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made for an almost perfect performance, particularly in the more exacting passages. I do not think I have ever heard the duet "Ah, leave me not to pine alone and desolate" so beautifully sung. On the other hand, I felt that the patter songs could have done with a little less supervision, since the fact that Rupert's, and beyond that the great W. S. Gilbert's eye was upon them prevented the comedians from introducing those individual touches which add spontaneity without blaspheming the original. I am quite looking forward to 1952.

## 'Cello Music

STUDIO recitals of 'cello music come the way of the New Zealand listener so rarely that one can be excused for having to confess a comparative unfamiliarity with such a work as the Beethoven Sonata, Op. 5, in F Major, which was played from 4YA by Emile Bonny (cellist) and Koa Nees (pianist). For one listener who can quote a theme from any well-known 'cello sonata, there must be dozens who can quote similar themes from the great violin sonatas—and those familiar with the piano sonatas of the masters must indeed be legion. We can only be thankful, therefore, when artists are found to give us a recital such as this, a fine performance of music which might well be heard

more often. Indeed, in order to familiarise us with the best of the 'cello repertoire, programmes of nothing but 'cello music would not come amiss, and recordings of the best performers are plentiful enough when we cannot get our own artists. In this connection, may I protest at the bungling of someone who unfortunately saw fit to preface the above studio recital by a record of Pablo Casals playing "Songs My Mother Taught Me" and the "Flight of the Bumble Bee."

## Hometown Boy

GEOFFREY MOORE, a New Zealander who has been studying in Australia, sang from 2YA recently a group of well-known tenor opera arias. Unfortunately these were sung with piano, which makes it rather hard for a singer to catch the atmosphere. Mr. Moore would have been much better advised to have sung some lieder, in which he would have been more comfortable in the studio. As it was, all that he could demonstrate was that he has a pleasant voice and all the tricks of the Italian tenor. The Studio Orchestra would have been a help in this case.

## Talking Shop

IT might not be thought that such a subject as "Is the Customer Always Right?" would prove a very wide or

deep field for discussion, especially as the inclusion of the word "always" precludes an affirmative answer unless it can be qualified. But by a slight shift of emphasis and occasional wandering from too sharply-defined a point, the panel from 4YA managed to present listeners with an exceptionally lively session. Representatives from both sides of the counter were present, but the most tenacious was "Mrs. Everywoman" (as I think she called herself). Her pointed and accurate comments on the problem of shortages of necessary lines was an object lesson in how to enliven a discussion without losing one's temper. The vital question of the customer's good or bad taste also came up for discussion, and I was in hearty agreement with the suggestion that if well-designed articles in quantity were to make their appearance alongside badly-designed articles—at the same price—then the customers' good taste would automatically assert itself. Unfortunately the well-designed article always seems to be out of reach of the average purse, and until this elementary problem is overcome, there is little use

in consumer-producer discussions as to whose taste and opinions are in the right.

## Art in the Afternoon

ARTS DIGEST, one session of which I heard the other day from 4YA, is conducted by Constance Sheen, and comes on the air at two o'clock. In the particular session I am speaking of, there was a good mixture of items dealing with a variety of the arts; but I especially enjoyed Alice Reid talking about her visit to last year's Edinburgh Festival. We have been given a great deal of miscellaneous information about this event, both in the newspapers and magazines, and on the radio. Consequently Mrs. Reid was wise not to deal with subjects already well aired. Most interesting to Scottish listeners would be her vivid description of a mid-night review of troops at the Castle—her picture of the pipes and kilts was one I shan't soon forget. Likewise the Morality Play, which Mrs. Reid also described with an economical wealth of relevant detail. Many visitors went to Edinburgh. Mrs. Reid is one of the few who managed to return with her experiences in communicable form. Short of actually being there, such good travellers' tales are our best enjoyment.



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