

Wood when he began his Promenade Concerts, and it cannot be met by offering the type of programme which he found it necessary to use at first.

No Complaints

TWO nights after the Grand Orchestral Concert in Auckland the NBS Strings were heard by themselves in the Concert Chamber and from 1YX. It was a warm evening and even the natives of Auckland felt that Summer had come in too suddenly, yet the visitors from Wellington, deep in a heavy list of engagements, dealt with this exacting music for strings without any signs of strain in playing or demeanour. The most polished work was in the NBS Quartet's playing of Haydn, but there was good playing from the orchestra, too, though a lack of dynamic contrast was occasionally felt, particularly in the Bach concerto. There was a concertino by Pergolesi that went very well indeed, and that strange, elusive magic of Delius was truly captured for us in the Intermezzo and Serenade. Here Winifred Carter with her harp had a pretty opportunity, as she had also in a Serenade by Richard Strauss. In Armstrong Gibbs's "Peacock Pie" Ormi Reid handled the piano as a solo instrument as ably as she had kept it a humble member of the orchestra in earlier numbers. Altogether it was a very pleasant concert, and if the most exquisite playing was in the Haydn, the most colourful in the Armstrong Gibbs, quite the most cheerful item was Schumann's "Ich Grolle Nicht" ("I'll not complain") which was dealt with by the tenor Tony Rex and his accompanist Oswald Cheesman in such a way as to leave us assured that they would not only be filing no complaints, but had packed up all their troubles in an old kit bag.

Modern Composers

THE first group of works by modern composers, selected from the recordings of well-known American symphony orchestras, was heard on a recent Sunday from 4YA, and included six very interesting works. I'm not sure that six new orchestral works isn't just too many to listen to in succession; the tired ear naturally gives less attention to detail

as the programme proceeds, and at the end of three-quarters of an hour of unfamiliar music, discrimination is undoubtedly lessened. I had already heard Still's "In Memoriam," and Carpenter's clever trifle, "The Anxious Bugler." Of the others in this particular series, Berezowsky's "Christmas Festival" Overture seemed to me of more lasting worth than the others, but I must add that it was placed first on the programme—and position on the programme is as important to a composition as the place a racehorse draws in regard to the rails. Deems Taylor has a reputation as critic, and it was interesting to hear one of the fraternity departing from his company and actually writing music instead of talking about it. His music associated with "Peter Ibbetsen" had about it a romantic, dream-like quality quite in keeping with the subject-matter of that strange tale.

Not So Dusty

THE 4ZB recital of records sung by the Combined Baptist Choirs in Dunedin was down in the printed programme as "Dusty Labels." Possibly those listeners who were actively concerned with the Baptist Jubilee, now being held here, would know that this choral programme was to be presented. The rest of us just happened on it by accident, expecting something vastly different. The choir, conducted by Mr. Desmoulin, gave an interesting collection of items, all of high standard. The programme began with Parry's "Jerusalem" and ended with the Gloria from the work known as "Mozart's Twelfth Mass." It might be said that certain sections of the choir were not always in tune, and that occasionally (especially in the last item) the listener had the feeling that the singers were attempting something just too difficult for them. But such details of criticism were subordinate to the general atmosphere; when choirs amalgamate for the primary purpose of giving praise and enjoying the best in music, the result is infused with enthusiasm, and the pleasure which both performers and listeners get out of the performance is great.

historical person in any country or period.

The NBS says that stress should be laid on careful and realistic characterisation. Persons in the plays must be real. The dialogue should be short and easily spoken. Tragedy, comedy, farce or drama may be the background. Though the nature of broadcast listening, which makes it difficult to distinguish between a crowd of speakers, characters should be well contrasted. Sound effects should be used with discretion.

NATIONAL FILM UNIT

A MOST interesting collection of news items comprises Weekly Review No. 221 from the National Film Unit for the week beginning November 23. There is the great Rugby game in which the N.Z.E.F. beat Swansea, with General Freyberg among the vast crowd of spectators, and special to the Weekly Review is a personal interview with Captain Upham, V.C. and Bar, at his home in Christchurch. Items from Wellington include a visit to the Hobbies Exhibition and the story of the animal hospital, where pets and strays are cared for. And the cameraman visited the little village of Kawhia during the Jubilee Celebrations.

LABOUR FOR THE COMING HARVEST



Message from the Hon. B. Roberts, Minister of Agriculture.

"The war is over and we are all delighted, but this fact has not lessened our problems nor our responsibilities, for food supplies are in great demand to feed a stricken world. The harvesting of hay, silage, wheat, oats, as well as all other crops, will soon be upon us, and the Government, as well as farmers, realises the necessity for sufficient labour for this harvest. We will not be able to obtain army labour as we have done before and therefore, must now develop a national voluntary effort to ensure the harvesting of these vital food supplies. I want the farmers, many of whom are associated with co-operative concerns, and the people who are in the towns and cities of the Dominion, to co-operate voluntarily to organise individuals or groups for harvesting work at the weekends and during holidays.

Let us unite town and country by combining work on farms with holidays and pleasure, and let us all reap a rich and abundant harvest. Do your part by volunteering

B. Roberts.

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FIRST PRIZE £50

Two NBS Radio Play Competitions

WITH a prize of £50 offered as an inducement to first-class work, the NBS is going to conduct another radio play competition. Previous competitions have brought talent to light; the late W. Graeme Holder, for instance, was a winner of one, and later became a full-time radio playwright. To-day his works are known in many countries.

Actually there are two competitions, each with £50 as first prize, £25 as second, and £10 as third, and they will be open to all persons normally resident in New Zealand. Entries close with the NBS, Wellington, on February 28, 1946, for entries posted in New Zealand, and on March 31, 1946, for those posted overseas. A competitor may enter for both competitions, but only one entry may be submitted in each. Entry forms and conditions may be obtained from any New Zealand broadcasting station.

In the first competition writers may deal with any subject. In the other competition, what is required is a radio dramatisation based on the life of some

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