

**Burnside Symphony Orchestra**  
**Burnside Town Hall**  
**June 12<sup>th</sup>, 2013 – 8.00pm**

**PROGRAMME**

**Ottorino Respighi – (1879-1936) – “Ancient Airs & Dances” Suite 3**

Long before there was an early-music movement, Ottorino Respighi became fascinated with Italian and French music of the Renaissance and Baroque eras. Poring over 16th-century lute tablatures and 17th-century guitar pieces, he decided to do his bit to rescue such lovely melodies from oblivion by freely arranging some of them for small orchestra. Under the title *Antiche danze ed arie* – “Ancient Airs and Dances” – he created three suites, the first in 1917 and the one we hear tonight in 1931. Pizzicato cellos accompanying the melody remind us of the original lute in the gracious opening *Italiana*, based on an anonymous lute composition of the 16th century. Longer and more complex is the **second movement** *Arie di corte* or “Songs of Courtship”; it is based on six lute songs composed by Jean-Baptist Besard (1567–c. 1617). Based on another 16th-century lute piece, the **third movement** is anachronistically called a *Siciliana* by Respighi after the later pastoral Baroque dance with prominent dotted rhythms, believed to have originated in Sicily.

**Carl Maria von Weber – (1786-1826) – Clarinet Concerto No. 2 Op.4**

1. Allegro
2. Andante con moto
3. Alla Polacca

Beethoven started symphonic music onto the path leading to the Romantic era. His transfusion of emotion into the placid Classical tradition of Haydn readied the musical world for the expressive inventiveness of Schumann, Dvořák and Brahms. Rossini did much the same for Italian opera, preparing audiences for the passions of Verdi. Von Weber perhaps deserves equal credit for planting the seeds from which the instrumental concerto grew into a fully Romantic flowering. As a young man, Carl Maria von Weber was a bit of a Bohemian, and spent much of his later teens singing and accompanying himself on guitar in the local pubs. At the age of eighteen, he was just beginning to make his mark in opera, both as singer and impresario. Unfortunately, he ruined his singing voice when he accidentally swallowed some concentrated nitric acid that his father (who was trying to establish an engraving business at the time) had foolishly stored in a wine jug. Loss of his singing voice forced him to fall back on his modest keyboard training for a performing career; he steadily improved his skill until he became one of the greater pianists of his time. Meanwhile, he also composed. Although he wrote few symphonic pieces, his output includes 20 operas (of which three are still in the repertory) and many concert pieces for various soloists. His concerti cover more different types of solo instruments than almost any major composer of his time, including three major works for clarinet. He clearly inherited Mozart's position as the premiere composer of concerti for wind instruments. The *Second Clarinet Concerto* may be the best of these works. It shows off the soloist in the context of a broad range of expressiveness. Even though the fast outer movements require considerable technique, they are much more than studies in pyrotechnics. The musical materials are substantial enough to hold the listener's interest even without the virtuoso ornamentation. The lyrically expressive melodies of the middle movement, featuring the haunting middle and lower register of the instrument, are truly beautiful.

**INTERVAL**

**Ludwig van Beethoven – (1770-1827) Symphony No 2 in D Major, Op.38**

1. Adagio – Allegro con brio
2. Larghetto
3. Scherzo
4. Allegro Molto

Beethoven composed this symphony during the summer and autumn of 1802 and conducted the first performance on April 5, 1803, in Vienna. Beethoven wrote this rambunctious, joyful and extroverted symphony during one of the most emotionally troubled periods in his life. He had begun sketches for it in 1801, but most of the work was done in 1802, particularly during the summer and early autumn. For most concertgoers, Beethoven's Second Symphony is probably the least familiar of his nine works in this genre, yet in performance, one is invariably left surprised, thrilled and amazed at what a truly unusual work it is. If the Second is somewhat eclipsed by some of Beethoven's later, even mightier works, it nevertheless makes a compelling case for itself as a masterpiece in its own right.

Hector Berlioz, who penned some of the greatest music criticism of the century, said of Beethoven's second symphony “*In this Symphony everything is noble, energetic and proud*”

**Conductor: Philip Paine**

In 1988, after completing his Bachelor of Music degree at the Tasmanian Conservatorium of Music, Philip moved to Sydney to take up his first appointment as a tutti horn player with the Elizabethan Theatre Trust (now the Australian Opera and Ballet Orchestra). During his final year there he became acting associate principal in the orchestra.

In 1992 Philip was appointed to a tutti position in the Adelaide Symphony Orchestra. He then completed a Masters degree in performance at the University of Adelaide in 1995. Around this time Philip was appointed as principal third horn in the ASO, before resuming in 2011 his original position at the ASO as a tutti horn player.

Philip has performed with the QSO and ACO as a tutti horn player and also with the Adelaide Chamber Orchestra, TSO and MSO as a principal horn player. He has also played as a member of the Adelaide Brass Quintet.

As a soloist Philip has performed with the Burnside and Unley Symphony Orchestras. He has also appeared as a soloist at the Barossa Chamber Music Festival and with the ASO.

Philip's first introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009, after a considerable break, Philip was appointed as music director of the Hahndorf Town Band.

This was followed up in 2010 by an appointment as music director of the Adelaide Sinfonia (the second orchestra in the Adelaide Youth Orchestra group). In 2012 Philip led the BSO in its third concert of the year. Philip is a tutor in Horn at the Adelaide Conservatorium. He has also been a tutor for the Australian Youth Orchestra and been selected as a specialist in brass to audition the AYO candidates. Philip was appointed music director of the Burnside Symphony Orchestra in 2013.

**Soloist: Peter Handsworth**

Peter Handsworth

began his formal studies in clarinet with David Shephard at the Elder Conservatorium. As a recipient of a QEII Silver Jubilee Trust Award and ABC Young Performers Award he undertook postgraduate studies with Professor Wolfgang Meyer at the renowned Hochschule für Musik in Karlsruhe, Germany. This was the beginning of a successful international performing career that has taken him to all parts of the world.

Peter Handsworth has been invited to perform and record at numerous international music festivals including Lochenhaus, Schleswig Holstein, Weimar festivals and the Symphony Orchestra Academy of the Pacific. He has recorded widely, including an EMI Classics recording “Blues for Sabine” with Sabine Meyer and Eddie Daniels and two new music CDs with the MOVE label. He has been recorded by the South German and Bavarian Radio and is a regular contributor to the ABC recording archives. Peter Handsworth is a strong advocate of new music and is a core member of the Soundstream Collective, a progressive contemporary music ensemble based at the University of Adelaide.

Following the appointment as Professor in Clarinet at the Hochschule für Musik in Karlsruhe, Germany, Peter Handsworth became Senior Lecturer in Woodwind and subsequently Head of the School of Music at Monash University in Melbourne. A Board member of the Australian Youth Orchestra from 2003-2008, Peter Handsworth currently teaches trumpet and chamber music at the Elder Conservatorium.

Peter Handsworth has held the position of Principal Clarinet in orchestras in Germany and Spain, including the Württembergische Kammerorchester and the Orquesta Sinfónica del Principado de Asturias, and as guest principal in a number of Australian orchestras. As the newly appointed inaugural conductor of the Adelaide Wind Orchestra, Peter Handsworth has also conducted the St. Wind Orchestra in Stockholm, the Zelman Memorial Symphony Orchestra and directed the Monash Chamber Orchestra and Monash Wind Symphony. As a keenly motivated educator he has conducted at the South Australian State Music Camp and has appeared previously as a guest conductor with the Adelaide Youth Orchestra. In 2013, Peter Handsworth has also been appointed conductor of the Adelaide Youth Sinfonia.

**Burnside Symphony Orchestra:**

**First Violins:** Frances Griffin\* Gertraud Prenzler Robyn Handreck Theresa James Charmaine Coombes Sally Armstrong John Lee  
Minas Berbeyan (ASO)

**Second Violins:** Athalie Scholefield\* Charles Newland Fiona Robertson Nadina Faine Shelley Barrett John Salamon Russell Wheaton

**Violas:** Christine Batt\* Phillip Griffin, Vanessa Starcher, Tom Soulsby, Emma Hughes

**Celli:** Johnathan Hall\* Tanya Munro Rosalie Day Vaika Aldridge Aileen Chatterton Craig Osborn

**Double Bass:** Rob Sanderson Frank Stroad

**Flutes:** Martin Hampton-Smith\* Maria Foot

**Oboes:** Lynette Whellan Terri Kenny

**Clarinets:** Barbara Radcliffe, Rebecca Bailey

**Bassoons:** Allison Marlowe, Alison Bell

**Horns:** Alice Dyer, Laura Cram, Adam Black, Loretta Mottiale

**Trumpets:** John Pater, Douglas Pearce

**Timpani:** John Lee

\* Principal

**Burnside Symphony Orchestra**

