

ABOUT THE AUSTRALIAN VETERINARY ORCHESTRA

The AVO was the initiative of Dr Mike Woodham, owner of Sugarland Animal Hospital. In 2013, after discussing the idea with the AVA, Dr Woodham placed a call for members in the AVO and received expressions of interest from over 40 musical veterinarians.

The AVO's first concert, in conjunction with the Perth Symphony Orchestra, was held at 2014 Annual Conference at the Perth Convention Centre. Since then it has performed in 2015 in Brisbane with the Brisbane Philharmonic Orchestra.

The AVO has a mission to enhance veterinary surgeon mental health and well being through music and to promote and fund raise for the AVA benevolent fund.

ABOUT THE AVA BENEVOLENT FUND

The AVA Benevolent Fund helps Veterinarians and their families who find themselves in difficult circumstances. The emphasis is on practical support to those who may be affected by illness, accident, or otherwise are having a tough time.

The Benevolent Fund has also been active in promoting preventative measures to keep veterinarians healthy and well - such as the Wellness Room at the AVA Annual Conference.

Tonights Concert is made possible by the generous sponsorship of

Hills Pet Nutrition, RX Works Veterinary Practice Management Software and Sparkline Technologies



Australian Veterinary Association

Benevolent Fund Concert

7:30pm Wednesday 25 May 2016

Adelaide Convention Centre, South Australia.

The Australian Veterinary Orchestra

joins

The Burnside Symphony Orchestra

Phlox - *Fanfare*

Doppler - *Hungarian Fantasy for Two Flutes and Orchestra*

Bruch - *Kol Nidrei: for Cello and Orchestra*
~INTERVAL~

Vaughan Williams - *A London Symphony*

made possible by sponsors



Fanfare

Sebastian Phlox

Sebastian is an Adelaide-based composer, organist and conductor, currently studying a Masters in composition at the Elder Conservatorium of Music. The Burnside Symphony Orchestra premiered his new work *Fanfare* in April 2016.

Colour, texture and contrast conjure up shifting scenes in this work. *Fanfare* may survey a “short journey”, with quintessential brief encounters and moments of déjà vu.

Hungarian Fantasy for 2 Flutes and Orchestra

Soloists – Maria Foot & Scott Gunn

Franz & Karl Doppler (1821–1883 & 1825-1900)

Brothers Franz and Karl Doppler were virtuoso flautists and composers, born in Lemberg, Poland, now Lviv, Ukraine. They composed operas and ballets, and together wrote, arranged and performed their music for two flutes in Europe.

Maria Foot

Maria Foot has a Licentiate of Music and a Bachelor of Music Degree from the University of Adelaide, Elder Conservatorium. She teaches woodwind and works as a freelance flautist in solo and ensemble performance, encompassing classical, jazz, Latin American and popular music styles.

Scott Gunn

After graduating from the Elder Conservatorium of Music in 2013, Scott pursued a career in music education and now teaches classroom Music at Roma Mitchell Secondary College. In 2014, he studied with the Tafelmusik Baroque Orchestra in Toronto. Scott has won many awards and regularly performs in community ensembles as a flautist, chorister and conductor.

*In this performance, the players of the Burnside Symphony Orchestra are joined by musician members of the Australian Veterinary Association (denoted by *)*

<u>First Violin</u>	<u>'Cello</u>	<u>Bassoon</u>	<u>Harp</u>
Shelley Walker	Kathy Wozniczka	Norman Etherington	Cianah Harris
Frances Griffin	Joel Baligod	Alison Bell	
Conrad Gittins	Amanda Reynolds*	Alison Marlow	
Charles Newland	Aileen Chatterton	<u>Contra Bassoon</u>	
Shelley Barrett	Janis Svilans	Owen Stephens	
Steve Salamon	Jennifer Eime	<u>Trumpet</u>	
Susan Currie	Tanya Monro	John Pater	
Fran Corcoran	James Monro	Douglas Pearce	
Gabrielle Scherrer	Karen McCormick*	<u>Trombone</u>	
<u>Second Violin</u>	<u>Double Bass</u>	Tom Sulda	
Robyn Handreck	Peter McLachlan	Sean Turnock	
Stephanie Rogers	Mark Pedder	<u>Bass Trombone</u>	
Atahalie Scholefield	<u>Flute</u>	Michael Dight	
Sally Armstrong	Maria Foot	<u>Tuba</u>	
Mayuko Chen	Scott Gunn	Mike Woodham*	
Margot Masters	Nicole Taylor*	<u>Horn</u>	
Fiona Robertson	Sophie Barritt	Adam Black	
Michelle Starr*	<u>Oboe</u>	Laura Cram	
<u>Viola</u>	Terri Kenny	Alice Dyer	
Christine Batty	Debbie Racklyeft*	Jordan Puckridge	
Phillip Griffin	<u>Cor Anglais</u>	<u>Timpani</u>	
Donna Hughes	Michelle Hassold	Andrew Timko	
Tom Soulsby	<u>Clarinet</u>	<u>Percussion</u>	
Catherine de Prinse	Pip Weston	Dennis Johnson	
	Derek Jones	Henry Millar	
		David Roper	
		Belinda Levi	

BSO Conductor- Philip Paine

Philip received a Bachelor of Music from the Tasmanian Conservatorium of Music in 1988, and a Masters Degree in performance from the University of Adelaide in 1995.

He has performed with a number of Australian orchestras in tutti and principal horn positions and currently plays with the Adelaide Symphony Orchestra. He is also horn tutor at the Elder Conservatorium.

Philip was appointed conductor of Burnside Symphony Orchestra in 2013 following appointments with Glenorchy City Concert Brass, Hahndorf Town Band and Adelaide Sinfonia.

Burnside Symphony Orchestra

The Orchestra began in 1956 and is celebrating its 60th year. It presents an annual season of concerts. The orchestra is grateful for the ongoing support of the City Of Burnside.

For more information go to **www.bso.org.au**

MC for the Concert- Brian Mc Erlean MVB MRCVS

Brian is a retired mixed animal practitioner and one of the four trustees of the National AVA Benevolent Fund. He is currently the Veterinary Surgeon's Board Inspector in Western Australia.

Brian is the 2013 recipient of the Ian Miller Medal, which is awarded for services to the profession in Western Australia, and received a Meritorious Service Award from AVA in 2014. Suicide Prevention Australia awarded him the National 2015 Suicide Prevention Award for community engagement.

Kol Nidrei: for Cello and Orchestra

Max Bruch (1838 - 1920)

Soloist – Amanda Reynolds

Bruch was a German Romantic composer and conductor who wrote over 200 works, including three violin concertos. Kol Nidrei, Opus 47 was written in 1880. It is styled as an Adagio on two Hebrew melodies for cello and orchestra with harp and consists of a series of variations on two main themes of Jewish origin.

The first theme, which also lends the piece its title, comes from the Kol Nidrei prayer, which is recited during the evening service on Yom Kippur. In Bruch's setting of the melody, the cello imitates the rhapsodic voice of the cantor who chants the liturgy in the synagogue.

The second subject of the piece is quoted from the middle section of Isaac Nathan's arrangement of *O Weep for Those that Wept on Babel's Stream*, a lyric written by Lord Byron in his collection Hebrew Melodies.

Amanda Reynolds

Amanda spent her childhood in Perth and Margaret River where she was involved in music as a singer, pianist and flautist. She came to the 'cello as an adult. As well as working and raising her family, Amanda plays in two orchestras. Amanda graduated from Murdoch University in 1999 and after an initial stint in mixed animal practice is now a part-time solely small animal practitioner. Tonight Amanda will be playing on a modern instrument generously loaned by Luthier Andre Ozturk.

INTERVAL

A London Symphony

I Lento–Allegro risoluto – II Lento – III Scherzo – IV Finale

Ralph Vaughan Williams (1872 – 1958)

Vaughan Williams learned composition from Stanford and Parry in London, and Ravel in Paris. He was prompted to write a symphony by his friend and fellow composer, George Butterworth, who was tragically killed in the First World War.

His first was the Sea Symphony, completed in 1909. He went on to write nine symphonies, the last completed in 1957.

Symphony No 2, A London Symphony, was composed in 1912–1913 and subsequently revised several times with the final version finished in 1933.

Vaughan Williams determined that the work was to be about London, not in a literal sense, but to evoke the spirit of the city. The symphony is therefore an example of absolute music, rather than the more overtly representational program music.

Lento–Allegro risoluto begins softly with a slowly coalescing prelude in which Westminster chimes can be heard. After a silent pause, the Allegro Risoluto section, much of it triple forte, is vigorous. The ensuing second subject, dominated by wind and brass, is no less so, evoking 'Hampstead Heath on an August Bank Holiday'. After a contrasting gentle interlude scored for string sextet and harp, the themes of the allegro section return and bring the movement to a close, with full orchestra playing fortissimo.

Lento - quiet themes led in turn by cor anglais, flute, trumpet and viola give way to a grave, impassioned forte section, after which the movement gradually subsides to its original quiet dynamic.

Vaughan Williams intended it to evoke 'Bloomsbury Square on a November afternoon'.

Scherzo - Vaughan Williams writes, 'If the hearer will imagine standing on Westminster Embankment at night, surrounded by the distant sounds of the Strand, with its great hotels on one side, and the "New Cut" on the other, it may serve as a mood in which to listen to this movement.'

The movement revolves around two scherzo themes, the first marked fugato, the second straightforward and lively. The piece closes with muted strings playing *pppp*.

Finale opens with a cry of anguish, then a solemn emotional march, an energetic Allegro and the return of the march. The music rises to an impassioned culmination, then dies away to the sound of the Westminster chimes and the quiet Epilogue.

