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Guest Conductor

RETURN VISIT

SIR BERNARD HEINZE, the distinguished Australian musician, arrives in New Zealand this month to take over as guest conductor of the National Orchestra from July 21 until August 15. His first concert takes place in Christchurch on Saturday, July 21. Sir Bernard, who previously conducted the Orchestra in 1951, is a pioneer in Australian musical education. After a brilliant studentship overseas he declined offers of positions with European orchestras in order to return to Australia. There, his practical energies and gifts were devoted to restoring health and vigour to a musical situation that was largely moribund. Today there is no doubt of his success, for in Melbourne and Sydney three main series of concerts are due largely to his efforts—the schools' concerts, the youth concerts, and the adult subscription series—each with unique features derived from Australian conditions. In the old days many stories were told about Australian orchestras—"conducting an Australian orchestra affords all the fun and excitement of driving a third-rate flivver over rough country at 80 miles an hour." (Hamilton Harty after his 1934 tour.) Today the Melbourne and Sydney Symphonies are powerful and graceful instruments, Daimlers and Cadillacs of the musical world.

Sir Bernard has chosen his own programmes and as details of them were not available when the subscription concert brochures were printed, listeners will be interested in their composition. The highlights are given below and more information will appear in our next issue.

First New Zealand performances of rarely-heard classics: Mozart's Symphony No. 28, K.200 (Christchurch, July 21; Dunedin, July 23); Schubert's Symphony No. 3 (Christchurch, July 26; Auckland, August 4); the Vivaldi-Siloti Concerto for organ and string orchestra, with Geoffrey Skerret as soloist (Auckland, August 2).

(continued on next page)

Mina Foley with String Orchestra

"A GOOD coloratura singer has almost as much agility as a good violinist," wrote Richard Graves in a book on singing, "one can listen to her with delight and wonderment; but it must be stressed that her type of voice is very unusual, and her technique needs much study. . . . The large audience that heard Mina Foley, New Zealand-born coloratura soprano in her recent Wellington recital with the Alex Lindsay Orchestra certainly listened in delight and wonderment, for singing of the quality of Miss Foley's is very rare today. A thirty-minute programme recorded at the concert will be broadcast from 2YC on Thursday, July 19, at 7.54 p.m. Associated with Miss Foley will be James Hopkinson (flute obbligato) and Gwyneth Brown (piano). Works to be heard include the arias "Joy and Pleasure I'll Still Pursue" (*La Traviata*), the recitative and aria "Dearest Name" (*Rigoletto*), "Lo, Here the Gentle Lark," with piano and flute obbligato, and the recitative and polonaise, "I Am Titania" (*Mignon*).

N.Z. LISTENER, JULY 13, 1956.



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