

Burnside Symphony Orchestra

With the support of the Burnside City Council.

James Ferguson — Conductor
Stan Closs — Deputy Conductor

Acting Concert Manager: Ellen Resek

1ST VIOLINS:

Frances Griffin (leader)
Lucinda Munro
Russell Wheaton
Chasey Usher
Fiona Robertson
Athalie Scholefield
Jill Bennier
Beverley Lewis
Timothy Jones

2ND VIOLINS:

Ernest Hirsch
Marietta Resek
Frank Ashman
Ernest Hotchin
Robert Lockwood
Betty Zarins
Shelly Barratt

VIOLAS:

Chris Langmair
George Hann
Eunice Clark
Philip Griffin
Kim Moore

CELLOS:

Jennifer Eime
Jennifer Moore
Keith Phillipps
Skye McGregor

BASSES:

Bill Rushton
Robin Sanderson
Dominic Gerace
Clark Catt

FLUTES:

Robert Hecker
Martin Hampton-Smith
Paula Winter

PICCOLO:

Martin Hampton-Smith

OBOES:

Alan Phillipps
John Priest

CLARINETS:

Barbara Radcliffe
Ellen Resek

BASSOONS:

Neil Nilsson
Brian Setchell

CONTRA BASSOON:

Brian Setchell

HORNS:

David Hampton-Smith
Peter Sutton
Alice Dyer
Andrew Ormsby

TRUMPETS:

Robert Symon
Douglas Pearce

TROMBONES:

Greg Tillet
Peter Grivell

BASS TROMBONE:

Eric Stanhope

TIMPANI:

John White

PERCUSSION:

Elizabeth Radcliffe



St. Cuthbert's Memorial Hall(Prospect): Friday Nov. 30th 1984, at 8 pm.
Proceeds in aid of Australian Board of Missions

Burnside Town Hall: Thursday Nov. 29th 1984, at 8 pm.
Proceeds: Soroptomist International in aid of recognized charities.

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...



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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 **Jane Peters**

The name of JANE PETERS has a ring of legend to it. From the age of 8, her prodigious talent set her apart. So much so, that by the age of 12 her musical achievements were so outstanding that the A.B.C. made a documentary on her life. Recently, the celebrated musician Eduard Melkus, described her as "one of the greatest talents of her time".

As a child, Jane's appearances were strictly limited by her teacher, Lyndall Hendrickson, so that she could complete both her musical and general education free from concert pressures.

Jane has now gained her Bachelor of Music degree and is revising a huge repertoire of works under Lyndall Hendrickson's guidance in preparation for her return to Europe to play next year.

Programme

Overture — Hansel and Gretel..... *Humperdinck* (1854 - 1921)

Though a prolific composer in his day, Humperdinck is now remembered only for his opera 'Hansel and Gretel', based on Grimm's fairy-tale. It began in 1890 as a series of song-settings for his sister at a Christmas party, and was developed into a full-scale opera — with Richard Strauss conducting the first performance in 1893.

The overture opens with a quartet for horns, which later in the opera becomes the children's prayer for their guardian angel's protection, as they fall asleep in the woods. The trumpet introduces the music associated with the witch, and the quiet lyrical theme that follows is the Sandman's song.

Violin Concerto in A major, k219..... *Mozart* (1756 — 1791)

Allegro aperto
Adagio
Rondeau (Tempo di Menuetto)

Mozart composed all 5 of his known Violin Concertos at the age of 19. At this time, he was employed as Concert-master to the Prince — Archbishop of Salzburg, a position he took up when he was 15. Mozart hoped his concertos would attract attention in other European Courts, and so improve his prospects of employment further afield.

The violin enters in the first movement with a beautiful reflective passage, followed by the clear and brilliant 'Allegro aperto' theme. The 'Adagio' movement is a characteristic serenade, begun by the orchestra and enriched by the soloist. In the final 'Rondeau' movement, Mozart introduces the "Turkish" musical flavour popular at this time in a fiery 'alla turca' section, before ending with the courtly minuet theme.

Interval

Valse-scherzo, Op. 34..... *Tchaikowsky* (1840 — 1893)

Tchaikowsky composed the Valse-scherzo in the second half of the 1870s, around the same time as his Rococo Variations and the Violin Concerto in D major. This virtuoso concert piece demonstrates the composer's creative fantasy for melody — which develops freely in a simple A-B-A form.

Symphony in C major..... *Wagner* (1812 — 1883)

Sostenuto e maestoso — Allegro con brio
Andante ma non troppo, un poco maestoso
Allegro assai
Allegro molto e vivace

Wagner's parents once learned with dismay that their son had been absent from school for six months, "learning to be a musician". They bought him a violin, but his teacher considered him his worst pupil. Wagner never learned to play any instrument properly, and for him the word "musician" was synonymous with "composer".

His only symphony was written when he was 19. Hearing it for the first time, it is easy to mistake the identity of the composer of this work. It "feels" more like early Beethoven, or Mozart, perhaps even Schubert in the 3rd movement, but bears little resemblance to what we know of Wagner in his operas. Humperdinck, who had given Wagner considerable help in preparing the first movement of "Parsifal", was asked by the composer to conduct his symphony in Venice, in 1882. The plan fell through. The work received high acclaim by critics and audiences in its day, but now enjoys few public performances.