



MATINÉE SERIES

CONCERT 1 • FESTIVITY

APRIL 22 • 2026

FESTIVITY

Acknowledgement of Country
Buckskin & Goldsmith arr./orch. Ferguson
Pudnanthi Padninthi

[2']

Elder Hall

WED 22 APRIL

Hyde
An Adelaide Overture

[6']

Sam Weller
Conductor

Strauss
Horn Concerto No.2 in E-flat
I. Allegro
II. Andante con moto
III. Rondo: Allegro molto

[18']

Adrian Uren
Horn



Duration
65min (no interval)

Mozart
Symphony No.29 in A, K. 201
I. Allegro moderato
II. Andante
III. Menuetto
IV. Allegro con spirito

[28']

Listen Later

ABC Classic is recording this concert for later broadcast. You can hear it again on Wednesday 13 May 2026 at 1pm.

Strauss Horn Concerto No.2 in E-flat

This work, published by Breitkopf & Härtel, has been supplied by Clear Music Australia Pty Ltd as the hire agents in Australia & New Zealand.

ABOUT THE PROGRAM

Sometimes music is upbeat for a reason – to mark an anniversary, perhaps, or to express youthful enthusiasm. At other times it is defiantly beautiful, choosing light in spite of dark times. In this program we celebrate the power of music to create joy.

As a child growing up in a household full of musicians, Miriam Hyde used to climb the giant fig tree in the back garden of her Adelaide home and look out across the harbour, watching the ships departing, and wondering where she might go. Her opportunity to travel came in 1932, when she won a scholarship to the Royal College of Music in London. She was just 19, but the young piano virtuoso and budding composer quickly made her mark, giving the premiere of her first piano concerto with the London Philharmonic Orchestra in 1934.

She was still in London when she was commissioned to write a work to mark South Australia's Centenary. The *Adelaide Overture* had its first performance in London, conducted by the legendary Sir Malcolm Sargent in 1936. Hyde, in a note revealing her mischievous sense of humour, describes the work's opening as 'frankly pompous', but she also evokes the landscape and the romance of the early pioneers in a celebratory and cinematic outpouring of affection.

Richard Strauss's second horn concerto was written in 1942, in some of the darkest days of the Second World War: Strauss and his wife were both in poor health and consumed by despair as they tried, unsuccessfully, to assist their Jewish daughter-in-law Alice and her relatives to escape incarceration. But you would never guess this from the music. The first movement invokes the good-natured spirit of Mozart, while the second movement, a lilting Viennese almost-waltz, glows with nostalgia for simpler times. The finale opens with hunting calls and fanfares as the soloist goads the orchestra into a lively gallop to the end. Strauss biographer

Norman Del Mar writes: "It is hard to believe that this is the work of a depressed old man living in fear of disgrace from the authorities of a war-beleaguered country, so light and carefree a style did he capture." Is it escapism, or is it a valid response to troubled times, an attempt to create solace through art? Either way, it shines with warmth and humanity.

In 1774 Wolfgang Amadeus Mozart had a steady job as court musician to Prince-Archbishop Hieronymus Colloredo, Salzburg's ruler. Unfortunately, he heartily disliked his job, dreaming of a position which would pay more and allow him greater artistic freedom, including writing more operas. He and his father made various trips to other cities in Europe, nominally to visit friends but actually to look for opportunities. In July 1774, for instance, he spent a month in Vienna, hearing new works by master symphonist Joseph Haydn, and catching up with family friend Anton Mesmer, a doctor famous for using the quasi-scientific force of animal magnetism, aka 'mesmerism', to treat his patients. Mozart was intrigued – he includes a scene in his opera *Così fan tutte* where two characters are brought back to life by mesmerism, represented by comic trills and shakes in the music.

Mozart wrote Symphony No. 29 on his return to Salzburg. It is a lively and charming work in four movements, with a gracious opening, a delicate slow movement, and a rambunctious finale. As for the third movement, while Mozart follows Haydn's model of a minuet and trio, he adds in some cheeky (and maybe even *mesmerising*) ideas of his own, including comic trills in the strings and the clumsy outbursts from the wind section. These rude gestures stand out from this otherwise genial and elegant music, and perhaps hint at a young and brilliant composer itching to get out of the court and into the theatre.

© Harriet Cunningham



●
Sam Weller
Conductor

Sam Weller was announced one of six 'designated winners' of the 2025 International Conducting Competition Rotterdam, where he conducted the Rotterdam Philharmonic, Klangforum Wien and Orchestra of the 18th Century. This season, he debuts with the Tasmanian, Queensland and West Australian Symphonies and returns to Adelaide Symphony. Recent highlights include Sam's debut performance at the Concertgebouw with Netherlands Radio Philharmonic.

In 2016, Sam founded Ensemble Apex, hailed as 'one of the most exciting new ensembles on the Sydney scene' (Limelight Magazine).

In 2024 they launched Apex Festival, supported by the Australian Government.

Sam studied under Ed Spanjaard, Jac van Steen, Kenneth Montgomery and Antony Hermus, through the prestigious National Masters of Orchestral Conducting. Sam is a guest lecturer and conductor at Sydney Conservatorium of Music, Conservatorium van Amsterdam and Koninklijk Conservatoire, Den Haag.



●
Adrian Uren
Horn

Adrian grew up in Malvern, Worcestershire in the UK. He studied Biological Sciences at Oxford University and then moved to London on a scholarship for postgraduate French Horn study at the Guildhall School of Music and Drama. Adrian started his freelance career in London and primarily played with the London Philharmonic Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and Philharmonia Orchestra. This led to playing as Guest Principal Horn with most UK orchestras and undertaking numerous tours in many countries internationally.

He then moved to Adelaide for his appointment as Principal Horn of the Adelaide Symphony Orchestra and has since been invited to play Guest Principal with many other Australian Symphony Orchestras. He enjoys regularly performing chamber and solo music and has played concertos with the Adelaide Symphony Orchestra, including the 4th Concerto broadcast live on ABC Classic FM. Outside of his performing career he is also a French Horn teacher and tutors in the Adelaide community orchestras. In his spare time he is a member of several conservation groups, regularly organising animal surveys in remote outback locations and also competes in ultramarathons.

ADELAIDE SYMPHONY ORCHESTRA

CHIEF CONDUCTOR

Mark Wigglesworth



VIOLINS

Cameron Hill**
Acting Concertmaster

Holly Piccoli*
Acting Associate
Concertmaster

Liam Osborne*
Acting Principal
1st Violin

Alison Heike**
Principal 2nd Violin

Lachlan Bramble~
Associate Principal
2nd Violin

Janet Anderson

Erna Berberyán

Minas Berberyán

Julia Brittain

Nadia Buck

Chia-Nan Hung

Danielle Jaquillard

Alexis Milton

Michael Milton

Julie Newman

Emma Perkins

Alexander Permezél

Kemeri Spurr

VIOLAS

Linda Garrett**
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Rosi McGowran~
Acting Associate
Principal

Martin Alexander

Andrew Crothers

Anna Hansen

Michael Robertson

CELLOS

Sharon Grigoryán**
Acting Section
Principal

Andrew Leask~
Acting Associate
Principal

Gemma Phillips

David Sharp

Zoe Wallace

DOUBLE BASSES

Belinda Kendall-Smith**
Acting Section
Principal

Harley Gray~
Acting Associate
Principal

Jacky Chang

Holly Little

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PICCOLO

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Timothy Skelly

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Principal

Gregory Frick

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Colin Prichard**

Ian Denbigh

BASS TROMBONE

Amanda Tillett*

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TIMPANI

Andrew Penrose*

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Steven Peterka**

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