



Adelaide City Evening VIEW Club

VIEW aims to enrich Australia's future with The Smith Family, and to work with other organisations in local communities. VIEW members who are interested in developing their leadership skills further can progress from Club committee roles to other leadership positions at Zone, Area and national levels.

VIEW members in over 350 Clubs across Australia elect their own Club Committees, made up of President, Vice President, Delegate, Secretary, and Treasurer. In larger Clubs, office bearers can also include Assistant Secretary, Assistant Treasurer, and Publicity Officer. These women provide the leadership at a local level, keeping their Clubs vibrant, happy and purposeful.

Contact

Adelaide City Evening VIEW Club
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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). Philip is a tutor in Horn at the Adelaide Conservatorium. He has also tutored 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.

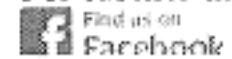
Soloist: Orson Paine

Orson Paine started playing cornet in 2003 with the Kensington & Norwood junior band. He completed his Bachelor of Music last year at the Elder Conservatorium, studying under Jim Dempsey, Matt Dempsey and Robin Finlay. He has played in a vast number of ensembles in and around Adelaide, including as a fill-in member for the Burnside Symphony Orchestra. In 2013, Orson was principal trumpet of the Elder Conservatorium Wind Orchestra and the Adelaide Youth Wind Orchestra. He was also the principal cornet of the Marion City Band. Last year, Orson was principal trumpet of the Adelaide Youth Orchestra (AdYO) and co-principal trumpet of the Elder Conservatorium Symphony Orchestra (ECSO). Some highlights of 2014 include performing Vivaldi's Concerto for Two Trumpets in C with both the Haydn String Orchestra and the Elder Conservatorium Brass Ensemble. He also led the combined brass sections of AdYO and ECSO as principal trumpet in a performance of Mahler's epic Symphony No. 1. Earlier this year, Orson was selected to play principal trumpet in the Bishop Orchestra at the Australian National Music Camp. He is currently a casual trumpet with the Adelaide Wind Orchestra, the soprano cornet player of the Hahndorf Town Band, and acting principal trumpet of the Australian Youth Orchestra on the Standish Roberts Trumpet Scholarship.

Burnside Symphony Orchestra

Violin 1 Susan Currie* Frances Griffin Nadina Paine Robyn Handreck Conrad Gittins Steve Salamon Shelley Barrett
Violin 2 Charles Newland* Hannah Thomas Margot Masters Marietta Resek Fiona Robertson
Violas - Christine Batty* Evelyn Phiox Philip Griffin Tom Goursby Donna Hughes Leanda Michael
Celli - Tanya Monroe* Rosalie Day Kim Williams Aileen Chatterton Vaike Aldridge Alison Griffiths Margaret Fraser
Craig Osborn Kathy Wozniczka
Bassi - Rob Sanderson* Sebastian Phlox
Flutes: Maria Foot* Scott Gunn
Basoon: Norm Etherington *Ali Bell
Horns: Loretta Mattiolo * Adam Black Jordan Puckridge Alice Dyer
Oboes: Terri Kenny Josh Oates
Clarinets : Derek Jones* Pip Weston **Trombones** - Michael Dight
Tuba - Joyce Hei Tong Lau
Trumpets - John Pater* Douglas Pearce
Timpani - John White
*denotes Principal

Proceeds of this concert are donated to Adelaide City VIEW Club
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For further information on future programmes, www.bso.org.au



BURNSIDE SYMPHONY ORCHESTRA

Burnside Town Hall
April 15, 2015
8.00pm

PROGRAMME

Ludwig van Beethoven (1712-1773) "King Stephen" Overture Op.117

"King Stephen" is a commemorative work composed by Ludwig van Beethoven in 1811. It includes an overture in E flat major and nine vocal numbers. Only the overture is usually played today. The title refers to King Stephen I, founder of the kingdom of Hungary in the year 1000. In 1808 Emperor Francis I of Austria commissioned the construction of a large theatre in Budapest, to alleviate the nationalist feelings incipient in Hungary and to celebrate the loyalty of Hungary to the Austrian monarchy. At the time of the inauguration of this theatre in 1811, Beethoven was commissioned to put to music two commemorative texts written by August von Kotzebue: *King Stephen* and *Ruins of Athens*.

Alexander Arutiunian (1920-2012) Trumpet Concerto in A-flat major

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutiunian's work. As a composer, he expresses his nationality by incorporating the flavour of folk minstrel improvisations. At the time the concerto was written, his compositional style was similar to Aram Khachaturian, Soviet Armenian composer and conductor. However, in the 1960s he tended towards classical forms and clearer tonality. Arutiunian's trumpet concerto was his sixth major composition, written in 1950. He originally intended to write it in 1943 for a student of Tabakov, Zsolak Vartasarian, who was the principal trumpet in the Armenian Philharmonic Orchestra. However, Vartasarian died in the war and the concerto was not completed until 1950, so Aykaz Messlayan was the first performer of the Concerto and Timofei Dokschitzer was the first recording artist of this concerto. The concerto's introduction to the United States is solely due to Dokschitzer, a leading Soviet Russian trumpeter.

INTERVAL

Robert Schuman (1810-1856) Symphony No. 4 in D minor

1. Ziemlich langsam - Lebhaft
2. Romanz: Ziemlich langsam.
3. Scherzo: Lebhaft
4. Langsam; Lebhaft

Schumann's fourth symphony is now widely regarded as one of his most original and inventive works. In departing radically from the classical forms of Haydn, Mozart and Beethoven, it paved the way for the great late romantic symphonies of Brahms and Dvorak. Much of its innovation lies in the unity and cohesiveness of the work. Schumann called it a "symphony in one movement". The symphony did not immediately meet with a favourable reception. The first version was completed in 1841 and given to Clara Schumann as a birthday present. Schumann called it his "Clara Symphony". Schumann withdrew the work and only returned to it ten years later, after the completion of his less radical C major symphony and highly successful Rhenish symphony. The premiere of the second version took place in Dusseldorf in 1853, shortly before Schumann attempted suicide and was confined to an asylum. The majority of the revision was to the orchestration. The orchestral textures were thickened, with more instruments playing each part. It was suggested by Brahms that this was to cover up the inadequacy of some of the players in the Dusseldorf orchestra. The more instruments that played a particular passage the more likely it was that at least some of them would get it right. The second version was a success, with the eminent musicologist George Grove describing it as "a landmark in the history of the symphony". On the other hand Johannes Brahms, who obtained the manuscript of the first version after Schumann's death and published in 1890 against the wishes of Clara Schumann, believed the original version to be better than the revision. He wrote "It is a real pleasure to see anything so bright and spontaneous expressed with corresponding ease and grace. Everything is so absolutely natural that you cannot imagine it in any other way - there are no harsh colours, no forced effects."