

PROGRAMME

Franz Schubert (1797-1828) - Overture in the 'Italian Style'

Schubert wrote two overtures with the parenthetic tag "In the Italian Style" and both in the same year. The reason for his sudden attention in composition to things Italian was the rapid rise in popularity of Rossini in Vienna. With the staging of *L'inganno felice* in 1816 and *L'italiana in Algeri* the following year, the country was in the thrall of the Italian master's music, as was much of Europe during that time. The Overture in D major here is the first and less popular of the two that Schubert wrote but its introductory music is well known from the composer's re-use of it in his Overture to *Rosamunde*. That introductory section is marked *Adagio* and opens grimly, with a descending figure that augurs tragedy or some dark mood. The theme that follows, however, is bright and lovely, if tinged a bit with a melancholic sense. The *Allegro* that forms the main portion of the Overture begins with lively a melody that is light and chipper, but not particularly Italianate. But in the middle section, Schubert rather unabashedly quotes from the aria in Rossini's *Tancredi*, *Di tanti palpiti*. The main *Allegro* thematic material returns and this delightful Overture ends with a rousing close.

Robert Schumann (1810-1856) Cello Concerto in A Minor

Nicht zu schnell (A minor)
Langsam (F major)
Sehr lebhaft (A minor-A major)

He composed the Cello Concerto between October 10 and 24, 1850, but the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860, in honour of the fiftieth anniversary of the composer's birth.

Schumann's Cello Concerto is a thoughtful work that challenges the conventions of the genre. The first and most obvious difference is that Schumann preferred to refer to the work as a "concert piece" instead of "concerto," a desire which was ignored for the sake of clarity. Secondly, the virtuosic displays that one normally sees in concertos are dampened, making the focus less the prowess of the soloist and more the effect of the music. In Schumann's time, breaks between movements were often accompanied by applause, a convention Schumann disliked. To discourage this practice, Schumann designed the three movements of the Cello Concerto to be played without pause.

INTERVAL

Wolfgang Mozart (1756-1791) Symphony No. 35 in D Major, K. 385 (Haffner)

Allegro con spirit
Andante
Menuetto
Presto

Mozart originally composed this work as a serenade in July and August of 1782; he revised it the following year, adding flutes and oboes. Mozart conducted the premiere of the work in its final form, as a four-movement symphony, on March 23, 1783, in Vienna. The majority of symphonies of the 1780s commenced with a bold, often unison, gesture that acted as a "noise killer." The Haffner symphony is no exception. Mozart wrote that "*The first allegro must be played with great fire.*" The Haffner symphony displays the high quality of orchestral writing and emotional intensity that was to characterize Mozart's later and most famous symphonies. With the symphonies of his friend, Joseph Haydn, Mozart's forty-one symphonies helped to complete the long-evolving process of establishing the symphony as the most important large-scale instrumental genre of the Classical period.

Conductor: Philip Paine

In 1988, after completing his Bachelor of Music degree at the Tasmanian Conservatorium of Music, Philip moved to Sydney to take up his first appointment as a tutti horn player with the Elizabethan Theatre Trust (now the Australian Opera and Ballet Orchestra). During his final year there he became acting associate principal in the orchestra.

In 1992 Philip was appointed to a tutti position in the Adelaide Symphony Orchestra. He then completed a Masters degree in performance at the University of Adelaide in 1995. Around this time Philip was appointed as principal third horn in the ASO, before resuming in 2011 his original position at the ASO as a tutti horn player.

Philip has performed with the QSO and ACO as a tutti horn player and also with the Adelaide Chamber Orchestra, TSO and MSO as a principal horn player. He has also played as a member of the Adelaide Brass Quintet.

As a soloist Philip has performed with the Burnside and Unley Symphony Orchestras. He has also appeared as a soloist at the Barossa Chamber Music Festival and with the ASO.

Philip's first introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009, after a considerable break, Philip was appointed as music director of the Hahndorf Town Band.

This was followed up in 2010 by an appointment as music director of the Adelaide Sinfonia (the second orchestra in the Adelaide Youth Orchestra group). In 2012 Philip led the BSO in its third concert of the year. Philip is a tutor in Horn at the Adelaide Conservatorium. He has also been a tutor for the Australian Youth Orchestra and been selected as a specialist in brass to audition the AYO candidates. Philip was appointed music director of the Burnside Symphony Orchestra in 2013.

Soloist: Ewen Branble

Ewen is well known to Adelaide audiences as Associate Principal Cello of the Adelaide Symphony Orchestra. He is also known to music lovers nationwide as cellist of the Benaud Trio, winner of the Piano Trio Prize in the Asia-Pacific Chamber Music Competition in 2005. He has made recital appearances at the Port Fairy Chamber Music Festival, the 2010 Adelaide Symphony Orchestra Schumann Festival and the 2011 Adelaide International Cello Festival. More recently Ewen made his first appearance as soloist with the Adelaide Symphony Orchestra. He has also lectured in Chamber Music & Cello at the Elder Conservatorium of Music. Ewen's instrument is the 2011 Adelaide International Cello Festival cello.

Burnside Symphony Orchestra

The Burnside Symphony Orchestra was formed in Adelaide, South Australia in 1956 to provide the opportunity for amateur musicians to play major works from the symphonic repertoire and to allow aspiring conductors and soloists to gain experience of performing with a full symphony orchestra.

For information on the orchestra and future concerts please go to our website - www.bso.org.au



Burnside Symphony Orchestra

Burnside Symphony Orchestra
Burnside Town Hall
July 2, 2014 – 8.00pm