



BURNSIDE SYMPHONY ORCHESTRA

Centenary Hall Goolwa

Sunday 19 July 2015



Freedom on the water regardless of ability



Conductor: Philip Paine

Philip Paine has been Musical Director of the Burnside Symphony Orchestra since 2013, and has led us through an exciting and extended repertoire. He began conducting with the Glenorchy City Concert Brass in 1988, and subsequently in 2009 with the Hahndorf Town Band. In 2010 he was appointed as music director of the Adelaide Sinfonia (the second orchestra of AdYO).

The French Horn is his principal instrument. He continues as a tutti member of the horn section of the Adelaide Symphony Orchestra, after a career with the Elizabethan Theatre Trust (now the Australian Opera and Ballet Orchestra), the Queensland Symphony Orchestra, Australian Chamber Orchestra, Tasmanian Symphony Orchestra and the Melbourne Symphony Orchestra playing in sectional and in principal positions. He has performed as a member of the Adelaide Brass Quintet.

Philip has appeared as soloist with the Adelaide Symphony Orchestra, in the Barossa Chamber Music Festival, with Unley and Burnside Symphony Orchestras.

Philip is a tutor in horn at the Adelaide Conservatorium, with the Australian Youth Orchestra and has adjudicated the auditions for brass for AYO candidates.

Soloist: Jonathan Hall

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything” Plato

I have always found that music and physics balance each other. Coming from a musical family, I was educated at St Peter's College, Adelaide and there began formal musical training on cello, percussion, composition and performance. Many school, church and charity performances resulted in my being given the Service to the School Award for Music.

At the University of Adelaide I continued to study cello with Janis Laurs, along with composition whilst specialising in physics. More recently I have enjoyed master classes with Rachel Johnston. I have also played with the Unley Orchestra, but I have found a home with the Burnside Orchestra where I continue to perform as Principal Cellist. I am grateful to the members support and friendship.

It is with much pleasure that I perform this concerto by Dvořák, a well known and much treasured work that displays much colour in its themes, melodies and harmonies.

Thank you,

Dr Jonathon Hall FRSA

Burnside Symphony Orchestra

The BSO was established in 1956. Throughout our history, we have presented Concerts to audiences in the Burnside Ballroom, and at country centres including those in the Barossa and the Fleurieu. We play to support local charities, on this occasion for Rotary Burnside in support of:

Rotarians against Malaria

For information on future programmes:-

www.bso.org.au

beauty and emotion.
It was first published in 1885, after
the first public performance in 1841.
Schubert did hear it though, in the
autumn of 1816, at the
establishment of Otto Hartwig in
Vienna's Schottenhof.

Interval

Cello Concerto in B minor

Antonín Leopold Dvořák
(1841-1904)

I: Allegro
**II: Adagio,
ma non
troppo**
**III: Finale:
Allegro
moderato-
Andante-
Allegro vivo**

Dvořák composed his Cello Concerto whilst in New York from November 1894 to February 1895. He added a new coda for the finale in June 1895 after the death of his sister-in-law, Josefina Kaunitzova. In March 1896, Dvořák conducted the premiere performance in London with Leo Stern, the English cellist as soloist. The first movement introduces two of Dvořák's most memorable themes. The first theme- low clarinet, joined by bassoons; with a somber accompaniment of violas, cellos and basses- develops a remarkable series of oblique, multi-faceted harmonisations and the second, more lyrical forms one of the loveliest horn solos in the repertoire.
The tranquil mood of the Adagio is quickly broken by an orchestral outburst that introduces a quotation from one of Dvořák's own songs,

now sung by the cello in its high register and with tearing intensity. That song, the first of a set composed in 1887-88 , is "*Kez duch muj san*" - 'Leave me alone'. The song returns in the finale which stops the dance-like momentum. Dvořák wrote "*the finale closes gradually, diminuendo, like a sigh,the sold dies down, then swells again and the last bars are taken up by the orchestra ending stormily. That was my idea, and from it I cannot recede.*" Brahms, in a letter to his publisher, wrote, "*Cellists can be grateful to Dvořák for bestowing on them such a great and skillful work.*"

Orchestra Players

Violin

First

Susan Currie #
Frances Griffin
Conrad Gittins
Charles
Newland
Nadine Paine
Margot Masters

Second

Robyn
Handreck *
Shelley Barrett
Marietta Resek
Steve Salamon

Viola

Tom Soulsby *
Philip Griffin
Evelyn Phlox
Leanda Michael
Brian Setchell

Cello

Tanya Monro*
Rosalie Day
Kathy
Woznickzka
Margaret Fraser
Vaike Aldridge
Allyson Griffiths
Kym Williams
Janis Svilans

Double Bass

Robin
Sanderson
Sebastian Phlox

Flute

Maria Foote*

Oboe

Michelle
Hassold*
Terri Kenny

Clarinet

Barbara
Radcliffe

Bassoon

Norman
Etherington*
Alison Bell

Trumpet

John Pater*
Douglas Pearce

French Horn

Laura Cram
Loretta Mattiolo
Adam Black

Timpani

Alexander Paine

Concertmaster

*Section Principal