

# BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

## 1st Violins

Athalie Scholefield (leader)  
Russell Wheaton  
Ken Berris  
Shelley Barrett  
Gordon Barr  
Kalman Kiss  
Max Morris  
Mary Whitehead  
Judy Isaac

## 2nd Violins

Ernest Hirsch  
Marietta Resek  
Frank Ashman  
Margaret Norton  
Stephen Saloman  
Astrid Kinnaird  
Vicki Hennecke  
Anna Graves  
Veronica Mignone

## Violas

Christine Batty  
Karen Grimmer  
Donna Hughes  
Brian Setchell

## Cellos

Kathy Wozniczka  
Sandra Saloman  
Alan Gregory  
Skye McGregor  
Aileen Chatterton  
Vivienne Gore  
Steve Millard

## Basses

Clark Catt  
Robin Sanderson  
John Smerdon

## Piccolo

Jane Mackenzie

## Flutes

Jane Mackenzie  
Martin Hampton-Smith

## Oboes

Lynette Whellan  
Sandra Pulford

## Clarinets

Derek Jones  
Ellen Resek

## Bassoons

Neil Nilsson  
Alison Bell

## Horns

Paul Hampton-Smith  
Laura Cram  
David Hampton-Smith  
Mike Kenny

## Trumpets

Steven Hall  
Douglas Pearce  
Scott Gardiner

## Trombone

Ellena King

## Timpani

Andrew Buchan

**Martin Butler**  
Conductor

Burnside Town Hall  
8.00pm  
Tuesday November 23<sup>rd</sup>, 1999

### CONCERT MANAGER

Douglas Pearce

### ACKNOWLEDGEMENTS

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

Proceeds :  
Save The Children Fund

The Burnside Symphony Orchestra also gratefully acknowledges  
the sponsor of tonight's performance:  
**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 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.

### BLAKE SUITE for Viola, Chorus and Orchestra.

This work had its origins almost twenty years ago when I was asked to write the incidental music for a play about William Blake, the mystic poet and artist. I had always intended to do something with the material but for one reason or another had not got around to it. I approached my good friend Martin earlier this year about performing an orchestral suite, based on the Blake material, with the Burnside Symphony Orchestra. He liked the idea so I started thinking about orchestrating the themes. I mentioned to him that I was thinking about adding a chorus for "Jerusalem" and it was at this point that he said to me "There's a great piece for Viola, chorus and orchestra by Vaughan-Williams called Flos Campi, you should arrange it like that!" I took him up on the challenge, and the result is the work you will hear tonight. After a cadenza-like entry from the viola, the first melody is that of "The Lamb", one of Blake's "Songs of Innocence". Following this is "To Spring" and then, after a short cadenza, "The Tyger" from the "Songs of Experience". Throughout the work the "Tyger" theme is referred to; at the opening, the links between some of the sections, and at the end of the piece. It was only long after writing the original material that I recognised the similarity of the theme to the old plainchant "Dies Irae" (Day of Wrath) and as "The Tyger" represents the darker side of life I thought a quote of the plainchant would be appropriate. This piece has been quoted by many composers from Berlioz to Lloyd Webber. After "The Tyger" comes "London", probably one of Blake's darkest poems. This first appears as a chorale with the four horns and viola. The final section of the work is "Jerusalem" (or "Preface to Milton") which conveys Blakes ultimate optimism and which is probably best known in a setting by Parry as the music used in the film "Chariots of Fire". Finally there is a quote from "The Tyger" as a suggestion (on my part) that perhaps evil may never be truly conquered. I would like to take this opportunity to thank my good friends Martin Butler and Tim Marks for their help in preparing this performance as well as the choir "In Unitate" (Pembroke Old Scholars) and the Burnside Symphony Orchestra.

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 \_\_\_\_\_

## PROGRAMME

- |   |            |
|---|------------|
| Overture to Barber of Seville<br>In Unitate   | Rossini    |
| Mirrors on the Millennium                     | M. Smerdon |
| Millennium                                    |            |
| Interval                                      |            |
| Blake Suite<br>Soloist M Butler<br>In Unitate |            |
| Requiem<br>(various excerpts)                 | Mozart     |