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## THIS SALISBURY SHORTAGE!

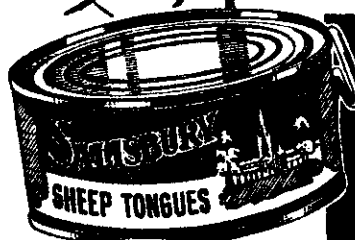
SALISBURY TONGUES AS SALLY GUESSED, WITH JACK ON LEAVE WENT DOWN THE BEST AND WHEN SHE COULDN'T BUY A TIN, IT GOT BENEATH HER PRETTY SKIN.



BUT JACK EXPLAINED THE WHERE AND WHY—WHY SALISBURY FOODS WERE HARD TO BUY: "WE TAKE NEAR ALL THAT SALISBURY MAKE—BE PATIENT FOR THE ARMY'S SAKE."

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SV.1.10



## KEEP ASKING FOR SALISBURY SHEEP TONGUES

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## RECENT MUSIC

(No. 51: By Marsyas)

ON approaching the end of a year's writing in this column, I was tempted to look back over the programmes and follow the example of W. McNaught, who made a survey in the BBC *Listener* of the symphonies broadcast in six months, to see whether any policy was being determined and followed. A survey derived solely from printed programmes cannot speak for the unprinted programmes, which are much more extensive, but all the same, it should not be discounted too much, because an item of which the listener has advance notice, and which is on the air at night-time, has an "intentional" audience, and a much bigger audience than a "hidden" item or a daytime classical feature, and it is the musical fare of the "intentional" listener that I wish to consider.

Before I give some of the results of this very rough analysis, it should be noted that the tally is confined in the first instance to the four main nationals on four week nights and Sunday afternoons, with an odd Sunday night symphony thrown in, but with Dr. Galway's Masterpieces of Music omitted; and in the second instance to the printed symphonic programmes of the four auxiliaries, 1YX, 2YC, 3YL and 4YO.

One of the first things to strike the eye when the numbers of individual works and their hearings are set down is a correspondence between them that strongly suggests a plan of distribution. On the YA's, 57 symphonies had 89 hearings (i.e., there were 32 repeats), and 61 concertos had 93 hearings; on the four auxiliaries, 58 symphonies had 100 hearings, and 62 concertos had 108 hearings. So obviously something determines how many of these things we are to get. What is it?

First I will take the YA's symphonies alone. (In the following analyses, a figure in parentheses after the composer's name represents the number of different symphonies by which he was represented).

Haydn (8) had 10 hearings, of which five were at 4YA; Mozart (4), had seven hearings, confined to 1YA and 2YA; Beethoven (6) had nine, the Eighth symphony having three of those; four Schubert symphonies had nine hearings; of which four were in series from 3YA; three of Brahms's four were evenly spread over the four stations; two of Schumann's were heard from the North Island only; Franck's one symphony had three hearings, evenly spread out, and Tchaikovsky (4) had five hearings, including 3YA's series of four; Dvorak (2), was left untouched by 1YA and 3YA.

Of more modern symphonists, Sibelius (7) had 11 hearings, of which seven were in series from 3YA, the rest from 4YA; the single available examples of Bruckner and Vaughan Williams were heard once each from 4YA, while those of Walton and Albert Roussel had one hearing, each from 1YA.

WHAT do these figures disclose? First, I would say an anomaly in the Mozart-Haydn department. There are about 10 Mozart symphonies on records,

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