

# North-westward With the Orchestra

WITH a last "tiddle" from the fiddle and "om-pom" from the drum the National Orchestra has put the Promenade Concerts away successfully for another year, played a trio of studio broadcast concerts, and is now embarking on a tour of the North-West Territory. On Monday, March 28, they are to play in Hamilton's Embassy Theatre. In that fine and lively city the strings, brass and woodwind will be heard playing a programme which has a good measure of the classics in it, beginning with Mozart's music from the spheres, the "Jupiter" Symphony.

Cara Hall, who is to be soloist in the Beethoven Piano Concerto No. 4 in G at Hamilton and New Plymouth, and in Mozart's D Minor Concerto at Wanganui, is a gifted young Wellington musician who came home last September after three years' study in Paris and London. In Paris she studied under Lazare Lévy, and during her time in France she broadcast for Radiodiffusion Française and took part in the musical tributes paid to Arthur Honegger on the occasion of his sixtieth birthday.

Ken Smith, who will be the other solo artist on this tour, will be heard in Palmerston North playing Haydn's Trumpet Concerto. This young man who blows his own trumpet modestly has

been busy in Auckland recently conducting Dunedin's St. Kilda Band in the New Zealand Brass Band Championships. He led St. Kilda to victory in the A Grade Championship in spite of Auckland's secret weapon, the mosquito. Listeners have been able to hear the work of Ken Smith and his men in recordings from the Championships and these are to be broadcast again later.

This tour by the Orchestra will also be a means of introducing James Robertson to three provincial centres and their audiences. Last year he visited only Wanganui of the towns in this tour. The musical public of Hamilton, New Plymouth and Palmerston North should certainly find his visit stimulating and entertaining.



KEN SMITH N.Z. photo



CARA HALL

## THE ORCHESTRA

### Programmes for the Provinces

IN years past an artist or ensemble going off to give a concert in a provincial city or country town might have felt it necessary to play down to the audience a little. If that need ever existed, the time for it is long gone. Radio and the gramophone, taking music far afield, make it possible for everyone with a spark of enthusiasm to learn to know and love the best.

Thus, when the Orchestra appears on the platform at Hamilton (1XH, March 28), New Plymouth (2XP, March 30), Wanganui (2XA, March 31), and Palmerston North (2ZA, March 2), it will present programmes that would be fine to listen to anywhere. Naturally, as the Orchestra can only visit these places once in a while, it must please the greatest number of people, and James Robertson cannot afford, therefore, to go too far off the beaten track.

But for those who have a yen to sharpen their listening on the not so familiar there is *A North American Square Dance* by Arthur Benjamin which I am sure will speak for itself and Delius's lovely *The Walk to the Paradise Garden* (Hamilton and Palmerston North).

*The Walk to the Paradise Garden* is an intermezzo from Delius's opera *A Village Romeo and Juliet*. The two rustic lovers, Sali and Vrenchen, like all lovers in grand opera, have their difficulties; and like most of them can find only one solution. In the end, they die together. But at the end of the fifth scene there is still hope. "I know another place not

very far from here," says Sali, "where we'll be quite unknown. In the Paradise Garden we will dance the night away... Come! Let us go!" The "Walk" is all contemplation and impassioned tenderness. "It is in itself," wrote Philip Heseltine, "an epitome of the drama."

The symphony in the first two of these programmes is Mozart's "Jupiter." The origin of this nickname is shrouded in mystery, but no one will deny its aptness as a description of this great music. There are Jovian thunderbolts in the opening triplets, and in the dynamic rhythm of the first movement. There is classic grandeur in the slow movement; but the miracle is in the last movement. Mozart brings in theme after theme and then puts them altogether in a coda for as thrilling a finale as you'll hear in any symphony.

Listeners on the country tour will have the pleasure, too, of meeting and hearing again Cara Hall, who will play Beethoven's G Major Piano Concerto, and at Wanganui, Mozart's D Minor Concerto (Ken Smith will play the Haydn Trumpet Concerto at Palmerston North). The Beethoven No. 4 in G Major contains some of his very finest music. It's far more—and far less—than just a show piece for piano. Orchestra and soloist converse on equal terms. Said Schumann about this concerto: "I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!"

—Owen Jensen

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