



LONG PLAYING 33 $\frac{1}{3}$  R.P.M.  
RECORDINGS

### SELECTED CLASSICAL

- H.M.V. ALP 1083—SYMPHONY NO. 4 IN F MINOR, OP. 36 (Tchaikovsky), (Two Sides), Rafael Kubelik conducting the Chicago Symphony Orchestra.
- H.M.V. ALP 1088—QUARTET IN D MINOR ("DEATH AND THE MAIDEN") (Schubert), (Two sides), Amadeus String Quartet (Norbert Brainin, Siegmund Nissel, Peter Schidlöf, Martin Lovett).
- H.M.V. BLP 1029—SYMPHONIE ESPAGNOLE, OP. 21 (Lalo), (Two Sides), Jascha Heifetz (violin) and the RCA Victor Symphony Orchestra conducted by William Steinberg.
- H.M.V. BLP 1031—QUINTET IN E FLAT, OP. 44 (Schumann), (Two Sides), Arthur Rubinstein (pianoforte) and the Paganini Quartet (Henri Temianka, Gustave Rosseels, Robert Courte, Adolphe Frezin).
- H.M.V. BLP 1032—MUSIC FOR STRING INSTRUMENTS, PERCUSSION AND CELESTA (Bartok), (Two sides), Rafael Kubelik conducting the Chicago Symphony Orchestra.
- H.M.V. BLP 1033—PARSIFAL (Wagner): PRELUDE: GOOD FRIDAY MUSIC, ACT 3 (Two sides), Arturo Toscanini conducting the NBC Symphony Orchestra.
- H.M.V. BLP 1035—SIEGFRIED: HEIL DIR, SONNE! (SUN, I HAIL THEE!), DER JUNGFRÄU NACHTEN (BEFORE THE MAIDEN) (FINALE), ACT 3, SCENE 3 (Wagner), Kirsten Flagstad (soprano) and Set Svanholm (tenor) and the Philharmonia Orchestra conducted by Georges Sebastian. Sung in German.
- COL. 33CX 1076—"L'HEURE ESPAGNOLE," the French Farce which Ravel set to music. (Music, Ravel; Words, Franc-Nohain). In French (Recorded at the Theatre des Champs-Elysees). Conception, Denise Duval, soprano; Gonzalve, Jean Giraudeau, tenor; Torquemada, Rene Herent, tenor; Ramiro, Jean Vieuille, baritone; Don Inigo Gomez, Charles Clavensy, bass; and Orchestre du Theatre National de l'Opera-Comique, conducted by Andre Cluytens.
- COL. 33CX 1077—SYMPHONY NO. 5 IN C MINOR (Beethoven, Op. 67), (Two Sides), Bruno Walter conducting the Philharmonic Symphony Orchestra of New York.
- COL. 33C 1016—ORB AND SCEPTRE—CORONATION MARCH (1953) (Walton). Walton's new Coronation March, commissioned by the Arts Council of Great Britain and dedicated by gracious permission to Her Majesty Queen Elizabeth II. OVERTURE—PORTSMOUTH POINT (Walton); CROWN IMPERIAL—CORONATION MARCH (1937) (Walton); SHEEP MAY SAFELY GRAZE (from "The Wise Virgins" Ballet Suite) (J. S. Bach, arr. Walton), Sir William Walton conducting the Philharmonia Orchestra.
- COL. 33S 1009—LA BOUTIQUE FANTASQUE, BALLET MUSIC (Rossini-Respighi) (Two sides), Alceo Galliera and the Philharmonia Orchestra.
- ERUNSWICK AXTL 1024-25—THIRTY-THREE VARIATIONS ON A WALTZ BY DIABELLI, OP. 120 (Beethoven) (Three sides).
- DECCA LM 4555—KNUDGAARD RIISAGER—SONATA FOR VIOLIN, CELLO AND PIANO, OP. 55a (1951) (One side), Wandy Tworek (violin), Johan Hye-Knudsen (cello), Esther Vagnin (piano).
- DECCA LX 3116—ELIZALDA—CONCERTO FOR VIOLIN AND ORCHESTRA (Two sides), Christian Ferras (violin) with the London Symphony Orchestra conducted by Gaston Poulet.
- DECCA LXT 2801—SYMPHONIE ESPAGNOLE, OP. 21 (Lalo), (Two Sides), Campoli (violin) with the London Philharmonic Orchestra conducted by Eduard van Beinum.
- DECCA LXT 2818—SONATA NO. 2 IN D MAJOR FOR VIOLIN AND PIANO, OP. 94 (Prokofiev), (One side).
- DECCA LXT 2820—CHROMATIC FANTASIA AND FUGUE IN D MINOR: CHORALE PRELUDE: NUN KOMM DER HEIDEN HEILAND: CHORALE TRANSCRIPTION: WOHL MIR DASS ICH JESUM HABE: CHORALE PRELUDES: BEFIEHL DU DEINE WEGE, IN DULCI JUBILO: NUN FREUT EUCH, LIEBEN CHRISTEN, G'MEIN: SICILIANO (from Flute Sonata No. 2 in E Flat Major); CHORALE TRANSCRIPTION: WACHET AUF!—Wilhelm Kempff (piano).
- DECCA LXT 2821—LE TOMBEAU DE COUPERIN—SUITE (One side).
- DECCA LXT 2824—SYMPHONY NO. 1 IN C MAJOR, OP. 21 (Beethoven) (a) SYMPHONY NO. 8 IN F MAJOR, OP. 93 (Beethoven) (b) — The Vienna Philharmonic Orchestra conducted by (a) Carl Schuricht, (b) Karl Böhm.
- DECCA LXT 2826—PRELUDE AND FUGUE NO. 32 IN D SHARP MINOR FROM "DAS WOHLTEMPERIERTE CLAVIER," BOOK II, AND ENGLISH SUITE NO. 3 IN G MINOR (Bach) (One side).
- DECCA LXT 2827—SONATA NO. 8 IN A MINOR, K.310, AND RONDO IN D MAJOR, K.485 (Mozart), (One side), Friedrich Gulda (piano).

### POPULAR RECORDINGS

- DECCA LA 8601—TED LEWIS SOUVENIR, VOLUME 1: When My Baby Smiles at Me; She's Funny That Way; The Old St. Louis Blues; I'm the Medicine Man for the Blues; Wear a Hat with a Silver Lining; Just Around the Corner; Goodnight; The Sweetheart of Sigma Chi. — Ted Lewis and his Orchestra. Vocals by Ted Lewis.
- DECCA LA 8602—BLUE SKIES: Blue Skies, I'll See You in C-U-B-A; You Keep Coming Back Like a Song; Getting Nowhere—Bing Crosby. All By Myself; I've Got My Captain Working For Me Now; A Couple of Song and Dance Men; Puttin' on the Ritz—Bing Crosby and Fred Astaire, with Choir & Orchestra directed by John Scott Trotter.
- DECCA LA 8604—SALOME (Music and Scenes from the sound track of the Columbia Film)—Salome, Main Title: Dock Scene, Princess Salome; No Romans; Salt Water Bath; Salome Caravan; John Arrested; There is a Way; The Messiah; Dance of the Seven Veils; Sermon on the Mount, End Title.—Rita Hayworth, Stewart Granger and Alan Badel. Symphony Orchestra conducted by Morris Stoloff.
- DECCA LA 8605—JAN SAVITT SOUVENIRS: 720 in the Books; Alla En El Rancho Grande; Tuxedo Junction; Rose of the Rio Grande; When Buddha Smiles; Big Beaver; Blues in the Groove; And the Angels Sing.—Jan Savitt and his Orchestra.
- DECCA LA 8611—MOONLIGHT PLAYING TIME: Moonglow; How High the Moon; Blue Moon; Moonlight Saving Time; Stardust on the Moon; Moonlight on the Ganges; Moon Over Miami; It's Only a Paper Moon.—Frankie Froba (piano) with Rhythm Accompaniment.
- DECCA LF 1135—CONTINENTAL HIT PARADE NO. 10: Eimmal Mocht' Ich Dich Noch Küssen (a); Quand on n'a Pas Ce Qu'on Aime (b); Er Ist so Männlich und Dabei Doch Zart (b); Ach Grete du Hast so G'rade Nahte (a) (One side). (a) Will Glahe and his Orchestra, Vocalists, The Golewsky Quartet. (b) Lys Assia with the Tonhalle Orchestra, Zurich, conducted by Paul Burkhard.
- DECCA LF 1136—Das Katchen vom "Hirschen"; Du Bist Mein Traum; Gleich Minterm Dorf; Wenn Ich Harmonika Spiel' (One side).—Will Glahe and his Orchestra. Vocalists: Wolfgang Sauer and the Golewsky Quartet.

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# NEW ZEALAND LISTENER

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## Lisping in Numbers

A JOURNAL called *Numbers* has just announced itself as a quarterly "aiming to reflect and foster movement in the Arts of New Zealand." It is apparently to be the latest, but not the last, of the small magazines which are carried with banners and a faint sound of trumpets across the literary scene. Some of them have had serious purposes, have printed good writing, and have deserved a longer life than could be given them in a small market. There is, however, not much room here for the publication which exists merely to provide a coterie with its own platform. The luxury is too expensive.

It is natural for younger writers to be iconoclastic; but sometimes, when they announce their intention of pulling down the idols, we wonder what they propose to offer as substitutes. Nothing is to be gained by complaints and large, cloudy generalisation. "New Zealand," says the *Numbers* editorial, "is rapidly taming any artist whose attempts can be seen as existing outside the borders of the established order of shopkeeper values and suburban living." The genuine artist cannot be tamed, even by the need to earn a living as well as to express himself creatively. Moreover, the older writers, who apparently are now hopelessly suburban, had to work under much harder conditions than are known today. In spite of a smaller market and a complete lack of patronage, they were able to produce work of some value. They will presently be replaced by younger men with new ideas and clearer voices; but they will not be replaced by those who strike out blindly, or who enlarge their personal frustrations in a myth of the wicked society. There can be agreement with *Numbers* that "nothing is more needed than a breath of cultural fresh air." It is

always needed, and is provided whenever someone writes perceptively of the life around him. But something more is suggested. "We wish *Numbers* to represent the voice of the contemporary artist in this society: not the fellow who is busy glorifying the ripe, rotten and dying to the already dead—but he who is trying to make of his death a living thing—something which affects the rest of us—in the face of the easier virtues which much of New Zealand society and its 'art' would impose upon him." It is surely a little late in the day for this sort of juvenile nonsense.

As far as can be judged from a badly written editorial, the intention is to publish experimental or outspoken writing which presumably could not be printed elsewhere. A handbill announces that "early issues will contain works by many of our best-known writers, some new. . ." It is not explained how new writers can also be well known. The interesting point, however, is that the names of future contributors include several poets of distinction who seem to have no difficulty in publishing their work. Perhaps they are among those contributors who, according to a bland statement in the editorial, "have known nothing of plans to issue this publication. Our presentation of their work may even give them offence." The general impression is of haste, inadequate preparation, and undefined purposes. New Zealand writing has suffered much from an amateurish outlook. No service is done to letters by people who play at publication, who imagine that a few more poems, parables and short stories can save the arts. What is needed is some hard thinking and good writing. The platforms are already there, and will become stronger as artists learn better how to use them.

N.Z. LISTENER, JULY 16, 1954.