

First Violins

Francis Griffin (Leader)
 Susan Currie
 Gordon Barr
 Shelley Barrett
 Ken Berris
 Linda Brugman
 Mary Nordin
 Fiona Robertson
 Athalie Scholefield
 Russell Wheaton
 John Lee

Second Violins

Gertraud Prenzler
 Steve Salamon
 Jacqui Aser
 Damian Bachmann
 Erin Gracey
 Marietta Resek
 Stephanie Rogers

Violas

Christine Batty
 John Bonifant
 Barbara Fairs
 Donna Hughes
 Beverley Lewis
 Tom Soulsby
 Vanessa Starcher
 Philip Griffin

Celli

Bruno Turrini
 Vaike Aldridge
 Aileen Chatterton
 Bob Chumley
 Craig Osborne
 Kathy Wozniczka

Double Bass

Greg Hose
 Steph. McLennan
 Rob Sanderson
 Frank Stroud
 Quentin Dunne

Flutes

Martin Hampton-Smith
 Maria Foot
 Steve Salamon

Oboes

Lynette Whellan
 Terri Kenny
 Lee McElroy

Clarinets

Pip Weston
 Barbara Radcliffe

Bassoons

Sam Penny
 Alison Bell

Horns

Adam Black
 Laura Cram
 Loretta Mattiolo

Trumpets

John Pater
 Douglas Pearce
 Ian Johnson

Trombones

Amanda Tillet
 Taryn Phillips
 Jack Love

Percussion

Ingrid Wangel
 Pat MacKenzie
 John Lee

Tuba

Brad Turner

Conductor

Kym Worley

Freelance cellist Kim Worley graduated with honours from the Elder Conservatorium in 2007 after six years of study with Janis Laurs. Previous studies were undertaken with Chris Handley after Kim completed his secondary education through the special interest music program at Brighton Secondary School. Kim has received numerous awards as a soloist, including first prize in the 2007 String Concerto and 2008 String Recital sections of the Adelaide Eisteddfod competitions. He is a keen chamber musician, having been a founding member of the award-winning Skyline Quartet and, more recently, the Eyre Quartet as well as performing with such groups as the Kegelstatt Ensemble and the Adelaide Chamber Players. Kim is also a casual cellist with the Adelaide Symphony Orchestra and Adelaide Art Orchestra and was a member of the Sydney Sinfonia from 2007 to 2009. Aside from his performing activities, Kim provides cello tuition and directs ensembles at several schools and colleges around Adelaide and is an active singer, studying with renowned teacher Genty Stevens and participating in vocal ensembles such as the St Peter's Cathedral chamber choir "Certain Notes" and the Pilgrim Uniting Church choir. He is also a part-time composer, with his first major work (a mass setting) being premiered recently at Pilgrim Church. Kim made his orchestral conducting debut with the Burnside Symphony Orchestra in April 2009 and is honoured to be working with them again for this concert program.

Soloist – Elizabeth Holbert

Burnside Symphony Orchestra

Anton Arensky (1861-1906)**Variations on a Theme by Tchaikovsky, Op. 35a**

Arensky's original set of variations on this melody, for string quartet, is unusual in its scoring: a quartet of violin, viola, and two cellos creates a remarkably deep and rich sound, and Arensky retains this richness in the string orchestra version. He begins with the theme, stated simply, and then proceeds with seven variations. The first three variations are relatively straightforward, presenting the theme first in simple counterpoint, as a melody surrounded by agitated upper strings, and then in a lush harmonization with a gentle countermelody. In the last four variations, Arensky's treatment of the theme becomes more adventurous, as in variation 4, where the melody is hidden in a flurry of *pizzicato* strings. Variation 7 is a kind of *nocturne*, which introduces what seems at first to be an entirely new melody. In fact, it is Tchaikovsky's theme played backwards! (Arensky later said that this was a reference to the military tradition of reversing weapons at funerals.) This leads directly to a short coda. This section includes pointed references to two melodies that would have made it clear to Arensky's listeners that this was a piece *in memoriam*: the opening chant of the Orthodox funeral service, and the song *Slava!* ("Glory!"), traditionally sung to honour the Tsar. The work ends with a final quiet reference to the theme.

Alexander Borodin (1833-1887)**Prince Igor Overture****Reconstructed and orchestrated by Alexander Glazunov (1865-1936)**

In 1869 Vladimir Stassov brought Borodin the libretto of an opera based on the 12th century conflicts between the Russian Prince Igor and the Polovsti tartars of Central Asia. Borodin could see the subject afforded the opportunity to contrast the musical styles of Russia with that of the East. However his professional responsibilities and other musical projects, such as his masterful second symphony meant that at the time of his premature death from a heart attack, *Prince Igor* remained in various states of completion and it fell on his composer friends, Rimsky-Korsakov and Glazunov to complete it.

Borodin had composed, but had not written down the overture at his death. However he had played it on the piano to Glazunov (a fine composer in his own right) who reconstructed it from memory "roughly according to Borodin's plan" and orchestrated as best he could in Borodin's style.

The overture opens with meditative calm disturbed by antiphonal calls to arms passed around the orchestra. These lead into a Russian dance, an Oriental sounding clarinet melody and a noble horn solo, possibly representing Prince Igor. The remainder of the overture develops these fine and memorable themes.

Joseph Haydn (1732-1809)**Horn Concerto No.2**

The Haydn Horn Concerto, No. 2 was probably written for a low horn virtuoso passing through the court of Prince Esterhazy, for whom Haydn worked and where he resided for much of his life. It is believed that Haydn actually wrote four horn concerti but today only numbers one and two survive. The second horn concerto features the middle to low register of the horn which, at the time, could only be played successfully by a low horn specialist. The first movement, while moderato, is lively in character and much of the material is used conversationally between the horn and violins. The real 'gem' of the concerto is the 2nd movement and is in more of a late baroque style than a classical slow movement. One can easily imagine Haydn directing the orchestra from the harpsichord at the first performance. The work finishes with a spirited movement in three using elements of a hunting horn call. In this movement much of the virtuosity of the soloist is demonstrated in quick jumps to the bass notes of the horn.

Johannes Brahms (1833-1897)**Serenade No.2 Op.16**

Brahms scored this, his second Serenade for Orchestra, for just double woodwind (plus a piccolo which plays only in the Finale), two horns, violas, cellos and basses. With no violins almost all the principal melodies are assigned to the wind and the violas are used with unusual freedom.

The closely-knit first movement seems to grow organically from the initial statement of the first subject. There is no repeat of the exposition instead, Brahms opens the development with a restatement of the first subject.

The central Adagio non troppo is among the most poetic works that Brahms was ever to write. The movement is an elaborately worked-out ternary form, full of contrapuntal ingenuity with a sombrely dramatic central episode. The shadowed, introspective lyricism, suffused with more than a hint of tragedy is memorable.

The work ends with a good-humoured Rondo with a march-like main theme, in which the bright clear timbre of the piccolo plays an important part.

Dmitri Shostakovich (1906-1975)**"Tahiti Trot" (Tea for Two)**

Tahiti Trot is Shostakovich's 1927 orchestration of "Tea for Two" from the musical "No, No, Nanette" by Vincent Youmans.

Shostakovich wrote it in response to a challenge from conductor Nikolai Malko after the two listened to the song on a record at Malko's house. Malko bet 100 roubles that Shostakovich could not completely re-orchestrate the song from memory in under an hour. Shostakovich took him up and won, completing the orchestration in around 45 minutes.

Tahiti Trot was first performed in Moscow on 25 November 1928 and has been a popular encore ever since. It was used as an entr'acte for the ballet "The Age of Gold" at the suggestion of conductor Aleksandr Gauk.

BSO

Burnside Symphony Orchestra

Programme**Burnside Town Hall**

September 1st, 2010.

Arensky – Variations on a theme of Tchaikovsky Op.35

Borodin – Overture "Prince Igor"

Haydn - Horn Concerto No.2 in D

Allegro moderato

Adagio

Allegro

Interval

Brahms – Serenade No. 2, Op.16

Allegro moderato

Adagio non troppo

Rondo

Shostakovich – "Tahiti Trot"

(Tea for Two)