

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:



Acknowledgements

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



GRAND TOUR

8pm Wednesday 9 September 2020

Burnside Ballroom

PROGRAM

Beethoven—Leonore Overture No 3, Opus 72b

Haydn—Cello Concerto No 2 in D

Soloist: Joseph Freer

Tchaikovsky—Symphony No 5 in E minor Opus 64

Conductor: Philip Paine

bso.org.au

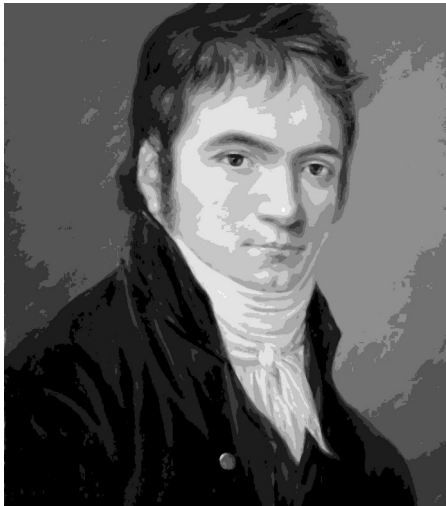
Leonore Overture No 3, Opus 72b

Ludwig van Beethoven (1770 - 1827)

The evolution of Beethoven's only opera was long and complicated. It took ten years, inspired four different overtures, and underwent two major revisions and a name change, originally Leonore and later Fidelio.

Beethoven rejected the first overture which was not published until after his death in 1838. Both Leonore No 2 (1805) and No 3 (1806), dramatically conveyed the themes of the opera, but too strongly to effectively introduce the stage action. The final Fidelio overture was composed in 1814.

The Leonore Overture No 3, widely regarded as the greatest of the four, is often performed as a concert piece. It opens with a solemn Adagio, reflecting the opera's themes of personal freedom. The C major Allegro begins softly, in unison on the strings, and develops into an energetic and joyful section, reflecting happier times in the life of the imprisoned Florestan. Two off-stage trumpet fanfares occur in the middle section. The coda begins with a spectacular rising passage for the violin section and the piece arrives at a victorious ending.



PLAYERS

First Violin

Shelley Walker*
Cindy Ruan
Frances Griffin
Angela Swanson
Charles Newland
Steve Salamon
Alex Fajardo Bailey
Robyn Handreck

Second Violin

Corinne Teh
Sally Armstrong
Amnon Shiloh
Christine Krohn
Athalie Scholefield
Michael Riceman
Amanda Agnew
Elena Wen
Lucy Ryan

Viola

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

Cello

Rosalie Day
Stephanie Teh
Kate Stephenson
Margaret Fraser
Jane Bailey
Allyson Griffiths
Kym Williams
Aileen Chatterton

Double Bass

Nina Swallow
Ella Conboy

Flute

Betula Barritt
Maria Foot

Piccolo

Christine Irving

Oboe

Hannah Kovilpillai
Terri Kenny
Andrew Heuzenroeder

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Marlow
Alison Bell

Trumpet

John Pater
Doug Pearce

Trombone

David Corkindale
Michael Dight
Tom Sulda

Tuba

John Rofe

Horn

David Kettler
Adam Black
Laura Cram
Loretta Mattiolo
Rebecca Adams
Thalia Huston

Timpani

John White

**Concert leader*

CONDUCTOR—Philip Paine

Philip Paine was appointed conductor of Burnside Symphony Orchestra in 2013. He has been a horn player in the Adelaide Symphony Orchestra since his appointment in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney.

Philip 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.

Cello Concerto No 2 in D major

Joseph Haydn (1732-1809)

I. Allegro moderato

II. Adagio

III. Rondo (Allegro)

Haydn was an Austrian composer of the Classical period. He spent much of his career as a court musician for the wealthy Esterhazy family and was a highly celebrated composer. He was a friend and mentor of Mozart and a tutor of Beethoven.

The D Major Cello Concerto was composed in Esterhazy 1783 at a time when Haydn was beginning to establish his international reputation. Its authenticity as one of his works became uncertain for some time until it was confirmed by the discovery in 1951 of a manuscript bearing his signature.

Haydn makes considerable demands on the soloist with technically challenging passages, especially in the first and third movements, involving double stops and playing in octaves.

The first movement sets the cheerful character of the work. The second movement, marked Adagio, opens in A major, moving to the rather distant key of C major in the central section. The final movement, the shortest of the concerto, has a dance-like theme with two episodes, the second in D minor. The work ends with a cheerful affirmation.

NEXT CONCERT

LIGHT & SHADE

8pm Wednesday 25 November 2020

Featuring the rarely performed Symphony No 1 in E major by Hans Rott

BSO COVID-safe plan

Your concert experience tonight is different from usual because we are observing COVID-safe practices. We have altered the seating layout in the Burnside Ballroom causing sight lines from some seats to be affected.

We regret that we are unable to provide refreshments or a raffle.

INTERVAL

Symphony No 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Tchaikovsky, a Russian composer of the Romantic period, was the first Russian whose music made a lasting impression internationally, enhanced by his appearances as a guest conductor in Europe and the United States.

His Symphony No 5 was composed between May and August 1888. It was first performed at the Mariinsky Theatre in St Petersburg in November 1888 with Tchaikovsky conducting. It has become one of his most popular works.

The Symphony is in four movements:

I. Andante - Allegro con anima - Molto più tranquillo

II. Andante cantabile, con alcuna licenza

III. Valse. Allegro moderato

IV. Finale: Andante maestoso - Allegro vivace - Molto vivace - Moderato assai e molto maestoso - Presto

The overall tonal direction of the symphony is from E minor to E major. The recurring main theme unifies the four movements of the symphony. Sometimes called the 'Fate theme', it has a funereal character in the first movement, but gradually transforms into a triumphant march that dominates the final movement.



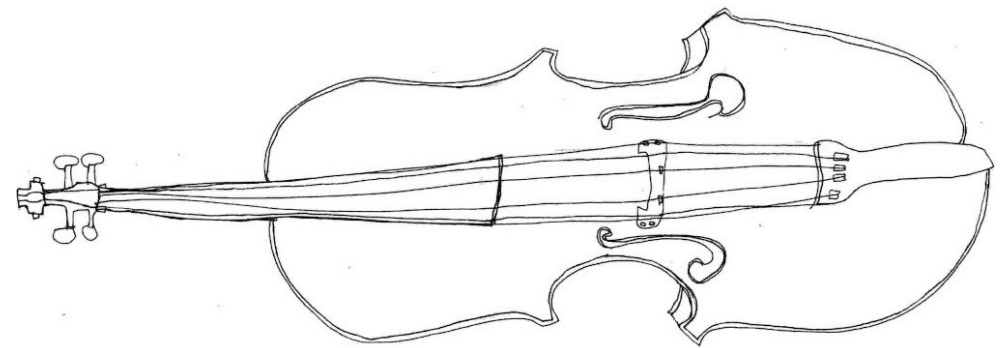
SOLOIST

Joseph Freer—cello

Joseph is a recent graduate from the Elder Conservatorium of Music where he completed Honours in Classical Performance under Janis Laurs.

He is a casual cellist with the Adelaide Symphony Orchestra, and also plays with the Adelaide Art Orchestra and as solo cellist with Co-opera, with whom he has toured extensively around Australia. He has participated in many programs with the Australian Youth Orchestra nationally and internationally and is in demand for solo and chamber recitals around South Australia.

Joseph has been the recipient of many awards, including the James Whitehead Award for excellence in cello performance and a Directors Award from the Elder Conservatorium. He has played in masterclasses for illustrious cellists such as Lynn Harrell, Li Wei Qin, Leonard Elschenbroich, Georg Pederson, Howard Penny and Uzi Wiesel.



[image: cello by Ian via Flickr creativecommons.org/licenses/by/2.0/]