

## 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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### 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.

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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

We acknowledge the Kaurna people, Traditional Custodians of the Adelaide Plains, and the Ngarrindjeri people, Traditional Custodians of the Lower Lakes and the Coorong. We pay our respects to their Elders past and present and extend that respect to Aboriginal and Torres Strait Islander peoples here today.



# OUR LANDS

**8pm Wednesday 30 November 2022**

## **Burnside Ballroom**

401 Greenhill Road, Tasmore SA 5065

## **PROGRAM**

**Sibelius** – Finlandia

**Brahms** – Double Concerto in A minor, Opus 102 for Violin and Cello

*Soloists: Minas Berberyan & Robert Wolf*

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

**Conductor:** Philip Paine

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

# Finlandia, Opus 26

Jean Sibelius (1865–1957)

Finlandia, a tone poem by Finnish composer Sibelius, was written in 1899 and revised in 1900. It was composed for the Press Celebrations of 1899, a covert protest against increasing censorship from the Russian Empire, and was the last of seven pieces performed as an accompaniment to a tableau depicting episodes from Finnish history. The premiere was on 2 July 1900 with the Helsinki Philharmonic Society.

In order to avoid Russian censorship, Finlandia had to be performed under alternative names at various musical concerts, such as *Happy Feelings at the Awakening of Finnish Spring*, and *A Scandinavian Choral March*.

Much of the piece comprises rousing and turbulent music, evoking the national struggle of the Finnish people. Towards the end, a calmer mood arrives with the serene and melodic Finlandia Hymn. Often incorrectly cited as a traditional folk melody, the hymn is Sibelius' original work.



## PLAYERS

### Violin I

Shelley Walker\*  
Corinne Teh  
Frances Griffin  
Robyn Handreck  
Charles Newland  
Barry Rusanoff  
Steve Salamon  
Celeste Wong  
Emily Hewitt  
Tsan Huang

### Violin II

Angela Reis  
Amanda Agnew  
Amnon Shiloh  
Danielle Badea  
Judy Isaac  
Yeong Ng  
Christine Krohn  
Athalie Scholefield

### Viola

Chris Batty  
Jo Woodcock  
Ellice Rigby  
Tom Soulsby

\*Concert leader

### Cello

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

### Double Bass

Nina Swallow  
David Kenihan

### Flute

Betula Labradorite  
Christine Irving  
Maria Foot

### Piccolo

Maria Foot

### Oboe

Terri Kenny  
Andrew Heuzenroeder  
Charles Klein

### Cor Anglais

Andrew Heuzenroeder

### Clarinet

Pip Weston  
Barbara Radcliffe  
Terry Bickley

### Bass Clarinet

Terry Bickley

### Bassoon

Norman Etherington  
Alison Bell  
Alison Marlow

### Trumpet

Suhanya Seimon  
Henry Bradley  
Doug Pearce

### Trombone

Tom Sulda  
Michael Dight  
David Corkindale

### Tuba

Robert Warburton

### Horn

David Kettler  
Andrew Ormsby  
Abigail Sutherland

### Timpani

John White

### Percussion

Bonnie Watson  
Belinda Allevi

### Harp

Cianah Harris

## 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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### SAILABILITY

Our concert is in support of Sailability Goolwa.

The Goolwa Regatta Yacht Club sponsors and promotes the internationally recognised Sailability program that enables people with disabilities or disadvantage to participate in sailing at social, recreational and competitive levels.

The program is run by volunteers, all experienced sailors, who support and accompany participants while sailing.

Tonight's raffle will also benefit Sailability.

[www.gryc.com.au/sailability](http://www.gryc.com.au/sailability)



### BSO in 2023

Planning for our 2023 program is well underway. Details will be made available via our website and Facebook page as soon as they are final. We look forward to presenting a varied and exciting concert series next year!

## Double Concerto in A minor for Violin & Cello, Opus 102

**Johannes Brahms (1833—1897)**

**I Allegro — II Andante — III Vivace non troppo**

The Double Concerto, composed in the summer of 1887, was Brahms' final work for orchestra. He approached the project with anxiety over writing for instruments that were not his own.

The concerto was written for the cellist Robert Hausmann, a frequent chamber music collaborator, and Brahms' old but estranged friend, the violinist Joseph Joachim. The concerto was, in part, a gesture of reconciliation towards Joachim, after their long friendship had fractured. These two musicians were the soloists for the premiere of the piece, with Brahms conducting, in October 1887 in Cologne, Germany.

Initially the piece did not inspire critical acclaim. Although it is now recognised as a masterpiece, it is not performed as frequently as his other concertos, perhaps because it calls for two brilliant and equally matched soloists.

It consists of three movements in the fast-slow-fast structure typical of classical instrumental concerti. The first movement, *Allegro*, is fast and dramatic with virtuosic episodes for both the violin and cello contrasted with the full orchestra. The second movement, *Andante*, is slow, reflective and lyrical. The concerto concludes with a lively third movement, *Vivace non troppo*, displaying brilliant writing for the soloists.

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**INTERVAL**

# Symphony No 3 — Pastoral

**Ralph Vaughan Williams (1872—1958)**

**I Molto moderato — II Lento moderato — Moderato maestoso  
— III Moderato pesante — IV Lento**

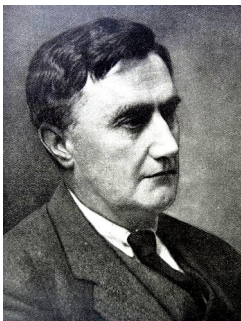
English composer Vaughan Williams composed operas, ballets, chamber music, secular and religious vocal pieces and orchestral works including nine symphonies.

He is among the best-known British symphonists, noted for his wide range of moods. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from the German-dominated style of the 19th century.

Symphony No 3, published as the Pastoral Symphony, was completed in 1922, after World War I during which Vaughan Williams served in the army, resulting in a lasting emotional effect on him.

The inspiration for this work came when, during his war service, he heard a military bugler practising and accidentally playing an interval of a seventh instead of an octave.

The symphony is regarded as a elegy for the dead of World War I and a meditation on the sounds of peace. The character of the music is quiet with beautiful dissonances and harmonies. It has two striking solo passages - in the second movement the trumpet cadenza imitates a military bugle, and the finale is framed by a solo for soprano voice or clarinet.



## SOLOISTS

### Minas Berberyan — violin

Minas Berberyan was born in Sofia, Bulgaria where he studied at the Specialised Music School in Sofia and later at the Bulgarian National Academy of Music under Professor Josef Radionov.

He gained his early professional experience as a freelance player with the Sofia Philharmonic Orchestra and the Bulgarian Radio & Television Orchestra.

Soon after graduating, Minas moved to South Africa where he joined the National Chamber Orchestra, taking the position of Concertmaster. In 1994 he joined the National Symphony Orchestra of the South African Broadcasting Corporation in Johannesburg as Assistant Concertmaster.

In 2001 Minas moved to Australia with his wife Erna, also a violinist. He has been a member of the Adelaide Symphony Orchestra since April 2002 and acted as Co-Concertmaster during the 2003-2004 season, including the complete Wagner Ring Cycle.

Since his arrival in Adelaide Minas has been involved in the local music scene both as performer and educator. He is the conductor of Adelaide Youth Sinfonia.

### Robert Wolf — cello

Robert Wolf has been a member of the Burnside Symphony Orchestra since 2017. He began playing cello at the age of 9 and studied under the late Professor Roman Suchecki, a prominent Polish cello teacher. He played in Polish orchestras, touring Europe extensively and participating in recordings.

In his professional life, Robert is a computer programmer and information technology professional specialising in artificial intelligence, artificial creativity and knowledge-based expert systems. He was awarded a Doctorate for his achievements in the field of artificial creativity.