

# MUSIC OF THE WEEK

*There is no art without life,  
There is no life without growth,  
There is no growth without change,  
There is no change without contro-  
versy.—Frank Rutter.*

**T**HE Australian Broadcasting Commission recently announced the 1938 symphony concert season. It will run from May 14 to November 2, and will include a remarkable assortment of standard and modern works. Depending on the visit of Georg Szell and Dr. Malcolm Sargent, the Commission has planned an ambitious programme. With the visiting international conductors and resident Australian conductors, Australian artists will perform the works set out on the schedule.

This is a splendid idea. Nothing gives a local artist more encouragement than to be associated with famous musicians from overseas. The musical atmosphere surrounding artists of international repute creates real and lasting enthusiasm in associates.

**A** CELEBRITY symphony season is firmly established in other countries, and it is an establishment that New Zealand could well afford to imitate.

Still, this is a small country and schemes such as this are costly. There is one way, however, in which the nucleus of the system may be brought about, and that is for the executives of the three symphonic combinations in New Zealand to meet at the beginning of the year and plan their programmes jointly. Most of the performances are relayed by at least one national station, and in view of this fact a proper schedule of symphonic works could surely be drawn up. The schedule should be well advertised before the season commenced, and with an interchange of conductors and local artists, should create a great deal more interest in New Zealand symphonic music than has hitherto been shown.

**P**ERHAPS we could bargain with the ABC for Szell or Sargent? Sargent, I understand, has already been to this country, and from what I have heard his visit did more to uplift the standard of orchestral playing in New Zealand than was ever done before.

**COLIN HORSLEY**, the young Wanganui pianist, played splendidly last week at 2YA. This youthful musician has a good style, and he lacks little in the way of technique. I liked the Liszt programme very much indeed. The Chopin programme, which I did not hear, was apparently not half so good.

The two études were excellently played, and, with the exception of a little careless pedalling, the

general effect was quite as good as some recorded versions I have heard.

I am not certain, but I understand Colin Horsley is going to the Continent to study. Well, providing he goes to the right teacher, one can confidently predict a bright future for the young artist.

**T**HE northern main national station had a surprise for me on Wednesday last week. I was listening to an overseas shortwave station, and reception not being too good, I tuned in to 1YA, and heard a delightful contralto—Dawn Harding. Reception



VERA MARTIN

... The same standard of artistry.

was good, and I could hear the artist perfectly. She is an artist—and she possesses a steady voice. Every note sounded with bell-like quality. I could detect but one minor fault—the words in the Holst number were indistinct. The first two songs were flawlessly sung. Miss Harding's voice has definite mezzo range. The performer, judging on her presentations last week, would be a welcomed asset on the London stage.

**T**HE same evening 3YA presented a group of Elgar songs. These were sung by Vera Martin—another splendid contralto. The voice was a shade

lighter than Miss Harding's, but there was the same standard of artistry present. Am I correct in surmising that both these performers have experienced Continental training?

**CLARICE DRAKE**—a Dunedin pianist who played a mixed group, from Bach and Handel to Matthay, early last week. The playing was good. It did justice to the music. Enough said!

**CARA HALL**, the fifteen-year-old Wellington pianist, gave a public recital in Wellington last week. It was a good recital, and the performer played tastefully even if the programme was a little ambitious. Cara Hall also played a short group of solos last Sunday from the Wellington studios. I missed the organ Prelude and Fugue, but the Schumann Allegro was a little disappointing in my opinion. On the occasion of a recent performance by this young musician I was enthralled by her efforts, and perhaps it was the memory of that presentation that made Schumann a trifle below expectations. The major fault seemed to be the pedalling—it sounded as if the young player had forgotten her teacher's instructions. But, Miss Hall, correct pedalling is a definite asset to good piano playing. And you played one or two wrong notes towards the close. Nevertheless, I would like to see this artist make progress—she has good style.

**T**ALKING of pianists, I enjoy the songs composed by Owen Jensen, who plays regularly at 1YA. Jensen writes in a good style, and the group he introduced last Saturday was quite up to the standard of several published songs I have heard.

**I** NOTICE 2ZB schedules for Thursday next fifteen minutes of "Music You'll Love," followed by fifteen minutes' "Music." Programme honesty (?) for you.

**V**IOLIN enthusiasts will hear a local performance of the Wieniawski No. 2 Concerto from 1YA on Friday. It is not a very difficult work to perform, but is attractive as far as the melodic progression is concerned. Leela Bloy, whom I heard about in Australia, is the soloist, and the studio orchestra assists. The scheduled time of presentation is 9.38 p.m.

BY "SCHERZO"

WOODS' GREAT PEPPERMINT CURE  
For Children's Hacking Cough.