

DR. BLACK MAKES IMPACT

By JOHN HORNER

The faithful supporters of Dr. John Black and his Burnside Symphony Orchestra stood up, without wincing, to a tremendous ear-bashing in the Burnside Town Hall last night when a specially augmented wind-band, plus double basses, numbering over 60 in all, gave Adelaide its first performance of the *Symphonie Funebre et Triomphale* by Berlioz.

The work is well worth hearing — once.

It is not just loud; in fact most of it is not at all loud; but it is certainly big in conception and impact, right from the first soft chord on the brass.

Some sensitive trombone playing by Peter Lilywhite marked the second movement (*Oration*): after these long solemnities, the fanfare of the finale burst upon us like the crack of doom.

A grandiose conception — but carried off by Dr. Black with a martial solemnity that convinced us that we were fortunate, in our placid Burnside, to be catching a glimpse of the Parisian revolutionary pomp and passion of last century.

The rest of the programme was just as enterprising, but in different ways.

The elegant "Bronze Horse" overture of Auber was new to me; so was the E flat horn concept of R. Strauss in which George Paige made a very creditable job of a difficult part.

Lastly, the great G minor Symphony of Mozart gave the orchestra something immortal to dream about.

Dr. Black is wise to remind them thus, now and then, of the great heights ahead. Next season he has promised them some Bruckner. How lucky they are!