



A KIRCKMANN harpsichord owned by Ronald B. Castle, who is seen seated at the keyboard

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believe that public libraries run without censorship provide the only way in which a man can form his own conclusions, in a world dominated by standardisation. Whether atomic energy is used for domination or not depends in the end upon how gullible the ordinary man is in allowing science to be misused. I think the only hope against perverse propaganda is to let people think for themselves. I'm not so optimistic as to be certain that there is still time to save the situation in this way, but I am certain that unless there is the opportunity, then there is no hope at all. A library is the fundamental thing.

"Mind you, I'm not running down wireless—I think the wireless can be a great force for freedom, but there are dangers in running anything on a large scale, and I think there is no fear of large-scale domination in a library because the minority viewpoint can always be provided for in a way that's not possible, for instance, with wireless. And I do hope that through libraries in every country, UNESCO will be able to make a big contribution to world education.

"I think there are still some countries, all the same, where the ordinary man is not yet capable of coming to his own conclusions, starting from scratch—generally speaking, in India, China, and the Middle East, that's the case. And it's no earthly use one side in a war being intelligent if the ignorant other side forces it into war. This is strong speaking, but I feel the ordinary man doesn't realise how large parts of the world have been deliberately kept in ignorance—and filth. And there, radio could do a huge service. Because you can't stop wireless getting at people."

NEW ZEALAND LISTENER, FEBRUARY 21

Where is New Zealand's Musical Museum?

(Written for "The Listener" by ZILLAH CASTLE)

ONE of my hobbies is to haunt museums or likely places where might be found strange and unusual musical instruments of all countries, of all shapes and sizes, and of varying antiquity. When in the Old World, this proved a most fascinating study and the opportunities were many, as the British Museum and the Victoria and Albert Museum (to mention only two institutions) housed many treasures ranging from prehistoric times to the present day. However, until the last few weeks, the time and opportunity had never coincided for me to make similar pilgrimages in my own New Zealand. Naturally, in this new country the instruments are scattered far and wide, and it is far more difficult to locate any of great antiquity. Nevertheless there are some instruments of interest both as curios and as having historical musical value. They are to be found in the most unexpected nooks and corners, and many interesting stories about them have been told to me by their owners.

New Zealand's First Organ

Wandering into the Wanganui Museum with my brother recently, I espied in a dark corner an early organ. "I wonder if it has a keyboard," I remarked. "No!" answered a voice from above, and down the stairs the curator

of the museum came to give us what information she could. As the former curator died only six months ago, and the only other person who had played the instrument was an organist who had since left the city, there was no one else who knew how to play it. But my brother, Ronald Castle, having a knowledge of the harpsichord action, succeeded, after half-an-hour's experimenting with racks, pedals, and knobs, in getting it to give voice to renderings of the Doxology, "Adeste Fidelis," the National Anthem, and various old hymn tunes. It was mechanically operated by rotating a long cylinder on which were pricked metal studs corresponding with the notes of the music. There were five cylinders, each bearing ten tunes. It was the practice in the early 19th Century to break the hymn tune in fragments by the playing of a long trill or shake at the end of every line or few bars, and on these mechanical organs the shake could not be dispensed with even if the line and the words ended with a conjunction or preposition. This caused us some amusement. The date of the instrument must be about 1800, for it was used for a long period in a parish church in England (unfortunately they replaced the orchestras in the churches) and was presented to an early New Zealand missionary, Archdeacon Williams, by his uncle, the Rev. E. G. Marsh. It

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