

Join the BSO!

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

The orchestra is open to new members who play to AMEB Grade 6 standard or who have equivalent experience. String players are always needed. There are also positions for part-time woodwind, brass and percussion to be called upon when additional players are required.



The keyboard in use for this concert is generously provided by **Piano Max**



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



8pm Wednesday 14 December 2016

Burnside Ballroom, 401 Greenhill Road, Tasmore 5065

PROGRAM

TCHAIKOVSKY – Overture to Romeo and Juliet

SCHUMANN – Konzertstück for Four Horns & Orchestra

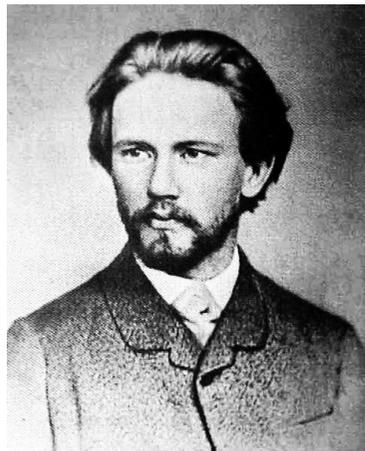
SHOSTAKOVICH – Symphony No 5 in D minor, Opus 47

Conductors: Sebastian Phlox and Philip Paine

bso.org.au

Overture to Romeo and Juliet

Pyotr Ilyich Tchaikovsky (1840 - 1893)



Tchaikovsky, like some of his contemporaries, was inspired by Shakespeare. Encouraged, and later on nagged, by fellow Russian composer and conductor, Balakirev, he composed the Overture to Romeo and Juliet which was premiered in Moscow in 1870 to an unenthusiastic reception. Subsequent re-working

produced more versions, the third and final of which was completed in 1886.

Although styled an 'Overture-Fantasy' by the composer, the piece is a symphonic poem in sonata form with an introduction and an epilogue.

The work is based on three main strands of Shakespeare's story. The first is the introduction representing Friar Laurence, mentor to Romeo and Juliet, with the lower strings conveying the dark mood of an unfavourable omen.

The second strand portrays the theme of the warring Capulets and Montagues, with a reference to the sword fight depicted by crashing cymbals. Then the action suddenly slows and the third strand announces the love theme, passionate and yearning in character but with an underlying current of anxiety.

PLAYERS

First Violin

Shelley Walker*
Robyn Handreck
Charles Newland
Stephen Salomon
Fiona Robertson
Conrad Gittens
Kai Gerbi
Nadina Paine

Second Violin

Frances Griffin
Gabrielle Scherrer
Peter Shin
Fran Corcoran
Athalie Scholefield
Sally Armstrong
Mayuko Chen

Viola

Chris Batty
Barry Rusinoff
Philip Griffin
Tom Soulsby
Damien Day

Cello

Kathy Woznicka
Janis Svilans
Kym Williams
Aileen Chatterton
Margaret Fraser
Allyson Griffiths

Double Bass

Peter McLachlan
Mark Pedder
David Belford

Flute

Maria Foot
Sophie Barritt

Piccolo

Scott Gunn

Oboe

Terri Kenny
Hannah Kovilpillai
Charles Klein

Cor Anglais

Charles Klein

Clarinet

Pip Weston
Derek Jones

Bassoon

Norman Etherington
Alison Bell

Contra Bassoon

Josie Hawkes

Trumpet

John Pater
Douglas Pearce

Trombone

Michael Dight
Sean Turnock

Horn

Alice Dyer
Jordan Puckridge
Laura Cram
Loretta Mattiolo

Timpani

Andrew Timko

Percussion

Dennis Johnson
James Knight
Monty Clark

Keyboard

Albert Wu

Harp

Cianah Harris

SOLOISTS

Adrian Uren studied French Horn at the Guildhall School of Music & Drama. He has played as Guest Principal Horn with many UK orchestras. Since his appointment as Principal Horn of the Adelaide Symphony Orchestra, he has been invited to play Guest Principal with the Tasmanian, New Zealand and Melbourne Symphony Orchestras.

Philip Paine - see details for BSO Conductor

Emma Gregan is a graduate of the Queensland Conservatorium, Griffith University and is currently a tutti horn player with the Adelaide Symphony Orchestra. She has been a soloist with the Queensland Philharmonia Orchestra and several conservatorium orchestras.

Alex Miller completed his Bachelor of Music at the Queensland Conservatorium of Music in 2015. In 2016 he was appointed tutti horn in the Adelaide Symphony Orchestra. Prior to this he freelanced with the Adelaide, Tasmanian, Queensland and Canberra Symphony Orchestras.

About Burnside Symphony Orchestra

2016 is the 60th Anniversary year of the Burnside Symphony Orchestra which was formed in 1956.

The orchestra presents four concert programs each year, with performances at the Burnside Ballroom and country venues. Most concerts are presented in support of a local or international charity.

A record has been compiled of more than 200 concerts performed over the history of the orchestra. This is available on our website: bso.org.au/concerts-archive.

Konzertstück for Four Horns and Orchestra in F major Opus 86

Robert Schumann (1810 – 1856)

Soloists: Adrian Uren, Philip Paine, Emma Gregan, Alex Miller

This work, composed in 1849, is not often performed because it requires not one, but four horn virtuosi.

There are three distinct movements, the last two of which are linked together.

The piece opens with two short chords, after which the orchestra is momentarily silent. The four soloists enter with a vibrant fanfare that sets the tone for the whole work.

The second movement is lyrical and song-like, opening and closing with a duet for two horns, separated by a lush four-part chorale.

A short bridge to the finale, introduced by a quiet fanfare in the trumpets, returns the piece to the vigorous style of the first movement.



INTERVAL

Symphony No 5 in D minor, Opus 47

Moderato-Allegro non troppo—Allegretto—Largo—Allegro non troppo

Dmitri Shostakovich (1906 – 1975)



[Image (adapted) courtesy Piano Piano! via Flickr bit.ly/CC2BSO]

Symphony No 5 in D minor was composed between April and July 1937. Its first performance was on 21 November 1937 in Leningrad. The premiere was a huge success, and received an ovation that lasted well over half an hour.

The positive response to the symphony helped to restore Shostakovich's reputation which had suffered since Stalin's denunciation in 1936 of his opera *Lady Macbeth of*

Mtensk. However, the question remains: was the symphony an affirmation of Stalin's regime or did it subtly express the grief endured by the Russian people during those years?

Moderato—Allegro non troppo - the symphony opens with a strenuous string figure in canon, leaping and falling in minor sixths. Variants of this theme return throughout the 3rd and 4th movements. The second theme is built out of octaves and sevenths. The movement reaches a harsh climax followed by a coda ending on a note of haunting ambiguity.

Allegretto - the opening motif in this waltz-like scherzo is a variation of the first theme in the first movement; other variations can be detected throughout the movement. The music remains witty, satirical, raucous while also nervous.

Largo - in contrast to the previous movements, this movement uses no brass. Shostakovich's beautiful, long melodies are punctuated with solo woodwinds, harp and celeste.

Allegro non troppo - there is a return to the mood of the opening movement. A tense conclusion leads to a quieter section after which a short snare drum and timpani solo brings us to the finale, an extended reiteration of the D major tonality.



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 is a horn player with the Adelaide Symphony Orchestra and horn tutor at the Elder Conservatorium of Music.

ASSISTANT CONDUCTOR Sebastian Phlox

Sebastian is a local composer, organist and conductor studying a Masters in Composition at the Elder Conservatorium of Music. His compositions have received a number of 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.