



WINTER CLASSICS

2pm Sunday 29th June &

8pm Wednesday 2nd July 2025

Burnside Ballroom

401 Greenhill Road, Tusmore SA 5065

PROGRAM

Liszt - Les Preludes

Saint-Saëns - Piano Concerto No 5, Opus 103

Soloist – Simón Pazos Quintana

-----INTERVAL-----

Beethoven - Symphony No.7 in A Major, Opus 92

Conductor – Philip Paine

Conductor: *Philip Paine*

Philip Paine was appointed conductor of Burnside Symphony Orchestra in 2013. He is a horn player in the Adelaide Symphony Orchestra, having been appointed in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney.

He completed a Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Master of Music (Performance) at the University of Adelaide in 1995.

He has performed with the Queensland, Tasmanian and Melbourne Symphony Orchestras and the Adelaide Chamber Orchestra in *tutti* and principal positions.

He has played as a member of the Adelaide Brass Quintet, and performed as soloist with the Adelaide Symphony Orchestra, the Burnside and Unley Symphony Orchestras, and at the Barossa Chamber Music Festival.

Philip's introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and in 2010 was conductor of the Adelaide Sinfonia.



Les Preludes

Franz Liszt (1811 - 1886)

Liszt was a Hungarian composer, virtuoso pianist, conductor and teacher in the Romantic era. As a child prodigy, he made his public debut in Vienna in 1822 where he was later introduced to Beethoven.

Liszt was a prolific composer and is credited with the creation of the 'Symphonic Poem', a one-movement orchestral work that aims to evoke a specific extra-musical idea, such as a poem, story or painting.

Les Preludes (*The Beginnings*) is Liszt's third symphonic poem, and one of the best known of the thirteen he composed. It was written between 1845 and 1854 and is based on a poem by Alphonse de Lamartine which explores the themes of life's journey, love, storms, and the human condition.

A three-note motif (C-B-E) introduced at the beginning of the work serves as the foundation for all subsequent themes. This motif is transformed through rhythm, tempo, harmony and orchestration to evoke the different moods.

The music progresses through distinct sections: an introduction (marked *Andante*), love (marked *Allegro ma non troppo*), a storm (marked *Allegro*), a pastoral interlude (marked *Allegretto pastorale*), and finally a triumphant march (marked *Marziale animato*).

Piano Concerto No. 5, Opus 103. ‘*The Egyptian*’

Charles-Camille Saint-Saëns (1835-1921)

Saint-Saëns was also a child prodigy and trained from a young age in Paris as an organist. He later became the protégé of Franz Liszt who declared him “the world’s greatest organist”.

This vibrant piano concerto, nicknamed ‘*The Egyptian*’, was composed in 1896, during one of Saint-Saëns’ frequent winter vacations in Egypt. It is known for its dazzling piano writing, captivating melodies and evocative orchestral colours, and blends traditional European styles with exotic Middle-eastern influences from the composer’s travels.

The concerto is in 3 movements:

- ***Allegro animato*** This features two contrasting themes. The first theme, a deceptively simple melody, is introduced by the piano and undergoes increasingly virtuosic variation. The second theme is more introspective, perhaps representing the contemplative side of a traveller. The movement builds to a brilliant and technically demanding conclusion.
- ***Andante*** This slower movement is the most famous and evocative, earning the concerto its nickname. The music draws heavily on an Egyptian love song the composer heard while sailing on the Nile, and also includes impressionistic passages depicting frogs and crickets. The bell-like harmonic sounds produced by the piano create an exotic shimmering timbre.
- ***Molto Allegro*** The finale is a whirlwind of energy and virtuosity, beginning with low rumbles before launching into a vigorous and bustling theme. The movement is full of colour and dazzling piano writing.

Soloist - *Simón Pazos Quintana*



Dr Simón Pazos Quintana is a Spanish-born Adelaide-based classical pianist, accompanist and teacher. He obtained his Bachelor of Music with First Class Honours at the Elder Conservatorium of Music, under the tutelage of Professor Stefan Ammer. In 2018, he made his concerto debut, playing Beethoven's Emperor Concerto with the Elder Conservatorium Symphony Orchestra. Later that year, he was awarded the Peter Schodde Memorial Piano Scholarship, with which he travelled throughout Germany, Austria and England, playing for highly respected professors and performers to further his technical abilities and musicianship.

Since his return to Adelaide, Simón has been a finalist in the 2019, 2021 and 2023 Geoffrey Parsons Awards for piano accompaniment. He regularly accompanies classes, recitals and exams in the Elder Conservatorium, where he is also a piano teacher. He is a sought-after accompanist and regularly features in the Recitals Australia lunchtime recitals. As a solo recital pianist, Simón performed in the 2024 PianoLab festival, where he presented two major works by composer Aleksandr Mosolov.

Simón completed his performance-based PhD earlier this year at the Elder Conservatorium of Music. His doctoral studies centred around recordings of the full works for solo piano by Mosolov and were under the supervision of pianist Konstantin Shamray. The doctorate was awarded with a Dean's Commendation.

Symphony No. 7 in A major, Opus 92

Ludwig van Beethoven (1770-1827)

Beethoven composed his seventh symphony between 1811 and 1812, while staying in the Bohemian spa town of Teplitz. His hearing was failing but the concert at which the work was premiered in late 1813 was probably Beethoven's most successful, and the audience and critics acclaimed the work highly. Beethoven remarked that the work was one of his best.

The symphony is a vibrant and energetic work, characterised by rhythmic vitality and dance-like qualities with a rustic character. It is in four movements:

- ***Poco Sostenuto - Vivace*** This starts with a lengthy introduction that foreshadows the key areas and rhythmic motive used throughout the work. The Vivace that follows is characterised by its relentless dance-like rhythm and dynamic shifts.
- ***Allegretto*** The second movement is a melancholic march with a beautiful rhythmic quality. It was so popular at the initial performances that the audience frequently demanded an encore before proceeding to the third movement.
- ***Presto – Assai meno presto (Trio)*** This is a lively Scherzo with a contrasting Trio, said to be based on an Austrian pilgrim's hymn. The Trio is played twice rather than once, expanding the normal ternary structure (A-B-A) into A-B-A-B-A.
- ***Allegro con brio*** The finale is a whirlwind of energy building to a frenzied climax with powerful rhythms.

Orchestra

Violin I

Shelley Walker*
Charles Newland
Corinne Teh
Robyn Handreck
Matthew Hong

Violin II

Cindy Ruan
Pip Griffin
Lucy Ryan
Yeong Ng
Amnon Shiloh
Danielle Badea
Athalie Scholefield

Viola

Jo Woodcock
Chris Batty
Barry Rusanoff
Tom Soulsby
Laura Swanson

Cello

Stephanie Teh
Brandon Cooper
Kate Stephenson
Margaret Fraser
Kym Williams

Double Bass

Nina Swallow

Flute

Maria Foot
Christine Irving
Betula Labradorite

Oboe

Joan Baker
Terri Kenny
Rachell Kim

Clarinet

Pip Weston
Terry Bickley

Bassoon

Norman Etherington
Alison Bell[#]

Trumpet

Rhys Thorpe
Ben Spitty

Trombone

Alexander Nicholas
Greg Tillett
Michael Dight

Tuba

John Rofo

Horn

David Kettler
Adam Black
Andrew Ormsby
Zoe Carter

Timpani

John White

Percussion

Dave Clark
Cameron Edmiston
Jake Fedczyszyn

* Concert Leader

[#] Concert Manager

BSO concerts coming up in 2025:

- ***OUT OF IBERIA***
8pm Wednesday 24th September
Chabrier – España
Reinecke – Flute Concerto, soloist Amelia Wang
De Falla – The Three-cornered Hat
- ***IN ARCADIA***
8pm Wednesday 10th December

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.

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