

TOMATOES HERE TOMATOES THERE TOMATOES EVERYWHERE

NOW is the time to bottle tomatoes and to prepare for the winter meals. Tomatoes will be plentiful and at their cheapest during the next few weeks.

Tomatoes preserve well.

Tomatoes are savoury.

Tomatoes are a valuable source of vitamin C.

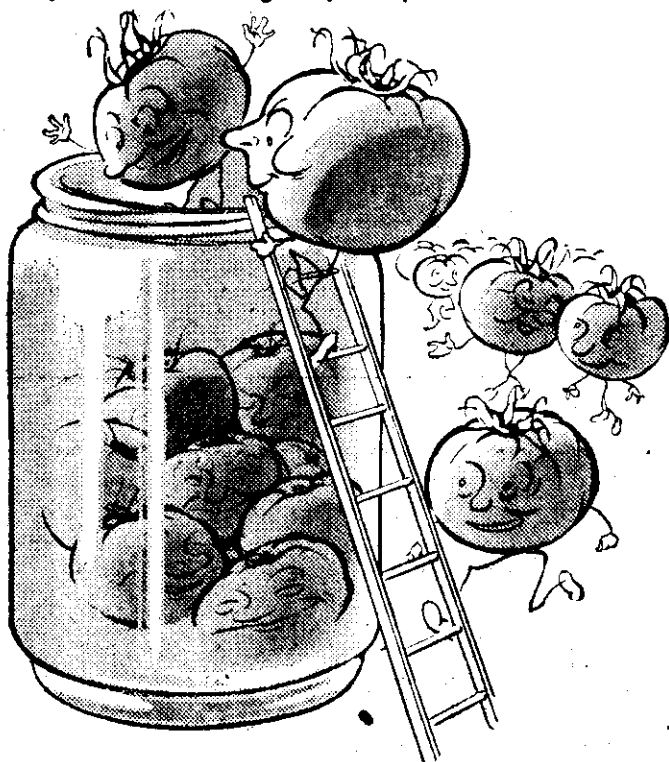
Tomatoes do not aggravate rheumatic pains.

Tomatoes are suitable for everyone, from the youngest to the oldest in the family.

Bottle whole—for savoury dishes.

Bottle as pulp—for soups, gravies, sauces, savouries and sandwich fillings.

Bottle all you can now during the flush of the tomato season.



ISSUED BY THE NEW ZEALAND DEPARTMENT OF HEALTH 16.9

Wordsworth Centenary

Two special editions of the works of Wordsworth have been prepared to commemorate the Centenary of Wordsworth's death on 23rd April:

A specially reset edition of the **OXFORD STANDARD AUTHORS: THE POETICAL WORKS OF WORDSWORTH** 10/6 N.Z. (approx.)
WORLD'S CLASSIC No. 189: SELECTIONS FROM WORDSWORTH is being reprinted for the occasion, and will appear with a special commemorative jacket, with a fine drawing by Lynton Lamb of Dove Cottage, Grasmere, in which Wordsworth spent so much of his life. 5/3 N.Z. (approx.)
 The Publishers do not expect supplies to reach New Zealand before June, but it would be of assistance to them if those requiring copies of these editions would kindly order them from their usual bookseller now.

OXFORD UNIVERSITY PRESS
 17 GREY STREET, WELLINGTON.

Personal Column

PUPIL OF SCHNABEL

As a pianist, Dorothy Davies is so well known to listeners, particularly in Wellington, that perhaps few of them pause to consider just how good she is. She was born and bred in New Zealand, the only girl in a family of eight. They were all musical—each of her five brothers played one instrument or another—so that music was part of the family life. When she left school she studied first at the Sydney Conservatorium, then at the Royal College of Music,

It is more than twenty years now since Dorothy Davies first broadcast to New Zealand listeners. Then, as she recalls, no artist would have dared to give the public "high-brow stuff" more than once a week, but today, artists are given a free hand. She feels this is mainly because the public is more accustomed to good music. But on matters of public taste and judgment she is a cautious commentator.

"People are willing to listen to more music," she says, "but I think the public's understanding of musical structure is not good enough yet to enable them to appreciate what the artist is doing."



DOROTHY DAVIES
 "Listen to what the artist is saying"

Listeners in New Zealand as a whole, she thought, were inclined to discount native talent—"There's a lot of good stuff in this country. It's only lack of confidence in our own that leads listeners to underrate the ability of many gifted artists who are doing good work here." The public she thinks is too apt to reserve its enthusiasm for visiting performers when different backgrounds and colourful personalities provide a setting for emotional listening. "The public," as she puts it, "must rather learn to listen to what the artist is saying, and how he says it, and schools still need to develop the analytical approach to music."

Towards the end of last year Dorothy Davies was heard with Bessie Pollard in a studio recital of Balinese ceremonial dances,

transcribed for two pianos by a young American composer Colin McPhee who spent five years in Bali studying its native music. The following week the two artists broadcast another studio recital—compositions by Arnold Bax for two pianos, *Red Autumn* and *The Poisoned Fountain*. These recitals were the first broadcasts in New Zealand of the Balinese music and the Bax works. Soon Dorothy Davies will be heard again—when she and the English cellist Peers Coetmore broadcast a series of programmes featuring the Beethoven cello sonatas.

in London, but since she had to earn her living too during her years overseas, Dorothy Davies did all sorts of other things as well—played ballet music for Marie Rambert, worked as a concert accompanist, and played jazz for a physical culture club. It was pretty hard work but Dorothy Davies makes no bones about hard work. She says emphatically that it's the secret of progress.

It was in London that she met the Schnabels—a meeting that led to her becoming accompanist to Mrs. Schnabel (Therese Behr), a singer of lieder. In their home in Italy, at Tremezzo on Lake Como Dorothy Davies mixed with students and artists from all over the world, who had come to study, like herself, under the gifted couple.

Of Schnabel himself Dorothy Davies thinks that while it is perhaps an overestimate to describe him as "the greatest living exponent of Beethoven's music," he has probably the profoundest understanding of the final period of the composer's work. Schnabel, like Busoni, is a musical scholar and his phrasing is historically founded on research and tradition.

University Education

"I KNOW that I'm a heretic according to the most widely-accepted modern educational theories; but I hold obstinately to the faith that education—most especially University education—is for the full and happy and harmonious life, not for the narrow and (I agree) most necessary, groove of it which is concerned with earning a living."—John Connell speaking from the BBC.