

Join the BSO!

We welcome enquiries from musicians who are interested in joining the orchestra.

The orchestra is open to new members who play from AMEB Grade 6 standard or 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



The BSO gratefully acknowledges expert advice in selecting our rehearsal Piano from PianoMax

The performance piano comes from Winston Music



GALA CONCERT

60 years 1956-2016

8pm Wednesday 29 June 2016

Burnside Ballroom, 401 Greenhill Road, Tusmore 5065

PROGRAM

DVORAK – Carnival Overture

BOTTESINI – Passione Amorosa for Two Double Bases and Orchestra

DUKAS – The Sorcerer's Apprentice

Interval

MOZART – Piano Concerto No 24 in C minor

BIZET – Selections from *Carmen*

www.bso.org.au

Carnival Overture Opus 92

Antonín Dvořák (1841 - 1904)

The concert overture *Carnival*, written 1891, is one of Dvořák's *Nature, Life and Love* trilogy of overtures. The premiere of the three overtures took place in Prague in April 1892 under the composer's direction. It was part of his farewell concert prior to his departure for America. Dvořák next conducted the trilogy at his first New York appearance in Carnegie Hall in October the same year. In Dvořák's own program notes he wrote:

A wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clamour of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.

Passione Amorosa for Two Double Basses and Orchestra

Giovanni Bottesini (1821 - 1889)

Soloists: David Phillips and Harley Gray

Giovanni Bottesini was an Italian Romantic composer, conductor, and double bass virtuoso. His compositions for two double-basses are usually attributed to the years he spent at Milan Conservatorium from 1835-39. Bottesini's original score for *Passione Amorosa* is lost and today's performance relies on one of many versions of this work's reinterpretations. This orchestral interpretation is by Bruno de Saint-Maurice. The work is in three movements and displays virtuosity and youthful energy, in the popular nineteenth-century style of a dramatic opera.

Soloist: David Phillips

David Phillips has been a full-time member of the Adelaide Symphony Orchestra since 1998. David studied a Diploma of Jazz at the Elder Conservatorium and then Bachelor of Classical Performance at the Sydney Conservatorium, under the former Principal Double Bass

PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Charles Newland
Margot Masters
Steve Salamon
Fiona Robertson

Second Violin

Robyn Handreck
Fran Corcoran
Athalie Scholefield
Sally Armstrong
Shelley Barrett
Marietta Resek
Fiona Richardson

Viola

Christine Batty
Donna Hughes
Tom Soulsby
Catherine dePrinse
Philip Griffin

Harp

Cianah Harris

Cello

Tanya Monro
Kathy Wozniczka
Margaret Fraser
Kym Williams
Allyson Griffiths
Aileen Chatterton

Double Bass

Peter McLachlan
Mark Pedder
Frank Stroud

Flute

Maria Foot
Sophie Barritt

Oboe

Terri Kenny

Cor Anglais

Austin Zilm

Clarinet

Pip Weston
Derek Jones
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Contra Bassoon

Owen Stephens

Trumpet

John Pater
Douglas Pearce

Trombone

Tom Sulda
Sean Turnock
Michael Dight

Horn

Adam Black
Laura Cram
Alice Dyer
Jordan Pfeiffer

Timpani

Andrew Timko

Percussion

James Knight

BSO History

The Burnside Symphony Orchestra was formed in 1956 to enable amateur musicians, aspiring soloists and conductors to gain experience in performing symphonic repertoire with a full orchestra.

The orchestra presents 4 concerts each year, with some programs performed at both the Burnside Ballroom, and at country venues including Tanunda and Goolwa. Most concerts are presented in support of a local or international charity. Charities have included Save the Children, Burnside Rotary, Royal District Nursing Society and Sailability.

The orchestra's current musical director is Philip Paine. Conductors in the past have included Alfonse Anthony, Martin Butler, Robert Cooper, David Cubbin, Joanna Drimatis, James Ferguson, Bryan Griffiths (2010-2012), Alwin Kidney, Bruce Stewart and Kim Worley.

BSO CONDUCTOR Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013. Since 1988 he has been involved in conducting and musical direction, including Hahndorf Brass Band and the Adelaide Sinfonia.

He received a 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 has performed with a number of Australian orchestras as tutti and principal horn player. He is horn tutor at the Elder Conservatorium.

of the ASO, Rob Nairn. David returned to Adelaide in 1996 to complete his degree under Young-Hee Chan, former Associate Principal Double Bass with the ASO.

Whilst a member of the ASO he has been the recipient of two of the Friends of the ASO's Nikki Ayers Memorial Study Grants, firstly in 2006 for a job exchange with the Associate Principal Bassist of the Nova Scotia Symphony for a year, and then in 2010 to study in Hamburg and Berlin with the Principal Bass of the Berlin Philharmonic, Matt MacDonald, for six months.

Soloist : Harley Gray

Harley Gray grew up in a musical family and has played the double-bass since the age of 10. He attended the Guildhall School of Music and Drama in London. He joined the Adelaide Symphony Orchestra in 1999. Since moving to Adelaide he has enjoyed a rich and varied musical life, playing in an array of groups, for theatre, in bands, as well as modern and baroque ensembles.

A lover of all things Bottesini, Harley performed Bottesini's 2nd concerto for bass with the Burnside Symphony Orchestra some years ago. He is honoured and pleased to perform this duo with great friend David Phillips.

Sorcerer's Apprentice

Paul Dukas (1865 - 1935)

Dukas was born in Paris and studied and later taught at the Conservatoire de Paris. His compositions cover a wide variety of musical genres and include a symphony, opera and ballet.

Dukas based the Sorcerer's Apprentice on a fourteen-stanza poem written a century earlier by Goethe in 1797. As the verse goes, a young apprentice empowers his broom to do his work for him, but things quickly spiral out of control. In the end, the apprentice concedes to his master's superior ability to put things right.

The music demonstrates Dukas' exceptional skill at orchestration.

INTERVAL

Piano Concerto No 24 in C minor , K491

Wolfgang Amadeus Mozart (1756-1791)

Soloist: Mark Freer

Considered to be an outstanding example of Mozart's concerto writing, with its large orchestral score, No 24 is one of only two piano concertos he composed in a minor key. Written in the winter of 1785-6 whilst performing in Vienna, Mozart was also writing prolifically at this time. Whilst the original score shows clear instruction for the orchestra, the fortepiano part was notated with scales and chord structures for Mozart's improvisations.

1st movement *Allegro*

2nd movement *Larghetto*

3rd movement *Allegretto*

Soloist: Mark Freer

Mark Freer studied music initially in Canberra, then in Zurich and Vienna. He has given concerts in Switzerland, Germany, Italy and Australia, and has broadcast for Radio DRS Switzerland, Südfunk Stuttgart and ABC Classic FM. As well as performing regularly to Adelaide audiences, he directs a church choir specialising in Gregorian chant and renaissance polyphony, and is the author of the *Pianophonics* method, with a thriving Adelaide teaching practice.

Selections from *Carmen*

Georges Bizet (1838-1875)

Habanera from Scene 5, Act 1

Seguidilla from Scene 10, Act 1

Music: Bizet, Libretto: H Meilhac & L Halavey

Danse Boheme (from Act 2, Gypsy Dance: Les tringles des sistres tintaient) from Carmen Suite No 2: compiled Ernest Giraud

Bizet's *Carmen* was not fully appreciated until after Bizet's early death in 1875, and it is now loved the world over. The strong and passionate gypsy girl Carmen is a spirited match for the army deserter turned desperado, Jose. Both of these characters and their actions on stage were controversial to the comic opera audience in Paris in 1875. Two Carmen Suites were compiled posthumously by Ernest Giraud who drew closely on Bizet's original orchestration. The two accompanied works for the mezzo-soprano role of Carmen in tonight's performance, are from Bizet's opera score. Bizet adapted Habanera from a composition by Spanish musician Sebastian Yradier.

Soloist: Charlotte Kelso

Charlie Kelso has completed a Bachelor of Music from the Elder Conservatorium, studying under Guila Tiver. Charlie has been a member of Elder Conservatorium Chorale, is a core member of Adelaide Chamber Singers, and has performed as soloist in Britten's *Rejoice in the Lamb*, Mozart's *Requiem*, University *Carols on Campus*, and in Bach's *St Matthew Passion*.

Charlie has a choral scholarship position with the choir of Pilgrim Church. She has recently performed as concert soloist with Adelaide Symphony Orchestra, Adelaide Harmony Choir, and the Adelaide University Choral Society. In 2015, Charlie performed solo in *Danny Elfman's Music from the Films of Tim Burton*, alongside Danny Elfman himself! She made her professional opera debut in Co-Opera's Intermezzo series, in the role of Cherubino in *The Marriage of Figaro*, in 2015.