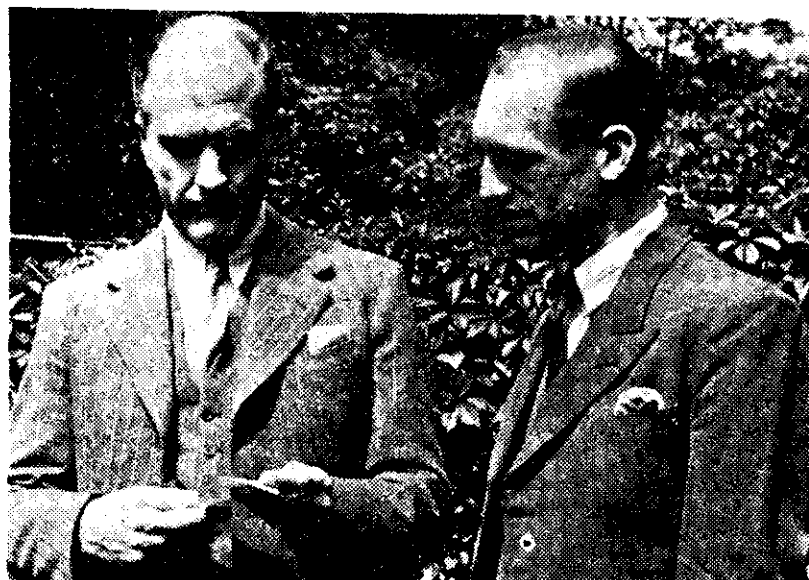


FULL BOYD NEEL ORCHESTRA WILL BROADCAST

IT was announced last week that the conditions under which the tour of the Boyd Neel Orchestra was being made through New Zealand precluded broadcasts being given by the orchestra as a whole, but that listeners might have opportunities of hearing studio broadcasts by members, as soloists or in groups. Since then arrangements have been made between the NZBS and the management of the orchestra for broadcasts of part of one concert from each of the four main centres to be visited. The first broadcast will be heard from 1YA this Saturday, June 28, at 8.0 p.m., when the items will include Handel's *Concerto Grosso*, Op. 6, No. 1, Mozart's *Divertimento in D* and Britten's *Variations on a Theme of Frank Bridge*. Dates for the other concerts had not been arranged at the time of writing.



BOYD NEEL (left) with Frederick Grinke, Leader of the Orchestra

(continued from previous page)

fine singers, who go away from Australia. Sydney is crammed with good singers. I'm hoping in due course for a big combined choral and orchestral festival each year so that we can do the massive things, and then out of all that activity naturally I'd hope for opera."

Music in America

"And what's your feeling about American music now that you've left after 25 years?"

"I think the Americans are doing some very fine work. Aaron Copland, and Walter Piston, I think I like best. And then Roy Harris and William Schuman. I think they're all important. Roy Harris is very much music-of-the-plain, you know, but very vital."

"What about English music in America—are they listening to Benjamin Britten there?"

"Oh yes, I've done several of Benje's works. I did the interludes from *Peter Grimes* last year. And they've had the opera itself, and the second one, *The Rape of Lucrece*. Actually I've done nothing but ho'-gospel British music in America for 25 years. If I didn't, who else would, was how I felt about it. It was an uphill job at times. Even Elgar's symphonies, you'd have thought would be accepted by now, but they were never snapped up."

We left Eugene Goossens as reporters from the dailies made their approach.

"Ah, gentlemen," he said, striding towards them with outstretched hand. "Again!"

It's easy to see what Australia likes about this conductor. He is an agreeable, urbane citizen who will go down well with the administrators, the press, and the public. Australians have experienced conductor-bite, and the administrators of the public purses which have bought Goossens for £5,000 a year will feel comfortable with a man who has a reputation for doing first-rate work with the modern orchestra, but at the same time has an equable temperament that permits him to get his results by being, in his own words, "direct," rather than "precipitate."

—Staff Reporter.

Warwick Braithwaite Was Impressed

WARWICK BRAITHWAITE, the Dunedin-born conductor, who is now visiting the Dominion after many years in Great Britain, dashed off to Hamilton an hour or two after his flying boat landed at Auckland, and when we rang him there he had left for Tauranga. In the end, *The Listener* had a few minutes with him when he came back to Auckland to catch the plane for Wellington. It was the morning after the first Auckland concert of the National Orchestra of the NZBS, to which he had listened by radio in Hamilton.

Mr. Braithwaite was deeply impressed with the quality of what he had heard. "As a matter of fact I was quite emotional about it," he said. "To think that New Zealanders can do this—which is what I've been waiting for! It was really very moving."



WARWICK BRAITHWAITE

He had admired the strings enormously, he went on, and thought some of the wind remarkably fine. In particular he mentioned the horns in Richard Strauss' *Till Eulenspiegel's Merry Pranks*, which includes some very exacting horn passages.

"Only it was a pity that some of the instruments are missing yet," he said. "I hope there will be a bass clarinet and cor anglais before very long. Any oboe player can play a cor anglais."

Mr. Braithwaite was conducting opera in England just before he left. (*The Listener* recently published a photograph taken during a performance in March). And he had been making recordings. "Terribly hard work. I was glad to be out of it," he said. He has recently been in Australia, where he conducted six orchestras in a seven weeks' tour.

He hopes while he is in New Zealand to conduct something by Douglas Lilburn, who is now on the staff of Victoria University College. He gave the first performance of Lilburn's concert overture "Aotearoa" at the Centennial Matinee held in London, at which New Zealanders commemorated the Centennial. Mr. Braithwaite will also conduct an arrangement for orchestra of Alfred Hill's "Waiata Poi." He met Mr. Hill for the first time while he was in Sydney recently, and obtained the arrangement from him. Listeners will hear it as an encore at concerts conducted by Mr. Braithwaite.

He will be in New Zealand until September, and then will go back to Australia, and to South Africa for further engagements.

D. D. O'Connor
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