

especially flute, clarinet, trombone and trumpet."

For *The Barber of Seville* Mr. Tintner will use an unusual overture. "But it is the one which Rossini himself intended should be used," he told *The Listener*. "Two overtures were written for *The Barber*, the first being lost. Rossini replaced it with another which he orchestrated in two strikingly different ways. One was used for his *Queen Elizabeth of England*; we will play the other, which is without percussion or trombone, from a facsimile edition of the music Rossini himself handed to his English publishers with the rest of the score for *The Barber*. This version has a lightness of orchestration befitting the style and subject of the rest of the opera, but the custom has developed of playing an overture which is a mixture of the two versions."

Mr. Tintner's fellow-conductor, with Warwick Braithwaite, is Dima Galliungi, who has spent many years conducting operas in Europe. He is of Albanian descent, but was brought up in France where he studied at the Paris Conservatorium, and later joined the orchestra of the Opera Comique as a French horn player. He deputised for the conductor from time to time, gradually turning more and more to conducting and producing. In 1932 he began a seven years' tour of Italy, Albania, Greece and Rumania. In Greece he helped to introduce French and Italian opera, translating, and producing them himself in Greek. Later he carried out similar work in Egypt, where he became conductor of the Cairo Greek Philharmonic Orchestra until his departure for Australia a few years ago.

The Director of Productions, John Dudley, is also one of Australia's best-known operatic tenors. He has had over twenty years' experience in the theatre, having joined the J. C. Williamson Company in 1932 as a leading tenor. Subsequently he sang at Covent Garden for four consecutive seasons, and went on tour as principal tenor for the D'Oyly Carte Company from 1937 until 1939. He began producing for the Australian National Opera in its first season in 1951, and still takes important tenor roles.

1000 Composers Under His Wing

COMPOSERS in New Zealand are considerably indebted to an organisation known as APRA—the Australasian Performing Rights Association—which makes sure that they receive royalties for performances of their works throughout the world. But APRA has also done much to stimulate the composition of good music in the last few years by means of a scheme for the publication and recording of outstanding local compositions, and for the sending of such scores abroad, where they will come to the notice of European and American musical organisations and orchestral conductors.

Jack Woodbridge, general manager of APRA, explained details of this scheme in an interview with *The Listener* last week, when he was in Wellington to meet New Zealand composers and music publishers.

"We are looking after the interests of over 1000 composers in Australia and New Zealand," he said. "In addition to collecting their royalties we set out some time ago to help the cultural development of our composer members by making awards for merit. The first went to Alfred Hill for his Quartet in D Minor, and Dr. Edgar Bainton and Douglas Lilburn also benefited under special awards. At first we just made cash awards, but as I saw this thing develop I saw the need for publishing and recording, too. I saw it was necessary to get together a committee to select works by local composers which were of world class and to put them on record, since today is the day of the record."

"The first work we recorded was John Antill's *Corroboree*. It was highly recommended by Eugene Goossens and Sir Malcolm Sargent, so I approached the ABC and the E.M.I. recording company in Sydney, with the result that we made a recording of excerpts from the work with the Sydney Symphony Orchestra, conducted by Eugene Goos-



JACK WOODBRIDGE

sens. It turned out to be a first-class recording, and has had the largest sale of any local work of its kind, with over 5000 sets sold so far. Since then we have made a dozen further recordings of a lighter kind.

"Now we have perfected a special process for printing the scores of works of outstanding merit composed locally, and these scores and parts are to be lodged in Australia House in London, and with the Australian Department of Information in Washington, where they are available for perusal by local musical bodies. Ten works have been dealt with in this way, and the most successful of them has been Alfred Hill's *Welcome Overture*, which has been taken up by a number of orchestras in the United States, and was recently performed in Dallas, Texas. We are also sending these scores to various well-known conductors in Europe and England."

"So you might say that we are the first of the younger countries to be doing

something practical to help the serious composer, who is faced out here with the difficulty of cost in getting his work published or recorded, and with performance difficulties since overseas conductors just don't hear of the existence of worth-while works produced by our composers. To give one example of the results of our help we have had half a dozen requests from the United States for the score and parts of Alfred Hill's Quartet in D Minor, which has also now become a standard work for performance in Australia and New Zealand."

"Who are the members of your award committee?"

"The committee consists at present of Eugene Goossens, Professor Frank Hutchens, Professor Linley Evans, Dr. Perry Jones, Hal Saunders and Dr. Ernest Lashmar. The chairman is George Cooper."

"And does your association get back its original outlay?"

"APRA pays 50 per cent of the publication cost and arranges for copies of scores to be sent to other countries. We pay the composer 50 per cent of the royalties on the work until we have covered our costs, and then pay the composer his full royalties after that."

Mr. Woodbridge mentioned some New Zealand composers who have benefited from the scheme. These included



JOHN ANTILL
"Corroboree" sold 5000

NEW PROGRAMMES FOR WOMEN

"CLOSE-UPS" of well-known New Zealand women, documentaries on women's organisations, and discussions will be included in *YA Women's Sessions* on Wednesdays this year—in addition to *Let's Talk It Over*, which was mentioned in *The Listener* last week. The *Let's Talk It Over* panel, which will be broadcast from the 1YA studio, will be heard regularly on the first Wednesday of each month, though the panel will not always include the same people. Listeners in any part of the country may send in questions about family problems, careers and the like for the panel to discuss and answer.

The other three *YA* stations will not have the same programme each month, but will take turns in broadcasting discussions, "close-ups" and documentaries. Station 2YA, which each month will be responsible for the programme on the second Wednesday, will this month (March 10) present a documentary on the Federation of University Women. The third Wednesday will be taken by 3YA, and on March 17 this station will broadcast a "close-up" of Ngaio Marsh. On March 24 Station 4YA, which will regularly take the fourth Wednesday, will present a dis-



NGAIO MARSH

cussion by a country panel on the question: Is a country upbringing a handicap for a city career? Members of the panel will be Mrs. Violet Fraser, Mrs. Gwen Sutherland and Mrs. R. J. Reid.

As there are five Wednesdays in March, the fifth will be taken by 4YZ with a discussion panel answering the question: Are New Zealanders too touchy?

Next month's programmes after *Let's Talk It Over* will be a discussion from 2YA on week-end shopping; a documentary on the Townswomen's Guild from 3YA; and a "close-up" of Dr. Muriel Bell from 4YA.

Other women's organisations to be featured in documentaries during the year will include the Maori Women's Welfare League, Returned Servicewomen's branches of the R.S.A., the National Council of Women, the Business and Professional Women's Association, Countrywomen's Institutes and the Women's Division of Federated Farmers, the Y.W.C.A. and the Plunket Society and Karitane.

These Wednesday programmes will this year be broadcast on link on the same day instead of circulating around stations during the month. From 1, 2 and 4YA the broadcasts will be at 11.0 a.m., but 3YA will record the programme at this time and play it at 2.0 p.m. the same day. Station 4YZ will be regularly responsible for any fifth Wednesday, and on that day will join the link; and from time to time it will also record and broadcast the programmes from other stations.

Leslie Jordan, whose song "Tis Lonely on Earth" was published in 1952, and Doris Sheppard, whose piano work, "Romanza," will shortly be published. In Australia, composers were assisted by a clause in the Broadcasting Act which made it compulsory for radio stations to play at least two and a half per cent of Australian and New Zealand music, he said. The royalties collected by the Association were based on copyright of the melody of a work, and were divided into three kinds—sheet music royalties, mechanical fees (or the right to record), and performing fees. Any public performance of the melody of a work, even if it was only on a mouth organ, was covered by the Copyright Act. He added that the recording of Antill's *Corroboree* was a special venture which had cost £1500, and that at present the Association was concentrating on promoting the publication and recording of art songs and high-class ballads.