

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 Rutler.*

THE Hutt Valley Liedertafel gave an excellent performance on the air last Thursday evening. The concert was relayed from the Lower Hutt by 2YA. It is the first time I have heard the combination, and the fine balance of the voices surprised me.

In a smaller centre it is generally difficult for a conductor to obtain voices that blend well enough for concerted work. In this the Hutt Liedertafel is fortunate. The graduations of expression marks were a feature of the concert, and Conductor H. Brusey is to be congratulated on his treatment of the part songs.

There was a slight tendency in the Bach number for the lower voices to dominate in one or two bars, but this did not by any means disturb the general effect. Male voices in concerted form can produce some excellent organ-like effects. I am looking forward with pleasure to the next concert of the Hutt combination.

AS soloists the Hutt choir had Lionel Harris (pianist), Master Keen (boy soprano) and Mrs. Edith Wiltshire (contralto). I enjoyed the pianist best. Even if he made one or two slips in the opening number, his playing was generally most satisfying. The Revolutionary Study (an encore item) was really well played, but it struck me the audience was hardly as responsive as it might have been. Mr. Harris has excellent left-hand technique and the piano broadcast well. The boy soprano performed "Orpheus with his Lute" and "Who is Sylvia?" most creditably.

Mrs. Wiltshire has a voice of good quality, but is inclined to sing a little too forcibly at times—for microphone work at least. However, she probably sang to the hall rather than to the microphone.

AT Christchurch, Mrs. Nelson Kerr gave four songs on Wednesday evening. The vocal quality was good but the singer sounded a little nervous. The final phrase in the "Sandman" was not interpreted in the usual manner. There was a definite break noticeable during the singing of this section of the song, and I thought the piano accompaniment was a little on the heavy side for a lullaby.

ON the same evening Mr. Greenaway was singing at 2YA. The songs were of the popular variety but Mr. Greenaway's voice broadcasts well. Again, however, there was an irritating break in the middle of a word towards the close of "Tired Hands." There



STANLEY OLIVER.

could, I felt, have been a little more freedom in style generally.

I have noticed recently how so many singers make hard work of their engagements—singing should sound easy and free, there is nothing so fatal to the effect of true musicianship as a "forced" performance. Perfect freedom makes easy listening.

I'M afraid I don't like piano-accordions—but I must say Mr. Hartman an American player giving recitals at the four main stations is an exceptional performer. His technique is splendid and he plays correct harmonies!

THE finest performance of the week was, in my opinion, by the Schola Cantorum from 2YA. This most competent combination was broadcast on relay from the Maori Hall in the Dominion Museum. The music and the cathedral effect was most authentic.

It was quite the best concerted singing I have heard for many years, and I honestly consider the performance was as good as that of many English Church choirs I have heard. Mr. Stanley Oliver was the conductor in a fine programme. The Palestrina number,

"Come, Let us Worship" was very beautifully sung. There was just sufficient reasonance noticeable in the hall to give the required cathedral effect. The nicest thing I can say about the performance is that it was reverent.

I HEARD a recital by Renee Nizan, the brilliant French organist in the Wellington Town Hall during the week. Mademoiselle Nizan is one of the finest organists I have heard. She is twenty-one years old, and her father is organist at Notre Dame, Paris. I hope that many will hear her for she is indeed brilliant. She plays entirely from memory—an amazing feat for so youthful a performer on the organ. Her playing of the Bach D Minor was a revelation, and her registration in the softer numbers was an example of artistic taste seldom displayed by far more experienced players. Renee Nizan has also a most charming personality.

Prophets Without Honour

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employed the new harmonic system—we have, Sibelius, Schonberg, Kilpinen, Richard Strauss, Vaughan Williams, Delius, Elgar, Prokofieff, and the amazing youthful composer William Walton. Most of these are still living. In the works of these men alone we could find greater contrapuntal writing and greater harmonic technique than in that of most composers of the past.

And there are many more who have not only made their names as composers but also as executants.

WAS it not nearly always the personality surrounding the technicians of the past that helped to make them what they were? Admittedly they must have been splendid performers, but this fact combined with their striking personalities helped considerably to place them on a higher plane than they would have been normally.

We have with us Toscanini, Paderewski (a striking personality), Egon Petri and Menuhin (in addition to hundreds of others too well known to enumerate) who must compare more than favourably with many artists of the past.

Still there are some people who still claim that things now could never be as good as they were before—although I admit that present-day art travels from the province of historian into the region of speculative criticism.

I only hope, in conclusion, that those who are hasty to condemn the modern school will hesitate and consider the fact that the great composers of the past were also subject to the same condemnation—at least some time during their lives—as those who are now living.

BY "SCHERZO"

WOODS' GREAT PEPPERMINT CURE
For Children's Hacking Cough