

transferred south to 2ZB. *Jazz, Rhythm and Blues on Parade* has been running for about six months now. Each week's broadcast entails considerable preparation, with both ears cocked to the latest on record and both eyes scanning the overseas jazz journals for the latest in information.

MANY years ago when the great pianist Paderewski toured New Zealand he had to journey over the rugged country between Napier and Gisborne on horseback—he had sent his piano by sea. Recently the visiting English pianist, Lance Dossor, heard about his famous predecessor as he made the same journey

by car. He was playing as PIANIST soloist with the National Orchestra which was in this area on tour. Both he and the Orchestra found a warm welcome—excellent houses and warm, sympathetic audiences—waiting for them in every town: Palmerston North, Hastings, Napier and Gisborne. Mr. Dossor told us that he had enjoyed his tour a great deal and found that the visit of the Orchestra was looked forward to. He thought the time would soon come when these towns would "demand a greater number of visits." Of the Orchestra he said that he considered it compared with the two main orchestras in Australia, at Sydney and Melbourne. After his New Zealand tour Mr. Dossor left for Australia on his way to England where he will be playing with many of the leading English orchestras during the coming concert season. Besides being a concert pianist he is the chief pianoforte teacher at the Conservatorium in Adelaide. His lessons there must be enter-



NOT a Picasso model, this white dove is one of the players in the opera "Christophe Colomb," with music by Darius Milhaud (left) and libretto by the late Paul Claudel (centre), seen here at rehearsal with the producer Jean-Louis Barrault. A programme on the life and works of Claudel, with readings by Barrault, will be heard from YC stations in "Paroles de France" (see page 15).

taining for he has none of the gravity usually associated with professors.

THE Canadian Bernard Braden, whom listeners will remember from the BBC series *First Rehearsal*, is one of the few comic actors who have specialised in pure radio comedy. Another sample will be heard in *BBC Variety Parade* from a number of stations on July 28. Listeners

who wonder about the title of this programme—*Between Times With Braden*—need to go back to the time when Braden was first given a show of his own, broadcast early in the morning as *Breakfast With Braden*. Highly popular, the series was later heard in the evening as *Bedtime With Braden*—the programme heard here as *First Rehearsal*. The latest title is the compromise that evolved as the Braden show settled down.

Breaking The Barrier

"I THINK the idea is a fine one, and I wish we could have another concert like it very soon," said Owen Jensen, when *The Listener* asked him for his comments on Auckland's first youth concert. It was given by the National Orchestra in the Town Hall on Wednesday, July 4, and although the audience was not as large as Wellington's, there was, said Mr. Jensen, no doubt about its enthusiasm.

"Mr. Robertson's idea is to break down the barrier between audience and orchestra, and this was happening; but it needs another concert with the same audience, if it were possible, to achieve that purpose. The young people were obviously there to enjoy themselves," Mr. Jensen went on, "and it is understandable that they preferred Tchaikovsky's *Capriccio Italien* to the less familiar works. However, the Kabalevsky Symphony was, as Mr. Robertson explained, loud and short, and its themes were easily understood."

It was a very well-chosen programme, Mr. Jensen said. There were two performances that deserved special men-



A study in concentration at Auckland's first youth concert

tion. One was the brilliant trumpet playing of Mike Gibbs in "Stardust," one of the jazz items on the programme. The jazz was well received and accepted in the spirit in which it was given—more as a contribution to entertainment than culture.

Secondly, there was the first movement of Bach's Double Violin Concerto in D Minor, in which players from the Auckland Junior Symphony Orchestra paired with the National Orchestra players. The soloists were two young

Auckland violinists, David Nalden and Lief Hansen, who gave a most promising performance.

For such a programme, Mr. Jensen concluded, it was a difficult matter to choose works that were not too far ahead of youth's musical experience, nor so simple that the orchestra played down to its audience. But being a new idea, he felt that the concert could have been given more publicity through the colleges and the city's youth organisations.

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