LETTERS FROM LISTENERS

(continued from page 5) ORCHESTRAL MUSIC

Sir,-I would like someone to explain why we need a National Orchestra composed of groups drawn from our four main centres of population to perform Weilington group alone is able to per-

Ninth, but this should not be beyond gully. its capabilities. The members of the retain them? group may not be eminent as vocalists, but they have voices and therefore should be able to manage both the vocal and the instrumental parts.

Liszt was not renowned for performances upon the viola, for example, or the clarinet, or the drum; but he read and played at sight a now famous concerto and if Liszt could do this, then the Wellington group, which, numerically at least, is more than equal to a solitary Liszt, should be able to cope with the Ninth.

JOSEPH C. McEVOY (Tomahawk).

THE DOLL

Sir,-Just a few words in appreciation of the short story "The Doll," which appeared in the Christmas number of The Listener. To those with ears to hear, this story had much of a salutary nature to say, for who amongst us hasn't Miss Brownish tendencies? As with many good stories, the last few lines spoke volumes, and among crowding thoughts one seemed to glimpse a picture of a happy group around the Friend of little children where, receiving a specially understanding look and word, was none other than that unpopular pair, J.B. (Nelson). Fanny and Tiki,

CORNWALL

Sir,-I write to express appreciation of Kenneth Schollar's broadcast "The Delectable Duchy," from 3YA on the evening of December 29. One hears of Scotland, and of Yorkshire, Lancashire and other counties, with their "typical" characters; but little is heard of Cornwall, with its far more distinctive people and their un-Teutonic racial characteristics, and of the wild, sweet music of its place-names - Lostwithiel, Lamorna, Kynance Cove, Tol-Pedn-Penwith, etc .or of Devonshire, Dorset or Somerset.

Mr. Schollar's broadcast must have given pleasure to many a Cornish heart, for in the heart of every Celt lives that sense of origins as old as time, yet timeless-ageless.

My own parents came from the Land's End district, and to hear it gave me keenest pleasure.

(Miss) R. R. MADDREN (Cashmere Hills).

FIELD OR PADDOCK?

Sir,-Could a qualified reader explain why our forefathers chose from a multitude of English synonyms words that are harsh and (to me) ugly? Personally I would prefer the smoothness of field or meadow to the staccato bark paddock. If I used them, however, I would appear effeminate. And why, instead of brooks and streams, must we bark creek? There is beauty not merely of poetic association in the first two, and the ugly k in the last.

Nor may I go for a picnic in the woods lest I appear to believe in fairies. I must accept the abomination bush. We have discarded copse and spinney orchestral masterpinces when the for the lumpy clamp of trees. We take a billy can, and we see far off form adequately such works as Sym- the sails of a scow. The farmer makes phony No. 4 in E Minor, Op. 98, by a stack or a rick, but he does not harvest Brahms, and Beethoven's Symphony No. much. He gathers up the rakings and there is never any gleaning. We reserve The Wellington group has not, to for Kashmir the beauty of vale, or remy knowledge, performed Beethoven's place the poetry in valley to hiccough And so on. But why do we

E.H.A. (Te Aroha).

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