



(continued from previous page)

lutely honest. But his way of making the first movement sound all of one piece was to play it almost as if it were a brilliant Toccata, without incident—perhaps like a Scarlatti sonata based on one feeling and one idea. It was going ahead all the time in the same state of motion—and the same state of emotion. The impetus was enormous. But you had no expectation of a dramatic or subtle change of mood within the movement, or any incident that would create a tension in it. The movement itself, as Solomon played it, was one incident.

After the *Waldstein*, Solomon played Schumann's *Carnaval*, and here the radio listener has one advantage. He has no one across the aisle to come and say to him, "No wonder Schumann got the dingbats. Mad—crazy music."

Solomon took an athlete's delight in his triumph over the last enormously difficult piece in *Carnaval*. With a frown on his brows, and a smile on his lips, he revealed what sheer physical joy there can be in being able to play such music.

The audience's response to the group of five Chopin pieces, ending with the *Polonaise in A Flat*, was a reminder that Chopin will continue to be for a long time the composer our audiences really want to hear most of all when a good pianist comes.

LEAVING your home and radio and going to a concert is one way of moving nearer to the music, but there's another way that's better still—going to rehearsal. The final rehearsal for the orchestral concert at which Solomon played Beethoven's "Emperor" concerto was held in the Town Hall the night before with pleasant informality. The whole programme was played, but back to front on a sort of farewell symphony basis. The Tchaikovsky Fifth Symphony was done first. Then all the brass except



two trumpets and one or two other players were free to put their coats on and go home. That left 45 players for the "Emperor" Concerto. When this had been played right through with one or two passages repeated for final touching up, all the wind players and the tympani man were free to go, leaving strings only for the Brandenburg Concerto No. 3 of J. S. Bach. It is not the usual habit of orchestral players to stay and listen to music if they don't have to. And while the orchestra shed players through the evening, Dr. Edgar Bainton, the conductor, shed outer garments until he was in his shirtsleeves.

Since a rehearsal does not constitute "any entertainment" in the terms of the

Above: Dr. Edgar Bainton, in shirt-sleeves, rehearses the orchestra, with Solomon at the piano, for the symphony concert. A photograph taken in the Wellington Town Hall

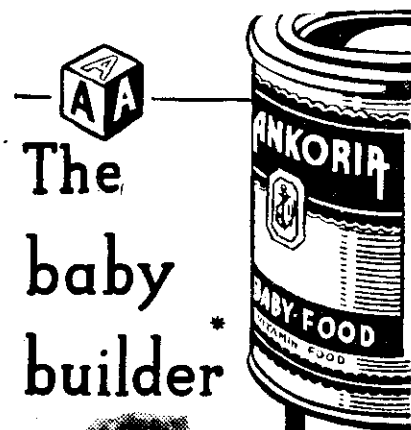
Left: Another view of Dr. Bainton conducting the rehearsal

no smoking notices, smoking is the accepted thing. And there is a certain wicked pleasure in knocking out your pipe to the obliterating rhythm of a loud part in the "Emperor" Concerto, especially when Solomon himself is playing with a cigarette bobbing up and down between his lips. And if you can't fulfil that longing to take the tympani player's job at least you can knock in time with him. Familiarities of this kind could get out of hand no doubt, but taken in moderation they serve to make you appreciate the virtues of formal presentation; they make you glad of the respect for the music that is implied in the conventions of the concert hall.

Actually final rehearsal is not the one to go to if you want to see the music taken to pieces and worked over and hear how a conductor and his players make the rough places smooth. At final rehearsal the job is more a run-through with a recapitulation here or there to enable conductor and soloist (in the case of the piano concerto) to improve some detail of tempo or phrasing or the balance between piano and orchestra.

Even so it is not necessarily without incident. There was the wind player who had a conspicuous little solo of ten notes which he couldn't get right. First he had the notes wrong. When he got those right he couldn't get the rhythm right. At last with some help from Solomon who played the phrase on the piano the notes were played as written. "Is that how you want it?" asked the player. And Dr. Bainton, replying on behalf of Ludvig Van Beethoven, said it was.

-A.A.



Formulated by a famous N.Z. expert on infant feeding, Ankoria is the complete, balanced food, containing correct proportions of all the necessary flesh and bone-building elements and essential vitamins. Start your baby on Ankoria now and watch the healthy week-by-week increase in weight. Send for Baby Book with feeding tables to N.Z. Co-operative Dairy Co. Ltd., Auckland.

ANKORIA
BABY FOOD

At all Chemists' Stores

"BOOKS OF THE MONTH"

An attractive and interesting 24 page magazine containing book news and reviews and a complete classified list of all English books published during the month

Post free, 3/6d per year

ROY PARSONS

BOOKSELLER

288 LAMBTON QUAY, WELLINGTON

FOR CUTS
Quick!

Cuts must be washed and made antiseptically clean quickly to avoid infection and ensure rapid healing.

ANTI-GERM

is a clear, non-poisonous Antiseptic of highest medical formula. It has a pleasant perfume and is non-staining.

SOLD BY YOUR GROCER. 4.6
Burch & Co. (N.P.) Ltd., 58 Gill Street,
New Plymouth.