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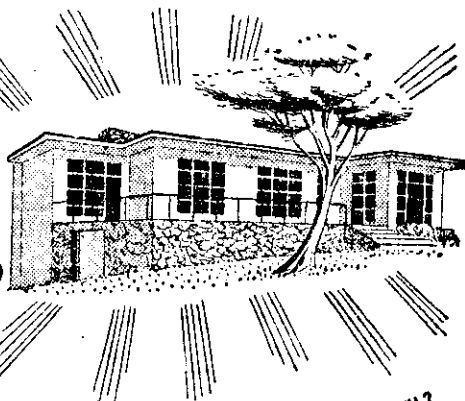
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RADIO REVIEW

It's a Long Way to Tipperary

ACCORDING to our mood, either "Third" programmes are our meat, whatever is on, or else we feel disinclined to nod through learned lectures or sleepily wait while Mahler's music lurches along like a tired old dinosaur, on the chance of catching the unexpected. But then we risk missing such a programme as Eileen Duggan's tribute to James Stephens, planted like a ruby in IYC's bale of hay. Here was a script written with the "blood and bone simplicity" she ascribed to Stephens's poetry, giving in a brief fifteen minutes a clear conception of the man, his work and his environment. Phyllis Chapman read the script attractively, but the poems did not quite ring the bell. When regional accents are called for, the BBC seems able to find trained readers with the right voice, but it appears that the NZBS must, apart from a few ubiquitous Cockneys, choose between persons with the right accent who can't read poetry or trained readers without the authentic tones. On this occasion, the reader made a brave try, and interpreted the poems well, but his assumed accent sounded uncertain to me with the brogue in my mind I was after catching from a recent BBC programme recorded in Dublin.

Portmanteau Labels

NOT the least of programme organisers' worries must be the choice of suitable session titles. Such meaningless labels as *Musical Snippets*, *Rhythm Roundup* or *Orchestral Parade* are less common nowadays (perhaps because of the drubbing they have received from dyspeptic radio critics). The more informative *Accordion Interlude*, *Popular Choirs*, *Albert Sandler Trio* predominate now, and so long as we cannot expect every number to be listed, they seem not inadequate. Sometimes titles are actively helpful; 1YD's *Dusty Discs* intrigues as much as its *Cowboy Corner* repels this confirmed hillbillyphobe. Yet there are still examples in plenty of the misleading title. *Grin and Share It*, which I expected to find an ITMA-ish show, proved to be a session for which the ZB *Behind the Microphone* label would have been more appropriate, and 1YA's agreeable musical offering, *Tuesday Serenade*, touches a new low in uninspired titles. The most recent off-putting title I encountered was that of an excellent session of authentic Mexican music, called *Museum of Modern Art*, as it was recorded for that institute, but leading the incautious listener to expect a discourse on Rouault and Matisse.

—J.C.R.

Last Round-Up

THE last session of Centennial Roundabout marked a retrospective pause in the swift swaying rhythm of Canterbury life. From its tiny crest it looked back to the Celebrations themselves as these in turn mirrored the great thoughts and acts of the past. So varied were the many aspects of the celebrations that the concluding 3YA feature must have presented a difficult editorial problem. Whether this was adequately met I am not sure, but it certainly was a "roundabout" and it was enjoyable. The

first part dealing with the toast to Lord Lyttelton and ending with a few words from the daughter of John Robert Godley was deeply moving. After that came the kaleidoscope of events, including the many sporting fixtures which jostled sides with Maori singing, bagpipes and various solemn ecclesiastical commemorations. I wonder, though, did the organiser have any doubts about including "Now is the Hour." It would be quite wrong to dismiss sentiment on such occasions, yet there are some things nothing can bury and grow lilies on, and that tune, sung in dragging tremolo, was one. On the whole, however, the last *Centennial Roundabout* made the best of difficult material.

—Westcliff

Concert Preview

ONLY the more gifted among us can properly appreciate music of any complexity at the first hearing. For the rest of us it is dogged as does it, only frequent re-hearing enabling us to grasp the structure whole, with an understanding of the subtle inter-relation of its parts. There are, of course, some short-cuts, and of the best of these were Professor V. E. Galway's *Masterpieces of Music*, with thematic illustrations, now (to our sorrow) given up and not replaced by something similar. On the Sunday preceding the Dunedin concerts of the National Orchestra, however, 4YA presented a short programme consisting of a commentary on some of the works to be performed by the Orchestra, giving illustrations of the main themes. It was a most useful programme, with its emphasis on its musical illustrations, rather than a merely verbal appreciation of the music to be heard. Such previews could, I feel, with advantage, be given before one major (and preferably repeated) work each week.

On Poetry

THE most persuasive speaker I have heard for a long time is Enrica Garner, who discussed three English women poets from 4YA recently. With her slow, soft and exact speech, Miss Garner radiates a charm that is almost hypnotic. "Just read poetry," she said, "don't think, or analyse—just read it, and read it again." She approaches poetry in a spirit of humility. "You must remember that you are being presented with the results of someone's living and labour. When you garden, you are prepared to turn more than one spadeful—you are prepared to dig and work and wait perhaps months. Why should you

Another Farrell Recital

RICHARD FARRELL will give an additional recital—in the Auckland Town Hall, this Friday, August 17—before leaving New Zealand, according to an announcement made as we went to press. In the first half, which 1YC will broadcast, he will play *Rhapsody in G Minor* and three intermezzi (in E Major, C Major and B Minor) by Brahms, and Beethoven's *Sonata in F Minor* ("Appassionata"). Aaron Copland's 1941 *Sonata* and Liszt's "Funeral March" and Hungarian *Rhapsody No. 15* will be played in the second half.

N.Z. LISTENER, AUGUST 17, 1951.