

**First Violins**

Frances Griffin\*  
Christian Wangel  
Gordon Barr  
Shelley Barrett  
Damien Bachman  
Marietta Resek  
Fiona Robertson  
John Lee

**Second Violins**

Susan Currie\*  
Steve Salamon  
Athalie Scholefield  
Russell Wheaton  
Stephanie Rogers  
Jonathon Woore  
Wayne Wong

**Violas**

Christine Batty\*  
Philip Griffin  
Barbara Fairs  
Beverley Lewis  
Brian Setchell  
Vanessa Starcher

**Celli**

Kathy Wozniczka\*  
Vaik Aldridge  
Bob Chumley  
Craig Osborne  
Kim Williams  
Peta Leisbeth

**Double Bass**

Steph. McLellan\*  
Rob Sanderson  
Frank Stroud  
Quinton Dunne

**Flutes**

Jane Mackenzie  
Martin Hampton-Smith

**Oboes**

Lynette Whellan  
Terri Kenny  
Lee Amoroso

**Clarinets**

Pip Weston  
Derek Jones

**Bassoons**

Alison Bell  
Alison Marlow

**Horns**

Adam Black  
Loretta Mattiolo  
Laura Cram

**Trumpets**

John Pater

**Timpani**

John Lee



**BURNSIDE**  
*Symphony*  
**ORCHESTRA**

## Burnside Symphony Orchestra

The Burnside Symphony Orchestra was formed in 1956 by a group of musicians who aimed to play fine music. It includes many musicians who have excelled in other vocations but have sought an outlet for their musical talents.

The aim of the orchestra is to provide its members with accessible and affordable opportunities to experience performing a wide-range of the orchestral repertoire. It also allows talented young conductors and soloists the opportunity to study and perform significant works.

The orchestra is always seeking new members who play an orchestral instrument. String players are particularly in demand.

The proceeds of most of its performances are donated to charitable causes.

[www.bso.org.au](http://www.bso.org.au) for further information about future concerts and membership

### Conductor

Al. Kidney

## Programme

Sunday 2.30pm, June 26<sup>th</sup> 2011.  
Woodville Town Hall  
Woodville.

Ludwig van Beethoven - 'Coriolan Overture'

Gabriel Pierne - 'Pastoral Variee'

Charles Gounod - 'Petite Symphonie'

Adagio, allegro  
Andante cantabile  
Scherzo (Allegro moderato)  
Allegretto

## INTERVAL

W.A. Mozart - **Symphony No. 40** (the G minor)

Molto Allegro  
Andante  
Menuetto  
Allegro

## Notes on Programme

### **Ludwig van Beethoven (1770-1827) Symphony 62 – Coriolan Overture**

The Coriolan Overture is a composition written by Ludwig van Beethoven in 1807 for Heinrich Joseph von Collin's 1804 tragedy. The structure and themes of the overture follow the play very generally. The main C minor theme represents General Coriolanus' resolve and war-like tendencies (he is about to invade Rome), while the tenderer E-flat major theme represents the pleadings of his mother to desist. Coriolanus eventually gives in to tenderness but, since he cannot turn back having led an army of his former enemies to Rome's gates, he kills himself. It was premiered in March of 1807 at a private concert of the home of Prince Franz Joseph von Lobkowitz.

### **Gabriel Pierné (1863-1937) -Pastorale Varicee**

Pierné has been called the most complete French musician of the late Romantic/early twentieth century era. He blended a seriousness of purpose (acquired in part through his studies with Cesar Franck) with a lighter more popular flavour reminiscent of Jules Massenet (with whom Pierné also studied); his dedication to the music of contemporary French composers earned him a reputation as a conductor of deep integrity. The pastorale was written for flute, oboe, clarinet, trumpet, horn, and two bassoons. The work begins with the theme stated in alternation between flute and clarinet. As the music progresses, the alternation becomes closer and closer (four measures, one measure, one beat) until the two instruments come together in harmony. This short thematic statement is followed by a slightly varied presentation of the idea in canon form by oboe and clarinet.

### **Charles Gounod (1818-1893) - 'Petite Symphonie'**

This is a fantastic work. A beautiful nonet for woodwinds, Gounod's 1855 *Petite Symphonie* has possessed its admirers for some time, both on account of its easy charm and its classicist manner, that would in turn influence his younger friend Bizet's music. The opening Introduction and Minuet is in effect two movements in one: a slow, sentimental introduction almost as long as its succeeding Haydnesque minuet. The severity of the latter, whose main theme starts in G Minor and concludes in B-Major, is softened by counterpoint, irregular phrase lengths, and a flowing trio. The second movement, an expressive, Schumann-like chorale, Gounod referred to as an aubade marked *moderato*. He recast it as an *andante* and expanded the material to create the beautiful slow movement to his Sixth Symphony which he completed two years later. The brief scherzo is labelled *ronde de nuit* and bears affinities to the opening movement's minuet, refigured into a march. The trio has the character of a French folk song, as does the finale, a *Tambourin*. It furnishes a smiling conclusion to a suite that for all its brevity lacks nothing in colour, character, or technical finish.

### **W.A.Mozart (1756-1791) - Symphony No. 40 (the G minor Symphony)**

"Although Mozart has not used formidable orchestral forces in his Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames his work, the accents of passion and energy that pervade and the melancholy colour that dominates it result in one of the most beautiful manifestations of the human spirit." According to musicologist Eric Blom, in this symphony, Mozart blended romanticism with the Classical perfection of formal balances so that they meet in perfect equilibrium: "It is in this respect at least the perfect musical work."