ground-breaking research, and abundant learning and performance opportunities.
I would like my gift to support:

☐ School of Music Scholarship Support
☐ School of Music Instrument Fund
☐ Music Student International Study Tours

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GIVING MUSIC TO UQ

For other methods of payment or for further information about how you can support the School of Music, please contact the School:

Email  music@uq.edu.au  |  Phone  3365 4949  |  Web  music.uq.edu.au

We trust that you will enjoy the performance and invite you to join with us as we strive for excellence.
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FANTASTIQUE FAURÉ

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The School of Music looks forward to entertaining you again at our next QPAC concert:

Sunday 21 October 2018 at 2pm

LENNY AND DMITRI: COLD WAR TITANS

Serenade (after Plato’s Symposium) – Leonard Bernstein
(solo violin: Stefanos Melas)

Symphony No. 10 in E minor, Op. 93 – Dmitri Shostakovich

The University of Queensland Symphony Orchestra
Conductor and Director Dr Warwick Potter

For more information on the School of Music:

Email    music@uq.edu.au
Phone    3365 4949
Web      music.uq.edu.au
Facebook UQSchoolofMusic
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Patrons are advised that the Queensland 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.