



Burnside Symphony Orchestra
presents

Cosmos

Celebrating our 70th anniversary

2pm Sunday 20 September 2026

Burnside Ballroom

401 Greenhill Road, Tusmore SA 5065

PROGRAM

Lili Boulanger – D'un matin de printemps

Hummel – Trumpet Concerto in E $\flat$ major

Soloist – David Khafagi

-----INTERVAL-----

Holst – The Planets, Op. 32

Conductor – Philip Paine

Burnside Symphony Orchestra
acknowledges the generous
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D'un Matin de Printemps

Lili Boulanger (1893-1918)



Marie-Juliette Olga Boulanger, known as Lili, was the younger sister of Nadia Boulanger, an influential 20th century composer and teacher. In her big sister's opinion, Lili was the musical talent in the family which she displayed from an early age, studying violin, cello, harp and piano, which became her main instrument. She was the first woman to win France's most coveted composition scholarship, the *Prix de Rome*, and at the tender age of 19. The

prize supported a residency and studies for Lili in Rome which sadly were cut short due to the out-break of world war I in 1914. Returning to France, Lili was plagued by poor health, likely Crohn's disease, and she tragically died aged 24. This loss affected Nadia deeply who resolved to share her sister's musical talent with the world which she did by teaching and mentoring future composers such as Aaron Copland, Astor Piazzola and Philip Glass.

D'un Matin de printemps (Of a Spring Morning) was completed early in 1918 not long before Lili died. It is a sweet and playful piece that uses different sound palettes from the strings and wind instruments to invoke the bright and festive tones of a carefree spring morning.

Trumpet Concerto in E_b major

Johann Nepomuck Hummel (1778 – 1837)



The Austrian composer Johann Nepomuck Hummel was a child prodigy and virtuoso pianist. His talent was recognised by Mozart who taught him for free for two years. Hummel made his first concert appearance at one of Mozart's concerts at the age of nine.

As a young teenager Hummel toured across Europe with his father. On returning to Vienna, he became friends with the young Ludwig van Beethoven. Like Beethoven,

Hummel's career spanned the musical transition from the Classical to the Romantic era.

The trumpet concerto was written in 1803, for the trumpeter Anton Weidinger to show off the capabilities of his newly invented keyed trumpet, which unlike earlier trumpets could be played chromatically across its entire range. The work fell into obscurity when the keyed trumpet became obsolete but was rediscovered in 1958. It was originally written in E major to accommodate Weidinger's new trumpet although modern performances almost exclusively use an E flat major transposition for the trumpets used by the soloists of today. It is now a core part of the classical repertoire and one of the most frequently performed trumpet concertos.

The work is in three movements:

I. Allegro con spirito

The first movement opens with an orchestral introduction reminiscent of Mozart before the solo trumpet enters with brilliant passage work, leaps, and early demonstrations of chromatic flexibility.

II. Andante

This is a lyrical, song-like movement where the trumpet sustains long, expressive melodic lines.

III. Rondo (Allegro)

A bright, playful, and energetic finale which features rapid articulation and a joyful conclusion.

Soloist: *David Khafagi*



David Khafagi is Principal Trumpet of the Adelaide Symphony Orchestra, a position to which he was appointed in February 2022. He holds a Bachelor of Music Performance from the Queensland Conservatorium and Honours from the Elder Conservatorium. He has studied with Yoram Levy (Principal Trumpet, Tasmanian Symphony Orchestra) and Professor Hannes Laeubin (Hochschule für Musik und Theater, Munich).

Growing up, David was involved with the Queensland Youth Orchestra and participated in Australian Youth Orchestra and National Music Camp. He has performed with the Adelaide, Tasmanian, Melbourne and Queensland Symphony Orchestras and has played with brass bands including Brisbane Brass, Glenorchy City, and Kensington and Norwood Band. He has an active freelance career and contributes to local community music organisations.

Before becoming a full-time orchestral player, David enjoyed a career in Orchestra Management at the Adelaide Symphony Orchestra for twelve years.

David is proud to be an ambassador for Schagerl trumpets.

The Planets, Opus 32

Gustav Holst (1874-1934)



Gustavus Theodore van Holst (known later as Gustav Holst) was born into a musical family in Cheltenham, England. As a child he learned piano and violin and later the trombone at the suggestion of his father, who believed it may help with his asthma. The young Holst had a passion for composing. After leaving school in 1891, he gained employment as an organist and choir master and also conducted a local choral society which allowed him to hone his conducting skills.

In 1893 Holst was admitted to the Royal College of Music in London where he supported himself as a trombonist while studying composition. There he flourished and also became a life-long friend with his contemporary, Ralph Vaughan Williams. After leaving college, he played trombone professionally in various orchestras before taking teaching posts at St Paul's Girls' School in 1905 and as director of music at Morley College for adult learning in 1907. A committed teacher, he was dissatisfied with the teaching materials that were available at the time and so composed a number of choral and orchestral works specifically for teaching purposes.

Holst's music combines the styles of Ravel and Stravinsky with English Romanticism. He composed his seven-movement orchestral suite *The Planets*, Op. 32, between 1914 and 1917, drawing inspiration from the astrological characteristics of the seven celestial bodies in our solar system. The work was such an instant success that it brought him royalties and recognition. The novel sounds that he created to evoke outer space have gone on to inspire countless composers, especially in the genre of film music.

The movements are titled;

I. Mars, the Bringer of War

Driven by an aggressive, repeating 5/4 rhythm, flaring brass, and pounding timpani, this movement creates an earth-shattering picture of battlefield terror.

II. Venus, the Bringer of Peace

Providing a stark contrast, this movement uses serene, luminous blends of strings, harp, and celeste to evoke calm and twinkling stars.

III. Mercury, the Winged Messenger

A nimble, fast-paced scherzo featuring light scurrying lines passed quickly across different instrumental colours.

IV. Jupiter, the Bringer of Jollity

The most extroverted movement, famous for its joyful bouncing dance rhythms and a sweeping central melody later used in the British hymn "I vow to thee, my country".

V. Saturn, the Bringer of Old Age

A solemn, slow-moving march representing the passage of time, moving from grim anxiety to a peaceful tolling release.

VI. Uranus, the Magician

Introduced by a four-note brass motif spelling out a musical anagram of Holst's name, this movement shifts into a manic, spooky, and erratic dance.

VII. Neptune, the Mystic

An eerie, static conclusion played entirely *pianissimo* (very softly), featuring an offstage wordless female chorus of celestial voices that fade slowly into complete silence.

Conductor: *Philip Paine*



Philip Paine has been the chief conductor of the Burnside Symphony Orchestra since 2013.

He is a French horn player as well as a conductor and educator and is widely recognised for his long-standing tenure in the Adelaide Symphony Orchestra.

Philip completed a Bachelor of Music in 1988 at the Tasmanian Conservatorium of Music and then moved to Sydney as a horn player in the Elizabethan Theatre Trust Orchestra (now the Australian Opera and Ballet Orchestra). He was appointed to the Adelaide Symphony Orchestra in 1992 and subsequently completed a master's degree in performance at the University of Adelaide in 1995.

Philip has played with the Queensland, Tasmanian and Melbourne Symphony Orchestras and the Adelaide Chamber Orchestra in *tutti* and principal positions. He has also performed with the Adelaide Brass Quintet, and as a soloist with the Adelaide Symphony Orchestra, the Burnside and Unley Symphony Orchestras and at the Barossa Chamber Music Festival.

Philip started conducting in 1988 with the Glenorchy City Concert Brass. In 2009 he was appointed music director of the Hahndorf Town Band and in 2010 conducted the Adelaide Sinfonia.

70 years of BSO

Please follow this QR code to read about the history of the BSO.



Orchestra

Violin I

Shelley Walker*
Corinne Teh
Charles Newland
Francis Litwin
Barry Rusanoff
Steve Salamon
Pip Griffin
Gabrielle Scherrer
Jim Ferguson

Violin II

Sarah Greenwood
Cindy Ruan
Judy Isaac
Sally Armstrong
Danielle Badea
Sue Pickering
Christine Krohn
Iarla Bastians
Jackson Farrow
Yeong Ng
Emily Hewitt
Sharon Sales

Viola

Jo Woodcock
Rosalie Westphalen
Chris Batty
Tom Soulsby
Ellice Rigby
Catriona Giles
Michaela Sales

Cello

Stephanie Teh
Brandon Cooper
Rosalie Day
Joseph Simons
Kym Williams
Margaret Fraser
Helen Carter
Allyson Griffiths
Aillean Chatterton

Double Bass

Nina Swallow
Sebastian Pole

Flute

Betula Labradorite
Christine Irving
Maria Foot

Bass Flute

Melanie Walters

Oboe

Joan Baker
Terri Kenny
Rachell Kim

Cor Anglais

Elizabeth Jensen
Young

Clarinet

Terry Bickley
Pip Weston
Amber Bader Hayes

Bass Clarinet

Carys Meehan

Bassoon

Norman Etherington
Alison Marlow
Alison Bell[#]

Contrabassoon

Josie Hawkes

Horn

David Kettler
Isabelle Raiz-Scanton
Joshua Liu
Lex Bailiht
Adam Black
Elizabeth Fudge
Will Hobbs

Trumpet

William Bailey
John Kerry
Rhys Murphy
Will Madden
Chris Bickley

Trombone

Jessica Du
Jiley Kim-Nguyen
Michael Dight

Euphonium

B J O'Donovan

Tuba

John Rofo

Harp

Cianah Harris
Suneetha Carter

Timpani

Henry Millar
David Roper

Percussion

Reuben Elmualim
Jonas Vanderschaeghe
Belinda Allevi
Dave Clark

Celeste and organ

Jeremy Yang

*Concert Master

#Concert Manager

Female chorus

Aurora Vocal Ensemble, Young Adelaide Voices

Christie Anderson – Artistic Director

BSO's final concert in 2026:

- **TEMPEST** – 8pm Wednesday 9th December

DVORAK – Othello Concert Overture in F sharp minor, Opus 93

MOZART – Violin Concerto No. 4 in D major, K218

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 and soloists.

Sign up online at [**bso.org.au**](https://www.bso.org.au).

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