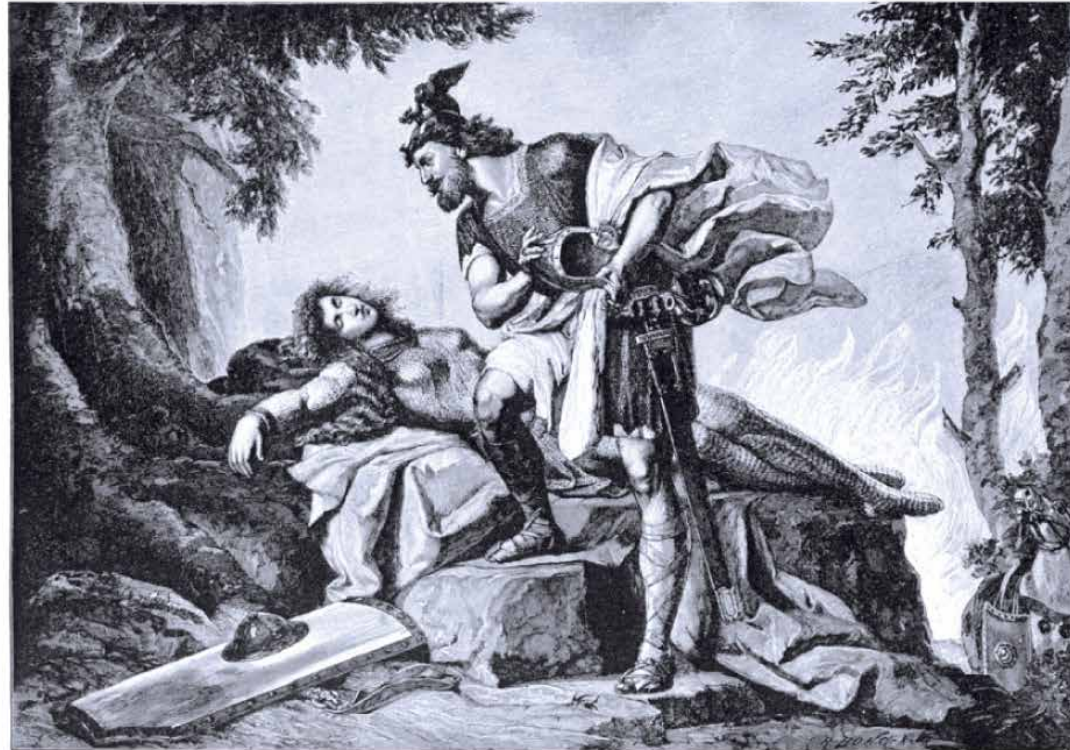


Bonza Brass Presents

SIEGFRIED'S STORY



A Musical Journey Through Wagner's Ring of the Nibelungs

Arranged for Horn, Tuba and Piano

Mark Papworth - Horn

Per Forsberg - Tuba

Rosa Scaffidi - Piano

SIEGFRIED'S STORY

**A musical journey through Wagner's Ring of the Nibelungs
Arranged for Horn, Tuba and Piano by Mark Papworth**

Das Rheingold

- 1** Prelude to Das Rheingold 5'11"
- 2** Sanft schloss Schlaf dein Aug 7'47"
- 3** Entrance of the gods into Valhalla 4'28"

Die Walkure

- 4** Prelude to Die Walkure 2'59"
- 5** Wintersturme 3'52"
- 6** Ride of the Valkyries 3'01"
- 7** Wotan's farewell and magic fire music 3'51"

Siegfried

- 8** Forest murmurs 6'14"
- 9** Siegfried's horn call 2'05"
- 10** Prelude and Introduction to Act 3 4'57"

Gotterdammerung

- 11** Siegfried's Rhine journey 7'54"
- 12** Siegfried's funeral march 8'32"



Mark Papworth

... began learning the horn at Winchelsea Primary School with Brian Blackett, before completing high school at the Victorian College of the Arts Secondary School studying with Russell Davis. After high school Mark moved to Perth to study at the University of Western Australia with Darryl Poulsen.

During this time Mark developed a strong interest in studying historical performance practice and played the Classical and Baroque horn. During his time in Perth Mark also performed in major works by Wagner and Mahler with the West Australian Symphony Orchestra.

After graduating, Mark pursued his interest in historical performance practice and studied Baroque and

Classical horn at Indiana University with Richard Seraphinoff. Mark regularly performs with orchestras and in chamber music on the Baroque, Classical and Modern horns and formed the chamber group Bonza Brass with Per Forsberg.

Mark plays on an Alexander 308 Horn, and on tracks 3, 4, 10 and 12 is playing on a Wagner Tuba provided courtesy of Sandra McColl.

Per Forsberg

... grew up in Torsby, Sweden, and studied Tuba with Christer Palm, Carl Jakobsson and Michael Lind before coming to Melbourne in 1999 as an exchange student to study with Fabian Russell.

Per has performed with many fine artists in a variety of styles. He can be heard on recordings and DVDs with Melbourne Symphony Orchestra, rock legends KISS, Award winning Tatar Singer Zulya and singer songwriter Lior. He was a featured artist with Grammy and Golden Globe winning composer Hans Zimmer as well as New York artist Taylor Mac's show 'A 24-Decade History of Popular Music'.

Per is the principal tuba in the Australian Philharmonic Orchestra, Royal Melbourne Philharmonic Orchestra and West Australian Philharmonic Orchestra and has performed as guest principal tuba with Melbourne Symphony, Orchestra Victoria, Iceland Symphony, and with Swedish Stockholm Folk Opera in a production of Wagner's Rheingold.

Per has performed numerous Wagner operas with Melbourne Opera under the baton of Wagner specialist, British conductor Anthony Negus. He has performed on TV shows Spicks and Specks and Rove live with Irish boyband Boyzone.

As a soloist Per has performed and toured in Europe and around Australia together with pianists Caroline Almonte, and Benjamin Kopp. Per was in the semi final for the Yamaha Barry Tuckwell Brass Prize Tuba and Euphonium Competition 2007 for the Melbourne International Festival of Brass. Per has performed the Tuba concerti of Vaughan Williams, Barry McKimm and Edvard Gregson with various ensembles.

In 2012 Per premiered Brenton

Broadstock's Tuba Concertino and has also premiered works by other Australian composers Andrew Batterham, Katy Abbott and Barry McKimm. Per plays on a B&S F Tuba, and on tracks 6, 7, and 12 is playing on a Yorkbrunner C Tuba. Per uses an AR Resonance mouthpiece.

Rosa Scaffidi

... began her life-long love affair with the piano and its mighty repertoire at the age of 2. Her first public performance followed soon after at age 8. Rosa has spent a lifetime devoted to the study of music having received a Bachelor of Music from Melba Conservatorium; Fellowship in Performance from Trinity College, London; Honours degree in Music Performance from Monash University and a Masters degree in Performance from the Victorian College of the Arts. She gained entry into the Golden Key International Honours society for outstanding academic excellence through the Monash University chapter.

Rosa performs at many venues in Australia as a soloist and

accompanist. She has worked with all major ballet institutions and the Royal Academy of Dancing as Major Pianist. She has also worked with Opera Australia and was musical director for Pot-Pourri who tours both domestically and internationally.

Immediately upon graduating from the Melba, Rosa was on staff as an accompanist, piano teacher, lecturer and performer, and for many years at the Victorian College of the Arts Secondary School as Head of Dance Accompanists. Currently she is employed at Carey Baptist Grammar School and Ruyton Girls School as Piano Tutor and Accompanist.

Rosa is an extremely versatile musician, and is highly skilled in the interpretation of many musical styles as well as being a proficient improviser.

Siegfried's Story – arranging Wagner

Richard Wagner is quoted as having said, “I wish I could score everything for horns”. Whether or not this quote is true or just an urban legend among horn players, it is clear that Wagner had a real affinity with the instrument, having written some of the greatest orchestral horn moments.

My introduction to Wagner came as an eight year old at Winchelsea Primary School when we were all taken to watch the biographical movie *Interrupted Melodies* on the life of “local hero” Marjorie Lawrence, who was born in the neighbouring town of Deans Marsh. Lawrence was a famous Wagnerian soprano whose career was sadly cut short due to polio. Her father had the Globe Theatre built in the town of Winchelsea for her so she had somewhere to perform. It was here, in our local theatre that was built for her, where we watched the movie.

It was eight years later before I started to have a true appreciation for the music of Wagner. I received the famous Solti recording of the Ring cycle for a birthday present



and I remember listening to Brunhilde's Immolation scene from *Götterdämmerung*, and thinking how familiar the music was. Clearly the movie had had more of an impression on me than I realized, as this scene featured in the movie.

Siegfried's Story began with an

idea I had to do a “tribute” concert to one of the leading nineteenth century horn players, Franz Strauss, and his famous son, the composer Richard Strauss. Franz Strauss performed in the premiere of several of Wagner's operas, and although Wagner and Strauss don't appear to have gotten along, Wagner had a great deal of respect for his horn playing. I originally intended on doing a concert featuring the music of Franz and Richard Strauss along with Wagner's famous horn call from the third opera of the Ring Cycle, *Siegfried*.

I got the idea to arrange a couple of the musical interludes from the Ring Cycle for horn and piano to fill out the concert. Whilst I never actually ended up presenting the concert, the idea of arranging highlights of the Ring Cycle grew. I arranged eight movements for horn and piano before a conversation with Per Forsberg led me to adding a tuba part as well. Eventually I added four more movements and it became the twelve movement work that features on this CD.

I would like to say a special thank you to the people that helped me make this CD possible. Firstly Per

Forsberg and Rosa Scaffidi for all their hard work in rehearsing and recording this with me. I would also like to thank Martin Wright of Move Records for producing the recording, and my sister in law Nitasha Singh and Hathi Creations for designing the CD cover for me. Finally I would like to say a special thank you to my wife Kirti Singh for all her support.

Mark Papworth

“Siegfried’s Story is an intriguing take on parts of the Ring, in which the combination of horn, tuba and piano provides a fascinating perspective on the music. Listening to this was an experience that became increasingly enjoyable and fascinating. It is arranged and played with love and care.”

Mr. Anthony Negus, Music Director of Longborough Festival Opera and one of the most perceptive and original conductors of the Wagner repertoire.