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far as I can recall, that we have had an entire story read from a local station, the NZBS recordings being about the only other things in that line. The Ruskin tale required two performances (I had heard only the first part at the time of writing), as it is rather a long story; but it would be a pity to cut even one line of it. The narration has been thoughtfully allotted to two readers, by which method not only were the individual voices spared from too-long performance, but the listener was charmed by the contrast. Roland Watson read the passages dealing with the rough older brothers, and Kathleen Falconer took over at certain parts where a gentler voice was required for young Gluck. Together these speakers gave us a very vivacious and picturesque rendering of a story which seems ideal for radio, crammed as it is with incident and description. It would be an excellent idea for a recording of this performance to be taken (I presume that I did actually hear the speakers from the studio, although the difference between voice and record is not so apparent in speaking as in singing). Such a transcription would delight adult listeners anywhere, and would be a useful item for serialisation in, say, four episodes for the children's hour.

Britten and the Orchestra

I NEVER cease to be amazed at Britten's handling of the orchestra. His variations on a theme of Purcell—*A Young Person's Guide to the Orchestra*—was broadcast in a recent recording of a programme by the BBC Orchestra under Sargent. I am going to scour the programmes for its next appearance, for I sat on the edge of my chair with excitement when I heard it. Britten takes his Purcell theme and plays it by the choirs, strings, woodwind, brass, and percussion. Then he has variations on it for each of the instrumental groups, but the skill with which he does this is amazing. For example, the woodwind variations show the instruments in pairs in duet parts, the bassoons play a double part, one a smooth legato and the other a brilliant staccato, the two clarinets exchange brilliant arpeggios, and so on. Then comes a fugue, beginning with the piccolo, of all instruments, and spreading through the orchestra like wildfire, until it is finished off by the brass, who will have none of it, but thunder out the original Purcell theme. The whole is an astonishing *tour de force*.

Restricted View

NOT being a film critic, but merely a confirmed film-goer, I hesitate to cross verbal rapiers with such an authority as Mrs. M. M. Dunningham, who in 4YA's *Footnotes to Films*, spoke about "Shakespeare on the Screen." To my amazement, after the announcement of her broad title, Mrs. Dunningham glibly swept away all previous efforts to film Shakespeare, and narrowed her talk to include only *Henry V.* and *Hamlet*. Obviously, her talk should have been entitled "Olivier and Shakespeare on the Screen" or else she should have discussed such previous Shakespeare films as *A Midsummer Night's Dream*, *The Taming of the Shrew*, *As You Like It* and *Romeo and Juliet*. She declared that she couldn't even recall what these

films (or some of them) were like, which, while being a compliment to Olivier, is rather an insult to Norma Shearer, Leslie Howard, John Barrymore, and Elizabeth Bergner. Even if such performances pale nowadays beside the present splendours of Olivier's efforts, a comparison of the earlier films with the later would have been of great



interest to those who remember seeing both old and new. I do not cavil at Mrs. Dunningham's analysis of the two films she did deal with, but in future I hope her listeners will not be misled by too-sweeping titles into expecting more than she is prepared to give them.

Mozart to Bliss

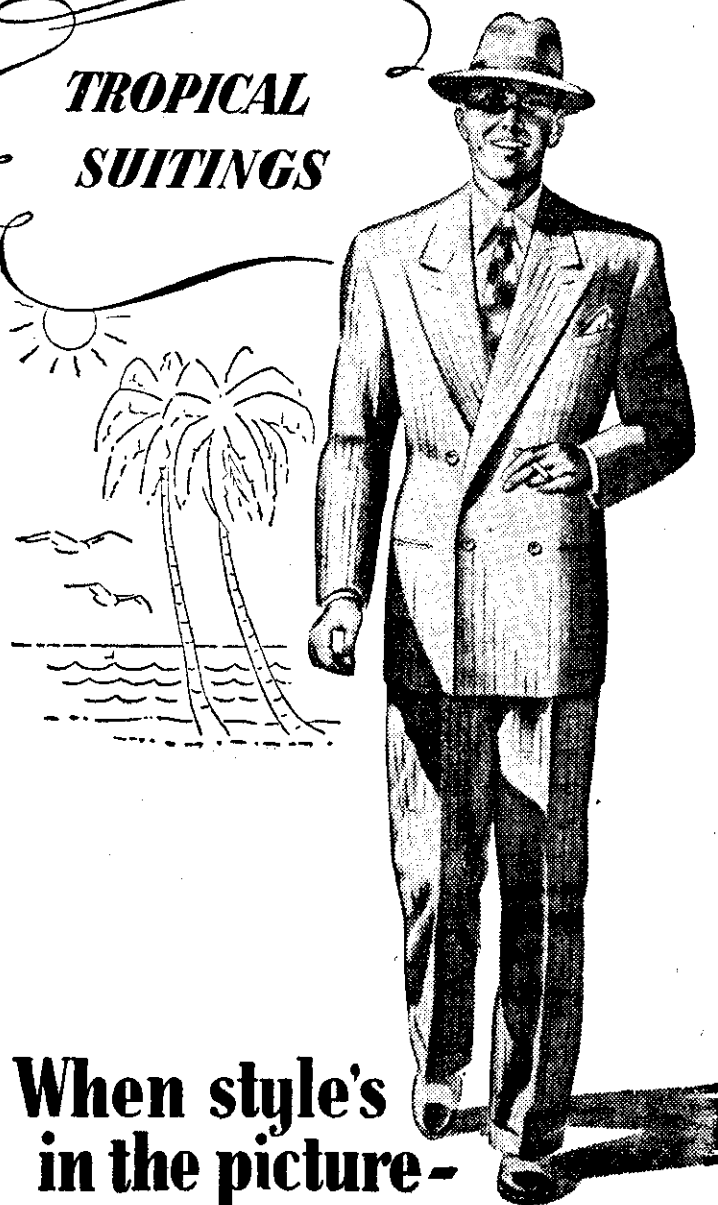
ONE series of programmes which I follow with devotion is Professor V. E. Galway's *Masterpieces of Music* from 4YA. These have been dealing lately with famous piano concertos and listeners have been taken on the long journey from Mozart to Arthur Bliss, tracing in the presentation of intermediate works the history and development of the concerto form and also of the harmonic and technical resources of successive periods. I found the programme explaining the Bliss concerto very interesting, not the least intriguing part of it being Professor Galway's brief passing reference to Schonberg and the twelve-note scale. Some time, said the speaker, he would explain this peculiar musical structure and its inner workings; he guaranteed that listeners would find it amusing if not convincing. However, what I should have liked him to explain was just how the harmony of such a modern work as the Bliss concerto has evolved from the harmony of, say, the Beethoven era. If Professor Galway would combine this with his resume of the Schonberg technique, many listeners who are puzzled over "modern" harmony might more readily differentiate between the sort of modernism (like Schonberg's) which flouts all existing conventions and strikes an entirely new path, and that other, saner modernism (like Bliss's), which follows the path trodden by the masters, adding original ideas and expanding old ones.

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