

**First Violins**  
Susan Currie\*  
Gertraud Prenzler  
Athalie Scholefield  
Gordon Barr  
Stephanie Rogers  
Fiona Robertson  
John Lee

**Second Violins**  
Frances Griffin\*  
Steve Salamon  
Shelley Barrett  
Marietta Resek  
Jacqui Asser  
Emily Slade

**Violas**  
Christine Batty\*  
Philip Griffin  
Barbara Fairs  
Beverley Lewis  
Brian Setchell  
Vanessa Starcher

**Celli**  
Kathy Wozniczka\*  
Kim Williams  
Vaike Aldridge  
Aileen Chatterton  
Bob Chumley  
Craig Osborne

**Double Bass**  
Rob Sanderson\*  
Quinton Dunne

**Flutes**  
Jane Mackenzie  
Martin Hampton-Smith

**Oboes**  
Lynette Whellan  
Terri Kenny

**Clarinets**  
Pip Weston  
Derek Jones

**Bassoons**  
Alison Bell  
Alison Marlow

**Horns**  
Adam Black  
Alice Dyer  
Ben Bernsten

**Trumpets**  
John Pater  
Douglas Pearce

**Trombone**  
Emily Slade  
Andrew Ellison

**Tuba**  
Brad. Turner

**Timpani**  
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 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.

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.

**Andrew Penrose - Soloist**

Andrew began his musical education in Victor Harbor studying percussion under Barry Lake. After moving to Adelaide he received lessons from Jamie Adam to prepare for audition to the Elder Conservatorium. In his first year he performed with the Conservatorium's Wind and Symphony Orchestras as well as the institute's percussion ensemble. Under the direction of the Conservatorium's Head of Percussion, Amanda Grigg, Andrew has achieved a musical standard which has led to his performance in the percussion section of the Adelaide Symphony Orchestra.

In 2010 he was the recipient of the John 'Slick' Osborn scholarship for drums and percussion, as well as an Elder Conservatorium Director's Award. In August of 2010 Andrew competed for the MSO Snare Drum Award and received first place, which resulted in a one year mentorship with the Melbourne Symphony Orchestra. Andrew was a participant in the 2010 season of the Australian International Symphony Orchestra Institute (AISOI) and is a percussionist for the Adelaide Youth Orchestra and the Australian Youth Orchestra in 2011. In the same year he made his solo debut as marimba soloist with the Adelaide Youth Orchestra, as well as becoming a founding member of the Adelaide Percussion Duo with Jonathan Sickerdick.

Philip Glass - (1937 - )  
**"Akhnaten" Act 1 - Prelude**

Akhnaten is the third in Philip Glass's trilogy of portrait operas about historical figures. The first was 'Einstein on the Beach', the second was 'Satyagraha' based on the life of Gandhi and the third, 'Akhnaten' an Egyptian Pharaoh. Glass sees these three as responsible for major paradigm shifts in their fields during their age. Einstein - the man of science; Gandhi - the man of politics; Akhnaten - the man of religion.

Akhnaten ruled from roughly 1353-1336 BC and his queen was the famous Nefertiti.

Glass's opera *Akhnaten* is not a story opera, but rather presents fragments from the life of the emperor that taken together present a portrait. The first act depicts Akhnaten's rise to the throne, the second, the changes resulting from his religious reforms and the third, his fall and death. Much of the opera uses texts from Akhnaten's period and is sung in the original languages of the era: Egyptian, Akkadian and Biblical Hebrew.

The opera begins with an orchestral Prelude. At its beginning, we hear repeating groups of arpeggios in four pitches of an A minor chord. After 16 groups of four, Glass shifts his grouping to groups of three, keeping the tempo of the individual notes the same. In the second variation he shifts from groups of four notes to groups of six notes while maintaining the same quarter-note pulse. In this way, the listener feels the music speeding up and slowing down.

Text: Recited by the Scribe (from the Pyramid Texts of the Old Kingdom)

**Refrain**

**Open are the double doors of the horizon  
Unlocked are its bolts**

**Verse 1**

**Clouds darken the sky  
The stars rain down  
The constellations stagger  
The bones of the hell hounds tremble  
The porters are silent  
When they see this king  
Dawning as a soul**

**Refrain**

**Verse 2**

**Men fall  
Their name is not  
Seize thou this king by his arm  
Take this king to the sky  
That he not die on earth  
Among men**



## Programme

**Burnside Symphony Orchestra**  
Burnside Town Hall  
Wednesday, September 14<sup>th</sup>, 2011  
8.00 pm

**GLASS - Prelude to the opera "Akhnaten"**

**SEJOURNE - Concerto for Marimba and Strings**

## INTERVAL

**BEETHOVEN - Symphony No. 3, 'Eroica' Eb major**

- 1 - *Allegro con brio*
- 2 - *Marcia funebre: Adagio assai in C minor*
- 3 - *Scherzo: Allegro vivace*
- 4 - *Finale: Allegro molto*

**Emmanuel Sejourne (1961 - )**  
**Concerto for Marimba and Strings**

After classical music studies at the National Conservatory of Strasbourg in piano, violin, music history and analysis, Sejourne was introduced by Jean Batigne, Director and Founder of the Percussions de Strasbourg, to the world of percussion. In particular, he concentrated on contemporary and improvised music. After studying percussion, he specialized in keyboard percussion, vibraphone and marimba.

Sejourne composed the 'Concerto for Marimba and Strings' in 2005. It has light yet sharply defined passages that are both tonally and rhythmically reminiscent of classic, mid-20th century French films. The harmonically open, two-movement piece allows the marimba to display itself to the full.

**Ludwig van Beethoven (1770-1827)**  
**Symphony No. 3 "Eroica"**

The third symphony of Beethoven, the "Eroica", is often claimed to have been dedicated to Napoleon Bonaparte. Beethoven was a supporter of the French Revolution but on hearing Napoleon had crowned himself Emperor, he apparently, in disgust, scratched out Napoleon's name on the dedication.

This may be so, however, it may also be true that the dedication coincided with his intention to leave Vienna for Paris. A dedication to Napoleon would have been a politically astute move. The perplexing issues of the Eroica-Napoleon connection is Beethoven's use of a funeral march followed by a joyous scherzo and finale. Nineteenth century commentators were at a loss to explain the death and celebration in the context of a homage to Bonaparte.

Other early writers noted thematic similarities between the 'Eroica' and Beethoven's ballet "The Creatures of Prometheus" Op.43. In the ballet version of this legend, Prometheus is put to death for his transgressions and is later re-born. This is a more convincing interpretation.

Another alternative explanation is that this symphony is more about Beethoven himself. Prior to writing the 'Eroica'; Beethoven had reached a critical point in his life. His hearing had deteriorated to a point where he was avoiding social contact but to those close to him he confessed a yearning to seek new avenues of expression, to break away from the style of the Viennese classicists. In 1802, in what became known as the Heiligenstadt Testament, In it, Beethoven left his possessions to his family but mainly wrote of his struggle with his deafness and his reconciliation to a bleak future. This letter was cathartic; In writing his testament he had faced his fears. Within weeks of returning to Vienna he drafted his first sketches of the 'Eroica' A major turning point in Beethoven's musical style.

Maybe then, the 'Eroica' is an eloquent codicil to the Testament written at Heiligenstadt. Striking out on a new path with the will to overcome his loss of hearing would merge into a single expression of resolve. Self-determination and triumph over adversity may well be the theme of the "Eroica" with Beethoven as hero.