

# BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

## 1st Violins

Athalie Scholefield  
(leader)  
Shelley Barrett  
Ken Berris  
Ian Moore  
Georgina Draysey  
Ben Craig  
Max Morris

## 2nd Violins

Ernest Hirsch  
Marietta Resck  
Linda Zabel  
Frank Ashman  
Martin Kernich  
Jonathan Woore  
Richard Schaumloffel  
Katerina Stevens  
Tim Muecke  
Leah Zweck  
Rosie McGowran

## Violas

Christine Batty  
Barbara Fairs  
Katherine Nightingale  
Kath Coombe  
Kim Bradey

## Cellos

Jill Lowe  
Skye McGregor  
Alan Gregory  
Bob Chumley  
Craig Osborn  
Aileen Chatterton  
David Sharpe

## Basses

Bill Rushton  
Clark Catt  
Robin Sanderson

## Flutes

Sarah Walsh  
Jane MacKenzie

## Oboes

Lynette Whellan  
Sandra Pulford

## Clarinets

Barbara Radcliffe  
Ellen Resek

## Bassoons

Neil Nilsson  
Alison Bell

## Horns

Laura Cram  
Paul Hampton-Smith

## Trumpets

Douglas Pearce

**Martin Butler**  
Conductor

Burnside Town Hall  
8.00 pm  
Wednesday  
April 17, 1996

Proceeds  
Womens and Childrens  
Hospital

### CONCERT MANAGER

Douglas Pearce

### ACKNOWLEDGEMENTS

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

## 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 included scientist John Black, flautist David Cubbin and violinists Robert Cooper, James Ferguson and Alphonse Anthony.

The orchestra's current conductor is Martin Butler.

### **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.

### **Rosie McGowran**

Rosie McGowran graduated from the Elder Conservatorium in 1994 with a Bachelor of Music (Performance). She studied viola under Beryl Kimber during her undergraduate years, and also achieved a A.Mus.A. (winning the State Prize) in piano performance. Rosie plays on a casual basis with the Adelaide Symphony Orchestra, and also performs with the Adelaide Chamber Orchestra.

### **Philip Paine**

Philip Paine graduated in 1988 from the Tasmanian Conservatorium with a Bachelor of Music. Between 1988 and 1992 he performed with the Australian Opera and the Ballet Orchestra in Sydney, and in 1992 he joined the Adelaide Symphony Orchestra. Philip also performs regularly with the Adelaide Chamber Orchestra, and is currently undertaking a Master of Music at the University of Adelaide.

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 the Concert Manager:

Mr Douglas Pearce  
15 Pierson Street  
Lockleys 5032

Name

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

Address \_\_\_\_\_

BURNSIDE SYMPHONY ORCHESTRA

### **L'Arlesienne Suite 1**

Prelude : Minuetto : Adagietto : Carillon

**Bizet (1838-1875)**

'I must have a stage. Without it I am nothing', Bizet replied to Saint-Saens when the latter suggested that in view of the failure of their operas, they should divert their talent to the concert hall. Time has shown Bizet to be right, for he is universally known for his operatic masterpiece, Carmen. Bizet wrote many operas, but he also wrote incidental music for Daudet's play 'L'Arlesienne', which tells of the hopeless love of Frederi for the girl from Arles, and his eventual suicide. The action is set in Provence - in the Camargue; the strange wild marshland at the mouth of the Rhone. The prelude begins with a march adapted from an old Provençal 'noel' or Christmas tune. After a quieter duet between the saxophone and the clarinet, the strings end the movement with an impassioned song. The minuet is lively and has a rustic clarinet theme in the trio. The adagietto is scored for strings alone and resembles a religious chant. In the carillon, a lively theme for strings is heard against the horns, which imitate the tolling of festive bells.

### **Concerto in G for Viola**

**Telemann (1681-1767)**

Georg Philip Telemann was a contemporary of the great Johann Sebastian Bach and godfather to one of Bach's sons. He was one of the most prolific composers of all time and held many important posts as organist, Kappelmeister and Music Director in the most important churches and institutions of his day. The viola concerto is more in the manner of a suite - that is it is in four contrasting movements (slow, fast, slow, fast). The second movement in particular owes much to Handel.

### Interval

### **Horn Concerto No.4 in E flat**

**Mozart (1756-1791)**

This is the last of four horn concertos Mozart wrote for Ignaz Leutgeb, an old friend from Salzburg days who had come to live in Vienna. At the time the concertos were written (1783-1786), the horn was an instrument of limited ability and Mozart showed great ingenuity and thorough understanding of the instrument in writing for it as he did. The horn concertos were intended, primarily, to please and are full of life and good humour. In the fourth concerto the two outer movements are distinguished by the finest craftsmanship and the middle movement by elegant phrasing and style.

### **Czech Suite**

**Dvorak (1841-1904)**

In 1875 Dvorak won a competition at which Brahms was a judge. During the next five years he composed many of his best works. The Czech Suite was composed during this productive period, although Dvorak tried to disguise this by giving the work a low opus number - a way to give the work to another publisher. It is a work that is not often played (it has never been played in a concert in Adelaide) but is one of his best works. There are five movements based on East European dances. The rustic simplicity of the first movement looks forward to Mahler, while the third movement seems influenced by Tchaikowsky. Like his 'Serenade' the economy of style seems best suited to Dvorak's melodic genius.