

The Week's RECORDS

IT is indeed rarely that we hear or read the actual views of conductors on the value of recorded music, therefore some remarks made by Bruno Walter last year are of great interest to gramophone owners who take their hobby seriously.

M. Walter said:—"What would we not give for records of Mozart, Chopin or Beethoven; even of Liszt and Brahms? We listen hungrily to verbal descriptions of their playing, told to us by people who yet know only from hearsay how they played. Recording is a great blessing, and the engineers have as great a responsibility to make it more and more real, as has the gramophone company to see that the recording of works of great musical geniuses is not neglected."

The gramophone company is doing its part as proved month by month in the record releases, and one of the latest major works to appear is Haydn's Military Symphony, No. 100, in G Major, played by the Vienna Philharmonic Orchestra, under Bruno Walter (HMV. D.B. 3421-23).

When Haydn went to England his visit was arranged by an indefatigable impresario and violinist, named Salomon. For his concerts in London, Haydn composed a set of twelve symphonies. These were all performed for the first time in London, and they have since been known as the "Salomon Symphonies."

The one styled "Military" owes its name to the use in the orchestra of a rather larger array of the noisy instruments than was usual in Haydn's day. The big drum, cymbals, and triangle, are all energetically employed. There are the usual four movements, all perfectly clear and straightforward, which call for no special analysis in this review.

Needless to say, this newest and most authoritative recorded version of Haydn's Military Symphony is unhesitatingly recommended to gramophiles. Bruno Walter has said that he always tries to approach even the oldest and most hackneyed work as though it were a new composition, and this was the first time he was playing it. In that spirit the Military Symphony was recorded with a result that must be heard to be believed.

New 'Salome' Records

The dreadful story of Salome has attracted artists of almost every order throughout the ages, but none has realised the grim horror of the tragedy with the intensity with which Strauss's music sets it before us. His one-act music drama was written to a German version of Oscar Wilde's French play, and appeared in Dresden at the end of 1905.

The final scene, except for a muttered exclamation of horror from Herod, and a whispered defence of her daughter by Herodias, is given to Salome herself. And at the very end Herod, revolted by the kiss which she presses on the dead lips of John the Baptist, commands his soldiers to "kill that woman," and they crush her to death beneath their shields.

The Australian soprano, Marjorie Lawrence has recorded some of Salome's solos on two new records (HMV. DB 4933-34). The titles are self-explanatory: "Thou Wouldst Not Suffer Me to Kiss Thy Mouth," "Thy Tongue Speaks No More," "Wherefore Didst Thou Not Look," and "I Have Kissed Thy Mouth."

PERSONALITIES . . ON THE AIR . .

AS if in answer to the prayers of George du Maurier and Herbert Tree, when in search of the ideal "Trilby" before its first production in Manchester, Dorothea Baird, a divine girl, would seem to have fallen from heaven. Great height, a perfect head, a perfect foot, joyous youth and health, brown hair, blue eyes, the figure of a Venus of Milo, and last, but above all, an actress—all these were looked for and found in Dorothea Baird. This girl of eighteen had only a year's experience of acting, but that had been of the best kind—Viola, Beatrice and Hermione in Ben Greet's Shakespearean productions. When author and manager broke in on her, they found her lying on a sofa, surrounded by books, and engaged in studying Desdemona. By the end of the same week Dorothea Baird was rehearsing, and her Trilby and Tree's weird, spectral, Satanic Svengali succeeded beyond their wildest dreams in Manchester, later taking London and the world by storm.

From 2YA on Monday, February 13, Episode 4 of "Trilby, the Artist's Model, and Svengali, Master Hypnotist" will be presented.

PLASTIC HUMAN EMOTION

most sensitive and most difficult of all musical instruments—the symphony orchestra—with its hundred or more individual wills. The mind of the great orchestral conductor is much like that of the simultane-



LEOPOLD STOKOWSKI.—Controls one hundred wills.

ous blindfold chess-player, who must not only keep the functions of many separate pieces in mind, but also their bearings upon one another; and the symphony orchestra conductor has this added difficulty, that he does not deal with inert mathematical certainties but with the plastic material of human emotion and the evanescent human sense of beauty. Stokowski is a Londoner, who became conductor of the Philadelphia Symphony Orchestra in 1912.

Leopold Stokowski and the Philadelphia Orchestra will be heard from 1YA on Sunday, February 12, and from 4YA on the same Sunday afternoon.

OFF-QUOTED POET OF 23 B.C.

The crowning achievement of Horace, the best known and most quoted of all the Roman poets, is to be found in his immortal odes. Three books of these were published in 23 B.C., and the fourth about ten years later. These masterpieces were written by him on his famous Sabine farm, situated in the hills near Tivoli. This farm, with a single-storied house of about twelve rooms on

Confessions Of People You Know

JACK WIN, of "Win and Windle," speciality entertainers at present broadcasting for the NBS, in giving his impressions for "Record" readers, says his lucky day hasn't arrived yet, but he forgot to mention that he gave command performances for Edward VII.

My eyes are: Grey.
My hair is: Piebald—it was once dark brown.
Favourite colour for clothes: Dark blue or brown.
My lucky day: Hasn't arrived yet.
My favourite play: "Hamlet."
In my friends I look for the qualities of: All those I so sadly lack myself.
My favourite motto is: "From the day you are born till you ride in a hearse, things are never so bad that they might not be worse."
My pet aversion is: Motor-cycles.
I could happily spend the rest of my life in: Living.
My favourite screen star is: John Barrymore.
What has pleased me most about New Zealand: The friendly spirit of its people.
What has disappointed me most: The weather and income tax deductions.

a spur of the Sabine hills, was given to Horace by his generous patron Maecenas about 34 B.C., and was referred to by the poet again and again in his verse. Patient excavation has in recent years revealed much of the original structure as it must have been in the poet's time, and fragments of the original frescoes remain.

At 1YA on Friday, February 17, Professor C. G. Cooper will give readings from Horace, Poet and Man of the World.

A PENNY READING MEMORY

Over seventy years ago Charles Coborn used to attend "penny readings." At one of these a very good-looking, gentlemanly man in a frock-coat recited in a pleasant, distinguished voice selections from the "Ingoldsby Legends." This paragon was the notorious Henry Wainwright, who later murdered his mistress. After shooting her he made the mistake of burying his victim in chloride of lime (a preservative) which he thought was quicklime. This ignorance of elementary chemistry led to his conviction. Charles Coborn has ever been the variety artists' champion against slippery agents and arbitrary managers. It is mainly due to him that music-hall performers have their present strong organiza-

tion and a healthy benevolent fund. Charles Coborn is an example of the variety artist at his best.

3YA listeners will hear Charles Coborn presiding over "An Old Time Sing-Song" in the music, mirth and melody session on Monday, February 13.

CHARLIE MCCARTHY'S "COUSIN"

Ventriloquism is exploited in the backward illiterate districts of China by neoflourish on the meagre savings of widows who want to hear the voices of their dead husbands. The consultant uses for his purpose a little statuette made of beechwood which has been exposed to the dew for forty-nine days and is thus impregnated with the spirit of the dead. The words that issue from the mouth of the little image are believed to be those of the deceased (or rather of his spirit), but the whole thing is a cruel fake. Modern entertainers use their gifts to amuse and not to swindle poor widows, and some of their puppets are famous, like Charlie McCarthy. The latter has many distinguished "cousins," one of whom is McGinty.

4YA listeners will hear McGinty's views on marriage in the music, mirth and melody session on Thursday, February 16. McGinty confides his ideas to his boss, A. C. Astor, the Royal Command ventriloquist.

WALTER'S NEW CAREER

The seizure of Austria by Germany caused an upheaval in the ranks of the musicians. Bruno Walter, for example, found any continuance in Vienna impossible and he simply had to wipe the slate clean and commence a new career. But Bruno Walter is a man with the vitality and courage to do that, for all his two-and-sixty years. According to a pronouncement published in the "Journal Officiel," he has become a French citizen. The last five years of Bruno Walter's life have been for him one long succession of dramatic episodes. He was fated to become a storm centre, but he has emerged with a clean sheet and the admiration and esteem of his colleagues.

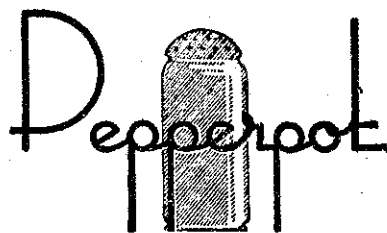
At 4YA on Thursday, February 16, Bruno Walter will conduct a Symphonic Concert by the Vienna Philharmonic Orchestra.

VIRTUOSO AT SIXTEEN

As a concert pianist, Wilhelm Backhaus has been touring the world at intervals since 1900, when as a lad of sixteen, fresh from the hands of Eugen d'Albert, he was recognised as an artist of the foremost order. He is one of the few who reach that goal of perfect artistry, which so many strive for, and strive vainly. He is well known in New Zealand where his recitals have always proved an inspiration to concert-goers who love that king of all entertainers—the virtuoso pianist. Backhaus's playing was once described as being characterised by a brilliant, sound technique, with a subtle and delicate sense of tone-colour and a feeling for the musical phrase like that of the poetic phrase in words.

3YA listeners will hear Wilhelm Backhaus on Sunday afternoon, February 12. He provides the afternoon feature "Variations on an 'Original Theme'" by Brahms.

DID you ever notice the small amount of time saved as a result of pressing to the limit through a busy city or town as compared with driving at a comfortable pace?



PRIZES of one shilling each will be awarded for the best announcers' slips heard by listeners, but entrants must be fair to announcers by leaving words in their right context. Address letters to "Pepperpot," c/o "Radio Record," Box 1680, Wellington. Payments are made at the end of each month.

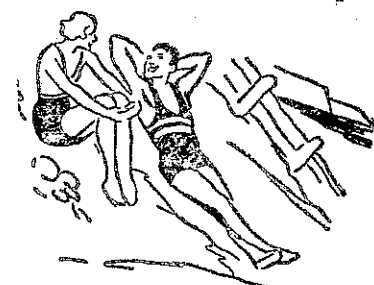
HON. D. SULLIVAN, 3ZB, 8.16 p.m., January 21: "Now ladies and gentlemen and listeners."

TREATMENT

AUNT DAISY, 1ZB, advertising shoe supports: "I just took the bull by the horns and got my bunions treated by him."

STILL DO.

COUSIN Elizabeth, 2ZB, January 18, 4.59 p.m. (speaking of the old days): "... and one-piece



bathing costumes would have left us cold. ..."

ON THE ICE?

GRAN, 3.10 p.m., Wednesday, January 25: "I'm an old woman, but I don't look it, I've been living in a refrigerator."

CASE FOR S.P.C.A.

AUNT DAISY, Monday, January 23: "I offered to boil a pair of white pants for the man next door. Also a child I have staying with me."

UNDRESS.

ANNOUNCER, 4ZB, on relay from circus, January 21, 9.38 p.m., describing tight-rope walkers: "A lady in a beautiful frock and a gentleman in a smart silk shirt."

GIFT.

GORDON HUTTER, broadcasting last race, 1ZM, Saturday, January 28: "Hang on a minute, and I'll give you the judge."

DIET.

GRAN, 2.30 p.m., January 30:



"Now here are the dog biscuits for Mrs. —."

NOT A BARGAIN.

ANNOUNCER, 3ZB, Friday, January 27: "These unclaimed suits worth eight to ten guineas, selling for £4/19/6. But remember, they won't last long."

DEAF : HEAR

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