

Burnside Symphony Orchestra

With the support of the Burnside City Council.

James Ferguson - Conductor
Stan Closs - Deputy Conductor

Concert Manager: Ellen Resek

1ST VIOLINS:

Frances Griffin
Russell Wheaton
Fiona Robertson
Athalie Scholefield
Jill Bennier
Beverley Lewis
Sally Day
Rachel Morris
Liza Perisic

2ND VIOLINS

Ernest Hirsch
Shelly Barrett
Frank Ashman
Robert Lockwood
Ernest Hotchin
Mee Yoke Ling
Katy Perisic

VIOLAS

Chris Langmair
George Hann
Bruce Gooden
Eunice Clark
Karen Holliday
Philip Griffin

CELLOS

Jennifer Eime
Jennifer Moore
Keith Phillipps
Jane Sanderson
Stephanie Dubé
Ian Phillis

BASSES

Bill Rushton
Robin Sanderson
Dominic Gerace

FLUTES

Martin Hampton-Smith
Paula Winter
Robert Brown

PICCOLO

Martin Hampton-Smith

OBOES

Leanne Chesson
John Priest

CLARINETS

Barbara Radcliffe
Megan Bevan

BASSOONS

Neil Nilsson
Ian Beveridge

CONTRA BASSOON

Brian Setchell

HORNS

David Hampton-Smith
Peter Sutton
Viliam Silhar
Paul Hampton-Smith

TRUMPETS

Gavin Hughes
Douglas Pearce

TROMBONES

Greg Tillet
Peter Grivell
Matthew Madden

TIMPANI

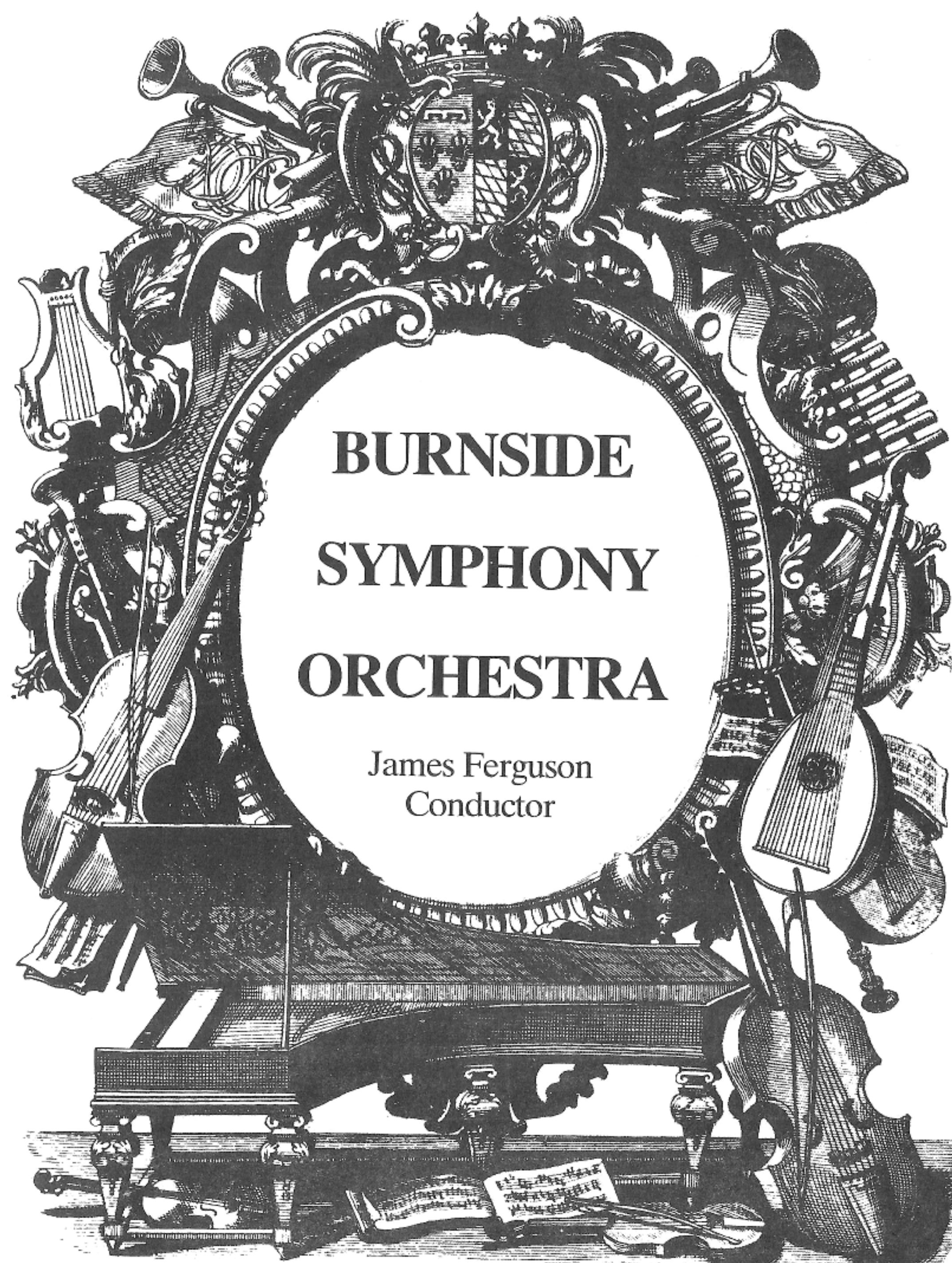
John White

PERCUSSION

Kevin Roper
Adrienne Badcock

HARP

Daphne Cheng



Burnside Town Hall: Wednesday 8th May 1985, at 8 pm.

Proceeds: Down's Children Incorporated.

St. Cuthbert's Memorial Hall (Prospect): Friday 10th May 1985, at 8 pm.

Proceeds in aid of Australian Board of Missions.

The Burnside Symphony Orchestra has a mailing list, so if you would like to be informed of future concerts, please fill out a form available from an usher.

PROGRAM SPONSORED BY...



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THE BURNSIDE SYMPHONY ORCHESTRA

The B.S.O. was formed by a small group of amateur musicians in 1956. Past conductors of the orchestra have included David Cubbin and Robert Cooper. The membership of the orchestra has grown over the years enabling it to cover a broad repertoire including classical, contemporary, operatic and choral works. The orchestra has accompanied such eminent artists as Beryl Kimber, Robert Dawe and Ronald Woodcock. Since October 1982, the conductor of the orchestra has been James Ferguson, formerly a violinist with the Adelaide Symphony Orchestra, and now its Assistant Manager. The Burnside Symphony Orchestra is supported by the Burnside Council and gives regular concerts in aid of charitable organisations.

Soloist David Dornbusch

David Dornbusch was born in Boston, U.S.A.. He began studying the 'cello with Robert Ripley of the Boston Symphony Orchestra in 1963. In 1971 he commenced a Bachelor of Music degree at the Eastman School of Music in Rochester, N.Y., studying with Ronald Leonard. In 1975 he studied with Uzi Weizal in Tel Aviv, Israel, and later continued his studies at the New England Conservatory in Boston. He has given numerous solo and chamber recitals in the U.S.A., Israel and England.

Since coming to Australia in 1978 to join the Adelaide Symphony Orchestra he has performed with various chamber ensembles including the Adelaide String Quartet, the Sutherland Trio and the Adelaide Chamber Orchestra. He has made recordings for A.B.C. radio and television.

Programme

Fanfare for the Common Man Aaron Copland
(Born 1900)

The name Copland is due to a mistake made by the immigration officials in New York for a Russian immigrant family named "Kaplan". Aaron was born in Brooklyn, the youngest of five children, and ironically was the only one not to receive music lessons at school. He started composition under Robin Goldmark who frankly admitted he could not understand his pupil's compositions. So Aaron submitted conventional pieces for his teacher, and composed "what I liked writing" at other times. He later studied with Nadia Boulanger.

He is regarded today as one of America's most gifted composers in almost every field of music.

The *Fanfare for the Common Man* was one of ten fanfares commissioned by Eugene Goossens for the Cincinnati Symphony Orchestra. It will be familiar to many from the performance at the recent Olympic Games at Los Angeles.

Lyric Suit Grieg
(1843 - 1907)

Shepherd Boy
Norwegian Rustic March
Nocturne
March of the Dwarfs

Grieg began piano lessons at the age of 6. At 15, he was sent to the Leipzig Conservatory (which he hated). He later received lessons in composition from E.I. Wenzel, a friend of Schumann.

At various times between 1883 and 1901, Grieg wrote ten books of Lyric pieces for piano. This suite comes from the 5th book published for piano in 1891 and orchestrated by the composer in 1904.

'Cello Concerto in B flat major Boccherini
(1743 - 1805)

Allegro moderato
Adagio non troppo
Rondo (Allegro)

Boccherini's father was a double bass player. He sent his son to Rome at the age of 14, to study 'cello and composition. Boccherini's output is enormous - comprising nearly 500 works, including 20 symphonies and 91 string quartets. Apart from the popular minuet from one of these, most of his work is little known, and much unpublished.

The 'cello concerto is by no means a conventional work. A simple melodic second movement separates two other movement of exceptional brilliance and virtuosity.

Interval

Symphony No. 1 in C minor Brahms
(1833 - 1897)

Un poco sostenuto - Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio-Piu Andante - Allegro non troppo, ma con brio

Beethoven wrote eight symphonies during the 14 years which had elapsed from the earliest sketch of Brahms' first symphony to its completion in 1876. An earlier projected symphony was transformed into the first movement of the D minor piano concerto.

Brahms admitted that he was daunted by the difficulty of writing a Symphony when he constantly heard "such a giant (Beethoven) marching behind him." The last movement has a theme which is reminiscent of the "Hymn of Joy" from Beethoven's 9th and Hans von Bulow nicknamed it Beethoven's 10th.

It is difficult to realize that now so popular a work should have had a very mixed reception at its birth. Clara Schumann said "I cannot disguise the fact that I am painfully disappointed; in spite of its workmanship I feel it lacks melody". A music critic in the newspaper admitted the great personality shown in the work, but also speaks of the absence of imagination and of emotional attractiveness.