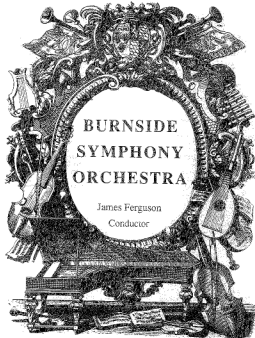


BURNSIDE SYMPHONY ORCHESTRA

With the support of The Burnside City Council

1ST VIOLINS	CELLO	CLARINETS
David Segler (Leader) Ruech Gertis Frank Robertson Russell Whetton Hil Bennett Azzurra Scholtzfeld Cynthia Bax Shelley Barrett Richard Anderson	Leslie Elms Steve McCroft Elizabeth Ralcliffe Andrew Senior	Barbara Radcliffe Eino Koort BASSOONS Norman Edrington Suzanna Daley
2ND VIOLINS	BASSES	TRUMPETS
Ernest Hirst Marilyn Reek Aran Byrne Robert Lambwood Max Yoko Ling	Robin Sanderson Clark Cui John Collins Alan Giles	David Hampton-Smith Robin Edrington Leura Crum Martin Nilson
VIOLAS	FLUTES	TRUMPETS
Cynthia Langmaid Stacy McCarthy Brian Satchell	Robert Hatcher James Evans	Tim Simpson Doug Posen
TRUMPETS	DRUMS	TRUMPETS
John White	James Evans	Sam Peary Will Coleman Alan Lumby
PERCUSSION	CONCERT MANAGER	CONCERT MANAGER
Andrew Tiesh	Elton Reek	Elton Reek



Burnside Town Hall; Wednesday 30th November, 1988 at 8 pm.

Proceeds Save The Children Fund.

St. Cuthbert's Church, Sunday, 4th December, 1988 at 3 pm.

PIANOS AND GRANDS

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THE BURNSIDE SYMPHONY ORCHESTRA

The B.S.O. was formed by a small group of amateurs in 1956. Past conductors of the orchestra have included David Cutler 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.

Scientist: Anna McMichael

Anna McMichael, aged sixteen, has been a violin student of Beryl Kimber at the Elder Conservatorium for the past three years. Previously, she studied for ten years with Marie Roberts.

Anna won the Adelaide Violin Competition in 1987, and has been a finalist in national and state concerto competitions. She passed the Trinity College of London Licentiate performance exam in 1984. She is a member of the Australian Youth Orchestra.

Anna has completed her matriculation this year and hopes to begin a combined Music and Arts degree at Adelaide University in 1989.

PROGRAMME

SYMPHONY no 9 in E minor Antonin Dvorak (1841 - 1904)

Adagio - Allegro molto
Largo
Scherzo
Allegro con fuoco

As a Czech living under Austrian domination, Dvorak felt a lively sympathy for the negroes and their folk music. During his time as Director of the American National Conservatory of Music, he conceived the idea of making this folk music the basis for a symphony. The composer writes that any of the themes in the symphony are actual negro tunes. Writing to a conductor who was about to perform the work in Berlin, he said "Please leave out all that nonsense about my having made use of original American melodies. I have only composed in the spirit of such melodies." However that may be, the second main theme in the first movement, played solely on the flute in its low register, is strongly reminiscent of the negro spiritual "Swing low, sweet chariot".

The work, written in 1893, falls decisively in popularity in the orchestral repertoire. It has aptly been described as an American symphony written by a Czech.

INTERVAL

VIOLIN CONCERTO no 3 in G major W.A. Mozart (1756 - 1791)

Allegro
Adagio
Rondo (Allegro - andante - allegretto)

Many of the great composers wrote but one Violin concerto each. Mozart wrote five, in the space of nine months in 1775, at the age of nineteen. They were probably all intended for his own performance at the Salzburg court, although it is possible that No 3 was originally written for Antonio Brunetti who succeeded Mozart as concert master. It contains many novel ideas. The first movement has a wealth of melodic ideas centred on the remote key of D minor.

The second movement substitutes two flutes for the customary oboe (perhaps the Salzburg players could manage both).

The last movement after a break starts in triple time, introduces an unusual slow episode in 4/4 before returning to the original 3/8.

But as with all Mozart, the work does not require technical analysis for the enjoyment of all who hear it.

A WELCOME TO CHRISTMAS

Michael Hurst (b. 1925)

Born in England, Michael Hurst worked there as a professional musician for many years before coming to Australia in 1964. Since then he has been music arranger with the A.B.C. in Sydney until recently. This composition is in the nature of an orchestral fantasy based on a number of well-known Christmas carols and songs.