

About the BSO

The Burnside Symphony Orchestra was formed in 1956 to provide the opportunity for amateur musicians to play major works from the symphonic repertoire, and to allow aspiring conductors and soloists to gain experience of performing with a full symphony orchestra.

The orchestra's conductors and soloists are drawn mainly from the ranks of the Adelaide Symphony Orchestra and the Elder Conservatorium.

The orchestra presents an annual concert program at the Burnside Ballroom and in country centres. Many of our concerts raise money for local charities.

We welcome enquiries from musicians who are interested in joining the orchestra.



Burnside Symphony Orchestra thanks the **City of Burnside** for their support



with Young Adelaide Voices

HORIZONS

8pm Wednesday 13 April 2016

Burnside Ballroom, 401 Greenhill Road, Tasmore 5065

FAURÉ – Pie Jesu from Requiem

Contemporary songs for choir

~ INTERVAL ~

FAURÉ – Cantique for Jean Racine

CROSSIN – Night Prayer

PHLOX – Fanfare

BRAHMS – Variations on a Theme
by Haydn

www.bso.org.au

Pie Jesu from Requiem

Gabriel Fauré (1845 - 1924)

Fauré was a French organist, pianist and teacher and one of the foremost composers of his generation. Pie Jesu, from his Requiem, is a beautiful stand-alone work, translating as 'Lord Jesus, give them everlasting rest'.

Contemporary songs for choir

Waltzing Matilda Trad, arr. Ruth McCall

Begins with indigenous names for Australian plants and the places they are found, and incorporates both traditional *Waltzing Matilda* melodies.

In this heart lies for you Sinead O'Connor

A love song arranged by former YAV chorister Mary Webb.

Sesere Eeye

Traditional Torres Strait Islander song from Moa Island about the wind and the effects of wind blowing on the mountains.

Salmo 150 Ernani Aguiar

Vital, primal and rhythmic with rapid articulations, praising the Lord with instruments.

Shall We Dream? Michael Atherton

An Australian work that tells of a people's search for peace and place. It speaks of hope, family and Paradise.

The Arafura I, II, III Dan Walker

An Australian work with text by Bernard O'Reilly and Indigenous words from Datiwuy dialect, set for various vocal combinations, percussion, insects, birds and whirlies. It evokes the space, horizons and wildlife of Australia, the changing and harsh beauty of our environment.

PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Robyn Handreck
Fran Corcoran
Athalie Scholefield
Mayuko Chen
Stephanie Rogers
Fiona Robertson

Second Violin

Conrad Gittins
Charles Newland
Shelley Barrett
Sally Armstrong
Steve Salamon
Peter Shin
Margot Masters

Viola

Christine Batty
Phillip Griffin

Cello

Kathy Wozniczka
Rosalie Day
Tanya Monro
Kym Williams
Aileen Chatterton
Margaret Fraser
Allyson Griffiths

Double Bass

Peter McLachlan
Mark Pedder
David Belford

Flute

Maria Foot
Scott Gunn

Oboe

Terri Kenny
Lynette Whellan

Clarinet

Pip Weston
Derek Jones
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

John Pater
Douglas Pearce

Trombone

Tom Sulda
Michael Dight

Horn

Adam Black
Laura Cram
Loretta Mattiolo
Jordan Puckridge



Fanfare

Sebastian Phlox

Sebastian is a local composer, organist and conductor, currently studying a Masters in composition at the Elder Conservatorium of Music. He has received a number of composition awards and his works have been premiered by the Australian String Quartet, the Soundstream Collective, and at the 2011 and 2014 Adelaide International Cello Festivals.

Fanfare was written specifically for the Burnside Symphony Orchestra. It is a short journey through different orchestral landscapes, moving through contrasting scenes, shifting between colours and textures and encountering brief tunes before returning to the opening theme. The composer would like to thank the BSO and conductor Philip Paine for bringing the piece to life in its premiere performance.

Variations on a Theme by Haydn Opus 56a

Johannes Brahms (1833 – 1897)

The *Variations on a Theme by Haydn* were composed in 1873, comprising a theme in B \flat major with eight variations and a finale. The theme, based on the Chorale St Antoni, is attributed to Haydn, appearing in his Suite in B \flat for Military Band. However research has shown that Haydn probably borrowed the theme himself, or adapted it from an old chant. The first performance was given in November 1873 by the Vienna Philharmonic Orchestra under Brahms' baton.

BSO CONDUCTOR Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013.

He completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters Degree in performance at the University of Adelaide in 1995.

Philip has performed with a number of Australian orchestras as tutti and principal horn player. He is horn tutor at the Elder Conservatorium.

Philip's introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and, in 2010, music director of the Adelaide Sinfonia.

YAV CONDUCTOR Christie Anderson

Christie is a conductor, singer and choral clinician. She became Artistic Director of Young Adelaide Voices in 2009.

She is a founding member of the EVE vocal trio and singer and Associate Conductor in the Adelaide Chamber Singers. Recent highlights have included arranging the choral music for Patch Theatre Company's *The Moon's a Balloon*, performing with ACS at the Polyfolia Festival in France and performing all three Philip Glass operas in the Portrait Trilogy with the State Opera of SA.

Christie is Artistic Director of WATU Adelaide Youth Choir Festival which had its inaugural festival in 2015. In January 2016 she joined the Gondwana National Choral School team in Sydney, co-directing the youth choir Gondwana Voices.

About Young Adelaide Voices

Young Adelaide Voices (YAV) is a choir school that provides choral education for young people in 6 choirs. Its choristers have represented Australia in many international festivals. In 2012 Young Adelaide Voices won first prize in all the Youth Choir sections in the 9th International Golden Gate Youth Choir Festival in San Francisco.

In October 2015 YAV hosted the inaugural WATU:Adelaide! Youth Choir Festival with guest composer and choral clinician Stephen Leek. YAV's composer in residence program supports the composition of new Australian choral works for youth choirs.

YAV is grateful for the Burnside Symphony Orchestra's support that will assist with fundraising for its upcoming European tour in which YAV will represent Australia in festivals and competitions in Austria, Slovakia and Italy during June-July 2016.

Choristers

Eliza Allan	Zoe Davis	Caitlin Merlin
Makayla Anderson	Chloe Dunstan	Laura Mohan-Ram
Sanne Baltussen	Anastasia Ferguson	Katrina Ogierman
Brianna Bambery	Cordelia Ferguson	Ashley Piper
April Bell	Amelia Francis	Katarina Schulz
Rhianna Bell	Eleanor Fulton	Jasmine
Danae Bettison	Fenella Hall	Vandenbrink
Virginia Blackwell	Jordan Hall	Lauren Ward
Heather Button	Charlotte	Ruby Washington
Clara Chiodi-Reveruzzi	Loipersberger	Jemma Wellens
	Monique Lymn	Ruby Wheaton
Renee Cram	Isobel Martin	Jessica Williams



The third movement is set for double choir, with choir 2 set in the Dativuy dialect from Arnhem Land.

Silvy

Written by American blues legend Huddie 'Leadbelly' Ledbetter while he was on a chain gang in Texas. This version and the body percussion were arranged by American composer Moira Smiley.

I N T E R V A L

Cantique de Jean Racine Opus 11

Gabriel Fauré – orchestration by Adrians Ozols

Cantique, written in 1865 when Fauré was a 20 year old student, won him first prize in a composition competition at the École Niedermeyer de Paris. Set to a text by 17th century dramatist and poet Jean Racine, it is a short hymn set for mixed chorus. It is the first of many of Fauré's compositions in which his affinity for sacred music is evident. The piece was originally scored for chorus and organ but Fauré breathed new life into it forty years later with small orchestral instrumentation.

Night Prayer

Carl Crossin – conducted by Christie Anderson

This piece was commissioned for Young Adelaide Voices' inaugural WATU Youth Choir Festival. It was premiered by the WATU Festival Choir in October 2015. Crossin's setting of New Zealand poet John Williamson's text is a series of meditations on life, daily living and being human. After a long day the night is still and quiet, but the dawn offers a new day and new possibilities. Crossin's version for YAV and the BSO was orchestrated by Philip Hall, former Principal Horn of the Adelaide Symphony Orchestra and current YAV parent.