

## ★ The Week's Music . . . by SEBASTIAN ★

IT'S very easy to get behindhand and out of date with recitals, since new ones are continually being thrust upon us, while the old ones, and various recorded series, are still being heard from other stations for a year or so. A case in point, and one I would hate to have missed myself, is the series of organ recitals by C. Foster Browne (NZBS), in which he devotes each programme to composers of one nationality—a very equitable arrangement, in which ancient and modern are freely mixed. The last I heard contained six Preludes and Intermezzi by the comparatively modern Hermann Schroeder; I say comparatively, because the departures from 19th century idiom are very gentle, as is the emotional content. The organ playing is excellent, with nicely-judged changes of registration and a light touch with the pedals, while the recording is not at all bad.

Richard Farrell ranks as one of New Zealand's illustrious sons, and to keep in touch with his origins he makes frequent visits, employing his talents for the public pleasure during his stay. On his present tour, he has started well by giving a number of broadcast recitals (YC link) of very diverse nature. Brahms's Variations on a Theme of Paganini in one programme, and three

Intermezzi in another, showed the pianist at his most brilliant and most sensitive, using power and pleading to the greatest effect. Where the Variations demanded technique, the technique was there ready for them; only a first-rate pianist can add feeling to these demands, and the feeling was duly added. I remember saying something similar about Irene Kohler's playing of this work, but I would not care to differentiate the two performances.

Particularly delightful was one of the first works Richard Farrell broadcast, Mozart's naive little variations on the nursery tune "Ah Vous Dirai-je Maman," a piece of perfection in miniature, and not lacking in Mozartean glitter. The only way to play it is simply and directly, and this he did, still seeking out its reserves of expression and using them with a nice discrimination.

This, of course, is the Mozart bicentennial year, and is being celebrated as such in most countries. As far as the NZBS are concerned, the celebration takes the form of a series of recorded programmes containing all types of his music. Owen Jensen compères the programmes in his urbane personal way, shedding illumination on Mozart's already luminous work.

## Radio Review

# A WORLD TO BUILD

THAT is the duty of the artist surely: to create a world, and so persuade us of its reality that we are drawn into its orbit. If a musician does not do this, however dexterous his technique, he remains an athlete or an acrobat, beguiling us with his skill, but cheating us of the essential experience. By these standards, Richard Farrell must be accounted an artist, for he creates through his composers, a world in whose presence we can make a full surrender. So far, in studio broadcasts, and concert relays, he has sought to make explicit for us the worlds of Schubert, Brahms, Ravel, Liszt and Prokofieff. Let me say at once that he does not create all of these worlds; how could he? For Brahms, at least in the larger set pieces like the *Variations and Fugue on a Theme by Handel* outlines a realm of heavy Victorian grandeur, touched with the heroic, and it needs an heroic style if it is not to become either soggy or empty. Mr. Farrell's prodigious technique is equal to anything Brahms demands in the purely athletic field, but he does not yet play him with the passion or power that is

necessary, if Brahms is not to be a heavy bore. Julius Katchen last year showed us how enormously stirring Brahms can be when given passion and a sense of the heroic: so far, this is not Mr. Farrell's world. Nor is he entirely at home with the golden warmth of Schubert, the Sonata, Op. 143, for example, which Lili Kraus revealed for us so splendidly ten years ago. It is notoriously easy for that warmth to leak away through the notes in a not altogether explicable way, and this is what happened to the Sonata when Mr. Farrell played it last week. But with Ravel, Liszt and Prokofieff, we are on Mr. Farrell's home ground, and let me say at once that with these three composers, he is quite wonderful. *Gaspard de la Nuit* is an immensely difficult suite. Mr. Farrell made nothing of its difficulties, and presented us with a half hour of magic, nothing less, a strange enchanted world both sharp and shimmering; with Liszt, he is no less successful, making the arrangement of the Faust Waltz a glittering, Imperial occasion, absurd and gay, and the Prokofieff Sonata No. 7 he played from Auckland in a dazzlingly crisp style. Immensely sophisticated music, this, with its lively percussion effects and dryly lyrical asides, and Mr. Farrell superbly communicated it. There is no doubt in my mind that Richard Farrell will one day be a great pianist; and that he learnt his first steps among us is a matter in which we all can, I think, take judicious pride.

—B.E.G.M.

# Bonds

## 'Illusion'

SY-METRA "LANOLISED" NYLONS

60 gauge ... 15 Denier PLAIN or BLACK SEAM

With a touch of genius, "Illusion" blends the heavenly softness and smooth clinging fit of "lanolised" luxury . . . with the flattering misty finish and remarkable wear which Bonds stockings can give. THE FINEST 15's at any price.

11'6  
per pair

Ask for Bonds Sy-metra "Lanolised"  
Nylons by name . . . they cost no more!

**CARESSE**

75 Gauge 9 Denier  
World's finest stockings

13/11  
per pair

**NYLACE**

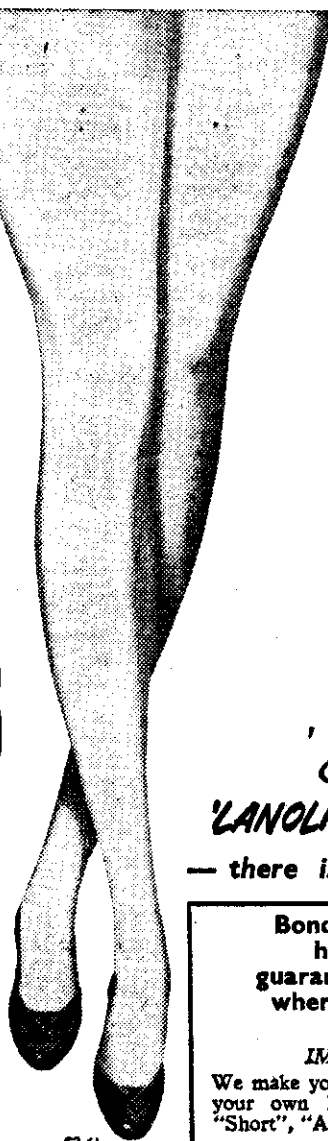
Ultra Sheer, Non-run  
Hosiery of Quality

11/9  
per pair

**VISION**

51 Gauge 30 Denier  
Service Sheers

10/6  
per pair



Bonds  
'LANOLISED' NYLONS  
— there is nothing finer!

Bonds Sy-metra  
hosiery is  
guaranteed perfect  
when purchased.

### IMPORTANT

We make your correct foot size in your own leg length, which is "Short", "Average" or "Long".

## Borrowed Din

SURELY one of the most valuable things about radio *Picture Parades* and musical excerpts from films, is the warning they provide, albeit unconsciously, against the films they feature. More than once I have been spared two hours of ennui by hearing an ostensible plug for a forthcoming movie, usually, I'm interested to note, on theoretically advertisement-free Sundays. Now, thanks to the ZB preview of music from *Kismet*, last weekend, I shall be another half-crown in pocket. Edward Knoblock's rickety old Oriental play has been turned into a "musical" by the economical procedure of plagiarising the

(continued on next page)

## He Mapped the Mind

ONLY 70 years after the last woman was burnt in Europe for witchcraft Sigmund Freud was born, on May 6, 1856. The primitive elements in human nature which he did so much to reveal were just as uncontrolled when he died in London in 1939, aged 83. Freud's achievement in that time had been to discover, to explore and to open up a new continent in the human mind—the territory of the Unconscious. He altered man's knowledge of his mind just as drastically as Columbus altered the map of the world. This achievement, says Dr. Harold Bourne, of Otago University, must be imperishable, even though, as science advances, his pioneering charts inevitably are replaced by the detailed surveys of those who follow later. In a series of centenary talks on Freud, being heard from 2YC on Thursdays and later to be broadcast from other YC stations (they have already been heard from 4YC), Dr. Bourne discusses Freud's life and discoveries and indicates the significance of his work for us.

BONDS HOSIERY MILLS (N.Z.) LTD.

53.61