



Burnside Symphony Orchestra,
celebrating 70 years of community
music-making are delighted to
present

IGNITE

2pm Sunday 5th July 2026

Burnside Ballroom

401 Greenhill Road, Tusmore SA 5065

PROGRAM

Mendelssohn-Hensel – Overture in C major

Mozart – Sinfonia Concertante for Violin, Viola and
Orchestra in E flat major, K 364

Soloists – Emma Perkins and Linda Garrett

-----INTERVAL-----

Farrenc – Symphony No 3 in G minor, Op. 36

Conductor – Philip Paine

Burnside Symphony Orchestra
acknowledges the generous
support of the City of Burnside



Overture in C major

Fanny Mendessohn Hensel (1805-1847)



Fanny was the oldest of four children and four years older than her more well-known brother, Felix. Her gift for composing was overlooked for many years, despite the fact she wrote more than 460 works including songs, solo piano pieces, chamber works and cantatas. Most of her music was unpublished during her lifetime. However, in recent years renewed interest has helped restore her to her rightful place in history.

Fanny and Felix were very close and growing up, both had works that they had written performed frequently at Sunday concerts in their home. At Fanny's public debut as a pianist, she performed her brother's first piano concerto. They wrote to each other often, and she sent constructive criticism which he always considered carefully. Felix, in fact, often called her "Minerva" in reference to the Roman goddess of wisdom.

Fanny wrote her Overture in C Major in the spring of 1832. It is her only orchestral work not featuring vocalists. The skillful writing amply demonstrate her deep understanding of instruments and compositional craft. Fanny was invited to conduct this work at least once and she later wrote to Felix *"Had I not been so shy, and embarrassed with every stroke, I would have been able to conduct reasonably well. It was great fun to hear the piece for the first time in two years and find everything the way I remembered. People seemed to like it—they were very kind, praised me, criticized a few impractical passages... Thus I took part in an unexpected pleasure."*

Historian Richard Taruskin wrote, *"The life of Fanny Mendelssohn Hensel is compelling proof that women's failure to 'compete' with men on the compositional playing-field has been the result of social prejudice and patriarchal mores..."* To his credit, Fanny's husband, artist Wilhelm Hensel, supported her music and believed she should publish her music.

The overture probably received few performances during Fanny's lifetime and it lay hidden in a library for more than 100 years after her death. The score and parts were finally published in 1994.

Sinfonia Concertante for Violin, Viola and Orchestra in E $\flat$ major, K 364

Wolfgang Amadeus Mozart (1756–1791)



Wolfgang and his older sister, Maria Anna, grew up in Salzburg. Their father taught them violin and keyboard from a young age and presented them at the royal courts across Europe where they enthralled the aristocracy with their prodigious musical talent. As a young woman Maria Anna was forced to give up her musical aspirations for marriage, whereas Wolfgang went on to greatness as performer and composer.

Written in 1779 following an extended European tour, the *Sinfonia Concertante* is a magical hybrid of symphony and double concerto. Mozart incorporated the progressive musical styles, specifically with the use of dramatic dotted rhythms and the famous "Mannheim rocket," which builds tension from a whisper to a roar within a single phrase.

The work is in three movements:

I. Allegro maestoso

The first movement opens with grand, symphonic majesty. Rather than relegating the viola to an accompanying role, Mozart treats both soloists to brilliant, virtuosic interplay. The two instruments trade themes in a graceful, competitive dialogue while the orchestra provides support.

II. Andante

Serving as the emotional core of the work, this movement takes on the qualities of a lamenting operatic aria. Some historians theorize that this movement reflects Mozart's grief over the recent death of his mother. The violin leads with a plaintive, melancholic theme, to which the viola responds with sudden, comforting consolation. It is one of the most sublime and deeply felt slow movements in all of Mozart's repertoire.

III. Presto rondo finale

After the profound grief of the second movement, the irrepressibly joyful *Presto* brings a return to light. Mozart blends the stately dignity of the earlier movements with exhilarating, playful energy. The soloists take turns decorating and developing the spirited main theme, creating a brilliant virtuosic conversation to finish the work.

Soloists: *Emma Perkins (violin) and Linda Garrett (viola)*

Emma and Linda are both members of the Adelaide Symphony Orchestra (ASO). Emma graduated from the University of Adelaide with a Bachelor of Music in 2000 and was also a member of the Australian Youth Orchestra. Linda graduated from the University of Queensland with a Bachelor of Music in 2001 and was also awarded the university medal. She went on to complete a Masters in Performance in 2003.



Emma Perkins. With thanks to the ASO and photographer Josh Geelan

Emma has been a member of the ASO since 2007 and has also played with the West Australian Symphony Orchestra. She is an active member of the chamber music community and has performed with many different groups over her career, touring and performing at festivals around Australia and overseas. Emma is also passionate about music education and is very involved in teaching, mentoring, and the development and performance of music education programs.

From 2008-2014 Linda played in the Malaysian Philharmonic Orchestra in Kuala Lumpur where she also taught maths for a year in the UN Chin refugee school. She has also performed with the Queensland Symphony Orchestra, Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Macau Orchestra, Singapore Symphony and the New Zealand Symphony Orchestra. She returned to Australia in 2014 and joined the ASO in 2023.



Linda Garrett. Photography by Claudio Raschella

Emma and Linda have both appeared as soloists with local orchestras, Emma with the Adelaide Chamber Players and the Norwood Symphony Orchestra and Linda previously with the Burnside Symphony Orchestra. They have also collaborated previously, playing chamber music together in several ensembles.

With thanks to the ASO and Robin Sanderson for the loan of the Mary Pascoe Violin played by Emma Perkins.

Symphony No. 3 in D major, Op. 73

Louise Farrenc (1804–1875)



During her lifetime, Louise Farrenc was well known as both a composer and an outstanding pianist. Throughout the 19th century, she was also the first and only female professor of music at the Paris Conservatory.

Farrenc grew up in a family of artists who encouraged her musical interests. She displayed extraordinary talent at the piano in early childhood and soon began composing her own music. When she was 15 her parents enrolled her at the Paris Conservatory to continue her composition studies, although she was tutored privately as women were not admitted to the Conservatory's composition program at the time. At 18 Louise married Aristede Farrenc, a flutist who later founded a music publishing house. By the 1830s, Farrenc was balancing a busy career as a teacher, composer and pianist, performing all over France. Farrenc expanded her compositions from solo piano music to larger forms such as symphonies, concert overtures and a number of chamber works. Unlike many female composers, all three of Farrenc's symphonies received public performance during her lifetime and were well-reviewed.

Written in 1847, Farrenc's third symphony is in four movements.

- The opening movement begins with a brief *Adagio* for winds, followed by a graceful *Allegro*, featuring energetic themes in the strings.
- The second movement is a serene *Adagio cantabile*, featuring a solo clarinet soaring over low winds and brasses, suggesting the intimacy of a woodwind quintet.
- The third movement is an agitated *Scherzo*, full of quicksilver flashes of light and shadow that showcase the upper winds.
- The *Finale* bristles with dramatic energy and features several powerful statements that unleash the strings' fiery virtuosity with a series of scalar passages. Minor-key symphonies from this time usually conclude in their corresponding major key, but Farrenc maintains the G-minor intensity right up to the closing notes.

Conductor: *Philip Paine*

Philip Paine has been conductor of Burnside Symphony Orchestra since 2013. He is a horn player in the Adelaide Symphony Orchestra, having been appointed in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney.

Philip completed a Bachelor of Music in 1988 at the Tasmanian Conservatorium of Music and a Master of Music Performance at the University of Adelaide in 1995.

He has performed with the Queensland, Tasmanian and Melbourne Symphony Orchestras and the Adelaide Chamber Orchestra in *tutti* and principal positions.

He has also played as a member of the Adelaide Brass Quintet, and performed as soloist with the Adelaide Symphony Orchestra, the Burnside and Unley Symphony Orchestras, and at the Barossa Chamber Music Festival.

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 was conductor of the Adelaide Sinfonia.



Orchestra

Violin I

Shelley Walker*
Corinne Teh
Pip Griffin
Barry Rusanoff
Steve Salamon
Gabrielle Scherrer
Vicki Finlayson

Violin II

Sarah Greenwood
Lucy Ryan
Danielle Badea
Amnon Shiloh
Christine Krohn
Jackson Farrow
Sharon Sales

Viola

Jo Woodcock
Rosalie Westphalen
Chris Batty
Ellice Rigby

Cello

Brandon Cooper
Kate Stephenson
Helen Carter
Kym Williams
Margaret Fraser
Allyson Griffiths

Double Bass

Nina Swallow

Flute

Alan Aungles
Christine Irving

Oboe

Joan Baker
Terri Kenny
Rachell Kim

Clarinet

Terry Bickley
Amber Bader Hayes

Bassoon

Alison Bell#
Alison Marlow

Trumpet

John Kerry
William Bailey

Horn

David Kettler
Rebecca Adams
Joshua Liu

Timpani

John White

* Concert Master

Concert Manager

BSO concerts coming up in 2026:

- **COSMOS – BSO 70th Anniversary**

2pm Sunday 20th September & 8pm Wednesday 23rd September

BOULANGER – D'un matin de printemps

HUMMEL – Trumpet Concerto in E-flat major, soloist Dave Khafagi

HOLST – The Planets, Opus 32

- **TEMPEST –**

8pm Wednesday 9th December

DVORAK – Othello Concert Overture in F sharp minor, Opus 93

Violin Concerto – TBA, soloist Cameron Hill

SIBELIUS – The Tempest (two suites), Opus 109

THANK YOU

Burnside Symphony Orchestra thanks the City of Burnside for their continued support that includes use of the Town Hall and the Burnside Ballroom for our rehearsals and concerts.

We also thank our volunteers who run the front-of-house and bar.

KEEP IN TOUCH!

Join the mailing list to receive our free quarterly audience newsletter with details about BSO concerts, program notes, players and other concerts around Adelaide. Sign up online at [**bso.org.au**](https://www.bso.org.au).

We acknowledge the Kaurna people, the traditional custodians of the Adelaide Plains, and pay our respect to their Elders, past and present.