

**First Violins**

Francis Griffin (leader)  
 Gordon Barr  
 Shelley Barrett  
 Ken Berris  
 Linda Brugman  
 Mary Nordin  
 Gertraud Prenzler  
 Fiona Robertson  
 Athalie Scholefield  
 Russell Wheaton

**Second Violins**

Steve Salamon  
 Jacqui Assser  
 Damian Bachmann  
 Erin Gracey  
 Marietta Resak  
 Stephanie Rogers

**Violas**

Christine Batty  
 John Bonifant  
 Barbara Fairs  
 Donna Hughes  
 Beverley Lewis  
 Tom Soulsby  
 Vanessa Starcher

**Celli**

Bruno Turrini  
 Vaike Aldridge  
 Aileen Chatterton  
 Bob Chumley  
 Felicity Davies  
 Craig Osborne  
 Peta Weisfelt  
 Kathy Wozniczka

**Double Bass**

Greg Hose  
 Steph. McLennan  
 Rob Sanderson  
 Frank Stroud

**Flutes**

Martin Hampton-Smith  
 Maria Foot

**Oboes**

Lynette Whellan  
 Terri Kenny

**Clarinets**

Pip Weston  
 Barbara Radcliffe

**Bassoons**

Alison Bell

**Horns**

Adam Black  
 Laura Cram  
 Loretta Mattiolo

**Trumpets**

John Pater  
 Douglas Pearce

**Trombones**

Greg. Tillet  
 Taryn Phillips  
 Peter Hangartner

B50

Burnside Symphony Orchestra

## Programme

June 9<sup>th</sup>, 2010.

Burnside Symphony Orchestra

### Conductor

**Dr. Kevin Cameron**

Hector Berlioz – “Roman Carnival”  
 Overture

Frank Bridge – Suite for String Orchestra

### Interval

Brahms – Symphony No. 4 in E Minor  
 -Allegro non troppo  
 -Andante moderato  
 -Allegro giocoso  
 -Allegro energico e passionato

#### Symphony No. 4, Op. 98 – Johannes Brahms (1833-1897)

Brahms' Fourth Symphony (1885), his last, provides with its serious tone, striking complexities, and inspired construction a fitting valedictory to his work in this genre. Each of the movements bears the distinct stamp of the composer's personality. The first begins with a theme in E minor based upon the interval of a third, which also provides a structural and motivic foundation for the remainder of the work. There is a notable sense of unrest from beginning to end, and the tragic, even fatalistic atmosphere is further and stunningly underlined by the final, minor-key cadence.

The second movement, which opens with a brief, melancholy sort of fanfare, gives way to the quietly accompanied winds in perhaps one of the loveliest of any of the composer's themes, granted particular plangency through the use of the flat sixth and seventh scale degrees borrowed from the minor mode. This material is gradually developed into soaring lyricism that fades into ethereal quiet. The third movement, a lusty, stomping, duple dance, proved so popular in Brahms' lifetime that audiences constantly demanded that it be repeated.

The last movement is perhaps most notable of all, cast as it is in the *archaic* Baroque form of a *chaconne* – variations over a ground bass. The *chaconne's* subject is in fact a slight modification of that used by Bach in his Cantata No. 150; though deceptively simple – essentially an ascending minor scale segment from the tonic note to the dominant, then a leap back to the tonic – Brahms uses this skeleton as the basis for an increasingly elaborate and thematic harmonic framework. From its first presentation, which is not as a bass line, but as a theme in the winds, Brahms gradually weaves some 34 variations that steadily build in intensity. The final variations lead directly into an ending which reconfirms the weight of tragedy and pathos borne by the first movement.

#### “Roman Carnival” – Hector Berlioz (1803-1869)

Berlioz's most popular and most virtuosic overture is actually an independent concert piece, but it has close ties to an opera. After the premiere of his opera *Benvenuto Cellini*, based on the autobiography of the famous Italian Renaissance sculptor, Berlioz never forgave the conductor for his lifeless delivery of the second act's *saltarello finale*. So, ten years later he used the *saltarello* as the opening of his *Roman Carnival Overture* and took the trouble to conduct the work himself in its first performances. However, even before the strings and winds can really launch the revelry, the solo horn and clarinet introduce some harmonic ambiguity, and the English horn slips in with the rapturous love-duet theme from the opera's first act. Suddenly, three swirling woodwind passages suggest that fireworks are going off on the Piazza Colonna, and the *saltarello* takes over, eventually incorporating the love theme into the festivities. Berlioz was so pleased with this overture and with its reception that he advocated using it as the *prelude* to the second act of *Benvenuto Cellini*. This practice still exists to this day.

#### Suite for String Orchestra – Frank Bridge (1879-1941)

Bridge began the Suite for Strings on December 26, 1909, and completed it in mid- January 1910. The first performance evidently took place privately in 1910. Bridge was a highly gifted composer, who in his early years seemed about to enter the mainstream of English musical life occupied by Elgar, Walton, Holst, Following the First World War, Bridge's music took a turn toward greater intensity and (in the view of his contemporaries) austerity. The darker character of this later music, quite possibly motivated by the horrors of the war and Bridge's own difficult position as a pacifist, moved far beyond what his audiences had come to expect of him. His music took on an increasing flexibility in rhythm and harmonic extensions that sometimes approached the “atonal” style of the early Second Viennese School, with the thoroughgoing use of motivic relationships in a framework of intense chromaticism. The Suite for Strings reflects a poignant lyricism almost throughout. Bridge builds his suite of four contrasting modes of expression but not of dance forms.

The sonorous effects are the result of Bridge's thorough familiarity with the strings and their possibilities. The Prelude sets the gentle and delicate mood. It is in no sense an overture, filled with lively outbursts, but rather an invitation to contemplate. The Intermezzo is a touch lighter, with hints of graceful conversation and even a suggestion of occasional dance steps, but still is not a dance in any formal sense. The Nocturne is particularly hushed, with a sustained elegance of exceptional beauty. Following this, the rollicking bounce of the Finale (with some slick little syncopations) serves the same function as the Gigue (or Jig) in Baroque suites—sending the listener off in high spirits.