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but the YA's used only four in their printed programmes for six months, and out of seven Mozart-symphony hearings, three were for the 39th. Likewise, there are about 18 Haydn symphonies recorded, but the YA's used only eight, and out of 10 hearings, five were at 4YA. So far I refer to YA programmes only. Having noted these particular samples of top-heavy distribution, one looks to the auxiliaries for compensating figures, and finds that 1YX and 2YC played six Haydn symphonies between them. While 3YL and 4YO left him alone, thus to some extent balancing the two islands. But the four auxiliaries gave Mozart only four out of his 10 avail-

able symphonies, playing these 12 times altogether, and of these the 36th had five hearings!

Beethoven seems to have had a fair go, as you might say, with 3YA finishing a run through the whole nine, and 1YX doing the same shortly afterwards. In addition, 3YL once played the *Ninth* intact. Schubert's symphonies were evenly spread over YA's and auxiliaries, but Dunedin listeners had his Seventh twice, and none other, from their local stations. Brahms's four symphonies had 13 hearings, evenly spread over YA's and auxiliaries.

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NOW my figures as to programme content are not assertive, if they

are read with an eye to didactic construction. They reveal individual preferences, as for Haydn symphonies at 4YA; 3YA's policy of using complete sets (followed by 1YX, too); a perceptible tendency for the more recondite works and "difficult" modern works to be left by the YA's to the auxiliaries with their more urban audiences. And so on.

Of omissions, the most noteworthy are Mozart's symphonies. The series idea could well be applied to both Mozart and Haydn. Though anything in the nature of mechanical rotation is to be avoided where possible, it might produce more useful results than present conditions.

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