

BURNSIDE SYMPHONY ORCHESTRA
With the support of the Burnside City Council

1st Violins

Athalie Scholefield
(leader)
Russell Wheaton
Ken Berris
Shelley Barrett
Christina Fung
Katherine Sykes
Max Morris
Jennifer Beard
Anna Zietara
Shirin Lim

2nd Violins

Ernest Hirsch
Marietta Resek
Frank Ashman
Jonathan Woore
Richard Schaumlöffel
Katerina Stevens
Wendy Strods
Martin Kernich
Margaret Norton
Rosi McGowran

Violas

Christine Batty
Rebecca Newland
Karen Grimmer
Brian Setchell
Martin Butler

Cellos

Jill Lowe
Skye McGregor
Bob Chumley
Alan Gregory
Craig Osborn
Aileen Chatterton
Lisi McGowran

Basses

Clark Catt
Robin Sanderson
John Smerdon
Belinda Kendall-Smith

Flutes

Martin Hampton-Smith
Jane Mackenzie

Oboes

Lynette Whellan
Sandra Pulford
Peter Duggan

Cor Anglais

Sandra Pulford

Clarinets

Derek Jones
Ellen Resek

Bass Clarinet

Barbara Radcliffe

Bassoons

Neil Nilsson
Alison Bell

Horns

David Hampton-Smith
Laura Cram
Paul Hampton-Smith
Kate Sutcliffe

Trumpets

Sarah Denman
Douglas Pearce

Cornets

Geoffrey Magin
Lorraine Strain

Trombones

Richard O'Loughlan
Glenn Jacobi
Sue Denman

Tuba

Philip Jones

Harp

Marianne Gray

Timpani

Stephen Peterka

David Sharp
Conductor

Burnside Town Hall
8.00 pm
Wednesday
August 13, 1997

Proceeds :
Flinders Medical Centre
Research Foundation
Breast Cancer Research
Fund

CONCERT MANAGER

Douglas Pearce

ACKNOWLEDGEMENTS

Burnside City Council
His Worship the Mayor - Mr Alan Taylor
Australian Broadcasting Corporation

Sponsored by The Burnside Trust

BURNSIDE SYMPHONY ORCHESTRA

The Burnside Symphony Orchestra

The Burnside Orchestra, founded in 1966, is an amateur orchestra. It is supported by the City of Burnside Council and performs in aid of various charity organisations.

Past conductors of the orchestra have been scientist John Black, flautist David Cubbin, violinists Robert Cooper, James Ferguson and Alphonse Anthony, and oboist, Bruce Stewart.

The orchestra's current conductors are David Sharp and Martin Butler.

David Sharp

David Sharp is a New Zealand born conductor and 'cellist currently living and working in Adelaide. In 1990 he spent a year working with the Auckland Philharmonia Orchestra, before travelling to Adelaide to commence his studies with Janis Laurs. Since arriving in Adelaide, David has worked with both the Adelaide Symphony Orchestra, and the Adelaide Chamber Orchestra. He has completed undergraduate conducting studies with Heribert Esser at the University of Adelaide, and in 1995 completed his honours year specialising in conducting under the tutelage of Nicholas Braithwaite. David currently studies 'cello with Claire Oremland.

Mary-Anne Blades

Mary-Anne Blades was born in Adelaide and studied the flute with Elizabeth Koch at the Flinders Street School of Music, and with Vernon Hill at the Canberra School of Music where she gained her Bachelor of Music in 1988. She attended the July 1990 William Bennett OBE Summer School in London and consequently was offered a place in his flute class at the Royal Academy of Music. Mary-Anne spent two years studying for the Advanced Course Diploma and gained the Licentiate of the Royal Academy. During that time she was a member of the Fleurieux Wind Quintet which toured northern Spain, performed at the Exeter and Axminster Festivals and was invited to play for many music societies. Mary-Anne performed the Mozart Flute and Harp Concerto in St-Martins-in-the-Fields, London and also worked for the Council of Music in Hospitals with a trio which toured England performing in varied venues. She attended the 1991 Nice Flute Course with Alain Marion of the Paris Conservatoire and toured Germany with the musical 'Pickwick'. Mary-Anne returned to Adelaide in December 1993 and played Principal Flute with the Australian Chamber Orchestra in the 1994 Adelaide Festival of Arts. She has also performed many times with the Adelaide Symphony Orchestra. In 1996 she spent six months touring Singapore, Hong Kong and Seoul, South Korea with the Cameron Mackintosh production of 'Les Miserables'. She was involved with the 'ENZO' and Shirley Bassey tours earlier this year and has just completed the season of 'Phantom of the Opera'. Mary-Anne is currently playing with the Adelaide Symphony Orchestra in 'The Marriage of Figaro'.

If you enjoyed tonight's performance and would like to be informed of other programmes to be performed by the Burnside Symphony Orchestra, please complete the following and forward by post to:

Mr Douglas Pearce
6 Cairns Avenue
Lockleys 5032

Name Ms/Miss/Mrs/Mr/Dr _____

Address _____

So what of de Jean's commission for three concertos, and a couple of quartets for the flute? Two of Mozart's best known flute quartets come from the months that he spent in Mannheim, but only two concertos emerged, not three, and the second of these is probably simply an arrangement of an earlier concerto for oboe. Mozart did not receive the full commission fee.

INTERVAL

Symphony in D minor

C Franck (1822-1890)

The career of Cesar Franck is spanned by two major periods of prolific activity in the major musical forms of his time, separated by an extraordinary hiatus of some 30 years. By his mid-twenties, he had composed a concerto, a symphony and symphonic poem. Nothing followed for the orchestra until the three symphonic poems of 1875-84, closely followed by the *Variations symphoniques*, the multi-movement symphonic poem *Physique* (1887-88), and his culminating achievement, the *Symphony in D minor* (1886-88).

In his private life, Cesar Franck was a modest, withdrawn figure, an organist and teacher - a character that belies his importance in the renaissance of non-operatic French music that sprang from the foundation of the *Societe Nationale* in 1871. And yet, while Franck was instrumental in the development of French music during this time, there is nothing overly French about this final orchestral work. It's main influences come from Wagner, and the more avant-garde musical language of the 'New German' idiom (one of whose precursors was Franck's countryman Berlioz).

Even though the *Symphony in D minor* was to be Franck's last major orchestral composition, nevertheless it shows somewhat of a new direction for the composer. While much of his earlier work was decorative, the *Symphony in D minor* is expansively architectural. It's thematic units are laid out in grandly conceived blocks, whose separation serves to heighten contrast, and its austere orchestral colouring (with the notable exception of the cor anglais and harp solos in the second movement) is the counterpart of it's searching philosophical temper.

The work is in three movements, with the Adagio and Scherzo movements of traditional symphonic form condensed into one central movement. The form is cyclic, meaning that musical ideas will be carried over from one movement to the next. In fact, in the first movement, Franck uses the same motive as the principal idea both of the slow, sombre introduction of the main Allegro which bursts forth after an extended crescendo, only to die out almost at once. The last movement, as in the finale of the Beethoven's Ninth Symphony, recalls all the major themes of the work. However, rather than merely quoting the ideas, Franck develops them into new elements. When the opening theme of the first movement reappears, the formerly sinister and probing motive is gentle and in the major key with a rippling harp accompaniment that serves as a prelude to a joyous and compelling conclusion.

Rosamunde Overture

F Schubert (1797-1828)

The incidental music for the play 'Rosamunde, Princess of Cypress' was composed rather hurriedly during the last few months of 1823. In fact, Schubert was so hard pressed to finish the music in time that the orchestral parts were delivered to the theatre only 48 hours before the premiere which took place on the 20th December.

The Berlin born poet Helmina von Chezy wrote the play, adapting it from a Romantic poem she had written earlier. After the premiere, critics referred to Chezy's limited talents as a dramatist, and to what appears to have been a disastrously under-rehearsed performance. The play was performed only once more before the theatre was closed for Christmas, and *Rosamunde* was scratched from the company's repertory. It is perhaps, therefore, no great loss that the text of the play has subsequently been lost. The music, however, attracted very favourable comments, and continues to be one of the most played and most loved of Schubert's works.

With little or no time to compose a new overture for the 1823 performance, Schubert took over one he had written the previous year for his grand Romantic opera *Alfonso und Estrella*. He later replaced that overture with the overture to his melodramatic extravaganza *Die Zauberhaufe*, a work which had seen just eight performances. It is this overture that has remained associated with the incidental music to *Rosamunde*, long after *Die Zauberhaufe* faded into obscurity.

Flute Concerto No 1 in G major, K313

W A Mozart (1756-1791)

Soloist - Mary-Anne Blades

Allegro maestoso
Adagio non troppo
Rondo Tempo di menuetto

In 1777, when Mozart was 21, he left his employment with the Archbishop of Salzburg, and set out on a long journey that was meant to make his name among the great, the good and the musical of Europe. Therefore, accompanied by his mother, he travelled through Munich, then Augsburg, and then on to Mannheim. There were good reasons for staying longer in Mannheim, Mozart received a commission from a shadowy Dutchman by the name of Ferdinand de Jean to compose 'three short simple concertos and a couple of quartets for the flute'. Although Mozart was rather slow at getting through the work, and infuriated his father with his irresponsibility and naivety over matters of the heart and purse alike, this period saw him composing what proved to be most of his music featuring the solo flute.

The flute concerto in G major is a piece of finely shaped elegance, rather than boldly argued length. Mozart had, by this time, taken the art of concerto writing to a new level of sophistication in his piano concertos, but for the flute concerto, he chose simpler, less extended forms. The work is both subtle, and searching, most of all in the Adagio movement, with its rich orchestral textures, and theatrical preparation for the soloists entry. The outer two movements show a typical Mozartian ingenuity and quiet wit.

PROGRAMME

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