

Violins

Susan Currie (leader)
 Gertraud Prenzler
 Shelley Barrett
 Gordon Barr
 Fiona Robertson
 Athalie Scholefield
 Steve Salamon
 Russell Wheaton

Second Violins

Frances Griffin
 Jacqui Asser
 Damien Bachmann
 Marietta Resak
 Stephanie Rogers
 Christian Wangel
 Wayne Wong

Violas

Christine Batty
 John Bonifant
 Barbara Fairs
 Donna Hughes
 Beverley Lewis
 Philip Griffin
 Brian Satchell
 Vanessa Starcher
 Tom Soulsby

Celli

Kathy Wozniczka
 Vaike Aldridge
 Aileen Chatterton
 Bob Chumley
 Craig Osborne
 Peta Leisbeth

Double Bass

Stepanie McLennan
 Rob Sanderson
 Frank Stroud
 Quentin Dunne

Flutes

Martin Hampton-Smith
 Jane MacKenzie
 Maria Foot

Oboes

Julie Prenzler
 Terri Kenny

Clarinets

Pip Weston
 Derek Jones

Bassoons

Alison Marlowe
 Alison Bell

Horns

Paul Hampton Smith
 Adam Black
 Laura Cram
 Loretta Mattiolo

Trumpets

John Pater
 Doug Pearce
 Ben Blake

Cornet

Timothy Fran
 Ian Kirkwood

Trombones

Alan Warburton
 Matthias Fresacher
 Jack Love

Tuba

Mary Westley

Timpani

John Lee

Percussion

Andrew Penrose
 Brad Turner
 John Sickerdick

Harp

Caroline Burgess

www.bso.org.au - for further programme details

**Programme**

April 6, 2011

Modest Mussorgsky – “Night on Bald Mountain”**Franz Liszt – Piano Concerto No.1 in E flat Major**

Allegro
 Quasi adagio
 Allegretto vivace – Allegro animato
 Allegro

INTERVAL**Tchaikovsky – Excerpts from “Swan Lake”, Op.20**

Scene
 Danses des cygnes
 Pas de Trios
 Danses des cygnes
 Danses des Petits Cygnes
 Danse des Coupes
 Entr’ Acte
 Vaise

Conductor – Bryan Griffiths

Bryan Griffiths began his musical career at aged nine by learning the organ and a year later, the horn. After completing study in Marryatville High School's specialist interest music program, he gained entry into the Elder Conservatorium of Music where he was the recipient of a number of scholarships including the EMR Scholarship, the Victor Edgeloe Scholarship for Woodwind & Horn and the Christchurch Music Scholarship.

As a horn soloist, Bryan has appeared with the Adelaide Youth Orchestra, the Unley Symphony Orchestra and the Elder Conservatorium Chamber Orchestra performing Mozart's *Second Horn Concerto*, Mozart's *Fourth Horn Concerto* and Britten's *Serenade for Tenor, Horn and Strings* respectively. He has performed regularly with the Adelaide Symphony Orchestra, Sydney Sinfonia, Adelaide Art Orchestra, and Australian Youth Orchestra.

Since September 2010 Bryan has been the musical director of the Burnside Symphony Orchestra. He has also conducted with the Elder Conservatorium Brass Ensemble and the Adelaide University Medical Orchestra, of which he is their inaugural conductor.

Bryan graduated from the Elder Conservatorium in 2010 with a Bachelor of Music (Hon.) after studying with Philip Hall and Phillip Paine and is currently on trial as second horn with the Adelaide Symphony Orchestra.

Soloist – Matthew Binion

Matthew Binion recently graduated from the Elder Conservatorium with a Bachelor of Music (Hons.) During the course of his studies he was awarded the D.B. Salotti first year scholarship and the Maude Harriet Riley second year scholarship in piano. As a Lincoln College resident during his studies, Matthew was Musical Ambassador for the college he was awarded the Marion Keuchen music prize in 2006, 2007 and 2008. In 2006 Matthew received the Norman Chinner Scholarship for his work with the "Adelaide Voices" and over the last few years has participated in master classes with a number of distinguished local and overseas artists. He was the official accompanist for the Wimmera Eisteddfod in 2007 and 2008. He has worked extensively with various soloists in Adelaide both as an accompanist and repetiteur. In 2008 he was involved with the Elder Conservatorium production of "Dido & Aeneas" as a repetiteur and orchestra member. Most recently he has performed with percussionist Nick Parnell. In 2008 he was chosen as Young Citizen of the Year for Adelaide. Matthew has given concerts for the Yamaha Recitals Australia concert series. In 2009 he received an award for the most outstanding performance in the Autumn series. Currently he is undertaking a Masters Degree under the tutelage of Dr. David Lockett and Ms. Lucinda Collins.

Modest Mussorgsky - Night on Bald Mountain

This composition exists in three versions. The original seldom performed 1867 version, a later (1886) popular "fantasy for orchestra" arranged by Nikolai Rimsky-Korsakov and a version orchestrated by twentieth-century conductor Leopold Stokowski. This is the version used in the now-classic 1940 Walt Disney animated film *Fantasia*. Inspired by Russian literary works and legend, Mussorgsky made a witches' sabbath the theme of the original tone poem which was completed on 23 June 1867 (St. John's Eve). The key to Mussorgsky's structure lies in his programme – 1. an underground noise of inhuman voices. The appearance of the Spirits of Darkness followed by an appearance of Satan and 2. his adoration. 3. a Black Mass 4. the joyful dancing of the Witches' Sabbath. All this comes to an end by the ringing of a church bell and the appearance of dawn.

As with so much of Mussorgsky's music, the work had a tortuous compositional history and was arranged after his death in 1881 by his friend Rimsky-Korsakov. It was never performed in any form during Mussorgsky's lifetime. The Rimsky-Korsakov edition premiered in 1886, and has become a concert favourite.

Franz Liszt - Piano Concerto No. 1

Franz Liszt composed his *Piano Concerto No. 1* in E-flat major, S.124 over a 26-year period; the main themes date from 1830, while the final version dates 1849. The concerto consists of four movements,[[] which are performed without breaks in between and lasts for approximately 20 minutes. It premiered in Weimar on February 17, 1855, with Liszt at the piano and Hector Berlioz conducting. The main themes of Liszt's first piano concerto are written in a sketchbook dated 1830, when Liszt was nineteen years old. He seems to have completed the work in 1849, yet made further adjustments in 1853. Liszt made yet more changes before publication in 1856. Béla Bartók wrote of the work as being "the first perfect realisation of cyclic sonata form, with common themes being treated on the variation principle".

The piece is finished in the bravura style for which Liszt is so famous. The importance of the orchestra is further highlighted in the fact that only they play the last few notes rather than both piano and orchestra.

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