

SCHOOL OF MUSIC



CREATE CHANGE

Vice-Chancellor's Concert Series

Rhapsody in Red, White & Blue

The University of Queensland Symphony Orchestra

The University of Queensland Chorale

Ambrose Treacy College Choir

Canterbury College Choir

Mt St Michael's College Choir

QPAC Concert Hall

2-4pm, Sunday 26 May 2019



A MESSAGE FROM

Associate Professor Liam Viney

Acting Head, School of Music,
The University of Queensland



It is with great pleasure that I welcome you to the first concert in the University of Queensland, School of Music's annual Vice-Chancellor's Concert Series, 2019. At a time when the role of the United States of America in world affairs appears uncertain, it can be hope-inducing to consider the vibrant artistic contributions made by its composers. Much American music features a strain of optimism, which is certainly a characteristic of the oldest piece on the program, Gershwin's famous *Rhapsody in Blue*. Reacting to the kaleidoscopic sound-world of New York's boroughs, Gershwin strove to compose for the melting pot by combining African-American jazz, European concert music, and a sense of the vertiginous excitement of Manhattan in the roaring 1920s. Gershwin's belief that fusing diverse types of music would lead to a kind of American artistic unity has not materialised precisely in the way he imagined. Instead of a single emergent style of music, America has offered a pluralistic nurturing of *musics* – perhaps an even greater testament to Gershwin's mission. Some of these themes can be heard across today's program.

Similarly reflecting a kind of unity of purpose through diversity, the School of Music continues to pursue excellence in all its various endeavours. Ongoing partnerships with a range of institutions (Queensland Music Festival, Queensland Symphony Orchestra, Queensland Museum, Ableton University to name a few) have led to student performances and learning experiences on campus and around

the state, including valuable performance and administrative internships. In July, UQ Music will be hosting the 2019 Australasian Piano Pedagogy Conference, bringing teachers, performers, scholars, and industry representatives from around the world to the St Lucia campus. The School will also be repeating its successful Winter Chamber Music School in June, as well as sending groups of students on study tours to China and North Queensland. All of this intense activity leads to excellent graduate outcomes for our students, with recent success in acceptances to further study at the Australian Academy of Music, the Sibelius Academy (Finland), and entry to the Australian Youth Orchestra programs.

I would like to thank our wonderful school partners, and all the brilliant student performers and their support networks, without whom collaborative and creative events such as this would not be possible. We hope to see you again at QPAC for our Semester 2 concert, where we will be giving the first performance outside of Victoria of Deborah Cheetham's incredible and healing *Eumeralla, a War Requiem for Peace*, with Deborah herself performing alongside our students in the Gunditjmarra language, in this United Nations Year of Indigenous Languages.

Associate Professor Liam Viney

Acting Head,
School of Music
The University of Queensland

Rhapsody in Red, White & Blue

***The Chairman Dances: Foxtrot for Orchestra* – John Adams (1947-)**

***Rhapsody in Blue* – George Gershwin (1898-1937)**

Piano Soloist Liam Viney

• • • *INTERVAL* • • •

***Chichester Psalms* – Leonard Bernstein (1918-1990)**

I. Psalm 108 verse 2, Psalm 100

II. Psalm 23, Psalm 2 verses 1-4

III. Psalm 131, Psalm 133 verse 1

Soprano Soloist Miles Le Goullon

***Adagio for Strings, Op. 11* – Samuel Barber (1910-1981)**

Guest Conductor Shing Him Chang

***Four Dance Episodes from Rodeo* – Aaron Copland (1900-1990)**

I. Buckaroo Holiday

II. Corral Nocturne

III. Saturday Night Waltz

IV. Hoe-Down

The University of Queensland Symphony Orchestra

Conductor Dr Warwick Potter

The University of Queensland Chorale

Conductor Mr Graeme Morton AM

Joined by the choirs of

Ambrose Treacy College, Canterbury College and Mt St Michael's College

ABOUT THE ARTISTS

Dr Warwick Potter

Conductor and Director,
The University of Queensland
Symphony Orchestra



Warwick Potter is Convenor, Bachelor of Music (Honours) at the School of Music. 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. His other UQ roles and responsibilities include being Coordinator of Winds, Director of Large Ensembles, and the concert series UQ Music @ St John's. 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.

Remaining 2019 engagements include being speaker and practitioner at the 2019 Australian Band and Orchestra Directors Association conference in Perth and conducting the Queensland premiere of *Eumeralla*, a requiem set to Australian indigenous texts by Deborah Cheetham at QPAC. 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 that the School of Music is internationally renowned for.

Associate Professor Liam Viney

Acting Head, School of Music,
The University of Queensland

Associate Professor Liam Viney is Acting Head of School at the School of Music, University of Queensland. He is active as a solo pianist, collaborative pianist, teacher, and academic, with an international performance, teaching and research profile.

As a solo performer Liam has collaborated with international and domestic symphony orchestras, in concertos ranging from those of Mozart and Beethoven to Prokofiev and Ligeti. He is a member of an ensemble in residence at the University of Queensland – the Viney-Grinberg Piano Duo explores existing literature while also commissioning numerous new works.

Through his piano duo, he is a leading authority on Australian duo piano music, with a focus on the collaborative creation of new musical practice and thought. He has commissioned dozens of new works for piano, two pianos, and chamber ensembles from composers in Australia and the United States with funding from sources such as the Australia Council for the Arts, and the Fromm Foundation, Harvard. After completing his Doctorate at Yale University, studying with Boris Berman,



Liam joined the keyboard faculty of California Institute of the Arts, and spent a further five years building a teaching and performing career in the United States. He has won major piano awards and competitions in both Australia and the U.S., including First Prize in the Lev Vlassenko Piano Competition and First Prize in the Yamaha Australian Piano Competition, the prize for which was a grand piano.

In recent years his work has been nominated for Australian Music Centre/APRA Awards for Excellence. Liam has been featured on six commercial CDs on labels such as ABC Classics, Tall Poppies and Innova (USA). A further two CDs are due to be released in 2019.

ABOUT THE ARTISTS

Miles Le Goullon

Soprano Soloist



Miles Le Goullon is Head Chorister and regular Cantor of the St Stephen's Cathedral Choir under the direction of Dr Andrew Cichy. Miles joined the Cathedral Choir at the age of eight under the direction of Dr Ralph Morton. Miles performed two solos for the St Stephen's Cathedral Concert Series, both directed by James Goldrick, Assistant Director of Music: *Pie Jesu* from Faure's *Requiem* in 2017; and *Hear My Prayer* by Mendelssohn in 2018, as part of a combined concert with the trebles of St John's Cathedral ('Chorus Angelorum'). In 2018 James Goldrick invited Miles to perform *Der Hölle Rache* from *The Magic Flute* by Mozart, at his farewell concert.

Miles began studying the violin with the Colourstrings program at the Young Conservatorium at the age of five. He has continued his study with UQ alumnus Samuel Andrews for the past five years and completed his grade four AMEB exam recently. Miles is in year eight at St Laurence's College and plays with a variety of String Orchestras, Symphony Orchestras, Big Bands and Concert Bands. Miles has participated in nationally recognised music programs including the inaugural State Honours Ensemble Program for middle school (SHEP).

Shing Him Chan

Conductor

Bachelor of Music (Honours),
The University of Queensland



Joseph Shing Him Chan is a fourth year viola student studying under Professor Patricia Pollett in the Bachelor of Music (Honours) Performance Extended Major at The University of Queensland. He is also under the tutelage of Dr Warwick Potter and has conducted a variety of works with the UQSO, including Mahler's Symphony No.2, Tchaikovsky's Romeo and Juliet Overture, William Walton's Symphony no.1 and Shostakovich's Hamlet Suite.

Joseph has studied under maestro Dr Carolyn Watson and was one of eleven young conductors selected to participate in the Australian Conducting Academy Summer School held in Tasmania. He worked with the principal guest conductor of The Tasmanian Symphony Orchestra Johannes Fritzsch and conducted the Tasmanian Symphony Orchestra in a showcase concert of Mozart Symphony no.39, 2nd movement. Joseph has completed the Scholar Conductor course that is sponsored by Symphony Services International under the guidance of Christopher Seaman.

Joseph was selected in 2018 to attend three prestigious Australian Youth Orchestra camps throughout Australia, and successfully auditioned for The Queensland Symphony Orchestra's internship program. This program afforded him the opportunity to work with Alondra de la Parra, Johannes Fritzsch, Daniel Carter and Guy Noble, which led to Joseph performing in the full operatic production of Mozart's Don Giovanni with Opera Queensland, conducted by Johannes Fritzsch.

Joseph was the Principal Violist in The UQSO and UQ Chamber Orchestra in 2017. He was invited on the UQSO Xi'an tour to perform with the Xi'an Symphony Orchestra and while working alongside conductor Dane Lam conducted Beethoven's 8th Symphony. Joseph has also played as Assistant Principal Violist for The Australian International Symphony Orchestra Institute in Tasmania, working under the baton of Johannes Fritzsch and Matthew Coorey and has undertaken a masterclass with Antoine Tamestit.

ABOUT THE ARTISTS

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.



The University of Queensland Symphony Orchestra

Conductor and Director Dr Warwick Potter
Guest Conductor Mr Shing Him Chan

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 15 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 is scheduled to present the second ever performance of the remarkable *Eumeralla, a war requiem for peace*, featuring the internationally acclaimed soprano Deborah Cheetham on Sunday 20th October 2019. This concert will include the Dhungala Children's Choir and will be sung in the language of the Gunditjmara people.

Previous UQSO recordings are periodically featured on 4MBS Classic FM (103.7 FM), broadcast every second Saturday of the month, and can be downloaded via the UQ School of Music's SoundCloud page: <https://soundcloud.com/user-947304152>.

ABOUT THE ARTISTS

The University of Queensland Chorale

Conductor and Director
Mr Graeme Morton AM

The University of Queensland Chorale is the flagship of the choral program at UQ. 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 (2017), 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 Wolfgang Amadeus Mozart; Felix Mendelssohn's *A Midsummer Night's Dream*; Benjamin Britten's *The Company of Heaven* and *Hymn to St Cecilia*; Zoltán Kodály's *Laudes Organi*; Masses by Anton Bruckner, Antonín Dvořák and Josef Rheinberger; 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 Carl Orff's *Carmina Burana* (2015), William Walton's *Belshazzar's Feast* (2016), Gustav Mahler's *Symphony No. 2 "Resurrection"* (2017) and Gabriel Fauré's *Requiem* (2018).

Mr William Elvin

Percussionist / Composer



William Elvin is a 15 year old student attending Hubbard's School. William started playing percussion in 2015 at primary school and has now performed with QYS for the past two years, having played with QYO Wind Ensemble and QYO2 in previous years. This year he is playing with UQSO as part of the Enhanced Studies Program and he participated in Australian Youth Symphony as section principal.

William has twice toured with QYO's Chamber Orchestra as timpanist. William's interest in composing has grown over the years and he has placed second in the QMF Score It! Competition in two successive years - in 2017 in the Junior Division, and in 2018 in the Open Division.

William was successful in the Artology Fanfare competition in 2018, composing a short fanfare entitled *Cloud Proclamation*. The Fanfare was performed by the Australian Youth Orchestra conducted by Tianyi Lu. This recording will be broadcast in venues across Australia, including QPAC.

The Fanfare opens with low trumpets and clarinet to introduce and establish a broad sense of full clouds forming on a warm day. The entry of the 'Cirrus' clouds is marked by a variety of instruments to provide depth and illustrate fullness. A demi-semi-quaver rhythm played originally on the opening instruments is now repeated on low brass (suggesting a storm), strings and woodwind (cirrocumulus clouds) and is then responded to by an overlapping "whoosh" of higher instruments, as though in conversation. A semi-quaver pattern played here fills in this space, but more importantly, imitates the general unstable feeling of the clouds. With one last rumbling retaliation from the horns, the storm cloud is pushed out by the 'Cirrus cloud' and the piece ends.

William's fanfare titled *Cloud Proclamation* is currently being played at QPAC to mark the end of intervals.

ABOUT THE MUSIC

From Broadway to Symphony Hall – a new American music

The Australian visits this year of two of the contemporary icons of American concert jazz – Wynton Marsalis and the Jazz at Lincoln Center Orchestra, followed by his saxophonist brother Branford, touring this month with the ACO – remind us that jazz is the signature sound and identity of American music.

The fusion of symphonic music with 'syncopated music' (i.e. jazz) can be recognized in music of the early 20th century, but many historians maintain that American music burst onto the concert stage on 13th February 1924. That afternoon, on Abraham Lincoln's birthday, the renowned band leader Paul Whiteman presented 'an educational event' in the Aeolian Hall entitled "Experiment in Modern Music". Whiteman wanted to show his standing-room-only audience – among its number were John Philip Sousa, Rachmaninov, Stravinsky, Fritz Kreisler and Leopold Stokowski – that jazz should be regarded as a serious and sophisticated art form.

The climax of the program was a new work composed and played by the 34-year-old George Gershwin. The 'king of Broadway' had barely five weeks to create his *Rhapsody in Blue*. The piano part was largely improvised, and the notorious clarinet glissando at the opening was a joke on the part of the clarinetist. The work was a sensation and set Gershwin off as a composer who had successfully married the Broadway stage and the concert hall. In so doing, it opened the door for successive generations of 'serious' American composers – from Aaron Copland, to Leonard Bernstein, to John Adams, to the Marsalis clan – to draw on jazz elements in their own works. A century later, we see that George Gershwin's *Rhapsody* had given voice to a new music of 'the American century'.

Dr Vincent Plush

The Chairman Dances (foxtrot for orchestra)

**John Adams
(1947-)**

Minimalist music often works with very small building blocks (such as a single phrase or collection of notes), repeating these with modifications as the piece evolves and grows. American composer John Adams has become known as a minimalist, although his more recent compositions have evolved past this designation. Adams has written several operas about contemporary figures. These include 1987's *Nixon in China*, about President Nixon's 1972 visit to China, 1991's *The Death of Klinghoffer*, about the hijacking of the *Achille Lauro* passenger ship, and 2005's *Doctor Atomic*, about Robert Oppenheimer and the first atomic bomb tests.

Adams describes *The Chairman Dances* as an "out-take" from Act III of *Nixon in China*, but also states that it is "neither an 'excerpt' nor a 'fantasy on themes from', it was in fact a kind of warmup for embarking on the creation of the full opera". The program of this piece is slightly different from that of the final opera, but Adams describes it as follows:

"[Jiang Qing], a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone..."

Paul Ballam-Cross

Rhapsody in Blue

**George Gershwin
(1898-1937)**

Rhapsody in Blue has become one of the most popular works in the repertoire for piano and orchestra. Leonard Bernstein described it by saying that “the themes are terrific, inspired, God-given. I don’t think there has been such an inspired melodist on this earth since Tchaikovsky”.

While Gershwin had worked in popular music as a song-writer and arranger in his early career, the *Rhapsody in Blue* was his first major classical work. Surprisingly, the orchestration of the piece is in fact not by Gershwin at all, but by Paul Whiteman’s usual arranger Ferde Grofé. Grofé ultimately made three separate versions of the *Rhapsody in Blue*; the original 1924 jazz band version, the 1926 version for theatre orchestra, and finally the familiar 1942 version for full symphony orchestra.

The opening clarinet glissando apparently began as a joke; the original orchestration gave the passage simply as a rapid scale, but the virtuoso clarinetist Ross Gorman humorously played it with the now-famous glissando instead.

Paul Ballam-Cross

Chichester Psalms

**Leonard Bernstein
(1918-1990)**

I. Psalm 108 verse 2, Psalm 100

II. Psalm 23, Psalm 2 verses 1-4

III. Psalm 131, Psalm 133 verse 1

Leonard Bernstein’s compositional skill is notable not only for his intimate knowledge of the orchestra (it’s not for nothing that his recordings as a conductor are still enormously popular), but also for the impressive stylistic breadth of his work. From the same composer as the vivacious *West Side Story* comes this serious, but not gloomy, work for choir and orchestra.

Commissioned for the 1965 Southern Cathedrals Festival at Chichester Cathedral, Bernstein himself wrote that “these psalms are a simple and modest affair, tonal and tuneful and somewhat square”. This self-effacing comment does not seem at all applicable to the far from “square” colours and sounds Bernstein conjures up in this sacred music.

Like Bernstein’s *Symphony No. 3 “Kaddish”*, the *Chichester Psalms* is a work that consciously connects with Bernstein’s own Jewish heritage; rather unusually in choral repertoire, the text of this piece is entirely in Hebrew. The text of the three movements is taken from the Book of Psalms. The first movement’s introduction uses Psalm 108, verse 2, and Psalm 100, while the second movement uses Psalm 23 and Psalm 2, verses 1 to 4. The third movement uses Psalm 131 and Psalm 133 verse 1.

Paul Ballam-Cross

ABOUT THE MUSIC

Adagio for Strings, Op. 11

Samuel Barber
(1910-1981)

The *Adagio for Strings* began as part of Barber's *String Quartet, Op. 11*, and was subsequently arranged for string orchestra by the composer. First performed by Arturo Toscanini and the NBC Symphony Orchestra in 1938, it is by far Samuel Barber's most-performed composition (to his frustration). It has become associated with mourning, having been performed or broadcast at the news of internationally important deaths or at state funerals; among others, these include the announcement of the deaths of both John F. Kennedy and Princess Diana, as well as Albert Einstein's funeral.

Perhaps what is most affecting about the *Adagio for Strings* is its simplicity; without complexity or over-complication, Barber created a piece that evokes the strongest possible emotions.

Paul Ballam-Cross

Four Dance Episodes from Rodeo

Aaron Copland
(1900-1990)

I. Buckaroo Holiday

II. Corral Nocturne

III. Saturday Night Waltz

IV. Hoe-Down

Aaron Copland's pieces are generally divided into popular and serious works. His popular works involve a recognisably "American" sound (created through the use of perfect fourths, fifths, and octaves), while his more serious pieces are more dissonant. Copland saw his adoption of an accessible and audience-pleasing sound as a perfectly congruent part of his musical style, stating that "the composer who is frightened of losing his artistic integrity through contact with a mass audience is no longer aware of the meaning of the word art."

Aaron Copland's *Four Dance Episodes from Rodeo* is, as the title suggests, taken from *Rodeo*, one of the most popular of Copland's six ballets. Originally written in 1942, the orchestral version premiered the next year. As in some of Copland's other "American" pieces, he uses various traditional songs such as "*If He'd Be a Buckaroo*" and "*Bonaparte's Retreat*". These tunes may be less familiar to Australian ears than American, but they nonetheless evoke the wide-open plains of the mythical Wild West. Surprisingly, the concluding "*Hoe-Down*" movement, in particular, has become enormously popular in other contexts. Some audience members may recall progressive rock band Emerson, Lake & Palmer performing an arrangement of it live.

Paul Ballam-Cross

The University of Queensland Symphony Orchestra:

Conductor and Director Dr Warwick Potter

Orchestral Manager Jemima Drews

Assistant Orchestral Manager and Librarian Katya Willett

KEY

- * Concertmaster
- + Associate
Concertmaster
- ^ Section Principal

1st Violins

Amy Hosking *
Elena James +
Sophia Goodwin ^
Samuel Andrews
Ann Carew
Georgina Chan
Angeline Feng
Olivia Lambert
Dianne Shim
Nathan Tie
Fan Yang
Isabel Young

2nd Violins

Florence Capper-
Shillington ^
Jacalyn Adcock
Kaitlyn Bowen
Stephen Chan
Rebekah Du
Hayley Favelle
Benedict Gattas
Jane Lau
Hanah Lee
Aaron Netto
Zara-Naharni
Turner
Toukie Wood
Isabelle Watson

Violas

Liam Mallinson ^
Ashleigh Abul
Jaimie Battams
Helena Burns
Jasmine Buckley
Flora Cawte
Joseph Chan
Lauren Foster
Christopher Lee
Grace Rackemann

Bronte Rotar
Matthew Ryan
Emilia Siedlecki
Alexander Voltz

Violoncelli

Rory Smith ^
Timothy Andrews
Frances Chang
Daniel Chiou
Isabel Fitton
Erna Lai
Gabriel Leslie
Elaenor McNamara
Ingrid Miller
Felicity Mohr
Samuel Rasmussen
Alex Teakle
Michael Thomas-
Carroll
Jianing Wang

Double Bases

Alexandra Elvin ^
Tim Capon
Emma Gurney
Monty Wain
Hanyue Wang

Flutes/Piccolos

Chairman Dances
Jemima Drews ^
Christine Vellacott

Rhapsody in Blue

Yeirim Jeong ^

Seoyoung Kim

Four Dance Episodes

Katya Willett ^
Jessica Walther
Tayler Basham

Oboes

Alexandra Dunk ^
Gabrielle Knight

Clarinets

Chairman Dances
Seamus Albion ^
Niamh Bennett

Rhapsody in Blue

Seamus Albion ^
Tongming Liu

Four Dance Episodes

Niamh Bennett ^
Tongming Liu
Raleigh St John

Bass Clarinet

Chairman Dances
Eleanor
Brimblecombe

Four Dance Episodes

Amy Hobo

Bassoons

*Chairman Dances/
Four Dance Episodes*
Rory Brown ^
Harrison Scott

Rhapsody in Blue

Rory Brown ^
Angus McRae

Trumpets

Chairman Dances
Lachlan Luhrs ^
Caleb Hodgkinson
Pieter Wilken

Rhapsody in Blue

Pieter Wilken ^
Jack Duffy
Tennyson Hall

Chichester Psalms

Jack Duffy ^
Lachlan Luhrs
Pieter Wilken

Four Dance Episodes

Jack Duffy ^
Lachlan Luhrs

French Horns

Preston Ellis ^
Mitchell Best
Lachlan Hardie
Caspian Russell

Trombones

John Rotar ^
Eline Yunus
Lucas Ladyman
Max Fitzgerald
(Chichester
Psalms)

Tuba

Amelia Lane ^

Timpani

Chairman Dances
Samantha
Homeming

Rhapsody in Blue

Jessica Postle

Chichester Psalms

Emily Moolenschot

Four Dance Episodes

William Elvin

Percussion

Chairman Dances
William Elvin ^
Emily Moolenschot
Adam McCluand

Rhapsody in Blue

Samantha
Homeming ^

William Elvin

Adam McCluand

Chichester Psalms

Jessica Postle ^

William Elvin

Samantha

Homeming

Adam McCluand

Four Dance Episodes

Emily Moolenschot ^

Aiden Napier

Jessica Postle

Piano/Celeste

Four Dance Episodes

Celine Chong ^

Piano

Caleb Salizzo ^

Harp

Ellena Papas ^

Chichester Psalms

Linley Chai

THE UNIVERSITY OF QUEENSLAND CHORALE

**Conductor and
Director Mr Graeme
Morton AM**

**Chorale Manager
Dominic Retschlag**

Soprano

Chloe Arentz
Amelia Bailey
Millicent Bourke
Emma Bunzli
Natalia Carter
Xiaoyu Chen
Natalie Chow
Ellie Ferguson
Jenny Gunnarsson
Madeleine Hornsby
Megan Humby
Ariel Jones
Naomi Klazinga
Yuexi Lin
Rosie Lintott
Shukyi Lo
Germaine Lo
Sarah Longford

Jada Love
Jiasui Lu
Elizabeth Lynch
Jessie Madsen
Ella Mallett
Lara Miller
Breanne Nelson
Tess O'Donohue
Alison Paris
Sue Park
Taisha Paterson-
Burr
Vi Pham
Adele Pickering
Jacquille Pringle
Brianna Rankine
Morgan Rosati
Emma Short
Luisa Tarnawski
Melonie Taylor
Jasmine Taylor
Elizabeth Troy
Isabelle Watson
Hayley Wu
Yuwen Zhang

Alto

Helen An
Jessica Aslin
Alexandra
Bartetzko
Melissa Bechteler-
Weickhardt
Megan Beckinsale
Caragh Butler
Grace Coleman
Peyton Crofton
Gabrielle
Fitzgerald
Talia Garrett-
Benson
Ailsa Harris
Nicholas Hughes
Miranda Kidd
Emma Kruger
Anita Lin
Alex Mison
Chloe Moyle
Grace Paek
Raina Pang
Alicia Pirsic

Demetra Politakis
Jacque Prior
Emma Stevenson
Elizabeth
Vandeleur
Catherine
Vandeleur
Tayla Whateley
Bella Wieden
Sally Wong
Mayuri Yamaguchi
Isabel Yamazaki
Zhaochu Yuan

Tenor

Oguzhan Aksoy
Jacob Bulow
Jarrod Grabham
Jeremy Harris
Nick James
Stewart Lucas
Lachlan Matthews
Dominic Retschlag
Brodie Slade
Connor Willmore

Bass

Ben Anderson
Troy Castle
Tszlok Chan
Matt Chapman
Nathan Christen
Tom Church
Paul Conrad
William Cornish
Reuben Flower
Lachlan Guilfoyle
Hugh Hansen
Jordy Hill
Saxon Howard
Secombe
James Hultgren
Ben Ryan
Nicholas Schneider
Joshua Sutton
Zachary Vella
Thomas Yarrow
Daniel Yasar
Jordan Yee
Jia-Peng Yeung
Hainian Yu

AMBROSE TREACY COLLEGE CHOIR

**Conductor and
Director
Jason Goopy**

Elliott Andrew
Elliot Beauchamp
Oliver Bradshaw
Joey Carroll
Jacob Cheung
Ryan Ellwood
Leon Fe rmandes
Luca Ferro
Johnathan Heydon
Ryan Johnson
David Keady
Marco Lindner
Manahali Long
Juann Lubrin
Alexis Luxford
Angus MacDonald
Hamish
McMeniman

Jackson Moore
Thomas Morean
Garcia
Daniel Morris
Riley Morton
Patrick Muller
Max O'Hagan
Sam Pandy
Kaveen Peiris
Matthew
Perissinotto
Thomas N. Pham
Isaac Prain
Alexander Prain
Baxter Pugh
Jack Rosolen
Gabriel Shaw
Dashiell Solomon
Atticus Solomon
Ryan Tenorio

CANTERBURY COLLEGE CHOIR

**Conductor and
Director
Janet Wyvill**

Christian Almario
Enoch Bai
Joel Barby
Jack Danbury
Connor Firth
Nathaniel Harris
Ryley Hosking
Thomas Lonsdale
Samuel McKee
Yorshan Nair
Blythe Nimmo
Jazz Rajah
Anderson Som
Caolan Spink
Joshua Williams

MT ST MICHAEL'S COLLEGE CHOIR

**Conductor and
Director
Miriam Townsley**

Jaime Adams
Talia Armstrong
Genevieve Bond
Sarah Bond
Lauren Cartwright
Rachel Champion
Maddison Cox
Jasmine Cross
Siena D'Arienzo
Isabelle Deegan
Mia Del Vecchio
Brynna Ducie
Riley Ducie
Ruth Gately
Melanie Gonzalez
Zoe Goodin
Claire Grundy
Christina Hayter
Natalie Howes

Olivia Magee
Emily Malczewski
Isabelle Marsh
Madeleine Martin
Ionie McLean
Shaianne
Metzeling
Mia Miller
Tahlia Neylan
Alice O'Callaghan
Isabella Pettersen
Mia Prince
Isabelle Schmidt
Cleo Sharman
Ava Statham
Clare Statham
Holly Stegman-
McManus
Samantha Waldon
Emily Welch
Naomi Wilson
Monica Yarrow



UQ Friends of Music brings together students, staff, alumni and the general public, creating opportunities for shared and interactive experiences as part of the diverse music making activities of the School of Music both on and off campus.

UQ Friends of Music provides:

- Connections with staff, students and alumni of the School of Music
- A broad community of music appreciation
- Contributions to enriching forum discussions on music
- Opportunities to engage with local and international artists visiting UQ

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

The convenor of the UQ Friends of Music is the School of Music's Director of Performance and Engagement, Associate Professor Adam Chalabi – a.chalabi@uq.edu.au

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

Advantages of becoming a member include:

- Exclusive access to 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 newly established Friends of Music Scholarship)

Study Music at UQ

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) program

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 and musicianship, plus electives from popular music, music technology, music psychology, 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 exclusively 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 student ensembles:

UQ Symphony Orchestra

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, including tutorials, during the year depending on performance commitments.

Exceptional skills

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.

Giving to UQ Music



I would like my gift to support:

- School of Music Scholarship Support
 School of Music Instrument Fund Music Student International Study Tour

Contact Details

Name _____

Address _____

Phone _____ Mobile _____

Email _____

Payment Details

- \$100 \$500 \$1000

I would like to make a monthly quarterly yearly once off donation of \$ _____

Cheques should be made payable to **The University of Queensland**.

- I would like to remain anonymous
 Please provide me with information about supporting aspiring music scholars in my will
 I authorise my credit card to be charged in accordance with the payment schedule
 Visa MasterCard

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Cardholder's name _____

Signature _____

Online Payments www.uq.edu.au/giving/donations/fund/School_of_Music

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.



Thank you for attending *Red, White & Blue*.

The School of Music at The University of Queensland looks forward to entertaining you again at its next Vice-Chancellor's Concert Series event at QPAC on Sunday 20th October 2019 from 2PM.

Eumeralla, a war requiem for peace

By Deborah Cheetham

The University of Queensland Symphony Orchestra

The University of Queensland Chorale

Soprano Soloist Deborah Cheetham

Conductor Dr Warwick Potter

Chorus Master Mr Graeme Morton

Dhungala Children's Choir

For more information on the School of Music:

Email music@uq.edu.au
Phone **3365 4949**
Web music.uq.edu.au
Facebook facebook.com/UQSchoolofMusic
Twitter [@musicuq](https://twitter.com/musicuq)
SoundCloud soundcloud.com/uq-music

Special thanks to Alex Loh, QPAC

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 in-house trained attendants and move in an orderly fashion to the open spaces outside QPAC.

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