

First Violins
Frances Griffin*
Gertraud Prenzler
Gordon Barr
Fiona Robertson
Athalie Scholefield
Russell Wheaton
Pip Griffin

Second Violins
Chris. Wangel*
Steve Salamon
John Lee
Marietta Resek
Stephanie Rogers
Jonathon Woore
Anne Beadell

Violas
Christine Batty*
John Bonifant
Barbara Fairs
Beverley Lewis
Brian Satchell
Vanessa Starcher
Philip Griffin

Celli
Bruno Turrini*
Vaika Aldridge
Aileen Chatterton
Bob Chumley
Craig Osborne
Kathy Wozniczka
Kim Williams

Double Bass
Steph. McLennan*
Greg Hose
Rob Sanderson
Frank Stroud

Quentin Dunne
Flutes
Martin Hampton-Smith
Jane MacKenzie

Oboes
Lynette Whellan
Terri Kenny
Lee McElroy

Clarinets
Pip Weston
Barbara Radcliffe

Bassoons
Alison Bell
Alison Marlow

Contra-Bassoon
Brian Satchell

Horns
Adam Black
Loretta Mattiolo

Trumpets
John Pater
Douglas Pearce
Ian Johnson
Ian Kirkwood

Trombones
Jack Love
Matthias Fresacher

Percussion
Pat MacKenzie
John Lee



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 Marrayville 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.

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 with Honours after studying with Philip Hall and Phillip Paine and is currently on trial as second horn with the Adelaide Symphony Orchestra.

Programme

November 24, 2010

Berlioz - "Roman Carnival" Overture

Wagner - "Siegfried Idyll"

INTERVAL

Beethoven - Symphony No. 5 in C Minor

Allegro con brio
Andante con moto
Scherzo allegro
Allegro

Hector Berlioz (1803-1869)

"Roman Carnival" Overture

Berlioz's most popular and most virtuosic overture is actually an independent concert piece, but it has close ties to an opera. After the premiere of his opera *Benvenuto Cellini*, based on the autobiography of the famous Italian Renaissance sculptor, Berlioz never forgave the conductor for his lifeless delivery of the second act's *saltarello finale*. So, ten years later he used the *saltarello* as the opening of his *Roman Carnival Overture* and took the trouble to conduct the work himself in its first performances. However, even before the strings and winds can really launch the revelry, the solo horn and clarinet introduce some harmonic ambiguity, and the English horn slips in with the rapturous love-duet theme from the opera's first act. Suddenly, three swirling woodwind passages suggest that fireworks are going off on the Piazza Colonna, and the *saltarello* takes over, eventually incorporating the love theme into the festivities. Berlioz was so pleased with this overture and with its reception that he advocated using it as the *prelude* to the second act of *Benvenuto Cellini*. This practice still exists to this day.

Richard Wagner (1813-1883)

"Siegfried Idyll"

Wagner composed the *Siegfried Idyll* as a birthday present to his second wife, Cosima, after the birth of their son Siegfried in 1869. It was first performed on the morning of Christmas Eve (Cosima's birthday) in 1870 by a small ensemble on the stairs of their villa at Tribschen (today part of Lucerne) in the Canton of Lucerne, Switzerland; Cosima awoke to its opening melody. The brief trumpet part was played by Hans Richter. Today, it is often performed in Wagner's full orchestral version.

Its original title was *Tribschen Idyll with Fidi's birdsong and the orange sunrise*. "Fidi" was the pet version of the name Siegfried. It is thought that the birdsong and the sunrise refer to incidents of personal significance to the couple.

Wagner's opera *Siegfried*, which was not premiered until 1876, incorporates music from the *Idyll*. It was once thought that the *Idyll* simply used musical ideas intended for the opera, but it is now known that the opposite is the case. Wagner adapted melodic material for the *Idyll* from an unfinished chamber piece and later incorporated it into the love scene between Siegfried and Brunhilde in the opera. The work also uses a German lullaby, whose title can be translated "Sleep, Baby, Sleep." Wagner published a detailed program for the work which describes his mother singing to a lullaby and then contemplating what he will be like as a young man.

Intended to be a private piece, Wagner was forced to sell the score to a publisher in 1878, expanding the orchestration to make the piece more marketable.

Ludwig van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op.67

The key of the Fifth Symphony, C minor, is commonly regarded as a special key for Beethoven, specifically a "stormy, heroic tonality". Beethoven wrote a number of works in C minor whose character is broadly similar to that of the Fifth Symphony. Writer Charles Rosen says, "Beethoven in C minor has come to symbolize his artistic character. C minor does not show Beethoven at his most subtle, but it does give him to us in his most extroverted form".

In an essay titled "Beethoven's Instrumental Music" written in 1813, E.T.A. Hoffmann praised the importance of the Fifth symphony:

Can there be any work of Beethoven's that confirms all this to a higher degree than his indescribably profound, magnificent symphony in C minor? How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite...No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing, and until the final chord — indeed, even in the moments that follow it — he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound. The internal structure of the movements, their execution, their instrumentation, the way in which they follow one another — everything among the themes that engenders that unity which alone has the power to hold the listener firmly in a single mood. This relationship is sometimes clear to the listener when he overhears it in the connecting of two movements or discovers it in the fundamental bass they have in common; a deeper relationship which does not reveal itself in this way speaks at other times only from mind to mind, and it is precisely this relationship that imperiously proclaims the self-possession of the master's genius.

The symphony soon acquired its status as a central item in the repertoire. As an emblem of classical music, as it were, the Fifth was played in the inaugural concerts of the New York Philharmonic on December 7, 1842, and the National Symphony Orchestra on November 2, 1931. Ground breaking both in terms of its technical and emotional impact, the Fifth has had a large influence on composers and music critics, and inspired work by such composers as Brahms, Tchaikovsky (his 4th Symphony in particular), Bruckner, Mahler, and Hector Berlioz. The Fifth stands with the Third Symphony and Ninth Symphony as the most revolutionary of Beethoven's compositions.