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this ground and others, and analyses brilliantly the many aspects of his genius.

Of Elgar, Cardus says that he and Strauss were the last composers "to keep in touch with the public at large." Elgar looked more like an English gentleman than an artist and a composer; he was frankly proud of having written in "Land of Hope and Glory," "a damned fine popular tune"; and in the middle of a Hereford Festival, perhaps just after *Gerontius*, he would inquire what had won the St. Leger. For this and other things he has been written down. Cardus, however, has no doubt that Elgar was a genius, and a particularly sane one.

HIMALAYAN WANDERER

TWO MOUNTAINS AND A RIVER, by H. W. Tilman; Cambridge University Press. English price, 21/-.

VICARIOUS adventure is a poor substitute for the real thing, but in an age of substitutes it is acceptable. Many who wish to climb in the Himalayas are instead tied to work and families; for them, the next best is to read travellers' tales of the regions in which their hearts rejoice when their boots cannot.

Mr. Tilman has an assured reputation, both as mountaineer and as author. His fine work on Mount Everest as leader and as writer, is a guarantee that whatever he undertakes will have modesty and integrity. His latest book is good. He gives a full and interesting account of experiences that included defeat as an iron ration. He sees his situations objectively, and where mistakes were made he points the moral, if necessary, at his own expense.

The expeditions with which this book is concerned were three, as the title implies. The first was an attempt on Rakaposhi, a 25,000-footer in the Karakorum; the second an attempt on Muztagh Ata, a thousand feet less; and the third a journey to the source of the Oxus River. This is good measure, even for such an experienced wanderer as Mr. Tilman. The Rakaposhi approach was made with

two Swiss mountaineers, and though the party reached 20,000 feet, the failure to climb higher was decisive, for which Mr. Tilman blames himself for trying too early in the season. However, various routes were attempted, and the knowledge gained will no doubt help some future party to success on this virgin summit. His next objective, Muztagh Ata, was in Sinkiang, and he made his climb with Eric Shipton, a former Everest companion, stationed as British Consul at Tashkurgan. They turned it in when only a short distance from the top, and were beaten, as much as anything by intense cold and bad conditions. The return to India via Afghanistan was made without the company of any European, and involved difficulties culminating in close arrest.

All these things were done in 1947. The technical descriptions of mountain obstacles overcome and not overcome are clear and informative, the lives of the strange peoples with whom he meets are recorded with a sensitive understanding, and his own trials and errors are used to evoke genuine humour salted with much erudite quotation. All in all, this is a very satisfying book, and will make local horizons seem low and life very tame for its New Zealand readers. Though some of the illustrations are memorable, others fail to support the mastery of the text, and the publishers were ill-advised to reproduce many of them as small as 2¼ inches by 1¾ inches.

—John Pascoe

MUSICAL EDUCATION

A NEW APPROACH TO SCALES AND ARPEGGIOS, by Thomas Fielden; Joseph Williams, London. English price, 1/9.

MARKS AND REMARKS—MUSICAL EXAMINATIONS AND THEIR PROBLEMS, by Thomas Fielden; Joseph Williams, London. English price, 5/-.

MUSIC IN LIFE AND EDUCATION—ESSAYS AND OUTLINES, by Walter Carroll; Joseph Williams, London. English price, 6/- and 7/6.

PRACTICAL HARMONY—A NEW EDITION, by Stewart Macpherson; Joseph Williams, London. English price, 6/6 and 8/6.

PRACTICALLY any example of passage writing one might name at random from the entire literature of the piano would be found upon examination to be based on some scale or arpeggio. In his book, *A New Approach to Scales and Arpeggios*, Thomas Fielden discusses from a thought-provoking angle their practical application to music under study. The book is in three sections: (1) The cycle of keys; (2) the theory of fingering—one of the most concise and practical discussions of this technical problem that I have seen; and (3) exercises in scales and arpeggios—where technical exercises are combined with scale and arpeggio patterns. *A New Approach* is a most valuable little book, not only for examination students, but also for any performer who wishes to perfect his or her finger dexterity in the least mechanical manner.

Marks and Remarks, also by Dr. Fielden, is a new and revised edition of the book originally published some years ago. Although, as he says, the examinations dealt with are those of the Associated Board of the Royal Schools of Music, all musical examinations are conducted under such the same conditions. The book contains nine chapters which deal in turn with preparation for examinations, scales and arpeggios, reading at sight, aural tests, performance of pieces, impression of musicianship, diploma examinations, the value of examinations, and ends with "some thoughts for the teacher."

Part 1 of Walter Carroll's *Music in Life and Education* consists of a series

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"They make Buses like frocks..."

I was amazed"

Mrs. Smith travelled in a bus every time she went to the city but hadn't given a moment's thought to how that bus was made, until one day, she and her husband went through the Petone plant of the New Zealand Motor Bodies Ltd.

The first thing that attracted and amazed Mrs. Smith was, that they used patterns to cut out the steel frames and panels, just like Mrs. Smith uses a pattern to cut out her frocks, and she laughed when she heard buses had waists and skirts.

As Mrs. Smith went from department to department, she saw the steel cut and bent and pressed into a hundred and one pieces. She saw these pieces placed into position on jigs and welded together, then the completed sides, top, and ends built on to the frame

of the bus chassis, the panels fitted to the amazingly strong all-steel framework—the seats and inside accessories fitted, then from the paintshop comes a beautiful new bus, ready for the road.

In the three assembly plants of New Zealand Motor Bodies Ltd. (Petone, Auckland, and Christchurch) nearly 300 men work, involving around 12 different trades. They are proud of their work, knowing that every bus they turn out is the strongest and safest type that can be made—

Look for the New Zealand Motor Bodies Ltd. trademark, usually above the head of the driver, or over the door. If it's there sit back and relax, knowing you are travelling in the most comfortable, safest bus on New Zealand roads.



ELSIE K. MORTON (above) will review Nina Epton's novel, "Journey Under the Crescent Moon," in the ZB Book Review session this Sunday, February 19. The session will be chaired by Dorothy White, and other books (and reviewers) will be: "The Webbs," edited by Margaret Cole (Dr. T. O. Garland); "A Tale That Is Told," by Denis Godfrey (Guy Young); and "Victoria of England," by Edith Sitwell (John Moffett)