

"Evening Post" on his arrival in Wellington, that he did not think good music should be broadcast. "Great works which should be approached with reverence are turned on as a background for the washing of dishes," he said. "Musical appreciation can not be gauged by the number of radios in use, but only by the attendance at public concerts. That attendance at the present time was largely elderly persons. What is going to happen when they are gone?" He added that he wished that he might have been born twenty years earlier and have missed radio altogether.

As for the contention that broadcast music was educative in that it improved the musical taste of the public, he could not agree. As one writer said in the London "Observer" a year or two back, mechanised music could not improve the public taste any more than a sausage machine could improve the breed of cats.

ANOTHER OPINION.

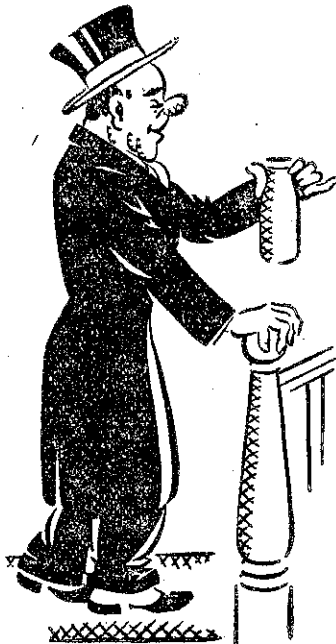
"Broadcasting had given an extraordinary impulse to public interest in music, and the desire to learn an instrument or to sing was increasing at a great rate."—Dr. Malcolm Sargent in an interview in "The Dominion," August 22.

"What is the situation in music today, as compared with that of a decade back?" asks Sir H. Walford Davies, Master of the King's Music, and he answers his own question thus: "Though it must be admitted that there is prevalent at the moment much depressing broadcast evidence of a debased taste for senseless music sensationally rendered, there is also a strikingly healthy and rising tide of musical understanding and taste for the art itself, as apart from its associated uses.

BROADCASTING AND PUBLIC.

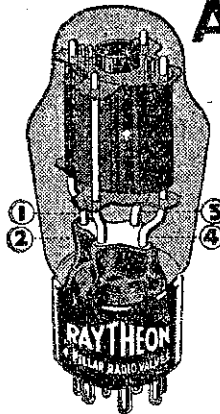
"You may safely picture millions listening nightly; among these, tens of thousands are doubtless listening with ever-increasing critical discernment; and among these again, hundreds of young listeners of outstanding musical sensitivity are listening creatively (including maybe a genius or two), feasting on the good things but mentally vowing never, when their chance comes, to afflict the world with the banalities that are still so frequently heard. Public taste must needs go up and up, as well as down and down to the nether regions of deadly unthinking iteration. And if I may here be pardoned a violent analogy, even decay makes for good fertilising.

"I expect, as listeners, we roughly differentiate the various nationalities in music by general impression rather than by any details of melodic or harmonic pattern: by uses of mass and colour and by rhythmic behaviour rather than by the bend or turn of the composer's melodic lines or chords. In this general way I have been surprised to hear a person, self-styled as being musically ignorant exclaim while listening-in, "That's Debussy, isn't it?" when not only was the guess correct, but when the composer was being (as I imagined) very faithfully French in his elusive orchestral ways."—Article in "The Musical World" feature, in "The Dominion," August 22.



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