

question which has been misrepresented in an endeavour to give authoritative backing to the argument for the lowering of the musical standard of broadcasting programmes:—"It is impossible, perhaps, to make the man in the street see what it is in Bach that endlessly absorbs and thrills the musician; it is difficult, indeed, to express it in words to one's own satisfaction. But all the same it is there, and it is this that accounts for the vast literature devoted to Bach analysis. That analysis is not mere analytical chemistry for its own dry laboratory sake; it is the effort of the musical mind within us to penetrate to the profoundest secrets of the musical mind at its most musical. . . . We go to the two men for two quite different things; but for all the beauty, the splendour, the grandeur, the humanity that endear Handel to us, it is Bach who holds us with a spell the potency of which increases with the years."

The personal hates and abhorrences of an allegedly highly trained musician to music "canned and put over the air" carry little weight, and it should be remembered that the height of musical training is in no direct ratio to innate musical appreciation. The musician referred to is evidently one of the many to whom the appearance and personality of the performer are of greater importance than the music performed.

Your correspondent should have dipped further into the writings of Mr Newman, who complains bitterly of the humbug of personality in musical performance and predicts that before long the really musical public will seek their music in the ideal surroundings of their homes from gramophone and radio which are more conducive to intelligent listening than the atmosphere of celebrity concerts. —I am, etc.,

Gore.

A. F. MANNING.

Severe Attack on the English of England

To the Editor.

Sir,—Your correspondent "Caius" must be an unconscious humorist. He says, "I come from England, and one never hears grammatical errors or mispronunciation there." Well, well; and yet in England they have a special body headed by Bernard Shaw to arrive at an acceptable pronunciation, and very often it is a compromise. If there are no grammatical errors or mispronunciations in England, what is the particular need for this special body?

Lately we have had recorded talks on "Causes of War," and in Lord Beaverbrook we have a pleasant voice and good pronunciation, and on the other hand, Dean Inge has an unpleasant voice and bad pronunciation. Of course, some people like this way of talking, and many New Zealanders try to ape this manner of speaking, but, after all, it is bad English. I listen regularly to the announcers of all the YA stations, and on the whole I find the voices pleasant, the pronunciation good, and grammatical errors few. Englishmen are the worst speakers of English that I know of, and at least 75 per cent. of the people of England cannot speak proper English; among the other 25 per cent. affectation makes their English unpleasant to listen to.

After all, I don't know if a uniform language would be a blessing. You will never get uniformity of language in England, while on the other hand 90 per cent. of the English in New Zealand is uniformly good English.—I am, etc.,

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