

## 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.

Keep in touch by joining our audience newsletter mailing list – just sign up online at [bso.org.au](http://bso.org.au)!



in collaboration with BassWorks 2018 presents

## BRILLIANT BASS!

**8pm Saturday 14 April 2018**

Concordia College Chapel  
24 Winchester Street, Highgate 5063

### PROGRAM

**Beethoven** – Symphony No 5 Opus 67

**Askim** – Islands for Double Bass & Strings  
*Soloist: Etienne Lafrance*

**Larsson** – Concertino for Double Bass & Strings  
*Soloist: Robert Nairn*

**Lafrance** – Les Ailes de Maxime for Double Bass & Orchestra  
*Soloist: Etienne Lafrance*

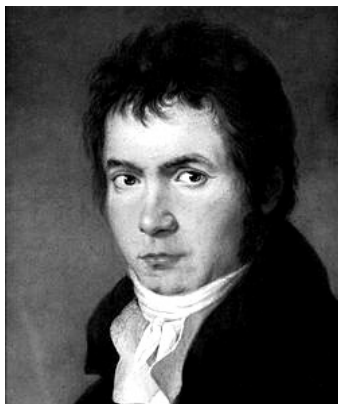
**Conductor:** Philip Paine

**[bso.org.au](http://bso.org.au)**

# Symphony No 5 Opus 67

Ludwig von Beethoven (1770 – 1826)

**I Allegro con brio - II Andante con moto -  
III Scherzo. Allegro - IV Allegro**



Beethoven, a German composer in the transition between the Classical and Romantic musical eras, remains one of the most famous and influential of all composers.

His Symphony No 5 in C minor was written between 1804–1808. It is one of the best-known compositions in classical music and one of the most frequently played symphonies. First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterward.

The first movement opens with the distinctive four-note motif, now universally recognised. The Andante, structured as a set of double variations, contrasts a lyrical melody with a rhythmic fanfare. The ghostly Scherzo with its energetic trio never ends, but builds instead to the finale in a jubilant explosion of C major.

## ***INTERVAL***

## **PLAYERS**

### **First Violin**

Shelley Walker\*  
Frances Griffin  
Steve Salamon  
Fiona Robertson  
John Salamon

### **Second Violin**

Charles Newland  
Athalie Scholefield  
Amnon Shiloh  
Amanda Agnew  
Peter Shin  
Kathy Wozniczka

### **Viola**

Chris Batty  
Jo Woodcock  
Philip Griffin

### **Cello**

Robert Wolf  
Rosalie Day  
Kym Williams  
Allyson Griffiths  
Margaret Fraser

### **Double Bass**

Peter McLachlan  
Mark Pedder  
Stephen Goldsmith  
Nikki Stedman

### **Flute**

Maria Foot  
Betula Barritt  
Christine Irving

### **Piccolo**

Christine Irving

### **Oboe**

Terri Kenny  
Lee Amoroso

### **Clarinet**

Pip Weston  
Derek Jones

### **Bassoon**

Norman Etherington  
Alison Bell  
Alison Marlow

### **Trumpet**

John Pater  
Douglas Pearce

### **Trombone**

Tom Sulda  
Michael Dight  
John Rofe

### **Horn**

Adam Black  
Jordan Pfeiffer  
Laura Cram  
Loretta Mattiolo

### **Timpani/ Percussion**

John White

## 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 performances at the Burnside Ballroom and country venues. The proceeds of many concerts support local or national charities. A record of over 200 concerts performed through the 60 year history of the orchestra is available on our website: [bso.org.au/concerts-archive](http://bso.org.au/concerts-archive).



## BSO CONDUCTOR Philip Paine

Philip Paine 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.

**BassWorks** is an annual workshop comprising small group lessons, masterclasses and concerts for double bass players of all ages and abilities. BassWorks is organised by Peter McLachlan, double bass teacher, restorer and builder. Peter is also a bass player with the BSO.

[www.bassworks.com.au](http://www.bassworks.com.au)



## Islands for Double Bass & Strings

Peter Askim (1971 - )

*Soloist: Etienne Lafrance*

Peter Askim is an American composer of modern classical music, conductor, music educator and a double bassist. He is currently Music Director and Composer-in-Residence of the Idyllwild Arts Academy. He has been a member of the Honolulu Symphony Orchestra, and served on the faculty of the University of Hawaii at Manoa.

*Islands* was commissioned by the Tam Young Arts Chair at the Iolani School in Honolulu, Hawaii, where it was premiered by the Iolani Concert Orchestra with the composer as soloist. It is based on the four major islands of the Hawaiian chain: Kaua'i, Oahu', Maui and Big Island.

The piece opens with an 'aerial' view of the approach to the rocky coastline of Kaua'i: a jagged melody appears in the violins evoking the island's cliffs and mountains.

In the second movement, the soloist plays wave-like arpeggiated figures, accompanying the gently rising and falling melodies in the orchestra. The glistening harmonies and the arching melodic swells were inspired by the play of the sunlight on Oahu's waves.

The third movement emerges steadily from darkness, rising higher and gradually coming to life with motion, much as the first hint of daybreak enters Maui's Haleakala Crater.

The fourth movement begins with subterranean rumblings in the low strings, bubbling to the surface. The soloist plays searing, molten lines against a backdrop of gnarled snaps, growls and orchestral outbursts. The work finally erupts in an energetic, rhythmically vibrant evocation of the work's beginning, much as molten lava cools to form the jagged outline of a new Hawaiian island.

## Concertino for Double Bass & Strings

**Ballad: Moderato - Arioso: Lento -  
Finale: Allegro vivace**

Lars-Erik Larsson (1908–1986)

*Soloist: Robert Nairn*

Swedish composer Lars-Erik Larsson studied at the Stockholm Conservatory and in Vienna and Leipzig. He composed concertos, symphonies, chamber and vocal music as well as a series of 12 concertinos for solo instruments.

The Concertino for Double Bass opens with a six-bar orchestral theme, setting the scene for a short cadenza that takes the bassist from the lowest register towards the end of the fingerboard. This is answered by another orchestral statement, then followed by a more rhythmic cadenza leading into the main statement. A driving staccato accompaniment is contrasted by a lyrical solo theme, developing into more rhythmic material that adds a sense of purpose and drive.

The second movement features a two-bar repetitive figure that underpins much of the movement and a lyrical melody demonstrates the cantabile qualities of the solo double bass.

The third movement repeats the start of the first movement but in 2/4 rather than 6/4. The solo part is more rhythmic and energetic here with echoes of the opening movement and ends with a final coda that is full of drive, momentum and excitement.

*Program notes: text (modified) by David Heyes and  
reprinted with permission – see A History of the Double  
Bass in 100 Pieces [bit.ly/DoubleBassHistory](http://bit.ly/DoubleBassHistory)*

*Lars-Erik Larsson Double Bass Concertino is published by  
Gehrmans Musikforlag and supplied by Clear Music  
Australia, their exclusive hire agents for Australia and New  
Zealand.*

## Les Ailes de Maxime for Double Bass & Orchestra

Etienne Lafrance (1975 - )

*Soloist: Etienne Lafrance*

The sounds of Québec simmer in the background in this love song. Written for Lafrance's wife, Maxime, it soars and pulls at the heart and may even leave a tear in your eye. The piece is orchestrated by brilliant Québec composer, Yannick Plamondon.

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### SOLOISTS

**Robert Nairn** was appointed Associate Professor of Double Bass at the University of Melbourne Conservatorium of Music in 2017, having previously taught on the faculty of the Juilliard School, Penn State University, Sydney Conservatorium and as Kulas Visiting Artist at Case Western Reserve University, Ohio. He is also the bass teacher at Adelaide's Elder Conservatorium.

Robert is past-president of the International Society of Bassists and hosted the Society's 2009 Convention at Penn State. In 2008 he was awarded a Howard Foundation Fellowship from Brown University.

**Etienne Lafrance** from Québec, Canada, is a curious and passionate artist with eclectic musical tastes, intensely interested in developing classical and improvised music and various forms of world music. He undertook his music education in Québec and Paris.

He teaches each summer at the Music Academy of the Domaine Forget in Québec and gives masterclasses abroad, including in Australia and the United States.

Etienne is Co-Principal bassist with the Orchestre Symphonique de Québec. He gives solo concerts and performs original works, transcriptions and his own compositions in his endeavour to make the voice of the double bass heard and known.