

# TRIBUTE TO FARRELL

A YOUNG man of average build, faultlessly dressed, his black hair not too long, walked along the few yards of carpet laid between some islands of greenery on the Town Hall stage. Though he had been away from his homeland some years, studying, practising, appearing in public, and meeting the great in his own craft, his bow to his audience was modest—almost deferential. Advance publicity photographs of visiting artists often go to curious lengths to get the angle which agents suppose will possess the greatest selling power. But this young man had apparently shunned such theatricalities; his pictures were simplicity itself. And what the Town Hall audience saw was what it did not always see—a pianist without pose or affectation.



**RICHARD FARRELL**  
"A pianist without affectation"

He took his seat without recourse to the showmanship we habitually look for—the flouncings, chair adjustments, flexing of fingers and sometimes arms, and the disapproving glare at the slightest noise in the auditorium—placed his fingers on the keys and played. Mozart, Beethoven, Chopin and Debussy were treated with a grace which we expect only from the most mature and experienced artists.

Some called him a virtuoso; some said he was a little immature (but who wouldn't be at 21?). Some, still thinking of the boy prodigy in the Eton suit, were surprised that American experience had not turned his head, and many as they left the hall predicted that, with 10 or 12 more years on his head, he would join the world's great pianists. When

his set programme had ended he was generous with encores, and made no attempt to hide his pleasure at the warmth of the appreciation.

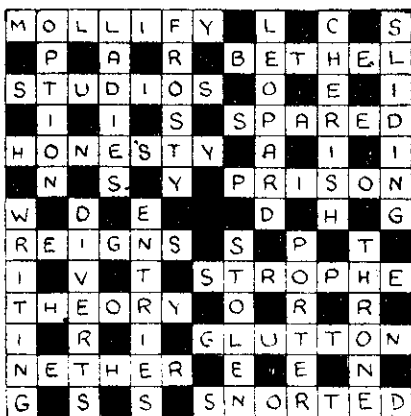
He walked quietly off the stage, via the carpet and between the little islands of greenery, leaving the audience with a feeling of pride that they had heard some of the greatest masters of music finely interpreted by a New Zealander just out of his 'teens.

That was my impression of one of Richard Farrell's concerts.

—E.R.B.

## "THE LISTENER" CROSSWORD

(Solution to No. 398)



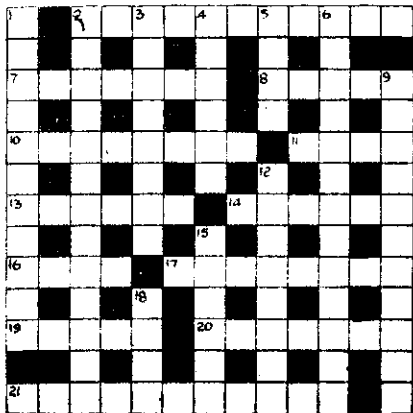
### Clues Across

- Dance in rain (anag.). Does this bring to mind "the multitudinous seas?"
- In a dream I find wine, or a cake, perhaps.
- Found in reverse in the word I parsed.
- His money comes from cars. Could he do a Morris dance? Oh lord!
- One of Cleopatra's women who might be justified in giving herself airs.
- "All we like sheep have gone ——" (Isaiah 53.)
- Planet distinguished by its rings.
- "But yet the pity of it, ——" ("Othello")
- As belief becomes practicable.
- Mr. Clark to you, perhaps.
- Base anagram of a famous tapestry.
- Private acre (anag.).

### Clues Down

- "Nor the rain make ——" when the wind sighs" (Walter de la Mare).
- Beating failed, although it was unremitting.
- Decisive for good or evil.
- In fact.
- Wary, in a way.
- Calm, although ending in a confused babel.
- Obsolete indifference.
- Bugle lily. Elementary, my dear Watson!
- A sign of the Zodiac.
- Mary is upset here.

No. 399 (Constructed by R.W.C.)



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