

Join the BSO!

We welcome enquiries from musicians who are interested in joining the orchestra. The orchestra is open to new members who play from 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.



8pm Wednesday 28 June 2017

Burnside Ballroom, 401 Greenhill Road, Tasmore 5065



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



Thanks to the **South Australian Music Camp Association** for the loan of music stands to the BSO.



Burnside Symphony Orchestra thanks **PianoMax** for their support

PROGRAM

SIBELIUS – Nocturne from King Kristian II Suite

MOZART – Piano Concerto No 25 in C Major K 503

Soloist: Damien Mansfield

SCHUMANN – Symphony No 1 - Spring

Guest Conductor: Tully Brookes

bso.org.au

Nocturne from King Kristian II Suite

Jean Sibelius (1865 - 1957)

Sibelius, a Finnish composer and violinist, is recognised as his country's greatest composer.

He derived this suite from the incidental music that he composed in 1898 for the play King Christian II, written by his friend Adolf Paul. The play, set in the 16th century, tells the story of King Kristian II of Denmark, Norway and Sweden, and his love for a young Dutch woman, Dyveke.

The King Kristian II Suite comprises five movements: Nocturne, Elegy, Musette, Serenade and Ballad.

The Nocturne (Molto moderato) is a lyrical piece that opens with the clarinet and oboe introducing the theme. Melodies are then passed between strings and wind sections.

The piece gradually builds to an exultant restatement with the tambourine providing a bright rhythm before the energy subsides and the quiet opening returns.



PLAYERS

First Violin

Shelley Walker*
Charles Newland
Steve Salamon
Fran Corcoran
Therese Janus
Tammy Papps
Roger Davies

Second Violin

Frances Griffin
Sally Armstrong
Athalie Scholefield
Marietta Resek
Amnon Shiloh
Shelley Barrett
Iarla Bastians

Viola

Chris Batty
Barry Rusanoff
Philip Griffin
Tom Soulsby

Cello

Kathy Woznicka
Rosalie Day
Aileen Chatterton
Margaret Fraser
Allyson Griffiths
Robert Wolf

Double Bass

Peter McLachlan
Mark Pedder
Nikki Stedman

Flute

Maria Foot
Christine Irving

Oboe

Terri Kenny
Hannah Kovilpillai

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Marlow

Trumpet

John Pater
Douglas Pearce

Trombone

Tom Sulda
Michael Dight

Horn

Adam Black
Jordan Pfeiffer
Laura Cram
Loretta Mattiolo

Timpani

Andrew Timko

Percussion

Belinda Allevi

SOLOIST Damien Mansfield

Damien Mansfield studied piano with Lance Dossor in Adelaide before receiving further training and experience in chamber music, accompaniment and vocal repertoire in London. In his youth he performed Mozart piano concertos at National Music Camp, with the Elder Conservatorium Orchestra and with the SA Symphony Orchestra in the ABC Concerto & Vocal Competition of 1972.

As accompanist, he appeared in several states of Australia, the US, England, the Netherlands and Canada. He resumed active musical work in 2013 after 40 years of medical practice.

Recently Damien has appeared regularly as pianist and organist with renowned singer Robert Dawe, and in chamber music with members of the Adelaide Symphony Orchestra for the Friends of the ASO.

About Burnside Symphony Orchestra

In 2016 the Burnside Symphony Orchestra celebrated the 60th Anniversary of its formation in 1956.

The orchestra presents four concert programs each year, with performances at the Burnside Ballroom and country venues. The proceeds of many concerts support local or national charities.

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.

Piano Concerto No 25 in C major K 305

Allegro maestoso - Andante - Allegretto

Wolfgang Amadeus Mozart (1756 – 1791)

Soloist: Damien Mansfield

The Piano Concerto No 25, was completed and first performed by Mozart in Vienna in December 1786, the last of 12 concertos that he wrote during the three years 1784-86. It is possible that Beethoven played it in 1795 in a benefit concert for Mozart's widow and children, for its influence is evident in his own C major concerto, composed in the same year. Although it is now recognised as Mozart's grandest concerto, it was neglected throughout the 19th century and until the latter decades of the 20th.

The first movement, more than melodies, is music of ideas, classically cool and dramatic by turns, yet intricately woven and undercut by Mozart's ambiguous chromaticism, perhaps not what earlier audiences sought from his music.

In the second movement, the horns and woodwinds evoke the moonlit palace gardens of the final act of *Figaro* wherein Susanna's longing for Figaro's embrace, aroused by nightingale song, is made yet more urgent here by shadows and cries in the night.

The main theme of the third movement, a graceful gavotte in a previous life, is here imbued with new energy and wit, plus occasional ambivalence. The exuberance of the celebration is interrupted midway by a sustained plaintive melody, which rises to protest as it is strong-armed away, but lives on in the heart and memory long afterwards.

I N T E R V A L

Symphony No 1 in Bb major Opus 38

Andante un poco maestoso – Allegro molto vivace

Larghetto

**Scherzo: Molto vivace – Trio I: Molto piu vivace –
Trio II**

Allegro animato e grazioso

Robert Schumann (1810 – 1856)

Schumann, regarded as one of the greatest composers of the Romantic era, did not compose his first symphony until early 1841. Until then, he was largely known for his works for the piano and for voice. Schumann sketched the symphony in four days from 23 to 26 January and completed the orchestration by 20 February. The premiere took place under the baton of Felix Mendelssohn on 31 March 1841 in Leipzig, where the symphony was well received.

Schumann intended the work to be an evocation of spring. He gave spring-themed titles to each of the four movements in this symphony: The Beginning of Spring, Evening, Merry Playmates and Spring in Full Bloom but did not retain them when the symphony was published,

The symphony opens with a fanfare for trumpets and horns, an instrumental setting of two lines from a poem by Adolph Boettger: O wende, wende deinen Lauf/Im Thale blüht der Frühling auf! (O turn, O turn and change your course/In the valley spring blooms forth!). It ends with a Coda that introduces a new motive, in quieter rhythm, of fine harmonic and melodic character.

The Larghetto is a calm interlude, with its graceful theme played first by the violins and later by solo horn and oboe.

The following energetic Scherzo has two contrasting trio sections instead of the usual one. The first trio is dance-like, the second based on a folk tune. A coda leads into the finale.

The last movement begins with a grand orchestral flourish, followed by a dainty theme for strings that Schumann cautioned should not be 'played too frivolously'. It is one of the most exultant, vivacious movements in the symphonic literature.



CONDUCTOR Tully Brookes

Tully Brookes completed a Bachelor of Music (Honours) at the Elder Conservatorium, studying piano with David Lockett. During his studies he received two Director's Awards and the Lance Dossor Prize.

As an accompanist he was awarded both the Geoffrey Parsons Award and the Diana Harris Prize in 2013. He conducted several performances of Mozart's operas *Le nozze di Figaro* and *La clemenza di Tito* with Co-Opera in Adelaide in 2015-16.

Tully has conducted the Norwood Symphony Orchestra and in 2017 took up the position of Music Director of the Mitcham Orchestra.

He is currently undertaking Masters degree studies in conducting with Luke Dollman at the Elder Conservatorium.