

BURNSIDE SYMPHONY ORCHESTRA

With the support of The Burnside City Council

1ST VIOLINS

David Bogle (Leader)
Francis Griffin
Fiona Robertson
Russell Wheaton
Jill Bennier
Athalie Scholefield
Sally Day
Gordon Barr
Shelley Barrett
Richard Anderson

CELLI

Jennifer Eime
Skye McGregor
Jennifer Moore
Lel Whitbread
Elizabeth Radcliffe

CLARINETS

Barbara Radcliffe
Ellen Resek

BASSOONS

Norman Etherington
Airley Patterson

BASSES

Robin Sanderson
Clark Catt
John Callisto

HORNS

David Hampton-Smith
Robert Etherington
Meredith Tucker
Laura Cram

FLUTES

Robert Hecker
Lewis Mitchell

TRUMPETS

Richard Madden
Doug Pearce

PICCOLO

Lewis Mitchell

TROMBONES

Will Coleman
Al Luesby

OBOES

Alan Phillips
John Priest

BASS TROMBONES

Jolyon Menz

COR ANGLAIS

Alan Phillips

TIMPANI

John White
Andrew Timko

HARP

Rosalind Brummit

2ND VIOLINS

Ernest Hirsch
Marietta Resek
Ernest Hotchin
Anne Byrne
Frank Ashman
Robert Lockwood
Lisa Perisic
Katy Perisic
John Hanson

VIOLAS

Christine Langmair
Paul Whitbread
Eunice Clark
Rebecca Ellis

BURNSIDE SYMPHONY ORCHESTRA

James Ferguson
Conductor



Burnside Town Hall: Wednesday 2 December at 8 pm. 84
Proceeds: Save The Children Fund

St. Cuthbert's, Gloucester Street, Prospect
Monday 7 December at 8 pm.

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THE BURNSIDE SYMPHONY ORCHESTRA

The B.S.O. was formed by a small group of amateurs 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: Juris Ezergailis

Juris Ezergailis is the principal Viola with both the Adelaide Symphony Orchestra and the Adelaide Chamber Orchestra. He began his career studying violin with Beryl Kimber at the Elder Conservatorium. After receiving many awards in local Eisteddfords he has accepted the challenge of the new technique and sound associated with viola. Juris Ezergailis has had vast experience in the area of broadcasting. As a young member of the Ezergailis Trio and later with the Adelaide String Quartet he made frequent recordings for the ABC. A highlight was the complete quartets of Beethoven.

In 1983 and again in 1984 he appeared as principal viola with the Adelaide Chamber Orchestra in concerts at the new Melbourne Concert Hall. Following rave reviews there he was invited to Perth by the West Australian String Quartet to appear as guest artist in their 'Mostly Mozart' Series.

Programme

Overture

Beethoven
(1770 - 1827)

King Stephen

Beethoven liked to refer to the music for King Stephen and The Ruins of Athens as "my little operas". Both are occasional pieces written in the space of one month for the opening of a new theatre in Pest (now part of Budapest) in February 1812. Stephen was King of Hungary in the eleventh century and spent much of his reign christianising Hungary after his own conversion. The rarely played overture begins with a slow introduction, leading into a Hungarian Lasso, or rhapsody, followed later by a Friss, or lively dance, before the conclusion.

Soloist - Juris Ezergailis

Trauermusik for viola and strings

Hindemith
(1895 - 1963)

In January 1936, Hindemith, a fine viola player, was preparing for a performance of his viola concerto with the B.B.C. Symphony Orchestra in London when he heard of the death of King George V. Believing as he did that the function of a composer was to write music for any circumstance or group of players, he asked permission to write an "in memoriam" to mark the occasion. The result was his Trauermusik (funeral music) composed overnight and given its first performance the following day. There are four sections:- Langsam - Ruhig bewegt - Lebhaft - Sehr langsam. The last, for muted strings, is based on the chorale "I stand before Thy throne".

Variations on the St Anthony Chorale

Brahms
(1833 - 1897)

The theme of Brahms' Variations comes from a divertimento for wind octet originally thought to be by Joseph Haydn. Brahms first wrote the work for two pianos, but later orchestrated it to produce the version which is most familiar. It begins with the original wind scoring (contra bassoon taking the place of the obsolete "serpent") and passes through eight more and more adventurous variations, concluding with a magnificent passacaglia (distinguished by its ground bass), which leads to a final restatement of the theme for full orchestra.

Interval

Symphony

Berlioz
(1803 - 1869)

Harold in Italy

Paganini so admired the Fantastic Symphony that he asked Berlioz to compose a work for him to play on his newly acquired Stradivarius viola. Anxious to see how the work was progressing, Paganini was singularly unimpressed by the first movement which had "too many rests" in the solo part for him to show off his virtuosity. However Berlioz continued the work as he had planned it, as a symphony for viola and orchestra, not a concerto. This is what the composer says:- "My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality: I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a melancholy sort of dreamer, after the manner of Lord Byron's 'Childe Harold'".

There are four movements:

Harold in the Mountains, Scenes of Sadness, Happiness and Joy
(Adagio - Allegro)
March of the Pilgrims singing their Evening Hymn
(Allegretto)

Serenade of an Abruzzi Mountaineer to his Sweetheart
(Allegro Assai - Allegretto)
Orgy of the Brigands
(Allegro - Frenetico)

Harold in Italy was first performed in 1848 at the Drury Lane Theatre, London, under the direction of the composer. Paganini was *not* playing the viola.