

FRIEDMAN HAS NOT CHANGED

IGNAZ FRIEDMAN has not changed since his visit to New Zealand just over a year ago. His playing of Chopin has the same brilliance; he himself has lost none of his friendliness, and his wise, genial conversation. He is settled now in Sydney, and likes Australia so much that he is quite happy to stay there for the duration of the war. "Where can I go?" he asks, with a wave of his hands. "I try to return to Europe, and I get as far as Lisbon and I am

bottled up. I prefer to be bottled up in Australia."

His stay in this part of the world, however, is a long way from interfering with his music. He had been in Australia two months when the war broke out, and since then he has given over 100 concerts in Australia, New Zealand, and the Dutch East Indies, and has made a home in the suburb of Vacluse, Sydney.

His tour of the Dutch East Indies was made at the invitation of an old-established musical society which has arranged tours by many famous celebrities. Mr. Friedman gave 22 concerts in various

centres in Java and Sumatra, found the audiences appreciative and highly musical, and hopes to return there again.

He has considered visits to South Africa and America, but restrictions on travelling being what they are he is quite happy to remain in Australia. Sydney, he thinks, contains as high a proportion of musical talent as anywhere in the world, though he is a little critical of Australian teaching methods. "Nowadays," he points out, "we seem to concentrate on getting quick results, but you can't get good results in music quickly.

And it's all very well to know the moderns and to know how to play or appreciate the latest composition by Ravel or Bartok, but first of all should come deep study and appreciation of the masters. Culture is like a thin red thread running through life; how foolish to try to grab it with one kangaroo jump."

Mr. Friedman's tour of New Zealand is lasting a month, and he has no plans ahead of that except to return to Australia. "What is the use of making plans while this war is on," he says. "I have many good friends in Australia and I find life pleasant. Does it really matter so much whether one makes a lot of money?"

MUSIC OF RUSSIA



THE series of *American Landscapes* having finished, L. E. Strachan, who devised these special continuity programmes for the Commercial Broadcasting Service, has turned to Russia, and several *Russian Landscapes* will be heard very soon.

Increasing attention, he says, is now being paid to Russian music, both Tsarist and Soviet, and it well repays study. No other country produces such basses or such distinctive tenor singing, and Russian choral singing is also an art apart from that of other countries.

The first three programmes will feature folk songs, sung by the Russian Imperial Singers, a group of five men who are carrying on the musical traditions of Tsarist Russia. Leader of the group is the baritone, Staphan Slepoushkin, a native of the Ural Mountain region, who fought bravely during the Great War and fled during the Revolution to China, where he sang in opera and at concerts. Later he joined a branch of the Moscow Art Theatre.

Michael Dido, the first tenor, was a lieutenant in the White Army when the Revolution came, and fled to Constantinople to continue his musical studies there, becoming first tenor with the famous "Chauve-Souris." The second tenor, Demetre Criona, is a native of Odessa, though his parents were Greek. He began his career at the Municipal Theatre as Prince Sinodal in Rubinstein's *Demon*.

Andrew Grigorieff, bass, was a member of an opera chorus in Moscow, but came to America to join the choir in the Russian Cathedral in New York. Ierinarh Zragewsky, the basso profundo, was born in Kiev. His voice is a remarkable one, even for a Russian bass, covering three octaves down to the low G below the bass clef.

Following the programmes by the Imperial Singers come several by the Russian Cathedral Choir, a larger combination of singers. *Russian Landscapes* will be on the air from the ZB's every Sunday, the first playing from 42B on Sunday, December 7; 32B, Sunday, December 14; 22B, December 21; and 12B, December 28.

★ **TO THOSE** who have seen him in the part or have heard his records of such famous songs as "I Have Attained the Highest Powers" and "Farewell, My Son," Feodor Chaliapin and Boris Godounov are one and the same person, and it is Chaliapin who is starred in the presentation of Moussorgsky's great opera from 3YA on Sunday, December 7.

"Boris Godounov" was first produced at St. Petersburg in 1874. The text was later revised by Rimsky-Korsakov, but the radio version is based on Moussorgsky's own score. The story concerns one of the strangest episodes in the history of 17th century Russia, the seizure of the throne by Boris and his eventual overthrow and death at the hands of another pretender, a fanatical young monk who imagines himself the reincarnation of the tsarevitch whom Boris had murdered.

The photograph above is of Chaliapin in the role of Boris.

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