

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 following for their support:

City of Burnside



South Australian Music Camp Association



PianoMax

Acknowledgements

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



RIVER

8pm Wednesday 10 April 2019

Burnside Ballroom
401 Greenhill Road, Tasmore 5065

PROGRAM

Smetana - The Moldau

Xian Xinghai - Yellow River Piano Concerto

Soloist: Lydia Low

Dvořák - Symphony No 7 in D minor, Opus 70

Conductor: Philip Paine

bso.org.au

The Moldau

Bedřich Smetana (1824 – 1884)

Smetana was a Czech composer who pioneered the development of a musical style that became identified with his country's aspirations to independent statehood. He has been regarded in his homeland as the father of Czech music. Internationally he is best known for his opera *The Bartered Bride* and for the symphonic cycle *Má vlast* (My Homeland), which portrays the history, legends and landscape of the composer's native country and contains the symphonic poem *The Moldau* (in Czech: *Vltava*).

In Smetana's own words:

The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.



PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Athalie Scholefield
Sally Armstrong
Roger Davies
Robyn Handreck
Corinne Teh

Second Violin

Steve Salamon
Charles Newland
Amanda Agnew
Emily Hewitt
Amnon Shiloh
Emily Lightfoot
Nita Welch

Viola

Tommy Ng
Barry Rusanoff
Jo Woodcock
Philip Griffin
Chris Batty

Cello

Rosalie Day
Kym Williams
Margaret Fraser
Allyson Griffiths
Aileen Chatterton

Double Bass

Louis Cann
Stephanie Middleton

Flute

Betula Barritt
Maria Foot

Piccolo

Maria Foot
Christine Irving

Oboe

Terri Kenny
Kathleen Fong

Clarinet

Terry Bickley
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell

Trumpet

John Pater
Douglas Pearce

Trombone

Michael Dight
Tom Sulda
Alan Warburton

Horn

David Kettler
Jordan Pfeiffer
Loretta Mattiolo
Laura Cram

Timpani

John White

Percussion

Henry Millar
John Roper

*Concert leader

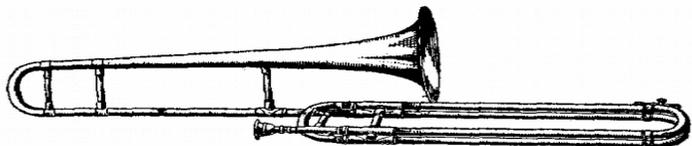
MORE BSO CONCERTS IN 2019

Humour - 3 July 2019

Myth & Legend - 11 September 2019

Vienna - 20 November 2019

Keep in touch by following the BSO on Facebook,
OR sign up for email updates online at bso.org.au.



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 the proceeds often supporting local or national charities.

A record of over 200 concerts performed throughout the history of the orchestra is available on our website:

bso.org.au/concerts-archive.



Yellow River Piano Concerto

Xian Xinghai (1905 - 1945)

Soloist: Lydia Low

Xian Xinghai, one of the earliest generation of Chinese composers influenced by western classical music, has influenced generations of Chinese musicians. He composed in all the major musical forms - two symphonies, a violin concerto, four large scale choral works, nearly 300 songs and an opera - and is best known for the Yellow River Cantata.

The Yellow River Piano Concerto, based on the Yellow River Cantata, was arranged in a collaboration involving several Chinese composers, including Yin Chengzong and Chu Wanghua. It was originally directed by Jiang Qing, wife of Chairman Mao, and since its premiere in 1969 during the Cultural Revolution, it has become popular in China and around the world. It is noted for its revolutionary theme that integrates a classic post-romantic structure with passion, beauty and power, along with virtuosic solos. It comprises 4 movements:

I Prelude: The Song of the Yellow River Boatmen describes the momentum of the terrifying waves of the Yellow River

II Ode to the Yellow River - in praise of the history and presence of the Yellow River, signifying the cultural pride of the Chinese

III The Yellow River in Anger - inspired by the melody of the Butterfly Lovers' Violin Concerto, another famous Chinese orchestral work

IV Defend the Yellow River - in the finale the theme is arranged in a polyphonic canon

INTERVAL

Symphony No 7 in D minor, Opus 70

Antonín Dvořák (1841 - 1904)

**I Allegro maestoso ~ II Poco adagio in F major ~
III Scherzo: Vivace — Poco meno mosso ~
IV Finale: Allegro**

Dvořák was a Czech composer, one of the first to achieve worldwide recognition. Following the Romantic-era nationalist example of his predecessor Bedřich Smetana, Dvořák frequently employed rhythms and other aspects of the folk music of Moravia and his native Bohemia.

Dvořák's work on Symphony 7 began in December 1884. He had been inspired by Brahms' new Symphony No 3 and decided to write a new symphony himself. In the same year the London Philharmonic Society invited him to write a symphony and elected him as an honorary member. He resolved that his symphony would reflect the political struggles of the Czech nation as well as his personal struggle in reconciling his simple countryman's feelings with his patriotism and his wish to see the Czech nation flourish. Symphony No 7 was completed in March 1885 and first performed in April 1885 in London, with Dvořák himself conducting.

This symphony enjoys a special status in Dvořák's series of nine symphonies. Its sombre atmosphere is in contrast not only to Symphonies 6 and 8, but also to much of his oeuvre. It does not feature Slav-inspired melodies, Dvořák being intentionally international in his message. While it does not compete in popularity with the New World Symphony, it is masterful symphonic writing that ranks alongside some of the most important works in the post-Beethoven symphonic genre.

The first movement, Allegro maestoso, opens with a sombre theme, its second more lyrical and pastoral. It ends with a dramatic coda that builds and then recedes, and the music ebbs away.

The second movement, Poco adagio, introduces a sense of calm. A rapturous horn solo intensifies the Bohemian pastoral mood.

The third movement, Scherzo, dance-like in character, is full of shifting accents and cross-rhythms.

The finale, tormented and dark, begins with an ascending octave leap. Dvořák turns tragedy around and ends his D minor symphony in D major.



SOLOIST - *Lydia Low*

Lydia Low, from Kuala Lumpur, Malaysia, has been playing the piano since she was 7 years old. She has completed her Bachelor of Music at the Elder Conservatorium of Music and is now an Honours student studying with Monika Laczofy. She is excited to make her concerto debut with the Burnside Symphony Orchestra.

CONDUCTOR Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013. He is principal horn player in the Adelaide Symphony Orchestra, following his appointment in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney. He completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters degree in performance at the University of Adelaide in 1995. Philip is also musical director of Hahndorf Town Band.