

BURNSIDE SYMPHONY ORCHESTRA

With the support of The Burnside City Council

James Ferguson - Conductor
Stan Closs - Deputy Conductor
Ellen Resek - Concert Manager

1st Violins

Verity Cruikshanks (Leader)
 Russell Wheaton
 Fiona Robertson
 Athalie Scholefield
 Jill Bennier
 Beverley Lewis
 Sally Day
 Richard Anderson
 Gordon Barr

2nd Violins

Ernest Hirsch
 Marietta Resek
 Frank Ashman
 Ernest Hotchin
 Shelley Barrett
 Robert Lockwood
 Mee Yoke Ling

Violas

Chris Longmair
 Bruce Gooden
 Eunice Clark
 George Hann

Cellos

Jennifer Eime
 Skye McGregor
 Keith Phillips
 Jennifer Moore
 Jenny Rilett
 Stephanie Dube

Basses

Bill Rushton
 Robin Sanderson
 Clark Catt

Flutes

Robert Hecker
 Martin Hampton-Smith

Oboes

Alan Phillips
 John Priest

Clarinets

Barbara Radcliffe
 Ellen Resek

Bassoons

Neil Nilsson
 Ian Beveridge

Horns

David Hampton-Smith
 Peter Sutton
 Paul Hampton-Smith
 Damien Berglas

Trumpets

Warren Heading

Douglas Pearce

Trombones

Greg Tillett
 Eric Stanhope
 David Gardner
 Gordon Coulson

Tuba

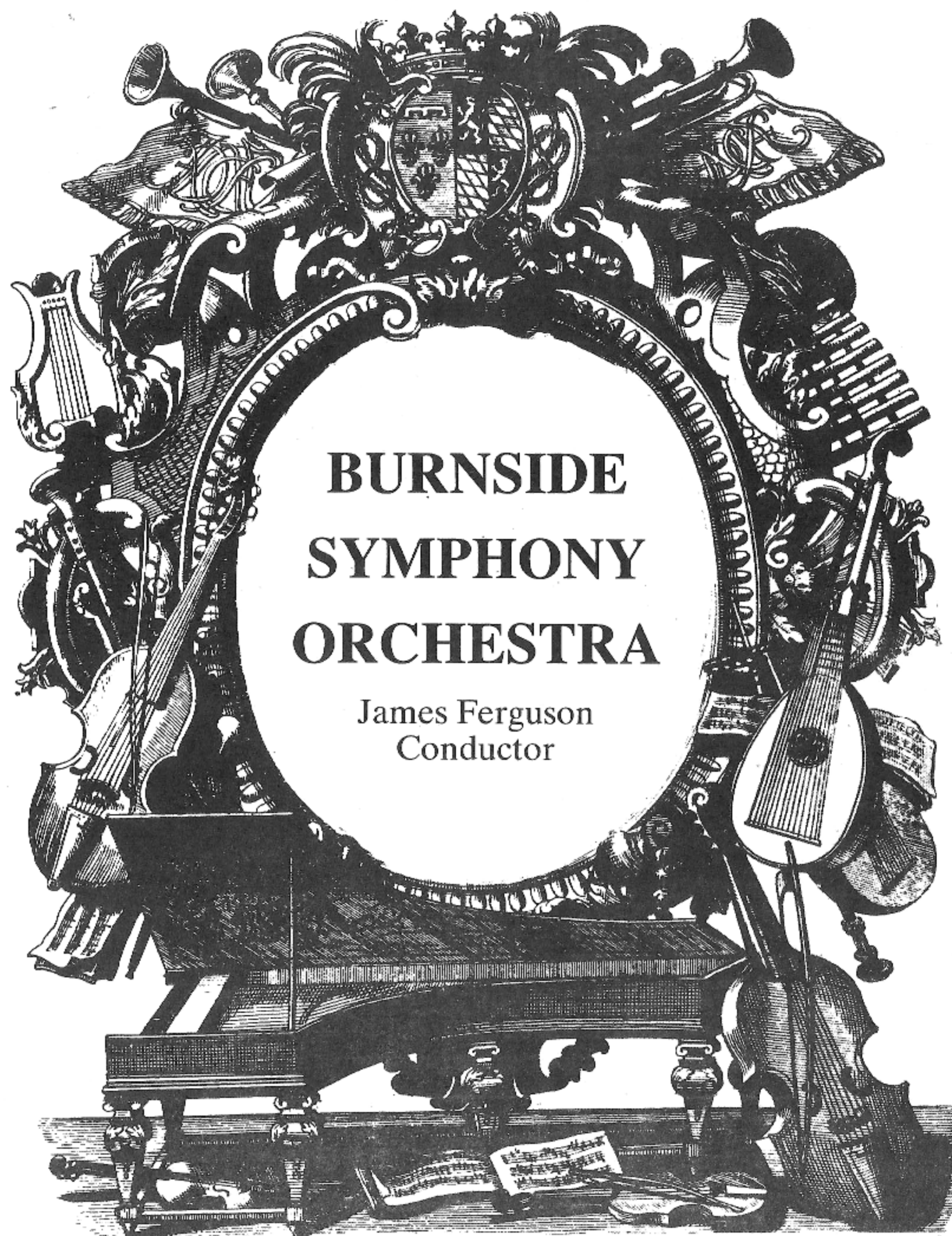
Robin Kidney

Timpani

John White

Percussion

Kevin Roper



BURNSIDE SYMPHONY ORCHESTRA

James Ferguson
 Conductor

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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374 GREENHILL ROAD, GLENSIDE, SOUTH AUSTRALIA 5065. TELEPHONE 79 6991

Burnside Town Hall, Wednesday November 27th 1985, 8.00 pm.
 Proceeds: 1st Rose Park Scout Group.

St. Cuthbert's Memorial Hall, Gloucester Street West, Prospect
 Sunday December 1st 1985, 2.45 pm.
 Proceeds: Australian Board of Missions.

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 **Paul Miller, Oboe**

Paul Miller was born in 1962 and began playing the oboe at the age of 11. After winning a scholarship at the age of 13 to study with Jiri Tancibudek at the Elder Conservatorium he won many prizes at both local Eisteddfod and interstate competitions. He was appointed Principal Oboe of the Adelaide Symphony Orchestra in 1983.

Programme

Symphony No 100 in G major (The Military)
 Haydn (1732-1809)

Adagio - Allegro
 Allegretto
 Menuetto
 Presto

As far as we know, Haydn is the only composer who can boast over 100 symphonies, and what is more remarkable, all worthy of performance. The last twelve "London" symphonies mark the peak of his orchestral output, composed for the city during his two visits in the 1790's. Their popularity can be gauged by the fact that it became usual to applaud each movement separately, and often they received encores and repeat performances the following week.

The "Military" symphony was first performed in 1794 and acquired its nickname from the 2nd movement in which the percussion battery of triangle, cymbals and bass drum come as a far greater surprise than anything in the "Surprise" symphony. Perhaps Haydn intended to mark his symphonic centenary with appropriate pyrotechnics. It would certainly have made a dramatic impact on the war-time audience of London. It is the longest of Haydn's symphonies and uses one instead of the usual two flutes. The clarinets surprisingly appear in the 2nd movement only, which was adapted from a concerto for two hurdy-gurdies written eight years earlier.

Oboe Concerto in C major Mozart
 (1756-1791)

Allegro aperto
 Adagio non troppo
 Rondo

Until 1948 this work had always been printed in an arrangement for flute, and transposed into the key of D major. The oboe version was discovered in the archives of the Mozarteum in Salzburg. Like the concerto for flute and harp, it uses only oboes and horns with the string Orchestra, no doubt to avoid overpowering the solo instrument which had not at that time been developed to produce the full tone of the modern oboe. It was written in 1777 for the oboe player Guiseppe Ferlendis. Mozart wrote to his father shortly after, "Mr. Ramm (oboe of the Mannheim orchestra) played, for a change, my oboe concerto for the fifth time. It has caused a sensation here, and is now Mr. Ramm's party piece."

Interval

Symphony No 6 in D major Dvorak
 (1841-1904)

Allegro non tanto
 Adagio
 Scherzo (Furiant)
 Finale - Allegro con spirito

If Dvorak's 6th Symphony is not so well known as the 9th (New World), it may be partly due to the fact that it is easier to remember works with a nickname, "Moonlight" sonata, "Emperor" concerto, "Pathetique" symphony, than those which are only identified by a number and a key.

There are many similarities between the works of Dvorak and Brahms, his great friend. The first two movements of Dvorak are reminiscent of Brahms 2. Is it a coincidence that the draft copy of Dvorak's symphony was in 2/4 time in the key of D minor, but the finished production turned out in 3/4 in the key of D major, like the Brahms symphony? However there is nothing Brahmsian about the 3rd movement which is a dance called a furiant, with characteristic Slavonic cross-rhythms.

The work is a delight to play because the composer gives every instrument, not only the leader in each section, an important part. Who else but Dvorak would open the slow 2nd movement with the second oboe?

Apart from technical details the whole symphony is melodic and exhilarating and cannot fail to delight even audiences who have never heard it before.