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NEWS OF BROADCASTERS ON AND OFF THE RECORD

has made me very happy." He is especially fond of Schubert, and at present is working to extend his repertoire in the whole field of lieder.

On the other side of the world, however, most of William Herbert's appearances are in oratorio. He often sings in Holland, where each Easter there are more than 140 performances of the *St. Matthew Passion*. There he does Handel in English, but Bach in German—which he finds a good deal easier. The life of an oratorio singer of his distinction is very busy. Back in Britain he will start on a round of performances that will take him all over England and Northern Ireland. There may be Elgar's *Dream of Gerontius* one night, a journey of 300 miles to sing in Haydn's *Creation* the next night, and so on through the current repertoire. After this," Mr. Herbert told us, "the *Messiahs* start, which takes me all over the place from Belfast to Southampton."

EVIDENCE of the power oratorio still has was given by the visiting tenor William Herbert in Haydn's *Creation*, and even more forcibly in Bach's *St. Matthew Passion* in Wellington recently. Mr. Herbert has proved one of the musical surprises

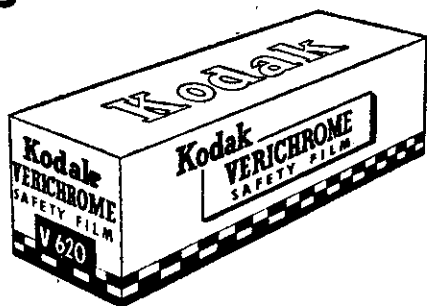
ORATORIO of the year, and all who
HAS POWER heard him will be
pleased to know that he

wants to come back to New Zealand "as soon as possible."

When we talked with him before a rehearsal of the *St. Matthew Passion*, he had just finished a tour of both islands for the New Zealand Federation of Chamber Music Societies. In his programmes he had sung a great deal of lieder. "This is the thing I almost enjoy most," he said. "Here I found the audiences were very keen on it and it

Although he has sung many times in the *St. Matthew Passion*, Mr. Herbert has not lost his interest in the role of the Evangelist. Audiences, conductors and interpretations are always changing. At a performance of this work in Manchester, Vaughan Williams conducted the Halle Orchestra and choir. "To my amazement," said Mr. Herbert, "I discovered it hadn't been done there for over 40 years. Barbiroli, however, who has a great following in Manchester, thought it a good idea to revive it with Vaughan Williams conducting. Vaughan Williams has his own ideas about the work—in some of the tenor arias, for instance, he has a continuous weaving accompaniment on the piano. In his hands the whole thing is just different. At first you're inclined to raise your eye-

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WHANGAREI TEAM

STATION 1XN's well-known announcer Ron Nicol, and Joe Brown, of the technical staff, seen here about to leave on an outside job, both came to the NZBS from overseas—Ron from Australia, Joe from Samoa. Ron himself was a technician first when he took up radio work in Queensland in 1937, but already had experience in front of the microphone before he came to New Zealand—"because I married a New Zealand girl"—nearly four years ago. He was ABC news reporter in South-West Queensland, and has been a film commentator and worked on the production side of radio. During the war he was an R.A.A.F. wireless operator. Before going to 1XN he was at 2ZB and 3ZB. Joe Brown was in radio in Samoa, and will return to radio work there when his five-year term with the NZBS ends next year. He was at Wellington and Dunedin before going north.



Palmer photo