

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



WINTER DREAMS

8pm Wednesday 7 July 2021

Burnside Ballroom

PROGRAM

Strauss — Overture to *Die Fledermaus*

Mozart — Piano Concerto No 21 in C major K467

Soloist: James Huon George

Tchaikovsky — Symphony No 1 in G minor Opus 13

Conductor: Sebastian Collen

bso.org.au

Overture to *Die Fledermaus*

Johann Strauss II (1825—1899)

Strauss was an Austrian composer of dance music and operettas. He composed over 500 waltzes, polkas and other types of dance music, as well as several operettas and a ballet. He was largely responsible for the popularity of the waltz in Vienna during the 19th century.

His most famous operetta, *Die Fledermaus* (The Bat) premiered in 1874. The plot is a farce, portraying the intricacies of 19th century Viennese high society, including marriage problems, mistaken identity, flirtations and a practical joke that has unforeseen consequences. Its musical and dramatic accessibility made it a hit and inspired Strauss to write many more operettas.

The overture is full of tunes throughout, all of which return during the course of the action that follows.



PLAYERS

First Violin

Shelley Walker*
Corinne Teh
Frances Griffin
Sarah Buckland
Steve Salamon
Sally Armstrong
Alex Fajardo Bailey

Second Violin

Angela Swanson
Amanda Agnew
Charles Newland
Amnon Shiloh
Athalie Scholefield
Christine Krohn
Judy Isaacs

Viola

Jo Woodcock
Tommy Ng
Chris Batty
Philip Griffin
Ellice Rigby
Raquel Dineen
Micha Jackson
Tom Soulsby

Cello

Robert Wolf
Stephanie Teh
Rosalie Day
Kym Williams
Margaret Fraser
Jane Bailey
Allyson Griffiths
Aileen Chatterton

Double Bass

Nina Swallow
Ella Conboy

Flute

Betula Labradorite
Maria Foot

Piccolo

Christine Irving

Oboe

Andrew Heuzenroeder
Hannah Kovilpillai
Terri Kenny

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Marlow
Alison Bell

Trumpet

Liam Moule
Ian Roberts

Trombone

David Corkindale
Michael Dight
David Wilson

Horn

Laura Cram
Rebecca Adams
Nicola Chadbourne
Sam Peng

Timpani

Henry Millar

Percussion

Siyi Tang
Isabella Van Loenen

*Concert leader

CONDUCTOR—Sebastian Collen

Sebastian is a composer and musician, currently completing his doctoral studies at the Elder Conservatorium of Music. His works have been premiered by musicians and ensembles including the Australian String Quartet, the Soundstream Collective, members of the Adelaide Symphony Orchestra and Australian and international soloists. He is regularly commissioned by local Adelaide orchestras and choirs. Sebastian is also principal organist at Crafers Church of the Epiphany.

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NEXT CONCERT — PRIMAVERA

Wednesday 1 September 2021 - 8pm

Sunday 5 September 2021 - 2pm

Gliere - Horn Concerto in Bb major
Soloist: Lucy Rattigan

Stamitz - Viola Concerto No 1 in D major
Soloist: Tommy Ng

Brahms - Symphony No 1 in C major, Opus 65

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

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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.

Piano Concerto No 21 in C major, K467

Wolfgang Amadeus Mozart (1756—1791)

Allegro maestoso - Andante - Allegro vivace assai

Mozart was a prolific and influential composer of the Classical period. He is considered among the greatest classical composers of all time and his influence on Western music is profound. His works include 23 pianos concertos.

Mozart catalogued Piano Concerto No 21 on 9 March 1785 and featured as the soloist at its premiere the following day in Vienna.

There is a bulk of ideas within the first movement which may serve to reflect the wild nature of Mozart's lifestyle during the time, yet the music is immaculately balanced, and skilfully integrated. The whole movement is expansively devised, and to a greater extent than any of Mozart's preceding concertos; it possesses the splendour, regality, and boundlessness of his symphonies. When the solo piano emerges - absent of audacity - it is escorted in by an oboe, bassoon, and flute. The piano material throughout is remarkably original, teeming in elaborate counterpoint, and combative in its discourse with the orchestra.

While the first movement is orchestral in scope, the following F major movement is operatic. There is possibly no exclusive aria of Mozart's that possesses such an astonishing scope of feeling; not an aria with words, but an aria beyond words. In one ceaseless curve, the melody starts soaring over a private, palpating accompaniment, which it then circumnavigates, and even plunges below, akin to a lavish soprano voice. Thereafter, the accompaniment ceases for an isolated duration, as if, by its tranquillity, to accentuate the modulation into A-flat major.

After such time-suspending ambience, the finale is a homecoming to modest, down-to-earth fulfilment. Similar to an operatic finale, it swiftly shrugs off preceding complexities, and proclamations, yet affords a manner of wittiness, and ultimately withstands as a supreme complement to the grandeur and beauty of what had occurred before.

INTERVAL

Symphony No 1 in G minor Opus 13 - Winter Dreams

Pyotr Ilyich Tchaikovsky (1840—1893)



Tchaikovsky was a composer of the Romantic period, the first Russian composer whose music would make a lasting international impression.

He wrote his first symphony, his earliest notable work, in 1866, just after accepting a professorship at the Moscow Conservatory.

He commenced it in March 1866, but the work progressed slowly and Tchaikovsky's mental and physical health was affected. He suffered from insomnia and other ailments and became convinced he would not live to finish it.

Tchaikovsky sought the opinion of his former teachers, Anton Rubinstein and Nikolai Zaremba, seeking their approval for what he had written, but both were negative. Tchaikovsky completed the

symphony including modifications requested by Rubinstein and Zaremba and resubmitted the manuscript. They still disapproved of the symphony on the whole but considered the adagio and scherzo to be acceptable.

Tchaikovsky ultimately rejected most of the revisions his teachers had demanded and the completed work was finally performed to great success in Moscow in February 1868.

The symphony is in 4 movements:

I Dreams of a Winter Journey. Allegro tranquillo

II Land of Desolation, Land of Mists. Adagio cantabile ma non tanto

III Scherzo. Allegro scherzando giocoso

IV Finale. Andante lugubre - Allegro maestoso

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SOLOIST—James Huon George

Born and raised in Adelaide, pianist James Huon George graduated with a Bachelor of Music (Honours) from the Elder Conservatorium of Music under the tutelage of teachers Stefan Ammer and Konstantin Shamray.

James has performed widely in Adelaide. He has frequently appeared in the Recitals Australia concert series, won prizes at the Adelaide Eisteddfod, alongside many performance broadcasts on Radio 5MBS. James plans to pursue postgraduate studies overseas.



Don't miss out on BSO concert tickets! Keep in touch through our mailing list and quarterly audience newsletter.

Sign up on our website bso.org.au or send an email to info@bso.org.au