

offered a succession of well-arranged programmes that at some stage each evening must offer something to everyone whose taste is for serious music. On one night, we can hear music by Goldmark and Bartok, but if modern music is not to our taste, we have an earlier programme of opera, and a later one of Schubert songs and a Schumann Quintet. In this way, 4YC, if it cannot satisfy all of its listeners all of the time, can at least congratulate itself that it must satisfy some of them most of the time.

Bones of Contention

PANEL discussions, despite their occasional faults of pomposity, noisiness, or rambling discursiveness, have the advantage of presenting differing points of view with a liveliness that reflects the conviction of the speakers. Discussion, however, tends to be on "safe" topics. A wider form of panel discussion has appeared, however, in recent weeks on the 1951 Census, and it is to be hoped that we will have more of this type of broadcast. A panel discussing contentious legislation, for example, would be welcomed, particularly in the South, where poor reception often makes Parliamentary broadcasts far from easy radio listening.

Brahms and Busch

BRAHMS'S Second Symphony was played from 4YC on November 27, but it was the second symphony with all the difference that Fritz Busch and the Danish State Radio Symphony Orchestra make. This recording is without doubt the finest and, one feels, the closest to the composer's intention. The first movement—*allegro non troppo*—which is performed with tender attenuation by other orchestras, is here given with the briskness the musical direction suggests: so much so, in fact, that only three sides are needed to record a movement that under other batons takes four. An occasional slight harshness in string tone is the only blemish on an almost perfect performance.

Frustration

EVERY regular listener who is addicted to YC programmes must sometimes find himself muttering "How happy I could be with either . . ." as he studies his programmes and finds his particular choices are being broadcast at the same time. Like Buridan's ass between two bundles of hay, he must choose between equally enchanting alternatives, and perhaps resign himself to silence for the rest of the evening. There is, of course, the probability, as was pointed out in a recent number of *The Listener*, that he will hear the rejected programme from the other station at some other date. He is aware, too, of the difficulties of a synchronisation of programmes that is not only local, but national. But, in spite of all this, when he sees that 4YC is playing James Bridie's *Mr. Gillie* on a night when he cannot hear it, and that 3YC is on that same night playing the second part of that same play, he is depressed, and feels someone has blundered. Is he wrong? He can hardly be happy with neither.

—Loquax

N.Z. LISTENER, DECEMBER 7, 1951.

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