



Burnside Symphony Orchestra,
celebrating 70 years of community
music-making are delighted to
present

BLOOM

8pm Wednesday 15th April 2026

Burnside Ballroom

401 Greenhill Road, Tusmore SA 5065

PROGRAM

Weber – Overture Euryanthe

Glière – Harp Concerto in E-flat major, Op. 74

Soloist – Josh Layne

-----INTERVAL-----

Brahms – Symphony No 2 in D major, Op. 73

Conductor – Philip Paine

Burnside Symphony Orchestra acknowledges
the generous support of the City of Burnside



Conductor: *Philip Paine*

Philip Paine was appointed conductor of Burnside Symphony Orchestra in 2013. He is a horn player in the Adelaide Symphony Orchestra, having been appointed in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney.

Philip completed a Bachelor of Music in 1988 at the Tasmanian Conservatorium of Music and a Master of Music (Performance) in 1995 at the University of Adelaide.

He has performed with the Queensland, Tasmanian and Melbourne Symphony Orchestras and the Adelaide Chamber Orchestra in *tutti* and principal positions.

He has played as a member of the Adelaide Brass Quintet, and performed as soloist with the Adelaide Symphony Orchestra, the Burnside and Unley Symphony Orchestras, and at the Barossa Chamber Music Festival.

Philip's introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and in 2010 was conductor of the Adelaide Sinfonia.



Overture Euryanthe

Carl Maria von Weber (1786-1826)



Weber is best known as a composer of opera. He was born in Eutin Germany, where his father was a music director and his mother, a singer. Being born with a congenital hip disorder did not slow his musical training and by the time he could walk at four years old, he was already a capable singer and pianist. After the death of his mother in 1798, Carl's studies took him to Munich where his first opera was subsequently performed. He wrote three other operas during his early studies, but sadly none of these have survived.

Weber's opera *Euryanthe* was composed in 1823 in the grand heroic-romantic style. The libretto was based on a 13th-century French romance but is considered the weakest part of the opera. As a consequence, the opera is rarely performed but Weber's music and particularly the overture have prevailed.

Weber composed the overture using many of the musical motives associated with specific characters and situations from the opera, a technique that Wagner would later adopt in his operas. The vigorous opening section contains two themes, both associated with the hero. The overture's eerie central section is dominated by the strings playing chillingly stark music associated with the ghost of the hero's dead sister. The music increases in intensity before a return to the lively music with which the overture began, bringing the work to a close.

The BSO first performed this work in December 1957 at the orchestra's second concert after forming in 1956. A newspaper clipping from *The News* reported that 'intonation was creditably good' in the orchestra and 'there was a vigorous body of tone' and heartily praised the inaugural conductor, Dr John Black.

Harp Concerto in E-flat major, Op. 74

Reinhold Glière (1875-1956)



Glière was born in Kiev, the second son of a wind instrument maker. In 1900 he graduated from the Moscow Conservatory of music, where he was awarded a gold medal in composition. Soon after he taught eleven-year-old Sergei Prokofiev and in following years Glière gained status as a composer and teacher, becoming the director of the Kiev Conservatory of Music in 1913.

He stayed in Russia after the revolution, working in the Moscow Conservatory from 1920 to 1941. He studied ethnomusicology and developed a compositional style which combined the classical tradition of Glinka and Tchaikovsky with folk idioms, in particular from Azerbaijan. He became famous for his large-scale orchestral works, operas and ballets which, due to their Slavonic colours were not popular with the public but did win favour with the Soviet authorities.

The harp concerto was composed in 1938 and is typical of Glière's mature style. It is very conservative compared with the work of his contemporaries, Stravinsky and Shostakovich, but it has remained popular for its lyrical beauty. In composing this work Glière sought technical advice from the harpist Ksenia Erdely. He offered to acknowledge her help by crediting her as a co-composer but she modestly declined.

The concerto is in three movements;

- *Allegro moderato*; a movement in sonata form that introduces lyrical themes in the solo harp and in the clarinet.
- *Tema con variazioni*; a melody followed by six variations that showcase various harp techniques.
- *Allegro giocoso*; a joyful finale that incorporates Russian folk-colouring with technical fireworks in the harp.

Soloist: *Josh Layne*



Josh is a consummate musician and recognised as a ‘harp genius’. He started playing the harp at the age of 13 in British Columbia, Canada. He says, “I loved the harp from the beginning and in the span of four years I went from not knowing how to read music, to performing recitals and concertos.” He has performed across Canada, Europe, the US, South America, Australia and New Zealand and has been praised for both his virtuosity and the sensitivity of his playing.

Between 1996 and 2001, Josh recorded three albums of solo harp music. In 2005 he began composing for the instrument and in 2015, published a CD which featured three of his own compositions. Josh says whether writing or playing, music is his passion! In a more recent project Josh revived Bochsa’s long dormant *Concerto No. 1 in D minor* and performed it in July 2022 at the World Harp Congress in Wales.

Born out of his passion for teaching, in 2010 Josh launched a biweekly YouTube series “Harp Tuesday”, which covers all aspects of playing the harp – from your first lesson to in-depth looks at advanced music. With over 300 episodes and more than 3 million views, *Harp Tuesday* is an amazing resource for harpists all over the world.

Josh’s most recent YouTube project is *Harpist in the Wild*, a video series combining his love of music and the outdoors. Enjoy Josh’s exquisite playing in stunning natural settings at www.harpistinthewild.com.

BSO are grateful to Carter Harps and Camac Harps France for sponsoring Josh’s tour to Australia. For more on Josh’s up-coming concerts in Hahndorf (19th April at Hahndorf Memorial Institute at 2pm) and Penneshaw, Kangaroo Island (20th April St at Columba’s Anglican Church at 7.30pm) see www.joshlayne.com.

Symphony No. 2 in D major, Op. 73

Johannes Brahms (1833-1897)



Born in Hamburg, Brahms started his career as a pianist before gaining fame in Vienna as a composer and conductor. His music bridges the Classical and Romantic eras, blending traditional musical forms with innovative harmonic and melodic ideas. He is a titan in the classical music canon and his works continue to influence generations of composers and musicians.

Symphony No.2 was composed while Brahms was on sabbatical in the Austrian lakeside village of Pörschach in the summer of 1877. The genial lyrical character of the work contrasts with his first symphony which took over 20 years to complete. The serene, almost pastoral mood of the work has often been compared with Beethoven's sixth symphony. However, with characteristic modesty, Brahms referred to the work as a charming 'new monster', declaring that "there is nothing clever about it", despite obvious evidence to the contrary.

The first movement of four (marked *Allegro non troppo*), opens with the cellos and basses intoning a three-note motif that returns in various forms throughout the symphony. The movement also includes a waltz-like theme that recalls the composer's beloved "Lullaby," (Opus 49, No. 4). The slow second movement (*Adagio non troppo*) alternates lyrical repose with moments of tension, which are not resolved until the final bars. The third movement (*Allegretto grazioso*) opens with the oboe's presentation of the sprightly principal melody that returns throughout, alternating with fleet interludes. The last movement (*Allegro con spirito*), which is perhaps the most cheerful finale of Brahms's four symphonies, radiates energy and optimism from start to finish.

Orchestra

Violin I

Shelley Walker*
Corinne Teh
Steve Salamon
Lucy Ryan
Matthew Hong
Francis Litwin
Vicki Finlayson
Melanie Harrald
Tori Spooner

Violin II

Cindy Ruan
Judy Isaac
Yeong Ng
Amnon Shiloh
Danielle Badea
Emily Hewitt
Therese Janus
Iarla Bastians

Viola

Jo Woodcock
Barry Rusanoff
Chris Batty
Tom Soulsby
Ángel Herrera
Rosalie Westphalen

Cello

Stephanie Teh
Brandon Cooper
Rosalie Day
Michelle Herrera
Kym Williams
Margaret Fraser
Allysson Griffiths
Helen Carter
Kate Stephenson

Double Bass

Nina Swallow
José Herrera

Flute & Piccolo

Betula Labradorite
Christine Irving
Maria Foot

Oboe

Terri Kenny
Joan Baker
Rachell Kim

Clarinet

Pip Weston
Terry Bickley

Bassoon

Norman Etherington
Alison Bell#
Alison Marlow

Trumpet

Ian Kirkwood
William Bailey

Trombone

Jiley Nguyen
Jessica Du
Michael Dight

Tuba

John Rofe

Horn

David Kettler
Andrew Ormsby
Zoe Carter
Joshua Liu

Timpani

John White
Reuben Elmualim

Percussion

Reuben Elmualim

* Concert Master

Concert Manager

BSO concerts coming up in 2026:

- **IGNITE** - 2pm Sunday 5th July
F. MENDELSSOHN – Overture in C major
MOZART – Sinfonia Concertante, soloists Emma Perkins (violin) and Linda Garrett (viola)
FARRENC – Symphony No. 3
- **COSMOS – BSO 70th Anniversary**
2pm Sunday 20th September & 8pm Wednesday 23rd September
BOULANGER – D'un matin de printemps
HUMMEL – Trumpet Concerto in E-flat major, soloist Dave Khafagi
HOLST – The Planets, Opus 32
- **TEMPEST** – 8pm Wednesday 9th December
DVORAK – Othello Concert Overture in F sharp minor, Opus 93
Violin Concerto – TBA, soloist Cameron Hill
SIBELIUS – The Tempest (two suites), Opus 109

THANK YOU

Burnside Symphony Orchestra thanks the City of Burnside for their continued support that includes use of the Town Hall and the Burnside Ballroom for our rehearsals and concerts.

We also thank our volunteers who run the front-of-house and bar.

KEEP IN TOUCH!

Join the mailing list to receive our free quarterly audience newsletter with details about BSO concerts, program notes, players and other concerts around Adelaide. Sign up online at [bso.org.au](https://www.bso.org.au).

We acknowledge the Kurna people, the traditional custodians of the Adelaide Plains, and pay our respect to their Elders, past and present.