

road it would seem that most of them had little in common with the pianism and imagination of Edith Farnadi.

Edith Farnadi has recorded the 15 Hungarian Rhapsodies (Festival WAL 213). She plays them magnificently, making them sound, indeed, much better than they really are. She has a wide range of tone colour which she uses imaginatively, and a seemingly inexhaustible technique. All this comes out in the recording with exceptionable clarity.

Now, away with allergies. John Sebastian Bach is an allegiance which most, I am sure, will share. The Wiener Akademie Kammerchor conducted by Ferdinand Grossman have recorded three Bach motets—*Jesu, meine Freund, Komm, Jesu, Komm*, and *Singet dem Herrn ein neues Lied* (Festival WL 5289). The unaccompanied singing of this choir is almost flawless. Superlative tone, impeccable phrasing, confident handling of Bach's contrapuntal complexities, and remarkable pitch fidelity make this superb listening. If there is one fault it is that, paradoxically, the singing seems sometimes to have almost too much assurance. *Jesu, meine Freund*, for instance, is pushed along with an almost relentless enthusiasm of tempo. But the Wiener Akademie Kammerchor's singing of Bach so far surpasses the usual run of the mill performance—even on recordings—that this becomes quibbling.

While we are on the subject of Bach, mention should be made of some harpsichord playing by Fernando Valenti—Toccatas in E Minor and D Minor, and Prelude, Fugue and Allegro in E Flat (Nixa LLP 8048). The tone of the harpsichord is sonorous, as big and generous as the playing. Valenti gives Bach breadth and strength. In fact, he makes the music as brilliant and exciting as it should be.

Light and Bright

Dvorak's *Carnaval Overture* may be reasonably described, I think, as light-some stuff. As played by the Stadium Concert Symphony Orchestra of New York conducted by Alex Smallens (Fes-

tival CFR 10-427) it is certainly bright. The performance is somewhat brash, being a little short on subtlety. And this applies, too, to Berlioz's *Beatrice and Benedict Overture* on the reverse side. There is no doubt about the competence of the playing, however. If you are a little low in spirits this noggin of Dvorak and Berlioz should buck you up no end.

Even more joyous and considerably more polished is the performance of the Overture, Polka, Furiant and Dance of the Comedians from Smetana's *The Bartered Bride*, played by the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein (Festival CFR 10-423).

Maybe it's stretching the point a little to put Richard Strauss's Dance of the Seven Veils from *Salome* in the light and bright department. It gets in by virtue of the Rosenkavalier Waltz on the other side. The performance is again by the Stadium Concert Symphony Orchestra of New York under Alexander Smallens (Festival CFR 10-126), and makes pleasant listening.

Light and bright in music is a little like a Lyons Corner House. How light it is depends which floor you happen to be on. When you come round to *Music for You*, it rather means music for everybody, preferably when you have your mind on something else, like eating; unless, of course, you feel concentration is necessary for "In a Monastery Garden," "Melody in F," "Liebestraume," etc. . . . But for a musical aperitif or something to go with the hors d'oeuvres, Eric Robinson and his orchestra taking a programme from their BBC Television show make a very pleasant confection (Argo RG 40). The music is well arranged, played and recorded. A little less distinguished in the same line, but palatable enough, is a programme of Viennese Waltzes presented for your relaxation by Armand Bernard and his string orchestra (Nixa LPY 128).

For old time's sake and some good singing you should look up Inia Te Wiata's ballad recital (Nixa NLPY 915). It's fine!

Holiday Journal

WHEN June Irvine, 2XG's Women's Session Organiser, went home to England last year for a holiday she kept her mother abreast of her doings by posting her a regular series of diary jottings. Now that she is back in Gisborne again, June has looked at her letters home and from them recollected in tranquillity her impressions of a wonderful holiday. In her series of eight talks, which she calls *Traveller's Diary*, June Irvine includes two about her stay in Holland with a Dutch family, but as a good broadcaster she has devoted most of her talks to her visits to Bush House, the administrative centre of the BBC in London, to Lime Grove, the Television studios, and to Pinewood, the J. Arthur Rank film production studios not far from London.

Pinewood was the perfect setting for the production of high-class glamour, she found. It had been a millionaire's home, built in the 19th Century, and its ornate facade has been seen in a number of Rank films—in *Uncle Silas*, for instance. She was shown over many of the different departments which contribute to production, wardrobe, casting, carpenters' workshops, props, and watched part of an exciting "sea" sequence from *Above Us the Waves* being



JUNE IRVINE

filmed. Afterwards she met many of the film's stars in the studio cafeteria, among them Jack Hawkins and John Mills.

Listeners will be able to hear these and other entries from June Irvine's *Traveller's Diary* in ZB Women's Sessions, beginning on Wednesday, May 18.

N.Z. LISTENER, MAY 13, 1955.

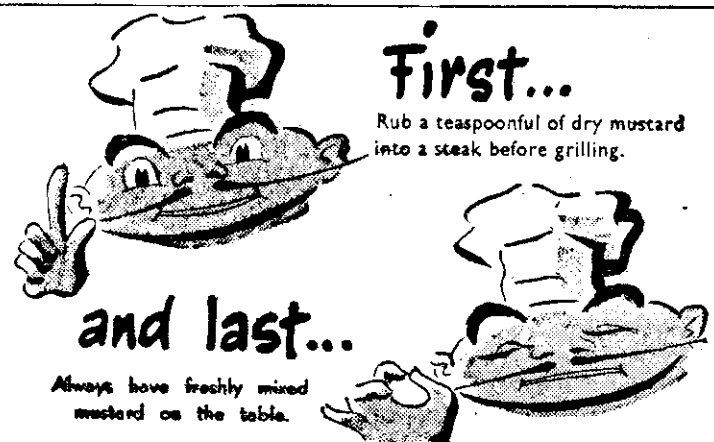
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