

## 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 6 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.*



# SYMPHONIC SOUL

**2pm Sunday 7 July 2024**

**8pm Wednesday 10 July 2024**

**Burnside Ballroom**

401 Greenhill Road, Tasmore SA 5065

## PROGRAM

**Liszt** – Piano Concerto No 2 in A major

*Soloist – Daniel Chieng*

**Sibelius** – Symphony No 2 in D major, Opus 43

**Conductor:** Philip Paine

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

# Piano Concerto No 2 in A major

Franz Liszt (1811–1888)



Liszt was a Hungarian composer, virtuoso pianist, conductor and teacher of the Romantic period. With a diverse body of work spanning more than six decades, he is one of the most prolific and influential composers of his era. His piano works continue to be widely performed and recorded.

Liszt wrote drafts for his Concerto for Piano and Orchestra No 2 during his virtuoso period, 1839 to 1840, after which he put away the manuscript for a decade. When he returned to it, he revised and scrutinised it repeatedly. The fourth and final period of revision ended in 1861. Liszt dedicated the work to his student Hans von Bronsart, who gave the first performance with Liszt conducting, in Weimar, Germany in January 1857.

The concerto is in one long movement comprising six connected sections:

I Adagio sostenuto assai — II Allegro agitato assai — III Allegro moderato — IV Allegro deciso — V Marziale un poco meno allegro — VI Allegro animato

## PLAYERS

### Violin I

Shelley Walker\*  
Cindy Ruan  
Charles Newland  
Gabrielle Scherrer  
Steve Salamon  
Helen Jones  
Chloe Dewhirst  
Alice Warren  
Sonia Treagus

### Violin II

Robyn Handreck  
Amanda Agnew  
Amnon Shiloh  
Judy Isaac  
Yeong Ng  
Danielle Badea  
Athalie Scholefield  
Melangell Michael  
Emily Hewitt

### Viola

Jo Woodcock  
Tom Soulsby  
Philip Griffin  
Ellice Rigby  
Chris Batty  
Laura Swanson  
Devin Pouvi

### Cello

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

### Double Bass

Nina Swallow  
Tammy Papps

### Flute

Maria Foot  
Betula Labradorite  
Christine Irving

### Piccolo

Christine Irving

### Oboe

Terri Kenny  
Joan Baker

### Clarinet

Pip Weston  
Barbara Radcliffe

### Bassoon

Norman Etherington  
Alison Bell  
Alison Marlow

### Trumpet

Ian Kirkwood  
Tracy Venning  
Joe Huang

### Trombone

Tom Sulda  
Michael Dight  
Adam Draper

### Tuba

John Rofe

### Horn

David Kettler  
Andrew Ormsby  
Kevin Jones  
Adam Black

### Timpani

Dennis Johnson

### Percussion

Reuben Elmualim

*\*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.

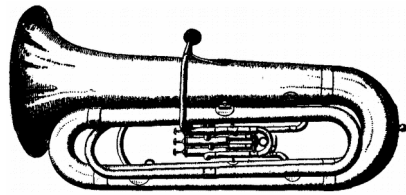
Philip completed a Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters degree in performance at the University of Adelaide in 1995.

### **BSO concerts 2024**

Our remaining concert dates for 2024 are:

#### **TUBA IS IT! — 8pm Wednesday 18 September 2024**

- **Beethoven** – Coriolan Overture, Opus 62
- **Vaughan Williams** – Concerto in F minor for Bass Tuba & Orchestra, *soloist* – *Stan McDonald*
- **Vaughan Williams** – Symphony No 5 in D major



#### **ODE TO JOY — 6pm Sunday 24 November 2024, Elder Hall**

- **Beethoven** – Symphony No 9 in D minor, Opus 125  
*With Adelaide University Choral Society*

Liszt called this work *Concerto Symphonique* while in manuscript. His use of thematic transformation changed his attitude toward compositional form. Compared to his contemporaries, who still used sonata form more or less conventionally, Liszt departed from this, at times radically.

A unique feature in this concerto is that the pianist does not overbear the thematic material. Instead of a soloist showpiece, the piano part is often the accompaniment for solo string or woodwind instruments.

Concerto No 2 shows Liszt's endeavour to display his compositional abilities rather than his technical abilities on the piano. The themes are translated into new and unexpected sequences, with their various metamorphoses showcasing kaleidoscopic contrasts.

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## ***INTERVAL***

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### **Symphony No 2 in D major, Opus 43**

#### **Jean Sibelius (1865—1957)**

Sibelius was a Finnish composer of the late Romantic and early-modern periods. He is widely regarded as his country's greatest composer. His music is often credited with having helped Finland develop a stronger national identity.

His major compositional achievement is his seven symphonies which are regularly performed and recorded around the world.

Symphony No 2 was written from 1901 to 1902, shortly after the successful premiere of the popular Finlandia. Sibelius said, *'My second symphony is a confession of the soul.'*

It was premiered by the Helsinki Orchestral Society in March 1902 with the composer conducting. It comprises four movements:

- I Allegretto — Poco allegro — Tranquillo, ma poco a poco
- II Tempo andante, ma rubato — Andante sostenuto
- III Vivacissimo — Lento e suave — Largamente
- IV Finale (Allegro moderato)

The grandiose finale was associated by some with the struggle for Finland's independence as it was written at a time of Russian sanctions on Finnish language and culture. Sibelius' reaction to this has been widely debated; some claim that he had not intended any patriotic message, while others believe that he wrote the piece with an independent Finland in mind.



Image: Paul Heckscher, CC BY 4.0  
via Wikimedia Commons

## SOLOIST

### Daniel Chieng—piano

Born in Sarawak, Malaysia, Daniel started piano lessons at age 10, then commenced violin at age 14.

In 2018 Daniel came to Adelaide to further his tertiary studies in music on a scholarship at University of Adelaide College. In 2019 he studied with Lucinda Collins, Head of Keyboard at the Elder Conservatorium of Music.

He completed his degree in Bachelor of Music, Classical Performance with Honours in 2022. Daniel has twice been the recipient of the Maude Puddy Prize. He has also been awarded the University of Adelaide Alumni Scholarship, University of Adelaide High Achiever Scholarship and multiple other awards.

Daniel is an instrumental teacher and accompanist, currently teaching at St Aloysius College and Rostrevor College. In the past he has worked as a repetiteur for choirs and as a volunteer music teacher for underprivileged children in his hometown.

He has performed with the Adelaide Youth Wind Orchestra, Elder Conservatorium Wind Orchestra, Adelaide Philharmonia Chorus and other ensembles.

Aside from music, Daniel is interested in mechanics, structural design, biology and badminton.