

## 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 5065

## 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](http://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](http://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.

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

## **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.

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### **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.