

Join the BSO!

We welcome enquiries from musicians who are interested in joining the orchestra.

The orchestra is open to new members who play to AMEB Grade 6 standard or who have equivalent experience. String players are always needed. There are also positions for part-time woodwind, brass and percussion to be called upon when additional players are required.



Burnside Symphony Orchestra thanks the **City of Burnside** for their support.



2pm Sunday 11 September 2016

Centenary Hall, 12 Cadell Street, Goolwa 5214

8pm Wednesday 28 September 2016

Burnside Ballroom, 401 Greenhill Road, Tusmore 5065

PROGRAM

ROSSINI – Overture to Semiramide

HAYDN – Concerto for Two Horns in Eb major

SCHUBERT – Symphony No 4 in C minor – Tragic

www.bso.org.au

Overture To Semiramide

Gioachino Rossini (1792 - 1868)



Semiramide is an opera in two acts by Gioachino Rossini. It was first performed in Venice in 1823. The libretto by Gaetano Rossi is based on Voltaire's tragedy Semiramis.

The opera tells the partly mythical story of Semiramide, an Assyrian woman who leads her

husband's army into battle after his death while masquerading as her son. She later becomes queen, conquering much of Asia.

Semiramide has its own overture, which was almost certainly composed last. Unlike many operatic overtures of the day, it borrowed musical ideas from the opera itself, thus making it unsuitable for use with another score.

The range and balance of musical ideas, from the hushed, rhythmic opening through the Andantino for four horns (drawn from the opera itself) and the repetition with pizzicato counter melodies in the strings, to the lively allegro, make the overture to Semiramide one of Rossini's finest contributions to the genre and deservedly one of the most popular.

PLAYERS

First Violin

Shelley Walker*
Robyn Handreck
Shelley Barrett
Athalie Scholefield
Sally Armstrong
Marietta Resek
Nadina Paine
Fran Corcoran

Second Violin

Frances Griffin
Steve Salamon
Fiona Robertson
Peter Shin
Charles Newland
Mayuko Chen

Viola

Christine Batty
Tom Soulsby
Phillip Griffin
Catherine de Prinse
Evelyn Phlox
Leanda Michael

Cello

Kathy Wozniczka
Rosalie Day
Kym Williams
Margaret Fraser
Allyson Griffiths
Aileen Chatterton

Double Bass

Peter McLachlan
Mark Pedder

Flute

Maria Foot
Sophie Barritt

Oboe

Terri Kenny
Lynette Whellan

Clarinet

Pip Weston
Barbara Radcliffe

Bassoon

Norman Etherington
Alison Bell

Trumpet

Douglas Pearce
Thomas Jegen

Trombone

Tom Sulda
Sean Turnock

Horn

Adam Black
Laura Cram
Loretta Mattiolo
Jordan Puckridge

Timpani

Sean Turnock

About Burnside Symphony Orchestra

2016 is the 60th Anniversary year of the Burnside Symphony Orchestra which was formed in 1956 to enable amateur musicians, aspiring soloists and conductors to gain experience in performing symphonic repertoire.

The orchestra presents 4 concerts each year, with some programs performed at both the Burnside Ballroom and at country venues. Most concerts are presented in support of a local or international charity.

Our September 2016 concerts are in support of:

Sailability – enabling people with disability to come and try sailing. Goolwa Regatta Yacht Club has experienced sailors to assist and accompany participants.



Rotary Club of Burnside – undertaking fundraising activities to support varied projects both locally and overseas.



Concerto for Two Horns in Eb major

Allegro maestoso—Adagio—Allegretto

Joseph Haydn (1732 – 1809)

Soloists: Emma Gregan and Alex Miller

Haydn was a prolific Austrian composer of the Classical period. He was instrumental in the development of musical forms including the symphony and the string quartet.

There has been some uncertainty regarding the authorship of this double horn concerto which has also been attributed to Michael Haydn, the brother of Joseph, and Antonio Rosetti who wrote much music for the horn.



INTERVAL

Symphony No 4 in C minor, D 417 – Tragic Adagio molto—Allegro vivace - Andante—Menuetto & Trio —Allegro

Franz Schubert (1797 - 1828)

Schubert's Symphony No 4 in C minor, D 417 was completed in April 1816, a year after his Third Symphony, when he was aged 19. It was not premiered until November 1849 in Leipzig, more than two decades after Schubert's death. In fact, none of Schubert's symphonies were performed publicly in his lifetime.

Schubert added the title Tragic to his autograph manuscript some time after the work was completed. It is not known why. However, the symphony is one of only two he wrote in a minor key, the other being the Unfinished Symphony.

The work is not overtly tragic in nature. The form and scale of the symphony follow the models of Mozart and Haydn, but it contains considerable innovation and originality.

Schubert's characteristic harmonic proficiency is evident from the beginning of the first movement which opens in C minor, but just 10 bars later arrives in the unrelated key of G flat major. The allegro vivace that follows is in sonata form, finishing unexpectedly with a coda in C major.

The slow movement in Ab major is based on two contrasting ideas. The first is a hymn like melody that recurs three times, punctuated by an agitated dramatic second theme, first in F minor, then in Bb minor. The movement ends with a coda in which the woodwinds play over a triplet accompaniment by the strings.

The minuet, marked Allegro vivace, has a playful but disturbing character with unisons, chromaticisms and heavy accents that distort the $\frac{3}{4}$ time in which it is written. The trio is a German Ländler, a peasant dance that was popular at the end of the 18th century.

In the finale, a dramatic mood returns with the strings playing accompanying rapid 8th notes, giving the piece a driving energy. Schubert modulates to C major for the recapitulation and ends forcefully and energetically without a coda.

SOLOISTS

Emma Gregan is a graduate of the Queensland Conservatorium, Griffith University and is currently a tutti horn player with the Adelaide Symphony Orchestra. She has been a soloist with the Queensland Philharmonia Orchestra and several conservatorium orchestras. Emma has appeared with the West Australian and Canberra Symphony Orchestras, Camerata of St John's and Opera Australia's production of *South Pacific*.

Alex Miller completed his Bachelor of Music at the Queensland Conservatorium of Music in 2015. In 2016 he was appointed tutti horn in the Adelaide Symphony Orchestra. Prior to this he has freelanced with orchestras including the Adelaide, Tasmanian, Queensland and Canberra Symphony Orchestras. In the past year Alex has assisted with community projects including the Adelaide Horn Jam and the Vintage Horn Quartet.



BSO CONDUCTOR Philip Paine

Philip was appointed conductor of Burnside Symphony Orchestra in 2013. He completed his Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters Degree in performance at the University of Adelaide in 1995.

Philip has performed with a number of Australian orchestras as tutti and principal horn player. He is horn tutor at the Elder Conservatorium.

Philip's introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and, in 2010, music director of the Adelaide Sinfonia.