

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.



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.

Acknowledgements

Concert Manager - Frances Griffin
President - Alison Bell
Librarian - Philip Griffin
Program - Rosalie Day



TCHAIKOVSKY

8pm Wednesday 27 June 2018

Burnside Ballroom
401 Greenhill Road, Tasmore 5045

PROGRAM

Mendelssohn – Die schöne Melusine, Opus 32

Tchaikovsky – Variations on a Rococo Theme,
Opus 33 for cello & orchestra
Soloist: Robert Wolf

Tchaikovsky – Symphony No 6 in B minor,
Opus 74 (Pathétique)

Conductor: Philip Paine

bso.org.au

Die schöne Melusine

Felix Mendelssohn (1809 – 1847)

Mendelssohn was a German composer, pianist, organist and conductor of the early romantic period. He wrote symphonies, concertos, oratorios, piano and chamber music.

He wrote the concert overture *Die schöne Melusine* (The Fair Melusine) in 1834. It is based on the legend of Melusine, a water-nymph, who marries Count Raymond on the condition that he never enter her room on a Saturday, on which day she takes on the form of a mermaid.

While Mendelssohn denied overt musical references to the story, some aspects of the music have clear pictorial implications. The opening passage of string instrument arpeggios in 6/4 rhythm anticipates the river music of the opening of Richard Wagner's 1850 opera *Das Rheingold*.



PLAYERS

First Violin

Shelley Walker*
Steve Salamon
Charles Newland
Athalie Scholefield
Fiona Robertson
Therese Janus
Robyn Handreck

Second Violin

Frances Griffin
Sally Armstrong
Amanda Agnew
Nadina Paine
Amnon Shiloh
Marietta Resek

Viola

Philip Griffin
Barry Rusanoff
Chris Batty
Jo Woodcock

Cello

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

Double Bass

Peter McLachlan
Nikki Stedman

Flute

Maria Foot
Christine Irving
Betula Barritt

Piccolo

Maria Foot

Oboe

Terri Kenny
Jane Wearing

Bassoon

Norman Etherington
Alison Bell

Clarinet

Pip Weston
Barbara Radcliffe

Trumpet

John Pater
Douglas Pearce

Trombone

Tom Sulda
David Corkindale
Michael Dight

Horn

Adam Black
Jordan Pfeiffer
Laura Cram
Loretta Mattiolo
David Kettler

Timpani

Andrew Timko

Percussion

David Roper
Orson Paine

BSO CONDUCTOR Philip Paine

Philip completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and took up his first appointment in Sydney as a tutti 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.

MORE CONCERTS AT THE BURNSIDE BALLROOM!

Maritime Magic

8pm Wednesday 19 September 2018

Featuring Piano Concerto No 1 by Geirr Tveitt with soloist Kenan Henderson.

This concert will benefit **Sailability**, helping people with a disability to participate in sailing.

Music to delight

8pm Wednesday 21 November 2018

Featuring soloist Angel Li playing a Mozart Violin Concerto and arranger and vocalist Ray Lindon presenting contemporary songs arranged for orchestra.

Keep in touch! Follow the BSO on Facebook, **OR** sign up for email updates, online bso.org.au or at the door.

Variations on a Rococo Theme, Opus 33 for cello & orchestra

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Variations on a Rococo Theme was the closest Tchaikovsky came to writing a full concerto for cello and orchestra. The style was inspired by Mozart and illustrates Tchaikovsky's admiration for the Classical style.

Tchaikovsky wrote this piece for, and with the help of, Wilhelm Fitzenhagen, a German cellist and fellow professor at the Moscow Conservatory. Fitzenhagen gave the premiere in Moscow in November 1877 with conductor Nikolai Rubinstein.

The piece is scored for a reduced orchestra consisting of paired woodwind instruments, two horns and strings, like the typical late 18th-century orchestra without trumpets or percussion.

The piece comprises a theme and eight variations. Challenges for the soloist are the absence of the usual extended orchestral tuttis that allow for a moment of rest and extensive use of the high register using the thumb position.

A handwritten signature in black ink, reading 'P. Tchaikovsky', with a long, sweeping underline.

INTERVAL

Symphony No 6 in B minor, Opus 74

I Adagio – Allegro non troppo - II Allegro con grazia - III Allegro molto vivace - IV Finale: Adagio lamentoso

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Symphony No 6 is also known as the Pathétique Symphony, conveying a 'passionate' or 'emotional' experience. It is Tchaikovsky's final completed symphony, written between February and August 1893. Tchaikovsky led the first performance in St Petersburg in October 1893, nine days before his death.

The second performance, conducted by Eduard Nápravník, took place 21 days later, at a memorial concert in November. It included some minor corrections that Tchaikovsky had made after the premiere, and was thus the first performance of the work in the exact form in which it is known today.

Adagio – Allegro non troppo - The first movement opens with a low bassoon melody. Violins introduce the first theme of the Allegro, a faster variant of the slow opening melody. The energetic development section begins with an outburst from the orchestra, culminating in a refrain supported by brass and timpani. The movement concludes with a quiet coda.

Allegro con grazia - This is a dance movement in 5/4 time, a rhythmic novelty that must have been remarkable in 1893. The opening contrasts with the darker second section where the timpani sound on every beat. A graceful coda ends the movement quietly.

Allegro molto vivace - The third movement is a march that builds to an incredible level of excitement, ending with a triumphant coda.

Finale: Adagio lamentoso - The finale expresses great tragedy and melancholy. The opening theme that appears throughout the movement is a composite melody, passed between the first and second violins. The intensity builds until the devastating moment near the end when a gong sounds, followed by a brass chorale, and the symphony fades into silence.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SOLOIST - Robert Wolf

Robert began playing cello at the age of 9. He studied under the late Professor Roman Sucheki, a prominent Polish cello teacher. After completing his studies, Robert played with Polish orchestras including the Baltic Symphony Orchestra and the Zielona Góra Symphony Orchestra, where he held a principal position. With this orchestra he toured Europe extensively. He played with European conductors including Jerzy Maksymiuk and Enoch zu Guttenberg and participated in a number of recordings.

Robert is a computer programmer and information technology professional specialising in artificial intelligence, artificial creativity and knowledge-based expert systems. He was awarded a doctorate degree for research in which he developed a computerised system for composing music in the 16th century counterpoint style and subsequently created the conditions in which computer over-rode its programming and became independently creative. He has been a member of the Burnside Symphony Orchestra since 2017.