

## ★ The Week's Music . . . by OWEN JENSEN ★

THREE broadcasts stand out this week, not only for the excellence of their entertainment, but for the especial significance they may have in regard to our listening values. They were the National Orchestra's Brahms *Double Concerto*, with Maurice Wilk and Gabor Rejto of the Alma Trio as soloists (YC link), Herbert Howells's *Elegie for Solo Viola and Strings*, by the Alex Lindsay String Orchestra, with solo viola Jean McCartney (YC link), and the Festival of Music by New Zealand Composers, arranged by the Christchurch Civic Music Council (3YC).

"It was as good as a recording," said someone about the Brahms *Double Concerto* broadcast. Well, I can confirm this quite easily because I was listening to a new recording of the same work the very day of the broadcast, and I would just as soon have had the performance by the National Orchestra and its soloists, or maybe sooner. Maurice Wilk and Gabor Rejto gave a top-flight exposition of the music and the Orchestra, conducted by James Robertson, surpassed itself. But why "good as a recording?" Surely, it is time we used a more reliable and less fictitious measuring rod than the ubiquitous gramophone record. Although in New Zealand our standards of judgment are still likely to be warped by a too frequent serving of mediocre music, differently played, we should have grown up enough now to have developed our own perspective of listening, being grateful for anything that tops the average, recognising the good when we meet it and allowing ourselves to get at least a little excited when the occasional "one out of the box" comes along. The National Orchestra broadcast was good, not out of any comparison with this or that, but because the music reached so near the sounds which we have reason to believe Brahms intended.

Then there was Jean McCartney's viola playing in the Howells *Elegie*, as fine a performance as you could wish for

and, if it's any help to put it in this way, better than a great many recordings of solo violas that you are likely to hear. And the Alex Lindsay String Orchestra added a sensitively sympathetic surround for the solo part. Miss McCartney and so many other musicians who have come from overseas in the last few years to live in New Zealand, like the music students, too, who have studied abroad and returned to work here, have materially raised standards of performance and teaching in the country; and to these must be added a few more who have made the grade without leaving us. One feels at times that the change for the good that has come over the local music scene is not yet widely enough appreciated.

The Christchurch Civic Music Council's Festival Concert of New Zealand Composers should be regarded as important to Canterbury as the Ranfurly Shield. That such a high standard of performance was achieved, not only by the soloists but by the three choirs who took part in the programme—the Christchurch Liederkränzchen, the Orpheus Choir and the Canterbury University College Madrigal Group—made the occasion even more notable. The music of the eleven composers represented in the programme seemed to be competently written, and it all sounded pleasant enough, but the greater part of it could just as easily have been written fifty or sixty years ago. This could have been the result of the Civic Music Council's programme selection, but at least it establishes that we have a number of young composers, technically well equipped, yet whose imaginations seemed to have made little contact, to judge by this evening's music, anyway, with 20th Century developments.

But, after all, a field has to be well cultivated and fertilised, too, before it will yield the richest crop. It looks as though we need more compost in the composition. Meanwhile, the more festivals we have like this, the better.

(continued from previous page)

been filled in very well by Mr. Ruffell. Not being a specialist myself, nor believing in specialisation, I was particularly interested in his statement that the emphasis of the Olympic Games on the perfecting of one skill at the expense of others would have been anathema to the Greeks. —Westcliff

### Political Figures

I SELDOM listen to Parliament on the air, preferring to wait till the dust settles and read about it in the daily paper. Radio is such a purveyor of personality that when personalities are to the fore one finds one has little attention left over for the argument. But last week I enjoyed two most rewarding radio encounters with political figures, the Portrait from Life interview with Mabel Howard and the State Luncheon speech of Clement Attlee. These, of course, were as camera studies to the candid camera of Parliamentary relay, but they did illustrate radio's ability to put us in direct and satisfying communication in a way possible in no other medium. I was particularly impressed by the interview with Miss Howard, which put us in touch with a warmth and maturity of outlook which we could

perhaps have deduced from her political record, but only after a considerable expenditure of effort in getting the dust of house-floor skirmishings from our eyes.

### The Noisy Climax

IT was a nice change from the Grand Guignol treatment of De Maupassant's *Little Roc* to my next *Theatre Royal* encounter, H. G. Wells's *The Country of the Blind*. Sir Laurence Olivier was superb, his beautiful voice bringing out a lyricism not so obvious to the mere reader, and his interpretation giving due weight to the human dilemma as well as to the philosophic irony. But *Theatre Royal* has its drawbacks—chief of them the tendency of the producer to ram home his emotional points with enormous earfuls of over-orchestrated sound. (Or can it be purely mechanical cover for some routine cast activity like communal clearing of throats, or paying of compliments?) We are proud to think that the NZBS manages without such rococo excrescences on the smooth production line, which suggests (if mechanical) that our casts are self-supporting and non-catastrophic, or (if artistic) that New Zealand audiences are able to scent a climax without having to have their noses rubbed in it. —M.B.



## SPECIAL OFFER!!

One Month Only

### 25 FAMOUS LESSONS ON "SELF DEVELOPMENT AND MENTAL EFFICIENCY,"

by

HERBERT SUTCLIFF,

D.Sc., Ph.D., F.F.Sc. (Lond.),

RENOWNED PSYCHOLOGIST, TEACHER AND INTERNATIONAL LECTURER.

You may so train and intensify your mind as to make of yourself a magnet of great power. Learn to harness your mind to Universal Powers and release inner vital forces to produce a MAGNETIC and SUCCESSFUL PERSONALITY.

Among the list of subjects:—

"Remedy Failures, Solve Problems"  
"Five Keys to Self Development"  
"Be Wise, Seven Keys to Wisdom"  
"Thought, Its Colossal Power"  
"Training Your Mind"  
"Proofs of Thought Currents"  
"Making Decisions Now"  
"What To Say and How"  
"Attractive Personality"  
"How to Remove Frustrations," & Etc.

From hundreds of Testimonials on file:—  
"A marvellous revelation."—C.S.

"Your lessons are filling me with confidence and joy."—A.H.

"They clarify any question or uncertainty. A marvellous opportunity to those who desire progress."—L.J.

"Three times I failed to pass a test of efficiency. Now, through your Course, I am successful. I have a position and increased wages."—R.B.

"You have brought me more prosperity and much happiness."—G.S.

This Course covers 6 months of lessons and provides easy training for SELF DEVELOPMENT.

No previous qualifications needed. No written answers. This Course of lessons is practical and all inclusive. Just ten minutes daily to read and absorb. Progressive development can be rapid.

SPECIAL REDUCTION FOR PERIOD ENDING OCTOBER 31, 1954, IS £4/4/-.

Usual cost of this unique series of lessons is £5/5/-.

Send 3d for PROSPECTUS to:

HERBERT SUTCLIFF, D.Sc., Ph.D.,

"PELOHA" (Dept. L), HAVELOCK NORTH.

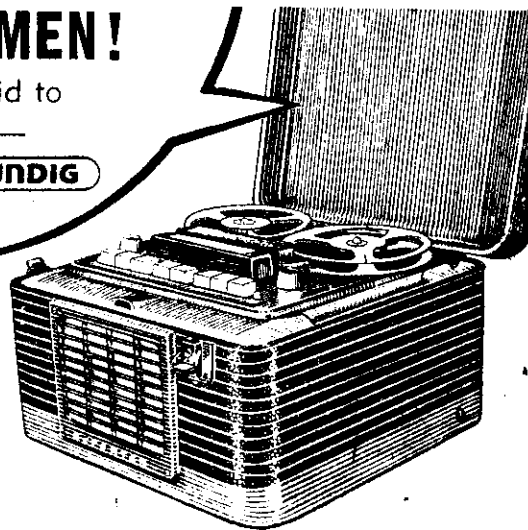
## BUSINESS MEN!

the most modern aid to  
business efficiency—

the brilliant **GRUNDIG**  
Tape Recorder



At your fingertips—magically simple controls give you instant mastery of recording and reproduction



### NEW PRECISION PLACE INDICATOR

Yet another outstanding Grundig feature—used with high speed rewind mechanism, it enables you to select instantly any particular recording from the 850 feet of sound track

## GRUNDIG TAPE RECORDER

Here's the perfect office dictating machine. It's as portable as a suitcase—you can take it home in the evenings or week-ends and dictate letters for your secretary to transcribe next day. Important accessories include a high-fidelity microphone, remote foot control and a special stethoscope head set—all indispensable in office use! Recordings you make with a Grundig Reporter on the twin-track spool can be kept forever as "Memories of Sound," or the same tape can be used repeatedly. And in addition to increasing business efficiency, it will open up a new world of entertainment in your own home.

If unable to obtain locally write for nearest official dealer to Distributor: **TURNBULL & JONES LTD.** All Branches.

N.Z. Factory Representative and Distributors:  
**DIRECT IMPORTS (N.Z.) LTD.** Box 72 Hastings