

IN accordance with Order-in-Council dated 29th July, 1942, issued under the Land and Income Tax (Annual) Act, 1942, I hereby notify that the land-tax leviable under that Act is payable at my office in one sum on Wednesday, 30th September, 1942, and that additional tax accrues if not paid by 21st October, 1942. Liability is not suspended by any objection, and tax must be paid by the prescribed date to avoid additional percentage; any overpayment will be refunded.

Demands will be issued on or about 23rd September, 1942, and must be presented with all payments. Taxpayers who do not receive an expected demand should notify me.

J. M. PARK, Commissioner of Taxes.

## RECENT MUSIC

No. 28: By MARSYAS

TWO new releases of recorded music have begun their rounds of the radio stations — a *Divertimento* for Strings and two Horns (No. 10 in F) by Mozart, and a *Sonata* for four hands by Paul Hindemith. Soon they will both be as familiar to the regular listener as Prokofiev's *Classical Symphony* or *The Hut Sut Song*. This is one of the virtues of our modern way of getting to know music. In a land of

no radios, a copy of a piece of music might arrive, be inspected, and then—in the case of a modern work—be shied away from all but the most zealous enthusiasts. But in a land of loudspeakers, a set of shining new discs arrives, with many duplicates, and programme organisers at the radio stations, eager for something new, snatch them up at once. Thus a modern composition gets a kind of legitimate "plugging" such as it never got in pre-radio days.

This is an excellent thing, and as I say it may be regarded as one of the virtues of our system. For it is most important that the ordinarily musical listener should get more or less used to

the sound of the musical language of his contemporaries, so that when a compatriot turns out to be a composer, the listener will understand and at once what he is up to and what he is worth, and will be able to say what he thinks.

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THE Mozart *Divertimento* is unmercifully treated at the hands of Eugene Ormondy and some American orchestra. It sounds altogether un-Mozartean. Written originally for a small force of strings and two horns, and possibly intended for out-of-doors performances, the music is here performed by a battery of strings such as would grace a symphony by Mahler. The balance between strings and horns is not the only loss—all the clarity of Mozart's writing is destroyed, and a smooth mushy surge is substituted. In tutti passages it's hard to know whether the horns have been momentarily "augmented" to eight, to give that immense *body* to the tone, or whether a couple of dozen double-basses are striving to live up to their nickname of bullfiddle.

All this may seem to be of little account until you ask yourself how the reverse process would be received—say a performance of Beethoven's *Seventh Symphony* by a force of 18 players (that is, one person to every separate part on the score).

The proportions between the forces employed are just as important as the notes allotted to them. Mozart gives as much thought to the question of how many instruments he will use on one note as he does to the question of whether the note shall be F or F sharp (i.e., very little, because it will inevitably be one thing, and not another). And since we fulfil his intentions in the one respect (so far as it is possible, in these days of French Pitch, Concert Pitch, Philharmonic Pitch, International Pitch, and the rest) it might be reasonable to fulfil them elsewhere. Eugene Ormondy conducts from memory, so we are told. In this case it is from his memory of Berlioz, certainly not of Mozart.

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AS for the Hindemith *Sonata* for four hands, it is of some interest, since it is only four years old, and four years is a very short time for a new composition to get here; further, because it is played by Jesus Maria Sanroma and Paul Hindemith himself, hitherto known to us (apart from his fame as a composer) as a viola player.

I can't say that it gave me particular pleasure to listen to it, but I can say that I think it's worthwhile music. The first movement opens without what is known as "statement" of subject matter, but rather with insinuations, which work their way into the "steadily flowing" music until, by and by, they are urgent declamations.

Paul Hindemith's themes are readily grasped and remembered by the ear because, although the harmonic context so often destroys sense of key yet the rhythmic structures are always those of "tonal" music. Tonality, or the principle of making music proceed from one harmonic stopping-place to another and on again, produces the rhythmic figures and forms with which we are familiar.

(Continued on next page)

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