

Burnside Symphony Orchestra

With the support of the Burnside City Council.

James Ferguson — Conductor
Stan Closs — Deputy Conductor

Concert Manager: Anne Bluff

1ST VIOLINS:

Frances Griffin (leader)
Lucinda Munro
Russell Wheaton
Athalie Scholerfield
Beverley Lewis
Fiona Robertson
Jill Jenner
Timothy Jones

CELLOS:

Jennifer Fime
Anne Bluff
Jean Simon
Keith Phillips
Jennifer Moore
Lyn Barrington

BASSES:
Bill Ruston
Robin Sanderson
Dominic Gerace
Clark Carr

FLUTES:

Robert Hecker
Martin Hampton-Smith
Paula Winter

PICCOLO
Martin Hampton-Smith

OBOES:

Alan Phillips
John Priest

CLARINETS:

Barbara Radcliffe
Ellen Resek

BASSOONS:

Neil Nilsson
Brian Seichel

HORNS:

David Hampton-Smith
Peter Sutton
William Silbar
Andrew Ormsby

TRUMPETS:

Warren Heading
Douglas Pearce

TROMBONES:

Greg Tillet
Peter Grivell

BASS TROMBONE:

David Winall

TUBA:

Pat Brady

TIMPANI:

John White

2ND VIOLINS:

Ernest Hirsch
Marietta Resek
Frank Ashman
Ernest Hotchin
Shelley Barratt
Rhonda Koop

VIOLAS:

Chris Langmaid
George Hann
Bruce Gooden
Eunice Clark
Sheila Radcliffe
Mary Frost



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 5069. TELEPHONE 79 6991

St. Cuthbert's Memorial Hall: Sunday Aug. 5th 1984, at 2.45 pm.

Proceeds in aid of Australian Board of Missions

Burnside Town Hall: Thursday Aug. 9th 1984, at 8 pm.

Proceeds in aid of the Save the Children Fund.

THE BURNSIDE SYMPHONY ORCHESTRA

The Burnside Orchestra was formed by a small group of amateur musicians in 1956. Past conductors of the orchestra have included David Cubbin and Robert Cooper. The membership of the orchestra has grown over the years enabling it to cover a broad repertoire including classical, contemporary, operatic and choral works. The orchestra has accompanied such eminent artists as Beryl Kimber, Robert Dawe and Ronald Woodcock. Since October 1982, the conductor of the orchestra has been James Ferguson, formerly a violinist with the Adelaide Symphony Orchestra, and now its Assistant Manager. The Burnside Symphony Orchestra is supported by the Burnside Council and gives regular concerts in aid of charitable organisations.

Soloist | Allan Meyer

Allan Meyer began his music studies in Perth, learning clarinet with Jack Harrison and obtaining his Bachelor of Music (Performance) with 1st class honours at the University of W.A. Since moving to Adelaide, he has completed a Master of Music (Performance) and gained a post-graduate award enabling study with leading musicians in London.

He has performed frequently with the W.A.S.O., was principal clarinet with the W.A. Arts Orchestra, and is currently acting principal clarinet with the S.A.S.O.

Recently, he has performed with the Chamber Players of S.A.

Programme

Overture — Fidelio Beethoven
[1770 — 1837]

Beethoven made four attempts at an overture for his only opera, "Fidelio" or "Married Love". The first three were known as Leonora overtures, and the opera was originally called "Leonore" after the French play of that name by Bouilly. Leonore is the name of the heroine, and Fidelio her assumed name, when she disguises herself as a boy in order to rescue her husband from prison. The present overture "Fidelio" is Beethoven's final revision for the performance of the opera in 1814.

Clarinet Concerto in A major, K.622 Mozart
[1756 — 1791]

Allegro
Adagio
Rondo

The clarinet was a new orchestral instrument in Mozart's day and it had a strange fascination for the young composer. Writing to his father in 1778 from Mannheim he said, "If only we had clarinets, you can't guess the lordly effect of a symphony with flutes, oboes and clarinets." In the same year he used clarinets in his "Paris" symphony.

With the advice of Anton Stadler the great clarinetist Mozart was inspired to compose his two greatest works for the instrument, the quintet and the concerto. In the concerto he used a concert piece which had originally been intended for basset horn, as a basis for the first movement, and added the two other movements for the first performance in 1791 with Stadler as soloist. It was one of the last of Mozart's major works. He died in December of the same year.

Interval

Symphony No 5. in E minor Tchaikovsky
[1840 — 1893]

Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse, Allegro moderato
Andante maestoso — Allegro vivace

Tchaikovsky wrote six symphonies, but is best known for his ballet music. The reason is not hard to find. His music is emotional in character, beautiful and attractive to listen to, but does not easily lend itself to strict symphonic form. In a letter to a friend Tchaikovsky wrote "All my life I have been much troubled by my inability to grasp and manipulate form in music — what I write has always a mountain of padding; an experienced eye can detect the threat in the seams and I can do nothing about it". There was a gap of eleven years between the fourth and fifth symphonies, during which the composer rose to considerable fame in Europe, however the melancholy mood of the opening clarinet theme in the lower register reflects the continuing problems of his private life. It is noticeable that the third movement has a waltz instead of the usual scherzo, but the other three movements all begin with slow introductions. The horn theme in the second movement is known to many who have never heard the symphony in its adaptations as a pop song.