

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council.

JAMES FERGUSON — Conductor
STAN CLOSS — Deputy Conductor

1ST VIOLINS: Francis Griffin (leader) Deoise James Russell Wheaton Lucinda Munro Athalie Scholefield Dan Carly Fiona Robertson Jill Hamner	CELLISTS: Jennifer Eise David Fairs Jean Sison Skye McGregor Jennifer Moore Elizabeth Radcliffe Lyn Harrington	BASSOONS: Neil Nilsson Norman Etherington HORNS: David Hampton-Smith Peter Sutton Viljan Silbar David Kettler
2ND VIOLINS: Ernest Hirsch Marietta Resek Frank Ashman Ernest Hotchin Robert Lockwood Rhonda Kopp Shelley Barratt Helen Davies	BASSES: Bill Rushton John Swardon Joanne Sverdon FLUTES: Robert Hecker Martin Hampton-Smith Paula Winter	TRUMPETS: Warren Heading Douglas Pearce TRUMPONES: David Polain Ronald Penny Peter Grivell
VIBRAS: George Hann Bruce Gooden Eunice Clark Chris Langmalr Sheila Radcliffe Mary Frost	PICCOLO: Martin Hampton-Smith OBOES: Maarten Hyder Alan Phillips CLARINETTS: Barbara Radcliffe Ellen Resek	TUBA: Scott Trenwith TIMPANI: Kevin Roper PERCUSSION: Adrienne Gadscock

Concert Manager: Ellen Resek

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, GLENESIDE, SOUTH AUSTRALIA 5062. TELEPHONE 79 6991

THE BURNSIDE SYMPHONY ORCHESTRA

The Burnside Symphony Orchestra 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 Kieber, 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.

SOLOISTS

Stanley Fry, born in Melbourne, joined the Sydney Symphony in 1953, then the A.S.O. in 1954 as principal hornist. He also played in major London orchestras and in the Adelaide Wind Quintet.

At 15, American born **Nelson Green** joined the Oaklands Symphony for 7 years, then played for 13 years in West German orchestras. He joined the A.S.O. in 1970 as 3rd hornist.

Christina Connell, born in New Mexico, studied horn in the U.S. and Norway and played in the Norwegian Radio Orchestra and Iceland Symphony before joining the A.S.O. in 1977.

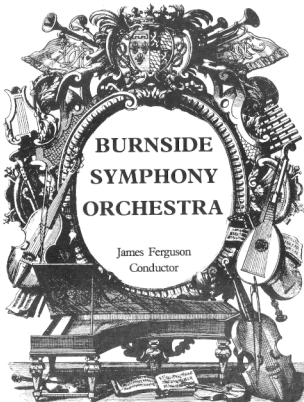
Rosemary Selucky, born in Tunby Bay, S.A., studied horn with Stan Fry. She has been a member of the A.S.O. since 1963, first as a violinist, then as hornist.

PROGRAMME

- Overture La Clemenza Di Tito.....Mozart
(1786-1791)
The opera was the last Mozart wrote. It was not a success and is rarely performed. Its theme, based on an obscure event in Roman history could hardly be of interest to the composer and he was in bad health at the time. Nevertheless, the overture — like all Mozart's overtures — makes bright and interesting listening.
- Suite No. 1. Peer Gynt.....Orveg
(1843-1907)

Morning

The Death of Asa
Anitra's Dance
In the Hall of the Mountain King



ST. CUTHBERT'S MEMORIAL HALL: Thursday, 17th November, at 8.00 p.m.
Proceeds in aid of the Australian Board of Missions. 1985

BURNSIDE TOWN HALL: Monday 21st November, at 8.00 p.m.
Proceeds in aid of Eastwood Community Centre

Peer Gynt is the hero of a dramatic poem by the Norwegian poet Ibsen. He is the son of poverty-stricken parents and grows far from home leading a stanton and dissolute life. The four pieces in the first orchestral suite are descriptive of four stages in his life.

Morning captures the atmosphere of the countryside in the early part of the day. The Death of Asa, Peer Gynt is sitting at the bedside of his mother who is dying — though he is too occupied with his own fanciful thoughts to recognise it. Anitra's Dance, A beautiful Arab princess dances, and Peer Gynt falls in love with her, though not for long.

In the Hall of the Mountain King, Peer Gynt is unwise enough to attempt to carry off the daughter of the Mountain King. The Imps chase him away with ever-increasing speed.

3. Concertstück for four horns and orchestra.....Schumann (1810-1856)

Allegro
Romance (Adagio) — Vivace

Writing to Ferdinand Hiller on 10th April 1849, Schumann says, "Quite lately I have written a concertstück for four horns accompanied by a full orchestra, which seems to be one of my best things." The first performance was conducted by the composer in Leipzig and was a great success. Nevertheless, Schumann's knowledge of the technical requirements of many instruments apart from piano was limited. The first horn remains in the higher register for long periods, and some critics have even suggested substituting trumpets for horns! Ivey calls it "the most difficult composition for horns since Haydn's composition for Prince Esterházy's private band." This may account for its almost complete absence from the concert repertoire and the record catalogues, but difficulty notwithstanding, it is a fascinating and unusual work.

INTERVAL

4. Symphony No. 8 in G major.....Dvorak (1841-1901)

Allegro con brio
Adagio
Allegretto grazioso
Allegro e non troppo

Dvorak, the eldest of nine children, was brought up in a Bohemian village, where his father was the local butcher and innkeeper. Here he became familiar with the typical native folk tunes which were to influence his writing so strongly. For their inventiveness of melody he has often been likened to Schubert.

Like Beethoven he wrote nine symphonies. The ninth (New World) has overshadowed (many think unjustly) the eighth, written in 1890, and presented first to the Franz Joseph Academy in Prague when Dvorak became a member, and afterwards as his thesis when he received an honorary Doctorate of Music at Cambridge University.