

New Broadcasting Orchestra Promises Much in the Future

Heard At Celebrity Concert
In Wellington

By "C Natural"

The concert given on Sunday, March 24, by the N.Z. Broadcasting Board in the Wellington Town Hall (not reviewed in our last week's issue owing to the printers' strike) was outstanding for several reasons. It introduced Paul Vinogradoff's new broadcasting orchestra to the public; it presented Lionello Cecil, one of the finest operatic tenors ever to set foot in New Zealand, in some splendid numbers; and it gave the Wellington public a taste of some of the Dominion's own talent in the appearance of Vincent Aspey, the Auckland violinist.

THE programme opened with Beethoven's glorious "Fifth," and if, as one of the dailies said, "the conductor covered no new ground," then, as one leading music critic expressed it, "far better cultivate the ground we have, without grubbing the gorse in the next paddock."

True, there were orchestral blemishes, but the playing was notable for its precision and sympathetic treatment at the hands of the conductor. There was no tendency for the orchestra to straggle in the quieter passages, and there was some real pianissimo playing without any loss of rhythm or tempo. The opening "knock" theme was introduced with nice restraint, and was gradually broadened and extended with effective firmness.

Though it was a symphony concert, it was not solely a "symphony" audience. The visiting Australian Navy was present in force, and one would imagine that it



A delightful study by The Perrys of Miss Lallie Lees, the young American harpist who made an appearance in Wellington last week with Mr. Paul Vinogradoff's new broadcasting orchestra. The work of the orchestra is reviewed on this page.

takes nothing short of a masterly rendition of a symphony to hold a mixed audience of musical cognoscenti, sailors and petty officers.

Lionello Cecil has proved a broadcaster of the first rank. Perhaps it would be safe to say we have heard nothing better in the vocal line over the air from the board's stations. His promise over the air was fully realised in the flesh, and it is enough to say that after opening his programme with two big operatic numbers, he was required to sing six additional songs before the audience was satisfied.

The orchestral accompaniments over the air were excellently balanced, but for the audience in the hall there was a tendency for the orchestra to obtrude in some of Cecil's numbers.

Mendelssohn's "Violin Concerto in E Minor" is not a new work for Wellington audiences. It was done by Szigeti, and by Madame Nanette de Lornay with Anderson Tyrer conducting. Aspey's tone was full and sweet, and his technical ability was fully capable of mastering the intricacies of a work which is worthy of inclusion in any virtuoso's programme. Aspey's intimate understanding with Vinogradoff was responsible for a magnificent ensemble effect, and in the opinion of at least one musical enthusiast, the combined standard attained by orchestra and soloist exceeded Szigeti's memorable performance.

The climax was reached with Tchaikowsky's "Capriccio Italien," and the rendition of this work was such as can safely be said to have never been exceeded, or for that matter, approached in Wellington for many a long day; nor must all the credit go to the conductor. The orchestra acquitted itself in excellent fashion, and finished off an excellent evening's entertainment with a performance almost inspirational in character.



Mr. Paul Vinogradoff, whose new broadcasting orchestra, heard at a big concert in Wellington for the first time last week, is regarded by critics as a distinct musical asset.