

## Join the BSO!

We welcome enquiries from musicians who are interested in joining the orchestra. The orchestra is open to new members who play at or above 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 20 September 2017**

Burnside Ballroom, 401 Greenhill Road, Tusmore 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

**WEBER** – Overture to Oberon

**ATTERBERG** – Horn Concerto in A minor

*Soloist: Sandra Löfgren*

**PROKOFIEV** – Romeo and Juliet Opus 64

**Conductor:** Philip Paine

**[bso.org.au](http://bso.org.au)**

# Overture to Oberon

Carl Maria von Weber (1786 – 1826)



Weber, a German composer, conductor and pianist, was a 19<sup>th</sup> century composer of the Romantic school.

By the early 1820s he had achieved international fame with his opera, *Der Freischütz*. A few years later he accepted a commission to write *Oberon*, a 3-act romantic opera in English. By this time, desperately ill with tuberculosis, he was obliged

to undertake the project for financial reasons.

He travelled to London to complete the music but the pressures of rehearsals, social engagements and composing extra pieces destroyed his health and he died in June 1826, just two months after the premiere at Covent Garden.

The story tells of *Oberon*, the King of the Elves, who has had a quarrel with his queen *Titania* regarding whether a man or a woman is more likely to be unfaithful. The two contrasting sections of the *Overture to Oberon* feature themes from the opera. A horn solo opens the piece with the culminating theme from the soprano solo, known as the *Ocean aria*. Written when Beethoven was still alive, the music embodies spirit of the new Romantic era.

## PLAYERS

### First Violin

Shelley Walker\*  
Charles Newland  
Athalie Scholefield  
Shelley Barrett  
Margot Masters

### Second Violin

Frances Griffin  
Steve Salamon  
Marietta Resek  
Amnon Shiloh  
Emily Hewitt

### Viola

Chris Batty  
Barry Rusanoff  
Philip Griffin  
Tom Soulsby

### Cello

Kathy Woznicka  
Rosalie Day  
Jenni Eime  
Kym Williams  
Margaret Fraser

### Double Bass

Peter McLachlan

### Flute

Maria Foot  
Christine Irving

### Piccolo

Maria Foot

### Oboe

Charles Klein  
Hannah Kovilpillai

### Cor Anglais

Jo Bridgeman

### Clarinet

Pip Weston  
Derek Jones

### Bass Clarinet

Barbara Radcliffe

### Saxophone

Craig Wingrave

### Bassoon

Norman Etherington  
Alison Bell

### Contra Bassoon

Tim Rosen

### Cornet

Tom Cowie

### Trumpet

John Pater  
Douglas Pearce

### Trombone

Tom Sulda  
Michael Dight

### Tuba

Emily Legg

### Horn

Adam Black  
Jordan Pfeiffer  
David Kettler  
David Clark

### Timpani

John White

### Percussion

Andrew Timko  
David Clark  
Monty Clark  
Belinda Allevi

### Piano/Celeste

Chris Tang

### Harp

Cianah Harris

## **SOLOIST *Sandra Löfgren***

Sandra realised her ambition to study abroad when she came to Australia from Sweden in 2008 to study horn at the Elder Conservatorium with Philip Paine.

After completing her Bachelor degree in 2010, Sandra returned to Sweden and completed her Masters in Education at University of Karlstad, majoring in both brass and eurhythmics pedagogy.

Sandra plays with orchestras including the Sweden Symphony Orchestra, Borås Symphony Orchestra and Orkestern Filialen. A career highlight was playing first horn in Tchaikovsky's 5th Symphony which features a major horn solo in the second movement.

## **About Burnside Symphony Orchestra**

The Burnside Symphony Orchestra formed in 1956 to provide opportunity for amateur musicians to play major works from the symphonic repertoire.

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](http://bso.org.au/concerts-archive).

## **Horn Concerto in A minor**

### **I Allegro pathetico - II Adagio - III Allegro molto**

Kurt Magnus Atterberg (1887-1974)

*Soloist: Sandra Löfgren*

Atterberg, a composer and engineer, while not widely known outside his home country of Sweden, is regarded as the finest Swedish symphonist of his generation. His catalogue of compositions is extensive including 9 symphonies, 6 concertos, many works for orchestra, operas, ballets and chamber music. Atterberg was also one of the founders of the Swedish Performing Rights Society.

The Horn Concerto, completed in 1926, is nationalistic in character, opening with a grand statement from the horn. The second movement is ballad-like, with an other-worldly accompaniment from the orchestra. The finale is a celebratory dance.

*The orchestral parts for this piece are published by Breitkopf & Härtel*

## ***I N T E R V A L***

The proceeds of this concert benefit our charity partner, the **Adelaide City VIEW Club**. The Club sponsors ten Smith Family Learning for Life students and is actively involved in fund raising activities to raise donations for The Smith Family programs.



## Romeo and Juliet Opus 64 – selections from Suites 1 & 2

Sergei Prokofiev (1891 – 1953)

Prokofiev was a Russian composer, pianist and conductor, regarded as one of the major composers of the 20th century. He left Russia after the 1917 Revolution to live in the United States, then Germany and Paris, ultimately returning to his homeland in 1936.

Prokofiev completed the ballet Romeo and Juliet in 1935. It premiered in Brno, Czechoslovakia, in December 1938.

### SUITE 2

**No 1 Montagues & Capulets** – the opening agonised chords express the rage and rancour of the feuding families. The heavy intimidating rhythm of the Dance of the Knights contrasts with the quieter slow dance of Juliet with Paris, her betrothed.

**No 2 Juliet as a young girl** - a musical portrait of Juliet's exuberant naiveté and first blossoming of mature emotions.

**No 3 Friar Laurence** – melodies from bassoon, celli and bass clarinet portray the monk who sympathises with and helps the lovers.

**No 4 Dance** – in this energetic movement the melody passes between the oboe and violins until, finally, the wind section takes over. The end arrives with 3 pizzicato chords.

### SUITE 1

**No 5 Masks** – this movement reflects the spirited antics of Romeo, Mercutio and Benvolio who appear disguised outside Juliet's house as guests arrive for a ball.

**No 6 Romeo & Juliet** - the music creates the mood of midnight and the impassioned ardour of the young lovers.

**No 7 – Death of Tybalt** - Romeo avenges his friend Mercutio who has been killed by Tybalt. The torment of Tybalt's death is marked by fifteen piercing chords before the funereal close, foreshadowing the tragedy to come.

### SUITE 2

**No 7 Romeo at Juliet's grave** – the bleak funeral march expresses Romeo's grief for Juliet whom he believes dead.



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### BSO CONDUCTOR Philip Paine

Philip Paine completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and took up his first appointment in Sydney as a horn player with the Elizabethan Theatre Trust Orchestra. In 1992 he was appointed to a position in the Adelaide Symphony Orchestra. He completed a Masters degree in performance at the University of Adelaide in 1995. Philip was appointed conductor of Burnside Symphony Orchestra in 2013.