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and the Vicar's conjuring tricks and the 'orrid' abits of Papa Kraft, the Poison King. Oh, yes, I shall be there to keep my next appointment; never fear.

Keyboard Music by Bach

THE Dunedin pianist Koa Nees has begun a series from 4YA, consisting of Keyboard Music by Bach. These programmes must be recommended as necessary listening for Bach-lovers and all piano students, for Mrs. Nees is a musician whose performances always reveal that quality which can only be described by the overworked adjective, "authoritative." I want to convey, by this, that the pianist seems always mindful of the spirit of the music, plays it in a way one imagines the composer would have approved, and by means of complete technical mastery conceals the interpreter and reveals the music's creator. Mrs. Nees's first programme consisted of the Partita in B Flat, and her second of the Chromatic Fantasia and Fugue. No programme details were given of further recitals when I listened to the first recital; it would be satisfying to know ahead of time just which Bach works Mrs. Nees intends to include in the series, how long the series will last, and in what order we may expect to hear the particular items.

Wrong Time

STATION 4YA has a session, *Who's Who in the Orchestra*, which, although I haven't heard it as yet, must be of interest to those listeners whose acquaintance with such instruments as the cor anglais and the bass clarinet is of the variety described as nodding or passing. I say that I haven't heard it, as yet; indeed, few people have leisure time to listen to an exposition of orchestral instruments at 10.40 in the morning. I am not denying that My Lady may want to know what to listen for at the next concert of the National Orchestra, nor that she will thereby find her enjoyment of the concert much enhanced; such knowledge may well be to her of as absorbing interest as How to Cook Without Fuel, or How to Make Rushlights, problems which at present loom large on the horizon of Dunedin's housewives. But why should My Lady have the monopoly of this session, which can surely have no feminine bias, but is directed at all listeners who want to supplement their knowledge of the orchestra? I see that Greymouth has put the same programme on at 8.30 p.m.

Oratorio

MENDELSSOHN'S oratorio *St. Paul* was the choice of the Dunedin Choral Society for presentation at its last concert, a choice which would be bound to appeal to the majority of the audience, for the average concert-goer, while clinging with vice-like affection to old favourites like *Elijah* and *Messiah*, nevertheless welcomes something not quite so familiar, provided it can be readily appreciated and understood. *St. Paul* fulfils both these requirements, providing vigorous choruses, dramatic recitative, and arias invested with that flowing melodic line of which Mendelssohn was master. The chorus singing was fine, and exploited a wide range of dynamics; it would have been even better had the male section been more apparent. The careful attention to detail which had evidently gone into the choral rehearsals was not so evident in the work of the orchestra, which at present, however, has its numbers depleted by the National Orchestra. When Warwick Braithwaite

conducts the Choral Society in *Elijah*, the 4YA group will have the addition of its original members and others from the National Orchestra, and the male section of the choir will also be augmented, so that an excellent balance is promised. It is to be hoped that *Elijah* will be broadcast on that occasion, for the benefit of northern listeners; Dunedin enthusiasts, naturally, will all be attending the performance in person.

Rain-Maker

WITH the daily level of Lake Coleridge front-page news in the Christchurch papers, the story of the 1916 San Diego Deluge sounded an ironical one from 3ZB. This, moreover, Actually Happened. It appears that during the greatest drought in their history, the San Diego City Council threw caution and incredulity to the winds (listeners are invited to do likewise), and summoned Hatfield, the Rain-Maker, who had already made a name for himself in other parts of the country, to come and Make Rain. Hatfield came. They jibbed a little at his price ("10,000 dollars to make the lake overflow. Anything over 50 inches free, gentlemen") but finally they agreed to let him go ahead. Hatfield purchases some chemicals, runs up a few 35-foot towers, and Makes Rain. He goes on making rain. Things get so bad that they have to land a steamer full of Marines, whereupon things rapidly get worse. Hatfield, who has prudently removed himself from the scene, sends in his bill, which the councillors ignore. When his final reduction to a modest 1,800 dollars is also rejected, he sues the council, and of course loses the case through lack of evidence that he made the rain. Unfortunately for Mr. Hatfield, it does not seem to have occurred to him to turn the waterworks on San Diego with a vengeance, and so have the mayor pleading for forgiveness with a blank cheque and the water lapping at his chin. And perhaps even more unfortunately for us, it does not seem to have occurred to anyone else to get Mr. Hatfield's address.

School Broadcast

"LUNCH music" is essentially non-committal, negative stuff, music relegated to the lowest level as a background for chatter and the clatter of knives and forks. A lunch time recital, however, is quite a different matter, and the nearest thing I have been able to find to this is the Music Appreciation Broadcast to schools for a quarter-of-an-hour twice a week. Recently I have heard Ernest Jenner discussing the Mazurka—its basic rhythm and variations, its different forms, and best of all, giving as wide as possible a selection of examples, not only from Chopin and Tchaikovsky, but also from some of our not so well known English composers. School, it appears, is not what it used to be. I have heard tales (probably apocryphal) about enthusiasts on the wrong side of 20 who had crammed themselves into gym-tunics and school caps in order to hear the National Orchestra's recent concerts for school-children only; but for these broadcasts no such ingenuity is required. You may, it is true, be a little bashful at first when you are surprised with your ear to the dial during a School Broadcast, but there is no need to start guiltily as if it had been Chicks' Own Bedtime Story. These sessions are not childish, and even if you did know it all before you have a pleasant feeling of superiority as well as the actual recordings to make it worth your while.

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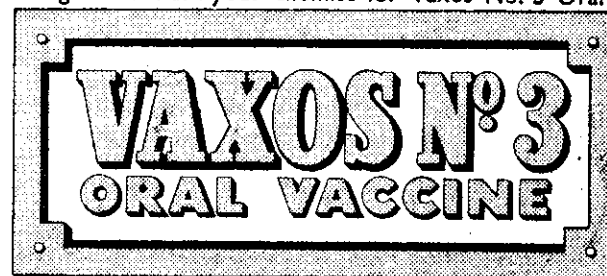
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