

Players List

Violins

Susan Currie (leader)
Jacqui Asser
Shelley Barrett
Ken Berris
Mary Nordin
Fiona Robertson
Athalie Scholefield
Russell Wheaton

Second Violins

Damien Bachmann
Frank Ashman
Gertraud Prenzler
Marietta Resak
Steve Salamon
Richard Schaumloffel
Christian Wangel
Jim Manners

Violas

Christine Batty
John Bonifant
Barbara Fairs
Donna Hughes
Beverley Lewis
Jim Manners
Brian Setchell
Tom Soulsby

Celli

Bruno Turrini
Vaike Aldridge
Aileen Chatterton
Craig Osborne
Kym Williams
Kathy Wozniczka

Double Bass

Greg Hose
Rob Sanderson
Frank Stroud

Flutes

Martin Hampton-Smith
Christine Royle

Oboes

Lynette Whellan
Terri Kenny

Clarinets

Pip Weston
Barbara Radcliffe

Bassoons

Neil Nilsson
Alison Bell

Horns

Paul Hampton Smith
Adam Black
Laura Cram

Trumpets

John Pater
Doug Pearce

Trombones

Greg Tillet
Taryn Phillips
Peter Hangartner

Timpani

Pat MacKenzie

Celeste

Jill Lowe

Harp

Yvonne Lee

Conductor: Joanna Drimatis

Joanna Drimatis completed a Masters in Music at the University of Texas at Austin, majoring in violin and conducting. She also has degrees from the University of Western Australia and the Canberra School of Music. Joanna has conducted the University of Texas Orchestra and orchestras for the University of Texas String Project. In 1995, Joanna was awarded the Texas Bass Scholarship enabling her to participate in the Conducting Seminar Programme at the Aspen Music Festival studying with Murry Sidlin. Joanna's conducting teachers have included Timothy Muffitt and David Efron and she has participated in masterclasses in the USA and New Zealand.

In 1997 Joanna moved to NZ and in 2001 became Music Director of the Christchurch Youth Orchestra. Joanna also conducted the Christchurch Symphony, the Nelson Symphony and the University of Canterbury Chamber Orchestra. Joanna is active as a performer and has played in orchestras and festivals on violin and viola in the USA, Germany, and Australasia.

Since 2004, Joanna has lived in Adelaide, where she is a part-time lecturer at the Elder Conservatorium of Music and conductor for the Adelaide Youth Orchestra association. In addition, Joanna has guest conducted the Elder Conservatorium Symphony Orchestra, the Burnside Symphony Orchestra and was engaged as a conductor for the 'Big Play' (2007) an initiative of the SA Chapter of Orchestras Australia. In 2010, she has been invited to conduct the St. Matthews Chamber Orchestra in Auckland, New Zealand.

Joanna has recently completed and passed her Doctor of Philosophy in Musicology. Her PhD thesis is titled, "A Hidden Treasure: Symphony No.1 by Robert Hughes". A major part of the dissertation was the editing of Robert Hughes' Symphony No.1 which will be published this year by All Music Publishing and Distribution.

Soloist: Aleksandr Tsboulski

Aleksandr Tsboulski was born in Ukraine in 1979 and began his studies of the guitar at age 12, shortly after moving to Adelaide. He is first-prize winner of seven international guitar competitions, including the 2000 Australian Guitar Competition and the 2006 Tokyo International Guitar Competition. He studied with Timothy Kain in Canberra and Adam Holzman in the United States and holds a Bachelor of Music degree from the ANU and a Masters from the University of Texas at Austin, where he studied as a Fulbright Scholar. He is currently working towards a Ph.D. at the University of Adelaide, researching the music of Mexican composer Manuel Ponce. He has recorded two solo CDs and a duo disc with soprano Emma Horwood was released this month

Robert Watson Hughes AO, MBE.
(1912-2007)

Robert Hughes was born in Leven, Scotland in 1912 and in 1929 moved to Australia with his family. For many years Hughes juggled his composition with working as a clerk in a factory. He studied composition through the University of Melbourne, Conservatorium of Music with eminent teachers, Fritz Hart and A.E.H. Nickson. After serving in the Australian Army during World War II, Hughes returned home and was offered a position as a Music Arranger/Editor for the ABC, based with the Melbourne Symphony. Hughes held this position until his retirement in 1976.

Robert Hughes was the driving force behind the establishment of important organisations such as the Australasian Performing Rights Association, the Australian Music Centre and the Australia Council. He was the recipient of many prizes and awards during his career, including an MBE in 1978, an Australian Classical Music Award (2003) and was awarded an AO in the Australia Day Honours (2005).

The oeuvre of Robert Hughes includes a significant number of orchestral works, music for ballet and film, some chamber music and an opera. Hughes was fascinated with the compositional process and surrounded himself with a variety of musical influences which included the composers Bizet, Prokofiev and Sibelius. There is a richness and vitality in his compositional style and we see this in his exploration of form, thematic ideas and his unique understanding of tonality. Hughes wrote for large orchestral forces and his skills as an orchestrator have been a model for future generations of composers. His music has been championed by many notable conductors including Sir John Barbirolli, Sir Eugene Goossens, Sir Bernard Heinze and Malcolm Sargent.

Linn O'Dee: A Highland Fancy for Orchestra was composed by Hughes in 1954 to celebrate one of the visits to Australia by Queen Elisabeth II. His intention was to incorporate the use of Scottish folk melodies into his compositional style in order to remind the Queen of her home in Scotland, Balmoral.

Concierto De Aranjuez for Guitar and Orchestra
Joaquin Rodrigo (1901-1999)

The *Concierto de Aranjuez* was inspired by the gardens at Palacio Real de Aranjuez, the spring resort palace and gardens built by Philip II in the last half of the 16th century and rebuilt in the middle of the 18th century by Ferdinand VI. The work attempts to transport the listener to another place and time through the evocation of the sounds of nature.

According to the composer, the first movement is "animated by a rhythmic spirit and vigour without either of the two themes... interrupting its relentless pace"; the second movement "represents a dialogue between guitar and solo instruments (cor anglais, bassoon, oboe, horn etc.);" and the last movement "recalls a courtly dance in which the combination of double and triple time

Burnside Symphony Orchestra

Programme

Burnside Town Hall

November 25, 2009.

Joaquin Rodrigo - "Concierto De Aranjuez"

Allegro con spirito

Adagio

Allegro gentile

Robert Hughes - "Linn O'Dee"

Interval

L. van Beethoven - "Symphony No. 8" F major

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

maintains a taut tempo right to the closing bar." He described the concerto itself as capturing "the fragrance of magnolias, the singing of birds, and the gushing of fountains" in the gardens of Aranjuez. Rodrigo dedicated the *Concierto de Aranjuez* to Regino Sainz de la Maza.^[2] Rodrigo, blind since age three, was a pianist. He did not play the guitar, yet he still managed to capture the spirit of the guitar in Spain.

Symphony No. 8 in F Major

L. van Beethoven (1770-1827)

The *Eighth Symphony* premiered at Vienna's Redoutensaal on February 27, 1814. This symphony is classical in form and length and light in mood, it has no introduction at all: we are launched at once into the forthright and jolly *Allegro vivace e con brio* opening movement. The energy level remains high, and although the second subject is a little quieter, it is not much slower. There is no letup at all in the development or in the coda until the very end. More playful still is the second movement, *Allegretto scherzando*, which is based on a comic four-part canon Beethoven had written for his friend Johann Nepomuk Maelzel, inventor of the metronome. The theme, as you might expect, has a 'tick-tock' quality reminiscent of the slow movement of Haydn's "*Clock*" *Symphony*. But this is no slow movement proper—the *Eighth* really doesn't have one—and its light-heartedness was decried by many; it even became customary with later conductors to drop the movement altogether and substitute the *Allegretto* from the *Seventh Symphony* in its place! The third movement Beethoven called a "Tempo di menuetto," the first time he had used the designation "minuet" in a symphony since the *First Symphony*; and thus this movement, perhaps more than any of the other three, is a nod to the past. Notice, however, that he does not call it a minuet outright, but rather *in the tempo* of a minuet. That is a very different matter. Formally, this movement meets the requirements of the dance, and yet somehow it doesn't really *sound* like a minuet. The quicksilver finale has a few surprises up its sleeve. First, it is an ingenious mix of sonata form and rondo; second, as with the first movement, it travels to remote keys before returning 'home'; and then there is the coda, which, with its length of some 250 bars, is about as long as the rest of the movement. Such a coda will not be found in any 18th-century symphony.