

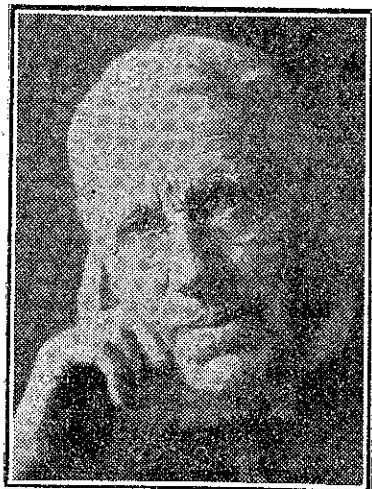
was taken over by the officials and men of St. Hilda Lodge of the Durham Miners' Association, and from that day—and especially since 1911, when Mr. Oliver took charge—the band has enjoyed one success after another.

MENGELBERG.

UNDOUBTEDLY one of the outstanding conductors of modern time—Willem Mengelberg is a musician of whom Holland is mighty proud. His finest work with his orchestra, the Amsterdam Concertgebouw Orchestra, is both seen and felt at rehearsal. Besides seeking perfect orchestral balance, he seeks first and foremost the fine phrase and clarity of texture. He regards the instruments as a vast choir, whose members individually must sing either soli or in chorus; and he demands singing of the finest quality, instancing the Italians, with the finest nuances and breath marks. He does not tell the orchestra to do something; he just sings himself to indicate nuance and phrasing. Despite his sixty-three years, this little red-headed Dutchman still sings his way from one success to another.

G.O.M. OF MUSIC.

WELLINGTON'S Grand Old Man of music is Mr. Robert Parker, C.M.G., who will be heard during the Christmas season in a broadcast lecturette from 2YA. Mr. Parker is organist and choir-master at St. Paul's Pro-Cathedral in the Capital, and has done much to further the cause of music in New Zealand. Born in London 87 years ago, Mr. Parker studied under such eminent organ masters as Dr. W. S. Hoyte, Scotson Clark, Herr Lehmayr, Emil Behnke and Dr. C. W. Pearce. He came to New Zealand when he was 22 and was organist at St. John's Church, Latimer Square.



Christchurch, and St. Michael's Church, Oxford Terrace, Christchurch. In 1878 he came to St. Paul's in Wellington, where he has remained ever since.

HUNGARIAN PRODIGY

LIKE Heifetz and Menuhin, Eugene Ormandy (born in Hungary) entered upon the musical stage as a violin prodigy. At the age of five and a half years he was the youngest student at the Royal State Academy of Music, and nine years later received a B.A. degree from that institution, and two years after a State diploma for violin playing. After an adolescence

spent in Europe on tour to the acclaim of music-lovers, he became head of master classes at the Conservatorium of Music, Budapest, at the age of 20. Soon after his arrival in America in 1921 he made his name there, and later substituted for Toscanini as conductor of the New York Philharmonic and Philadelphia Orchestras. Since 1931 he has conducted the Minneapolis Symphony Orchestra, succeeding Verbruggen.

WEIGHED 20 STONE!

PAUL WHITEMAN is a man who has attuned his life to the mood of the moment. When the post-war world was going mad, Whiteman made



mad music; to-day, when we are sober and wiser, he has forsaken the hurly-burly of jazz for the lighter classics. Paul Whiteman is probably the most famous orchestra conductor in the world. His bulky form (he once weighed nearly 20 stone, but he has reduced it), has been caricatured in almost every paper in the world, and his recording of Gershwin's "Rhapsody in Blue" (a composer's answer to the statement that jazz wasn't music) has been played from every broadcasting station that is worthy of the name. Picturegoers in New Zealand will remember Whiteman's appearance in the super-film, "The King of Jazz."

SHARPE'S N.Z. MOTHER

THE son of a professor at the Royal College of Music, the eminent cellist, Cedric Sharpe, had a New Zealand mother. Mr. and Mrs. Sharpe senior met at the National Training School of Music, and later Cedric was destined to meet his wife at the Royal College of Music in the same way. Mr. Sharpe, senior, came of Yorkshire stock, but was a New Zealander by birth. This lady's grandfather was the first settler in the young colony after the missionaries. Born into a world of music Cedric Sharpe began work at a tender age on a tiny 'cello, little bigger than a viola. Sharpe has had a chair in every orchestra of any consequence in London. His early days were by no means devoid of those most embarrassing incidents due to being hard up. Then, in circumstances which should belong rather to fiction than to fact, he acquired a wealthy pupil who was extremely kind. Since his first public recital in 1912 he has not looked back.

PACKS HIS OWN "TRAPS."

WHERE Percy Grainger himself takes part in performances of his compositions with orchestra (and often his wife, Elsa Strom Grainger does also—she plays bells and marimbas) he finds difficulty sometimes in getting the extra "traps" his score calls for, transported from one place to another in time for performances. When, for instance, as often happens, performances come at distant places on consecutive days, he cannot trust his extra "traps" to express companies or the care of a baggage man, because, of course, the performance would be ruined, if not made altogether impossible by the absence of these necessary instruments. Now he has invented a method of packing and carrying them himself.

WHAT NAME, PLEASE?

THE names given below are those of men and women who are featured in the coming programmes from the New Zealand national stations or of radio performers who have been featured in the news during the week. On these pages are paragraphs relating to the activities of the persons mentioned in this column.

DR. J. B. CONDLIFFE, in a talk from all national stations at 10.10 p.m. on December 27.

PAUL WHITEMAN, in recordings from 3YA at 9.57 p.m. on Christmas Day.

BRANSBY WILLIAMS, in recorded Dickens impersonations from the New Zealand national stations on Christmas Day.

PERCY GRAINGER, in lecture-recitals from 3LO next week.

CEDRIC SHARPE, in recordings from 3YA on Christmas Day.

MABEL CONSTANDUROS and **MICHAEL HOGAN**, in humorous recordings from 4YA on Saturday, December 29.

MR. ROBERT PARKER, C.M.G., in a lecturette from 2YA at 8.40 on Christmas Eve.

LEWIS CASSON, in a recorded talk from 1YA at 3.30 p.m. on Christmas Day.

WILLEM MENGELBERG, in recordings from 3YA on Friday, December 28.

DR. ROBINSON E. HALL, as narrator in a programme entitled "The Music of Home" from 3YA on Christmas Eve.

SIR WALFORD DAVIES, in recorded lectures from 2YA on December 27 and 30.

EUGENE ORMANDY, in recordings from 1YA on Christmas Day.

JAMES OLIVER, in recordings from 2YA on December 28.

JOHN BARRYMORE, in a recorded reading from Shakespeare from 4YA at 9.10 p.m. on Sunday, December 23.