

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:



City of Burnside
for their ongoing support
for the orchestra



**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



MYTH & LEGEND

8pm Wednesday 11 September 2019

Burnside Ballroom
401 Greenhill Road, Tasmore 5065

PROGRAM

Sibelius – Lemminkäinen's Return

Milhaud – Concerto for Marimba, Vibraphone & Orchestra

Soloist: John White

Rimsky-Korsakov – Scheherazade

Conductor: Philip Paine

Supporting The Salvation Army Just Brass

bso.org.au

Lemminkäinen's Return Opus 22

Jean Sibelius (1865 – 1957)

Sibelius, regarded as Finland's greatest composer, wrote the Lemminkäinen Suite in 1890, a collection of four symphonic poems based on the mythical hero Lemminkäinen from the Finnish national epic, the Kalevala.

In one myth, Lemminkäinen drowns in the river of Tuonela (the underworld). His mother learns of his fate and descends into the underworld where she discovers his broken body. She remakes him, sewing the parts of his body together and offering prayers to the gods. Then she entreats a bee to ascend to the gods and fetch a drop of honey to bring Lemminkäinen back to life.

In Lemminkäinen's Return, the final movement of the suite, the hero, weary from his adventures, decides to return home. Rapid scales pass around the orchestra, building to a dance theme in the woodwinds. Finally a plagal cadence (the Amen cadence), announces Lemminkäinen's triumphant arrival.



PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Steve Salamon
Cindy Ruan
Angela Swanson
Roger Davies
Athalie Scholefield

Second Violin

Amanda Agnew
Charles Newland
Amnon Shiloh
Emily Lightfoot
Christine Krohn
Lucy Ryan
Corinne Teh
Gabrielle Scherer

Viola

Tommy Ng
Barry Rusanoff
Philip Griffin
Jo Woodcock
Chris Batty
Tom Soulsby

Cello

Robert Wolf
Kathy Wozniczka
Rosalie Day
Kym Williams
Lydia Low
Margaret Fraser
Allyson Griffiths
Jane Bailey

Double Bass

Peter McLachlan
Stephen Goldsmith
Ella Conboy

Flute

Betula Barritt
Maria Foot

Piccolo

Christine Irving

Oboe

Kathleen Cowie
Terri Kenny

Cor Anglais

Andrew
Heuzenroeder

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Alison Marlowe
Alison Bell

Trumpet

Thomas Cowie
John Pater
Doug Pearce

Trombone

Tom Sulda
David Corkindale
Michael Dight

Horn

David Kettler
Emma Gregan
Laura Cram
Loretta Mattiolo
Rebecca Adams

Timpani

John White

Percussion

Henry Millar
Dennis Johnson
Michael Holland

*Concert leader

The Salvation Army Just Brass

Tonight's concert benefits The Salvation Army **Just Brass** program. Featured in the ABC TV documentary *Don't Stop The Music*, **Just Brass** aims to have a positive impact on the lives of young people, through providing music education to those who may not otherwise have the opportunity. **Just Brass** began at Arndale in Adelaide's western suburbs in 2015 and now includes over fifty children from three primary schools: Brompton, Kilkenny and Challa Gardens.

Let's help The Salvation Army meet its annual cost of \$25 000 for each **Just Brass** program.

www.salvationarmy.org.au/justbrass



FINAL BSO CONCERT FOR 2019

Vienna - 8pm Wednesday 20 November 2019

The program will include von Suppé's *Light Cavalry Overture*, Schubert's *Unfinished Symphony*, selected waltzes by Strauss and pieces featuring soloist, soprano Phoebe Paine.

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

Concerto for Marimba, Vibraphone & Orchestra Opus 278

Darius Milhaud (1892 - 1974)

Soloist: John White

Milhaud, a French composer, conductor and teacher, was one of the most prolific composers of the 20th century. His compositions are influenced by jazz and Brazilian music and make extensive use of polytonality. Milhaud spent time in Brazil from 1917-18 as secretary of Paul Claudel, then minister plenipotentiary in Rio de Janeiro, and became enthusiastic about South American music. On his return to France, he composed works influenced by the Brazilian popular music he had heard. On a trip to the United States in 1922, Milhaud heard authentic jazz for the first time. The invasion of France by Nazi Germany in 1940 forced Milhaud and his family to leave and emigrate to the United States.

In 1947 he composed the Concerto for Marimba, Vibraphone and Orchestra, Opus 278, which was performed for the first time in 1949. The concerto features two instruments that are rarely heard in symphonic works. The marimba consists of a set of wooden bars while the vibraphone has metal bars each suspended over resonance tubes and struck with mallets to produce their distinctive musical tones.

The concerto is in three movements - Animé, Lent et Vif. The piece follows the traditional concerto form, with the jazzy and percussive first and third movements framing the meditative second movement.

INTERVAL

Scheherazade Opus 35

Nicolai Rimsky-Korsakov (1844 - 1908)

Rimsky-Korsakov was a Russian composer who moved away from traditional Western composition methods to develop a nationalistic style of classical music, drawing on Russian folk song and employing exotic harmonic, melodic and rhythmic elements.

Scheherazade, composed in 1888, is a symphonic suite based on One Thousand and One Nights, the well-known collection of Middle Eastern stories compiled in Arabic during the Islamic Golden Age. The stories were told by the Sultana Scheherazade to her husband, Sultan Schariar who, in the belief that all women were faithless, vowed to put to death each of his wives after the first nuptial night. Scheherazade saved her life by entertaining him with fascinating tales for a thousand and one nights, with the result that the Sultan finally repudiated his vow.

The orchestral work combines two features typical of Russian music and of Rimsky-Korsakov in particular: dazzling, colorful orchestration and an interest in the East. It is one of Rimsky-Korsakov's most popular works.

There are four movements:

- I. The Sea and Sinbad's Ship
- II. The Kalandar Prince
- III. The Young Prince and The Young Princess
- IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman



SOLOIST - John White

John started playing percussion at age 12, studying with Richard Smith at the Elder Conservatorium, and became a member of the Burnside Symphony Orchestra in 1973. He completed a combined music and medicine degree at the University of Adelaide.

In 1978 John was a state finalist in the ABC's Young Musicians Award performing the Milhaud Concerto for Percussion and Orchestra with the Adelaide Symphony Orchestra. In 1981 he won this award performing the Creston Marimba Concerto with the Western Australian Symphony Orchestra. He subsequently studied timpani in London, marimba in New York state and vibraphone in Boston. Until 1992 John played in professional orchestras including the Australian Opera, State Opera of SA and the Adelaide Symphony Orchestra as well as lecturing in percussion at the University of Adelaide.

John moved to London in 1993 to study orthopaedic surgery. He completed a PhD investigating orthopaedic problems of musicians and established a clinic in Harley Street. He also played in several amateur orchestras and continued to study timpani at the Guildhall School of Music & Drama. In 2017 John returned to Adelaide and resumed his position as timpanist with the BSO. He continues in his day job as hand surgeon at Flinders Medical Centre.

CONDUCTOR - Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013. He is a 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 a Masters degree in performance at the University of Adelaide in 1995 and his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988.