

BURNSIDE SYMPHONY ORCHESTRA

With the support of The Burnside City Council

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

1st Violins

Verity Cruikshanks (Leader)
 Russell Wheaton
 Fiona Robertson
 Athalie Scholefield
 Jill Bennier
 Beverley Lewis
 Sally Day
 Richard Anderson
 Francis Griffin
 Gordon Barr
 Dan Carty
 Rhonda MacPherson

2nd Violins

Ernest Hirsch
 Marietta Ashman
 Ernest Hotchin
 Robert Lockwood
 Shelley Barrett
 Mee Yoke Ling
 Liza Perisic
 Catriona McKenzie

Violas

Chris Langmair
 Elizabeth Prowse
 Bruce Gooden
 Eunice Clark

Cellos

Jennifer Eime
 Skye McGregor
 Keith Phillipps
 Jennifer Moore
 Jan Sanderson
 Jean Simon

Basses

Robin Sanderson
 John Smerdon
 Karen Holdsworth

Flutes

Robert Hecker
 Paula Winter
 Martin Hampton-Smith

Piccolo

Martin Hampton-Smith

Oboes

Alan Phillips
 John Priest

Clarinets

Barbara Radcliffe
 Ellen Resek

Bassoons

Neil Nilsson
 Ian Beveridge

Horns

David Hampton-Smith
 Philippa Goodes
 Paul Hampton-Smith
 Damien Berglas

Trumpets

Warren Heading
 Douglas Pearce

Trombones

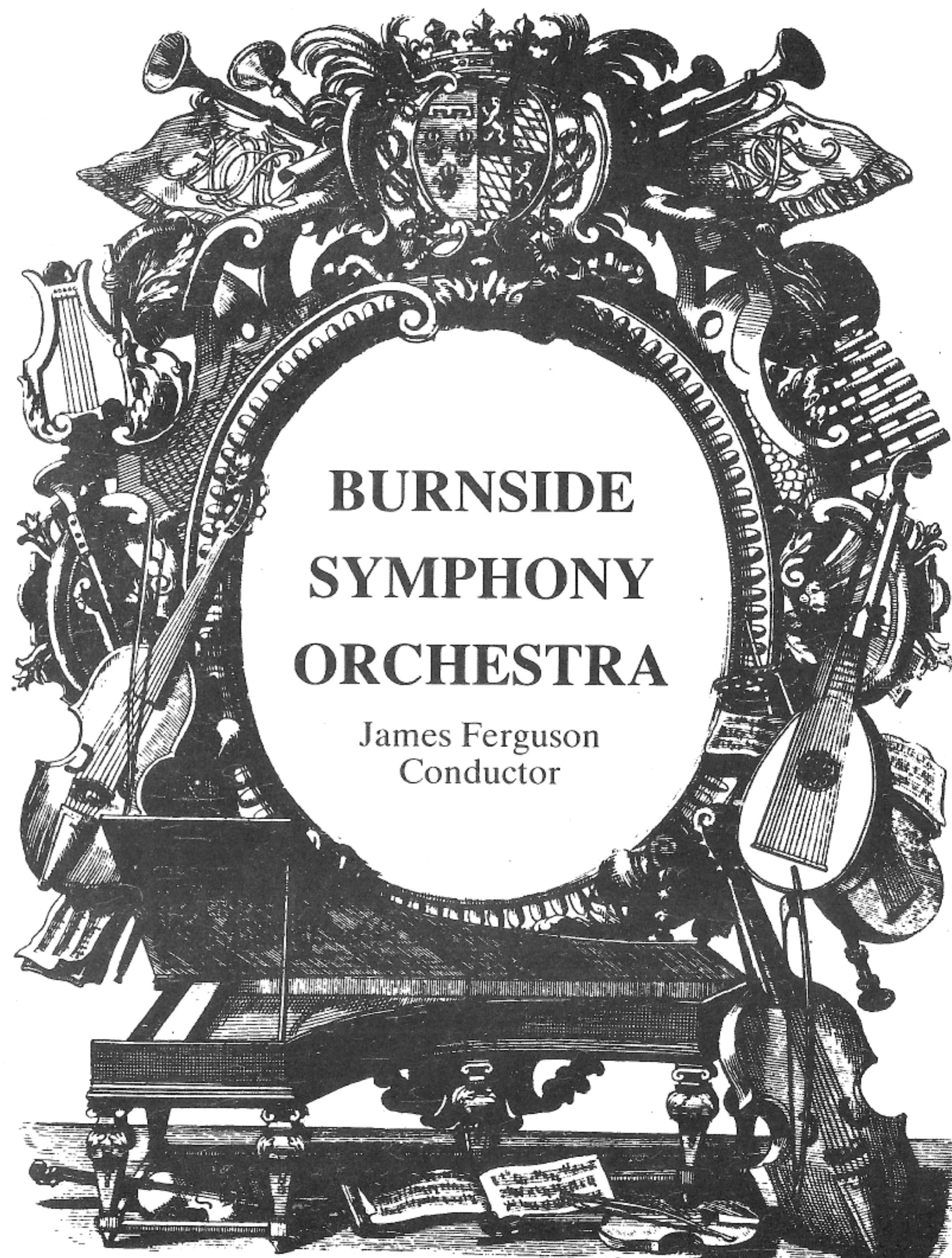
Greg Tillett
 Jim Gibson
 William Coleman

Timpani

John White

Percussion

Adrienne Badcock



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.

A Sound Investment

A **KAWAI** from **Allans**

GAWLER PLACE BY THE MALL 223 533

proud suppliers of the piano for tonight's performance

Burnside Town Hall, Wednesday 2nd April, 1986, 8.00 pm
 Proceeds: Soroptimist International
 Eastern Districts Service Fund



Soroptimist International is a world-wide organization of classified service clubs for professional and executive business women. Its purpose is to promote the objects of Soroptimism and to co-operate with inter-governmental and other organizations for the advancement of international understanding, goodwill and peace.

OBJECTS

To maintain high ethical standards in business, the professions and other aspects of life.

To strive for human rights for all people, and, in particular, to advance the status of women.

To develop a spirit of friendship and unity among Soroptimists of all countries.

To quicken the spirit of service and human understanding.

To contribute to international understanding and universal friendship.

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 - Greg Fletcher, Piano

Greg Fletcher was born in Adelaide in 1965 and commenced his piano studies in 1976 under André Hakim. He received tuition from Leonie Horvat at Elder Conservatorium on scholarship in 1982. Greg completed his Bachelor of Music (Performance) degree in 1985 under Stefan Ammer and will this year do Honours Performance. Winner of the 1985 Adelaide Eisteddfod Keyboard Concerto competition; Greg attained his Licentiate of Music (AMEB) in 1984.

Programme

"FanFare"

Henry Krips

Although Professor Krips retired 12 years ago as resident conductor of the Adelaide Symphony Orchestra, the city that has been his home for the past 35 years still regards him as a favourite. The retirement of Professor Krips was a purely technical one, and the pace of his international career has actually quickened since then.

His international career has taken him to such diverse centres as Seoul and San Francisco, Vienna and Pretoria (South Africa) while he has been a regular guest conductor of the major British orchestras in recent seasons.

As one of South Australia's most distinguished musicians, conductor, composer and arranger, Professor Krips has kindly agreed to this performance which heralds the Burnside Symphony Orchestra's 1986 season, during which each concert will feature works by South Australian composers, in recognition of the State's 150th Anniversary.

Symphony No. 2 in D major

Ludwig Van Beethoven
 (1770-1827)

Adagio molto - Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

A review of the standard programmes presented by many orchestras today would probably reveal that Beethoven's 2nd is the least played of his symphonies. Written shortly after the more famous "Moonlight" sonata, it marks a period in the composer's life when realisation of his approaching deafness led to bouts of great depression. Yet there is no hint of his in the music, but rather the feeling of pure joy which we experience in Mozart. He is said to have rewritten the symphony three times. One wonders what on earth would satisfy some musical critics, if this delightful work was followed by this comment in a Leipzig newspaper after its first performance: "A gross enormity, an immense wounded snake, unwilling to die, but writhing in its first agonies, and (in the Finale) bleeding to death."

Interval

Piano Concerto No. 2 in A major

Franz Liszt
 (1811-1886)

The virtuosity and technique displayed by Liszt on the piano was in part inspired by his admiration of Paganini's mastery of the violin. "I am half-Franciscan, half-gypsy" Liszt wrote to Princess Sayn-Wittgenstein. The 2nd piano concerto, revised at least four times was begun in 1839, before the 1st, but published afterwards. It is in one movement, a symphonic poem with piano obligato, or as one critic put it "The Life and Adventures of a Melody". It was dedicated to, and first played by, Hans von Bronsart in Weimar in 1857, with the composer conducting.

Les Préludes Symphonic Poem No. 3

Franz Liszt

Liszt is usually considered to be the inventor of the Symphonic Poem, which resembles the first movement of a symphony without the rigidity of form but with an underlying literary theme.

Les Préludes was first written as an overture to a choral work entitled "The Four Elements". Liszt completed a piano score which he handed over to Conrad, a composer of operettas, to orchestrate. It received only one performance and Liszt set about revising it and finding a "Programme" for it. He found what he wanted in Lamartine's "Nouvelles Meditations Poétiques", which contains five episodes, Man a Mortal Creature, The Bliss of Love, The Struggle for Life, Return to Nature and Final Victory. The subject matter strangely enough has nothing whatever to do with the original composition, but is the result of a fertile imagination, not, we may think, entirely unsuccessful.