

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

1st Violins

Athalie Scholefield (leader)
Russell Wheaton
Ken Berris
Gordon Barr
Richard Anderson
Shelley Barrett
Ruben Putrananda
Chen Siang Peh

2nd Violins

Ernest Hirsch
Marietta Resek
Frank Ashman
Phil Leane
Sarah Butler
Martin Kernich
Hooi Lean Tan
Angela Barrett
Steve Salamon
Linda Zabel

Violas

Chris Langmaid
Barbara Fairs
Julianne Henry
Katherine Nightindale
Kath Coombe

Cellos

Skye McGregor
Leonie Holmes
Alan Gregory
Elizabeth Radcliffe
James Rhinesmith
Sandra Salamon
Aileen Chatterton
Bob Chumley

Basses

Clark Catt
Bill Rushton
George Browne

Flutes

Martin Hampton-Smith
Jane Mackenzie

Oboes

Kristy Tamblyn
Mark Jarrett

Clarinets

Barbara Radcliffe
Ellen Resek

Bassoons

Neil Nilsson
Alison Bell

Horns

David Hampton-Smith
Laura Cram
Paul Hampton-Smith
Nigel Davies

Trumpets

Todd Martin
Douglas Pearce

CONCERT MANAGER

Douglas Pearce

ACKNOWLEDGEMENTS

Burnside City Council
His Worship the Mayor - Mr. Jim Jacobsen
Australian Broadcasting Corporation



Pianos bought and sold

(new and quality older style, over 20 famous brands).

Also tuning, repair and hire.

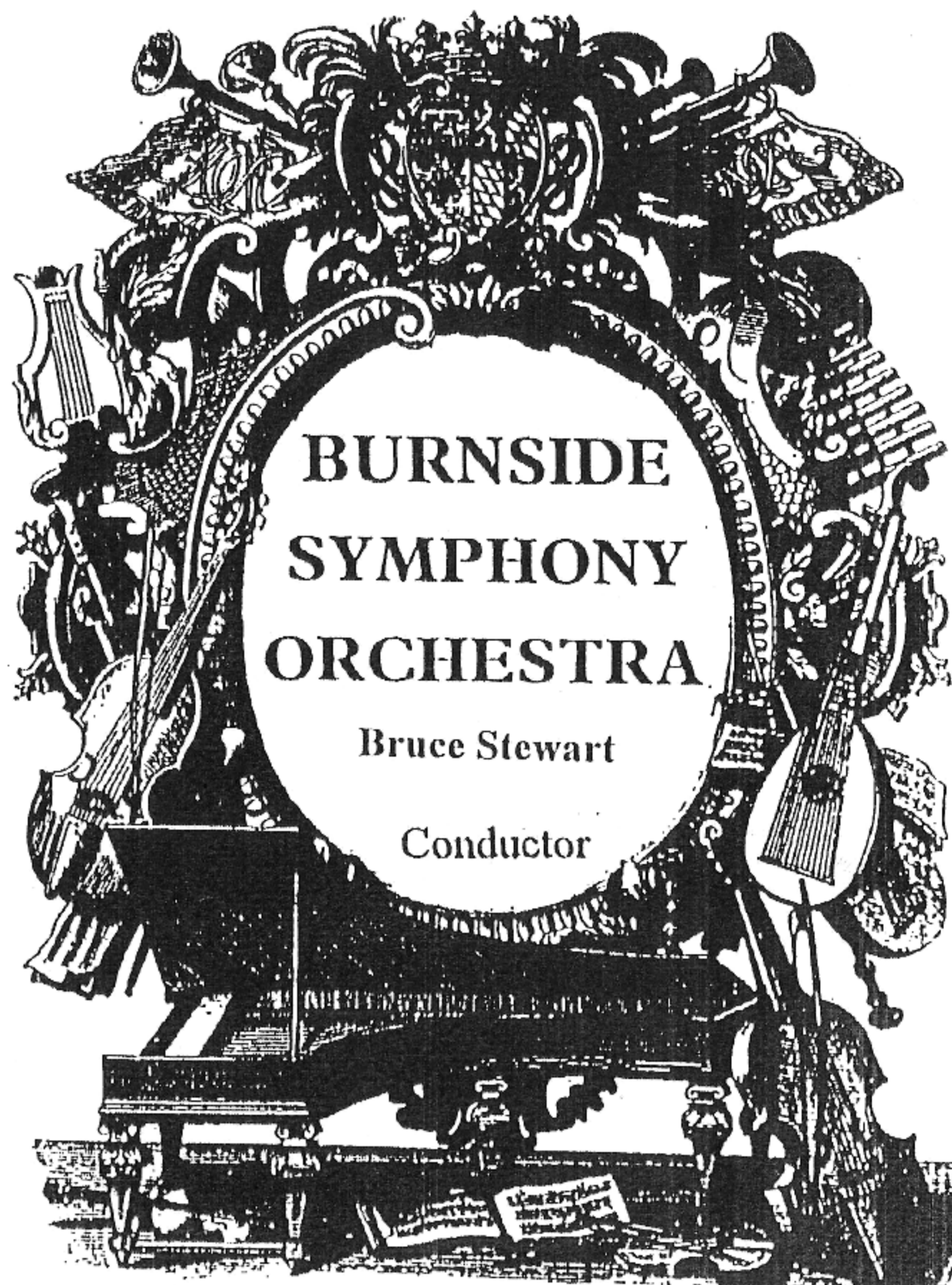
Andrew Bone

Brighton Pianos

685 Brighton Road

Seacliff 5049

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Burnside Town Hall; Wednesday, August 24th 1994 at 8.00pm
Proceeds in aid of Community Aid Abroad

The Burnside Symphony Orchestra

The Burnside Orchestra, founded in 1956, is an amateur orchestra. It is supported by the City of Burnside Council and performs in aid of various charity organisations. Past conductors of the orchestra have been scientist John Black, flautist David Cubbin and violinists Robert Cooper, James Ferguson and Alphonse Anthony. The orchestra's current conductors are Bruce Stewart and Martin Butler.

Bruce Stewart

Bruce was born in Adelaide and studied oboe with Juri Tancibudek while enrolled in the Bachelor of Music (Performance) Degree course at the Elder Conservatorium. For a number of years he survived as a freelance oboist before joining the South Australian Police Band in 1986. Once again a civilian, his interests include making and playing baroque oboes, Indian food and Morris Minors.

Brenton Edgecombe

Brenton Edgecombe studied violin with Bogdan Kazimierczak at the Flinders Street School of Music, gaining his L.Mus.A. diploma in 1989. Since then, he has had a wide range of orchestral and chamber music experience, including baroque violin playing in 'New Holland Baroque', orchestras for stage shows 'West Side Story' and 'South Pacific', and for the Russian State and Bolshoi ballet companies.

Timothy Marks

Timothy Marks began playing the violin in Mount Gambier, before moving to Adelaide in 1986 to complete his schooling. Since then he has completed a post-graduate degree in viola performance with Keith Crellin, and now studies voice with Robert Dawe. Timothy spends much time as a choral conductor, and is currently seeking to study overseas.

Overture to 'Don Giovanni'

W.A. Mozart
(1756-1791)

'Don Giovanni' was written to a libretto by Lorenzo da Ponte. It was first performed on October 29, 1787, in Prague. Based on the Spanish legend of Don Juan, the opera was originally titled 'The Rake Punished, or Don Juan'. The overture contains hints of the action with the opening Andante (in D minor), a foreboding of the fate of the anti-hero. The dotted crotchet/quaver figure in the strings, heard under the descending chords in the wind and brass, could be likened to a funeral march as Don Giovanni descends to Hell. The eerie rising and falling scales in the flutes and violins are heard in the opera when the statue, which heralds Don Giovanni's end, appears. The Molto Allegro section contains music which shows the aspects of Don Giovanni's character - wit, pride and cunning - all of which he would have used to ensnare his victims.

Sinfonia Concertante in E flat for violin and viola KV 364

W.A. Mozart
(1756-1791)

The sinfonia concertante form traces its ancestry to the baroque concerto grosso and probably originated in Mannheim. This work is one of the last that Mozart completed before escaping from both the Archbishop (his employer) and his father to settle in Vienna. It is often regarded as the finest of all his concertos for stringed instruments. Of particular interest is the scordatura or 'mistuning' of the solo viola. The instrument is tuned a semitone higher than normal (the part therefore written in D major) so as to give a more brilliant sound and allow many of the notes fundamental to the work to be played on open strings thus giving extra ring and resonance.

Interval

Symphony no.4 in C minor, 'Tragic'

F.P. Schubert
(1797 - 1828)

Franz Schubert was a pupil of Salieri (a teacher of Beethoven and often damned as the enemy of Mozart), and under his tutelage composed his first symphony. Three years later, in April 1816, he composed his 4th symphony which he himself titled 'Tragic'. The work consists of four movements. The first starts with an Adagio (consisting of canonic phrases) which leads into an Allegro Vivace containing a vigorous theme first heard in the first violins. The second movement Andante is truly 'Schubertian' with a simple tune in a lyric vocal style. This alternates with sections more forceful in character and finally finishes very softly with the opening bar motif. The third movement is the traditional Minuet however the character is more that of one of Beethoven scherzos. The middle trio section is once again more lyrical in nature before returning 'Da Capo' to the first section. The final movement opens with a rising figure in the cellos and bassoons. It leads after four bars to the first theme in the first violins underscored by repeated quavers in the lower strings. The second theme is reminiscent of a mechanical organ, so popular in Vienna in Schubert's time. Finally the first theme appears in the key of C major and ends the symphony with a sense of triumph.