

John Brownlee Concert

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He gives the lad a commission in his own regiment, and bids him begone and take up his military duties. It is here that Figaro, hearing that the page is to become a soldier, sings to him this dashing martial air, "Non piu andrai, farfallone amoroso." (Play no more the part of lover.)

Mozart is said to have been inordinately proud of this fine air. When the rehearsal for the first performance was taking place, the singers and members of the orchestra burst into loud applause and vociferously acclaimed the composer, who was present on the stage.

Next on the programme is the "Symphony No. 41 in C Major" ("Jupiter"), by Mozart, which will be played by the orchestra. The precise origin of the popular sub-title of this symphony—"Jupiter"—is shrouded in mystery, but it is generally agreed that it was introduced by some unknown person after Mozart's death. It has been claimed that this title was coined to indicate a certain massiveness of ideas embodied in the symphony, and it must be conceded that the designation is not altogether inapt.

In the last movement, particularly, we find the construction so elaborate and of such surpassing grandeur and magnificence, and yet wearing so light and spontaneous an aspect, that it is difficult for the layman to form any notion of the colossal art development there accomplished. Such a perception is not, however, necessary to the highest enjoyment of this grand finale, as it is safe to say that this majestic movement has caused the "Jupiter" Symphony to be placed first in popular favour, among Mozart's symphonic works.

Mozart's contribution to musical literature was prodigious. Besides an immense number of compositions for pianoforte, orchestra, violin, and voices, he composed no fewer than forty-one symphonies, but of these only the last three have attained real popularity. These three symphonies were produced in hot haste at the following amazingly brief intervals:—The "E Flat Major," June 26, 1788; the "G Minor," July 25; and the "C Major" ("Jupiter"), on August 30.

The operatic arias by John Brownlee follow—"O Star of Eve," from "Tannhauser" (Wagner), and "Prologue," from "Pagliacci" (Leoncavallo).

The first wonderfully tender and beautiful "Song to the Evening Star" is sung by Wolfram as Elizabeth leaves him after they have vainly searched the returning pilgrims for any sign of her penitent lover—Tannhauser. As night falls the saintly Elizabeth returns to the castle, there to die of a broken heart, and, watching her retreating form, Wolfram, who has loved her so long and so well, realises that he can give her no comfort. Accompanying himself on his lyre, he sings this touching farewell song to the dear star which he feels will so soon vanish before his eyes.

In the person of Wolfram, Wagner created a fine character, conspicuous for its tender, manly beauty. Himself in love with Elizabeth, he remains loyal to his friend, the renegade Tannhauser,

who returns only in time to see the funeral of the woman he has loved.

"Prologue" opens the opera "Pagliacci," a somewhat bold stroke on the part of the composer. The majority of Leoncavallo's operas were failures, but "Pagliacci" was an immediate and outstanding success, and still remains one of the most popular operas in the operatic repertory.

After a short orchestral introduction, Tonio (a clown) pushes his head through the curtains, and, coming on to the stage, sings the aria, "Si puo? Signore e Signori" (a word allow me, ladies and gentlemen). The song tells us that actors are beings of flesh and



Mr. H. Camp,

4YA's rowing and yachting announcer. Mr. Camp is frequently heard during the season from 4YA, describing the various events on the Upper and Lower Harbour. He was the first announcer in New Zealand to describe the Sanders Cup yachting series when the race was sailed on Otago Harbour in 1931; and at the request of the Canterbury Yachting Association he was engaged to describe this year's race, which was sailed on Lyttelton Harbour. In addition, Mr. Camp delivers talks from 4YA on incidents in the days of the sailing ship.

blood like the rest of humanity, and it indicates all the human passions which they feel and have to act upon the stage. The words assume, in the opera, a dread significance as the story spells bitter tragedy.

A second song is sung by Tonio—"Un nido di memorie" (a song of tender memories). In this aria Tonio sings of the emotions of the author, who, with a song of tender memories ringing in his heart, has committed his sighs and tears to paper. And now, on the stage, the actors will bring them once again to life, and all the tragedy and passion of their own lives shall find expression in their acting.

An excellent programme will conclude with two items by the orchestra, the first being "A Shropshire Lad." The composer, Lieut. George S. K. Rutterworth, M.C., was born in London and educated at Trinity College, Oxford, where he was the leading spirit in the musical activities of the undergraduates. He studied for some time at the Royal College of Music, subsequent to taking his Oxford degree, and seems

then to have devoted himself assiduously to the collection of English folk-songs. The thoroughly national spirit of his compositions is therefore not surprising, and, although he has seldom actually employed traditional melodies, it is evident that he assimilated the essence of British folk-music.

Butterworth's art is typical of the modern British school to which he belonged—sympathetic, original, but above all, impressionistic. Impressionism has been a beneficial phase in English music, a kind of apprenticeship through which our composers found their individuality. Perhaps in his partiality for unusual scales we can detect the influence, conscious or unconscious, of Claude Debussy. Unquestionably England possessed, in this young composer, a gifted musician of whom much was expected, but this was not to be, as he was killed in action in the Battle of the Somme, August, 1916.

This rhapsody does not definitely interpret the poem upon which it is based ("Shropshire Lad"—A. E. Housman), but rather does it suggest the feelings of one who had heard the song long ago, and in whom the memory of it stirs vague regrets and longings. In this music resides the pure essence of beauty.

The concluding item will be "Coronation March," from "Le Prophete" (Meyerbeer). Giacomo Meyerbeer, although born and educated in Germany, did not receive adequate recognition from his countrymen, evidently owing to his cosmopolitan tendencies, so at a comparatively early age he journeyed to Paris, where his operatic compositions were an almost immediate success; indeed he is regarded as the founder of what is generally understood as modern French grand opera. Meyerbeer composed an extensive repertoire in operas, the most important being "Robert le Diable," "Les Huguenots," "Le Prophete," and "L'Africaine." He did a great deal to aid the development of modern orchestration, being responsible for the introduction of certain brass instruments, notably the bass tuba and the sax-tromba, which he required for the better rendering of his orchestral effects.

This famous grand march occurs in the fourth act of the opera, as the great procession enters the cathedral for the coronation of the Prophet, John of Leyden, who was the central figure in the Anabaptist rising in Holland and Germany during the sixteenth century.

The march opens with a solemn majestic air in keeping with the impressive ceremony about to commence, and is interspersed here and there with penetrating trumpet calls which in the opera itself, are played by a band on the stage. The trio portion of the march consists of a broad dignified melody, and is one of the finest tunes ever written by Meyerbeer. Contrary to precedent, the coda introduces a new theme which, emerging from brilliant trumpet fan-fires, brings the march to a most pompous and inspiring conclusion.

DR. BOULT, Music Director of the B.B.C., has been invited to conduct a concert by the Vienna Philharmonic Orchestra, the programme consisting of works by Mozart, Brahms and the English composers, Elgar and Holst. The concert will be broadcast in Austria and relayed by land-line to London.

Australian Broadcasting Commission

New General Manager

MAJOR W. T. CONDER, who has been appointed general manager of the Australian Broadcasting Commission in succession to the late Mr. H. P. Williams, will receive a salary of £2000 a year, the same as that received by Mr. Williams.

In announcing the appointment, the chairman of the Broadcasting Commission (Mr. Charles Lloyd Jones) said that Major Conder had a wide knowledge of broadcasting administration. He was an Australian with an intimate acquaintance of all things Australian, and he had a knowledge of international affairs.

Major Conder was born in Tasmania. He served in the early stages of the Great War with the Australian Imperial Forces on Gallipoli as a lieutenant, and he was invalided home severely wounded. He was appointed adjutant of the Langwarrin military camp, and shortly afterward he was appointed to the command of the camp. Later he was appointed governor of Penridge gaol, and then inspector-general of prisons.

He resigned that appointment to become executive director of J. C. Williamson Ltd., and when J. C. Williamson Ltd. became interested in wireless broadcasting he was appointed managing director of the Broadcasting Company of Australia Ltd., and subsequently of Dominion Broadcasting Co. Ltd. After the Federal Government assumed control of the broadcasting stations, Major Conder remained with J. C. Williamson Ltd. for some time. In October last he was appointed organiser of the Melbourne centenary celebrations.

For some time he has been president of the Victorian Amateur Boxing and Wrestling Association, and he is the mainland representative of the Tasmanian Amateur Football League.

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