

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



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

KEEP IN TOUCH!

Join our mailing list to receive our free quarterly audience newsletter with details about our concerts, program notes, BSO players and other concerts around Adelaide.

Sign up online at bso.org.au or speak to our front-of-house volunteers.



NEW VISIONS

8pm Wednesday 29 June 2022

Burnside Ballroom

401 Greenhill Road, Tusmore SA 5065

PROGRAM

Robert Wolf - The Astronaut

Soloist: Robert Wolf

Crusell - Clarinet Concerto No 1 in E \flat , Opus 1

Soloist: Darren Skelton

Mendelssohn - Symphony No 5, Opus 107

(Reformation)

Conductor: Philip Paine

bso.org.au

The Astronaut - for Digitally Augmented Cello and Orchestra

Robert Wolf - composer and soloist

Program notes by the composer

I always wanted to do something like this - to combine the electronically processed sound of a cello with a traditional symphony orchestra. After all, we now live in the 21st century and our potential to create beauty is greatly expanded by electronics and the power of computers.

As the great Polish composer Witold Lutosławski once said: 'People fly into space and we still play on bassoon'. However, for some reason, artificially created sounds invoke resentment among the majority of the lovers of classical music.

Anything associated with electronics is perceived as inhuman, insensitive, artificial or, plainly speaking, ugly. This, I know, is not true. *The Astronaut* is my attempt to demonstrate quite the opposite, to show that electronics can create a good sound together with other classical instruments.

The whole composition started from exploring my own curiosity. What can be achieved by augmenting the sound of a cello with a digital signal processor? The result invoked the feeling of floating in space, away from a spacecraft. Hence, the name *The Astronaut* seemed appropriate. Another name considered was *The weight of weightlessness*. In any case, let's consider this composition to be our contribution to the Australian Space Program. We are not space engineers, astronauts, or pilots, just humble musicians. Nevertheless, we can still make our contribution on the level of aesthetics.

I hope that listening to this composition will take you on an imaginary voyage into space and that you will indeed feel the weight of weightlessness and the heart beat of the universe.

PLAYERS

First Violin

Shelley Walker*
Frances Griffin
Corinne Teh
Charles Newland
Robyn Handreck
Steve Salamon
Tsan Huang

Second Violin

Angela Reis
Amanda Agnew
Amnon Shiloh
Judy Isaacs
Danielle Badea
Belinda Ong
Christine Krohn
Athalie Scholefield

Viola

Philip Griffin
Jo Woodcock
Chris Batty

Cello

Stephanie Teh
Rosalie Day
Margaret Fraser
Sonia Huang
Kym Williams
Allyson Griffiths
Brandon Cooper

Double Bass

Nina Swallow

Flute

Betula Labradorite
Christine Irving

Oboe

Terri Kenny
Hannah Kovilpillai

Clarinet

Terry Bickley
Pip Weston

Bassoon

Norman Etherington
Alison Marlow
Alison Bell

Trumpet

Will Smith
Doug Pearce
Suhanya Seimon

Trombone

Greg Tillett
Patrick Stapleton
BJ O'Donovan

Horn

David Kettler
Adam Black
Andrew Ormsby

Timpani

John White

Percussion

Reuben Elmualim

**Concert leader*

Clarinet Concerto No 1 in E \flat Opus 1

Bernhard Henrik Crusell (1775 - 1838)

Soloist - Darren Skelton

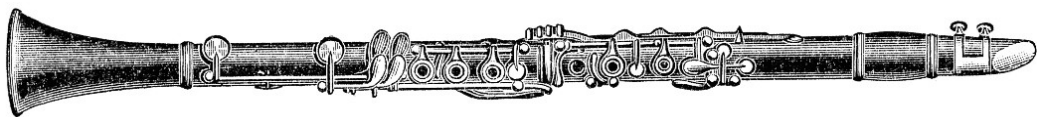
Allegro - Adagio - Rondo. Allegretto

Crusell was a Swedish-Finnish clarinetist and composer, the most significant and internationally best-known Finnish-born classical composer before Sibelius. He studied in Germany and at the Paris Conservatory, and performed extensively as a soloist. He was the principal clarinetist of the Royal Court Orchestra in Stockholm for forty years, from 1793-1833.

He composed concertos and chamber works and was also a skillful linguist, translating the major Italian, French, and German operas for performances in Sweden.

Crusell's clarinet concertos are particularly noteworthy. His superb writing for the clarinet was founded in his own masterful skill-set on the instrument. He often performed his own works and earned a reputation around Europe as a great virtuoso.

The lively and beautiful first movement of his Clarinet Concerto No 1 contains three themes of diverse character. This is followed by a slow Adagio movement of only forty-eight bars including a codetta. The third movement is a rondo containing three episodes. Although in duple time, it is characterised by a strong skipping rhythm generally associated with the triple-time polacca or polonaise.



SOLOIST—Darren Skelton, Clarinet

In 1985 at the age of 17, Darren Skelton interrupted his diploma studies at the Flinders Street School of Music to become the youngest member of the South Australian Police Band, serving for three years as Principal clarinetist. During this time, he completed a Diploma of Advanced Performance with Distinction, studying primarily with Greg Blackman.

Darren moved to Canberra in 1989 to undertake further studies at the Canberra School of Music with Allan Vivian. He returned to Adelaide in 1990 upon his appointment as Second Clarinet and Principal E \flat Clarinet with the Adelaide Symphony Orchestra, a position he still holds.

While performing with the ASO, Darren obtained a Bachelor of Music degree in Orchestral Studies (Performance). He has performed as a soloist with the Adelaide Symphony Orchestra and the former Adelaide Chamber Orchestra, of which he was Principal Clarinetist. Darren has performed in various chamber music ensembles comprising fellow ASO musicians, including performances as a core member of the Adelaide Wind Quintet.

As well as being an active solo and chamber musician, Darren has taught at the former Flinders Street School of Music and the Elder Conservatorium of Music; he has been involved with taking tutorials for the Adelaide Youth Orchestra and he has been an AMEB woodwind examiner.

Darren is a Yamaha artist, a designation bestowed on musical artists who are regarded by Yamaha as critically acclaimed in their instruments.

In his spare time, Darren enjoys pursuing his model-engineering interests in his workshop.

Symphony No 5 Opus 107 (Reformation)

Felix Mendelssohn Bartholdy (1809–1847)



Mendelssohn was a German composer, pianist, organist and conductor of the early Romantic period. His compositions include symphonies, concertos, piano music, organ music and chamber music.

His Symphony No 5 Opus 107, known as the Reformation, was composed in 1830 in honour of the 300th anniversary of the Presentation of the Augsburg Confession, a key document of Lutheranism that was presented to Emperor Charles V in June 1530, a momentous event of the Protestant Reformation.

Mendelssohn began work on the symphony in December 1829, a year before the King of Prussia Frederick William III had announced the tercentennial Augsburg celebrations. He hoped that it would be performed at the festivities in Berlin in June 1830. However, ill health delayed his progress and he completed the work in May 1830, too late for the Augsburg commission to recognise it for the celebrations.

Symphony No 5, Mendelssohn's second extended symphonic work, was written for a full orchestra. It was not published until 1868,

21 years after the composer's death – hence its numbering as '5'. Although not frequently performed, it is better known today than when it was originally published.

The symphony is in four movements:

I Andante – Allegro con fuoco

II Allegro vivace

III Andante

IV Andante con moto – Allegro vivace – Allegro maestoso

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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 — South to North

8pm Wednesday 28 September 2022

Bizet – L'Arlesienne Suite No 2

Rossini – The Italian Girl in Algiers Overture

Brahms – Piano Concerto No 1, Opus 15

Soloist: Christopher Malek

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