

John Brownlee

and the

Wellington Symphony Orchestra

All Board Stations to Relay
Outstanding Wellington Concert

THE feature of next week's radio fare in New Zealand will unquestionably be the relay of the concert to be given in the Wellington Town Hall by John Brownlee, the world-famed baritone, with the Wellington Symphony Orchestra. To enable listeners throughout the Dominion to hear this outstanding musical entertainment, the Broadcasting Board has made arrangements for all its stations to be linked in a national "hook-up," and in addition the concert will be relayed by land lines by the stations at Palmerston North, Hamilton, and Masterton.

An additional attraction will be the appearance of Mr. Brownlee's accompanist, Mr. Raymond Lambert, who will be heard during the earlier portion of the programme in Greig's "Concerto in A Minor," with full orchestra, under Mr. Leon de Mauny.

The following annotations of the music—vocal, piano and orchestral—to be presented will perhaps enable listeners to derive the fullest enjoyment from the programme:

The Wellington Symphony Orchestra will open the programme with the overture "Rienzi," by Wagner. In accordance with Wagner's custom the overture is developed from the principal themes which occur in the opera itself, and thus is an effective, if perhaps somewhat blatant, epitome of the entire work. More than one commentator has expressed the view that this overture was the origin of Wagner being labelled "a noisy composer"—a reputation which, once acquired, has stuck to him obstinately ever since.

After a few bars of impressive introduction, the overture opens with the theme of Rienzi's prayer, a noble and dramatic melody, given out by all the strings and repeated with the addition of the woodwind and brass. The principal motif of the allegro energico which follows consists of a phrase from the close of Act I, associated with the cry of the Roman citizens for freedom, and is delivered with great force by the whole orchestra. This is succeeded by the shrill call to arms, sounded by the trumpets and trombones, taken from Act III, and after a repetition of the "prayer" theme a fourth subject is introduced, a lively melody derived from the finale to the second act.

The orchestra goes on its way through noisy, agitated passages, reflecting the turbulent scenes to be enacted in the opera. The coda is a veritable welter of sound, terminated by twelve massive chords of D Major. The overture is ostentatious, brilliant, and rich in colour, but possesses one noble melody which in itself has largely

contributed to the undoubted popularity of the work.

The next item is by Mr

Raymond

Lambert, who will play Grieg's "Concerto in A Minor," for pianoforte and orchestra.

THIS concerto has perhaps done more than even the famous "Peer Gynt" suites to establish the fame of its composer. It is characterised by a juvenile freshness of invention, combined with a degree of mature technical skill quite surprising, considering that it was composed when Grieg was only twenty-five years of age. It is a model in the way in which it avoids both of the common defects of being either a symphony with pianoforte accompaniment or a show-piece for the soloist with orchestral accompaniment.

This concerto, inevitably included in the repertoire of all great pianists, is one of the most beautiful specimens of its kind. The dreamy charm of the opening movement, the long-drawn sweetness of the adagio and the graceful fairy music of the final allegro never fails to win the affection of an audience. Unfortunately, Grieg wrote only one pianoforte concerto. His physical health was extremely delicate; he had only one lung (due to an evidently neglected pleurisy in his early youth), and after the exertion of so sustained a work as this piano-concerto his medical adviser forbade so prolonged a task again.

As will be noticed in all Grieg's compositions, this work is of a distinctly national character, the romantic charm of Norwegian folk-music has probably never been put to a more artistic use.

Following this item, John Brownlee will be heard in an aria, "So, Sir Page," from "The Marriage of Figaro," by Mozart. This opera is based upon the same story as Rossini's "Barber of Seville"; in fact it is in a sense a sequel to the latter, although composed some thirty years previously.

This aria is sung by Figaro towards the close of the first act. Count Almaviva is chagrined finding his page Cherubino making ardent love to the Countess and other ladies of his court, and in a fit of rage banishes the boy from the castle. In response to the Countess's pleading, however, he relents. (Continued on page 23.)



Venus and Tannhäuser—A scene from Wagner's magnificent opera "Tannhäuser." John Brownlee will sing the beautiful aria from this opera, "O Star of Eve," as one of his two concluding numbers on the programme.

PROGRAMME:

Overture: Wellington Symphony Orchestra, "Rienzi" (Wagner).

Piano: Mr. Raymond Lambert, "Concerto for Pianoforte and Orchestra in A Minor," Op. 16 (Grieg). 1st Movement, "Allegro Molto Moderato"; 2nd Movement, "Adagio"; 3rd Movement "Allegro Moderato."

Baritone: Mr. John Brownlee, "Aria from 'The Marriage of Figaro,' So Sir Page" (Mozart).

Orchestral: Wellington Symphony Orchestra, "Symphony No. 41 in C Major ('Jupiter') (Mozart): "Allegro Vivace," "Andante Cantabile," "Menuetto," "Allegro Molto."

Two Arias: Mr. John Brownlee, "O Star of Eve" (Wagner); "Prologue" (Leoncavallo).

Rhapsody: Wellington Symphony Orchestra, "A Shropshire Lad" (Butterworth); "Coronation March" (from "Le Prophete") (Meyerbeer):