

# Unhackneyed Programme

6 Dec 1968

ONCE again that amateur band, the Burnside Symphony Orchestra, has planned a programme for its next concert which puts to shame the more stereotyped repertoire favored for official concert programmes.

The overture to Weber's "Oberon" has not been played so often here that it can be regarded exactly as hackneyed. As for the Fugal Concerto for flute, oboe and strings, by Gustav Holst, which is also on the programme for the Burnside Orchestra's concert in December, I doubt if it has ever been heard at all in Adelaide.

Weber's best qualities illumine the overture—the felicity of melody and limpid flow of phrase that characterise also the clarinet concerto and the best parts of the opera "Der Freischutz."

Holst is sadly neglected nowadays, yet with Vaughan Williams, whom he also influenced, he played a leading part in the revival of modalism in English music in the present century. Almost all we ever hear of his music, in live performance or in recordings, is practically confined to "The Planets" suite, and perhaps, in England, "The Hymn of Jesus" and "Egdon Heath."

Other items to be played under Dr. Black include the "Paris" Symphony of Mozart and arias from Purcell's "Dido and Aeneas" and Puccini's "Manon Lescaut."

Purcell's "Dido and Aeneas" is one of the few

## MUSIC

by DR. ENID ROBERTSON

English operas to survive. In fact, apart from that hotch-potch, "The Beggars' Opera," and the Gilbert and Sullivan comic operas, it is the only opera in the English repertoire to hold the stage.

About the staying powers of the several contemporary examples which have had a certain success it is impossible to predict. The Victorian operas of Cowen and Mackenzie have disappeared from the repertoire, for sound reasons of style; but other, later operas which have been received enthusiastically have also languished and died.

One explanation may be the lack of a consistent tradition in the history of English opera. Another may be in the temperament of the English people, which does not deny them a liking for opera, although they may secretly, or perhaps half-consciously endorse Dr. Johnson's opinion of the genre as "an exotic and irrational entertainment."

One of the Burnside Symphony Orchestra which it meets scale orchestral

In an amateur choro there are to be weak of first.

One expects and, instance, accepts