

22 February - 6 March 1965

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PACIFIC

ARTS

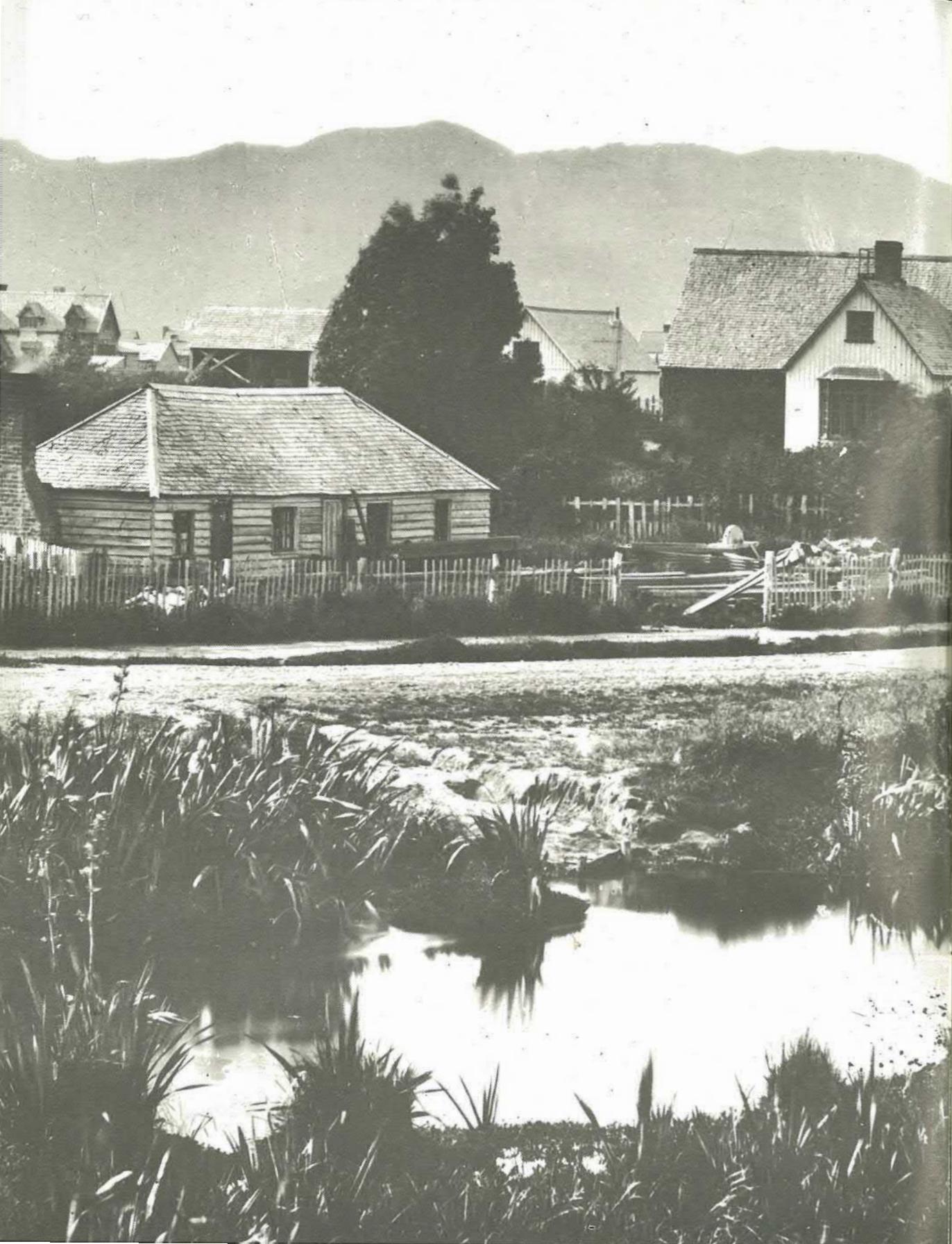
FESTIVAL



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Christchurch - New Zealand



THE CHRISTCHURCH PAN PACIFIC ARTS FESTIVAL

26th FEBRUARY to 6th MARCH, 1964

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Credits for Photographs: Christchurch "Star," New Zealand Broadcasting Corporation, Australian Broadcasting Commission, Canterbury Museum, George Scandrett, Robin Smith.

Inside front cover: Dr. Barker took this view of Oxford Terrace, from just south of Gloucester Street, in 1858.

Inside back cover: A recent aerial view of Christchurch City.



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FOREWORD

Rt. Hon. K. J. HOLYOAKE
Prime Minister



Prime Minister,
Wellington,
New Zealand

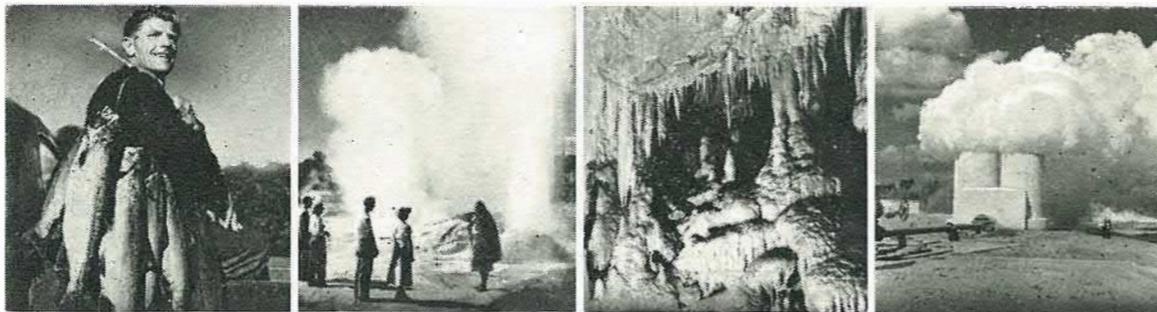
The City of Christchurch has a long-standing and enviable reputation for its cultivation and appreciation of the arts. I'm sure this reputation will stand even higher following the staging of the Christchurch Pan Pacific Arts Festival.

Other cities in New Zealand have had their festivals, but none has come forward with a festival directed specifically to letting us see, hear and appreciate the artistic achievements of our neighbours in the Pacific. There are no frontiers in the arts, and the mutual appreciation between countries of what others have achieved in the arts must surely lead to a strengthening of ties, and an understanding and appreciation of what has been achieved by them in other fields.

The concept of a Pan Pacific Arts Festival is a most imaginative one, and its implementation holds exciting prospects as this brochure shows.

I wish the Festival great success, and must express my admiration of the citizens of Christchurch who conceived the idea and who have had the ambition and application to bring it into being.

Keith Holyoake



1 TAUPO

2 ROTORUA

3 WAITOMO

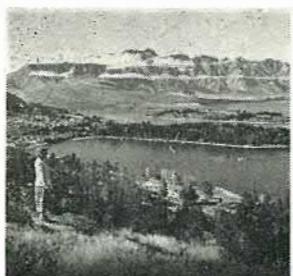
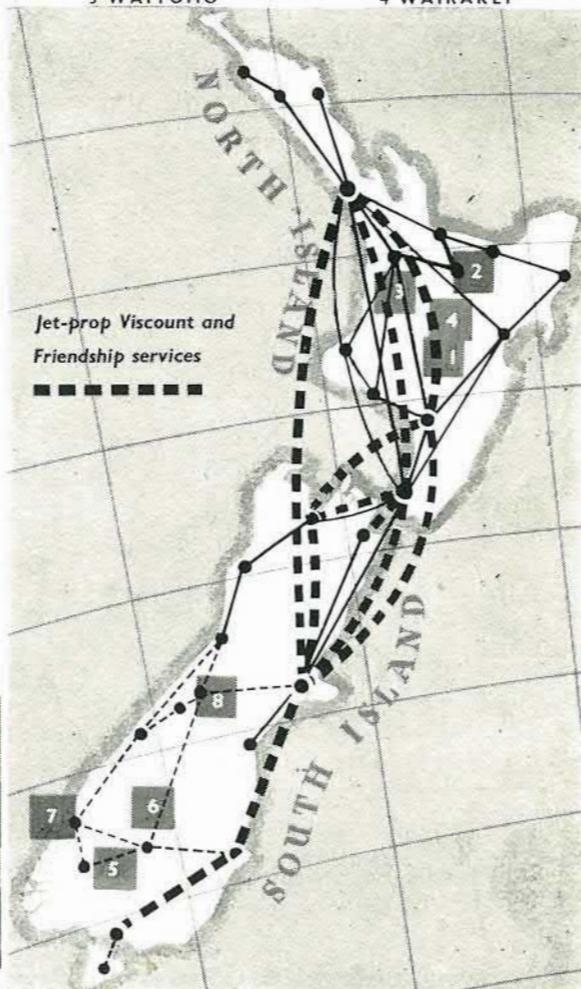
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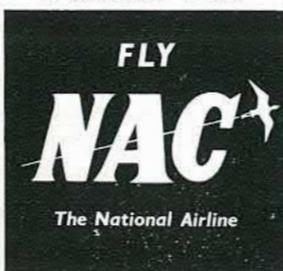
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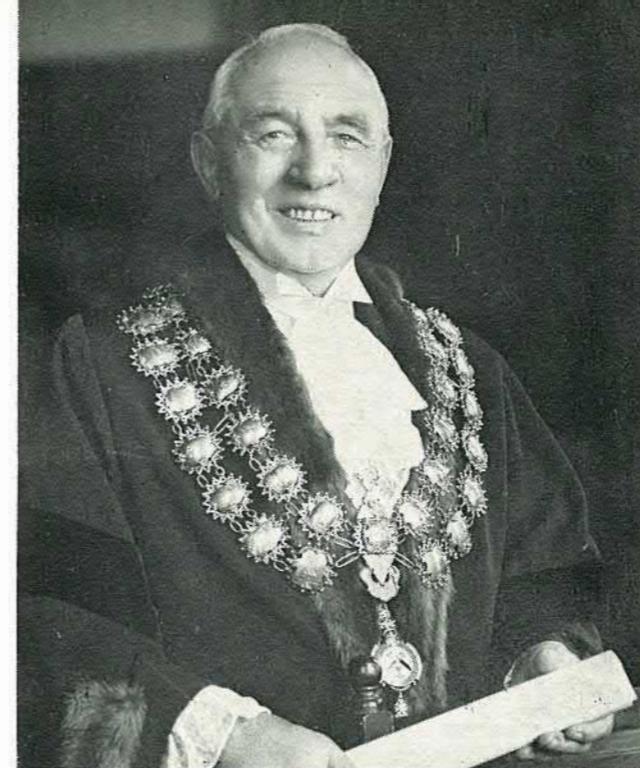


8 MT. COOK



Message from

The Mayor of Christchurch



GEO. MANNING, C.M.G., M.A.
Mayor

There is a time in the life of any community when it should "lift up its eyes to the mountains, from whence comes its strength."

This is exactly what Christchurch citizens can do in the month of February next year.

During the period of the Pan Pacific Arts Festival, the opportunities will be available to hear and see many renowned artists from other countries and to enjoy the special efforts of this City's choirs and musicians.

Thus, our everyday activities will be overshadowed by the special events which will be an inspiration towards a higher appreciation of cultural values in the life of the City.

As special visitors from other countries have been invited to the Festival, they will bring greetings and best wishes from their own associations.

Therefore, Christchurch can look forward to events which will stimulate the higher attributes of the individual and experience a period of enjoyment far beyond the normal activities of life.

I compliment the organisers and thank them on behalf of the citizens for this great venture of the Pan Pacific Arts Festival. May the Festival be an outstanding landmark in the history of the City of Christchurch.

MAYOR.



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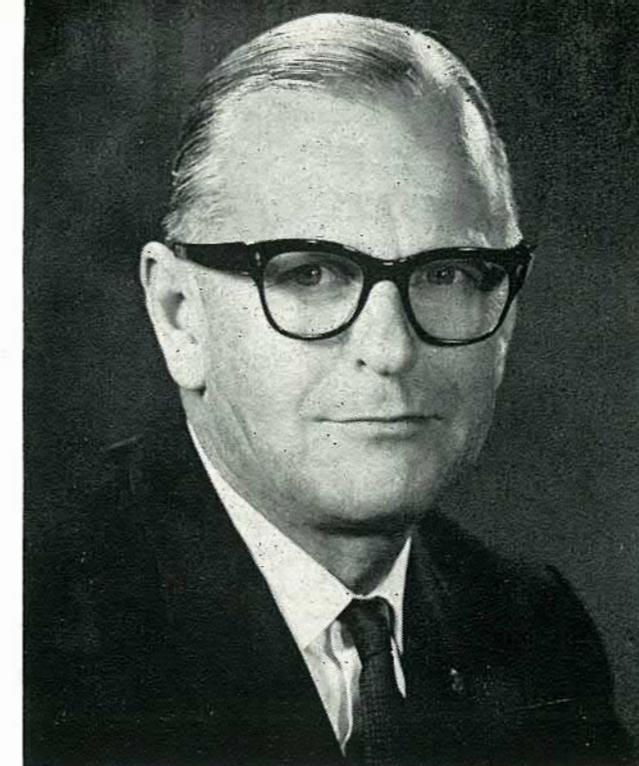
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Message from the Chairman
of the Festival Committee

Mr JAMES COLLINS



The Christchurch Pan Pacific Arts Festival is one of the greatest arts festivals ever to have been held in New Zealand.

Its purposes are twofold:

- To promote a wider appreciation of the arts in New Zealand and to foster and promote good will and understanding among the peoples of the great Pacific Basin.
- To promote the name of Christchurch overseas in a tourist context and at the same time give countries of the Pacific the opportunity of cultural exchanges with New Zealand.

Christchurch, with its cultural background, its geographical situation, its attractive layout, its gardens and flowers, and its size, is ideal as a venue for a festival of the arts.

Arts festivals are not for the big cities, the centres of government and the main streams of commerce, where they are inclined to be lost.

They are at their best in centres like Bath, Edinburgh, Salzburg and Adelaide, where life flows a shade more quietly, and where the Festival becomes an engrossing interest for citizens and visitors alike.

In New Zealand Christchurch is such a centre. It is ideally qualified as a Festival city.

An excellent Festival programme has been arranged.

I am confident that the citizens by their enthusiasm will ensure that Christchurch and New Zealand will derive the maximum benefit from this great Festival.

James Collins

CHAIRMAN.



Christchurch International Airport gracefully welcomes visitors to one of the most beautiful and convenient "gateways into New Zealand". The amenities at Christchurch International Airport are fully up to the highest overseas standards. There is a luxurious overseas passengers lounge, international

restaurant, duty free shop. Travellers will also find Christchurch International Airport most convenient as a starting point for further travel within the Dominion. Internal airlines fly north and south from Christchurch, which is also the terminal for services to Mount Cook and the scenic Southern Lakes.

Interior View of Overseas Lounge



View of Duty Free Shop



Christchurch International Airport

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GATEWAY TO THE FESTIVAL CITY



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Queen Elizabeth II Arts Council

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Standing (from left): Messrs J. I. Colligan, R. H. Ballantyne, P. Pascoe, A. R. Guthrey, J. E. Davies and A. I. Cottrell.*



Professor H. J. Simpson



*Mr C. Niven Todd,
Secretary*

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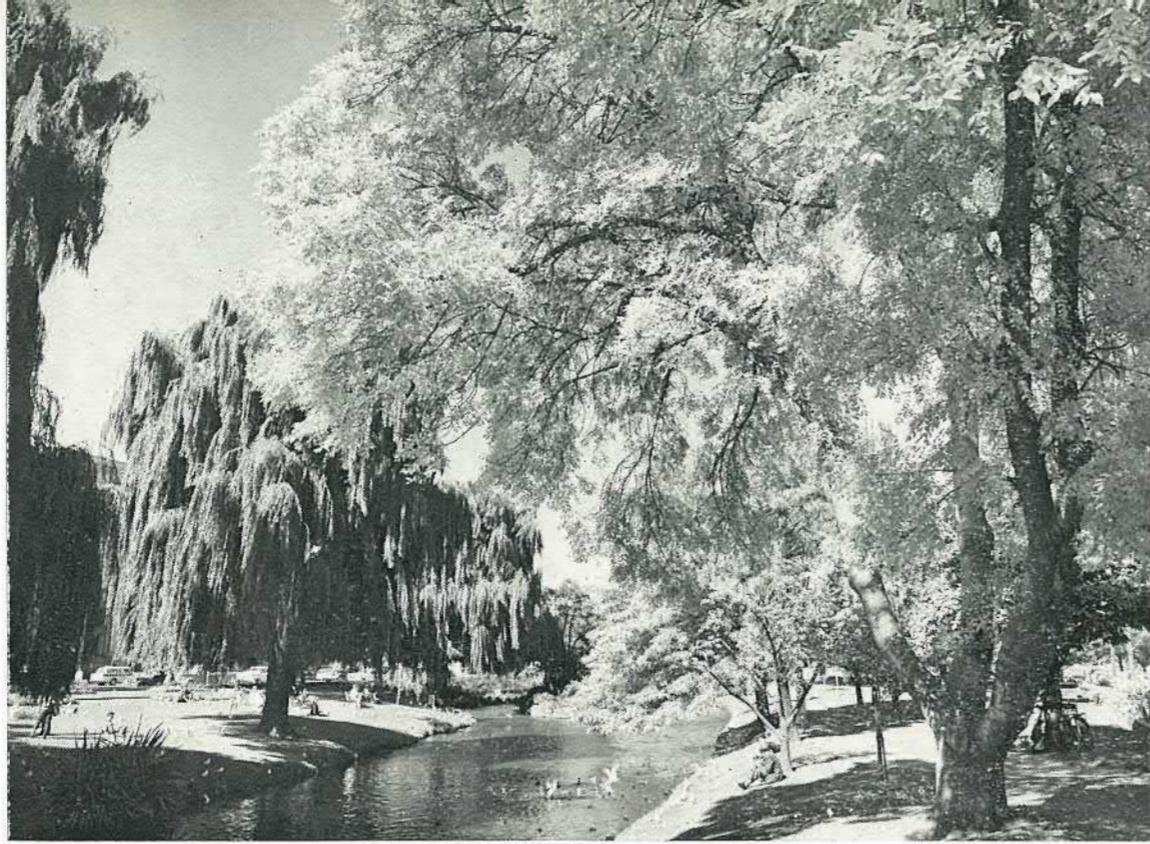
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Members: Messrs A. K. Allison, H. G. Gilpin and P. Shelley.

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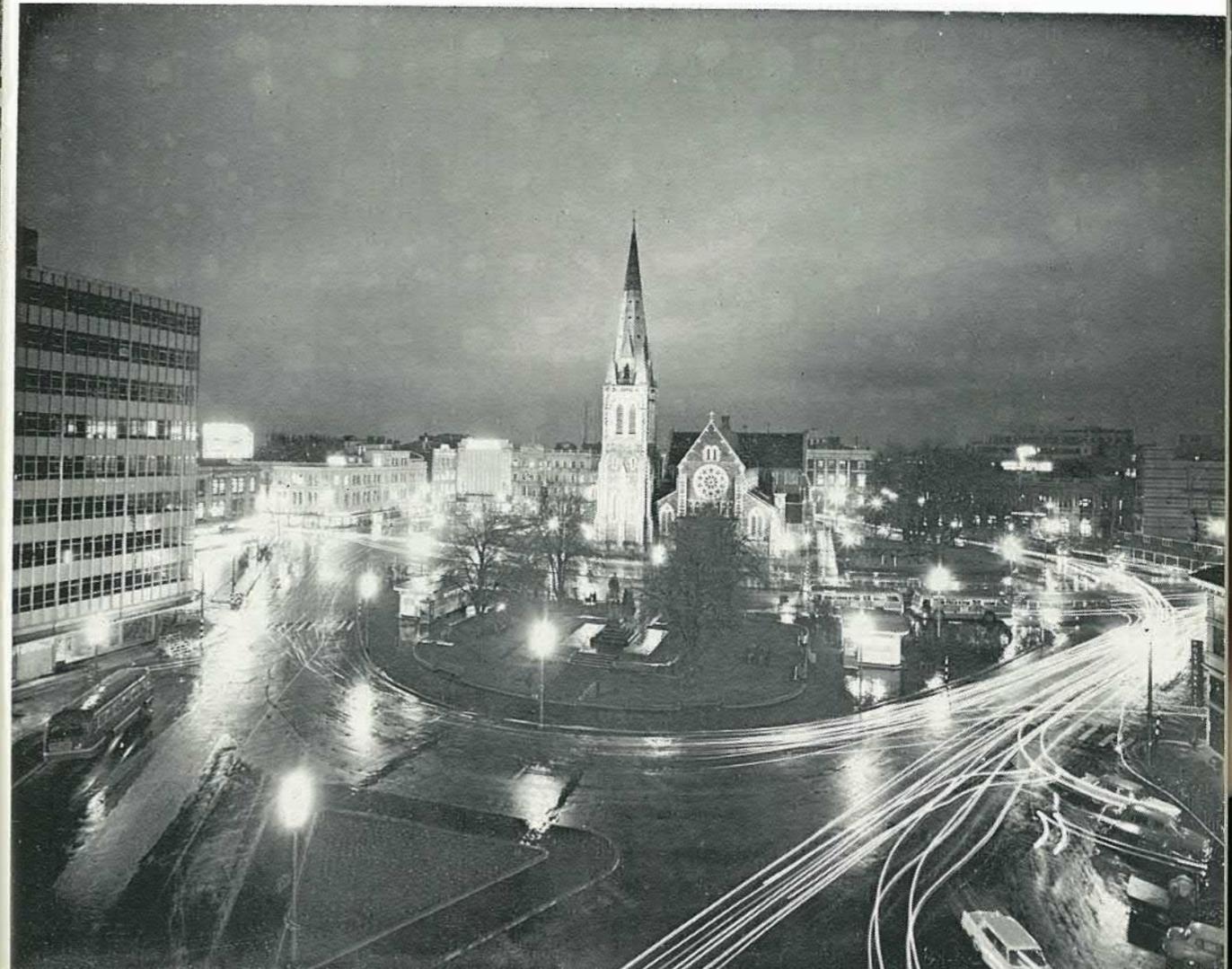
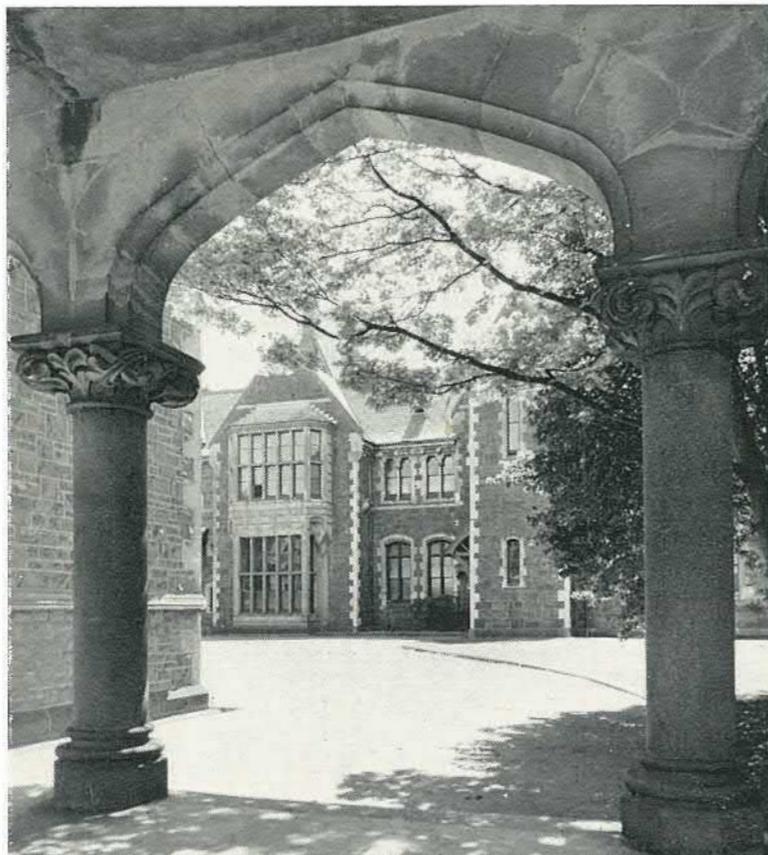
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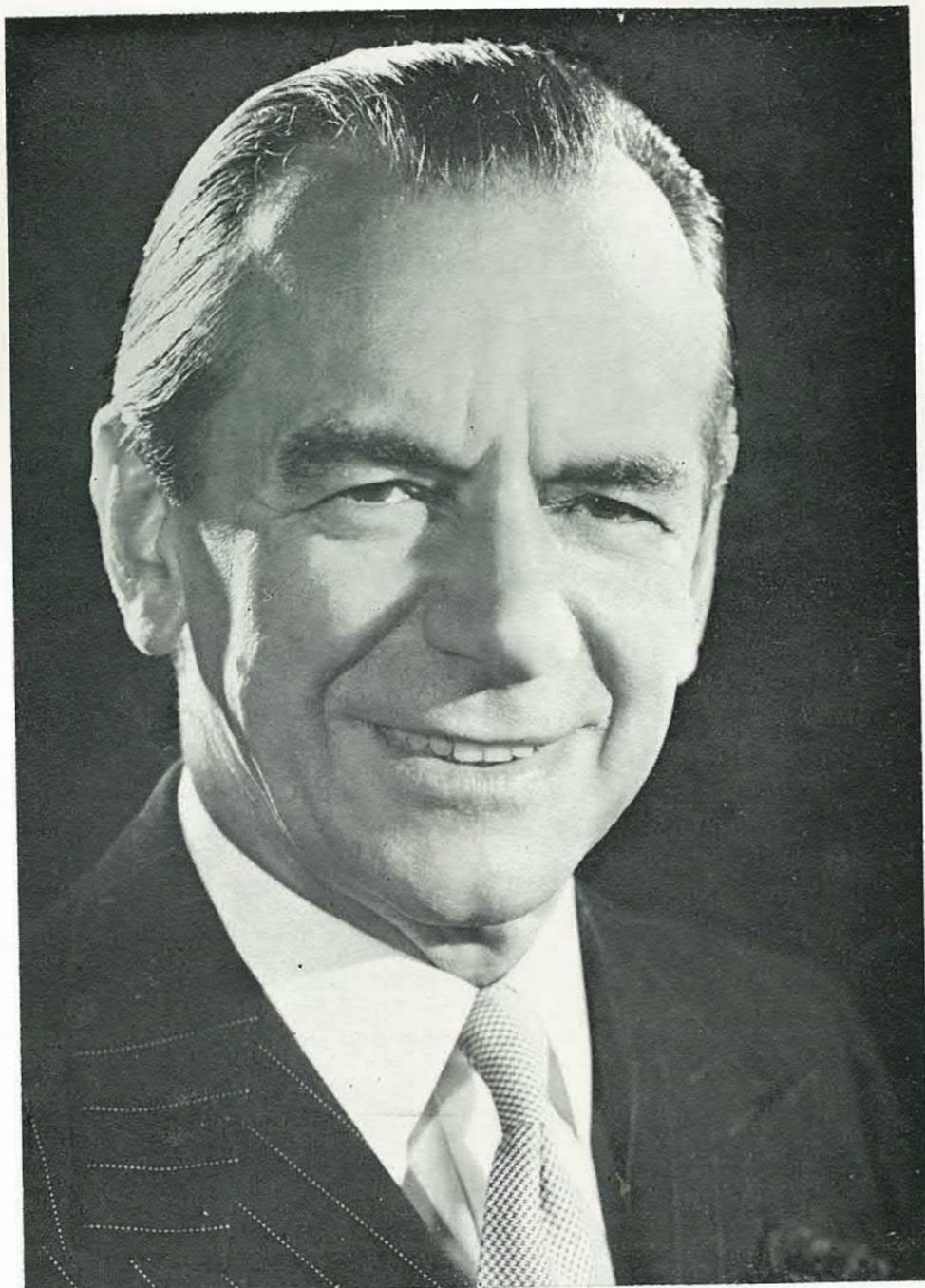
Canterbury Public Relations Office and Christchurch Pan Pacific Arts Festival Office



Christchurch

— the Festival City





Sir Malcolm Sargent

Central figure of the Festival must, without doubt, be the celebrated British conductor, Sir Malcolm Sargent.

Knighted in 1949 for his services to British music, Sir Malcolm has had an auspicious career in most forms of music in Britain, and must properly be regarded as one of the musical giants of our time.

Sir Malcolm has made at least six visits to Australia, but this will be his first to New Zealand, and it is a matter of pride for Christchurch that its Festival should be the agency to attract him.

A thumbnail sketch would state simply that Sir Malcolm was a Bachelor of Music at 19, studied the piano under Moiseiwitch, has conducted most of the world's leading orchestras, and is now chief conductor of London's famous summer Promenade concerts.

But the man is filled out into much more human dimensions by British music critic Neville Cardus in an article last year on the eve of the 1963 Proms:

"Sir Malcolm Sargent . . . glossy-haired and glamorous . . . erect as a Guardsman, tailored to the nines, and carnationed.

"In the arena the teenagers are crowded and gaze at Sir Malcolm. They dote on him—as well they may.

"He is, so the calendar reckons, in his 69th year. It's an achievement, at that age, to be the pin-up boy of thousands. The conductor of panache!

"The solemn fact is that Sir Malcolm has had his bitter acquaintance with the tragic muse of life in his mid-thirties. He was a victim of tuberculosis.

"Then he lost his lovely daughter. During this difficult time Sir Malcolm orchestrated the "Four Serious Songs" of Brahms, a wonderful translation into the tones of strings, woodwind and brass.

"Sir Malcolm is a serious, religious-minded man. Only by experience of the sad and trying things of life can any artist express and realise the comedy of it all.

"He is unequalled as a conductor of Gilbert and Sullivan. He is also unequalled as a conductor of Elgar's "The Dream of Gerontius".

Cardus recounts a conversation with Sir Malcolm over dinner one evening.

"'I have ben called a showman,' he said. 'But all artistic communication is a sort of acting. You must put a work over. You can't be anonymous or apologetic while trying to introduce great composers to audiences.

"'You must at one and the same time be proud and humble.'

"Sir Malcolm, like Sir Henry Wood, father of the Proms, has contributed enormously towards making classical music approachable to the people who know nothing of music but know what they like.

"He introduces the various composers to us," Cardus writes, "as so much excellent company. He transforms conducting into musical salesmanship of the highest order.

"'When I was a boy,' he said, 'music was easy. I lapped it up. It was my way of recreation. I wanted to be an organist. I had a wonderful old teacher who himself was taught by a pupil of Mozart!

"'One evening, after I had worked at eight-part counterpoint with this old man, he threw a score at me. Take it and try to make head and tail of it. It changes key every three bars.'

"The score was Elgar's 'The Dream of Gerontius.' Young Sargent not only studied this score. He conducted it in Leicester. Elgar heard of the performance. In this more or less accidental way," Cardus says, "Sargent entered on his career as a conductor."

Christchurch and New Zealand look forward to the opportunity to see and hear this impeccable British conductor. Some city singers have already had the privilege of singing under his baton, for Sir Malcolm conducted the Royal Christchurch Music Society's choir in one of its Adelaide Festival appearances.

Victorian State Symphony Orchestra

With its invitation to the Victorian Symphony Orchestra, the Christchurch Pan Pacific Arts Festival is making history for Australia.

The Victorian Orchestra, which will give four Festival concerts—three under Sir Malcolm Sargent and one under Mr John Hopkins—is the first Australian symphony orchestra to be chosen to give concerts outside Australia.

The Victorian Symphony, based in Melbourne and stemming from a fusion of earlier Melbourne orchestras, is one of six State symphonies managed by the Australian Broadcasting Commission, and regarded as being among the finest of them.

It has been highly praised by many of the world famous conductors and soloists who have worked with it.

In its particularly full year, it has a major role not only in Melbourne's, but in Victoria's, cultural life and in the musical development of the nation.

The orchestra gives more than one hundred adult, youth and schools concerts in city and country each year. It makes many television appearances and broadcasts frequently.

It was chosen especially in recent years to make a television film for an American network. This ultimately was telecast in ten countries and viewed by an audience estimated at fifty million.

The Victorian Symphony Orchestra's free concerts are a popular facet of its work and attract large audiences. More than 70,000 attended a free concert it gave especially for Her Majesty Queen Elizabeth in 1963.

The orchestra visits more than thirteen country centres every year, and as well often travels to other States. It has appeared at the Adelaide Festival. Its rural audiences often travel more than one hundred miles to hear it, and young folk are often brought by the bus load from outlying districts.

Many internationally famous artists and conductors have appeared with the orchestra. Some of these include Igor Stravinsky, Antal Dorati, Sir Thomas Beecham, Sir John Barbirolli, Otto Klemperer, Eugene Ormandy, Karel Ancerl, and the artists David Oistrakh, Isaac Stern, Claudio Arrau, Arthur Schnabel, Majorie Lawrence, Joan Hammond, Elizabeth Schwarzkopf, Victoria de los Angeles and Lotte Lehmann, to take merely a sampling of many auspicious concert platform names.

Sir Malcolm Sargent has conducted the orchestra in Australia.

The orchestra's annual programme generally comprises:

Forty celebrity concerts for adult audiences (with leading world conductors and soloists).

Twelve celebrity concerts for youth audiences.

Six special concerts.

Five choral concerts with the Royal Melbourne Philharmonic Society (including religious oratorio at Easter and Christmas).

Two concerto and vocal concerts with Australia's outstanding young artists (in an A.B.C. competition series).

Twenty free educational concerts to schoolchildren in the Melbourne Town Hall (over 40,000 attend each year).

Eight free concerts for adults at the Sydney Myer Music Bowl, the Melbourne Festival Hall and Town Hall.

Visits to about 13 country centres, appearances with the Australian Elizabethan Theatre Trust opera and ballet seasons, participation at the annual Moomba Festival, and numerous radio and television performances.



Mr JOHN HOPKINS

Musical Director of the A.B.C. and a former conductor of the N.Z.B.C. Symphony Orchestra, who will conduct the Victorian Symphony Orchestra in one concert.



LEONARD DOMMETT

Leonard Dommett, one of Australia's most sought-after violinists, and recently appointed Concertmaster of the Victorian Symphony Orchestra, has an international reputation, has toured Britain and Europe and has appeared at Command Performances.

He has come to the Victorian Symphony from the post of concertmaster and deputy-conductor with the South Australian Symphony.

He was born in Toowoomba, Queensland, in 1929 and, at 14, won a four-year scholarship to the Melbourne University Conservatorium.

He went to Britain in 1949 and joined the B.B.C. Orchestra, but was given leave of absence from it to tour Britain, Holland, Ireland, and East and West Germany as leader and deputy-conductor for the Ballet Rambert.

He later toured Australia and New Zealand with the ballet.

Back in London, he was chosen to lead a chamber group of musicians from leading British orchestras in a Command Performance of Handel's "Messiah" at Windsor Castle for King George VI.

Mr Dommett joined the Covent Garden Orchestra in 1951 and led it for a time. He also played with the London Symphony, the London Philharmonic and the Royal Philharmonic Orchestras.

Mr Dommett returned to Australia in 1953, joined first the Queensland Symphony, later transferred to the Sydney Symphony, with which he appeared as a soloist.

In 1960 he toured for the A.B.C. as associate artist with tenor Ken Neate and went to the South Australian Symphony in 1961.

During its 1963 concert season he deputised for Italian conductor Massimo Freccia and was highly praised.

VICTORIAN STATE SYMPHONY ORCHESTRA

MONDAY, FEBRUARY 22

Conductor: SIR MALCOLM SARGENT

With the Pan Pacific Arts Festival Choir of 500 Voices

Academic Festival Overture (with Choral ending)	BRAHMS
Symphony No. 86 in D	HAYDN
Polovtsian Dances from "Prince Igor"	BORODIN
Variation and Fugue on a Theme of Purcell	BRITTEN
"Walk to the Paradise Garden"	DELIUS
"Blest Pair of Sirens"	PARRY

TUESDAY, FEBRUARY 23

Conductor: SIR MALCOLM SARGENT

Overture, Roman Carnival	BERLIOZ
Symphony No. 86 in D	HAYDN
Ballet Suite, "Perfect Fool"	HOLST
Symphony No. 2 in D	SIBELIUS

WEDNESDAY, FEBRUARY 24

Conductor: SIR MALCOLM SARGENT

Overture, Leonora No. 3	BEETHOVEN
Fantasia on a Theme of Tallis "Don Juan"	VAUGHAN WILLIAMS STRAUSS
Symphony No. 7 in D Minor	DVORAK

THURSDAY, FEBRUARY 25

Conductor: JOHN HOPKINS

Overture, Carnival	DVORAK
"Green Water"	ALFRED HILL
Violin Concerto in E minor Soloist: BERYL KIMBER	MENDELSSOHN
Symphony No. 2 in D	BRAHMS

*Australian violinist and world concert personality
BERYL KIMBER, who will be a soloist
with the Victorian Symphony Orchestra.*

Solo Violinist

Soloist with the Victorian State Symphony Orchestra for one concert, on Thursday, February 25, during the Christchurch Pan Pacific Arts Festival, the violinist Miss Beryl Kimber is one of Australia's most distinguished musicians. She has earned a resounding reputation for performance not only in her own country, but in leading Continental music centres also.

Miss Kimber will play Mendelssohn's concerto in E minor for the Christchurch Festival.

Miss Kimber first went overseas from Australia in 1948 after she had won the instrumental section of the Australian Broadcasting Corporation's concerto and vocal competition.

She studied at the Royal Academy of Music on a British Council scholarship and, with many prizes then to her credit, made her London concert debut in 1950.

For six months, in Paris, Miss Kimber was able to study under the celebrated Rumanian violinist, teacher and composer, Georges Enesco.

Miss Kimber plays a £6000 Stradivarius, a lifetime gift from the Royal Academy. She has also an Amati violin, a gift from the people of Tasmania, where she was born.

In 1958 Miss Kimber won distinction at the Tchaikovsky competition in Moscow when, as one of the finalists, she was awarded a diploma of first distinction.

In 1959 she became the first English-speaking musician since World War II to study regularly in Moscow where, at his invitation, she attended David Oistrakh's Conservatorium Master Classes.

The Soviet Ministry of Culture arranged for her a series of concerts while she was studying and in 1960 she made a highly successful tour of Russia.

In 1962, back in London, Miss Kimber played the Beethoven Violin Concerto with the London Philharmonic Orchestra, conducted by Sir Malcolm Sargent, at the Festival Hall. David Oistrakh was in London at that time and he coached Miss Kimber for her performance—the culmination of a series of concerts she gave throughout Britain with this orchestra.

Miss Kimber, while in London, also gave sonata recitals with Denis Mathews, the English pianist, and played as soloist with the B.B.C. Symphony Orchestra on radio and television.

On a return visit to Russia she gave recitals at Kiev and Leningrad.

Miss Kimber is currently on the staff of the Elder Conservatorium of Music in Adelaide, but she appears as a soloist with the A.B.C. Orchestra throughout the country. She is a member of two of Australia's leading chamber music groups, the Elder Trio and the Elder Quartet.

In 1963, while on her eighth visit to Britain, Miss Kimber was made a Fellow of the Royal Academy of Music, London.



The Festival Choir

Christchurch and choirs of excellence are synonymous when one considers New Zealand music. It is natural, therefore, that choirs should have a significant place in Christchurch Pan Pacific Arts Festival attractions.

The spirit of the city's music-making will be symbolised by the opening attraction—the Pan Pacific Festival Choir of more than five hundred voices singing with the Victorian State Symphony Orchestra under the celebrated British conductor, Sir Malcolm Sargent.

This wonderful occasion will mark the opening of the Festival. It will be held in the King Edward Barracks on Monday, February 22.

It will be the first of four appearances by the Victorian State Symphony Orchestra, and the first of three by Sir Malcolm Sargent.

It will be an occasion when size will truly indicate magnificence.

Christchurch has enjoyed some wonderful choral concerts on the big scale.

There was that for the visit of her Majesty Queen Elizabeth II and the Duke of Edinburgh in 1963.

In 1964 the eminent British composer, Sir William Walton, conducted Christchurch choirs here in his own compositions, and afterwards spoke glowingly of their quality.



And now, in 1965, the first Christchurch Pan Pacific Arts Festival will stand always as one of the truly great choral occasions.

The five choirs which are joining to provide this massed Festival Choir are:

The choir of the Royal Christchurch Musical Society, whose conductor is Robert Field-Dodgson.

The choir of the Christchurch Harmonic Society, whose conductor is William R. Hawkey.

The Christchurch Liederkrantzchen, whose conductor is Clifton Cook.

The Christchurch Liedertafel, whose conductor is Keith R. Newson.

The University of Canterbury Madrigal Group, whose conductor is Brian Barrett.

The major work for the Festival Choir will be Sir Hubert Parry's "Blest Pair of Sirens," which Sir William Walton has described as the best piece of choral writing by an Englishman.

The concert will open with Brahms' "Academic Festival Overture" with the choral ending "Gaudeamus" as arranged by Sir Malcolm Sargent.

The Polovtsian Dances from Borodin's opera "Prince Igor" is the other Festival Choir work.

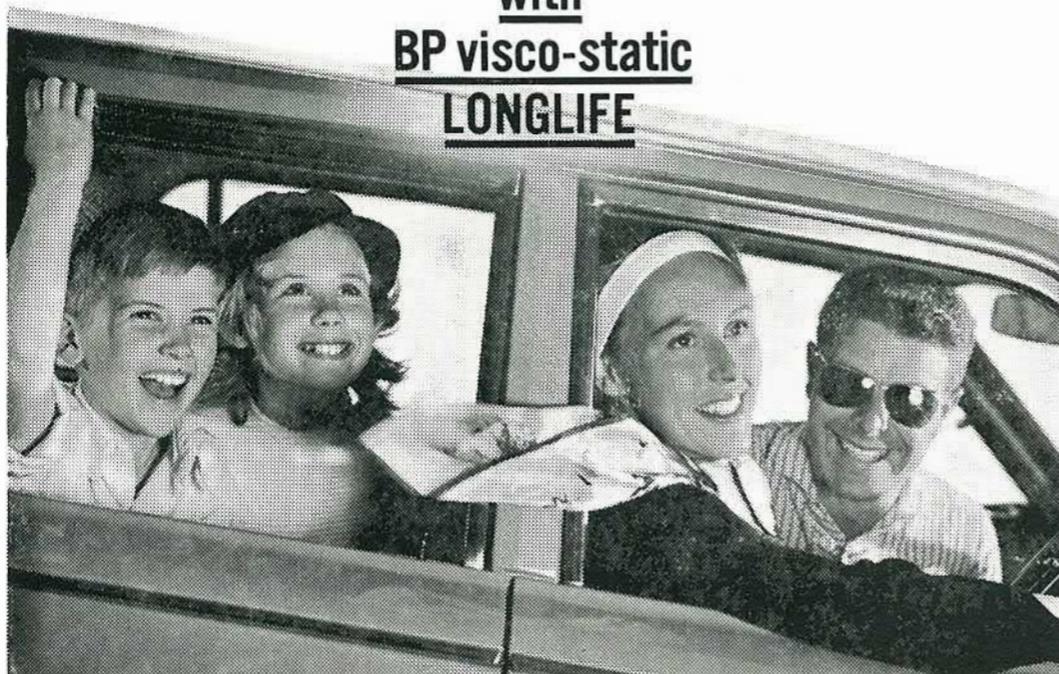
DATES	SYMPHONY CONCERTS	OPERA	BALLET	THEATRE	JAZZ	CHAMBER MUSIC	BANDS	SCHOOLS MUSIC
MONDAY 22nd Feb	VICTORIAN STATE SYMPHONY ORCHESTRA Festival Hall 8 p.m.		N.Z. BALLET TRUST Theatre Royal 7 p.m.	YORK CYCLE OF MYSTERY PLAYS Open Air Theatre	UNIVERSITY OF DENVER JAZZ BAND	BERKSHIRE STRING QUARTET Civic Theatre 8 p.m.	DETAILS TO BE RELEASED LATER	CHOIR Lunch Hour
TUESDAY 23rd Feb								ORCHESTRA Lunch Hour
WEDNESDAY 24th Feb								CHOIR Lunch Hour
THURSDAY 25th Feb	N.Z.B.C. Symphony Orchestra Festival Hall 8 p.m.	PORGY AND BESS Theatre Royal 8 p.m.			FESTIVAL HALL 8 p.m.	Civic Theatre 8 p.m.		CHOIR Lunch Hour
FRIDAY 26th Feb								CHOIR Lunch Hour
SATURDAY 27th Feb								
SUNDAY 28th Feb								
MONDAY 1st Mar								
TUESDAY 2nd Mar								
WEDNESDAY 3rd Mar								
THURSDAY 4th Mar								
FRIDAY 5th Mar								
SATURDAY 6th Mar								

Festival Programme at a Glance

DATES	EXHIBITIONS DURING THE FESTIVAL	
MON 22nd Feb	EXHIBITION OF ARCHITECTURE 93 Worcester Street	
TUE 23rd Feb	EXHIBITION OF MODERN JAPANESE DECORATIVE ART Hays Exhibition Hall	
WED 24th Feb	20-20 EXHIBITION—NEW ART FORMS Canterbury Society of Arts Gallery, cnr Armagh and Durham Streets	
THURS 25th Feb	1965 NEW ZEALAND PAINTING EXHIBITION Canterbury Society of Arts Gallery, cnr Armagh and Durham Streets	
FRI 26th Feb	EXHIBITION OF 1963 AUSTRALIAN GRAPHIC ART McDougall Art Gallery, Botanical Gardens	
SAT 27th Feb	AUSTRALIAN EXHIBITION OF PAINTINGS McDougall Art Gallery, Botanical Gardens	
SUN 28th Feb	DEMONSTRATION OF JAPANESE FLORAL ART Japanese Garden on river bank	
MON 1st Mar	SHOJI HAMADA—EXHIBITION OF CERAMIC ART	
TUES 2nd Mar	Hagley Park	HORTICULTURAL EXHIBITION
WED 3rd Mar		
THURS 4th Mar		
FRI 5th Mar		
SAT 6th Mar		

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Exhibitions

Throughout the duration of the Festival several static exhibitions will be held in the city's art galleries.

Art exhibitions, while they make no noise and generally draw little attention to themselves, are an integral part of the great overseas festivals and are always well supported. An arts Festival would not be complete without several such displays.

Australian art will be represented by an Exhibition of Australian Painting from early colonial times to the present day.

There will also be an exhibition of 1963 Australian Graphic Art.

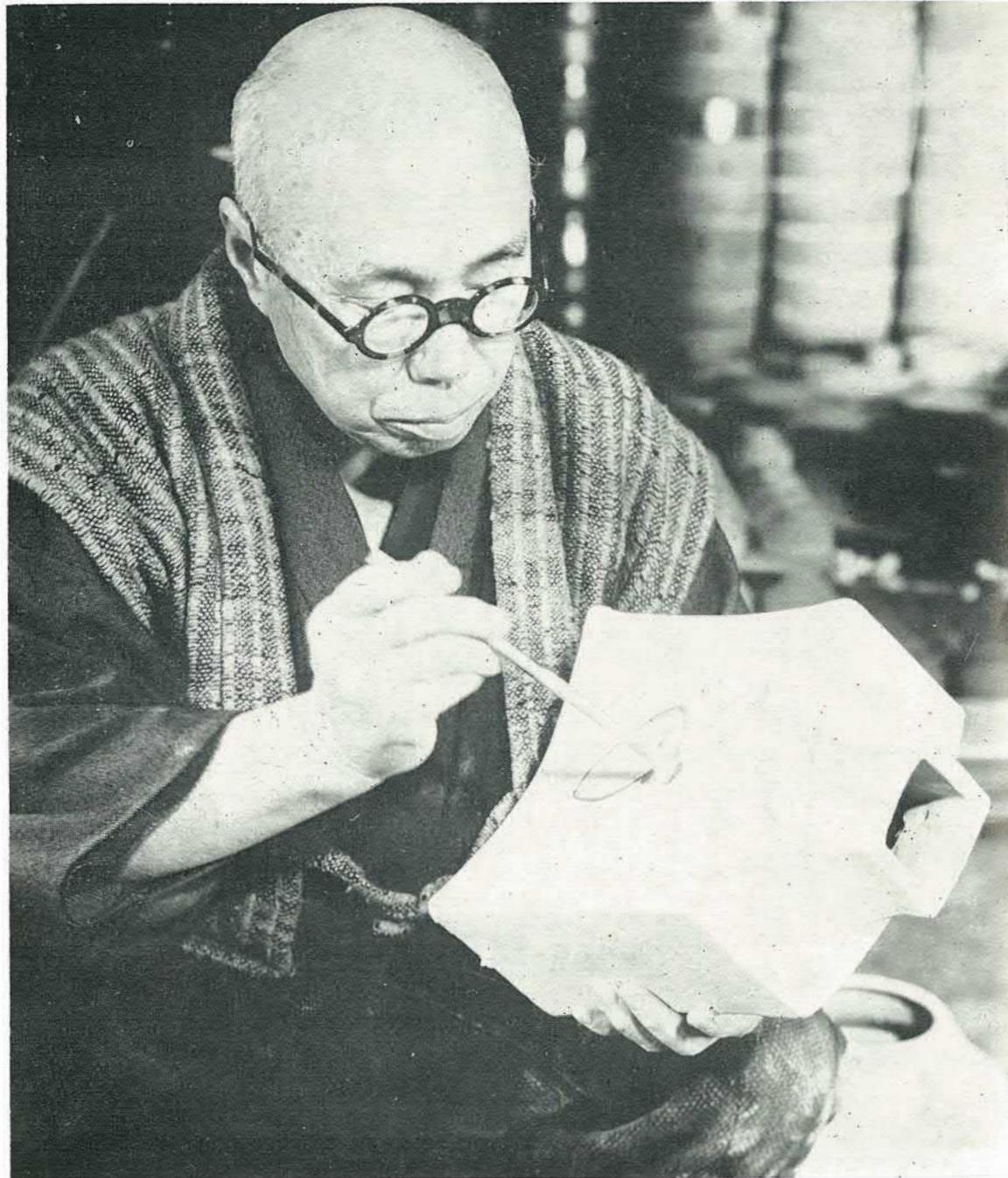
New Zealand Painting 1965 will be a comprehensive exhibition of New Zealand painting, with all our leading artists included.

The Festival is fortunate to be able to present, more or less side by side, exhibitions of Australian and New Zealand work because comparisons should prove very interesting.

The doyen of Japanese potters, Shoji Hamada, will be associated with his potter son Atsuya Hamada in demonstrations and exhibitions of ceramic art.

The 20:20 Exhibition should prove absorbing. It is an exploration of new art forms, and experiments with new materials.

An Exhibition of Modern Japanese Decorative Art will include one hundred exhibits, embracing lacquer-ware, glass, ceramics, basketry and textiles.



"The pot is the man: his virtues and his vices are shown therein—no disguise is possible"—
 Mr SHOJI HAMADA, venerable doyen of Japanese potters,
 who represents a fine synthesis of the West with his traditional Orient.

Shoji Hamada

*"The pot is the man: his virtues and his vices
 are shown therein—no disguise is possible."*

The aphorism is that of Shoji Hamada, a venerable gentleman considered by some to be the greatest living Japanese potter.

Shoji Hamada will be present during the Festival. He will not only exhibit his work, but will exhibit his working. The public will be able to attend his demonstrations of potting.

Shoji Hamada is teacher and friend of the English potter Bernard Leach, whose work has been exhibited in Christchurch. Leach's work is very much influenced by Hamada. As he has studied in Japan, Shoji Hamada has studied in Europe and together they form the most significant single influence on contemporary earthenware and stoneware design.

Shoji Hamada, after achieving a European reputation through his exhibitions, returned to Japan and settled in one of the centuries-old traditional pottery towns, Mashiko.

Here he hired himself out as a simple labourer to one of the potters in that town, an artisan who made kitchen ware for the Tokyo housewives.

At the same time he gave up signing his work on the ground that every piece should be sufficient to proclaim its potter; and that if a piece did not proclaim its maker to a bystander, this could be only because of one of two causes—either the potter has botched the piece, or the bystander was blind.

On a first glance, Shoji Hamada's work seems sometimes to be classically Oriental; a second look reveals incongruities. The work itself testifies to his associations with the West, and reveals the strength and simplicity this synthesis can produce.

Far from being "Westernised" his work suggests the borrowing of only the best elements of Western design and incorporating them almost invisibly into the great and ancient Japanese tradition.

Shoji Hamada's shapes are crisp, yet graceful like peasant work. He uses coarse stoneware and subdued colours.

His more highly glazed pieces generally have dark hues, and some consider them the most beautiful, yet even his simplest cups have a great charm.

The critic Hugo Munsterberg says of Hamada:

"Hamada imbues his work with the spirit of what the Japanese call 'shibui,' meaning restraint, elegance and artless beauty."

In 1955 Mr Hamada was honoured by the Japanese Government with the title "Intangible Cultural Treasure."

Shoji Hamada was born in 1894 and graduated from the department of ceramics at the Tokyo Technical College in 1916. From then until 1920 he attended the Ceramic Experimental Institute at the ancient city of Kyoto.

He first met Bernard Leach in 1919, and the following year visited St Ives, Cornwall, to work with Leach. There he constructed an Oriental kiln.

In 1923 he gave his first one-man show, in the Patterson Gallery, Old Bond Street, London. The following year he returned to Japan, and settled in Mashiko, where he has remained ever since, except for several brief visits to China, Korea and Okinawa, Britain and the United States.

[Continued overleaf]

In 1929 he gave another one-man show in London during a visit to Britain with Soetsu Yanagi. In 1937 he established the Japanese Folk Craft Museum with Yanagi and Kanjiro Kawai.

He visited Britain again with Yanagi in 1952 to attend the International Craft Conference, and travelled home through the United States, where he took part in several seminars at universities and colleges.

Nineteen sixty-one was marked by his retrospective exhibition, marking forty years of work, in Tokyo.

Last year he visited Europe and the United States, and held one-man shows in New York, Washington, London and Paris.

ATSUYA HAMADA

Mr Atsuya Hamada, potter son of a celebrated potter father, will be associated with Shoji Hamada in his Festival exhibitions.

He was born in 1931, Shoji's third son, graduated from high school and, in 1950, became assistant to Professor Kawashima, of the Department of Ceramics at the Tokyo Institute of Technology for two years.

From 1952 he studied ceramics under his illustrious father and, in 1956, went to Britain to study under his father's friend Bernard Leach for two years.

In 1958 he visited Europe, the United States and Mexico and returned to Japan in 1960.

Mr Atsuya Hamada is presently working with his father.

CHRISTCHURCH CATHEDRAL FESTIVAL RECITALS

Tuesday, 23 February: 1 - 10 p.m.

"Landfall in Unknown Seas" By Douglas Lilburn and Allen Curnow
JOHN RITCHIE STRING ORCHESTRA

Thursday, 25 February: 1 - 10 p.m.

Mass in G Major: Schubert
CHRISTCHURCH CATHEDRAL CHOIR

Monday, 1 March: 1 - 10 p.m.

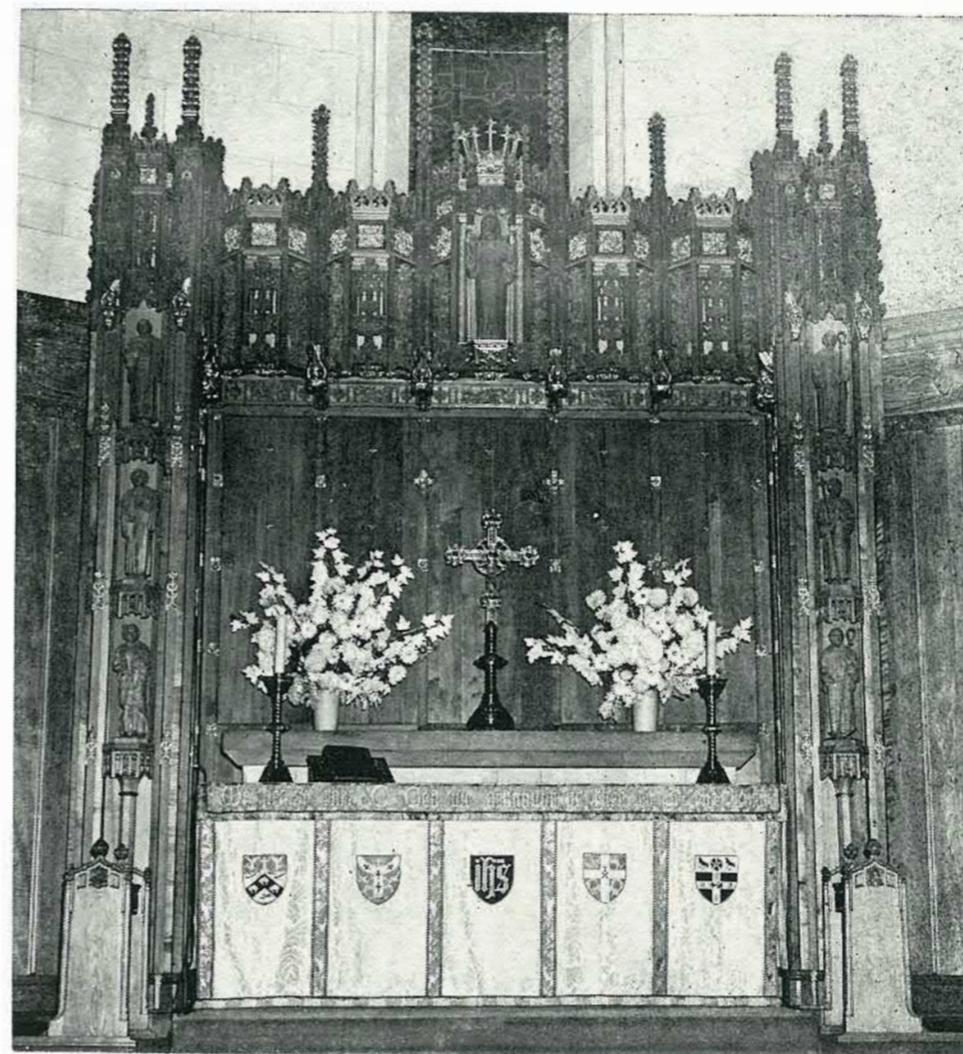
"Theatre in Australasia"
NGAIO MARSH

Tuesday, 2 March: 1 - 10 p.m.

New Zealand Poetry Reading
JOHN KIM

Thursday, 4 March: 1 - 10 p.m.

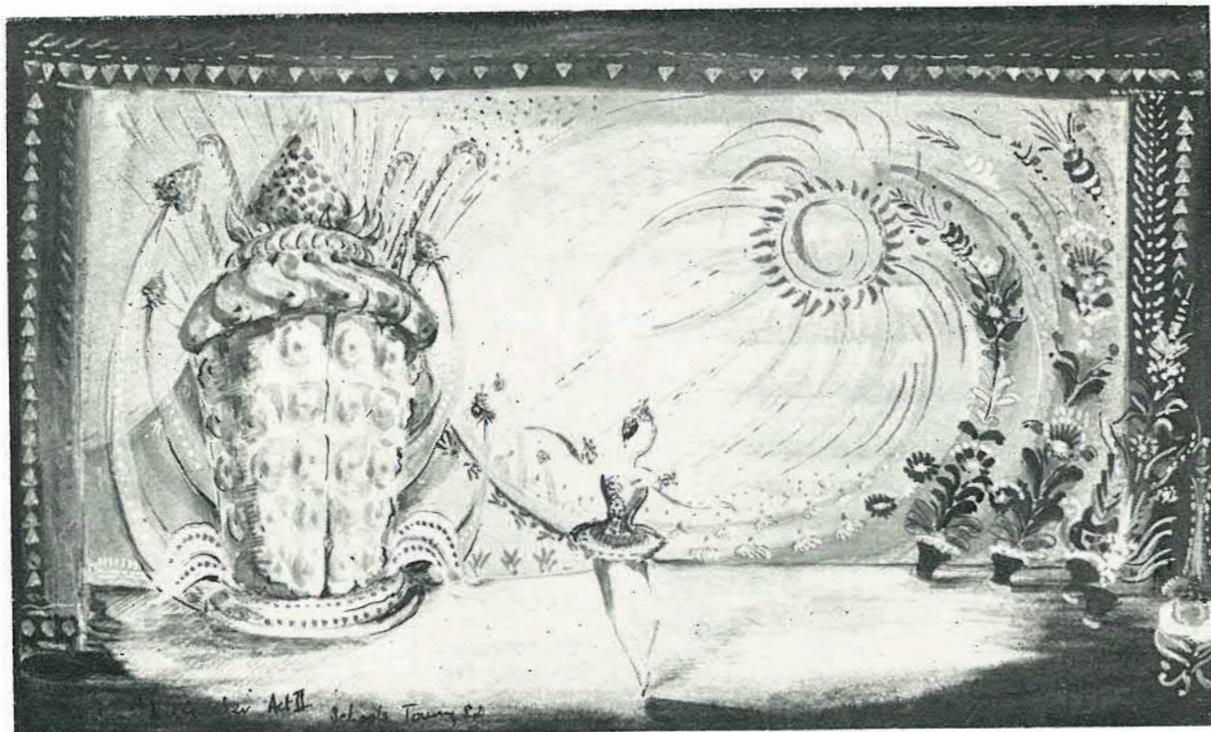
UNIVERSITY OF CANTERBURY MADRIGAL SINGERS



Festival Evensong

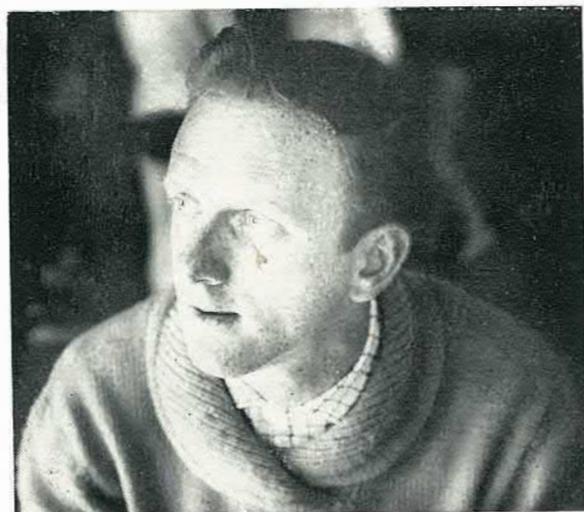
A Festival Evensong will be conducted in the Christchurch Cathedral by the Bishop of Christchurch (the Rt. Rev. A. K. Warren) at 7 p.m. on Sunday, February 21.

Evensong during the Festival will be conducted in the Cathedral at 5.15 p.m. on Tuesdays and Wednesdays, and at 4.30 p.m. on Thursdays, and will be preceded by a thirty-minute Organ Recital.



RAYMOND BOYCE'S sketch of his set for Act II of "The Nutcracker." Mr Boyce is an outstanding stage designer whose work is sought, also, in Australia, where he has worked with the Elizabethan Theatre Trust. His sets for plays, opera and ballet here and in Australia are notable.

New Zealand Ballet Company



RUSSELL KERR,
Artistic Director of the
New Zealand Ballet Company,
caught watching a rehearsal.

No cultural occasion in New Zealand on the scale of the Pan Pacific venture would be complete without the New Zealand Ballet Company—an undertaking which, despite real competition from visiting companies, has over the past eleven years thrived and become a vital part of the nation's cultural life.

Ballet is probably the most difficult of the arts to establish and cause to flourish. Development need not necessarily follow establishment, and when it does not, the new art withers away.

The long training needed by the dancers, and the standards finally demanded of them, are rigorous. These things take time, but with them there must be a favourable climate of opinion towards the art.

Apparently in New Zealand in the early nineteen fifties this climate was sympathetic. It was possible for Poul Gnatt, formerly of the Royal Danish Ballet, and the Borovansky Company, to form a small group to tour New Zealand, and to keep on doing so.

This was the vital thing—that Mr Gnatt was able to keep going with his little company, working almost feverishly himself in the dual demanding capacities of producer and principal dancer, as well as being ballet master and trainer of the young dancers.

Poul Gnatt continued his pioneering for seven years, and then came a big boost for the company.

Rowena Jackson, a prima ballerina of the Royal Ballet, and her Royal Ballet dancer husband Philip Chatfield, returned to New Zealand to settle.

About the same time came home Sara Neil, principal dancer of the Sadlers Wells Theatre Ballet, and her husband Walter Trevor, principal dancer with the Royal and the Saddlers Wells Theatre Ballets.

And there came too Russell Kerr, now Artistic Director of the company. He had danced originally with the Jose Greco Spanish Company, had been for a time with Rambert, and before returning had been a soloist with the Festival Ballet, with which he toured Europe, North America and the Middle East.

It was to be expected that these artists would soon become associated with the New Zealand Ballet Company, and they did.

The result was to give the company an impetus which has carried it forward boldly.

Rather than fall before competition or comparison with overseas companies, the New Zealand Ballet has flourished.

A "lease-lend" arrangement has been established with Peggy Van Praagh and the Australian Ballet. Miss Van Praagh has used New Zealand Ballet dancers while in New Zealand, and she has produced ballets for the New Zealand company.

New Zealand dancers have appeared with her company in Australia.

"There is no doubt," says Mr Kerr, "that the company has a great future. It will take time to develop."

But in four years—the time the company has been on its present permanent basis—its development has been extraordinary.

In 1964 Alexander Grant, a New Zealander and a principal dancer with the Royal Ballet—regarded universally as one of the world's really great character dancers—came home to dance "Petrouchka" with the company.

It is a role for which Mr Grant is deservedly famous, even in Russia, and one which he danced brilliantly during the tour.

What was less expected, and so exciting to find, with the stature of the company when seen with Alexander Grant.

It was not the case of the brilliant soloist away out and the supporters lurching along as best they might.

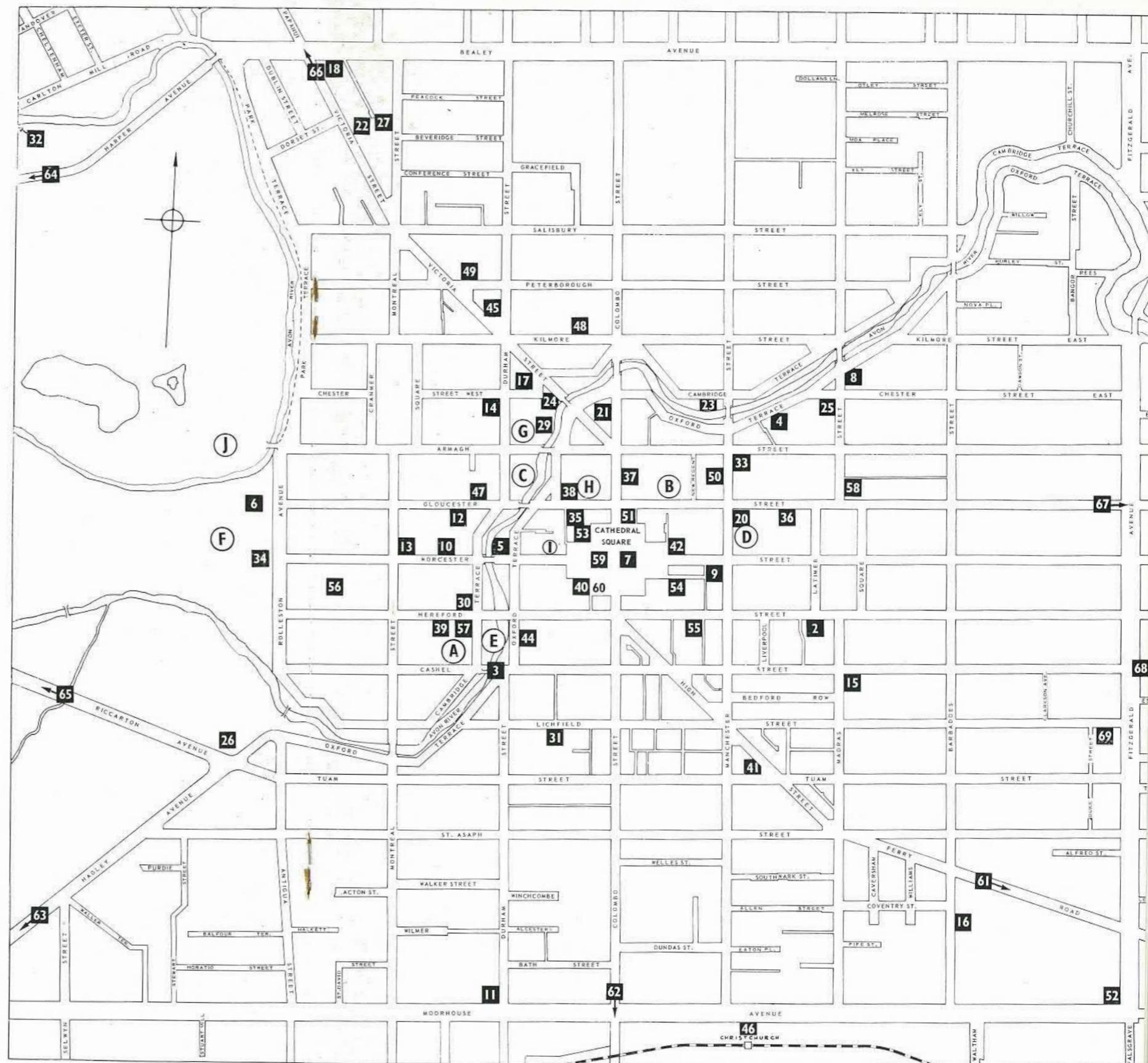
The company was right up with its name dancer, and "Petrouchka" became a remarkable artistic experience.

FESTIVAL VENUES

Festival Hall	-	-	-	A
Theatre Royal	-	-	-	B
Open Air Theatre	-	-	-	C
Civic Theatre	-	-	-	D
Japanese Garden	-	-	-	E
McDougall Art Gallery	-	-	-	F
Durham Street Art Gallery	-	-	-	G
Hay's Exhibition Hall	-	-	-	H
Architectural Exhibition	-	-	-	I
Horticultural Exhibition	-	-	-	J

PLACES OF INTEREST

Automobile Association	2	Post Office—High St.	41
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Jewish Synagogue	12	Tourist Department	53
Lutheran	13	Tramway Board	54
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Law Courts	29	Addington Showgrounds	63
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Post Office	40	Vehicle Testing Station	69



York Cycle of Mystery Plays

Theatre as we know it today—educational or entertaining, stimulating or relaxing, fulfilling any at all of its valid purposes—stems from origins as old as man. Developing generally unobtrusively through the centuries, it has spotlighted boldly some magnificent pinnacles.

One of these was the great drama of the classical Greeks.

Another was the religious drama of the Middle Ages.

During the Christchurch Pan Pacific Arts Festival the years will be turned back to a Corpus Christi Day of the fifteenth century in the substantial English city of York.

The Combined Drama Societies of Christchurch, with John Kim as producer, will present the famous York Cycle of Mystery Plays for the first time in New Zealand, and for only the second time outside York.

The setting is as fine a one as New Zealand could offer—out of doors, on the banks of the Avon in a situation backed and flanked by the Gothic character of the historic Provincial Council Chamber.

The mystery plays, and the morality plays, were the theatre of the middle ages, and Gothic was the architecture of the period.

In the privacy of darkness during the evening performances these two elements could well combine to transport the audience back to that religious feast day of five hundred years ago.

The York Cycle is one of only three complete mystery cycles which have survived, and in a time when drama was of great importance to the cultural life, this cycle was probably the greatest drama.

Of the original forty-nine separate plays comprising the cycle and translated into a modern idiom by Canon J. S. Purvis, parts of thirty-one have been welded into a single, sweeping play of epic scope beginning with the Creation and ending with the Last Judgment, and centering on the life of Jesus and the struggle between Good and Evil.

For almost four hundred years the value of the plays in this Cycle as dramatic, social and religious commentaries, were lost sight of. But when a version of the Cycle was presented as York's contribution to the Festival of Britain in 1951, they emerged from their obscurity to reveal a surprising beauty and dramatic power.

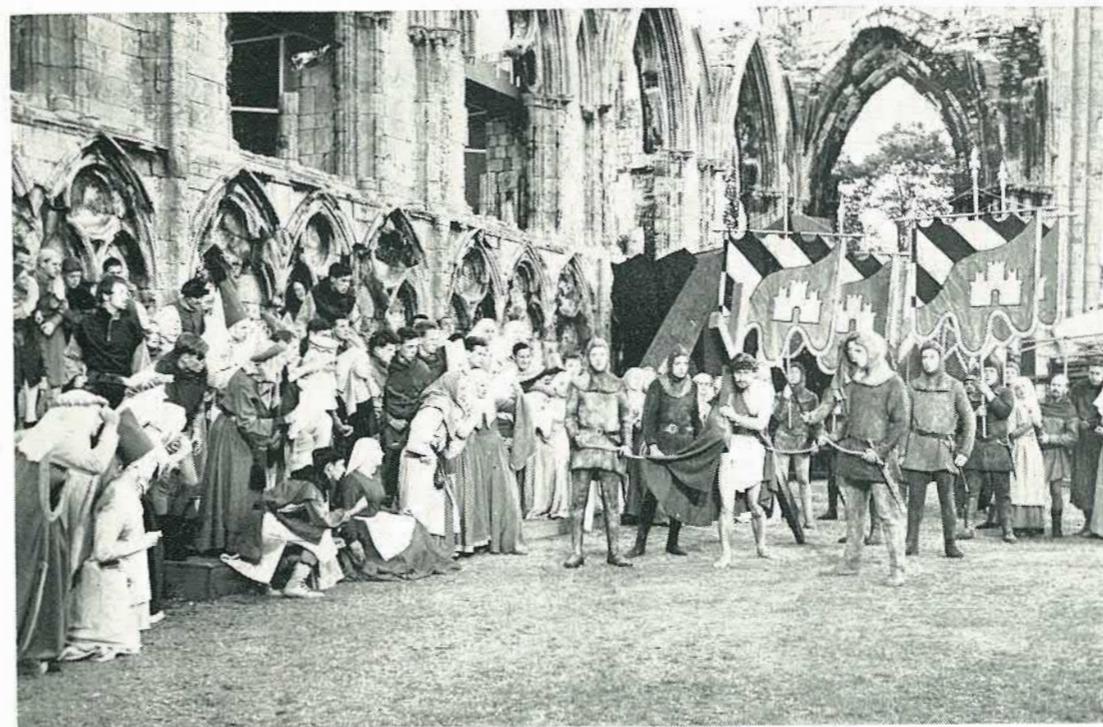
They provide not only a vivid picture of the life and thought of ordinary folk in the middle ages, but through the Bible story they also present a profoundly religious and powerfully dramatic treatment of man facing his God, well aware that there is no real division between the material and the supernatural.

With a cast of 102 characters, and crowds of up to seventy people, together with backstage workers, staging the Cycle becomes a tremendous as well as an exciting co-operative venture.

A leading theatre designer, Trevor Pitt, has designed the medieval costuming and the set.

Performance nights when seats may be reserved will be Saturday, February 27; Sunday, February 28; Monday, March 1; Tuesday, March 2; Wednesday, March 3. Tickets for the performance on Thursday, March 4, will be held until that day to allow transfers of bookings should one of the earlier performances be stopped by rain.

JOHN KIM, professional producer for Canterbury Repertory, who is producing the York Cycle of Mystery Plays.



The "Carrying of the Cross" scene from the York Cycle of Mystery Plays, as performed in York in 1957. The version which is being presented during the Christchurch Pan Pacific Arts Festival, a modern version, is performed in York every three years. Its next performance at its "home" will be next year. Mr John Kim, the Christchurch producer, took part in the 1957 production.



Jonathan Elsom, a Christchurch actor who has been in Britain since 1959, first on a Government Drama Bursary and subsequently working with theatre companies, will play the role of Christ in the York Cycle of Mystery Plays.

Mr Elsom originally studied at the University of Canterbury School of Fine Art for his Diploma, gaining theatre experience as an amateur actor of considerable ability in this time.

He toured for a time with the Southern Comedy Players, and in 1959 was granted a bursary to study for two years at the London Academy of Music and Dramatic Art.

Since then Mr Elsom has played in repertory (professional) in Dundee, Glasgow and Canterbury, in a revue with Tony Tanner at Oxford, in a series of B.B.C. television "suspense" plays, in a televised Chekov, and before his return to New Zealand for a brief stay he has appeared in several productions with the Salisbury Repertory Company.

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Decorations

It is intended that Christchurch should look—and indeed it can—like a Festival city as well as being one during the Pan Pacific Arts Festival.

A scheme of decoration has been devised which will not only advertised the Festival, but which will contribute to an atmosphere of gaiety and excitement during the Festival.

Its essence, as agreed by the Decorations Sub-Committee and the Architects' Planning Committee, is simplicity.

Decorations will be concentrated in Cathedral Square, Worcester Street to Oxford Terrace, along Oxford Terrace to the Bridge of Remembrance, and across the Bridge to King Edward Barracks.

The effect is to create something in the nature of a "Festival Walk," through one of the busiest, and most attractive, quarters of the city, from its centre to one of the Festival centres.

The principle decorative motif will be large, open lattice spheres of translucent, golden plastic. A large reflecting aluminium disc with the Pacific Basin outlined on each side will be placed inside these.

The spheres will be suspended high overhead at regular intervals, and at key points, along this "walk." Aided by their natural movement, and by spotlighting at night, they should provide continual sparkle.

Clusters of the flags of countries represented in the Festival will be erected on high poles at the key points. Coloured penants will also be displayed at intervals, on high poles.

Buildings will be heavily floodlit at night, and clusters of large balloons and penants will be flown over Worcester Street.

The Avon River will come to life for the Festival. Jets of water leaping up to 40ft. will be played from a concealed pipe along the river's centre, and at night these will be lighted in colour.

Porgy and Bess

INIA TE WIATA, famous Maori bass, who will sing the title role in the New Zealand Opera Company's "Porgy and Bess" in its Australasian stage premiere.



Mr FRED TURNOVSKY,
Chairman of the
New Zealand Opera Company.

ELLA GERBER, producer.



Regarded as the American national opera, "Porgy and Bess," by George Gershwin, will be presented by the New Zealand Opera Company during the Festival.

New Zealand's noted baritone, Inia Te Wiata, is to return from London to take the title role, and in the parts of Bess and Crown will be two American negro singers.

The production will be the South Pacific stage premiere of the opera, but even before its film version, the opera was very well known and many of its melodies were household songs.

Seeking a story for the opera he wanted to write, George Gershwin recalled a Theatre Guild production he had seen of a play called "Porgy," by DuBose Heyward.

The American character of this play, and the poignant story of the love of Bess for the crippled Porgy impressed Gershwin strongly. He felt this was the ideal subject for an opera, a native American opera, possibly a folk opera.

The libretto was prepared by DuBose Heyward in collaboration with Ira Gershwin. To get the feel for the proper locale of his story, George Gershwin went to live for several weeks in a shack on the waterfront of Charleston, in South Carolina.

There he absorbed the music of the Gullah Negroes, and thus, saturated with the music and ritual of the Charleston Negro, Gershwin began collating his melodic ideas.

Within the texture of his writing he incorporated something of the piquant melodies of Charleston street cries, something of the savage rhythms of Negroes at work or in prayer, something of the plaintive melody of a sad race.

Things did not go easily for Gershwin. It took him eleven months to get his opera on to paper; another nine months were taken in orchestration.

The premiere was in Boston, in September, 1935. In October, "Porgy and Bess" began its New York season.

The opera was not really successful at first. The critics felt that, though there were lovely songs in it, the work was neither opera nor musical comedy, but a sort of hybrid product.

Olin Downes said it did not "utilise all the resources of the operatic composer or pierce very often to the depths of the simple and pathetic drama."

But, like all genuinely important works, "Porgy and Bess" did not have to wait indefinitely for full recognition.

In 1937 it received the Bispham Medal as an important contribution to native American opera.

In 1938 it was produced in Los Angeles and San Francisco with outstanding success.

Four years after that it was revived in New York, this time to become one of the great theatrical successes of the season and to enjoy the longest run ever known by a revival.

The Music Critics Circle now embraced the work, selecting it as the most important musical revival of the year.

Some of the leading critics, re-evaluating it, found it good.

With admirable honesty, Olin Downes reversed his original opinion by confessing that "in his own way and according to his own lights, Gershwin has taken a substantial step, and advanced the cause of native opera."

Virgil Thomson, noted American composer himself, added that the opera had power and vigour, "hence it is a more important event in American artistic life than anything American the Metropolitan has ever done."

[Continued overleaf]

That "Porgy and Bess" should have wonderful melodies is to be expected from a born song writer. These melodies are not only among the best Gershwin has written, but are among the best in modern American music.

"Summertime," "I Got Plenty of Nutting," "Bess, You is My Woman Now" and "My Man's Gone Now" are known the world over.

But the opera is much more than just a collection of choice songs. It has piquant wit, genuine poignancy and—as in the closing scene—telling dramatic effect.

Sometimes it rambles, and sometimes it lacks cohesion. But these flaws are minor considerations in comparison to the power and vitality of Gershwin's inspiration at its best.

Though hybrid in that it mixes without reconciling jazz and "serious" music forms, it triumphs by its melodic charm and exuberance, its brilliant colour, humour and dramatic vitality.

That Gershwin's command of the two kinds of music was greater than is generally allowed is confirmed by its enormous, enduring, popular commercial success, and by the warmly expressed admiration of no less a judge than Schoenberg.

It is noteworthy that in December, 1955, in Leningrad, a travelling "Porgy" company became the first American theatrical group to perform in the Soviet Union.

Thanks to the co-operation of the New York City Centre Opera Company, the New Zealand Opera Company has engaged Ella Gerber, the celebrated American Director, to produce "Porgy and Bess."

The New York City Centre Opera Company has postponed the opening of rehearsals for its season of "Porgy and Bess" to enable Miss Gerber to accept this assignment—one she is very keen to do as, having been associated with every major production of "Porgy and Bess" throughout America, Russia and Europe, she is most interested in a New Zealand tour with a combined Maori and American Negro cast.

Miss Gerber is considered to be the one person who really understands this show and it has been an outstanding success each time she has directed it.

Ella Gerber is an extraordinarily gifted woman, dedicated to the theatre (and to "Porgy and Bess" in particular) and has a reputation for working her casts very hard. They, in return, are devoted to her and always "give" tremendously under her direction.



Mr SHINEI MAEDA, who, in 1962, won the Minister of Education's prize at the All-Japan Exhibition of Flower Arrangement and who, during 1964, demonstrated his floral art at the New York World Fair.



Mrs TOYOKO FUKUDA, lecturer in floral art at the Ikenobo Gakuen College, and holder of a Certificate of the Supreme Class in Floral Art of the Ikenobo School.

Japanese Floral Art

BY COURTESY OF THE JAPANESE GOVERNMENT

The delicate art of floral arrangement is something which every woman knows in some degree, but without doubt its finest forms by far are those practised traditionally in Japan.

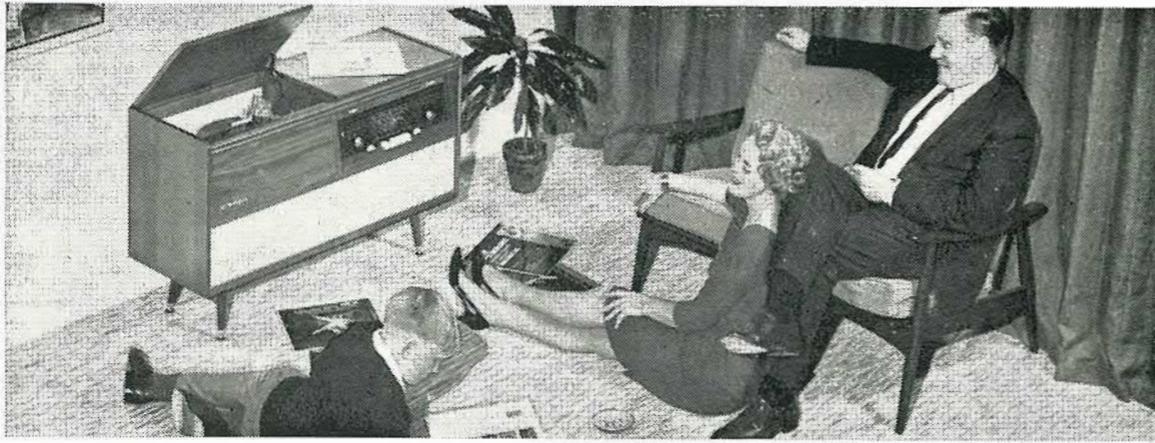
In Japan it is an art indeed, an entire philosophy, and of recent years more and more interest has developed in Pacific countries like New Zealand in this Japanese art:

The Festival organisers have, therefore, invited two Japanese Flower Masters to give demonstrations during Festival Fortnight and, through the co-operation of the Japanese Government Mr Shinei Maeda and Mrs Toyko Fukuda are to visit Christchurch.

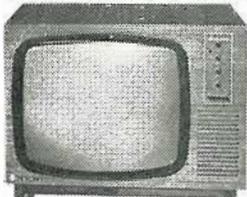
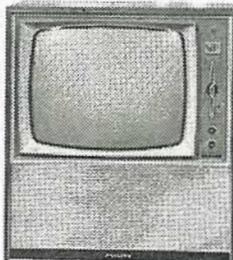
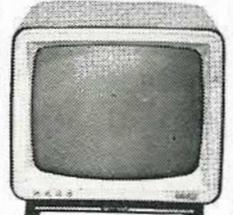
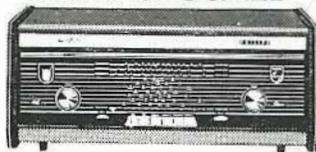
Mr Maeda has taken his work far afield. Earlier this year he visited the New York World Fair to demonstrate floral art, and afterwards held classes in many parts of the United States.

In 1962 he won the Minister of Education's prize in an All-Japan Exhibition of Flower Arrangement.

Mr Maeda is one of Japan's leading teachers of floral art. Mrs Fukuda, also a teacher, is the holder of a certificate of the Supreme Class in Floral Art of the Ikenobo School.



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Horticultural Exhibition

Properly described as a monster flower show, the exhibition by the Canterbury Horticultural Society will be the largest ever seen in New Zealand, and probably the largest ever staged in the Pacific Basin.

With exhibits from overseas as well as New Zealand, the exhibition should prove a great Festival attraction.

It will be staged under canvas in Hagley Park, where it will cover five acres.

The dates are February 24, 25 and 26.

An exhibition of this kind was staged by the society for the Royal visit in 1963, but the flower show envisaged for the Christchurch Pan Pacific Arts Festival is larger.

Entries are expected from Holland, India, Ceylon, each Australian State, and possibly Fiji.

The Indian exhibit is expected to be the largest.

All the specialist flower societies will exhibit in the show. For the first time, in a Canterbury Horticultural Society Show, the Bird Protection Society will provide an exhibit.

The total exhibits are expected to be in the region of seventy.

The National Gladioli Society will exhibit, and its section will be competitive, as will the Dahlia section.

In the big marquee there will be exhibits of floral art by the city's many Garden Clubs, similar to that for the 1963 show.

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THE BERKSHIRE QUARTET:

From left, Fritz Magg (cello), Albert Lazan (second violin), Urico Rossi (first violin), and David Dawson (viola).

Berkshire String Quartet

During the United States academic year the Berkshire String Quartet is in residence at Indiana University, where its members are on the teaching staff.

Indiana University's School of Music has come to be recognised as among the world's leading institutions for advanced music study.

It has almost one thousand students and a faculty of ninety full-time teachers. Among them are some of the world's foremost performers, teachers and scholars.

From June to August each year the Berkshire Quartet conducts master classes and presents a ten-week series of concerts at the summer music school in the Berkshire Hills of Connecticut.

The Berkshire String Quartet, which takes its name from this locality, was formed in 1948 and has subsequently played in all leading music centres of the New and Old Worlds. Its radio and television appearances have been numerous and it has made several fine recordings.

The members of the quartet are:

URICO ROSSI (First Violin)

Professor of Violin at Indiana University, Professor Rossi studied at Yale University, the Juillard School of Music and Eastman School of Music. He has appeared as soloist with many United States symphony orchestras. Formerly a member of the Gordon String Quartet, Professor Rossi is musical director of the summer music school at Music Mountain.

ALBERT LAZAN (Second Violin)

Also a Professor of Violin at Indiana University, Professor Lazan studied at the Juillard School of Music and with Jacques Gordon. He was a first violinist with the Dallas Symphony Orchestra under Antal Dorati, and the Pittsburgh Symphony Orchestra under Fritz Reiner.

DAVID DAWSON (Viola)

Professor of Viola at Indiana University, Professor Dawson studied at the Juillard School of Music. He was principal violist with the Minneapolis Symphony Orchestra and a member of the Orchestra of the Metropolitan Opera, New York, of the N.B.C. String Quartet and of the Gordon and Coolidge Quartets. He was also a member of the N.B.C. Symphony Orchestra under Toscanini.

FRITZ MAGG (Violoncello)

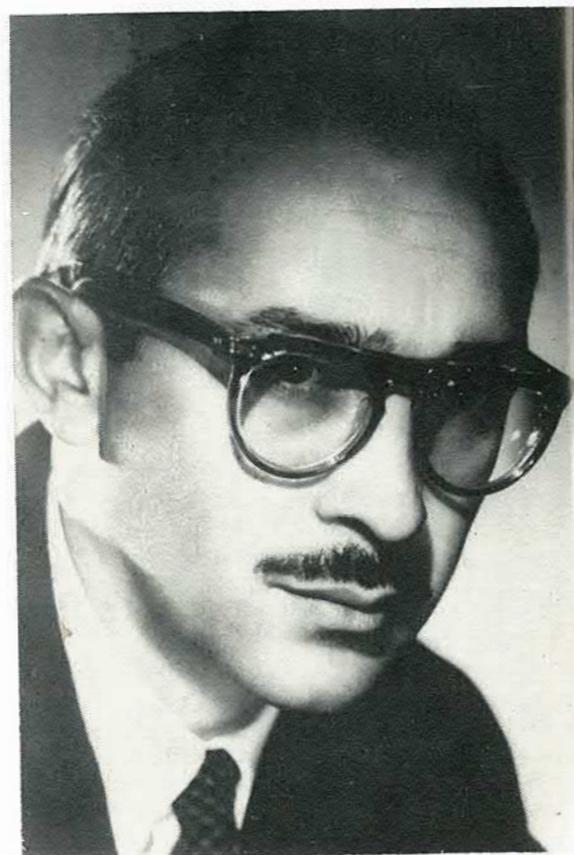
Professor of Cello at Indiana University, Professor Magg studied at the Hoch Skule fur Musik in Cologne and Berlin, and later at the Ecole Normale de Musique in Paris. He was a principal cellist with the Vienna Symphony Orchestra and the Orchestra of the Metropolitan Opera in New York. He has appeared as a soloist in Europe as well as the United States.

The Berkshire Quartet's repertoire is very wide, ranging from Haydn through to Bartok and contemporary composers.



*N.Z.B.C.
Symphony
Orchestra*

*JUAN MATTEUCCI,
resident conductor of the
New Zealand Broadcasting Corporation
Symphony Orchestra.*



N.Z.B.C. SYMPHONY ORCHESTRA

THURSDAY, MARCH 4

Conductor: JUAN MATTEUCCI

Overture, Fingal's Cave	MENDELSSOHN
Serenade in G Major (A Little Night Music)	MOZART
Piano Concerto in A Minor Soloist, JANETTA McSTAY	GRIEG
Brazilian Impressions	RESPIGHI
Estancia Dances	GINASTERA

SATURDAY, MARCH 6

Conductor: JUAN MATTEUCCI

Symphony No. 1 in C Major	BEETHOVEN
Symphony No. 9 in D Minor (Choral)	BEETHOVEN
(Soloists: ELIZABETH HELLAWELL, soprano; HEATHER BEGG, contralto; PETER BAILLIE, tenor; CHARLES NAYLOR, bass)	

Juan Matteucci, new resident conductor of the New Zealand Broadcasting Corporation Symphony Orchestra, came to this country from the post of conductor of the Santiago Philharmonic Orchestra and Chile Symphony, one he had held for ten years.

Italian by birth, Mr Matteucci showed brilliance both as a mathematics and a medical student before turning finally to music, in which he had been reared (in his family tradition) as a 'cellist.

He completed his musical studies at the Conservatory of Santiago.

As a 'cellist he made his first public appearance at the age of eight, and later became principal 'cellist in the Chile Symphony, with which he began training as a conductor.

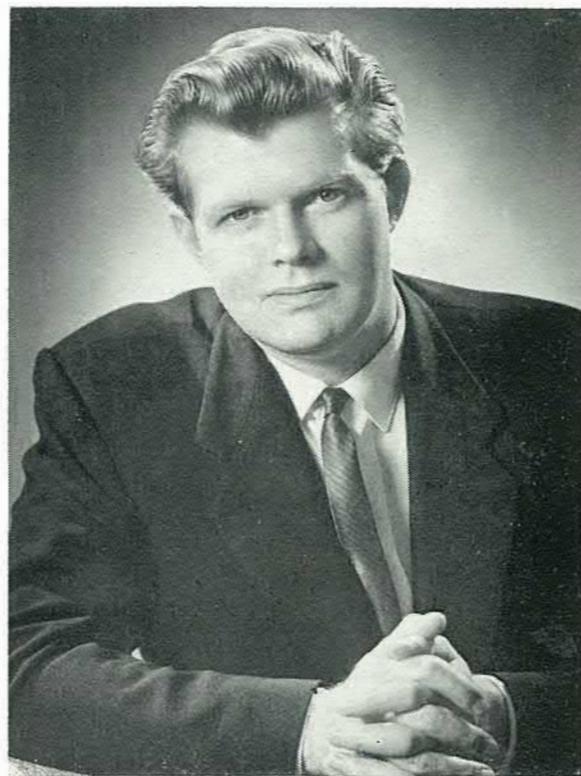
In 1950 he was awarded a scholarship to study conducting at the Verdi Conservatorium in Milan, where he won first place for his course. Returning to Chile, he soon began to consolidate his reputation.

As the conductor of the Philharmonic in Santiago, Mr Matteucci gave more than one hundred concerts annually without duplicating items.

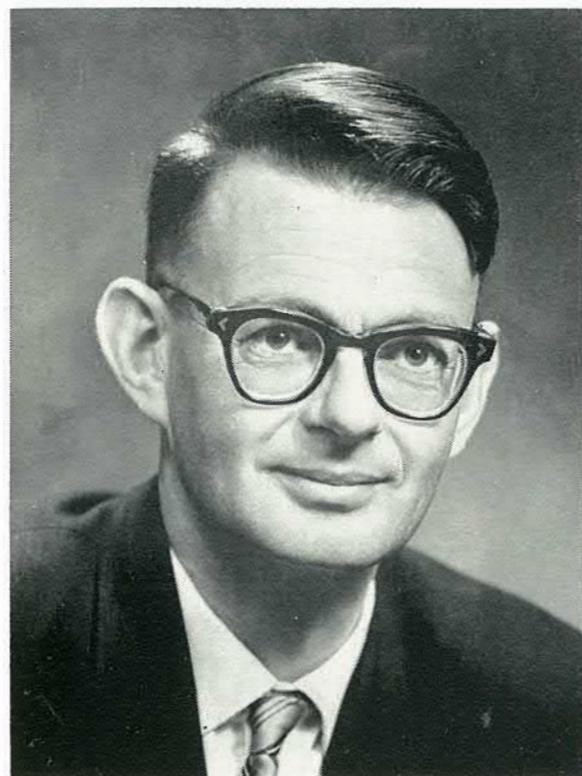
Other positions he held in Chile were those of Professor of the History of Art, founder and conductor of the Municipal Chamber Orchestra of Chile, and Vice-President of the Chilean National Music Council.

Mr Matteucci has filled a number of guest conductor appointments in the United States, and his interest in New Zealand began when he met Mr John Hopkins, then conductor of the N.Z.B.C. Symphony, in Honolulu.

*Soloists
with the
Orchestra*



PETER BAILLIE, tenor



CHARLES NAYLOR, bass



*Above, left:
HEATHER BEGGS, contralto*

*Above, right:
ELISABETH HELLAWELL, soprano*



*Left:
Noted New Zealand concert pianist
JANETTA McSTAY, who will appear
with the New Zealand Broadcasting
Corporation Symphony Orchestra.*



FRANK L. GAGLIARDI directing the Denver Jazz Band in a performance. The band, attached to the University of Denver, comprises student musicians and Mr Gagliardi is a teacher in the university's music school. The band has won the Best Big Band award at a United States Collegiate Festival from an entry of over two hundred.

Denver Jazz Band

Seeking to give full range to the Festival, the organisers decided to include a jazz band to balance the symphonic concerts. For it they looked properly to the birth-place—and fairly constant principal residence—of jazz, the United States.

As a result, the Festival can boast something rarely enjoyed here—the big band.

It is the Denver Jazz Band which, from the University of Denver, is one of the top-ranking college jazz bands in the United States.

Negotiations to secure this band were completed through the United States Government.

Older Festival patrons will enjoy an element of nostalgia. They will be reminded of Woody Herman, Benny Goodman, Bob Crosby and the other leaders of the big bands which had their heyday in the 1940s, because the Denver boys make a noise reminiscent of that era.

Younger folk will be introduced to live performances of a most significant stage in the development of jazz.

The band is touring the Far East under auspices of the United States State Department's Cultural Presentations Programme. In addition to Christchurch, its itinerary includes Okinawa, Japan, Korea, Hong Kong, Vietnam, Indonesia, Australia and Fiji.

Tasso Harris, touring leader of the group and university instructor, is an outstanding trombonist who played with Tommy Dorsey, Artie Shaw and other big American jazz bands of the 1930s and 1940s.

The Denver Jazz Band, comprising nineteen players—all of them student musicians—won the Best Big Band award at the University of Notre Dame Collegiate Jazz Festival in 1963. It also took first place in the original composition section.

That more than two hundred bands took part in this reveals that big bands are a very live aspect of American college life.

The organiser and director of the band, Frank L. Gagliardi, an instructor in the University of Denver's Lamont School of Music since 1956, helped university music students organise the band five years ago to provide some variety in their performing experience as well as relaxation from their formal music education.

Mr Gagliardi is an alumnus of the University of Denver, where he received his bachelor degree in music education in 1954 and his A.M. degree in 1957.

He is a percussion player in the Denver Symphony Orchestra as well as university teacher.

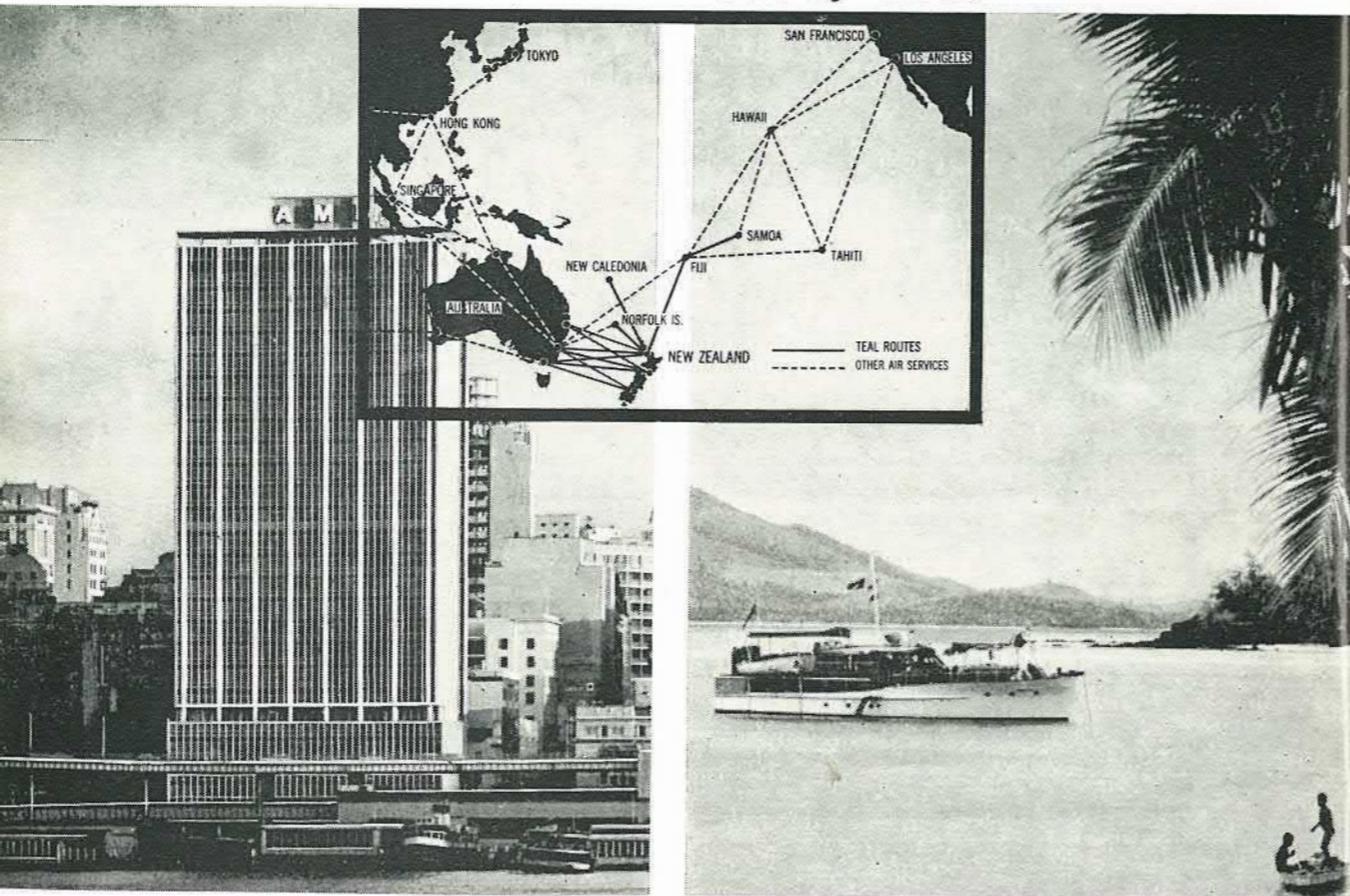
Following its 1963 Collegiate Festival victories, the Denver Jazz Band was invited to appear at the music educators' national convention at St. Louis. It was the only instrumental group selected from its State for this distinction.

The band has become a widely known feature of Denver musical activity, it is in constant demand for concert performances, and it has made many television appearances.

The repertoire of the bands leans heavily on music colloquially called "hard swing." Proponents of this style in the United States are the bands of Woody Herman, Maynard Ferguson and Count Basie.

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Brass Bands

Brass bands are an integral part of New Zealand life, and Christchurch, with several well-known bands, is certainly no exception.

The big event in brass band activity at present is the National Band of New Zealand, which was selected a little time ago to tour the United States and Canada during 1965.

This band will make its final appearance in Christchurch before departing, and Festival patrons will be able to enjoy it during a band display at Lancaster Park.

The band comprises fifty-nine players, eleven of whom are from Christchurch.

New Zealand earned a prominent place in world band affairs when the previous New Zealand band went overseas in recent years and gained great distinction at the World Music Festival in Holland.

The current band will tour the United States and Canada, and a most auspicious itinerary has been prepared for it. This includes an appearance at Carnegie Hall. The band is also to be the official band to the Canadian National Exhibition in Toronto, and is to appear in Washington and Honolulu and, possibly, at the Hollywood Bowl.

Massed Children's Choir

The invitation to present a lunch-time programme of massed choir items during the Christchurch Pan-Pacific Arts Festival is a further highlight in a progressive list for the Christchurch Schools' Music Festival Association Inc.

Children from fifty-six schools will form the huge choir, and they will be conducted by Mr Keith R. Newson, and accompanied by Mr Charles Martin.

The association has been organising school music festivals in Christchurch for the past twenty-six years.

In more recent years, these festivals have continued for up to ten nights, and as many as 4000 children have taken part in choral and instrumental items during a festival season.

Highlights in the association's activities have been:

1940: A choir of 1000 children, conducted by Mr G. M. Martin, sang at Lancaster Park as part of the New Zealand Centennial celebrations.

1958: A choir of 1000 sang in the King Edward Barracks as part of a Christchurch music festival, accompanied by the then National Orchestra and conducted both by Mr Newson, who has been association conductor for the past sixteen years, and by Mr John Hopkins, then conductor of the National Orchestra.

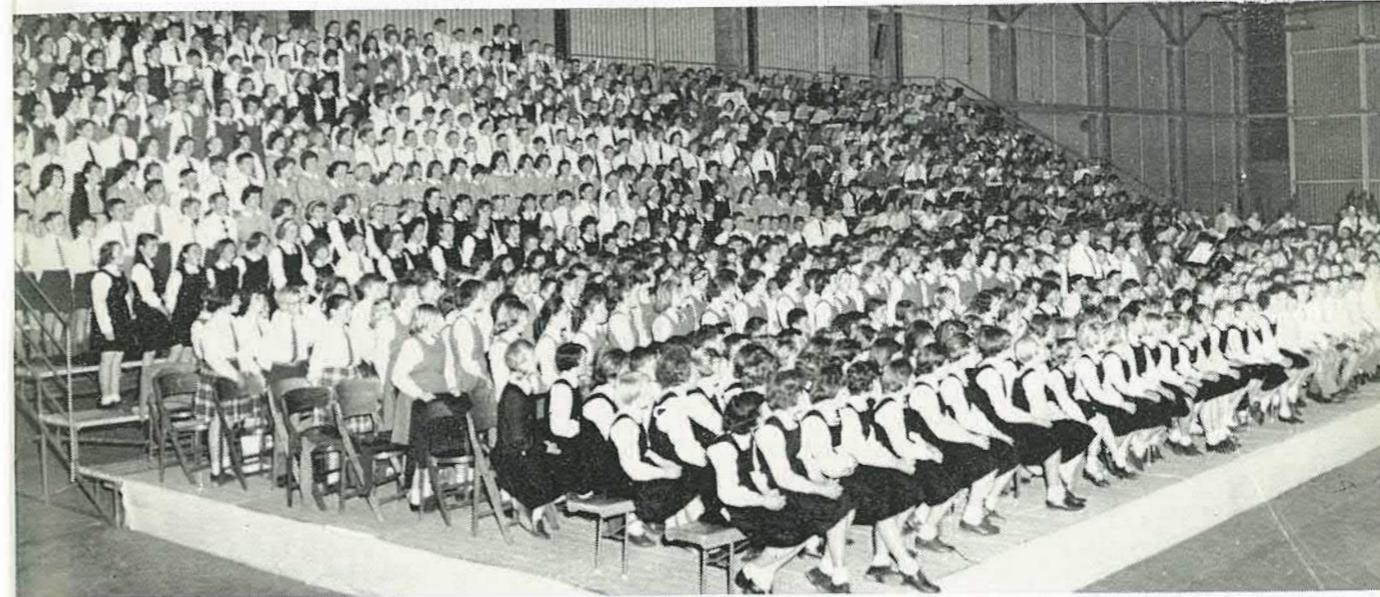
1963: A choir of 3000 children, accompanied by the Christchurch Civic Orchestra and conducted by Mr Newson, sang before her Majesty Queen Elizabeth II and the Duke of Edinburgh at the Civic Reception to the Royal visitors at Lancaster Park.

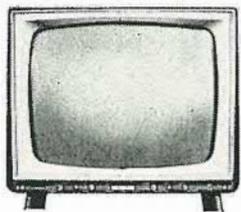
Massed Choirs Programme

"Jerusalem" (Parry); "Chiapanecas" (a Mexican folk dance song arranged by H. S. Leavitt); "Down Where the Kowhai is Growing" (Ernest Jenner); "The Rich Farmer" (Swiss folk song arr. Desmond MacMahon).

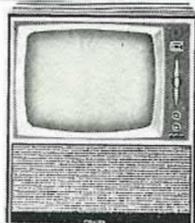
"Come to Bethlehem" (Peter Warlock, arr. Dom Gregory Murray); "The Golden Vanity" (English sea song); "The Fisher's Song" (Schubert); "Marie's Wedding" (Scottish dance tunes arr. Hugh S. Robertson).

"The Song of the Jolly Roger" (C. F. Chudleigh-Candish); two Negro spirituals arranged by Charles L. Martin—"Peter Go Ring Dem Bells" and "Oh! Dem Golden Slippers"; "On Wings of Song" (Mendelssohn) and "Crimond" (David Grant, descant by W. Baird Ross).

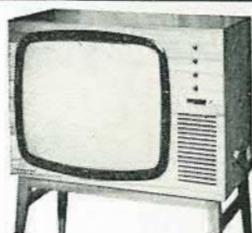




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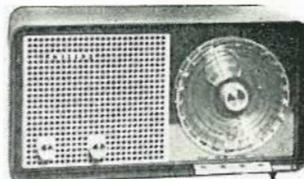
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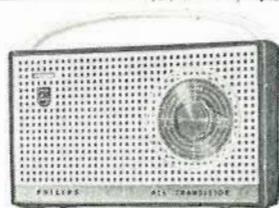
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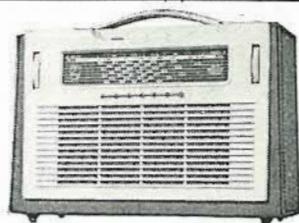
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Massed Children's Orchestra

Massed orchestral playing will be presented by between 500 and 600 players whose ages range from 7 to 25.

These players come from the Christchurch School of Instrumental Music, and it is worth while recording something about this remarkable institution.

In 1955 Mr R. E. Perks, lecturer in music (now senior lecturer) at the Christchurch Teachers' College, obtained permission from the Canterbury Education Board to hold instrumental classes at the college. Financial backing was guaranteed by the Schools' Music Festival Association. Teachers for the various instruments were engaged and the school was launched.

The demand was immediate. About 120 pupils enrolled to learn the recorder or more advanced orchestral instrument.

Growth was rapid. It is now explosive, and strains every resource in teachers, space and money.

If the school were to be advertised at all widely, it could not cope with the demand. All available space at the Teachers' College is filled, and classes have to be held also at the Christchurch Girls' High School.

Beginners master the reading of a music score by using recorders, which children find easy to play. When they know enough notes they play in their first orchestra.

When they know how to read simple music, they then tackle the difficulties of the orchestral instrument of their choice, and advance through the graduated orchestras, and through a parallel series of classes.

There are, now, about 90 classes each week, and the roll comprises more than 600 young folk.

The instruments taught include the recorder, melodica, violin, viola, cello, bass, flute, oboe, clarinet, bassoon and french horn. The orchestras have grown to seven in number.

Of the forty teachers, some are outstanding professional players, some have a special understanding of the problems of teaching children.

The school has contributed annually to the programme of the Schools' Music Festival. Its senior orchestra, a symphony of 80 players, also gives concerts with other city youth groups.

The school has so far trained at least 3000 pupils. Several have entered the National Youth Orchestra and Christchurch Civic Orchestra.

The school confidently expects to provide players eventually for the New Zealand Broadcasting Service Symphony Orchestra and for other professional orchestras.

Orchestral Programme

Items by the massed orchestras will include, "Melody from Beethoven Violin Concerto," "Mattachins" (Peter Warlock), the march "Colonel Bogey," and with all the orchestras joining in the stirring main themes, the Symphony Orchestra will play the finale to Dvorak's symphony "The New World," "Alla Marcia," from Sibelius's "Karelia" suite and the overture to "Orpheus in the Underworld" by Offenbach.



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DRAMA

The York Cycle of Mystery Plays	Adults 7/6
					Children 3/6

JAZZ

University of Denver Jazz Band	16/6
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Applications for Accommodation should be addressed to the Festival Office, P.O. Box 2600, Christchurch.



An annual event among Christchurch vintage and veteran car enthusiasts, the Christchurch to Brighton outing. The line-up here indicates the popularity of this activity in Christchurch.

Derelict when Mr J. Cooper took it over, this two-seater 1910 Renault now represents five years of restoration work. The car, an 8 h.p. two-cylinder model, is but one of many excellent vintage cars owned in Christchurch.



Vintage Cars

Festivals are not usually noted for accommodating motoring enthusiasts, but the Christchurch Pan Pacific Arts Festival is in the fortunate position of being able to provide for those whose love is the gracious cars of earlier times.

More than 320 veteran and vintage vehicles will assemble in Christchurch during the Festival before setting out on a 1100-mile international rally on scenic roads along the Southern Alps on March 6.

By most fortunate chance the International Federation of Vintage Car Clubs is organising its biggest-ever rally, and the first to be held outside Europe, in the South Island at Pan Pacific Arts Festival time.

More than seventy overseas cars are entered, representing six countries, and they, and the large number of New Zealand entrants, should be familiar sights in Christchurch streets during the Festival.

The rally will make the biggest motor convoy ever on New Zealand highways. Including services vehicles, there will be more than four hundred on the journey.

As well as the best among New Zealand's old cars, the rally has attracted some outstanding overseas entries.

Mr G. Huddleston will bring his 1911 Silver Ghost Rolls Royce from Durban. It will come by sea in a crate 20ft. long and nearly 7ft. 6in. high.

Lord Montague of Beaulieu, who visited Christchurch a few months ago, and who has the famous vintage car museum, will take part in the rally with a Vauxhall sports built in 1913.

From Australia are expected the sole surviving Straker Squire and Deemster, a selection of Rolls Royces, and the biggest and rarest Bentley—an eight-litre 1930 saloon which is capable of more than 100 miles an hour and travels about six miles to the gallon.

American entries will include the rare "Gentlemen's Speedster" Hudson of 1909, which was capable of 50 miles an hour when new, and one of Dodge Brothers first vehicles, a 1914 four-cylinder tourer.

New Zealand's distinction is the oldest car in the rally, a 1902 Crestmobile single-cylinder vehicle with a rope drive and tiller steering.

The cars will be displayed at Canterbury Court before the rally starts.

And the rally will end with the biggest vintage motor show ever to be held in New Zealand, when the cars will provide a static display for six days in Canterbury Court, opening on March 19.

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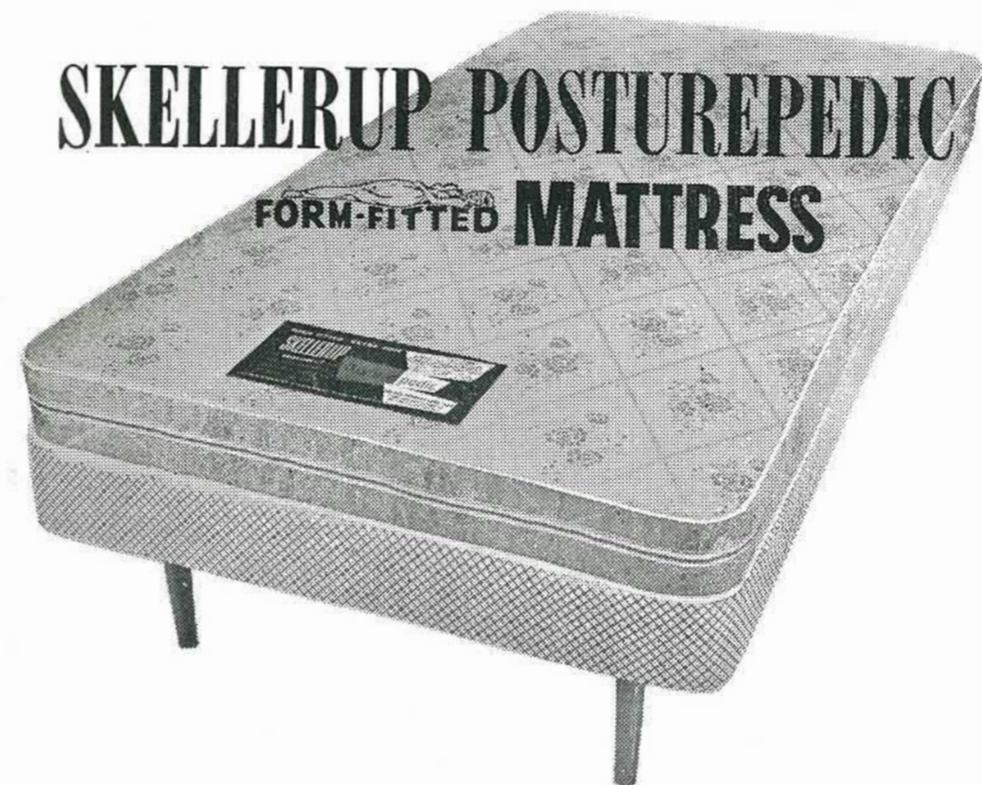
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