

Burnside Symphony Orchestra

Christ Church – North Adelaide

December 5th, 2012 – 7.30pm

PROGRAMME

J.C. Bach (1735-1782) – Sinfonia B flat Major, Op.18

A composer of the Classical era, the eleventh and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital, where he came to be known as John Bach. He is noted for influencing the concerto style of Mozart.

Francis Poulenc (1899-1963) – Concerto in G Minor for Organ and Orchestra

The organ concerto was commissioned by Princess Edmond de Polignac in 1934 as a piece with a chamber orchestra. The commission was originally given to Jean Françaix, who declined, but Poulenc accepted the commission. The piece is just over 20 minutes in duration and consists of a single continuous work with seven tempo markings. Respectively, these are: *Andanté*, *Allegro giocoso*, *Subito andante moderato*, *Tempo allegro*, *Molto agitato*, *Très calme*, *Lent*, *Tempo de l'allegro initial* and *Tempo d'introduction: Largo*. The movements often differ substantially in style, tone and texture. For example, the opening movements are loud and quite violent, with substantial organ chords; yet the following middle movements are much calmer, softer and more emotional.

INTERVAL

George Frideric Handel (1685-1759) – Water Music Suite II

The *Water Music* is a collection of orchestral movements, often considered three suites, composed by George Frideric Handel. It premiered on 17 July 1717 after King George I had requested a concert on the River Thames. The concert was performed by 50 musicians playing on a barge near the royal barge from which the King listened with close friends, George I was said to have enjoyed the suites so much that he made the exhausted musicians play them three times over the course of the outing. The suite consists of five movements: Overture (Allegro), Alla Hornpipe, Minuet, L'entement, and Bouree.

Contrapunctus XIV from J.S. Bach's 'Art of Fugue'

as completed by D.F. Tovey

Transcribed by Neil Halliday

In the first edition of Bach's monumental "Art of Fugue", published in 1751 (a year after Bach's death), the unfinished 14th fugue was entitled "fuga e tre soggetti" ("fugue with 3 subjects"), which led some commentators, noting the absence of the "Art of Fugue" theme, to argue that the unfinished fugue did not belong to the work. However, it should be noted the title "fuga e tre soggetti" was not in Bach's hand.

In 1881, German musicologist Gustav Nottbohm settled that question when he discovered that the Art of Fugue theme combines with the three subjects of the 14th fugue, thereby demonstrating this fugue's status as a quadruple fugue that was probably intended to crown the entire work. It is interesting to note that Bach, in a symbolic musical gesture, begins the third subject of the fugue with the four notes that spell his own name, namely BACH, the notes B flat and B natural being designated B and H, respectively, in German. In a note on the last page of the (unfinished) score, C.P.E. Bach wrote that his father was unable to finish the score because he (Johann Sebastian) died when the BACH theme was introduced as a countersubject - a not entirely accurate statement that nevertheless no doubt conveys the circumstances surrounding the mystery of the unfinished work.

Tovey's completion (following Nottbohm's discovery) was composed in 1931 and remains one of the most plausible. The long-awaited re-entry of the Art of Fugue theme (here on solo horn) into the quadruple counterpoint at bar 263, the first of four entries, heralds a grand conclusion to the entire work.

The tradition of orchestral realisations of "The Art of Fugue" goes back to the first such performance directed by Wolfgang Graefer in 1927, performed by the Gewandhaus Orchestra in Leipzig. This event aroused wide-spread interest in the German music-loving world and beyond; and since then several orchestrations of "The Art of Fugue" have appeared, but none of them have attempted a completion of the unfinished fugue - hence this present transcription featuring Tovey's conjectural conclusion.

Conductor: Bryan Griffiths

Bryan began his musical career at age nine by first learning the Organ and a year later, the Horn. After completing study in Marryatville High School's specialist interest music program, he gained entry into the Elder Conservatorium of Music where he was the recipient of a number of scholarships including the EMR Scholarship, the Victor Edgeloe Scholarship for Woodwind and Horn and the Christchurch Music Scholarship. Bryan graduated from the Elder Conservatorium in 2011 with a Bachelor of Music with first class Honours after studying with Philip Hall and Philip Paine. As a horn soloist, Bryan has appeared with a number of Adelaide based orchestras including the Adelaide Youth Orchestra, Unley Symphony Orchestra and the Elder Conservatorium Chamber Orchestra. His solo repertoire ranges from Britten's *Serenade for Tenor, Horn and Strings* to Mozart's *Fourth horn concerto*. He has performed regularly with the Adelaide Symphony Orchestra, Sydney Sinfonia, Adelaide Art Orchestra, and Australian Youth Orchestra before becoming a full-time member of the ASO in 2010. Since September 2010 Bryan has been the music director of the Burnside Symphony Orchestra. He has also conducted with the Elder Conservatorium Brass Ensemble and the Adelaide University Medical Orchestra, of which he was their inaugural conductor. He is also active as a music educator directing the Shepard Concert Band at the South Australian Music Camp for 2011 and as a tutor for AdYO programmes.

Soloist: Alexander Paine

Alexander has just completed third year of his Bachelor of Performance at Elder Conservatorium majoring in recorder with Lynton Rivers. His studies in organ are with Ashleigh Tobin. In 2011 he completed his EMusA in organ with a rarely awarded distinction while, at the same time successfully completing his AMusA exam in piano.

Alexander is currently Organ Scholar at St. Francis Xavier Cathedral, St. Peter's Cathedral, the Pilgrim Church. He holds the E Harold Davies Scholarship with the Elder Conservatorium through their single studies programme.

In 2009, 2010 and 2011, Alexander received the Elder Conservatorium Director's Award for excellence in Performance while in 2012 he was granted the Khurana Frost performance scholarship as well as a Classical Music award from the Helpmann Academy. Alexander was also a finalist in the recent "Isca Sigina Pia" awards.

His recent performances include Saint-Saens' "Organ Symphony", Holst's *The Planets* and Strauss' *Alpine Symphony* with the Australian Youth Orchestra; as well as performing as a guest artist in the Adelaide Baroque Christmas concert.

Alexander performs regularly in Adelaide on both organ and recorder and will be performing with the Kapelle Singers and the Corinthian singers for their upcoming end-of-year concerts. Alexander performed with the Burnside Symphony Orchestra earlier in the year, playing organ for Faure's *Requiem*, and piano for Liebermann's *Flute Concerto*, and looks forward to working alongside the orchestra in the future.

First Violins: Susan Currie * Gertraud Prenzler * Fiona Robertson, Steve Salamon, Charmiane Coombes, Stephanie Rogers, Russell Wheaton, Gordon Barr, Jill Lowe, John Lee

Second Violins: Frances Griffin * Georgina Lawton, Aftahie Scholefield, Sally Armstrong, Marietta Resck, Christian Wange!, Richard Shaumbolle

Violas: Christine Barry * Stephen Dale, Barbara Fairs, Phillip Griffin, Vanessa Starcher, Tom Soulsby, Brian Satchel, Donna Hughes

Celli: Tanya Munro * Rosalie Day, Kim Williams, Vaika Aldridge, Aileen Chatterton, Craig Osborn, Kathy Wozniczka

Double Bass: Bob Sanderson, Frank Stroud

Flutes: Martin Hampton-Smith, Maria Foot, Peter Brownridge

Oboes: Lynette Whellan, Terri Kenny, Peter Brownridge

Clarinets: Pip Weston, Barbara Radcliffe

Bassoons: Norman Etherington, Alison Bell

Horns: Adam Black, Alice Dyer, Loretta Mattiolo, Laura Cram

Trumpets: John Paier, Douglas Pearce

Trömbone: Matthew Madden, Emily Hewitt

Tuba: Chloe Higgins

Cor Anglais: Peter Brownridge

Timpani: John Lee

*Principal

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