

Burnside Symphony Orchestra

With the support of the
Burnside City Council

Alphonse Anthony - Guest Conductor
James Ferguson - Conductor
Stan Closs - Deputy Conductor
Acting Concert Manager: Beverley Lewis

First Violins	Frances Griffin (Leader) Jill Bennier Fiona Robertson Athalie Scholefield Beverley Lewis Richard Anderson Sally Day Gordon Barr Maxine Komlos	Flutes	Martin Hampton-Smith Robert Hecker
Second Violins	Ernest Hirsch Marietta Resek Shelley Barrett Frank Ashman Robert Lockwood Ernest Hotchin Mee Yoke Ling Katy Perisic	Oboes	Alan Phillips John Priest
Violas	Chris Langmair George Hann Bruce Gooden Eunice Clark Philip Griffin	Clarinets	Barbara Radcliff Megan Bevan Ellen Resek
Cellos	Jennifer Eime Skye McGregor Keith Phillipps Jennifer Moore Jennifer Rilet Stephanie Dubé	Bassoons	Niel Nilsson Ian Beveridge
Basses	Bill Rushton Robin Sanderson Clark Catt	Horns	David Hampton-Smith Peter Sutton Paul Hampton-Smith Damien Berglass
		Trumpets	Warren Heading Douglas Pearce
		Trombones	Greg Tillet Eric Stanhope Peter Grivell
		Tuba	Steve Johnson
		Timpani	Alex Timcke
		Percussion	Elsa Lee

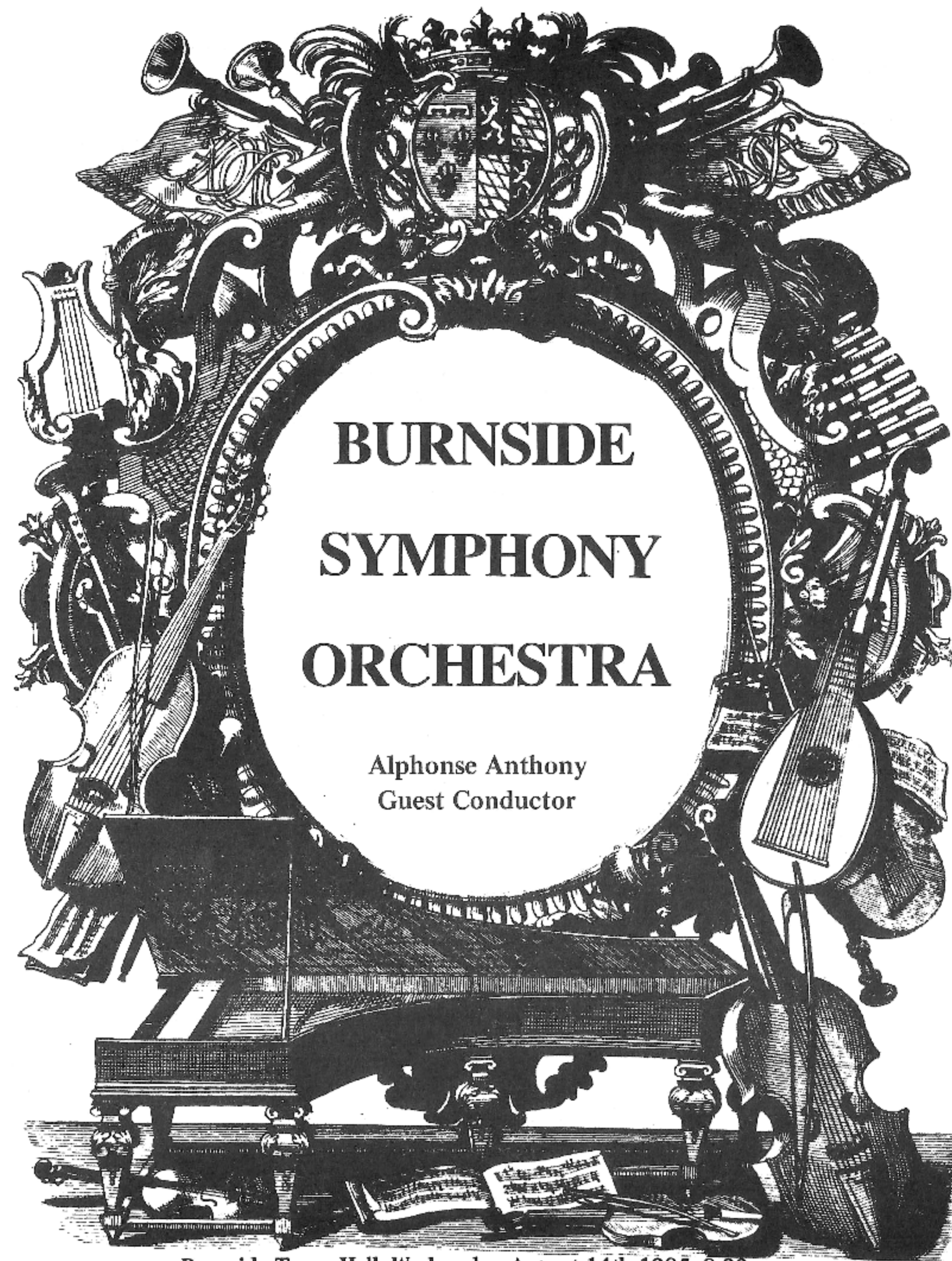
The Burnside Symphony Orchestra has a mailing list, so if you would like to be informed of future concerts, please fill out a form available from an usher.

PROGRAM SPONSORED BY...



demasius

374 GREENHILL ROAD, GLENSIDE, SOUTH AUSTRALIA 5065. TELEPHONE 79 6991



Burnside Town Hall, Wednesday August 14th 1985, 8.00 pm
Proceeds: Save the Children Fund
St Cuthbert's Memorial Hall, Gloucester Street West, Prospect
Sunday August 18th 1985, 2.45 pm
Proceeds: Australian Board of Missions

Guest Conductor

Alphonse Anthony

After initial studies in Singapore, Alphonse Anthony studied the violin under Isolde Menges at the Royal College of Music (London), winning among others the Montgomery and Exhibitioner prizes. He was awarded a German Government scholarship in 1964 to study under Professor Tibor Varga in Detmold and was a member of the Tibor Varga Chamber Orchestra performing all over Europe. He also led the Musik-Hochschule Symphony Orchestra. From 1968 to 1971, he was Concertmaster of the Singapore National Orchestra.

Alphonse Anthony studied conducting under the Israeli conductor Shalom Rouli-Riklis and has conducted in Singapore and Tasmania, before coming to Adelaide as violinist with the Adelaide Symphony Orchestra. He has kindly accepted the position of guest conductor with the Burnside Symphony Orchestra during the absence overseas of James Ferguson.

Soloists

Stephen Carter flute

Stephen Carter studied flute at the Elder Conservatorium of Music, Adelaide. He was a member of the Australian Youth Orchestra and a National Finalist in the ABC Instrumental and Vocal Competition. Stephen Carter joined the Adelaide Symphony Orchestra as Second Flute and was appointed Principal Piccolo in 1973. In 1984 he took up the position of Principal Flute. Chamber music and teaching are among Stephen Carter's interests.

Rosemary St John harp

Rosemary St John studied harp at the Royal College of Music, London, and with Mme Golange Renié in Paris. She spent time with the Scottish and Halle Orchestras as well as the Covent Gardens Opera before joining the BBC Concert Orchestra. Rosemary St John made many broadcasts during this time, and performed as a soloist in New Zealand. Since joining the Adelaide Symphony Orchestra in 1970, she has continued to give solo performances throughout Australia.

Programme

Finlandia Sibelius (1865-1957)

When in 1899 freedom of speech was denied to the Finnish people, there was a series of public meetings held ostensibly in aid of the Press Pension Fund, but in reality to give expression to Finnish nationalism. A theatrical evening was arranged at the Swedish theatre and Sibelius was commissioned to write the music for six tableaux depicting events in Finnish history. The last of these was later given the name 'Finlandia'. Few countries, apart from Austria with an anthem by Haydn, can boast so distinguished a composer of their national anthem.

Concerto for Flute and Harp Mozart (1756-1791)

Mozart has been described as the prince of concerto writers. Certainly, no composer has ever combined such variety and quantity, with such high variety of instruments in general use at that time, only the cello and trombone failed to receive concerto treatment by him.

Allegro
Andantino
Rondo

The concerto for flute and harp was written in 1778 for two amateur musicians, the Duc de Guines (flute) and his daughter (harp), who liked playing together. Mozart hoped, on the Duc's recommendation, to be given a commission to write music for the royal birth which was imminent.

It is remarkable that such fine writing should emanate from a composer who had never written a note for the harp before. The last movement in gavotte form must surely have been well accepted, being one of France's most popular national dances.

Interval

Symphony No 2 in C major Schumann (1810-1856)

It is a strange paradox that until 1840 Schumann had confined his compositions to the piano. He married a pianist, Clara, and then abandoned piano in favour of orchestral writing. His first 'Spring' symphony (1841) reflects his new-found happiness in family life, but by 1844 things were very different.

Sostenuto assai
- Allegro ma non troppo
Scherzo
Adagio espressivo
Allegro molto vivace

The Schumanns had moved from Leipzig to Dresden. Robert was ill from nervous exhaustion, and suffered from both insomnia and nervous depression. It was for this reason that he wrote of his second symphony (the third in order of composition) 'I sketched it when I was still in a state of physical suffering'. The whole work alternates between depression and elation. Of the last movement he could write 'I began to feel like myself again'. One might almost add 'as happy as Mendelssohn' with a tune which is almost, but not quite, like the opening of Mendelssohn's Italian symphony.

Unquestionably Schumann is better to listen to than to play, as the pianist-composer had never mastered the true art of orchestration in the manner of the great masters.