

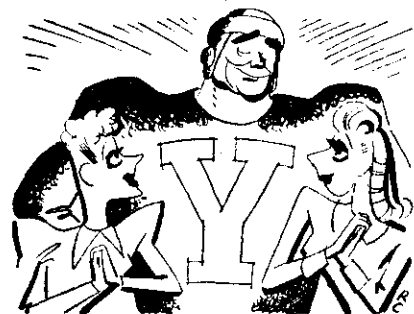
THINGS TO COME

A Run Through The Programmes

AN interesting Christmas broadcast will be "Forgotten Masters", a recital presented by Zillah Castle (violin and recorder) and Ronald Castle (virginal). Three masters of the seventeenth and eighteenth centuries will be heard again through the medium of the instruments they themselves knew—Thomas Woodcock, a once popular English composer for the flute; Godfrey Finger, a court musician of James II.; and Francois Francoeur, a violin composer of the eighteenth century French school. Connoisseurs of early music should tune in to this recital from 2YA on Monday evening, December 28.

On The Campus

We have had opportunity from time to time, chiefly through the eyes of Hollywood, of glimpsing America from the outside in, but not often from the



inside out. If ball games, fraternity and sorority pins, degrees in angling and angling for degrees are not the main ingredients of the college pie, there is some excuse for our thinking they are, and also for our artist who has perhaps overstressed the muscles and the oomph of the undergrads shown here. Mrs. Faith Mathew in a talk from 2YA next Tuesday will show whether we are right or wrong.

Slippery and Versatile

There has been so much talk recently about the uses to which simple household products can be put, that we shall not be surprised to hear that eeling expeditions have resulted from Mrs. Elizabeth Richardson's talk on "The Versatile Eel" next Wednesday morning from 2YA. We had always imagined eel as a slimy and unpalatable dish standing between the weatherbound trumper and starvation, but perhaps we may now look forward to eelskin shoes and gloves. Even the tail might make a Christmas novelty for Aunt Agatha. Think of its possibilities as a door-knocker!

Cash As Cash Can

We can't help wondering if there's some collusion between the organisers of the *Health in the Home* session and the *For My Lady* session; because from 1YA on Tuesday the former will deal with something called "The Vanishing Vitamin" and on Wednesday from 2YA the latter will call a spade a spade and simply talk about "Hard Cash". Recognising the well known fact that cash is always hard to get, and about as easy

as a country show's greasy pig to hold, we feel that some recognition should be given to these organisers who have apparently hit upon an excellent new name for that lamentably limited and elusive triumvirate, the nimble threepence.

Listen To The Silence!

This silence is beginning to get on our nerves, it is becoming so palpable and so visible and so audible. First there was someone giving a talk on a coloured silence—wasn't it white?—and now it's been pointed out to us that there are frequent sessions given over to something called *Music for Quiet*. If we go on like this we'll probably find that Silence, which we thought we had encountered once or twice while out angling alone, is not what we thought she was or at any rate not all she should be. To acquaint ourselves with one of the new facets of her character we must tune in to see if we can hear anything when *Music for Quiet* is broadcast from 1YX on New Year's Day.

Here, There and Everywhere

From ships and shoes and sealing wax Nelle Scanlan is now taking us "Here and There" in a new series of talks beginning from 1YA next Friday morning (January 1, 10.45). Looking back over the ups and downs, the down and outs, the way backs and the merry-go-rounds, she will give us some of her memories of the good old days and the bad old days as we or our mothers or our grandmothers remember them.

Merry Wives In Music

Verdi's opera *Falstaff* has not recently been heard over the air, so listeners should welcome it on Sunday, January 3, from 3YA. It will be pleasant to hear

RECENT MUSIC

(No. 42: By Marsyas)

TERCENTENNIALS of historical events occur, strange as it may seem, only once in three hundred years. New Zealand tercentennials which coincide with very significant occasions in the development of the country's poetry and music are even rarer. In three consecutive days, three excellent compositions by Douglas Lilburn were broadcast, and the one which is probably the most important, was the set of incidental pieces written to accompany (consecutively, not concurrently), the reading of Allen Curnow's poem "Landfall in Unknown Seas," which was written for the official publication celebrating Tasman's discovery of the land in 1642.

The first piece broadcast was the *Allegro for Strings*, once before played at 1YA, under Thomas Matthews, and now given its second performance by the 3YA String Orchestra under Frederick Page. It is a symphonic sketch, crammed full of good tunes, unified in a feat of solid musicianship.

Perhaps it would be true to say that the pieces by this composer that we have

Tales Out Of School

By WHIM-WHAM

"If a man has to lose temper, patience, and time, by dealing with irritating and provocative aggressiveness and misdemeanours on the part of pupils, on the new fatuous psychological lines, then I say it is a tragedy. In the boarding school sound discipline sanctifies the atmosphere. Let it be swift, stern and inexorable."—Mr. Frank Milner, Rector of Waitaki Boys' High School, opposing a proposal to deprive prefects at the school of the power to use the cane.
"My moral influence with them lads is a-tottering to its basis".—Mr. Wackford Squeers, headmaster of Dotheboys Hall.]

SOME Boys who were at School with me
Seemed quite incapable of Sin;
Some blundered into Infamy
Despite their Fear of Discipline;
And Some—a loutish, unluckied lot—
Quite frankly asked for What they got.

THE little Caning we endured
Left Louts as loutish as before;
I'm sure no Blunderers were cured
Or won by Whacks to sin no more;
And though we knew the Rod might fall,
Its moral Influence was small.

OH, Anyone can have his Views
Upon the Ethics of the Cane,
On how and when it's right to use
That pliant Weapon, to maintain
That Kind of Reverence for Rules
That's known as Discipline in Schools.

BUT need the modern Pedagogue
Who loves his Job, admit so great
Dependence on the Right to flog
In governing his little State—
However much it may appear
To sanctify the Atmosphere?

Sir John Falstaff groaning in the wash-basket while the merry wives of Windsor sit on it and chat, Sir John falling into the river or Sir John groaning under the attentions of fairies, wasps, flies and mosquitoes in the forest. After all 16th century horseplay set to 19th century music is a pretty good performance for a man in his 80th year, as Verdi was when he composed the opera.

heard so far have all been forms of approach to the one problem—attaining this particular stage of development which the *Allegro* marks; and that henceforward the composer's best work will have some of that quality which identifies the works of great composers—the appearance of approaching in each one some entirely new problem and mastering it at the first attempt. The *Allegro for Strings* calls for further performances.

Five Bagatelles played by Noel Newson at the concert given by the Royal Christchurch Musical Society, illustrated the above speculation the very night after the *Allegro* made it necessary. They are fresh and individual. The important thing was their great reception—the applause was loud and long. When I say that this work, too, calls for repeat performances, it is therefore not one person's opinion, but many hundreds'.

It is a pity that at the same concert, Mary Pratt, possessor of a phenomenal contralto voice, fit for anything really good, spoiled her recital by condescending to cheap sentimental songs for encores. It is just not true that public taste demands such concessions. If it did, no artists should surrender.