

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council.

JAMES FERGUSON — Conductor
STAN CLOSS — Deputy Conductor

1ST VIOLINS:

Frances Griffin
(Leader)
Denise James
Russell Wheaton
Lucinda Munro
Athalie Scholesfield
Gordon Iler
Daa Carry
Flora Robertson
Jill Beamer
Deborah Van der Wierp

2nd VIOLINS:

Ernest Hirsch
Frank Ashman
Ernest Haaslin
Robert Lockwood
Rhonda Koop
Shelley Barrett
Marian Arnold
Heleen Davies

VIOLAS:

George Hann
Bruce Goodin
Eunice Clark
Chris Langmaid
Sheila McCarthy

CELLOS:

Jennifer Eime
Anne Bluff
Jean Simon
Slye McGregor
Virginia Thomas

BASSES:

Bill Rushdon
Robin Swaderson
Peter Gavell
Joanne Smerdon

FLUTES:

Robert Hecker
Martin Hampton-Smith

OBOES:

Alan Phillips
Julian Cooper

CLARINETS:

Peter Bughurst
Megan Bowen

BASSOONS:

Neil Nilsson
Ian Beveridge

HORNS:

David Hampton-Smith
Peter Surton

TRUMPETS:

Andrew Gower
Douglas Power

TIMPANI:

Kevin Roper

Concert Manager: Sheila Radcliffe

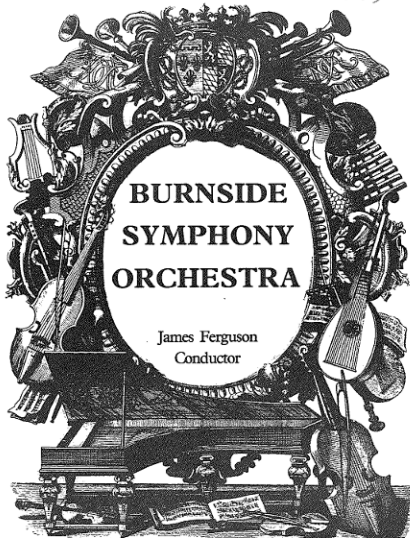
The Burnside Symphony Orchestra has a mailing list, so if you would like to be informed of future concerts, please fill out a form available from an usher.

PROGRAM SPONSORED BY...



demasius

374 GREENHILL ROAD, GLENSIDE, SOUTH AUSTRALIA 5065. TELEPHONE 79 6991



ST. CUTHBERT'S MEMORIAL HALL:
Proceeds in aid of the Australian Board of Mission.

Tuesday, 2nd August, at 8.00 pm.

BURNSIDE TOWN HALL:
Proceeds in aid of the Burnside C.F.S.

Wednesday, 3rd August, at 8.00 pm.

Conductor:



JAMES FERGUSON has been conductor of the Burnside Symphony Orchestra since October 1982. His violin studies were with Lloyd Davies, Ronald Woodcock and Josef Aronoff, and he was a member of the Australian Youth Orchestra from 1968 to 1975. He joined the Adelaide Symphony Orchestra in 1975, acting as principal second violin on numerous occasions. He studied conducting with Myer Fredman, and after graduating in music completed a diploma in Business Administration. He is presently the Assistant Manager of the Adelaide Symphony Orchestra.

Soloist:

RONALD WOODCOCK is one of Australia's most distinguished violinists, and a noted interpreter of contemporary music. After completing his formal training at the Sydney Conservatorium, he studied in London, in Brussels with Arthur Grumiaux and in Prades with Pablo Casals. In 1953 he was prizewinner in the Munich International Music Competition. He has toured extensively, with concerts in over 70 countries, and forthcoming tours include Europe, the USA, India and Japan. He is currently senior lecturer in violin at the University of Adelaide.



PROGRAMME

1. Overture from "The Secret Marriage" *Cimarosa*
(1749-1801)

Domenico Cimarosa was one of the most successful opera composers of his time. At its premiere in 1792, "The Secret Marriage" proved so enjoyable that Emperor Leopold II commanded an immediate encore of the entire opera. Gay and light, the overture perfectly sets the scene for a witty comedy.

2. Intermezzo from "Fennimore and Gerda" *Delius*
(1862-1934)

Frederick Delius, that most "English" composer, lived in France and found inspiration in European themes. The opera "Fennimore and Gerda" is based on a Danish tale, and the mood here is one of deep remorse tinged with lingering hope.

3. Symphony No. 3 in D Major, D.200 *Schubert*
(1797-1828)

Adagio maestoso — Allegro con brio
Allegretto
Menuetto (Vivace)
Presto Vivace

Franz Schubert was one of the most prolific of composers. The tragedy of his death at the age of 31 is reflected in the epitaph on his tomb: "Music has buried here rich treasure, but fairer hopes." The Third Symphony was written at the age of 18, but was never performed until 1881, in London.

The short introduction is followed by a lively allegro during which the two main themes are joyfully tossed between sections of the orchestra. The second movement opens with a simple but gracious melody in the violins, which returns after a more flowing clarinet interlude. The dramatic third movement is more like a Beethoven scherzo than a minuet. In the trio, the strings accompany a beautiful melody played by oboe and bassoon. The last movement is almost a rondo in form, with unflagging rhythmic patterns and dynamic contrasts combining to add excitement to the very end.

INTERVAL

4. Violin Concerto in D major, Op.61 *Beethoven*
(1770-1827)

Allegro ma non troppo
Larghetto
Rondo (Allegro)

Beethoven composed his only violin concerto in 1806, with its premiere occurring in Vienna in December of that year. Between the first and second movements, the eminent soloist, Franz Clement, treated the audience to a performance of his own fantasia — played on an upside-down violin. More conventional performances were given during the next 35 years, but it was not until 1844, when the 13-year-old Joachim played the work under Mendelssohn's baton, that the work received a permanent place in the concert repertoire.

The entire first movement is based on the simple 4-note motif introduced by the timpani. The mood is relaxed, with the solo violin emerging from the orchestral texture to gracefully elaborate the various themes. The second movement is a demonstration of a great Beethoven characteristic — tenderness without sentimentality. This songlike movement is in the form of a theme with variations. The finale is written in the style of music of the chase. As the famous musicologist Donald Tovey put it "There is no finale which more boldly and accurately gives the range of the whole than this most naively humorous of rondos."