

## 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.

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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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### KEEP IN TOUCH!

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

Sign up online at [bso.org.au](http://bso.org.au) or speak to our front-of house volunteers.



# SOUTH TO NORTH

**8pm Wednesday 28 September 2022**

## **Burnside Ballroom**

401 Greenhill Road, Tasmore SA 5065

## **PROGRAM**

**Rossini** – The Italian Girl in Algiers Overture

**Bizet** – L'Arlésienne Suite No 1 & 2

**Brahms** – Piano Concerto No 1 in D minor, Opus 15

*Soloist: Christopher Malek*

**Conductor:** Philip Paine

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

# The Italian Girl in Algiers Overture

**Gioachino Antonio Rossini (1792—1868)**

Rossini was an Italian composer who is famous for his 39 operas, although he also wrote songs, chamber music, piano pieces and some sacred music. He set new standards for both comic and serious opera before retiring from large-scale composition while still in his thirties, at the height of his popularity.

Rossini wrote *The Italian Girl in Algiers* (*L'italiana in Algeri*) at the age of 21. He stated that he composed the opera in 18 days, though other sources claim that it took him 27 days. Rossini entrusted the composition of the recitatives as well as the aria *Le femmine d'Italia* to an unknown collaborator.

The opera is notable for Rossini's mixing of opera seria (serious) style with opera buffa (comic opera). The overture is widely recorded and performed today, known for its distinct opening of slow, quiet pizzicato basses, leading to a sudden loud burst of sound from the full orchestra. This 'surprise' reflects Rossini's early admiration for Joseph Haydn, whose Symphony No 94 in G major, the Surprise Symphony, is so named for the same shocking and semi-comic effect.



## PLAYERS

### First Violin

Shelley Walker\*  
Corinne Teh  
Charles Newland  
Angela Reis  
Robyn Handreck  
Steve Salamon

### Second Violin

Frances Griffin  
Judy Isaac  
Belinda Ong  
Sally Armstrong  
Amnon Shiloh  
Danielle Badea  
Athalie Scholefield

### Viola

Chris Batty  
Philip Griffin  
Jo Woodcock  
Ellice Rigby  
Tom Soulsby

### Cello

Robert Wolf  
Stephanie Teh  
Kate Stephenson  
Rosalie Day  
Kym Williams  
Margaret Fraser  
Jane Bailey  
Brandon Cooper  
Allyson Griffiths

### Double Bass

Nina Swallow

### Flute

Betula Labradorite  
Maria Foot  
Christine Irving

### Piccolo

Christine Irving

### Oboe

Andrew Heuzenroeder  
Terri Kenny

### Cor Anglais

Andrew Heuzenroeder

### Clarinet

Pip Weston  
Barbara Radcliffe

### Saxophone

Terry Bickley

### Bassoon

Norman Etherington  
Alison Bell  
Alison Marlow

### Trumpet

Suhanya Seimon  
Doug Pearce

### Trombone

Greg Tillett  
Michael Dight  
Patrick Stapleton

### Horn

David Kettler  
Andrew Ormsby  
Abigail Sutherland  
Stuart Jones

### Timpani

John White

### Percussion

Reuben Elmualim  
Gabrielle Kelly  
David Roper

### 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.

☆☆

### RAFFLE & BAR

We are now able to re-introduce our traditional raffle. Please support our fundraising efforts for a new snare drum and buy your tickets at Front of House - \$2 for 1 ticket, \$5 for 3 tickets.

We are pleased to announce that the bar is open!

☆☆

### NEXT CONCERT

**Wednesday 30 November 2022 - 8pm**

**Sibelius** - Finlandia

**Brahms** - Double Concerto in A minor, Opus 102 for Violin & Cello

*Soloists: Minas Berberyán & Robert Wolf*

**Vaughan Williams** - Symphony No 3 (Pastoral)

**Conductor:** Philip Paine

Tickets (\$20) on sale now at [www.trybooking.com/BWMXW](http://www.trybooking.com/BWMXW)

## L'Arlésienne Suite No 1 & 2

**Georges Bizet (1838—1875)**

**Suite 1:** I. Prélude, IV. Carillon

**Suite 2:** I. Pastorale, II. Intermezzo, III. Minuet, IV. Farandole



Bizet was a French composer of the Romantic era, best known for his operas in a career that was cut short by his early death. His final work, *Carmen*, has become one of the most popular and frequently performed works in the entire opera repertoire.

Bizet composed *L'Arlésienne* as incidental music to Alphonse Daudet's play of the same name, usually translated as *The Girl from Arles*. It was first performed in October 1872 at the Théâtre du Vaudeville in Paris. Bizet's music consists of 27 numbers for voice, chorus and small orchestra, ranging from short solos to longer entr'actes. The play was not successful, closing after only 21 performances. The incidental music has survived and flourished and is now most often heard in the form of two suites for orchestra.

Tonight we are playing 2 movements from Suite 1 and all of Suite 2.

**INTERVAL**

# Piano Concerto No 1 in D minor, Opus 15

**Johannes Brahms (1833—1897)**

## **I Maestoso - II Adagio - III Rondo: Allegro non troppo**

Brahms was a German composer, pianist, and conductor of the Romantic period. He composed for symphony orchestra, chamber ensembles, piano, organ, voice, and chorus. A virtuoso pianist, he premiered many of his own works.

He completed his first piano concerto in 1858 and played its public debut in Hanover in 1859. The epic mood links the work to the tradition of the Beethoven symphony that Brahms sought to emulate. Brahms's biographers note that the first sketches for the dramatic opening movement followed the 1854 suicide attempt of the composer's friend and mentor, Robert Schumann, an event that caused great anguish for Brahms. He finally completed the concerto two years after Schumann's death in 1856.

The work reflects Brahms's effort to combine the piano with the orchestra as equal partners in a symphonic-scale structure, in the style of the classical concertos of Mozart and Beethoven. It therefore differs from earlier Romantic concertos, where the orchestra effectively accompanied the pianist. This concerto also demonstrates Brahms's interest in scoring for the timpani and the horn, giving both parts that are difficult and prominent.

The first movement is in sonata form, divided into five sections: orchestral introduction, exposition, development, recapitulation, and coda. Brahms uses innovative harmonies and chord-progressions and the theme features arpeggiated chords and trills.

The second movement, Adagio, is introduced by the bassoons.

The Rondo finale has three themes, the second considered a variation of the first.

## SOLOIST

### **Christopher Malek—piano**

Christopher Malek, born in Stalowa Wola, Poland, is now one of Australia's finest international concert pianists. He is best known for his performances of music of the Romantic period, especially Chopin and Liszt, where he continues the grand tradition of the golden age of piano.

He graduated with highest distinction for extraordinary artistic achievements from Z. Brzewski State Music High School in Warsaw. He has studied with Theresa Manasterska at the Chopin Academy of Music in Warsaw, Victor Makarov in Sydney, Lee Kum Sing at the Vancouver Academy of Music in Canada and Natalia Sheludiakova at the Australian Institute of Music.

Christopher continues to travel and perform around the world. He has made archive recordings for radio and television in several countries and has released several CDs and DVDs.

Christopher is a licensed pilot and an advocate of general aviation. He lives in Sydney, Australia with his wife and daughter.



Following the death of Queen Elizabeth II, we remember that *God Save the Queen* was played at the beginning of most BSO concerts from the mid-1960s to the early 1970s.

This tradition ended when *Advance Australia Fair* became the official national anthem in 1974, following a nationwide opinion survey. *God Save the Queen* was reinstated in January 1976, but a plebiscite to choose the national song in 1977 preferred *Advance Australia Fair*, which was restored in 1984.

See our concert archive here: [bso.org.au/past-concerts](https://www.bso.org.au/past-concerts)