

NO STRANGERS TO THE EAST

PROGRAMMES by Maurice Clare and Marta Zalan this week comprise a Sonata in D by Weiner, of unusual interest because Miss Zalan studied under Weiner in Budapest, a Handel sonata and Milhaud's second sonata. Weiner, who is comparatively unknown in this country, is of the same generation as Bartok, Kodaly and Dohnanyi, but like Dohnanyi, has written mainly on traditional lines. "He looks back rather than ahead," says Miss Zalan, "while Kodaly and Bartok have flashed ahead. In his writing there is always tremendous care for detail. An interesting point about this sonata is that the main theme of the first movement comes back as the main subject in the last movement, only in a different rhythm. The second movement is very quick, a kind of stylised waltz, and then there is a slow movement of extraordinarily passionate romanticism."

A lullaby lilt, provincial tunes and atmosphere are found in the sonata by Milhaud, a son of Provence. "This is an easy going work which poses no great intellectual problems, nor does it probe any tremendous depths—it is simply to be enjoyed," said Maurice Clare. Although the emphasis in these programmes is on the Romantics, Maurice Clare by way of contrast will later be playing two works by the modern composer Dallapiccola. He has also recorded for later broadcast six sonatas by Corelli with Dr. Thornton Lofthouse at the harpsichord, and taken the solo violin parts in a recording of all the Brandenburg concertos recently made by the National Orchestra.

Miss Zalan is a newcomer to New Zealand. In Budapest she studied the piano under Lec Weiner, then later in Paris her teacher was Lazare Levy.

Five years ago she left Europe to settle in Australia, where she has quickly made a name for herself as a solo broadcaster and a chamber music player of distinction. Last year she played with the Musica Viva in their opening concerts, made two concert tours of Noumea, and played with members of visiting quartets. Along with many other pianists of today she enjoys chamber music most of all.

These artists will soon be setting off on a long tour of the Far East, which eventually will take them back to Europe. They have, both been to the Far East before, playing in places such as Singapore, Borneo and Japan. In Japan the audiences are quite different from Western audiences in their reactions, and at first this is rather puzzling to artists unused to their ways. "The audiences are magnificent, they remain absolutely silent much better than a Western audience, but they are inclined to be reserved in their applause," said Maurice Clare. "It takes some time before you are sure of their reactions and can tell just how they feel. This reserve has been a source of trouble to many visiting artists from overseas, who are puzzled by it and don't quite know what to make of it."

"In Japan they take music so terribly seriously," said Miss Zalan. "In the past they have had so many German teachers who have drilled them in the German tradition of seriousness so well that this tradition is still a very strong one." Mr. Clare added: "As far as music goes Tokyo is just like a Western capital: it has frequent concerts and at least three symphony orchestras."



MARTA ZALAN



MAURICE CLARE

(continued from previous page)

lessons available from his master in this genre, Sir Thomas Beecham, whose arrangement of *The Faithful Shepherd* suite, from Handel, should serve as a model for all such ventures. The scoring is soupy, and overpoweringly rich; the orchestra gave us, quite properly, a tone of great sweetness and amplitude, but the final effect was gummy. The last work was John Antill's ballet suite *Corroboree*. On a first hearing, it is rhythmically most ingenious, but in atmospheric effect, it seemed to owe far more to Respighi than to a genuine feeling for the Australian landscape. I feel that its divorce from the occasion which gave it birth is an unhappy one, but it was worth hearing, and well worth playing.

Years of Pilgrimage

I CAN'T say I thought much of the BBC journey through the tumultuous life of Franz Liszt, called *Worshipper at Noon*. It was a simple chronicle, with a great number of piano asides from Louis Kentner, spiced with comments from his celebrated contemporaries, Berlioz, Wagner and others. Mr. Kentner played the Liszt music to admiration, but when, to illustrate a point by

Berlioz, on the purity of Liszt's style, Kentner gave us the first movement of the *Moonlight Sonata*, I was abashed by the wilful, mannered and affected reading he gave of it. Liszt, as most people know, had two strains running through his nature, for which the words *spiritual* and *sensual* will do, forming a crux on which his whole artistic life was based. Some investigation of this, in musical terms where necessary, would have been absorbing and entertaining. The BBC opted against this, and opted for a style which involved the reading of many private letters. They made the same error that I have often heard on our own radio programmes, of quoting a letter in character, as if the author were speaking it. Such a device always works against conviction; nay, it out-Herods Herod, and should at all costs be avoided.

—B.E.G.M.

CORRECTION: In last week's "Radio Review" a paragraph, "Back to the Wall," was incorrectly attributed to B.E.G.M. Its author was J.C.R.

Master Restored

ONE of the great masters of the 17th century was Marc-Antoine Charpentier who, because of one of the most notorious musical rivalries in history, has been neglected for over 250 years. In his own day Charpentier was a celebrated musician holding several Court positions under Louis XIV. Due to the rivalry of Jean-Baptiste Lully, who was the favourite Court Musician, Charpentier never obtained a permit to have his compositions published. He had a tremendous output, approaching 500 works, all of which have lain in manuscript form on the shelves of the Bibliothèque Nationale in Paris. A reprieve has now come, due largely to a Monsieur Guy-Lambert, president of a new French organisation known as the "Friends of Marc-Antoine Charpentier." M. Guy-Lambert has copied and edited many of the manuscripts found in the library, and recently arranged the first performance in 250 years of Charpentier's Mass, *Assumpta est Maria*. A recording of this concert has been made available to the NZBS through the French Legation, and will be broadcast as the first of several such programmes from France in the *Music from Oversea* series from all YCs, on Saturday, February 2, at 9.30 p.m.

The WORLD'S BIGGEST SONG HITS



OPEN YOUR PIANO and
PLAY THESE SONGS
PRICE 2/6 per copy

"WHATEVER WILL BE
WILL BE"

"HOT DIGGITY"

"SWEET OLD
FASHIONED GIRL"

"ALLEGHENY MOON"

"MY PRAYER"

"IN THE MIDDLE
OF THE HOUSE"

"MORE" "ZAMBEZI"

"TONIGHT YOU
BELONG TO ME"

"ECSTASY" "DUNGAREE DOLL"

"GOD'S LITTLE CANDLES"

"MOSTLY MARTHA" "OH, MY PAPA"

"SHIFTING, WHISPERING SANDS"

To Piano Accordion Players:—

**F. & D.'s Standard Song Hits
for Piano Accordion**

(containing 15 songs—easy bass)

Price 4/-

ALL MUSIC SELLERS

Or direct from the publishers,
J. ALBERT AND SON, PTY., LTD.,
2-4 Willis Street, Wellington.

STOMACH SUFFERERS
read this—

... Now about
DeWitt's
ANTACID POWDER

... Only last night we had
visitors—one developed

STOMACH TROUBLE

and my wife gave her two doses of
the Powder and she was quite O.K.

(signed) E. G. HARRIS.
1, Gladstone St., Moonee Ponds, Victoria.

Mr. Harris's tribute to the swift,
corrective action of DeWitt's Antacid
Powder should urge every sufferer to get
THE SAME PROMPT RELIEF
RIGHT AWAY! DeWitt's fast-
working ingredients rapidly neutralise
excess stomach acid; soothe and settle an
upset stomach; give prolonged relief.

Regular size 3/3 Giant size 5/4

Away from home—carry a few
DeWitt's ANTACID TABLETS
No water needed. Pleasant flavour.

PRODUCTS OF E. C. DE WITT & CO., INC. 211 L.O.
4, HERBERT ST., WELLINGTON, NEW ZEALAND