

THIS WEEK'S SIGNED ARTICLE.

Too Much Music Being Broadcast... Says Dr. Malcolm Sargent

TOO much music can be and is broadcast, with the result that people do not learn to listen. It is an extremely difficult thing to give really constructive advice about radio programmes. For one thing, you never know when the average listener is going to tune in. In giving a concert in a hall you know that it will start at a set hour, but, in broadcasting, the listener may tune in anywhere. In my opinion this difficulty can be overcome to a certain extent by having three simultaneous programmes for listeners to choose from—one of really serious music, one of lighter stuff, and a third frankly dance music. But too much music gives people what I call "unclean ears."

It has been most gratifying to find in this country a spirit of helpful co-operation between the broadcasting authorities and the musical organisations. It is all to the good that the broadcasting people, while they have their own nucleus orchestra and choir, should make use of existing musical organisations, provided they are good. But you must avoid the snag of having "tied" players. All special players should be available to perform wherever and whenever their services are required.

It has been suggested that the Wellington Town Hall has been filled recently merely to watch a strange conductor, and that, with the normal order restored, the interest in orchestral concerts would again wane. But the novelty of watching a new conductor at work soon wears off. If the music those people heard did not convey something to them, then it was useless. But it must have made an aural impression upon them. Many must have been moved by the playing of the orchestra; their eyes will have been opened to the possibilities of what orchestral music

can offer them, and to what the existing musical organisations can provide, and they will come again to future concerts. Where is the money to come from for fostering music in New Zealand? The city or State itself should be responsible for any deficit, and a deficit is no unusual thing in the balance sheet of a musical organisation. All art should be a cultural and not a business proposition. In the olden days it was the rich aristocracy who subsidised music; music was, in fact, for them alone. Then came the era of subscriptions from the so-called upper classes, but now music is quite rightly for all classes. The very smallest additional rate would provide all the finance necessary.

Introducing . . .

DR. MALCOLM SARGENT, famous British conductor, who has just concluded a visit to New Zealand. Dr. Sargent gave four concerts in the Dominion—all in Wellington—three public and one from the broadcasting studios of 2YA. In the article on this page Dr. Sargent discusses music in general in this country—and makes some useful and interesting observations.

naturally, those making use of its contents would be expected to contribute something toward it. The library possessed by the Royal Choral Union is, I might add, quite a good one.

The Government, too, I might suggest, should be careful not to impose a big duty on imported musical instruments. Good instruments are essential if an orchestra is to be good. Apart from politics and trade questions altogether, I am all for getting the best instruments possible, regardless of the country of origin. Some of your players are performing under a handicap owing to their instruments. I, like other conductors, want the best possible sounds from my orchestra; whether the instruments come from Greenland or Persia does not matter.

Expert tuition for New Zealand musicians might be provided by means of scholarships tenable for two years at such an institution as the Royal College of Music. There they could be taught, and taught to teach, on the understanding that they return to this country for a certain period. By this means I consider the standard of orchestral playing would be materially raised. Perhaps the Department of Education could help?

I have been asked if I thought that the bringing

Lily Krug, woman journalist from Germany now touring New Zealand, has written next week's signed article.

AOTSAOTS

HON. R. SEMPLE'S motto:
"Pedestrians should be seen and not hurt."

AT a motorists' meeting in Christchurch the other night:—"There's no arrest for the wary!"

THE circulation of Hansard has increased, we read. Is this a mild form of blood pressure?

ON Dora Lindsay's first night at 4YA she christened Mrs Drake, the studio pianist, "duckle."

AFTER rain in Dunedin a local paper reported that "the Imperial Airways service was not interrupted."

WHEN one drives into Hollywood it's like an excursion into a different land," says a New Zealand tourist. "Perhaps a film comes over the eyes!"

AOTSAOTS

A MUSEUM for stockings has been opened in Germany. A place for holey relics.

THERE'S one slump that's pleasing everybody—in the bankruptcy business in Christchurch: No cases for two months.

"THE proof of the pudding is in the eating." Yes, but a safer method of establishing proof is long overdue!

THE Auckland's Children's Theatre produced its first ambitious effort, "A Midsummer Night's Dream," last week. The movement is progressing well.

THE Railway Department's boast of "230,000,000 passengers without a fatality," has been shattered by the death of one of the victims of last week's Main Trunk smash.