

Players List

Violins

Susan Currie (leader)
Jacqui Asser
Shelley Barrett
Ken Berris
Mary Nordon
Fiona Robertson
Athalie Scholefield
Ingrid Wangel
Russell Wheaton

Second Violins

Damien Bachmann
Frank Ashman
Gertraud Prenzler
Marietta Resak
Steve Salamon
Richard Schaumloffel
Christian Wangel

Violas

Christine Batty
John Bonifant
Barbara Fairs
Donna Hughes
Beverley Lewis
Jim Manners
Brian Setchell
Tom Soulsby

Celli

Bruno Turrini
Vaike Aldridge
Aileen Chatterton
Craig Osborne
Kym Williams
Kathy Wozniczka

Double Bass

Greg Hose
Rob Sanderson
Frank Stroud

Flutes

Martin Hampton-Smith
Jane MacKenzie

Oboes

Lynette Whelan
Terri Kenny

Clarinets

Pip Weston
Barbara Radcliffe

Bassoons

Neil Nilsson
Alison Bell

Horns

Paul Hampton Smith
Adam Black
Laura Cram

Trumpets

John Pater
Doug Pearce

Trombones

Greg Tillet
Taryn Phillips
Peter Hangartner

Timpani

Pat MacKenzie

B50

Burnside Symphony Orchestra

Conductor: Neil Thompson

Neil Thompson completed his Bachelor of Music with Honours in 2007, studying with Keith Crellin. He has played the viola with the Adelaide Symphony Orchestra on a casual basis since 2007 and successfully auditioned for the 2009 Australian Chamber Orchestra's "Emerging Artist" programme, currently performing with ACO2.

Neil has been principal viola with the Adelaide Youth Orchestra (2003-04) and frequent principal viola with the Elder Conservatorium Symphony and Chamber Orchestras. A member of the award winning Skyline Quartet, he has performed extensively around the country.

A man of eclectic musical tastes, Neil is a member of "The Cat Empire" touring and performing nationally and is front man of the space-gypsy band "Candida" Having already been rehearsal conductor for the Adelaide Sinfonia Orchestra, Musical Director/Conductor for the 2007 Regional SA/Vic Music Camp and various school orchestras and choirs, conducting is something Neil will continue as a serious pursuit along with his chamber and orchestral passions.

Soloist: Michael Webb

The soloist is Michael Webb. He is a student of Keith Crellin and is in 1st year of his Bachelor of music performance degree. He currently plays with the Australian Youth Orchestra.

Overture: The Magic Flute Mozart, Wolfgang Amadeus (1756-1791)

The Magic Flute was Mozart's last opera; he died nine weeks after the first night. The opera is a mixture of solemn idealism and sparkling entertainment and this is reflected in the overture. It begins with an imposing, mysterious introduction which gives way to a scampering allegro. This is at one point interrupted by the three solemn fanfares which, in the opera itself, herald the appearance of the priests of Sarastro. Underneath the sparkle, as in the opera, there is always deep seriousness.

Romanze for Viola and Orchestra Op. 85 Bruch, Max Christian Frederick (1838-1920)

Written in 1912, Bruch wrote the Romanze for viola and orchestra op.85, and dedicated it to Maurice Vieux, the principal viola of the Opéra and Conservatoire orchestras in Paris. When composers around the world were taking music off in many strange new directions (for example Stravinsky's rhythmic ballets, Schoenberg's atonal experiments and Debussy's impressionism) this brief masterpiece remains true to Bruch's Romantic-era heritage. It is lyrical and reserved in style, but with a very intense expressiveness. Although some moments are almost "agitated", it is more frequently relaxed and thoughtful (perhaps "atmospheric" best describes its serenity at times). This almost-unknown treasure remains true to Bruch's belief that the composer's primary goal should be to create beauty, for the audience to experience for itself.

Programme

Burnside Town Hall

September 3, 2009.

Mozart W.A. - Overture to the Magic Flute

*Bruch M - Romanze in F for Viola & Orchestra
(Op.85)*

Interval

*Schubert F - Symphony No. 9 (The Great)
Andante-Allegro, ma non troppo*

Andante con moto

Scherzo

Allegro Vivace

Symphony no. 9 ("The Great C major") Schubert, Franz (1797-1828)

1. Andante - Allegro ma non troppo
2. Andante con moto
3. Scherzo - Allegro Vivace
4. Finale - Allegro Vivace

The nickname was originally coined to distinguish this work from the Symphony No. 6, the "Little C major", but such is the Olympian scale and sublimity of the ninth that the title is apt as an absolute description. It was once listed as no. 7 before the "Unfinished" came to light.

The Symphony was written in 1825/6. In October 1826 Schubert sent it with a letter of dedication to the Society of Friends of Music, a Viennese organisation which promotes living composers. The Friends sent Schubert a hundred florins as a "token of obligation" and in 1827 its orchestra played the work over with the composer present, but no performance was forthcoming because the piece was too difficult. The symphony was never performed in Schubert's lifetime and legend has it that after his death it lay forgotten in a drawer for ten years until discovered by Schumann. In fact the Friends still had their set of parts and the finale was publicly performed in 1836.

However Schumann genuinely believed that he had found an unknown masterpiece and encouraged Mendelssohn to conduct it. This he did

with the Leipzig Gewandhaus orchestra on March 21st 1839 when it was tumultuously received.

The Great C major is a joyous, sunlit work. The noble opening horn statement and the ensuing extensive introduction indicate the expansive scale of the piece, and the opening of the Allegro proper - exhilarating rhythmic motifs on the strings answered by chattering wind - demonstrates the astonishing, unflagging rhythmic vitality which informs the whole symphony. Various motifs from the opening horn theme appear as the movement unfolds, most notably in a famous passage for the trombones and at the very end Schubert summons his forces to deliver the whole tune in triumph. The Andante might be described as march-like, but when was a march as lyrical as the ravishing oboe theme? This movement is a gentle perambulation through an extensive landscape full of expressive tunes and exquisite touches of orchestration, punctuated by moments of high drama. A brilliant scherzo follows, furnished with a radiant Trio section which the great musicologist Donald Tovey called "one of the greatest and most exhilarating melodies in the world." The dramatic gestures, or indeed convulsions, which open the Finale, usher in a scene of whirling energy. The second subject is heralded by four repeated notes on the horns. These play an increasingly significant role as this great symphonic finale unfolds and runs to its brilliant, affirmative conclusion.