

# BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

## 1st Violins

Athalie Scholefield (leader)  
Russell Wheaton  
Ken Berris  
Richard Anderson  
Shelley Barrett  
Hooi Lean Tan  
Max Morris  
Inese Lainis

## 2nd Violins

Marietta Resek  
Frank Ashman  
Phil Leane  
Angela Barrett  
Linda Zabel  
Janet Hayes  
Tim Muecke  
Jonathan Woore

## Violas

Chris Langmair  
Barbara Fairs  
Julianne Henry  
Katherine Nightingale  
Kath Coombe

## Cellos

Jill Lowe  
Skye McGregor  
Alan Gregory  
Aileen Chatterton  
Bob Chumley  
Craig Osborn  
Kirsty Friebe

## Basses

Clark Catt  
Bill Rushton  
George Browne

## Flutes

Martin Hampton-Smith  
Jane MacKenzie

## Piccolo

Jane MacKenzie

## Oboes

Lynette Whellan  
Carolyn Angas

## Clarinets

Barbara Radcliffe  
Ellen Resek

## Bassoons

Neil Nilsson  
Alison Bell

## Horns

David Hampton-Smith  
Laura Cram  
Paul Hampton-Smith  
Nigel Davies

## Trumpets

Todd Martin  
Douglas Pearce

### CONCERT MANAGER

Douglas Pearce

### ACKNOWLEDGEMENTS

Burnside City Council  
His Worship the Mayor - Mr. Jim Jacobsen  
Australian Broadcasting Corporation



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Andrew Bone

Brighton Pianos

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

The orchestra's current conductors are Bruce Stewart and Martin Butler.

### Bruce Stewart

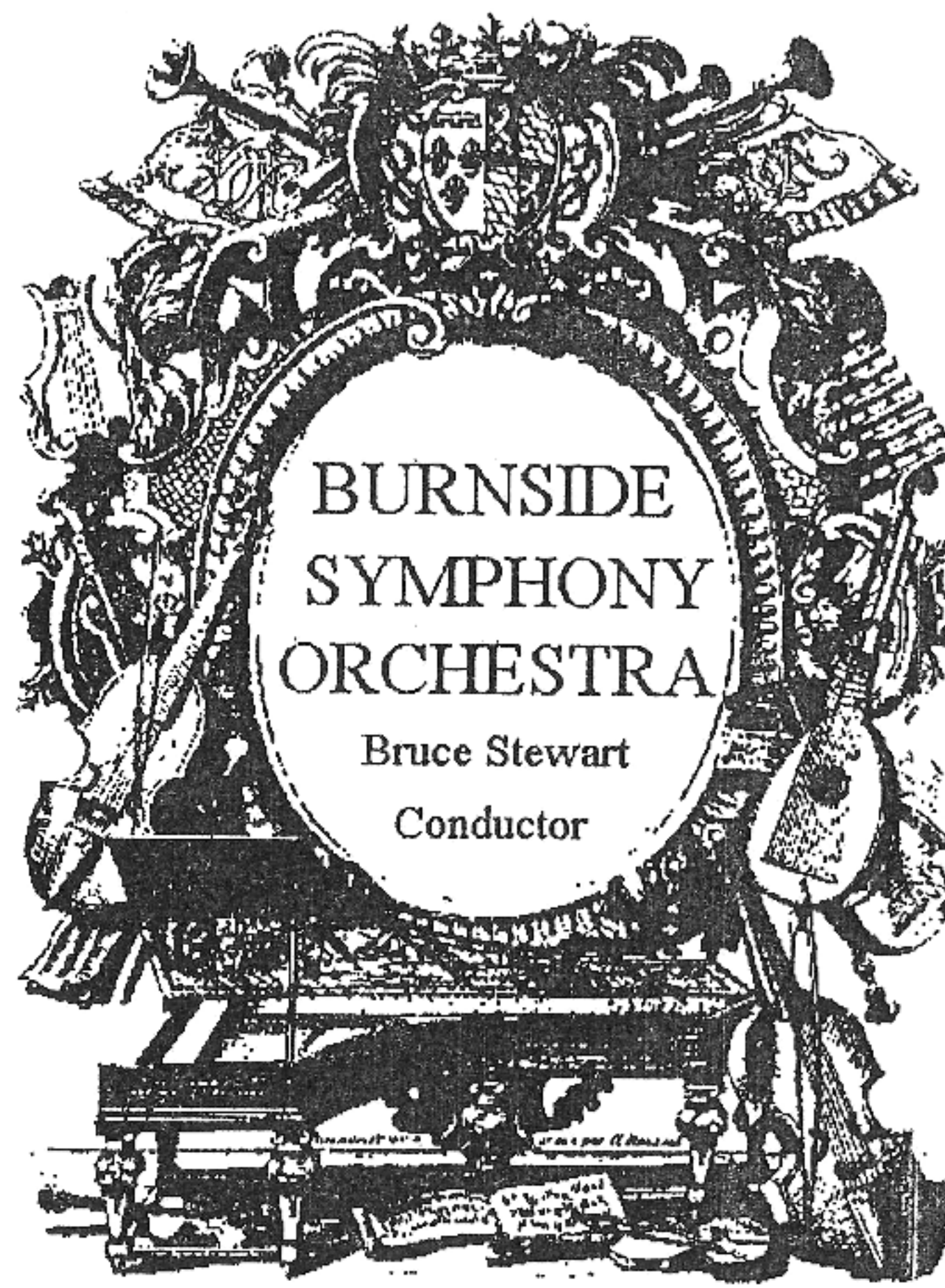
Bruce Stewart was born in Adelaide and studied oboe with Juri Tancibudek while enrolled in the Bachelor of Music (Performance) Degree course at the Elder Conservatorium. For a number of years he survived as a freelance oboist before joining the South Australian Police Band in 1986. Once again a civilian, his interests include making and playing baroque oboes, Indian food and Morris Minors.

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 leave in the box at the back of the hall, or forward by post to:

Mr Douglas Pearce  
Concert Manager  
Burnside Symphony Orchestra  
Municipal Offices, Burnside City Council  
401 Greenhill Road  
Tusmore 5065

Name Ms/Miss/Mrs/Mr/Dr \_\_\_\_\_

Address \_\_\_\_\_



Burnside Town Hall: Wednesday, May 3rd 1995 at 8.00pm  
Proceeds in aid of The Women and Childrens Hospital

### Four Dance Episodes from Rodeo

A Copland  
(1900-1990)

Buckaroo Holiday  
Corral Nocturne  
Hoe-Down  
Saturday Night Waltz

The Ballet Russe de Monte Carlo commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-43 season. The work was first produced at the Metropolitan Opera House on October 16, 1942. Miss de Mille described the idea for the ballet as follows:

'Throughout the American southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centres and the towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House'.

Copland used a number of American tunes and wove them into his score. 'Corral Nocturne' is entirely Copland's inspiration. The orchestral suite was first performed by the Boston Pops Orchestra on May 28, 1943.

### Variations from Appalachian Spring

A Copland  
(1900-1990)

Appalachian Spring was commissioned in 1943-44 as a ballet for Miss Martha Graham. It was first performed at the Coolidge Festival in the Library of Congress, Washington DC on October 30, 1944. The original scoring was for a chamber ensemble of thirteen players but was reorchestrated by the composer in the spring of 1945.

The action of the ballet concerns a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of last century. The bride to be and the young farmer husband enact the emotions, joyful and apprehensive, their new partnership invites. A revivalist and his follower remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The variations on 'The Gift to be Simple' come at the point in the ballet where the revivalist appears. The Shaker melody will more likely be known to those with any Scottish blood as 'The Lord of the Dance'.

### Symphony No 9 in E minor, Op 95

A Dvorak  
(1841-1904)

Adagio - Allegro Molto  
Largo  
Scherzo - Molto Vivace  
Allegro Con Fuoco

At the invitation of Mrs Thurber, the foundress of the National Conservatory of Music in New York, Dvorak, in 1892, accepted the directorship of this institution and migrated to America. He composed this, his last and most celebrated orchestral piece in 1893. Although he did not borrow any specific tunes, Dvorak absorbed plantation songs and spirituals of the south and songs of the American Indians, writing his own themes with a colouring which is present throughout the entire work. Themes and motifs reappear throughout the symphony and give the piece a familiarity. The Largo with its famous cor anglais solo conveys the torments of his homesickness for Bohemia, while the Czech dance in the trio of 3rd movement rekindles nostalgia of the old world he has left behind.

The New World Symphony has earned a place in the orchestral repertoire which is well deserved and will remain as one of Dvorak's greatest works.