

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



EUROPEAN SOJOURN

8pm Wednesday 10 April 2024

Burnside Ballroom

401 Greenhill Road, Tasmore SA 5065

PROGRAM

Rossini – William Tell Overture

Dvorak – Cello Concerto in B minor, Opus 104, B 191

Soloist – Joseph Freer

Prokofiev – Symphony No 5 in B \flat major, Opus 100

Conductor: Philip Paine

bso.org.au

Benefiting SAWA-Australia (SA)

William Tell Overture

Gioachino Antonio Rossini (1792—1868)

Rossini, an Italian composer, is famous for his 39 operas. He also wrote songs, chamber music, piano pieces and 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.

The opera *William Tell* premiered in 1829. This was the last of Rossini's operas, after which he went into semi-retirement.

The overture is in four parts, each following without pause:

- I. **Prelude: Dawn** - scored for five solo cellos accompanied by double basses. An impending storm is foreshadowed by two quiet timpani rolls resembling distant thunder.
- II. **Storm** - played by the full orchestra, opening with the violins and violas. The storm breaks out in full with the entrance of the French horns, trumpets, trombones and bass drum.
- III. **Ranz des vaches** - a pastorale section, signifying the calm after the storm, begins with a *Ranz des vaches* or Call to the Cows, featuring the cor anglais.
- IV. **Finale: March of the Swiss Soldiers** - a dynamic galop, is heralded by trumpets and played by the full orchestra. It alludes to the final act of the opera which recounts the Swiss soldiers' victorious battle to liberate their homeland from Austrian repression.

There has been frequent use, and sometimes parody, of parts of the William Tell Overture in both classical music and popular media.

PLAYERS

Violin I

Shelley Walker*
Ivan Skawronski
Robyn Handreck
Charles Newland
Steve Salamon
Alice Warren
Sonia Treagus
Gabrielle Scherrer

Violin II

Sarah Greenwood
Amanda Agnew
Amnon Shiloh
Yeong Ng
Danielle Badea
Judy Isaac
Athalie Scholefield
Melangell Michael

Viola

Jo Woodcock
Barry Rusanoff
Philip Griffin
Chris Batty
Laura Swanson
Devin Pouvi

Cello

Stephanie Teh
Angela Nguyen
Kym Williams
Rosalie Day

Brandon Cooper
Margaret Fraser
Allyson Griffiths
Aileen Chatterton

Double Bass

Nina Swallow

Flute

Christine Irving
Maria Foot
Betula Labradorite

Piccolo

Maria Foot

Oboe

Terri Kenny
Joan Baker

Cor Anglais

Andrew Heuzenroder

Clarinet

Pip Weston
Terry Bickley
Amber Bader Hayes
Barbara Radcliffe

Bass Clarinet

Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

Ian Kirkwood
Chris Bickley
Will Madden

Trombone

Tom Sulda
Ben Daly
Michael Dight

Tuba

John Rofe

Horn

David Kettler
Rebecca Adams
Zoe Carter
Lauren Owens

Timpani

John White

Percussion

Henry Millar
Dave Clark
Belinda Alevi
Michael Zhang
Reuben Elmualim

Harp

Cianah Harris

Piano

Sebastian Collen

**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.

Our charity - SAWA-Australia (SA)



Our concert will benefit the Support Association for the Women of Afghanistan-Australia (SA), a not-for-profit organisation dedicated to the empowerment of the women and girls of Afghanistan. Their aim is to assist Afghan women and girls to learn new skills and become independent. sawa-australia.org

BSO concerts 2024

Our remaining concert dates for 2024 are:

- **Symphonic Soul**
2pm Sunday 7 July 2024, Burnside Ballroom
8pm Wednesday 10 July 2024, Burnside Ballroom
- **Tuba is it!**
8pm Wednesday 18 September 2024, Burnside Ballroom
- **Ode to Joy**
6pm Sunday 24 November 2024, Elder Hall

Cello Concerto in B minor, Opus 104, B 191

Antonin Dvořák (1841—1904)

Soloist: Joseph Freer

I Allegro — II Adagio ma non troppo — III Allegro moderato

Dvořák was a Czech composer who wrote symphonies, concertos and operas. He was influenced in his compositions by the folk music of Moravia and his native Bohemia, following the example of his predecessor Bedřich Smetana.

Dvořák first cello concerto was composed in 1865 but remained unorchestrated and was little known until after his death. He wrote his second cello concerto while in New York in his 3rd term as the Director of the National Conservatory. Inspired by a colleague who had composed and premiered his own cello concerto, Dvorak completed this piece in early 1895. It requires a high level of technical ability, especially in the coda, where the cellist is required to play octaves and double stops.

The first movement begins with the clarinets introducing the theme. The full orchestra later plays the theme in a *grandioso* manner, leading to a horn solo which introduces the secondary, lyrical theme. The first theme is played throughout the movement and during the last part of the third movement, giving the concerto a cyclic structure.

The Adagio is a lyrical movement featuring a cadenza-like section, accompanied mainly by the flutes. The cellist plays double stops accompanied by left-hand pizzicato on open strings. The movement ends with the cello playing quiet harmonics.

The final movement is a rondo. It opens with the horn quietly playing the main theme. A gradual crescendo leads into a dramatic woodwinds and strings section. The solo cello enters by playing the modified main theme strongly. The concerto ends *allegro vivo* presented by the full orchestra.

INTERVAL

Symphony No 5 in B \flat major, Opus 100

I Andante — II Allegro marcato — III Adagio — IV Allegro giocoso

Sergei Sergeyevich Prokofiev (1891–1953)

Prokofiev wrote Symphony No 5 in B \flat major, Opus 100, in Soviet Russia in one month during the summer of 1944. He stated at the time that he intended it as *a hymn to free and happy Man, to his mighty powers, his pure and noble spirit.*

The first movement is in a complex sonata form: its exposition presents two themes - one calm and sustained, the other soaring with tremolo accompaniment from strings - which are then involved in an elaborate and climactic development section.

The second movement is a relentlessly energetic rhythmic scherzo with contrasting lyrical sections from the clarinet and oboe.

The third movement, slow and full of nostalgia, builds to a tortured climax, before receding back to dreaminess.

The finale opens with a cello choir playing a slow introduction containing elements from the theme from the first movement. It then launches into the movement proper, a rondo. The playful main theme is contrasted with two calmer episodes, one played by the flute, the other a chorale on strings. At the end, just as the movement is moving towards a triumphant close, the music unexpectedly degenerates into a manic frenzy, before the ultimate orchestral unison on B \flat .

SOLOIST

Joseph Freer - cello

Joseph Freer is a graduate of the Elder Conservatorium of Music where he completed Honours in Classical Performance under Janis Laurs.

He is a casual cellist with the Adelaide Symphony Orchestra. He also plays with the Adelaide Art Orchestra and as solo cellist with Co-Opera, with whom he has toured extensively around Australia. He has participated in many programs with the Australian Youth Orchestra nationally and internationally and is in demand for solo and chamber recitals around South Australia.

Joseph has been the recipient of many awards, including the James Whitehead Award for excellence in cello performance and a Directors Award from the Elder Conservatorium.

He has played in masterclasses for illustrious cellists such as Lynn Harrell, Li Wei Qin, Leonard Elschenbroich, Georg Pederson, Howard Penny and Uzi Wiesel.



*Adam International Cello Festival logo, based Paul Gauguin's painting
The Cellist, 1894, Public domain, via Wikimedia Commons*