

## 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 pay our respects to their Elders, past and present.*



# RHINELAND

**2pm Sunday 3 September 2023**

**Burnside Ballroom**

401 Greenhill Road, Tasmore SA 5065

## PROGRAM

**Schubert** – Overture in the Italian Style D591

**Mozart** – Flute Concerto in G major K313

*Soloist: Paula Custodio*

**Schumann** – Symphony No 3 in E<sub>b</sub> major, Opus 97  
(Rhenish)

**Conductor:** Philip Paine

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

# Overture in the Italian Style D591

## Franz Schubert (1797—1828)

Schubert was an Austrian composer of the late Classical and early Romantic eras. During his short but prolific career, he composed symphonies, chamber and solo piano works, operas, liturgical works and over 600 songs.

The Overture in the Italian style in C major, D591 was written in November 1817, with its companion Overture in D major in the Italian style, D590. Both reflect the influence of Rossini, whose operas were highly popular in Vienna and whose style was in contrast with contemporary works in the German classical tradition.

The overture opens with a slow introduction leading to a duet for clarinet and bassoon. The strings take up the tune, then, after a pause, the tempo increases with a cheerful melody. A new theme is played by the flute and oboe before a long gradual crescendo, a typical example of Rossini's style. A repeat of this section leads into another acceleration to the exciting ending.



## PLAYERS

### Violin I

Shelley Walker\*  
Charles Newland  
Sarah Greenwood  
Helen Jones  
Steve Salamon  
Corinne Teh

### Violin II

Ivan Skawronski  
Amnon Shiloh  
Valerie Wanling Liu  
Danielle Badea  
Judy Isaac  
Yeong Ng  
Christine Krohn  
Athalie Scholefield

### Viola

Jo Woodcock  
Barry Rusanoff  
Chris Batty  
Laura Swanson

### Cello

Stephanie Teh  
Brandon Cooper  
Kate Stephenson  
Rosalie Day  
Margaret Fraser  
Allyson Griffiths  
Aileen Chatterton

### Double Bass

Nina Swallow

### Flute

Christine Irving  
Betula Labradorite

### Oboe

Terri Kenny  
Joan Baker

### Clarinet

Barbara Radcliffe  
Terry Bickley

### Bassoon

Norman Etherington  
Alison Bell  
Alison Marlow

### Trumpet

Daniel Boyle  
Joe Huang

### Trombone

Tom Sulda  
Jonathan Mitchell  
Michael Dight

### Horn

David Kettler  
Andrew Ormsby  
Kevin Jones  
Adam Black

### Timpani

David Roper

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

Next concert ...

### **SHAKESPEARE**

**8pm Wednesday 29 November 2023**

- **Mendelssohn** - Overture & Nocturne from *A Midsummer Night's Dream*
- **William Walton** - Suite from *Henry V*
- **Berlioz** - March to the Scaffold from *Symphonie Fantastique*
- **Castelnuovo-Tedesco** - Concertino for Harp & Chamber Orchestra  
*Soloist: Cianah Harris*
- **Berlioz** - Overture from *Beatrice & Benedick*
- **Niels Gade** - Hamlet Overture, Opus 37
- **Prokofiev** - Selections from *Romeo & Juliet, Suites 1 & 2*

Tickets \$20: [events.humanitix.com/shakespeare](https://events.humanitix.com/shakespeare)



## Flute Concerto in G major K313

**Wolfgang Amadeus Mozart (1757-1791)**

**I Allegro maestoso — II Adagio ma non troppo —  
III Rondo: Tempo di Menuetto**

***Soloist: Paula Custodio***

1777 was Mozart's year of the flute! In that year was commissioned by Dutch flautist Ferdinand De Jean to write three flute concertos, but he only completed two. The first was the Concerto in G major K313, the second the Concerto in D major K314. As Mozart was under pressure at the time, he took a short cut and adapted his C major Oboe Concerto, although with substantial changes taking into account the qualities of the flute. In Paris later in the same year, Mozart wrote his Concerto for Flute and Harp.

The Concerto in G major K313 is in three movements. The opening movement has two principal themes, the second of which begins in E minor. Listen for moments featuring the the horns, and the passages of busy figuration from the strings.

In the second movement Mozart replaces the two oboes with flutes. His writing for the flute is effectively a rich arioso.

The final movements is an extended minuet-style finale.



***INTERVAL***

# Symphony No 3 in E $\flat$ major, Opus 97 (Rhenish)

**Robert Schumann (1810—1856)**

**I Lebhaft** *lively*— **II Scherzo: Sehr mäßig** *very moderate* —  
**III Nicht schnell** *not fast* — **IV Feierlich** *solemn* — **V Lebhaft**

Schumann was a German composer, pianist and influential music critic. He is regarded as one of the greatest composers of the Romantic era.

Symphony No 3 was the last of his symphonies, although not the last published. He was inspired to write the work after a trip to the Rhineland with his wife Clara. It was composed in 1850 and premiered in February 1851 in Düsseldorf, conducted by Schumann himself, and received with mixed reviews.

The first movement begins with a heroic theme in E $\flat$  major. The strong hemiolic rhythm of the main theme returns throughout the movement, giving an ever-present forward momentum.

The second movement takes the place of a Scherzo. The opening theme, based on a German folk dance, is played out first in the lower strings and bassoons, and then is repeated and varied. The second theme with trio feeling is in A minor, played by the winds.

The third movement omits the timpani and brass, creating a moment of calm in the middle of the symphony.

The fourth movement suggests a solemn ceremony at which an archbishop was made cardinal in the Cologne Cathedral.

In the fifth movement, the piece returns to E $\flat$  major with the spirited feeling of a Finale. The first theme returns to the rustic dance feel from earlier in the symphony.

## SOLOIST

### Paula Custodio — flute

Paula Custodio is a Philippine born, Adelaide-based early career flute and piccolo player. She has recently completed her Bachelors of Performance (Classical) at the Elder Conservatorium, University of Adelaide and was awarded First Class Honours.

As a younger player Paula had success in the Adelaide Eisteddfod. She was a recipient of a secondary school music scholarship and was a member of the Adelaide Youth Orchestras from 2015 to 2019. She completed her AMusA in 2021 and was awarded the Associate prize.

Paula has played in symphonic and woodwind orchestras under conductors Luke Dollman, Bryan Griffiths and Nicholas Braithwaite. As a chamber musician she has performed in the Flinders Street Lunchtime Concert series, at UKARIA Cultural Centre, and as a recitalist in the North Adelaide Baroque Hall. Paula has been mentored by members of the Australian String Quartet and Dr Konstantin Shamray with her trio, Apricus, of which she is both founder and a core member, alongside Bridget McCullough (viola) and Haowei Yang (piano).

Recently Paula participated in the Australian tour of AWR productions' chamber arrangements of music from internationally-renowned Japanese video game franchise, Final Fantasy.

Other upcoming projects this year include working on oboist Celia Craig's media and communications team, working with the Burnside Symphony Orchestra as a soloist and preparation for postgraduate studies abroad in Europe.