

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.*

THE Christchurch Harmonic Society concert was relayed by the local National station last week. Only one hour of the performance was broadcast, and the presentation was, chorally, satisfactory. The opening cantata was sung in vigorous style, but it would have been much better had a work of this form ended the first part of the programme, or, better still, have been included at the beginning of the second.

It is far too much to expect a choir to sing a major work at the beginning of any concert in which the programme is of a miscellaneous nature.

The greatest fault appeared to be with the tenors. This section of the choir was by no means satisfactory in the higher register. When will tenor chorists learn that forcing not only has a detrimental effect on quality but is also the first step in faulty intonation?

AT the same concert Clarice Inglis sang "One Fine Day." It was not a good attempt. For one thing, the solo is hackneyed and for another it was taken far too slowly and it dragged.

There is really no excuse for inconsistent tempo in operatic work. "Madame Butterfly," together with most of the other operas are broadcast frequently from various stations. I know of at least five different renderings of the Puccini aria sung by Miss Inglis last week. All these records are useful to artists who intend giving public performances.

ALAN LOVEDAY was on the same programme. He amazed me with his technique: I do hope he goes overseas to a good teacher. There is a danger of all young players getting into bad habits unless quickly corrected. I refer particularly to the first theme of the Tartini-Kreisler variation he played last week and to the Viennese melody. The howling was not traditional in the Tartini and some of the four-note chords were omitted in the final variation. Just an occasional fault in intonation was noticeable in the double-stopping of the Viennese melody.

Still, notwithstanding these faults, I consider the boy amazingly talented. I only mention these inconsistencies with a view to giving him an opportunity to correct these minor faults before he leaves New Zealand. With Jocelyn Walker, Cara Hall and Master Loveday New Zealanders should feel proud of their youthful prodigies.

JOAN MOODY, an Auckland soprano, presented a group from 1YA during the same week. I fail to see why Miss Moody included "The Monotone," by Cornelius, in the programme. It had no entertainment value. Vocally, the recital was fair but a little lifeless. Why must sopranos select so many slow-moving melodies in the same group? They only become uninteresting as a recital wears on. Some day I intend writing an article on "This Rhythm"—I hope sopranos will read it.



ALAN LOVEDAY

...His technique amazed me.

LAWRENCE TIBBETT is in Australia and will be shortly visiting New Zealand. His vocal quality and phrasing are superb and he sings with incredible ease the most difficult passages. I sincerely trust the impresarios do not get at Tibbett and compel him to sing the rubbish he presents on the screen. The voice is far too good for that. It is understood this artist completely spoilt some of his Australian programmes by bracketing with Lieder a topical ballad. I cannot conceive such is the case—however, we shall see if this is true when Tibbett arrives in New Zealand.

A BROADCAST of the much-overrated Beethoven violin concerto played by Fritz Kreisler with the London Philharmonic orchestra was clearly heard last week. The performance was much better than the earlier renderings of the same artist when he played the concerto with the Berlin

State Opera House; although I still consider the Szigeti performance far better than the Kreisler.

John Barbirolli, who conducted last week's performance puts plenty of rigour into the finale. The recordings are worth hearing.

DR. BRADSHAW and Miss Croucher played Beethoven's "Spring Sonata" from 3YA last Wednesday evening. Technically, the players were sound. The piano, however, consistently overpowered the violinist—this was most noticeable in the coda of the first movement and again in the opening of the slow movement where the violinist takes over the subject. The players kept well together, but occasionally the interpretation sounded a little "sugary."

I do not think there should be an over-abundance of rubato in Beethoven—this is more preferable in Chopin. I have yet to hear an ideal presentation of a violin and piano or a piano and violin sonata in this country. It would be nice to hear a performance in which the important sections of a work are emphasised with discretion.

NEXT Saturday at 8.15 p.m. the commercial stations have scheduled "Music of the Masters" again. It is sincerely hoped that this session will be conducted on authentically informative lines and that the "masters" are represented by their best works. It is something new and good to see the commercials branching out in the field of artistic merit.

IT is pleasing to read in an American quarterly that Vladimir Horowitz, the well-known pianist, is to resume his career in June. Horowitz, who is Toscanini's son-in-law, underwent an appendix operation in 1935 which resulted in complications that have prevented his appearance on the concert platform for two years. Horowitz is to make recordings with the BBC Symphony Orchestra under the direction of his famous father-in-law.

MR. W. DEARDEN-JACKSON made his pianistic debut last Thursday evening at 2YA. Candidly, the recital was disappointing in so far as the selection of items was concerned. There was nothing very difficult to play selected and there was not sufficient contrast in tempo to arrest the attention of the listener. Mr. Jackson has a sympathetic touch, but occasionally allowed technical inaccuracies to make their appearance in last week's recital. I do wish pianists would give us at least one bright number in a group.

I am looking forward to a bassoon recital by Mr. Dearden-Jackson as I understand he is a most accomplished performer on this instrument.

BY "SCHERZO"