

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

1st Violins

Athalie Scholefield
(leader)
Russell Wheaton
Ken Berris
Shelley Barrett
Ian Moore
Ben Craig
Max Morris
Georgina Draysey

2nd Violins

Ernest Hirsch
Marietta Resek
Linda Zabel
Martin Kernich
Jonathan Woore
Richard Schaumlöffel

Violas

Christine Batty
Barbara Fairs
Julianne Henry
Katherine Nightingale
Kath Coombe
Kim Bradey

Cellos

Jill Lowe
Skye McGregor
Bob Chumley
Craig Osborn
Alan Gregory
Aileen Chatterton
Larry Leong
David Sharpe

Basses

Bill Rushton
Clark Catt
Robin Sanderson

Flutes

Jane MacKenzie
Martin Hampton-Smith

CONCERT MANAGER

Douglas Pearce

Oboes

Lynette Whellan
Sandra Pulford

Clarinets

Barbara Radcliffe
Ellen Resek

Bassoons

Owen Stephens
Alison Bell

Horns

David Hampton-Smith
Laura Cram
Paul Hampton-Smith
Nigel Davies

Trumpets

Douglas Pearce

ACKNOWLEDGEMENTS

Burnside City Council
His Worship the Mayor - Mr. Alan Taylor
Australian Broadcasting Corporation



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The Burnside Symphony Orchestra

The Burnside Orchestra, founded in 1956, is an amateur orchestra. It is supported by the City of Burnside Council and performs in aid of various charity organisations.

Past conductors of the orchestra have included scientist John Black, flautist David Cubbin and violinists Robert Cooper, James Ferguson and Alphonse Anthony.

The orchestra's current conductors are Bruce Stewart and Martin Butler.

Bruce Stewart

Bruce Stewart was born in Adelaide and studied oboe with Juri Tancibudek while enrolled in the Bachelor of Music (Performance) Degree course at the Elder Conservatorium. For a number of years he survived as a freelance oboist before joining the South Australian Police Band in 1986. Now a civilian again, his interests include making and playing baroque oboes, Indian food and Morris Minors.

Brenton Edgecombe

Brenton Edgecombe studied violin with Bogdan Kazimierczak at the Flinders Street School of Music, gaining his L.Mus.A. diploma in 1989. Since then he has had a wide range of orchestral and chamber music experience, including baroque violin playing in 'New Holland Baroque', orchestras for stage shows 'West Side Story' and 'South Pacific', and for the Russian State and Bolshoi Ballet companies.

If you enjoyed tonight's performance and would like to be informed of other programmes to be performed by the Burnside Symphony Orchestra, please complete the following and leave in the box at the back of the hall, or forward by post to :

Mr Douglas Pearce
Concert Manager
15 Pierson Street
Lockleys 5032

Name
Ms/Miss/Mrs/Mr/Dr _____

Address _____

BURNSIDE SYMPHONY ORCHESTRA

Bruce Stewart
Conductor

Burnside Town Hall
8.00 pm
Wednesday
November 29, 1995

Proceeds
Save the Children Fund

Overture to the opera 'Oberon' C M von Weber

Oberon was Weber's last opera and was first staged at Covent Garden in 1862. The opera opens with Oberon, king of the fairies, asleep. He is separated from Titania his wife, with whom he has quarrelled. They are only to be reconciled if they can find a constant couple, a search that ends in the proved fidelity of Huon of Bordeaux, who with the aid of a magic horn survives to be united once more with his beloved Reiza.

The opening section of the overture is marked *Adagio sostenuto* and starts with solo horn (the magic horn of Huon?). It sets a suitably dreamlike atmosphere (Oberon asleep), with the flittering of his fairy entourage emulated by the upper woodwind. A hunting fanfare is heard amongst the fairy twitterings and Oberon awakes. The second section is marked *Allegro con fuoco* and opens with furious semiquaver passages in the first violins. This continues until the opening motif is heard once again played by the solo horn. A clarinet solo of a contrasting nature (? the lovers) is copied by the first violins until the initial semiquaver material returns.

Violin Concerto No 5 in A, KV 219 W A Mozart

In March 1775 Mozart returned to Salzburg from Munich and embarked upon what turned out to be three of the most unhappy years of his life - serving as concertmaster for the tyrannical Archbishop. By the end of that year, however, he had written at least four of his five violin concertos. He was then nineteen.

The opening tutti of the KV 219 is marked *Allegro aperto* ('spacious, dignified') and with a stroke of genius the young Mozart then defies concerto convention and introduces the soloist in a slow tempo. The *Allegro aperto* then returns. The serene *Adagio* of the second movement is followed by the third marked *Tempo di menuetto*. This movement is interrupted in bizarre fashion by a witty parody of the thumping Turkish music, so fashionable at the time, before the work suddenly evaporates like a mist in the sunshine.

Interval

Symphony No 3 in C, Op 52 J Sibelius

The Third Symphony is more classical in proportions than Sibelius' earlier symphonies. It was written between the years 1904 and 1907 and was commissioned by the Royal Philharmonic Society and dedicated to the British composer Granville Bantock.

The first movement opens with a theme played by the cellos and double basses, followed by a B minor section that leads into the standard development then recapitulation. The second movement is an odd combination of 6/4 and 3/2 time signature with a central *con moto* section in which the woodwind have overlaying quaver figures. The third movement is the expected *scherzo* but this leads without a break into the fourth movement. This movement opens with an anthem like theme in the lower strings. The theme is then taken up by the rest of the orchestra and builds to a fortissimo climax. The overall feel of the symphony is one of a folk-like nature, typifying the nationalistic tendencies of Sibelius.