

an experienced eye can detect the thread in the seams and I can do nothing about it". There was a gap of eleven years between the fourth and fifth symphonies, during which the composer rose to considerable fame in Europe, however the melancholy mood of the opening clarinet theme in the lower register reflects the continuing problems of his private life. It is noticeable that the third movement has a waltz instead of the usual scherzo, but the other three movements all begin with slow introductions. The horn theme in the second movement is known to many who have never heard the symphony in its adaptations as a pop song.

BURNSIDE SYMPHONY ORCHESTRA

With the support of the Burnside City Council

James Ferguson - Conductor
Stan Close - Deputy Conductor

Concert Manager: Ann Sluff

- 1ST VIOLINS: Frances Griffin (leader), Lucinda Mann, Russell Wheaton, Adrielle Schollerfield, Beverley Lewis, Fiona Robertson, Jill Remner, Timothy Jones
2ND VIOLINS: Ernes Kirach, Marietta Beach, Frank Robinson, Ernest Hutshin, Shelley Barratt, Rhonda Koop
VIOLAS: Chris Langholl, George Ross, Bruce Gooden, Emrice Clark, Juliana Webb
CLARINETTS: Barbara Radcliffe, Ellen Beach
CELLISTS: Ian Sweland, Jennifer Rine, Anne Kilgill, Jean Simon, Keith Phillips, Jennifer Hoyle, Lyn Barrington
BASSES: Bill Houston, Robin Swalesdon, Clark Catt
FLUTES: Robert Necker, Martin Hampton, Keith, Megan Kelly
PICCOLO: Martin Hampton, Keith
OBOES: Alan Phillip, John Priest
BASSONS: Neil Wilson, Cory Lambson
HORNS: David Hampton-Smith, Peter Sutton, William Sillar, Andrew Gready
TRUMPETS: Warren Teading, Douglas Pearce
TROMBONES: Greg Dillatt, Peter Grivell
BASS TROMBONE: David Winall
TUBA: Pat Sturdy
TIMPANI: John Wite

Hooked on Classics?

BURNSIDE SYMPHONY ORCHESTRA

presents

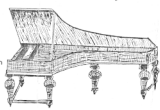
beethoven
grieg
tchaikovsky

CONDUCTOR

James Ferguson

SOLOIST

Diana Weekes



Noarlunga College Theatre
Saturday September 15th.
8:00pm

Tickets available at the door \$4.00/\$2.00 concession

Proceeds to aid EXEL Southern Vales

THE BURNSIDE SYMPHONY ORCHESTRA

The Burnside 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 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: DIANA WEEKES

Born in Melbourne, Diana displayed outstanding talent at the piano as a child. She studied under Jascha Spivakovsky and in 1967 won a scholarship to study in Munich and Milan. In addition to winning prizes in several international piano competitions, she has played for audiences in most Australian capitals and in Munich, London, Vienna, Rome, Geneva and Milan. Diana has performed for the ABC and European television and radio. She was Senior Tutor in piano at the University of Melbourne and is currently the Lecturer in Musicology at the Adelaide College of T.A.F.E. School of Music. Her recent performances include a recital for the Adelaide Festival in the "Australian Pianists" section, recitals for ASRM and performances with the Chamber Players of S.A.

PROGRAMME

Overture - Fidelio Beethoven [1770-1827]

Beethoven made four attempts at an overture for his only opera, "Fidelio" or "Married Love". The first three were known as Leonora overtures, and the opera was originally called "Leonore" after the French play of that name by Bouilly. Leonore is the name of the heroine, and Fidelio her assumed name, when she disguises herself as a boy in order to rescue her husband from prison. The present overture, "Fidelio" is Beethoven's final revision for the performance of the opera in 1814.

Piano Concerto in A minor Grieg [1843-1907]

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Though his musical education ended in Leipzig, Grieg's compositions were strongly influenced by his own native Norwegian culture. He was encouraged in this by the folk melodies which were to affect so profoundly his own melodic style.

Grieg himself was essentially a pianist and he played this, his only concerto to Liszt, who was highly enthusiastic about it. Liszt did suggest that the cello melody which forms the second subject in the first movement should be given to the trumpet, but the composer wisely declined!

The second movement begins with a slow and haunting melody on muted strings. When the piano enters on a high note, it is to play in slow time, with ornamentation, the theme with which it began the opening movement.

The third movement is played without break, and takes the form of a rustic dance. A delicate flute melody follows, and this is eventually taken up by full orchestra in a climax suggesting a grand procession.

The concerto was composed in 1868, first performed in Copenhagen in 1869, and remains among the most popular in the orchestral repertoire.

INTERVAL

Symphony No. 5 in E minor Tchaikovsky [1840-1893]

Andante - Allegro con anima
Adante cantabile, con alcuna licenza
Valse, Allegro moderato
Andante maestoso - Allegro vivace

Tchaikovsky wrote six symphonies, but is best known for his ballet music. The reason is not hard to find. His music is emotional in character, beautiful and attractive to listen to but does not easily lend itself to strict symphonic form. In a letter to a friend Tchaikovsky wrote "All my life I have been much troubled by my inability to grasp and manipulate form in music - what I write has always a mountain of padding;