

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.



MARITIME MAGIC

8pm Wednesday 19 September 2018

Burnside Ballroom
401 Greenhill Road, Tasmore 5065



Burnside Symphony Orchestra thanks the following for their support:

City of Burnside

PianoMax

**South Australian Music
Camp Association**



PROGRAM

Mendelssohn – Hebrides Overture, Opus 26

Tveitt – Piano Concerto No 1, Opus 5

Soloist: Kenan Henderson

Debussy – La Mer

Acknowledgements

Concert Manager - Frances Griffin

President - Alison Bell

Librarian - Philip Griffin

Program - Rosalie Day

Conductor: Philip Paine

bso.org.au

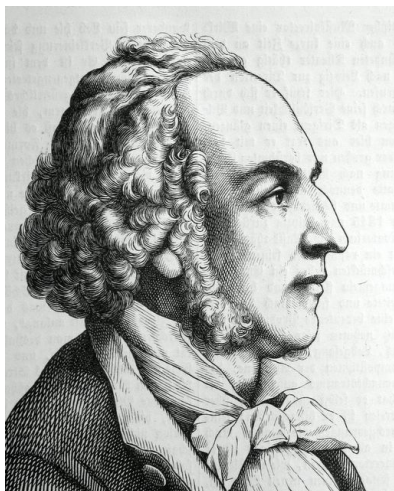
Hebrides Overture Opus 26

Felix Mendelssohn (1809 – 1847)

Mendelssohn was a German composer, pianist, organist and conductor of the early romantic period. He wrote symphonies, concertos, oratorios, piano and chamber music.

The Hebrides Overture was composed in 1830, revised in 1832, and published in 1833. It was inspired by one of Mendelssohn's trips to the British Isles, specifically an 1829 excursion to the Scottish island of Staffa, with its basalt sea cave known as Fingal's Cave.

As a concert overture, it does not precede a play or opera but is instead a stand-alone composition in a form common for the Romantic period. It does not tell a specific story but depicts a mood, making it an early example of a musical tone poem.



PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Athalie Scholefield
Nadina Paine
Fiona Robertson
Gabrielle Scherrer
Virginia Weekes
Robert Wallace
Roger Davies

Second Violin

Steve Salamon
Charles Newland
John Salamon
Sally Armstrong
Amanda Agnew
Amnon Shiloh
Emily Hewitt

Viola

Chris Batty
Philip Griffin
Barry Rusanoff
Tom Soulsby
Jo Woodcock

Cello

Robert Wolf
Kathy Wozniczka

Kym Williams
Margaret Fraser
Allyson Griffiths
Rosalie Day
Aileen Chatterton

Double Bass

Peter McLachlan
Kirsty Friebe

Flute

Betula Barritt
Maria Foot
Christine Irving

Piccolo

Maria Foot

Oboe

Terri Kenny
Jane Wearing

Cor Anglais

Charles Klein

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Contrabassoon

Tim Rosen

Trumpet

John Pater
Douglas Pearce
Thomas Cowie
Orson Paine

Trombone

Michael Dight
David Wilson

Tuba

Emily Legge

Horn

Jordan Pfeiffer
Laura Cram
Loretta Mattiolo
David Kettler

Timpani

Dennis Johnson

Percussion

Andrew Timko
Henry Millar
David Roper

Piano

Albert Wu

Harp

Cianah Harris

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 through the 62 year history of the orchestra is available on our website:

bso.org.au/concerts-archive.

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BSO CONDUCTOR Philip Paine

Philip 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.

NEXT CONCERT AT BURNSIDE BALLROOM!

Music to delight

8pm Wednesday 21 November 2018

Featuring soloist **Angel Li** playing a Mozart Violin Concerto and arranger and vocalist **Ray Lindon** presenting contemporary popular songs arranged for orchestra.

Keep in touch! Follow the BSO on Facebook, **OR** sign up for email updates, online bso.org.au or at the door.

Piano Concerto No 1, Opus 5

Geirr Tveitt (1908 – 1981)

Soloist: Kenan Henderson

Tveitt, a Norwegian composer and pianist, was a central figure of the national movement in Norwegian cultural life during the 1930s. He wrote piano works, symphonies and concertos and adapted traditional folk melodies into works for piano and orchestra. He published six piano concertos, all brilliant pianistic works in the style of Rachmaninoff and Prokofiev. When a fire destroyed his house in 1970 many of his original manuscripts were lost. Subsequently copies of some scores have been found, and others have been reconstructed from orchestral parts, or from radio and magnetic tape recordings.

Tveitt wrote six piano concertos, all brilliant pianistic works in the style of Rachmaninoff and Prokofiev. Piano Concerto No 1 was written in 1927 while Tveitt was a student in Leipzig. It was premiered in June 1931 with soloist Herman Berlinkski and the Leipzig Sinfonie Orchester conducted by Alfred Szendrei. It received a positive review: 'healthy music with Norwegian character but also completely original in the realisation of the themes flavoured by folk tunes, with exquisite harmonisation and a very cleverly done piano part'.

The concerto comprises three movements: I Tranquillo; II Giocoso; III Lento.

INTERVAL

La Mer (The Sea)

Claude Debussy (1862 - 1918)

Debussy is regarded as one of the most influential composers of the late 19th and early 20th centuries.

He composed La Mer between 1903 and 1905. The piece was premiered in Paris in October 1905. Initially it was not well received, even by some of his supporters. But after performances in the US and Britain and again in Paris in 1908, it became one of Debussy's most admired and frequently performed orchestral works.



It is in three movements:

De l'aube à midi sur la mer (From dawn to noon on the sea)

The sun rises to its height and the waves gather energy. Brief fragments of melody take shape and dematerialize forming an impression of the surging water and the reflections of light. The power of the waves is suggested by the ebb and flow of the cellos, with echoes in the horns and timpani.

Jeux de vagues (The play of the waves)

Fragmented, watery figures move around the orchestra, with accents from the xylophone and harp.

Dialogue du vent et de la mer (Dialogue of the wind and the sea)

A theme from the opening movement is reprised with greater dynamic and textural contrasts, expressing the power and immensity of the sea.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SOLOIST – Kenan Henderson

Kenan Henderson is an Adelaide-based pianist and graduate of the Elder Conservatorium of Music. An award-winning artist, he is the recipient of notable awards and prizes presented by the Adelaide Festival, Helpmann Academy and Recitals Australia among others.

With a focus on chamber music performance, Kenan regularly performs with members of the Adelaide Symphony Orchestra, the Benaud Trio and with former members of the Australian String Quartet among others. With a strong passion for the arts, Kenan has worked as Artistic Administrator with the Adelaide Symphony Orchestra and enjoys producing and presenting multi-faceted concerts that combine written word with musical performance, inviting new audiences to experience and enjoy the history and profound artistry within the world of classical music.

In addition to his musical career, Kenan is developing a career in architecture with ongoing postgraduate studies at the University of South Australia.