

LEFT: Queen Elizabeth II and the Duke of Edinburgh greet Warwick Braithwaite after the Royal Concert in Dunedin on January 26. In the centre is Mr. William Yates, Director of Broadcasting, and on Mr. Braithwaite's left are Dr. V. E. Galway (wearing glasses) and J. L. Hartstonge, NZBS Concert Manager

advertising arranged. In short, for the NZBS Concert Section it was just a normally feverish year.

On the administrative side, M. J. Glubb came into the NZBS Concert Section as Acting-Concert Manager, succeeding J. L. Hartstonge, who went to England on an Imperial Relations Trust Bursary. Musically, the Orchestra gained its present conductor, James Robertson, in August, succeeding Warwick Braithwaite, who then travelled to Australia to conduct for the Australian National Opera Company.

In April, the world-famous pianist Solomon came to play the Beethoven "Emperor" Concerto and the Brahms No. 1. Other pianists with the Orchestra were Jocelyn Walker, Cara Hall, Julie Clarke, Janetta McStay, Doris Veale, Valda Johnstone, Charles Lilamand, Jan Smeterlin, Bela Siki, Maurice Till, David Galbraith, Ernest Jenner and Frederick Page. Violinists formed the next largest contingent of soloists. The touring French violinist Brigid de Beaufond played the Mozart Concerto in D, K.218; Vincent Aspey, leader of the Orchestra, played the Mendelssohn Concerto and joined with Eric Lawson (viola) in Mozart's unfamiliar *Sinfonia Concertante*. Maurice Clare played the Brahms Concerto and the Alma Trio gave fine performances of the Beethoven Triple Concerto and the Brahms Double Concerto. Among the other solo performers with the Orchestra were Ken Smith, who played the Haydn Trumpet Concerto in Warwick Braithwaite's farewell concert, Winifred Stiles, who gave a first performance in New Zealand of Dorothea Franchi's Rhapsody for Viola and Orchestra, and Leon Goossens, who gave virtuoso performances on the oboe. The singers who appeared with the Orchestra in public and studio concerts included Dora Drake, Mavis Martin, Lily Latischeva, Linda Parker, Ronald Dowd and Andrew Gold.

Several guest conductors formed part of the Orchestra's scheme of things this year. Alex Lindsay made an appearance as guest conductor with the Orchestra in March. A November series of studio concerts featured Dr. Charles Nalden, Iwan Federoff, Georg Tintner and Alex Lindsay again.

The Orchestra's music for the year had a firm foundation in the classics—Mozart, Beethoven, Brahms, Schubert—and also a strong representation of modern English composers from Elgar to Bax, Vaughan Williams, Jacob, Frank Bridge, Tippett, Britten, Howells, Merrill, John Ireland and William Walton, whose Symphony had its first performance in New Zealand. Interesting music from the standard composers of an older generation was Dvorak's Symphony No. 2, and his *Othello* Overture; Dohnanyi's *Ruralia Hungarica* and *Variations on a Nursery Theme*; Bartok's *Roumanian Dances* and his Piano Concerto; Debussy's *Iberia*; and a novel programme of Russian music which included Rimsky-Korsakov's *May Night* Overture; Tchaikovsky's Second Symphony; Balakirev's *Tone Poem Russia*; and Moussorgsky's *Pictures at an Exhibition*. Berlioz's music made an impressive showing with the *Symphonie Fantastique*, his *Les Francs-Juges* and *Carna-*

val Romain Overtures and the "Royal Hunt and Storm" from *Les Troyens*.

Perhaps it is a sign of growing charity towards the moderns on the part of audiences that Stravinsky's *Firebird Suite* should have made its appearance on a "Pops" programme. Leon Goossens introduced some unusual works for his oboe with the Malcolm Arnold and Marcello Concertos and the Volkmar Andrae Concertino. He also played the lovely Vivaldi Concerto.

This past year, listeners have had much to thank broadcasting's invaluable technicians for. Through their development of the wideband broadcast lines system, stations up and down the country can be linked for relays with much greater clarity of reception.

The Orchestra played for many thousands of school children during the year, helping to create in them an interest in "live" music. Lunch-hour audiences have also increased greatly of late. Next year holds out the prospect of "bigger, better, brighter" things, so the NZBS Concert Section tells us.



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