

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

1st Violins

Athalie Scholefield
(leader)
Russell Wheaton
Ken Berris
Shelley Barrett
Gordon Barr
Christina Fung
Max Morris
Mary Whitehead

2nd Violins

Ernest Hirsch
Marietta Resek
Frank Ashman
Anna Graves
Astrid Kinnaid
Margaret Norton
Stephen Salamon

Violas

Christine Batty
Barbara Fairs
Julianne Henry
Karen Grimmer

Cellos

Kirsty Friebe
Skye McGregor
Alan Gregory
Bob Chumley
Aileen Chatterton
Sandra Salamon

Basses

Clark Catt
John Smerdon

Flutes

Martin Hampton-Smith
Jane Mackenzie

Oboes

Lynette Whellan
Sandra Pulford

Clarinets

John Veale
Ellen Resek

Bassoons

Neil Nilsson
Alison Bell

Horns

Paul Hampton-Smith
Laura Cram
Nigel Davies

Trumpets

Michael Freegard
Douglas Pearce

Trombone

Richard O'Laughlin
Claire Littleton

Tuba

Bjorn Pfeiffer

Percussion

Steven Paterka
Leah Zweck
Martin Butler

CONCERT MANAGER

Douglas Pearce

ACKNOWLEDGEMENTS

Burnside City Council
His Worship the Mayor - Mr Alan Taylor
Australian Broadcasting Corporation
Soroptomist International, Eastern Districts of Adelaide

The Burnside Symphony Orchestra also gratefully acknowledges the sponsor of tonight's performance:
The Burnside Trust

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 been scientist John Black, flautist David Cubbin, violinists Robert Cooper, James Ferguson and Alphonse Anthony, and oboist, Bruce Stewart.

The orchestra's current conductors are Martin Butler and David Sharp.

David Sharp

David Sharp was born in New Zealand, and began studying 'cello at the age of four. At age thirteen, he was the youngest member of the New Zealand Youth Orchestra, and at sixteen was the youngest player to join the Auckland Philharmonia Orchestra, as an associate member. In 1991, David moved to Adelaide to begin studying the 'cello at the Elder Conservatorium of Music with Janis Laurs, then the 'cellist of the Australian String Quartet. Also at this time, David began conducting lessons under the tutelage of Professor Heribert Esser. In 1995 after completing his basic degree, he undertook an honours year studying conducting with Nicholas Braithwaite. David is currently a member of the Adelaide Symphony Orchestra and the Adelaide Chamber Orchestra. His playing credits include success in the Adelaide Elstedfodd Competitions and in the National Young Performer Awards, as well as numerous recordings for radio including a direct broadcast of the Cesar Franck Piano Quintet earlier this year. This year, David was a semi-finalist in the Westfield Young Conductor of the Year competition. Included in this competition was an intensive three week study course with the distinguished American conductor, Gustav Meier. David conducts many ensembles around Adelaide, and has worked on a number of occasions with the Adelaide Youth Chamber Orchestra and the Elder Conservatorium Symphony Orchestra.

Duncan Fikkers

Duncan Fikkers studied with David Pereira at the Canberra School of Music and followed this with post-graduate studies in Boston with Colin Carr. The awards he has received include the Queen's Trust Australia and he won first prize in the National 'Cello Competition held at the Riverina Summer School for Strings. In 1992 Duncan studied in London with Robert Cohen and performed in masterclasses with Lynn Harrell, Raphael Wallfisch and Anner Bylisma. He has participated in the Townsville International Chamber Music Festival and was invited to attend the International Meadows Music Festival in Dallas, Texas. He has been principal 'cellist with the Australian Youth Orchestra, has played with the Sydney and Canberra Symphony Orchestras and he was recently appointed Associate Principal 'Cello of the Adelaide Symphony Orchestra.

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 forward by post to:

Mr Douglas Pearce
6 Cairns Avenue
Lockleys 5032

Name Ms/Miss/Mrs/Mr/Dr _____

Address _____

PROGRAMME

A Somerset Rhapsody

Gustav Holst (1874-1934)

Concerto in B minor for Violoncello and Orchestra

Antonin Dvorak (1841-1904)

Soloist - Duncan Fikkers

INTERVAL

Symphony No 25 in G minor

Wolfgang A Mozart (1756-1791)

BURNSIDE SYMPHONY ORCHESTRA

David Sharp
Conductor

Burnside Town Hall
8.00 pm
Wednesday
August 12th, 1998

Proceeds :
Physiotherapy Research
Foundation

Symphony No 25 in G minor

Wolfgang A Mozart (1756-1791)

Allegro con brio
Andante
Menuetto and trio
Allegro

This is the first of two symphonies Mozart composed in G minor, and together the two form a rather special part of Mozart's symphonic output. For apart from an early work in A minor that is now lost to us, these are the only two symphonies in a minor key that Mozart wrote. The 'little' G minor symphony was completed in Salzburg on 5th October 1773, when Mozart was a mere 17 years old. And while the later 'great' G minor symphony was written in the last years of Mozart's life, nevertheless striking similarities emerge between the two works, each characterised by their pathos, drama and grief.

The outer movements of this symphony, both in sonata form, use theatrical techniques of progression, intensification and contrast in the service of a drastic depiction of emotion. The development sections lead towards the introduction of new themes which, like the exposition subjects, are typically emotive gestures. Both movements end with a coda section in which the movement's themes are energetically summarised in an almost operatic conclusion. The Andante is more personal than these outwardly impressive movements. It's gentle elegiac mood is lent a somewhat darker colour by the soloistic inclusion of bassoons, and is plunged almost into tragedy by momentary phrases in the minor. The Minuet likewise produces a more personal impression. It's main theme is played out with a fair degree of expansiveness and contrast. The wind scoring of the G major trio looks back to Baroque traditions, before the Minuet is replayed, it's main theme pointing forwards to the principal subject of the Finale.

A Somerset Rhapsody

Gustav Holst (1874-1934)

A Somerset Rhapsody was written in 1906 at the request of Cecil Sharp to whom it is dedicated. The work is founded on folk songs collected from a rapidly contracting rural England, and more particularly those tunes collected by Cecil Sharp in Somerset. The first is the Sheep Shearing Song, a long pastoral melody played first by the oboe, and then by the violins. Soon, a march tune, High Germany breaks the pastoral mood, and the 'cellos introduce a third folk song, The Lover's Farewell. The central climax comes when woodwind and brass let rip with High Germany, the strings rejoining them with still another tune to the same words. Holst now recapitulates The Lovers Farewell and the work ends with the expected return of the Sheep Shearing Song, combined at one point with the second version of High Germany. Holst told his friend, the critic Edwin Evans, that he had arranged the tunes to form a kind of narrative: Into a quiet country scene comes the sound of approaching soldiers. A youth who is courting a girl is persuaded to enlist and go to war. The soldiers march into the distance and the pastoral quietness returns, with the girl left heartbroken and alone.

Concerto in B minor for Violoncello and Orchestra

Antonin Dvorak (1841-1904)

Allegro
Adagio ma non troppo
Finale: Allegro moderato

Dvorak wrote his Slavic-flavoured Concerto in B minor in the United States, between November 8, 1894 and February 9, 1895. He was then near the end of a three-year stay in America as director of New York City's National Conservatory, and during that time he had produced a considerable body of music, including his famous 9th Symphony from the New World. His principal inspiration for writing this concerto is said to have come from hearing Victor Herbert's 'Cello Concerto at a New York Philharmonic concert in March 1894. Before that Dvorak reportedly had doubts concerning the instrument. He was worried about, as he put it, 'the nasal quality of the high notes, and the mumbling of the bass'. In the spring of 1895, not long after his return to Prague, Dvorak learned of the death of his sister-in-law, Josefina Kaunitzova, of whom he was extremely fond, and with whom he had been at one time secretly infatuated. His song, Leave Me Alone (opus 82) had been a favourite of Josefina, and in the slow movement of the concerto Dvorak now quoted it's theme with her in mind. Also, in the midst of revising the concerto's final movement, the grieving composer decided to extend the coda, and recall the song's theme as a memorial. Rather than virtuosity (which even so poses great problems for the soloist), it is the breadth, generosity and expressiveness in tone of the 'cello which Dvorak exploits so well in this concerto. Having read through the score, an irritated Johannes Brahms is reported to have exclaimed, 'if I had only known one could write a violoncello concerto like this, I would have written one long ago'. This highly charged, eminently lyric piece ranks not only as one of Dvorak's finest efforts, but as one of the unchallenged masterpieces of the 'cello repertory.