

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

1st Violins

Athalie Scholefield
(leader)
Russell Wheaton
Shelley Barrett
Ken Berris
Richard Anderson
Max Morris
Ben Craig
Michelle Sykes
Catherine Sykes
Tim Marks
Shirin Lim

Cellos

Jill Lowe
Skye McGregor
Bob Chumley
Alan Gregory
Craig Osborn
Aileen Chatterton
Sandra Saloman
Lisi McGowran
David Sharp

Clarinets

Barbara Radcliffe
Ellen Resek

Bassoons

Neil Nilsson
Alison Bell

Contrabassoon

Owen Stephens

2nd Violins

Ernest Hirsch
Marietta Resek
Frank Ashman
Jonathan Woore
Richard Schaumloffel
Katerina Stevens
Steve Saloman
Rosi McGowran
Jackie Chan

Basses

Clark Catt
Robin Sanderson
John Smerdon

Horns

David Hampton-Smith
Laura Cram
Paul Hampton-Smith

Flutes

Martin Hampton-Smith
Jane MacKenzie

Trumpets

Anissa Polain
Douglas Pearce

Piccolo

Jane MacKenzie

Timpani

Robert Hutcheson

Violas

Christine Batty
Barbara Fairs
Katherine Nightingale
Karen Grimmer

Oboes

Lynette Whellan
Sandra Pulford

Percussion

Anne Axelby

Martin Butler
Conductor

Burnside Town Hall
8.00 pm
Wednesday
November 27, 1996

CONCERT MANAGER

Douglas Pearce

Proceeds :
Save the Children Fund

ACKNOWLEDGEMENTS

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

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 Cubin and violinists Robert Cooper, James Ferguson and Alphonse Anthony.

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

Martin Butler

Martin Butler was born in London and began learning violin at the age of eight. When he was eleven Martin received a scholarship to the Guildhall School of Music. After leaving school he studied composition at Surrey University, graduating with a First Class Honours and Masters Degree. After a spell as a keyboard player in a rock band, Martin moved to Portugal where he played violin in the 'Teatro Nacional de Sao Carlos' in Lisbon. In Portugal he also pursued many other musical interests including ensemble, gypsy and jazz. During his last year in Portugal Martin began playing viola in the orchestra. In 1990 he joined the Adelaide Symphony Orchestra.

Glenn Madden

Glenn Madden has been a member of the Adelaide Symphony Orchestra since 1966, and has held the position of Principal Trumpet since 1982. Born in Tasmania, Glenn had his first experience as an orchestral soloist in the ABC Instrumental and Vocal competition, (now the Young Performers Awards) appearing in 4 state and 2 national finals. His solo appearances with the ASO have ranged from country tours to an audience of 30,000 at the 1994 ANZ Symphony Under the Stars. He has been soloist with the Tasmanian Symphony Orchestra on several occasions. An accomplished chamber music player, Glenn founded the Adelaide Brass Quintet. The Quintet has made several recordings and broadcasts for ABCFM and ABC Radio National. They have made three commercial recordings and have performed for the Adelaide Festival. In 1979 Glenn spent a year playing with the Malme Symphony Orchestra in Sweden. While overseas, he took private lessons with several international trumpet players in Switzerland, Denmark and the USA. He spent another seven months in Sweden in 1990/1 playing with the Stora Teater Orkester in Gothenburg. Glenn was Musical Director of the Elizabeth Brass Band from 1980 to 1989, taking them to 'A' Grade Champions of South Australia. He teaches trumpet at TAFE School of Music and conducts the school's Brass Choir.

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
Concert Manager, Burnside Symphony Orchestra
15 Pierson Street
Lockleys 5032

Name Ms/Miss/Mrs/Mr/Dr

Address _____

Concerto in C for two trumpets, strings and continuo

A Vivaldi (1675-1741)

Soloists - Glenn Madden

Geoff Bradley

Vivaldi wrote more than 450 concertos, many of them designed for his talented pupils at the Ospedale della Pieta in Venice, an orphanage which he raised to the level of a music school and concert centre renowned throughout Europe. His own instrument was the violin, but the works he wrote for flute, oboe, bassoon, lute and trumpet, in solo and combination show him to be one of the great masters of instrumentation. This concerto is a large scale work which had a great influence on Bach.

Interval

Symphony No 1 in C minor Op68

J Brahms (1833-1897)

In the 1870s Brahms was a widely respected and recognised figure of European musical life having earned his reputation as a prolific composer. A symphony, the supreme musical vehicle of Romanticism, was still missing in the list of his works. Brahms' friends were eager for their master to take up the pen and set out to write a symphonic score, unaware that the composer had for some time already been contemplating the idea himself. In 1862 Clara Schumann heard the first part of the new work and reported back enthusiastically to Joseph Joachim, the famous violinist. In 1868 Brahms sent a message of greetings to Clara from the Swiss mountains and added to this the theme played by the horn in the final movement. Work on this symphony was, however, only completed in September 1876. The length of the creative process does not always guarantee top artistic quality, but with a composer of Brahms' stature it certainly hints at the significance which Brahms assigned to his first symphony.

This symphony is imbued with the spirit of Beethoven, particularly of the Fifth and Ninth symphonies. Hans von Bulow referred to it as Beethoven's tenth symphony. The symphony begins with the fateful strokes of the timpani in the tragic theme of the prelude and ends with a hymnic finale which is very close to Beethoven's Ode to Joy.

Programme

Soirees Musicales Op 9 B Britten (1913-1976)

March
Canzonetta
Tirolese
Bolero
Tarantella

Sonata for trumpet strings and continuo

H Purcell (1659-1695)

Soloist - Glenn Madden

Concerto in C major for two trumpets, strings and continuo

A Vivaldi (1675-1741)

Soloists - Glenn Madden

Geoff Bradley

Interval

Symphony No 1 in C minor, Op 68

J Brahms (1833-1897)

Un poco sostenuto. Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio. Allegro non troppo, ma con brio

Soirees Musicales, Op 9

B Britten (1913-1976)

March
Canzonetta
Tirolese
Bolero
Tarantella

Britten wrote two suites that are orchestral arrangements of songs and dances by Gioacchino Rossini (1792-1869). Rossini had himself published an album of short vocal pieces (songs and duets) under the title *Soirees musicales*, in 1835, six years after his opera, *William Tell*. The pieces were described as being 'for the study of Italian song', and their wide variety of technical character made them susceptible to varied instrumental arrangement. Six of them were used by Britten, three in each Suite, and the same album was also the basis of Respighi's orchestrations for the Massine ballet (1919).

Soirees musicales was written in 1936, as a result of Britten's involvement with the budding film industry. He composed no less than 22 scores between 1933 and 1939. For more than one of these, including *Men of the Alps* (1936), he drew on Rossini sources.

This Suite was first published in 1938 and came to the attention of a choreographer named Anthony Tudor who used it for a ballet in London. The Suite begins with a march, the source being the ballet music in *William Tell*. Then follows three items taken from the vocal album mentioned above. The final movement 'Tarantella' (an Italian dance in 6/8 time) comes from *La Carita*, a sacred part-song for women's voices, which Britten remembered his mother singing to him as a child. The bright orchestration of these pieces would have been perfect for film music.

Sonata for trumpet, strings and continuo

H Purcell (1659-1695)

Soloist - Glenn Madden

This sonata which was preserved only in manuscript form shows how beautifully Purcell could take the fire and fury of the Italian style of that time and give it his own 'English' personality. The opening Maestoso in D major is reminiscent of the airs that he wrote for opera and masque - the trumpet takes an almost vocal line answered by the strings. The Adagio is for strings alone as the natural trumpet (mostly limited in notes to the harmonic series) was not expected to take a slow melodic line. The final movement is particularly striking in its use of the trumpets low notes near the close.