

## 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.

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Burnside Symphony Orchestra thanks the following:



City of Burnside for their ongoing support.



South Australian Music Camp Association for the loan of music stands to the BSO.

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### COVID-SAFE CHECK-IN Burnside Symphony Orchestra

Checking in is quick and easy:

1. Scan the QR code with the free mySA GOV app or your phone camera
2. Enter your name and mobile number
3. Follow the prompts
4. Show your green tick



## RARE FIND

**2pm Sunday 28 March 2021**

**8pm Wednesday 31 March 2021**

**Burnside Ballroom**

### PROGRAM

**Wagner** — Overture to Die Meistersinger

**Eichner** — Concerto for Oboe and Strings No 3  
in C major

*Soloist: Hannah Kovilpillai*

**Rott** — Symphony No 1 in E major

**Conductor:** Philip Paine

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

# Overture to *Die Meistersinger*

## Richard Wagner (1813—1883)

Wagner was a German composer, theatre director, polemicist and conductor who is chiefly known for his operas.

His opera *Die Meistersinger von Nürnberg* (The Master-Singers of Nuremberg) was first performed at the National Theatre Munich in 1868.

The story, set in the mid-16th century, revolves around the city's guild of Master-Singers who had developed a complex system of rules for composing and performing songs. The theme of the opera is the tension between musical tradition and new ideas. The plot involves the annual singing contest involving the guild of musicians and poets, and the romance between Walther and Eva.

*Die Meistersinger von Nürnberg* is the only comedy among Wagner's mature operas and is also unusual among his works as it is set in a historical time and place rather than in a mythical setting. It creates the atmosphere for the 4½ hour drama that follows – something that perhaps only true Wagner fans could enjoy.

‘The opening presents two broad, majestic themes that recur at the end of the opera, the first heard during the work’s celebratory final moments and the second accompanying the entrance of the mastersingers. A contrasting theme returns later during Walther’s prize song, music of great lyricism. The central section of the prelude introduces busy music for the mastersingers’ apprentices, which Wagner uses as the basis of a fugue, a polyphonic nod to the opera’s 16th-century setting. The composer then brings back the two opening themes for a peroration of rousing splendor.’

*[Program notes by John Mangum, re-printed from Los Angeles Philharmonic Concert Program Notes, October 2019]*

## PLAYERS

### First Violin

Shelley Walker\*  
Charles Newland  
Frances Griffin  
Angela Swanson  
Corinne Teh  
Nadina Paine

### Second Violin

Steve Salamon  
Amanda Agnew  
Sally Armstrong  
Amnon Shiloh  
Judy Isaacs  
Christine Krohn  
Athalie Scholefield  
Emily Hewitt

### Viola

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

### Cello

Kate Stephenson  
Stephanie Teh  
Rosalie Day  
Kym Williams  
Margaret Fraser  
Jane Bailey  
Allyson Griffiths  
Eagleheart Bird

### Double Bass

Nina Swallow  
Sebastian Phlox

### Flute

Betula Barritt  
Maria Foot

### Piccolo

Christine Irving

### Oboe

Terri Kenny  
Andrew Heuzenroeder

### Clarinet

Barbara Radcliffe  
Pip Weston  
Terry Bickley

### Bassoon

Norman Etherington  
Alison Marlow  
Alison Bell

### Trumpet

Chris Bickley  
Thomas Cowie  
Will Smith

### Trombone

David Corkindale  
Michael Dight  
Tom Sulda

### Tuba

John Rofe

### Horn

David Kettler  
Adam Black  
Laura Cram  
Jordan Pfeiffer  
Rebecca Adams  
Lucy Rattigan  
Sam Peng

### Timpani

John White  
Henry Millar

### Percussion

Siyi Tang

*\*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.

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## NEXT CONCERT — WINTER DREAMS

8pm Wednesday 7 July 2021

**Johann Strauss** - Overture to Die Fledermaus

**Mozart** - Piano Concerto No 20 in D minor K466

*Soloist: James Huon George*

**Tchaikovsky** - Symphony No 1 in G minor Opus 13,  
Winter Dreams

Tickets \$20 - available at [www.trybooking.com/BOBBC](http://www.trybooking.com/BOBBC)

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## COVID-safe concerts

The Burnside Symphony Orchestra continues to observe COVID-safe practices. Audience members are asked to check in using the QR code in the foyer and on the back page of this program. A paper sign-in sheet is also available.

Please limit your movement during the interval so that physical distancing is maintained.

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

## Concerto No 3 for Oboe & Strings

**Ernst Eichner (1740—1777)**

Allegro - tempo giusto — Larghetto — Allegro moderato

Eichner was a German bassoonist and composer. He was highly respected by his contemporaries and achieved international recognition as a composer, bassoonist, and concertmaster during his lifetime.

He is known as a representative of the Mannheim School with 31 symphonies and 20 concertos comprising the main body of his works. His Concerto No 3 in C major for oboe and strings was composed in 1772.

## INTERVAL

## Symphony No 1 in E major

**Hans Rott (1858—1884)**

I Alla breve — II Sehr langsam — III Scherzo: Frisch und lebhaft  
— IV Sehr langsam / Belebt

Rott was an Austrian organist and composer, the illegitimate son of actor Carl Mathias Rott and singer and actress Maria Rosalia Lutz.

He studied both composition and organ (under Anton Bruckner) at the Vienna Conservatorium where Gustav Mahler was one of his fellow students. Bruckner considered him an outstanding student and Rott graduated from his organ class with honours.

During 1878, the final year of his studies, Rott submitted the first movement of his Symphony in E major to a composition contest. The jury, except for Bruckner, was highly critical of the work.

The symphony came close to being premiered by the Vienna Philharmonic but, for reasons unclear, this never occurred. After an incident on a train in October 1880, when Rott pointed a pistol at a

fellow traveller, he was committed to a mental institution where, tragically, he saw out his days. Both Bruckner and Mahler were present at his funeral.

Presumably, due to Rott's early death, and perhaps also the shame of mental illness, his symphony was neglected until 1989 when it was rediscovered and premiered by the Cincinnati Philharmonia Orchestra.

The symphony is a truly beautiful romantic work with echoes of Bruckner and foreshadowing of Mahler in its hearing. Remember – if the symphony reminds you of Mahler – Rott came first. Indeed, Mahler called Rott 'the founder of the new symphony as I understand it'. He also quoted from Rott's work in some of his symphonies.

Sadly, many of Rott's other works have been lost, including a number destroyed by the composer himself. What remains include a symphony for string orchestra, a few overtures and some Lieder. The Symphony in E major has, over recent years, attained greater prominence. It has been performed by professional orchestras in Europe, the USA and Japan. The Burnside Symphony Orchestra's performance will be the work's Australian premiere and forever etch our conductor's name alongside others including Sir Simon Rattle!

We hope that you will enjoy it as much in the listening as we have in the undoubted challenge of playing it.



## **Program notes for Rott Symphony No 1 by Paul Banks, Cincinnati Philharmonia Orchestra, 1989**

'Although the work appears to conform to the standard four-movement plan, the conventions are continually subverted. The first movement is in a curtailed sonata-form which acts as an introduction concerned mainly with presenting and elaborating the first theme.

'The slow movement begins in A major, but ends with a completely new chorale-like theme in E major.

'The Scherzo expands the traditional ternary form by constantly postponing the expected recapitulation of the opening section after the trio; more and more thematic ideas are added to the swirling contrapuntal development, generating an insistent forward momentum.

'The finale departs from familiar symphonic models almost entirely, with two extended slow sections flanking a central passage of faster music. The gradual infiltration of the cyclic theme from the opening movement during the work's closing pages is one of Rott's most ingenious and imaginative inventions.'

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## **SOLOIST—Hannah Kovilpillai**

At age ten, Hannah took on the challenge of learning the oboe as her third instrument. She has been Principal Oboe of the Adelaide Youth Orchestra and the Elder Conservatorium Symphony Orchestra and currently plays with the Adelaide Wind Orchestra.

Hannah has been a casual member of the Adelaide Symphony Orchestra since 2016, and has performed with the Band of the South Australia Police, Adelaide Concert Collective, and the State Opera of South Australia. In 2019 she was Guest Principal Oboe for the State Opera's production of *The Mikado*.

In 2016 Hannah was awarded First Class Honours in Genetics from the University of Adelaide. She graduated with a Masters in Genetic Counselling in 2020.