

**Violins**

Susan Currie (leader)  
 Shelley Barrett  
 Ken Berris  
 Mary Nordin  
 Gertraud Prenzler  
 Fiona Robertson  
 Athalie Scholefield  
 Russell Wheaton

**Second Violins**

Damien Bachmann  
 Jacqui Assser  
 Erin Gracey  
 Marietta Resak  
 Stephanie Rogers  
 Steve Salamon

**Violas**

Christine Batty  
 John Bonifant  
 Barbara Fairs  
 Donna Hughes  
 Beverley Lewis  
 Brian Setchell  
 Tom Soulsby  
 Vanessa Starcher

**Celli**

Bruno Turrini  
 Aileen Chatterton  
 Craig Osborne  
 Kym Williams  
 Peta Weisfelt  
 Kathy Woznicza

**Double Bass**

Greg Hose  
 Steph. McLennan  
 Rob Sanderson  
 Frank Stroud

**Flutes**

Martin Hampton-Smith  
 Jane McKenzie

**Oboes**

Lynette Whellan  
 Terri Kenny

**Clarinets**

Pip Weston  
 Barbara Radcliffe

**Bassoons**

Neil Nilsson  
 Alison Bell

**Horns**

Paul Hampton Smith  
 Adam Black  
 Laura Cram

**Trumpets**

John Pater  
 Douglas Pearce  
 Ben Nielsen  
 Isaac White

**Trombones**

Greg. Tillet  
 Taryn Phillips  
 Peter Hangartner

**Tuba**

Karini Filipi

**Timpani**

Pat MacKenzie  
 Andrew Penrose

B50

Burnside Symphony Orchestra

**Conductor** – Bryan Griffiths

Bryan Griffiths began his musical career at age 9 by first 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 and 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.

After taking an interest in conducting, Bryan has been tutored by Carl Crossin, Keith Crellin and Howard Parkinson. He has performed with the Elder Conservatorium Brass Ensemble, Burnside Symphony Orchestra and the Adelaide University Medical Orchestra, of which he is their inaugural conductor.

Bryan graduated from the Elder Conservatorium in 2008 with a Bachelor of Music after studying with Philip Hall and Phillip Paine. He is currently completing Honours in performance.

**Soloist** – David Shephard

David Shephard studied clarinet at the Royal Academy of Music, London, and was solo clarinet in the Irish Guards Band before coming to Australia. He was principal clarinet in the Queensland Symphony Orchestra for ten years and taught at the Canberra School of Music before becoming a member of the University of Adelaide Wind Quintet and the staff of the Elder Conservatorium of Music in 1974. He retired in 2001 and now lives in Jamestown.

**SCHUBERT – Symphony No. 10**

Schubert's *Symphony No. 10 in D major, D 936A* is an unfinished work that survives in a partly fragmentary piano sketch. Only properly identified in the 1970s, it has been orchestrated by Brian Newbould in a conjectural completion that has subsequently been performed, published and recorded.

The sketch appears to date from the last weeks of the composer's life, in October–November 1828, and is presumed to be the *Last Symphony* (*Letzte Symphonie*) mentioned by his friend Eduard von Bauernfeld in an appreciation of Schubert published in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* for 13 June 1829.<sup>[1]</sup>

The symphony was evidently planned, unlike any of Schubert's other symphonies, in three movements:

- No tempo marking but *Allegro maestoso* in Newbould's edition
- Andante
- Scherzo (*Allegro moderato* in Newbould's edition)

Despite the title 'scherzo', the remarkable third movement, which is extremely contrapuntal in texture and includes extended fugal passages, appears to be a compound movement performing the functions of both scherzo and finale. The most fully preserved movement is the Andante, an impressively solemn, slow-march invention which has been seen as anticipating Mahler.<sup>[2]</sup> There are about 30 instrumental indications in Schubert's sketch which confirm that the orchestra to be employed was similar in size to the Eighth and Ninth symphonies, with a trio of trombones which make impressive contributions in the first two movements.

The music of the symphony appears to some extent exploratory and manifests unusual features, notably the hybrid form of the third movement and the highly contrapuntal nature of much of the material. Sketches for the third movement are associated with a number of counterpoint exercises, which suggests that it is related in some way to the course of study of counterpoint that Schubert had begun with Simon Sechter shortly before his death.

**CRUSELL - Concerto No. 1**

Finnish composer Bernhard Crusell (1775–1838) was clarinetist in Stockholm's opera orchestra, a position he held for more than 40 years, during which time his chosen instrument experienced much development and refinement—beginning with simple a two-keyed instrument and evolving to the 11-key model in use at the time of his death. (The Albert and Böhm clarinets would come much later). Crusell studied composition with Berton and Goeseck, and his travels brought him into contact with Mendelssohn, Weber, and Meyerbeer. His compositional output included chamber music, opera, and concert works, including three concertos for clarinet and orchestra. With solo writing that was advanced for its time, Crusell's concertos show a good deal more imagination and virtuosity than Mozart's. Lyrical singing lines characterize the E-flat concerto and you can almost imagine a coloratura soprano taking the clarinet's place. Although the music is technically quite demanding, Crusell did not succumb to the temptations of superficial virtuosity. His effective use of the lyrical quality of the clarinet combined with masterly scoring give his works a wonderful spontaneity.

**Programme**

April 14, 2010.

Schubert (Realised Newbould):  
 Symphony No. 10 (mvt 1& 2)

B.H. Crusell – Concerto No. 1 in E flat for  
 Clarinet  
 Soloist: David Shephard

**Interval**

Samuel Barber: Essay for Orchestra

Beethoven (Realised Cooper): Symphony  
 No. 10 – (mvt. 1)

**BARBER – First Essay for Orchestra, Op. 12.**

Samuel Barber's *Essay for Orchestra* (op. 12), completed in the first half of 1938, is an orchestral work in one movement. It was given its first performance by Arturo Toscanini with the NBC Symphony Orchestra on November 5th, 1938 in New York in a radio broadcast concert where also the composer's *Adagio for Strings* saw its first performance. It lasts around 8 minutes and is dedicated "To C.E.". The essay is now known as the First Essay for Orchestra after Barber wrote his *Second Essay for Orchestra* in 1942.

**BEETHOVEN – Symphony No. 10**

Ludwig van Beethoven's *Symphony No. 10* in E flat major is a hypothetical work. Barry Cooper assembled it from Beethoven's fragmentary sketches. Cooper assembled material for a first movement consisting of an Andante in E-flat major enclosing a central Allegro in C minor. Cooper claims to have also found sketches for a Scherzo which are not developed enough to assemble into a performing version. Beethoven never completed a Symphony No. 10. After completing the *Ninth Symphony*, he devoted his energies largely to composing string quartets, although there are contemporary references to some work on an orchestral piece; allegedly he played some of his ideas for this piece for his friend Karl Holz, was largely written out and a reconstruction by Nicholas Cook.

Calling Barry Cooper's work the "Symphony No. 10" has proven to be rather controversial, since it cannot be proven that all the sketches assembled were even intended to be part of the same piece. Cooper claimed that he found over fifty separate fragments which he wove together to form the symphonic movement. Though this work remains controversial, there is a consensus that Beethoven did intend to complete another symphony. There are numerous references to it in his correspondence (originally, he had planned the *Ninth Symphony* to be entirely instrumental, the *Ode to Joy* to be a separate cantata, and the Tenth Symphony to conclude with a different vocal work).