

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



VIENNA

8pm Wednesday 20 November 2019

Burnside Ballroom 401 Greenhill Road, Tasmore 5065

PROGRAM

von Suppé - Light Cavalry Overture

Strauss, E - Bahn Frei Polka

Mozart - Arias from *Don Giovanni* & *La Clemenza di Tito*

Strauss II - Emperor Waltz

Schubert - Symphony No 8 (Unfinished)

Offenbach - Barcarolle from *The Tales of Hoffman*

Soloists: *soprano Phoebe Paine & mezzo-soprano
Olivia Sanders-Robinson*

Conductor: Sebastian Phlox

Supporting Sailability

bso.org.au

Light Cavalry Overture

Franz von Suppé (1819 – 1895)

von Suppé was an Austrian composer of light operas and other theatre music in the Romantic period. While much of his music is now neglected, two of his overtures, *Poet and Peasant* and *Light Cavalry*, remain popular.

Light Cavalry (Leichte Kavallerie), an operetta in two acts, was first performed in Vienna in 1866. It is a period drama involving the triumph of the love between Vilma and Hermann over village jealousies and family complications.

The overture opens with a bugle call and fanfare followed by the famous *Allegretto Brillante* depicting hussars galloping across the plains. The strings play a slow Hungarian tune before the military theme returns and the overture comes to a spirited conclusion.



Bahn Frei Polka

Eduard Strauss (1835–1916)

Eduard, younger brother of Johann Strauss II, was a conductorm and composer, specialising in the polka-schnell (quick polka). The *Bahn Frei Polka* is one of his most popular works.

PLAYERS

First Violin

Shelley Walker*
Corinne Teh
Angela Swanson
Charles Newland
Alex Fajardo
Roger Davies
Sally Armstrong
Kirsten Roper
Robyn Handreck
Conrad Gittins

Second Violin

Frances Griffin
Cindy Ruan
Steve Salamon
Lucy Ryan
Athalie Scholefield
Amnon Shiloh
Christine Krohn
Judy Isaac

Viola

Barry Rusanoff
Philip Griffin
Jo Woodcock
Chris Batty

Cello

Robert Wolf
Rosalie Day
Kym Williams
Margaret Fraser
Jane Bailey
Allyson Griffiths

Double Bass

Stephanie Middleton

Flute

Betula Barritt
Maria Foot

Piccolo

Maria Foot

Oboe

Kathleen Cowie
Terri Kenny

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

Thomas Cowie
Doug Pearce

Trombone

David Wilson
David Corkindale
Michael Dight

Horn

David Kettler
Adam Black
Laura Cram
Loretta Mattiolo

Timpani

John White
David Roper
Dennis Johnson

*Concert leader

Symphony No 8 in B minor D759 (Unfinished)

Franz Schubert (1797 – 1828)

I. Allegro moderato ~ II. Andante con moto

Schubert, an Austrian composer of the late Classical and early Romantic eras, began the Unfinished Symphony in 1822 but, for reasons that remain unclear, completed only two movements though he lived for another six years. A scherzo, nearly completed in piano score but with only two pages orchestrated, also survives.

The first movement, in B minor, opens quietly in the strings, followed by a theme shared by the solo oboe and clarinet. The second theme begins with the celebrated lyrical melody that is stated first by the cellos, then the violins.

The second movement, in E major, alternates two contrasting themes. The first is introduced by the horns, low strings, brass, and high strings playing in counterpoint. The second theme, in a minor key, begins with the clarinet and is continued by the oboe. At the end of the movement, after moving through a number of distant keys, the original key is re-established.

Belle nuit, ô nuit d'amour (Barcarolle)

Jacques Offenbach (1819-1880)

Soloists: Phoebe Paine & Olivia Sanders-Robinson

This duet from *The Tales of Hoffman* for soprano and mezzo-soprano, one of the most popular melodies of all time, is about the beauty of the night and of love.

SOLOISTS

Phoebe Paine — soprano

Phoebe is currently studying a Masters of Operatic Performance at the Melbourne Conservatorium of Music. During her undergraduate studies at the Elder Conservatorium of Music she was awarded the Frederick Bevan Prize for outstanding musicianship and the Lucy Bagot Prize for opera. In 2017 she became a Young Artist with the State Opera of South Australia.

Phoebe has performed extensively as a soloist in oratorio for works including Mozart's Requiem, Messiah, St Matthew's Passion, Vivaldi's Gloria, St John's Passion, Rutter's Requiem, Faure's Requiem and Elijah. Her stage credits include the Dew Fairy in *Hansel and Gretel*, Cupid and Juno in *Orphee aux enfers* and Emmie in *Albert Herring*.

Olivia Sanders-Robinson — mezzo-soprano

Olivia completed a Bachelor of Music (Classical Voice) at the Elder Conservatorium of Music before relocating to Western Australia. She has now completed a Graduate Diploma in Voice & Opera and a Master of Arts (Performing Arts) at the Western Australian Academy of Performing Arts. She sings weekly as one of four choral scholars at Swanbourne's Church of the Resurrection, but feels most at home on the operatic stage.

Olivia has performed in a variety of roles including the Sandman from Humperdinck's *Hansel and Gretel*, Cherubino from Mozart's *Marriage of Figaro*, Mrs Herring from Britten's *Albert Herring*, Lucretia in Britten's *The rape of Lucretia* and Zita in Puccini's *Gianni Schicchi*.