

**BURNSIDE SYMPHONY ORCHESTRA**  
With the support of the Burnside City Council

**1st Violins**

Athalie Scholefield  
(leader)  
Russell Wheaton  
Ken Berris  
Shelley Barrett  
Christina Fung  
Jennifer Beard  
Max Morris  
Richard Schaumloffel  
Shirin Lim

**2nd Violins**

Ernest Hirsch  
Marietta Resek  
Frank Ashman  
Katerina Stevens  
Wendy Strods  
Martin Kernich  
Margaret Norton  
Stephen Saloman

**Violas**

Christine Batty  
Rebecca Newland  
Karen Grimmer  
Barbara Fairs

**Cellos**

Jill Lowe  
Skye McGregor  
Christophe Camphausen  
Bob Chumley  
Alan Gregory  
Craig Osborn  
Aileen Chatterton  
Dominique Smith  
David Sharp

**Basses**

Clark Catt  
Robin Sanderson  
John Smerdon

**Flutes**

Martin Hampton-Smith  
Jane Mackenzie

**Oboes**

Lynette Whellan  
Sandra Pulford

**Clarinets**

Derek Jones  
Ellen Resek

**Bassoons**

Neil Nilsson  
Alison Bell

**Horns**

Paul Hampton-Smith  
Laura Cram

**Trumpets**

Douglas Pearce

**Timpani**

Bob Hutcheson

**Martin Butler**  
Conductor

Burnside Town Hall  
8.00 pm  
Wednesday  
November 26, 1997

**CONCERT MANAGER**  
Douglas Pearce

**ACKNOWLEDGEMENTS**

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

The Burnside Symphony Orchestra also gratefully acknowledges the sponsors of tonight's performance:

**The Burnside Trust**  
**Brighton Pianos**

Proceeds :  
Save the Children Fund

BURNSIDE SYMPHONY ORCHESTRA

**The Burnside Symphony Orchestra**

The Burnside Orchestra, founded in 1956, 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.

**Karen Grimmer**

Karen Grimmer began her musical studies in North Queensland with a succession of wonderful convent-based teachers. After moving with her family to Brisbane as a teenager, she studied piano with Alan Lane and then Regis Danillion, and viola with John Curro. She was a member of the viola section of the Queensland Youth Orchestra for five years, travelling to Switzerland and Italy with them in 1972. Karen also played for two seasons with the Australian Youth Orchestra, travelling to South East Asia in 1975 during the second season. After graduating from Queensland University with a degree in Physiotherapy, she moved to Hobart to study viola and piano with Jan and Beryl Sedivka, while working part-time as a physiotherapist. She completed four years at the Conservatorium of Music in Hobart, studying viola and piano as principal instruments. Karen won the Tasmanian ABC Instrumental Concerto Competition in 1978 with the Ravel Piano Concerto, and followed this with several other piano concerto appearances in Tasmania, including Saint Sans Carnival of the Animals and Beethoven 4<sup>th</sup> piano concerto. She then concentrated on her first love, accompanying, and has worked with the ABC as a recording artist, and for a number of instrumentalists and vocalists in recitals and competitions. Karen moved to South Australia in 1995 with her family to take up a research position at the University of South Australia. Her interest in accompanying has increased since both her daughters began studying singing seriously. A year ago she joined the Burnside Symphony Orchestra as a viola player.

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 \_\_\_\_\_

**Symphony No 8 in B minor, D 759 (Unfinished)**  
Schubert (1797-1828)

*Allegro moderato*  
*Andante con moto*

We may never know why Schubert left his B minor Symphony unfinished. Since the first two movements are among the greatest and most original in symphonic literature, it seems impossible that Schubert should have left his work incomplete. Of course, we have no guarantee that he did. Conceivably, the missing movements may turn up one day. But it seems unlikely. The beginning of the full score is dated October 30, 1822. The first two movements are complete and there is an almost completed sketch for a scherzo movement. Schubert even orchestrated the first nine measures of his scherzo and then laid the work aside.

When Schubert died in poverty at the tragically early age of thirty one, no one thought enough of him to arrange a performance of the last two movements and the unpublished manuscript lay half forgotten. At last, on December 17, 1866, after Schubert had been dead for 37 years, the premiere of the *Unfinished Symphony* was given by the Society of the Friends of Music in Vienna.

*Allegro moderato.* A mysterious introductory phrase for cellos and double basses seems the very embodiment of Romantic yearning. Then a murmuring figure for violin supplies the accompaniment for a songlike strain of unforgettable melancholy in which the oboe and clarinet join. After a typically sudden Schubertian transition we hear one of the best remembered of all symphonic themes. This too is a song, sung in the warmer tones of the cello section. A return of the mysterious introductory phrase now builds to an almost Tchaikovskian explosion of emotion. After a brief development section the themes return in their original shape, and the movement closes with a coda which once more recalls the opening bars.

*Andante con moto* After the stress of the first movement the opening melody of the slow movement seems to promise peace. But melancholy and yearning return with the magical transition to the plaintive clarinet melody and the stormy evolution that follows. Even the serenity of the final page is tinged with sadness.

English music professor Gerald Abraham has argued convincingly that Schubert probably did complete the symphony - that a large scale entr'acte in B minor in Schubert's incidental music to *Rosamunde* was originally intended as the finale of the symphony. Not only is the key the same as that of the symphony, so is the orchestration. Schubert put together his music for *Rosamunde* in considerable hurry in 1823, the year after the symphony, and Professor Abraham thinks that in his rush to complete the commission he would have been hard pressed to write a movement of such stature as the entr'acte, a movement which moreover is stylistically quite different from the other *Rosamunde* music. More probably the movement already existed as the finale to the symphony, and careless handling of the unpublished manuscripts subsequently would account for the continued separation of the finale from the rest of the symphony.

**Die Fledermaus: Overture**

J Strauss Jnr (1825-1899)

Johann Strauss's operetta *Die Fledermaus* ('The Bat') has a complicated plot. Dr Falke seeks revenge on his friend Baron von Eisenstein for a practical joke which forced him to walk home from a fancy dress ball in broad daylight, still dressed as a bat. His opportunity comes when Eisenstein is sentenced to jail for abusing a policeman: he persuades his noble friend secretly to enjoy a last night of freedom revelling at Prince Orlofsky's ball. Meanwhile, alone at home, the charming Baroness Rosalind is able privately to entertain an admirer. The confusion begins when the admirer is marched off to prison in the belief that he is the Baron.

Dr Falke arranges for everyone to appear at the ball: Eisenstein is disguised as 'Herr Marquis', Rosalind as the 'Hungarian Countess', Rosalind's chambermaid Adele as an elegant lady of high society (slyly dressed in one of her mistress's best ballgowns which she has borrowed without permission).

There are several red faces when the denouement takes place in the city jail whither the whole company has been commanded by Dr Falke.

The overture is a resume of the main tunes from the operetta, the most important being the famous waltz from the finale of Act II.

**Piano Concerto No 1 in C, Op 15**

Beethoven (1770-1827)  
Soloist - Karen Grimmer

*Allegro con brio*  
*Largo*  
*Rondo (Allegro scherzando)*

When considered in the tradition of the concerto as established by Haydn and Mozart, Beethoven's *Piano Concerto No 1 in C*, Op 15 composed circa 1795-98, has some unusual characteristics. Although it is unmistakably Mozartean in the solid base of its Classical structure, grace and clarity the rich and changing harmonies soon after the opening, the new material in the development section, the manner in which the clarinet stands out in the slow movement and the unexpected modulations (subtle as they are) manage still to be surprising. Certainly the closing pages of the work are a strange and somewhat cryptic ending for such a buoyant finale.

The C Major Concerto was published in 1801 as No 1, but is actually the second of Beethoven's concertos for piano. The *Concerto in B-flat* published as No 2 was composed earlier, in 1795, and was revised and published soon after the *Concerto in C*. These were Beethoven's first large scale orchestral scores and the discrepancy in numbering is important in understanding why the C major concerto is the more integrated and polished work.

Beethoven himself played the first known performance of the Concerto in Prague in 1798.

**PROGRAMME**

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**INTERVAL**

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