

AWAY FROM ROUTINE

THE programmes of the Burnside Symphony Orchestra are worth commenting on for their unusualness alone.

The orchestra's next concert, on Tuesday, will mark the orchestra's fifth birthday; and for the event the conductor, Dr. Black has arranged a programme quite out of the familiar orchestral concert routine in Adelaide, or indeed, anywhere else.

I don't remember ever having heard Berlioz's Overture, "Les Francs-Juges," performed on the concert platform, even in London. This powerful, dramatic music was composed when Berlioz was still under 24, and is the only portion he retained of a projected opera about the Vehmgericht, or secret tribunal, which flourished in Westphalia during the middle ages.

The programme will also include the Pastorale from Verdi's early, and now almost forgotten opera, "Joan of Arc," a Concerto Grosso of Vivaldi, and (if possible) the three Equali for four trombones which Beethoven composed for All Souls' Day — solemn, noble music, which, arranged for voices, was sung at Beethoven's own funeral.

Finding four trombones for this magnificent music would seem simple compared with the task of obtaining three basset horns for Mozart's Masonic Funeral Music, also on the programme.

This profoundly moving, serious music owes much of its tragic, impressive beauty to the low, dark-hued timbres of curious, sombre instrumentation.

Mozart scored it for two oboes, one clarinet, three basset horns, double bassoon, two horns and strings, a combination very similar to that employed in "The Magic Flute" for the solemn sections of the priests' chorus and the scene with the armored men.

How greatly the ideals of the growing masonic

MUSIC

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movement (in its infancy during the latter half of the 18th century) appealed to Mozart's receptive nature may be deduced from this music and his other works connected with masonic occasions, as well as from passages in "The Magic Flute."

His interest was that of the creative artist, and it was natural that he should put his art at the service of the ceremonial proceedings of the brotherhood at special or festive occasions.

The "Mauerische Trauermusik," K.477, was written for the combined funeral service of two distinguished Freemasons, the Royal Major-General, Duke Georg August von Mecklenburg-Strelitz (who died on November 6, 1785), and the Court Chancellor, Franz, Count Esterhazy von Galantha, who died a day later.