

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 5 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.



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



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

PRIMAVERA

8pm Wednesday 1 September 2021

2pm Sunday 5 September 2021

Burnside Ballroom

401 Greenhill Road, Tasmore 5065

PROGRAM

Stamitz — Viola Concerto in D major, Opus 1

Soloist: Tommy Ng

Glière – Horn Concerto in Bb major, Opus 91

Soloist: Lucy Rattigan

Conductor: Philip Paine

bso.org.au

Viola Concerto in D major, Opus 1

I Allegro non troppo - II Andante moderato - III Rondo

Carl Philipp Stamitz (1745-1801)



Stamitz was born into a musical family in Mannheim, Germany. The elder son of the influential Johann Stamitz who led the highly regarded Mannheim orchestra, he developed into an outstanding violinist and composer at an early age. He toured with the orchestra, as a virtuoso violinist and violist. He was the most celebrated viola player in central Europe and was said to play the viola 'with a suavity never heard before'.

Stamitz eventually settled in Paris. He wrote symphonies, symphonies concertantes, and concertos for clarinet, cello, flute, oboe, bassoon, basset horn, violin, viola, viola d'amore. Stylistically, his music resembles that of Mozart and Haydn and is characterised by appealing melodies.

The Viola Concerto in D major, Opus 1 was written in 1774 and is now a standard piece in the viola repertoire.

The first movement opens with the theme stated by the orchestra and followed by a lengthy tutti section. The solo viola then reiterates the theme and develops ideas through virtuosic passages of double stops and arpeggios. Embellishments propel the music through numerous keys before returning to its home key of D major.

PLAYERS

First Violin

Frances Griffin*
Sarah Buckland
Charles Newland
Therese Janus
Iarla Bastians

Second Violin

Angela Swanson
Steve Salamon
Amnon Shiloh
Christine Krohn
Judy Isaacs

Viola

Chris Batty
Philip Griffin
Ellice Rigby
Tom Soulsby

Cello

Robert Wolf
Rosalie Day
Maria Foot
Allyson Griffiths

Double Bass

Nina Swallow

Flute

Betula Labradorite
Maria Foot

Piccolo

Christine Irving

Oboe

Hannah Kovilpillai
Andrew Heuzenroeder

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Alison Marlow
Alison Bell

Trumpet

Will Smith
Ian Roberts

Trombone

David Corkindale
Michael Dight
Tom Sulda

Tuba

John Rofe

Horn

David Kettler
Nicola Chadbourne
Sam Peng

Timpani

John White

Percussion

Siyi Tang
Henry Millar
Dennis Johnson

Harp

Cianah Harris

**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 — SPIRIT OF SUMMER

Wednesday 24 November 2021 - 8pm

Sunday 28 November 2021 - 2pm

Tchaikovsky - Capriccio Italien, Opus 45

Violin Concerto - details to follow

Brahms - Symphony No 4 in E minor, Opus 98

Tickets \$20 - available at www.trybooking.com/BOBCN

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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.

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

The cadenza gives the soloist the opportunity to display their ability on the viola before the final entrance of the orchestra brings this lively movement to an end.

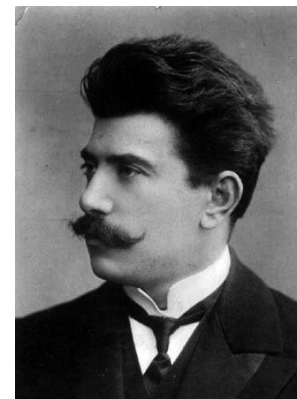
The second movement, Andante Moderato, begins in darkness but continues as an exploration of the rich and warm sonority of the lower registers of the viola, as well as the sweet sound of its upper register.

The last movement is an energetic rondo, consisting of alternating conversations between the soloist and the orchestra. The rondo theme is introduced by the solo viola before being immediately repeated by the orchestra. The final section of the movement contains sweeping arpeggios and running passages, before the final reiteration of the rondo theme serves as a brilliant conclusion to this work.

Horn Concerto B \flat major, Opus 91

I Allegro - II Andante - III Moderato

Reinhold Moritzvich Glière (1875-1956)



Glière was a Russian and Soviet composer of Ukrainian, German and Polish descent. He studied at the Kiev school of music in 1891 and in 1894 entered the Moscow Conservatory where he learnt counterpoint, composition and violin. He graduated in 1900, having composed a one-act opera and received a gold medal in composition.

He spent his career as a teacher, composer and conservatory director. His works include two symphonies, cantatas, ballets, operas, concerti for harp, coloratura soprano, cello, horn and violin as well as chamber works, piano pieces and songs.

In 1938 he was named People's Artist of the USSR, an honorary title granted to artists of the Soviet Union. He received many other awards. Glière is regarded as the last genuine representative of the pre-revolutionary national Russian school.

The Concerto for Horn and Orchestra in B flat major was completed in 1951.

The orchestra opens the first movement with a triumphant theme, then introduces a minor fanfare leading into a short cadenza. A slower lullaby section follows with simple chords supporting the solo melody. The first theme returns, then arrives at the main cadenza before the ending where the horn plays in 12/8 against the orchestra's 4/4.

The second movement starts slowly with an intimate accompaniment melody that is passed to the horn. The music shifts into a storm-like melody followed by a restatement of the first theme and a tranquil ending.

The third movement is full of contrasts between loud and soft and long and short. This movement gradually gains momentum and complexity and closes in a jubilant mood.



SOLOISTS

Tommy Ng—viola

Tommy Ng Ching Ho is an Adelaide-based violist and conductor from Hong Kong. He moved to Adelaide in 2015 and has since been studying viola with Keith Crellin OAM. Having completed his Bachelor of Music (Advanced) at the Elder Conservatorium in 2020, he is now pursuing a master's degree in conducting.

Tommy made his concerto debut with the Adelaide Youth Orchestra, performing York Bowen Viola Concerto in 2019. He was also a winner of the Adelaide Eisteddfod Concerto (2017) and a recipient of multiple Recital Australia Lunch Hour Awards and Elder Conservatorium awards.

A keen orchestral, chamber and choral musician in Adelaide, Tommy was Principal Viola of the Adelaide Youth Orchestra and a member of its associated string quartet from 2016 to 2019. He has held the role of Principal Viola in the Elder Conservatorium Symphony Orchestra, the Elder Conservatorium Chamber Orchestra and the Burnside Symphony Orchestra.

Lucy Rattigan—horn

Lucy began playing the horn in junior primary school. Participation in the Adelaide Youth Orchestra program cultivated her passion for orchestral music. She completed her Bachelor of Music - Classical Performance at the Elder Conservatorium of Music, and then her Honours Degree, first class.

Lucy has been a casual player for the Adelaide Symphony Orchestra over the last 3 years. In her spare time, she enjoys working with community ensembles around Adelaide, tutors young horn students and loves sharing her enthusiasm for the instrument.