

BURNSIDE SYMPHONY ORCHESTRA

With the support of The Burnside City Council

James Ferguson - Conductor

Stan Closs - Deputy Conductor

Concert Manager - Ellen Resek

1ST VIOLINS

David Bogle (Leader)
Beverley Lewis
Fiona Robertson
Russell Wheaton
Jill Bennier
Athalie Scholefield
Frances Griffin
Shelley Barrett
Richard Anderson
Dan Carty
Gordon Barr
Ann Gnagey

2ND VIOLINS

Ernest Hirsch
Marietta Resek
Lesley Komlos
Ernest Hotchin
Frank Ashman
Bob Lockwood
Lisa Perisic
Katy Perisic
Catriona McKenzie
Anne Byrne

VIOLAS

Chris Langmair
Paul Whitbread
Bruce Gooden
Judy Fletcher

CELLI

Jennifer Moore *
Skye McGregor
Keith Phillips
Lel Whitbread
Jean Simon
Mary Jones

BASSES

Robin Sanderson
Clark Catt
John Callisto

FLUTES

Robert Hecker
Lewis Mitchell
Jim Gibson

OBOES

Alan Phillips
John Priest

CLARINETS

Barbara Radcliffe
Ellen Resek

BASS CLARINET

Glen Chittleborough

BASSOONS

Steven Frick
Brian Satchell

HORNS

David Hampton-Smith
Martin Nilsson
Robert Etherington

TRUMPETS

Alan Geddie
Douglas Pearce
Max Coulson

TROMBONES

Greg Tillet
Will Coleman

TIMPANI

John White

HARP

Rosalind Brummit

* Director of Catering



BURNSIDE SYMPHONY ORCHESTRA

James Ferguson
Conductor

St. Cuthbert's, Gloucester Street, Prospect
Tuesday 7 April at 8 pm. Proceeds: Australian Board of Missions
Burnside Town Hall: Wednesday 15 April at 8 pm.
Proceeds: Burnside Country Fire Services



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THE BURNSIDE SYMPHONY ORCHESTRA

The B.S.O. 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.

Soloists:

Members of the New Adelaide Wind Quintet.

Rosemary Stimson - born in England. Studied oboe with Ian Wilson in Sydney, then with Jiri Tancibudek in Adelaide. Has played oboe and cor anglais with the Adelaide Symphony Orchestra and State Opera Orchestra of South Australia. Currently teaches oboe for Music Branch of the Education Department and Flinders Street School of Music.

Josie Deer - studied bassoon with Thomas Wightman. Teaching bassoon for Music Branch of the Education Department and Flinders Street School of Music. Currently playing bassoon with State Opera Orchestra of South Australia. Graduated from University of Adelaide B. Mus. Hons. Dip Ed.

Anna Lester - born in Adelaide. Studied clarinet with Gabor Reeves, piano with Lance Dosser. Member of Instrumental Staff of Music Branch of the Education Department since 1974. Has played clarinet with the Adelaide Symphony Orchestra and State Opera Orchestra of South Australia.

Christina Connell - born in U.S.A. Studied horn in the U.S. and Norway, Master of Music from Yale School of Music. Played horn in Norwegian Broadcasting Orchestra, Iceland Symphony Orchestra and since 1978, with the Adelaide Symphony Orchestra. Currently teaching horn at South Australian College of Advanced Education.

Programme

Semiramide Overture

Rossini
(1792 - 1868)

The tradition that an overture should prepare the audience for the opera to come, begun by Gluck, was not always observed by Rossini who had a notorious dislike of being tied down by musical convention. In fact, he sometimes attached one overture to different operas if he felt so inclined. If there is a superficial sameness about his overtures, each is still an individual masterpiece. Semiramide is notable for the horn quartet with which it begins and the virtuoso piccolo section in the middle. Semiramis was a mythical queen and co-founder of the ancient Assyrian empire. She ruled forty-two years and founded Babylon, but none of this has much relevance to the overture which is delightful to listen to and brilliantly orchestrated.

Pavane for a Dead Princess

Ravel
(1875 - 1937)

A pavane is a dance of Italian origin in slow two-in-a-measure time which was often sung by the dancers themselves at weddings and funerals. An infanta is the title of a Spanish princess who is not heir to the throne. Written in 1899 first as a piano solo and later transcribed for orchestra with the air given to the horn, the pavane was the first of Ravel's works to become well known. "Discovered" in 1939 by Tin Pan Alley, it was popularized in a song entitled "The lamp is low".

Sinfonia Concertante for Winds (The New Adelaide Wind Quartet)

Mozart
(1756-1791)

Allegro
Adagio
Andantino con Variazioni

In 1778 Mozart moved from Mannheim to Paris, and his first work written for the concert director there, Le Gros, was the sinfonia concertante. It was composed for flute, oboe, horn and bassoon, and to be played by four soloists whom Mozart knew personally. He gave the score to Le Gros to be copied, but he "forgot" to do so and in spite of protests by composer and soloists the projected performance never took place. The original manuscript was then mislaid, and only turned up several years later in a copied version, with the flute part transcribed for oboe, and the oboe part for clarinet. Who knows? The horn and bassoon parts have been altered too! At any rate this is the version we hear today. A concertante is a group of solo instruments which plays alternatively with the whole orchestra, as in the Bach Brandenburg concertos. The work reflects one of the happiest periods in the life of the composer who had suffered so many hardships and frustrations.

INTERVAL

Symphony No 6 in D minor

Sibelius
(1865 - 1957)

Allegro molto moderato
Allegretto moderato
Poco vivace
Allegro molto

When Sibelius was about to sketch his sixth Symphony in 1918 he wrote that the music would be "wild and impassioned in character... with the end rising to a sombre roaring in the orchestra in which the main theme is drowned". When the symphony was published five years later, it was found to have none of these characteristics. For while unmistakably Sibelius, it is mainly quiet and lightly scored. The second movement does not rise above mezzo forte, and there is no build-up to a big tune in the finale. Unlike many of Sibelius' works there is no suggestion of the cold rugged landscape of Finland, but rather a description in music of a summer's day. It is sad, though not surprising, that this work is performed least frequently of Sibelius' seven symphonies. Though called a symphony in D minor, the first movement and opening of the last movement have no key signature and could more accurately be described as in the Dorian mode (B & C natural). You will not go away from it whistling any of the tunes, but you cannot be unaffected by its quiet atmosphere which has led some to call it Sibelius' "Pastoral".