

## 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.*



# SHAKESPEARE

**8pm Wednesday 29 November 2023**

**Burnside Ballroom**

401 Greenhill Road, Tasmore SA 5065

## PROGRAM

**Mendelssohn** – Overture & Nocturne from *A Midsummer Night's Dream*

**Castelnuovo-Tedesco** – Concertino for Harp & Chamber Orchestra - *Soloist: Cianah Harris*

**Gade** – Hamlet Overture, Opus 37

**Verdi** – Ballabili from *Otello*

**Prokofiev** – selections from *Romeo & Juliet, Suite 2*

**Berlioz** – March to the Scaffold from *Symphonie Fantastique*

**Conductor:** Tom Sulda

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

# Overture & Nocturne from *A Midsummer Night's Dream*

## Felix Mendelssohn (1809–1847)

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

The Overture in E major, Opus 21, was written in 1826 when Mendelssohn was aged 17. Contemporary music scholar George Grove called it 'the greatest marvel of early maturity that the world has ever seen in music'. It was originally written as a stand-alone piece but was later incorporated into the Opus 61 incidental music as the first of its 14 movements.

The Overture opens with four chords from the winds. Listen for the first theme representing the dancing fairies, the second theme of the lovers followed by the braying of Bottom evoked by the strings. The fairies return in the coda, as do the four opening chords.

The Nocturne with its solo horn doubled by bassoons, plays as the lovers sleep between Acts III and IV.



[image: Puck by Arthur Rackham  
Public domain, via Wikimedia Commons]

## PLAYERS

### Violin I

Shelley Walker  
*(concert leader)*  
Corinne Teh  
Ivan Skawronski  
Sarah Greenwood  
Barry Rusanoff  
Steve Salamon

### Violin II

Charles Newland  
Amanda Agnew  
Amnon Shiloh  
Lina Elgameh  
Valerie Wanling Liu  
Danielle Badaea  
Judy Isaac  
Athalie Scholefield

### Viola

Jo Woodcock  
Chris Batty  
Tom Soulsby  
Laura Swanson

### Cello

Stephanie Teh  
Brandon Cooper  
Kate Stephenson

Rosalie Day  
Kym Williams  
Allyson Griffiths

### Double Bass

Nina Swallow

### Flute

Betula Labradorite  
Christine Irving

### Piccolo

Maria Foot

### Oboe

Terri Kenny  
Joan Baker  
Andrew Heuzenroder

### Clarinet

Pip Weston  
Barbara Radcliffe

### Bass Clarinet

Terry Bickley

### Saxophone

Terry Bickley

### Bassoon

Norman Etherington  
Alison Bell

Alison Marlow  
Kathy Bickley

### Trumpet

Ian Kirkwood  
Sunny Seimon  
Ben Wohlfeil  
Joe Huang

### Cornet

Joe Huang

### Trombone

Jonathan Mitchell  
Adam Draper  
Michael Dight

### Tuba & Ophicleide

Tim Goldsmith

### Horn

David Kettler  
Andrew Ormsby  
Abigail Sutherland  
Rebecca Adams

### Percussion

John White  
Henry Millar  
Belinda Allevi  
Bonnie Watson  
David Clark

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## SAILABILITY

Our concert and raffle will benefit Sailability, a program that enables people with disabilities or disadvantage to participate in sailing, accompanied by volunteer sailors.

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

## CONDUCTOR—Tom Sulda

Tom Sulda recently completed his Bachelor of Music at the Elder Conservatorium and is now studying classical conducting for his BMus Honours.

Tom is assisting the BSO as a stand-in conductor at rehearsals and concerts. He has also been a member of the trombone section in the orchestra for many years.

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## Readings by James & Charissa McCluskey-Garcia

James is a professional actor and singer who has worked in all facets of the entertainment industry. He has performed a number of Shakespearean roles. Charissa has participated in amateur theatre, both on and off stage. Her main interest is now directing.

James and Charissa met in a high school performance of *A Midsummer Night's Dream*. Together they conduct workshops to share their theatrical skills and their love of Shakespeare.

During the concert they will recite from Shakespeare's works to introduce our orchestral pieces.

### **BSO in 2024**

Our concert dates for next year are as follows:

- **Concert 1** - 8pm Wed 10 April 2024, Burnside Ballroom
- **Concert 2.1** - 2pm Sun 7 July 2024, Burnside Ballroom
- **Concert 2.2** - 8pm Wed 10 July 2024, Burnside Ballroom
- **Concert 3** - 8pm Wed 18 September 2024, Burnside Ballroom
- **Concert 4** - 6pm Sun 24 November 2024, Elder Hall

Program details coming soon ... !

## Concertino for Harp & Chamber Orchestra

**Mario Castelnuovo-Tedesco (1895—1968)**

*Soloist: Cianah Harris*

Castelnuovo-Tedesco, an Italian composer, pianist and writer, was one of the foremost guitar composers in the twentieth century. In 1939 he migrated to the United States and became a film composer in Hollywood. He also wrote 2 operas, 4 overtures and several sets of songs based on the works of Shakespeare.

The Concertino for Harp, Opus 93, written in 1938, is full of rhythmic interest and Spanish-inspired motifs. It is in three movements:

I Moderato quasi Passacaglia — II Andante quasi Recitativo

III Finale Spagnolo - Ritmo di Jota\*

*\*The Jota is a Spanish dance performed by a couple and marked by complex rhythms executed with the heels and castanets.*

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## ***INTERVAL***

### **Hamlet Overture, Opus 37**

**Niels Wilhelm Gade (1817—1890)**

Gade, a Danish composer, conductor, violinist, organist and teacher, was regarded as one of the leading Danish musicians of his day. In his early career he was interested in creating a nationalist art music using folk themes. Later, under Mendelssohn, he adopted classical music forms.

Hamlet Overture opens with a slow funeral march, followed by a lengthy *Allegro con fuoco* section that portrays the power and tragedy of the play. At the end the march returns with a cello solo and final chords from the horns and strings.

## Ballabili from *Otello*

**Giuseppe Verdi (1813-1901)**

Verdi was an Italian composer best known for his operas. He wrote *Otello* in 1887 when he was in his sixties. For its first performance in Paris in 1894, Verdi provided the customary ballet music comprising seven sections reflecting Othello's Moorish heritage:

(1) Untitled, (2) Arabian Song, (3) Invocation of Allah, (4) Greek Song, (5) Dance, (6) The People of Murano, (7) The Warrior's Song.

## Selections from *Romeo & Juliet, Suite 2*

**Sergei Prokofiev (1891-1953)**



The ballet *Romeo and Juliet*, Opus 64, was composed in 1935 and revised for its Soviet premiere in 1940. In addition to the usual instrumentation it includes the tenor saxophone.

From the ballet, Prokofiev created three orchestral suites and a suite for solo piano.

We are playing (1) Montagues & Capulets, (2) The young Juliet and (7) Romeo at Juliet's grave.

## March to the Scaffold from *Symphonie Fantastique*

**Hector Berlioz (1803-1869)**

Berlioz completed *Symphonie Fantastique* in 1830 after being captivated by Irish actress Harriet Smithson in her portrayal of Ophelia in Shakespeare's *Hamlet* in Paris. Her initial rejection of his attentions impelled him, under the influence of opium, to compose the symphony, depicting the hallucinatory dream of an artist in

despair because of unrequited love.

In *March to the Scaffold*, the fourth of five movements that comprise this work, the artist dreams that he has killed his beloved and is condemned, led to the scaffold and is witnessing his own execution. Berlioz claimed to have written this movement in a single night.

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## SOLOIST

### Cianah Harris — harp

Adelaide-based harpist Cianah Harris studied at the Elder Conservatorium of Music. She was awarded the Rosemary St John Harp Scholarship and studied in London and Paris with harpists of the London Philharmonic Orchestra and Paris Conservatoire, as well as world renowned jazz and improvisation harpist, Park Stickney.

Cianah has played with the Adelaide Symphony Orchestra and Adelaide Concert Collective. She has appeared alongside New York artist Eartheater and is a recipient of a Governor's Award as a Cultural Ambassador. She holds the principal position in the Adelaide Wind Orchestra and will travel with AWO to South Korea in July 2024.

Pursuing her interest in music as a supportive element in medical care, Cianah studied music therapy and thanatology at St Vincent's Hospital, Sydney in 2018 before undertaking end of life home care with her various harps.

Aside from her concert schedule, Cianah works in a funeral home, has a keen interest in astronomy, dark sky conservation and further developing music as an integral part of palliative care.



*Harp icon by Freepik*