

Burnside Symphony Orchestra

Prince Alfred College
April 24th, 2013. 8.00pm

PROGRAMME

Carl Maria von Weber – (1786-1826) - Overture to Der Freischütz

Weber began his opera Der Freischütz in 1817 and completed the work in 1821. The first performance was given on June 18, 1821, in Berlin.

As a performer, Weber was one of the most brilliant pianists of his day and a fine conductor but he earned his place in history as the composer of a single work, Der Freischütz, was an overnight sensation and quickly became the best-loved opera in all Germany. It changed forever the course of the German art form. Shortly after its triumphant premiere in Berlin in 1821, Der Freischütz took the world by storm; by 1830 it had been presented in nine languages and before 1850 it had been staged in Cape Town, Sydney, and Rio de Janeiro.

Der Freischütz was the work that pointed German opera away from the values of Italian entertainment - Rossini, not Beethoven, was the most popular composer alive at the time —and led it toward loftier subjects.

Der Freischütz is one of the cornerstones of romantic opera and a precursor of German nationalism in music—hardly surprising since it was inspired by German folk song, based on a German legend and set in a German forest. Weber's influence on later German composers, particularly Wagner, was incalculable (although Wagner inevitably downplayed the debt).

Der Freischütz (The free-shooter) is a convoluted tale of magic bullets, invisible spirits, and pacts with the devil. Its hair raising Wolf Glen scene (the finale to act 2) a landmark in orchestral tone painting contains supernatural effects that are nearly impossible to realize. Today the opera is rarely staged except in Germany but its overture remains one of Weber's most popular orchestral works.

Franz Schubert - (1797-1828) - Rondo for Violin & Orchestra D.438

Written in June 1816, the Rondo for Violin and String Orchestra is undoubtedly one of Schubert's masterpieces. Prefaced by an extended adagio opening, the rondo is both a virtuoso display piece for the soloist and a wonderful piece of music in its own right. With three themes (a cheerfully dancing opening theme, a second theme in Schubert's best 'faux-volkstone' style, and a dramatic closing theme that moves from minor to major. Schubert's Rondo is as delightful a work as any of the closing movements of Mozart's violin concertos.

INTERVAL

Johannes Brahms – (1833-1897) – Symphony No.3 in F Major, Op.90

Allegro con brio
Andante
Poco allegretto
Allegro

The **Symphony No. 3 in F major**, Op. 90, by Johannes Brahms, was written in the summer of 1883 at Wiesbaden, nearly six years after he completed his Second Symphony. In the interim Brahms had written some of his greatest works, including the Violin Concerto, two overtures (*Tragic Overture* and *Academic Festival Overture*), and the Second Piano Concerto.

The premiere performance was given on 2 December 1883 by the Vienna Philharmonic Orchestra, under the direction of Hans Richter. The shortest of Brahms' four symphonies, a typical performance lasts between 30 and 40 minutes.

After each performance, Brahms polished his score further, until it was published in May 1884. His friend and influential music critic Eduard Hanslick said, "Many music lovers will prefer the titanic force of the First Symphony; others, the untroubled charm of the Second, but the Third strikes me as being artistically the most nearly perfect."

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 the final year of there he became acting associate principal in the orchestra.

In 1992 Philip was appointed to a tutti position in the Adelaide Symphony Orchestra. Philip 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. In 2011 Philip resumed his original position at the ASO as a tutti horn player.

Philip has performed with the QSO and ACO as a tutti horn player. He has also performed 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. This is Philip's first concert as the new music director of the Burnside Symphony Orchestra.

Soloist: Minas Berberyan

Minas Berberyan was born in Sofia, Bulgaria. He graduated at the Sofia School of Music and later at the Bulgarian State Conservatoire, studying under Prof. Yossif Radlakov.

In 1994 he moved to South Africa where he worked for the National Symphony Orchestra of the South African Broadcasting Corporation in Johannesburg. During this time Minas became a regular performer in the local music scene, particularly in chamber music. In 2002 he moved to Adelaide to join the ranks of the Adelaide Symphony Orchestra. Since then he has been actively involved in the musical life of Adelaide, including being co-concertmaster during 2004 Ring Cycle, live chamber music broadcasts for ABC Classic FM and numerous other chamber concerts.

Burnside Symphony Orchestra:

First Violins: Susan Currie* Gertraud Prenzler Charles Newland Stephanie Rogers Athalie Scholefield Marietta Resek Shelly Barrett Nadina Paine

Second Violins: Charmaine Coombes* Robyn Handreck Steve Salamon Russell Wheaton Frances Griffin Georgia Lawton Sally Armstrong Fiona Major Erna Berberyan John Lee

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

Celli: Johnathan Hall* Rosalie Day Kym Williams Vaike Aldridge Aileen Chatterton Craig Osborn Kathy Wozniczka

Double Bass: Rob Sanderson Frank Stroud

Flutes: Martin Hampton-Smith* Maria Foot

Oboes: Terri Kenny Michelle Hassold

Clarinets: Pip Weston Rebecca Bailey

Bassoons: Norman Etherington Alison Bell

Horns: Paul Hampton-Smith Loretta Mattiolo Jordan Puckridge Adam Black

Trumpets: John Pater Douglas Pearce

Trombones: Matthias Fresached Ron Kelley Fred Hardin

Timpani: John Lee

* Principal

Proceeds of concert donated to Guide Dogs SA.

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