

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.

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 or speak to our front-of house volunteers.

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. We pay our respects to their Elders past, present and emerging.



FORCE OF DESTINY

8pm Wednesday 26 April 2023

Burnside Ballroom

401 Greenhill Road, Tasmore SA 5065

PROGRAM

Verdi – Force of Destiny Overture

Haydn, Michael – Concertino for Horn in D &
Alto Trombone

Soloists: Emma Gregan & Colin Prichard

Dvorak – Symphony No 8 in G major, Opus 88

Conductor: Philip Paine

bso.org.au

Force of Destiny Overture

Giuseppe Verdi (1813—1901)

Verdi was an Italian composer best known for his operas.

The Force of Destiny (*La forza del destino*) was first performed in the Bolshoi Kamenny Theatre of St Petersburg, Russia in 1862.

The story is not a happy one. In mid-18th-century Spain and Italy, Don Alvaro, a young nobleman from South America, falls in love with Leonora, daughter of the Marquis of Calatrava. The Marquis is vehemently against their union.

An inexorable series of misfortunes pursues Don Alvaro and Leonora, whose father he has inadvertently shot while trying to elope with her. The lovers separate and attempt to find forgiveness, only to be hounded and finally defeated by fate.

The overture features themes from the opera that allude to the dark destiny awaiting the lovers. The opening motive representing fate - three unison notes from the brass followed by a repeated frenzied figure in the strings - recurs each time the fortunes of the lovers brings them closer to their ultimate calamity.



PLAYERS

Violin I

Ivan Skawronski*
Charles Newland
Robyn Handreck
Barry Rusanoff
Steve Salamon
Sarah Greenwood

Violin II

Frances Griffin
Amanda Agnew
Alison Giles
Valerie Wanling Liu
Amnon Shiloh
Danielle Badaea
Judy Isaac
Yeong Ng
Athalie Scholefield

Viola

Jo Woodcock
Philip Griffin
Chris Batty
Ellice Rigby
Tom Soulsby

**Concert leader*

Cello

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

Double Bass

Nina Swallow
David Kenihan

Flute

Christine Irving
Maria Foot

Piccolo

Maria Foot

Oboe

Charles Klein
Terri Kenny
Joan Baker

Cor Anglais

Charles Klein

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

Suhanya Seimon
Doug Pearce

Trombone

Tom Sulda
Adam Draper
Michael Dight

Tuba

John Rofe

Horn

David Kettler
Andrew Ormsby
Abigail Sutherland
Rebecca Adams

Timpani

John White

Percussion

Dennis Johnson

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 Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters degree in performance at the University of Adelaide in 1995.

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Next concert ...

EROICA - 2pm Sunday 2 July 2023

Wagner - Prelude to Lohengrin Act III

Beethoven - Piano Concerto No 5, Opus 73 (Emperor)

Soloist: Eugene Wei

Beethoven - Symphony No 3 in E \flat major, Opus 55 (Eroica)

Tickets \$20 - events.humanitix.com/eroica



Concertino for Horn in D & Alto Trombone

Michael Haydn (1737—1806)

Michael Haydn was the lesser known of the Haydn brothers, five years junior to Joseph. Despite his relative obscurity today, he was a prolific and gifted composer who achieved significant recognition during his lifetime and was most celebrated for his sacred choral repertoire. Michael Haydn was greatly admired by his contemporaries, including Mozart and his brother Joseph.

His *Concertino for Horn and Alto Trombone* is, in fact, not a concertino at all — the two movements of this work are an extraction from the larger ten-movement *Serenade in D Major*. Movements 4 and 5 in the original Serenade are now more often presented, as in tonight's program, as contrasting movements for solo horn and alto trombone. This *Concertino* remains one of few works known to feature this unusual combination of soloists. Composed in 1767, the Serenade is an example of Haydn's significant output of secular instrumental music.

This work differs substantially from comparable double concerti of the period for like instruments such as Joseph Haydn's *Concerto for Two Horns in E \flat Major*. Unlike that concerto, Michael Haydn's *Concertino* takes a more equal approach to voicing and interplay between the soloists, with both players weaving in and out of the primary melodic and harmonic accompanying roles. This is made possible by the relatively similar registration of the horn and alto trombone but maintains interest and clarity via the contrasting directness of tone between the instruments.

The *Adagio* is a stately and elegant offering before the energetic *Allegro molto* - paired together, these two movements showcase both the sweet vocal expressiveness and rousing vivacity that these brass instruments share.

[program notes provided by Emma Gregan].

INTERVAL

Symphony No 8 in G major, Opus 88

Antonin Dvořák (1841—1904)

I Allegro con brio — II Adagio — III Allegretto grazioso - Molto vivace — IV Allegro ma non troppo

Dvořák was a Czech Austro-Hungarian composer who employed rhythms and other aspects of the folk music of Moravia and his native Bohemia, following the Romantic-era nationalist example of his predecessor Bedřich Smetana.

He composed Symphony No 8 in G major in 1889 and conducted the premiere in Prague in February 1890. In contrast to other symphonies of both the composer and the period, the music is cheerful and optimistic. It was originally published as Symphony No 4.

The first movement is a powerful exposition characterised by liberal use of timpani. It opens with a lyrical G minor theme in the cellos, horns, clarinets and first bassoon with trombones playing pianissimo accompaniment, and violas and double basses pizzicato. This gives way to a bird call flute melody, leading into the key of G major.

The second movement is inspired by tranquil landscapes and depicts a summer's day, interrupted by a thunderstorm.

The third movement has the character of a Bohemian folk dance.

The fourth movement, in the form of a theme and variations, is the most turbulent. It begins with a fanfare of trumpets. The variations vary in their mood and tempo. Most are in the major mode, though the central one, reminiscent of a village band, is in a minor key.



SOLOISTS

Emma Gregan — horn

Emma plays Tutti Horn with the Adelaide Symphony Orchestra and is an Alliance Brass artist. She holds a Bachelor of Music from the Queensland Conservatorium, Griffith University and a PhD in Musicology from the University of Adelaide.

Emma is also a composer specialising in writing for horn and brass. Her works have been performed across Australia, the USA, Europe, and Japan. She is an active educator and advocate for community music programs and is the Artistic Director of Adelaide Horn Jam.

Colin Prichard – trombone

Colin began his musical education at the Newcastle Conservatorium where completed a Bachelor of Music in 2011. After undertaking postgraduate studies at the Sydney Conservatorium, he studied at the Hochschule für Musik Theater und Medien Hannover, graduating with a Konzertsolist Diploma, the highest performance degree attainable at a German university.

In 2017 Colin won First Prize at both the Eighth International Competition for Brass Instruments in Gdansk, Poland, and the First International Trombone Competition in Alsace, France.

Colin has performed concerti with orchestras including the Adelaide Symphony Orchestra, Göttinger Symphonie Orchester and Philharmonisches Orchester Bremerhaven. In 2022, he gave the world premiere of Joe Chindamo's *Ligeia, Concerto for Trombone & Orchestra*, commissioned for him by the Adelaide Symphony Orchestra.

Since 2018, Colin has held the position of Principal Trombone with the Adelaide Symphony Orchestra. He teaches at both the University of Adelaide and the Australian National Academy of Music.