

BURNSIDE SYMPHONY ORCHESTRA
With the support of the Burnside City Council

1st Violins

Athalie Scholefield
(leader)
Shelley Barrett
Georgina Draysey
Ken Berris
Richard Anderson
Ruben Putrananda
Max Morris
Brenton Edgecombe
Ben Dollman

Cellos

Jill Lowe
Skye McGregor
Alan Gregory
Craig Osborn
Aileen Chatterton
Lisi McGowan

Oboes

Lynette Whellan
Sandra Pulford

Clarinets

Derek Jones
Ellen Resek

Basses

Clark Catt
John Smerdon
David Cooper

Bassoons

Neil Nilsson
Alison Bell

2nd Violins

Ernest Hirsch
Marietta Resek
Martin Kernich
Frank Ashman
Linda Zabel
Jonathan Woore
Richard Schaumloffel
Katerina Stevens
Rosi McGowan

Flutes

Robert Hecker
Jane MacKenzie

Horns

David Hampton-Smith
Laura Cram
Paul Hampton-Smith

Violas

Christine Batty
Barbara Fairs
Kath Coombe
Brian Setchell
Leah Zweck
William Newberry

Trumpets

Oliver Hakenberg
Douglas Pearce

Timpani

Steve Peterka

David Sharp
Conductor

Burnside Town Hall
8.00 pm
Wednesday
July 31st 1996

CONCERT MANAGER
Douglas Pearce

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

Proceeds :
Friends of the Arts in
Burnside

The Burnside Symphony Orchestra

The Burnside Symphony 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, violinists Robert Cooper, James Ferguson and Alphonse Anthony, and oboist Bruce Stewart. The Orchestra's current conductors are David Sharp and Martin Butler.

David Sharp

David Sharp is a New Zealand born cellist and conductor currently working and studying in Adelaide. On leaving high school, he spent a year as an associate member of the Auckland Philharmonia Orchestra (the youngest member in the Orchestra's history). He came to Adelaide in 1991 to study with Janis Laurs, then the 'cellist of the Australian String Quartet'. During the course of his undergraduate degree, David undertook conducting lessons with Professor Heribert Esser, and in 1995 completed his Honours year specialising in conducting under the tutelage of Nicholas Braithwaite. David currently plays on a casual basis with the Adelaide Symphony Orchestra, and performs regularly with the Adelaide Chamber Orchestra.

Megan Tucker

Megan Tucker is currently a second year Bachelor of Music (Performance) student at the Elder Conservatorium, studying under Guila Tiver. She is scheduled to perform in August as Marion in the Conservatorium's production of the opera, 'Robin and Marion'. A regular soloist in Adelaide, she also performs with the Gilbert and Sullivan Society and the Kapelle and Pro Canto Chamber Choirs. Megan has toured extensively throughout Europe as a principal soloist with the Pembroke Girl's Choir.

If you enjoyed tonight's concert 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 _____

Programme

Valse Triste Op 44 J Sibelius (1865-1957)

Selected Arias W A Mozart (1756-1791)
Soloist - Megan Tucker

'Voi che sapete che cosa e amor' from *The Marriage of Figaro*
'Porgi amor, qualche ristoro' from *The Marriage of Figaro*
'Una donna a quindici anni' from *Così fan Tutte*
'Dove sono i bei momenti' from *The Marriage of Figaro*

Interval

Symphony No 3 in E flat major Op 55 'Eroica'
L van Beethoven (1770-1827)

Allegro con brio
Marcia Funebre
Scherzo
Finale

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1802 was crucial year in Beethoven's development. Increasing deafness was persuading him that a dual career as a pianist and composer was no longer going to be possible, and although he continued to appear in public as a performer for some years, the main thrust of his career was as a composer. As a reflection of his personal anguish, and indeed as a way through it, Beethoven strove to find a new direction in his composition; to develop musical ideas that create the impression of a psychological journey, or a growth process. This new direction is no more evident than in his third symphony.

At this time too, he began to engage seriously with large works involving extra-musical ideas. Like many intellectuals of the time Beethoven admired the achievement of Napoleon, and he entitled the work a '*Buonaparte symphony*'. Admiration later turned to disenchantment and the inscription was deleted, the first published edition carrying the more general title '*Sinfonia Eroica*'. Tracing the development of Beethoven's style, nothing prepares one for the scope, the originality and the technical certainty manifested in this symphony. Compared with Beethoven's first two symphonies, the opening Allegro con brio is immense, the argument being all the more powerful for being based on such frankly melodic material, and easily flowing phrases. Audiences of the time would have recognised the Marcia Funebre as a genre piece, but would have been surprised to find it yield such anguish (never sentimentality) that it goes beyond the formality of a public march. The Scherzo is the first of Beethoven's symphonies where speed is allied with a soft dynamic; the central section with its dashing trio of horns is extrovert to the point of audacity. For a Finale, Beethoven presents another intensely symphonic movement - essentially a theme with variations, but soon overriding the repetitive structures so that the movement becomes a continuous and finally exhilarating process of enhancement.

Valse Triste Op 44 J Sibelius (1865-1957)

Valse Triste comes from the incidental music Sibelius composed for *Kuolema* (Death), a play by his brother-in-law Arvid Jarnefelt. In the play, the central character, Paavali, is seen at the bedside of his dying mother. She tells him of her dream that she has gone to a ball. Later, while Paavali sleeps, Death comes to claim the mother who, mistaking him for the dead husband, dances with him. It is a seductive haunting piece that has since eclipsed the seven symphonies as Sibelius' most popular and endearing work. It has been arranged for every conceivable combination, much to the composer's chagrin, for alas, he had sold this best-seller for a derisory royalty!

Selected arias W A Mozart (1756-1791)

'Voi che sapete che cosa e amor' from *The Marriage of Figaro*
'Porgi amor, qualche ristoro' from *The Marriage of Figaro*
'Una donna a quindici anni' from *Così fan Tutte*
'Dove sono i bei momenti' from *The Marriage of Figaro*

Così fan Tutte and *The Marriage of Figaro* are two of the three operas Mozart wrote in collaboration with the librettist Lorenzo da Ponte. Yet despite this common parentage the two operas differ in character. While *The Marriage of Figaro* deals searchingly with matters to do with sex, class, jealousy and infidelity, *Così fan Tutte* is a more lighthearted comedy about the frailty of love and human condition.

The plot of *Così* centres around two young men who make a wager concerning the fidelity of their lovers. They pretend to be called away, and return disguised as Albanians, each paying court to the lover of the other. In the aria 'Una donna a quindici anni', Despina (maid to the two girls) encourages her mistress to flirt with them.

'A woman of fifteen must know all the ways of the world...
know how to dissemble without getting confused,
know how to lie without blushing...'

The plot of *Figaro* is a complex web of deception, of ruse and counter ruse, and in it Mozart explores the full range of human emotion. These arias cover some of these moods. 'Porgi amor, qualche ristoro' is an aria in which the Countess pours out her sorrow at her husband's infidelities and neglect.

'...Give me back my treasure,
or at least let me die...'

'Voi che sapete che cosa e amor' is an aria sung by Cherubino, the thirteen year old page. Although a male character, the role is always sung by a woman. Cherubino is a young man who has just discovered the female sex, and he imagines himself in love with all of them. This aria reflects this youthful exuberance.

'...I feel an emotion full of desire,
that is now pleasure, and now suffering...'

The aria 'Dove sono i bei momenti' returns to the Countess, who although still disappointed at her husband's errant love, now holds some hope for winning him back.

'Ah! If then my constancy still loves through it's sorrow,
the hope yet remains of changing that ungrateful heart...'