



ODE TO JOY

6pm Sunday 24 November 2024

Elder Hall

Adelaide University, North Terrace, Adelaide 5000

PROGRAM

SACRED CHORAL ANTHEMS

Choir: Adelaide University Choral Society

Organists: Peter Kelsall and Christopher Bridge

Conductor: Connor Fogarty

BEETHOVEN — Symphony No 9 in D minor, Opus 125

Soloists: Phoebe Paine, Emma Woehle,

Andrew Turner, Macintyre Howie Reeves

Conductor: Philip Paine

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SACRED CHORAL ANTHEMS

1. CANTIQUE DE JEAN RACINE

Words by Jean Racine (1639-1699), Music by Gabriel Fauré (1845-1924)

This piece was written by Fauré, at age 19, for a composition competition at the École Niedermeyer de Paris in which he won first prize. The work features long sweeping melodies in the choir over ceaseless triplets in the organ, showing hints of Fauré's distinct style of chromaticism, even at this early stage of his career. The text is a French paraphrase by Racine of a Latin hymn from the breviary for matins, *Consorts paterni luminis*.

2. NEVER WEATHER-BEATEN SAIL

Words by Thomas Campion (1567-1620), Music by Charles Wood (1866-1926)

3. O THOU THE CENTRAL ORB

Words by HR Bramley, Music by Charles Wood (1866-1926)

These two pieces are by Charles Wood, a prolific composer of English church music in the early twentieth century. They are of contrasting moods with the former being serene and the latter more emphatic.

4. AND I SAW A NEW HEAVEN

Words from Revelations XXI, vv 1-4, Music by Edgar L. Bainton (1880-1956)

Edgar Bainton was born in England in 1880 but lived the latter part of his life in Australia where he was appointed director of the New South Wales Conservatorium of Music in 1934. This piece is a sublime setting of text from the Book of Revelations which describes the author's vision of Heaven and Earth reborn. It is Bainton's best known work.

5. PANIS ANGELICUS

Words by Thomas Aquinas (1225-1274), Music by César Franck (1822- 1890)

Franck's popular setting of Panis Angelicus (bread of angels) was originally written for solo tenor, organ and strings.

The version being performed was transcribed for SATB voices and organ by John Rutter.

6. AVE VERUM CORPUS, OPUS 2, NO 1

Words attributed to Pope Innocent (13th Century), Music by Edward Elgar (1857-1934)

Elgar's Ave Verum Corpus was sketched in 1887 and later revised and published as the first of three Opus 2 motets.

The piece features a simple melody first sung by the sopranos with organ, then repeated with full harmonisation in the choir.

This alternating approach continues throughout the piece.

7. IF YE LOVE ME

Words from John 14 vv 15-18, Music by Philip Wilby (b. 1949)

Published in 1992, this is the most modern work on the program. It opens with an extended melody sung by the sopranos with rich organ accompaniment. The sopranos then divide into two parts and perform a series of rising suspensions before the introduction of the full choir. The opening melody is repeated by the full choir before a gentle conclusion.

8. GEISTLICHES LIED, OPUS 30

Johannes Brahms (1833-1897)

This is a contrapuntal masterwork where two different canons at the interval of a ninth occur simultaneously. Although the work started out as a counterpoint exercise, the final product is a wonderful demonstration of Brahms' ability to combine incredibly cerebral contrapuntal ingenuity within the rich harmonic language of the romantic period.

Symphony No 9 in D minor, Opus 125

**I Allegro ma non troppo, un poco maestoso – II Molto vivace –
III Adagio molto e cantabile – IV Finale**

Ludwig van Beethoven (1770–1827)



Symphony No 9, the last of Beethoven's symphonies, was composed between 1822 and 1824 and first performed in Vienna in May 1824. It is regarded as a masterpiece of Western classical music.

This work is the earliest example of a major composer scoring vocal parts within a symphony. The final (4th) movement features four vocal soloists and a chorus. The text was adapted from *An die Freude* (Ode to Joy), a poem by Friedrich Schiller, with additional text by Beethoven.

At its premiere in Vienna in 1824 the audience acclaimed Beethoven through many standing ovations; there were handkerchiefs in the air, hats, and raised hands, so that Beethoven, who could not hear the applause, could at least see the ovations.

The first movement, in sonata form, ends with a long coda that takes up nearly a quarter of the movement, as in Beethoven's Third and Fifth Symphonies.

The second movement is a scherzo and trio. The scherzo is in D minor and the contrasting trio in D major, featuring the trombones for the first time.

The third movement is a lyrical, slow movement in a double variation form with each pair of variations progressively elaborating the rhythm and melodic ideas.

The choral finale, in theme and variations form, is Beethoven's musical representation of universal kinship based on the Ode to Joy theme.

TEXT OF THE 4TH MOVEMENT

[Italicised words by Beethoven]

Oh friends, not these sounds!

*Let us instead strike up more
pleasing and more joyful ones!*

Joy! Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,

We enter, burning with fervour,
heavenly being, your sanctuary!

Your magic brings together what
custom has sternly divided.

All men shall become brothers,
wherever your gentle wings
hover.

Whoever has been lucky enough
to become a friend to a friend,

Whoever has found a beloved
wife, let him join our songs of
praise!

Yes, and anyone who can call one
soul his own on this earth!

Any who cannot, let them slink
away from this gathering in
tears!

Every creature drinks in joy at
nature's breast; Good and Evil
alike follow her trail of roses.

She gives us kisses and wine,
a true friend, even in death;

Even the worm was given
desire, and the cherub stands
before God.

Gladly, just as His suns hurtle
through the glorious universe,

So you, brothers, should run
your course, joyfully, like a
conquering hero.

Be embraced, you millions! This
kiss is for the whole world!

Brothers, above the canopy of
stars must dwell a loving father.

Do you bow down before Him,
you millions?

Do you sense your Creator, O
world? Seek Him above the
canopy of stars!

He must dwell beyond the stars.

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.

AUCS CONDUCTOR—Connor Fogarty

Connor Fogarty is a composer, originally from Toowoomba, Queensland, now based in Adelaide.

His work has been performed and recorded in Australia and overseas by ensembles including the Australian String Quartet, Australian Youth Orchestra, Adelaide Wind Orchestra, Opus Novus and Elder Conservatorium ensembles, as well as by eminent musicians such as Celia Craig, Daniel de Borah and Umberto Clerici.

A recent career highlight was the performance of Connor's Symphony No 1 for Wind Orchestra by the Adelaide Wind Orchestra at the World Association of Symphonic Bands and Ensembles Conference in Gwangju-Gyeonggi, South Korea in July 2024.

Connor sang with the Adelaide University Choral Society as a tenor from 2019 to 2023 and began conducting the choir in mid-2023.

Adelaide University Choral Society (AUCS)



Burnside Symphony Orchestra is delighted to collaborate with Adelaide University Choral Society. Established in 1960, AUCS is a student-run club that unites those who love music or who love to sing.

SOLOISTS

PHOEBE PAINE - SOPRANO



Phoebe holds a Masters degree in operatic performance from Melbourne University. She was previously a Young Artist with the State Opera of South Australia, and has performed in Victorian Opera's emerging artist productions. Phoebe was recently awarded the prestigious Arnold Matters Vocal Scholarship.

EMMA WOEHLE - CONTRALTO



Emma has extensive experience as an opera and concert performer in Australia, the UK, Germany, Sweden, China and Japan. Since returning to Australia she has performed predominantly concert works. Emma performs regularly with the Adelaide Cantata Band and is a core member of Adelaide Chamber Singers.

ANDREW TURNER - TENOR



Andrew studied singing at the Elder Conservatorium in Adelaide and then in Luxembourg. He sings both baritone and tenor repertoire in opera, music theatre, oratorio and church music. He has taken principal roles and sung in the chorus with State Opera SA, Adelaide Festival and Co-Opera. He devises and directs shows in which he also plays lead roles. Andrew was a member of AUCS for many years, singing in Beethoven's 9th in one of his first concerts.

MACINTYRE HOWIE REEVES - BASS



Macintyre is a performer and director. He has been a soloist in Mozart's Requiem, Bach's Matthäus-Passion, Handel's Messiah, Danny Elfman's Music from the Films of Tim Burton for the Adelaide Festival, and guest soloist for the 70th anniversary of Adelaide's Carols by Candlelight. His many stage and chorus credits include performances with Co-Opera, State Opera of South Australia and the Adelaide Festival.

ORCHESTRA

Violin I

Shelley Walker*
Cindy Ruan
Charles Newland
Steve Salamon
Helen Jones
Chloe Dewhirst
Matthew Hong
Perrin Walker
Gabrielle Scherrer
Samantha Raftery

Violin II

Sarah Greenwood
Amanda Agnew
Corinne Teh
Pip Griffin
Amnon Shiloh
Danielle Badea
Judy Isaac
Yeong Ng
Margaret Stratton
Christine Krohn
Lucy Ryan
Paris Netting

Viola

Jo Woodcock
Laura Swanson
Chris Batty
Philip Griffin

Barry Rusanoff
Tom Soulsby
Ellice Rigby

Cello

Stephanie Teh
Brandon Cooper
Kym Williams
Rafael Velasco
Allyson Griffiths
Margaret Fraser
Aileen Chatterton
Bronwen Whyatt
Hamish Netting

Double Bass

Nina Swallow
Joseph Mueller

Flute

Maria Foot
Christine Irving
Haylee Cain

Piccolo

Christine Irving

Oboe

Terri Kenny
Joan Baker
Rachell Kim

Clarinet

Pip Weston
Terry Bickley
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Contra Bassoon

Josie Hawkes

Trumpet

Ian Kirkwood
Stuart Jones

Trombone

Tom Sulda
Adam Draper
Michael Dight

Horn

Andrew Ormsby
Zoe Carter
Abigail Sutherland
Adam Black

Timpani

John White

Percussion

David Roper
Belinda Allevi
Reuben Elmualim

**Concert leader*

CHOIR

Soprano

Susan Brooke-Smith
Lisa Catinari
Ila Frishling
Trudie Jackson
Emily Kelsall
Bethany Poel
Shannen Schultz
Emma Slaytor
Sahana Sundaram

Tenor

Mark Egelstaff
Daniel Elliott
Peter Jackson
Eirean James
Samuel Mang
Lou McGee
Philip Moxham
Laura Oestmann
Martin Penhale
Rosemary Wong
Andrew Zhou

Alto

Olivia Arcangeli
Olivia Aston
Catherine Campbell
Jiaxuan Chang
Alison Hansen
Kate Haslam
Meredith Hough
Louise Jackson
Ying Le
Palma Neagle
Antonia Pajor
Hannah Poel

Bass

Javed Alam
William Bai
Willow Barrett
Peter Brack
Christopher Bridge
Jiupeng Chen
Enoch Jackson
Peter Kelsall
Helios Lee
Theo McCall
Paddy McGee
Simon Naylor
Craig Wilkins

BSO CONCERTS IN 2025

We look forward to welcoming audience members to our concerts in 2025!

CONCERT 1 – 8pm Wednesday 9 April 2025

CONCERT 2 – 2pm Sunday 29 June 2025

8pm Wednesday 2 July 2025

CONCERT 3 – 8pm Wednesday 24 September 2025

CONCERT 4 – 8pm Wednesday 10 December 2025

Details of concert programs will be provided as soon as they are confirmed - keep an eye on [bso.org.au](https://www.bso.org.au) and on the BSO Facebook page.



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.

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.

THANK YOU

Burnside Symphony Orchestra thanks the City of Burnside for their ongoing support that includes use of the Town Hall for our rehearsals and the Burnside Ballroom for our concerts.



We acknowledge the Kurna people, traditional custodians of the Adelaide Plains, and pay our respects to their Elders, past and present.