

STRONG BASS

By JOHN HORNER

The most prominent improvement in the City of Burnside Symphony Orchestra this year is the bass line, where the cellos and double basses showed notable confidence and accuracy and prodigious plucking power.

They are now too powerful for the upper strings but they give the full orchestra a strong and sure foundation that was evident throughout the

concert in the Burnside Town Hall last night.

The programme, played back to front, had the overture (Auber's "Bronze Horse") at the end and the symphony (Brahms's No. 2 in D) at the opening.

Under Robert Cooper's guidance the Brahms went remarkably well, with an evident enjoyment and understanding of the music's power and place at the close of a romantic century.

Obvious "blues" were few and came quite as a surprise, so fair was the general level of accuracy and gumption. The essential horn work came off very creditably.

Mr. Cooper's tempi were wise. He moved the "adagio" on to a swinging "andante" and reduced the final "allegro" to a practicable "allegretto."

Holst's Fugal Concerto for flute (Robert Hecker) and oboe (Alan Phillips) was attractive but proved very tricky in rhythm in the two quick movements. It might have been sub-titled "In search of togetherness."

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