

BURNSIDE SYMPHONY ORCHESTRA

(With the support of the Burnside City Council)

1st Violins	Celli	Clarinets
David Bogle (Leader) Frances Griffin Fiona Robertson Russell Wheaton Jill Bennier Athalie Scholefield Gordan Barr Shelley Barret	Jennifer Eime Elizabeth Radcliffe Skye McGregor Andrew Sutton	Barbara Radcliffe Ellen Resek
2nd Violins	Basses	Bassoons
Ernest Hirsch Marietta Resek Anne Byrne Robert Lockwood Mee Yoke Ling	Robin Sanderson Clark Catt Allan Giles	Norman Etherington Samantha Doley
Violas	Flutes	Horns
Christine Langmair Natalie Brown Sarah Foord Paul McMillan	Lewis Mitchell Nicole le Maistre Joanna Evans	David Hampton-Smith Laura Cram Robert Etherington Martin Nielsen
Cor Anglais	Piccolos	Trumpets
Rosemary Stimson	Lewis Mitchell Nicole le Maistre	Michael Flaherty Tim Simpson Douglas Pearce
Harp	Oboes	Trombones
Liesl Warner	Allan Phillips John Priest	William Rowe Mathew Maddern Phillipa Rabbit
	Timpani	Tuba
	John White	John Nottle

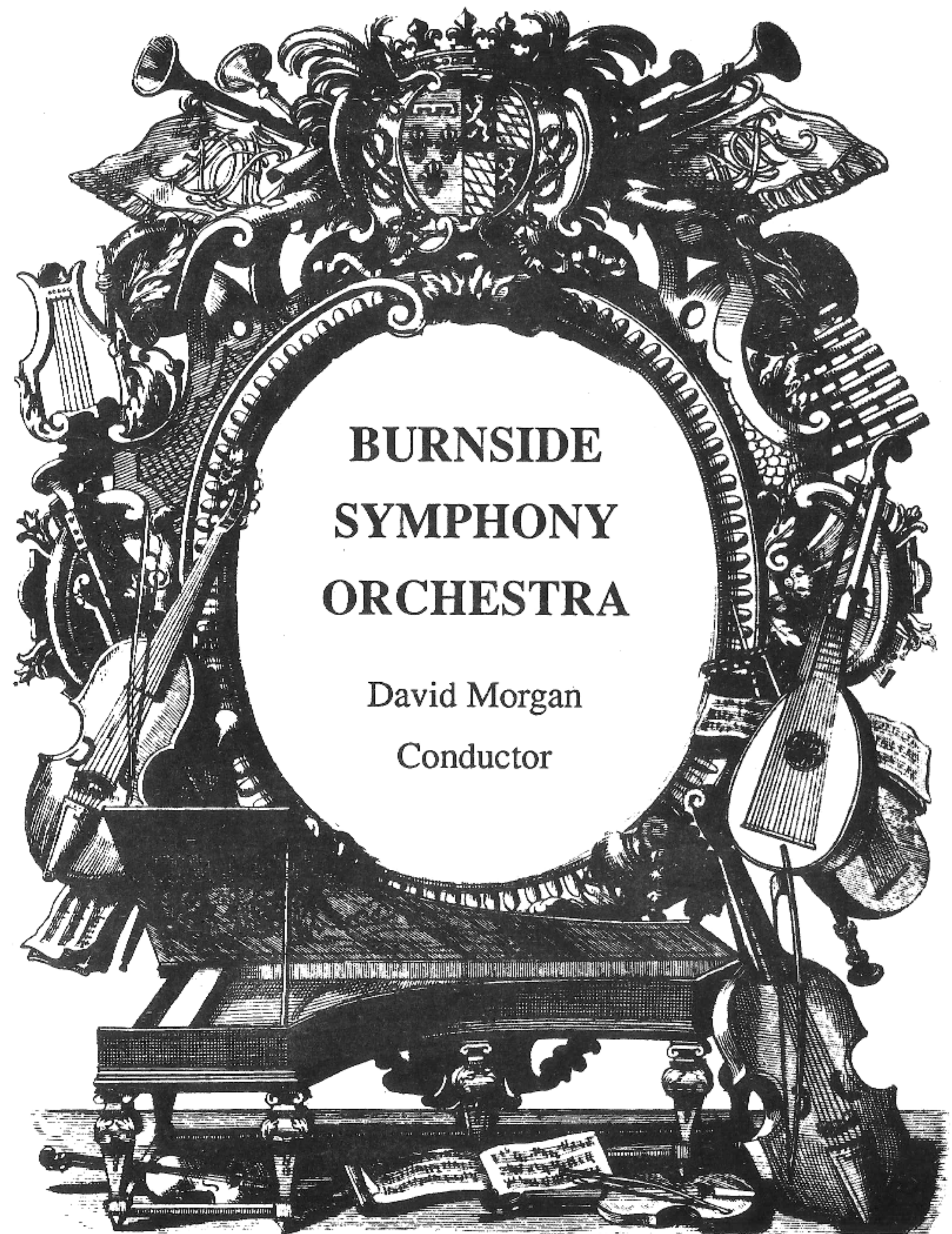
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BURNSIDE SYMPHONY ORCHESTRA

David Morgan
Conductor

Burnside Town Hall: Wednesday, 21st September, 1988 at 8 pm.
Proceeds: Soroptimist International Eastern Districts
of Adelaide

"The Jubilee Bowls Centre Appeal"

THE BURNSIDE SYMPHONY ORCHESTRA

The Burnside Symphony Orchestra is a non-professional community orchestra, founded in 1956 by John Black, then Reader in Agronomy at the Waite Agricultural Institute. Subsequent conductors have included flautist David Cubben, violinist Robert Cooper, and, since October 1982, James Ferguson, presently Assistant Manager of the Adelaide Symphony Orchestra. Tonight's concert is conducted by David Morgan, who since May 1975, has been Composer/Arranger with the Music Branch of the South Australian Education Department. The Burnside Symphony Orchestra is supported by the Burnside City Council and gives many concerts to support charitable organisations.

Soloist: Rosemary Stimson

Rosemary Stimson, a former pupil of Jiri Tancibudeck, is tonight heard in two roles; firstly, as oboe soloist in the Marcello concerto, and then as orchestral cor anglais player in the two Russian pieces. For some years, Rosemary has been principal teacher of oboe with the Music Branch of the South Australian Education Department, a demanding, but rewarding, position which takes her to many high schools widely spread through the State System.

PROGRAMME

Three Dances

These popular tunes were written by Mozart in the last year of his life. The first is a German Dance, known as "The Sleighride", because of the use of jingles in the Trio and Coda. The second of these is a Contra Dance with three trios; and the last is a march, "The Philanderer", based on a well known aria from "The Marriage of Figaro".

Concerto for Oboe and Strings

Soloist: Rosemary Stimson

Marcello's Oboe Concerto is in the usual baroque three movements - fast, slow, fast. The slow movement is a pearl of great price, comprising a glorious, seamless melody which several times appears about to end, but is carried further by Marcello's exquisite invention.

Symphony No. 33

Mozart (1756 - 1791)

Allegro assai
Andante moderato
Menuetto
Allegro assai

The delightful symphony was composed in 1779, in Salzburg, without the Menuetto, which was added in Vienna about 1782. It is scored for only two oboes, two bassoons, two high horns and strings, but it contains several novel features. The exposition of the first movement lacks the customary repeat, and the development section introduces new material which is a quotation from the Credo of Mozart's Mass in F - a motif based on the plainsong Magnificat and used again by Mozart in the finale of his "Jupiter" symphony. The melody of the Trio is, most unusually, "pre-echoed" by the oboes in the second section of the Menuetto proper. The whole symphony is full of

grace and vitality, and the scintillating Finale, with its scurrying string triplets, remarkably foreshadows the Finale of Beethoven's Symphony No. 8, written thirty years later.

INTERVAL

Symphony No.8

Beethoven (1770 - 1827)

Allegro vivace e con brio
Allegretto Scherzando
Tempo di Menuetto
Allegro vivace

Beethoven referred to the Eighth Symphony as "my little symphony" and it was his favourite of the nine. Composed in 1812, it shows Beethoven at his most genial and energetic. The second movement was written as a lighthearted tribute to Maelzel; his invention, the metronome, can be heard ticking in the woodwind and horns through much of the movement. The third movement is unique in Beethoven symphonies in being the only one played in Menuetto tempo; in all the other symphonies, the comparable movement is much faster - a Scherzo (Joke) in fact, if not in name. But this Menuetto is not to be danced to; it has too many harsh accents and displaced beats and, of all things, a rather military trumpet, horn and timpani call, "wrongly" echoed by the woodwind. Its Trio is not graceful, but bucolic (like an afterthought) from the "Pastoral Symphony", with its horn duet and rustic clarinet over a perpetually running (or tripping) cello and heavy-footed basses and bassoons. What vitality there is in the two outer movements! The first movement's development section relentlessly gathers energy and power until it bursts into the recapitulation *triple forte!* Energy and power also permeate the Finale, and at one point Beethoven ruthlessly wrenches us away from the home key of F major into the remote key of F sharp minor; he just as ruthlessly pulls us back home by hammering out repeated Fs on trumpets, horns and timpani before the return of the second subject. "My little symphony" is NOT small in stature!

Jota Aragonesa

Glinka (1804 - 1857)

Glinka founded the Russian nationalist school of composition and his opera "A Life for the Tsar" had a profound influence on any later Russian composers. Glinka's most frequently performed composition is the overture to his opera "Russlan and Ludmilla". The *Jota Aragonesa* was written in Madrid and Seville between 1845 and 1847, and uses a typical popular Spanish dance tune as a basis for this colourful composition.

Slavonic March

Tchaikovsky (1840 - 1893)

"The Mighty Handful" of Russian nationalistic composers considered Tchaikovsky's music to be too "Westernised", but Stravinsky said "Tchaikovsky is the most Russian of us all". Tchaikovsky adored Mozart's music above all else, and he is certainly a much more "classical" composer than Rimsky - Korsakov, Mussorgsky or Balakirev (to name but three of "The Mighty Handful"); but Stravinsky was probably right - Tchaikovsky's music is unmistakably "Russian" in sound and feeling. And how Tchaikovsky felt! Whereas Beethoven's music is (on the whole), permeated with intense feeling and, often, yearning and passion. However, the *Slavonic March* was written in 1876 as a dutiful commission for a benefit concert in aid of Russian soldiers wounded in the Russo-Turkish War. The piece, which opens in the style of a funeral march, contains brass fanfares, jolly marching tunes and other musical effects evocative of the battlefield. Tchaikovsky quotes the Imperial Hymn "God Save the Tsar" and ends the march brilliantly in frenzied elation.