

About the BSO

The Burnside Symphony Orchestra was formed in 1956 to provide the opportunity for amateur musicians to play major works from the symphonic repertoire, and to allow aspiring conductors and soloists to gain experience of performing with a full symphony orchestra.

The orchestra's conductors and soloists are drawn mainly from the ranks of the Adelaide Symphony Orchestra and the Elder Conservatorium.

The orchestra presents an annual concert program at the Burnside Ballroom and in country centres.

Many of our concerts raise money for local charities. During 2015 we have supported Adelaide City Evening VIEW Club, Rotarians Against Malaria and Sailability Goolwa.

The orchestra is funded by membership subscriptions, proceeds from concerts and the support of the City of Burnside.

We welcome enquiries from musicians who are interested in joining the orchestra.



BURNSIDE SYMPHONY ORCHESTRA

3pm Sunday 22 November 2015

Soldiers Memorial Hall, Basedow Road, Tanunda

8pm Wednesday 25 November 2015

Burnside Ballroom, 401 Greenhill Road, Tusmore

PROGRAM

HUMPERDINCK - Overture from Hansel & Gretel

DOPPLER - Hungarian Fantasy for 2 Flutes

& Orchestra

VAUGHAN WILLIAMS - A London Symphony

www.bso.org.au

ACKNOWLEDGEMENTS

Burnside Symphony Orchestra thanks the **Friends of the Hill & Son Grand Organ**



Burnside Symphony Orchestra thanks the **City of Burnside** for their support



Overture from Hansel & Gretel

Engelbert Humperdinck (1851-1921)

Although he wrote a number of stage works, German composer Humperdinck is almost exclusively known for his opera Hansel and Gretel, completed in 1893.

The overture opens with a beautiful chorale played by the horns. A trumpet fanfare follows, introducing a faster section that starts serenely but then moves into a darker mood. Towards the end of the overture, the various themes are reprised in an elegant counterpoint that leads to a stirring climax, after which the opening horn chorale returns to re-establish the calm atmosphere of the opening.

Hungarian Fantasy for 2 Flutes & Orchestra

Franz & Karl Doppler (1821–1883 & 1825-1900)

Brothers Franz and Karl Doppler were virtuoso flautists and composers, born in Lemberg, Poland, now Lviv, Ukraine. They were renowned as composers of operas and ballets, and together wrote and arranged music for two flutes which they performed in concert tours around Europe.

The Hungarian Fantasy is a virtuosic piece that draws on the folk music of Hungary.

INTERVAL – 20 minutes

PLAYERS

First Violin

Susan Currie
Frances Griffin
Conrad Gittins
Charles Newland
Shelley Barrett
Steve Salamon
Fran Corcoran
Marietta Resek
Gabrielle Scherrer

Second Violin

Robyn Handreck
Stephanie Rogers
Fiona Robertson
Athalie Scholefield
Sally Armstrong
Mayuko Chen

Viola

Christine Batty
Phillip Griffin
Tom Soulsby
Catherine de Prinse
Donna Hughes

Cello

Tanya Monro
Rosalie Day
Kathy Wozniczka
Margaret Fraser
Kym Williams
Allyson Griffiths

Double Bass

Mark Pedder

Flute

Maria Foot
Madeleine Stewart

Oboe

Michelle Hassold
Terri Kenny
Sian Murphy

Cor Anglais

Michelle Hassold

Clarinet

Pip Weston
Derek Jones
Barbara Radcliffe

Bass Clarinet

Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

John Pater
Douglas Pearce
Thomas Cowie
David Monro

Trombone

Tom Sulda
Sean Turnock

Horn

Adam Black
Laura Cram
Loretta Mattiolo
Jordan Puckridge

Harp

Cianah Harris

Timpani

Rachel Beavis

CONDUCTOR Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013.

He completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters Degree in performance at the University of Adelaide in 1995.

Philip has performed with a number of Australian orchestras as tutti and principal horn player. He is horn tutor at the Elder Conservatorium.

Philip's introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and, in 2010, music director of the Adelaide Sinfonia.



A London Symphony

I Lento–Allegro risoluto – II Lento – III Scherzo – IV Finale

Ralph Vaughan Williams (1872 – 1958)

Vaughan Williams learned composition from Stanford and Parry in London, and Ravel in Paris. He was prompted to write a symphony by his friend and fellow composer, George Butterworth, who was tragically killed in the trenches in the First World War. His first was the Sea Symphony, completed in 1909. He went on to write nine symphonies, the last completed in 1957.

Symphony No 2, A London Symphony, was composed in 1912–1913 and subsequently revised several times with the final version finished in 1933.

Vaughan Williams determined that the work was to be about London, not in a literal sense, but to evoke the spirit of the city. The symphony is therefore an example of absolute music, rather than the more overtly representational program music.

Lento–Allegro risoluto begins softly with a slowly coalescing prelude in which Westminster chimes can be heard. After a silent pause, the Allegro Risoluto section, much of it triple forte, is vigorous. The energetic second subject, dominated by wind and brass, suggests 'Hampstead Heath on an August Bank Holiday'. After a contrasting gentle interlude scored for string sextet and harp, the themes of the allegro section return and bring the movement to a close, with full orchestra playing fortissimo.

Lento - quiet themes led in turn by cor anglais, flute, trumpet and viola give way to a grave, impassioned forte section, after which the movement gradually subsides to its original quiet dynamic. Vaughan Williams intended it to create the atmosphere of 'Bloomsbury Square on a November afternoon'.

Scherzo - Vaughan Williams writes, 'If the hearer will imagine standing on Westminster Embankment at night, surrounded by the distant sounds of the Strand, with its great hotels on one side, and the "New Cut" on the other, it may serve as a mood in which to listen to this movement.' It revolves around two scherzo themes, the first a fugato played by the horns and celli, the second straightforward and lively. The piece closes with muted strings playing *pppp*.

Finale opens with a cry of anguish, then a solemn emotional march, an energetic Allegro and the return of the march. The music rises to an impassioned culmination, then dies away to the sound of the Westminster chimes and the quiet Epilogue.



SOLOISTS

Maria Foot - Flute

Maria studied flute with teachers including Alison Rosser and Steven Carter and gained her Licentiate of Music in 1982. She worked as a casual flute and piccolo player with the Adelaide Symphony Orchestra, then returned to study at the Elder Conservatorium to gain a Bachelor of Music (Jazz) in 1995.

As well as playing flute in Burnside Symphony Orchestra, Maria plays clarinet in the City of Holdfast Bay Concert Band. She was their Musical Director in 2010-2011.

Maria teaches woodwind and works as a freelance flautist in solo performance, Duo Orfeo (flute & guitar) and flute/violin/cello trio, encompassing classical, jazz, Latin American and popular music styles.

Natalie Zwar - Flute

Natalie studied at the Elder Conservatorium, completing a Bachelor of Music in 2006 and a Master of Music in 2009.

As a soloist, Natalie has performed in masterclasses locally and internationally. During 2007, she undertook a study trip to the US, studying with internationally renowned composers, Lowell Liebermann and Robert Beaser and flautists Paula Robison, Susan Rotholz and Katherine Kemler.

Natalie has performed with the Elder Conservatorium Wind Ensemble and Symphony Orchestra, Adelaide Art Orchestra and Australian Youth Orchestra. In 2008 she was awarded the David Cubbin Memorial Prize by the Flute Society of South Australia.

Natalie teaches flute in schools around Adelaide and, through this, hopes to inspire other young musicians to develop a love of music.