

NEW ORCHESTRAL SEASON

SINCE August 20, when the National Orchestra of the NZBS ended its highly successful opening season, its members have been rehearsing in groups in their home centres. On January 26 they were assembled again in Wellington to begin full rehearsals for this year's series of concerts. We understand that these rehearsals—which have occupied 25 hours a week—have been going so well that the players are getting through much more work than they did last year.

Because the Orchestra received such an enthusiastic reception in Auckland in 1947, the new season will open on Tuesday, March 2, in the Auckland Town Hall, when Isobel Baillie will be the guest artist. Three concerts will be given in Auckland during the first week, and a further series will be played there later in the year.

As an innovation this season popular lunch-hour concerts will be given, the first in Auckland's Town Hall at 12.15 p.m. on Wednesday, March 3, and another on the following Wednesday in Wellington. These concerts will be for about an hour, and will consist of a number of the shorter popular classical works. Included in the Auckland concert will be the *Barber of Seville* Overture, Liszt's *Hungarian Rhapsody No. 2*, and Eric Coates's *London Every Day Suite*, while the Wellington concert will contain such pieces as Enesco's *Rumanian Rhapsody No. 1*, Grainger's *London-derry Air*, and the first movement of

Beethoven's *Piano Concerto No. 3 in C Minor*.

The two principal Auckland concerts (on March 2 and 4) will include several New Zealand first performances, including a short *Soliloquy* by the conductor, Andersen Tyrer. This work, which Mr. Tyrer composed after his father's death, was published in England in 1937, but has not yet been played here.

Tchaikowski's *Serenade for String Orchestra*, which has been scored for full orchestra by Mr. Tyrer, will also be played. The main works in these concerts will be Mozart's *Symphony No. 35* ("Haffner"), and Brahms's *Symphony No. 1 in C Minor*, a majestic and difficult work which has always been distinguished by its Olympian grandeur. Modern English music will be represented by John Ireland's *The Forgotten Rite* and Arnold Bax's *Overture to a Picaresque Comedy*.

Isobel Baillie will sing arias by Bach, Handel, Haydn, and Mozart at these concerts. Since her arrival in New Zealand a week ago she has been rehearsing in Wellington with the National Orchestra and with her official accompanist for the New Zealand tour, Wainwright Morgan.

At the three Wellington concerts (on March 10, 11, and 13) Borodin's *Symphony No. 2 in B Minor* and Beethoven's *Symphony No. 6 in F Major* ("Pastoral") will be played. Also to be included are Hemming-Collins's *Threnody for a Soldier Killed in Action* and Arnold Bax's *Overture to Adventure*. Isobel Baillie will again be the guest artist.

(continued from previous page)

- January 8: *Messiah* at Newport.
- January 10: Recital at Hereford.
- January 11: Recital at Stoke Newington.
- January 12: Broadcast to U.S.A.
- January 15: Church recital at Falmouth.
- January 16: *Creation* at Truro.
- January 18: *Messiah* at Orpington.
- January 21: Recital at Bromley.
- January 22: Church Recital at Loughborough.
- January 23: Recital at Bristol.
- January 24: Recital at Highgate.

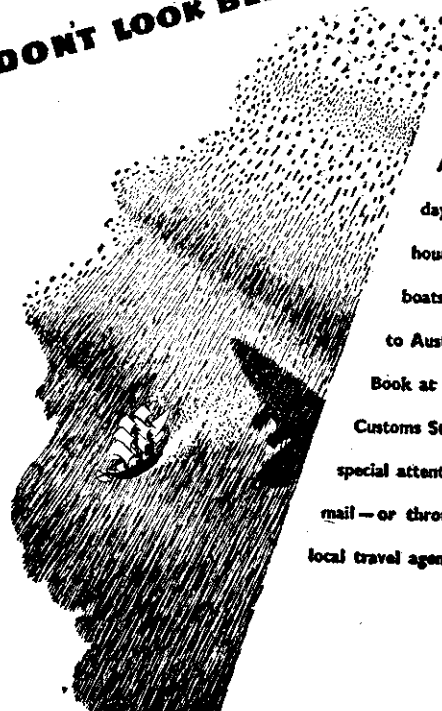
In recent years a number of visiting conductors have appeared at concerts in London and Miss Baillie has had the experience of singing at Albert Hall under the baton of Bruno Walter and Victor de Sabata and of taking part in four Hallé concerts conducted by Barbirolli. It was for Sir Malcolm Sargent, however, that she reserved her warmest praise. She had performed at several concerts in the Albert Hall where he had conducted a huge combined choir of perhaps a thousand voices. "It's marvellous what he can get out of them," the visitor commented. "He's somebody you really should try and get to come out here." This turn in the conversation reminded Miss Baillie of a concert that was given in 1943 called "Salute to Russia," which, in addition to the musical side of the programme, included the speaking of some verse by Sir Laurence Olivier. It was observed to Miss Baillie that New Zealand was

especially interested in the Oliviers as they were shortly coming to New Zealand and she mentioned that she was friendly with them and recollected their calling to see her after her performance in the *Messiah* on Good Friday two years ago at the Albert Hall.

Miss Baillie said that in recent months she had made a number of new recordings, including *Elijah*, the solo, "The Sun Goeth Down" from Elgar's *Kingdom*; and a scene from Dvorak's *Spectre's Bride*. When she returns to England she has engagements with the Hallé Orchestra for a performance of the *Messiah*, with the Liverpool Philharmonic Society, and with two choral societies—Huddersfield and Three Choirs. She is also singing at the Second Edinburgh Festival, probably with the Huddersfield Choral Society in the *B Minor Mass* and Fauré's *Requiem*.

When "The Listener" went to Press the schedule for Miss Baillie's tour was as follows: March 2 and 4, public appearance with the National Orchestra at Auckland; March 7, 14, and 16, studio broadcast from Wellington; March 18, public recital at Hastings; March 20, public recital at Napier; March 24, public performance of the "Messiah" with the Royal Wellington Choral Union; March 26 and 28, studio broadcasts from Christchurch; March 30, public solo recital at Christchurch; April 3 and 10, with National Orchestra at Dunedin; April 13, 15, 17, and 19, with National Orchestra at Invercargill; April 22 and 23, Bach "B Minor Mass" with National Orchestra in Christchurch.

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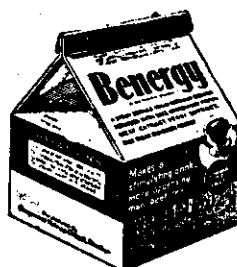
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