

The Week's RECORDS

OF all the feasts of the Christian Church there is none more expressive of her boundless charity than the day set apart for the commemoration of All Souls. On this day she kneels in supplication on behalf of her dead, suing for their eternal peace. It is this touching memorial that Schubert sings in his exquisite "Litany." In his newly recorded piano version of this "Chant for the Repose of Souls," Alfred Cortot brings out Schubert's moving melody with much reverence. Every phrase is a prayer, every lovely tone a heartfelt appeal for those who have passed from earthly life.

On the reverse side of this record (HMV DB3338) Cortot plays "Des Abends" ("At Evening") from Schumann's "Fantasiestücke." The serene mood of evening is finely conveyed. The haunting beauty of the melody and the masterful sense of rhythm give us a piece of music which is devoid of any trace of morbid sentimentality. This is obviously one of those records not to be missed.

Irresistible Liszt

A charming recording by Marek Weber and his Orchestra (HMV C2948) contains the Waltz from Tchaikovsky's "Sleeping Beauty" and Liszt's "Liebestraume" No. 3. We have on this fine record an absolute revelation in orchestral playing. Violin and cello tone especially is most praiseworthy. The rustic value which occurs in the first act of "The Sleeping Beauty" is sufficiently well known without any detailed description. Liszt's "Dream of Love" is in much the same category.

If Liszt couldn't compose "A Dream of Love," then who could? Pursued by a hundred eager women—hunted over hill and dale. And what of the ninety-nine disappointed ones? Their compensations took strange forms. It is not many years ago that a titled big-wig died, and at long last was solved the origin of the curious odour that for nearly sixty years had surrounded her. Sewn in the grand dame's corsage was found the ancient butt of one of the strong cigars which Liszt smoked.

Swedish Tenor

One of the most outstanding tenor records issued in recent times is by Jussi Bjorling, who is well accompanied by an orchestra under Nils Grevillius.

The first solo is "Oh, Paradise," from Mayerbeer's opera, "L'Africaine," a work in which the hero is the famous Portuguese explorer, Vasco da Gama. The solo occurs in the fourth act, when da Gama obtains his first glimpse of Natal.

"Heaven and Ocean" is an important solo from Ponchielli's "La Gioconda," an opera known to all mainly through the famous "The Dance of the Hours." Whatever the fate of the work may be, this lovely aria is likely to remain in the repertoire of tenors, offering, as it does, fine opportunities for melodious singing.

In this ideally coupled pair of solos, Bjorling sings so beautifully and is accompanied so artistically as to leave absolutely no room for criticism. This record (HMV DB3332) is as near perfection as any reasonable person could wish.

PERSONALITIES

ON THE AIR

FOR the past fifteen years the name of Mrs. Wilfred Andrews has figured on programmes of the best concerts in Wellington. This popular platform and radio contralto was born in Palmerston South, near Dunedin, and studied under Mr. Harold Browning, now of Melbourne. For three years Mrs. Andrews was a prominent member of the Otago Varsity Musical Society, under Professor Adams, and took roles in various light operas including all the works of the late Sir Edward German. In 1923 Mrs. Andrews sang in "The Tale of Old Japan" for the Wellington Choral Union. Shortly after this, with her husband, who was transferred to Wellington, Mrs. Andrews came to take up her residence in the city. Since then her voice has been heard not only in Wellington, but in many other cities and towns, and at the Dunedin Exhibition.

2YA listeners will hear Mrs. Wilfred Andrews, contralto, on Tuesday, February 21.

GREAT TONAL ARTIST

The world today knows the history of Ignace Jan Paderewski—as an artist, a patriot, an administrator in troublous times, and now, at the crown of his life, an artist again, in everything the term recognises and implies. He is of Polish birth, and it will always be remembered that he was the first premier of the new Poland. Paderewski, for all of his superb technical skill, is a tonalist... an artist who can overlay the silvery, and at times



PADEREWSKI. — Artist, patriot, and administrator.

cool, tones of the piano with coruscating iridescences of colour. The key once struck, the pianist, unlike the singer, or the player of almost any other instrument, has no control whatever in this matter of tone—all must be done beforehand, while the finger descends. The marvel is now, with the matured piano recording, that the listener can follow the technique of the artist as though watching him in the flesh.

Ignace Paderewski, pianist, will be heard at 4YA on Sunday afternoon, February 19.

QUEEN OF LIEDER

In a field upon which only the exceptionally gifted may venture, Elena Gerhardt has won conspicuous distinction, and has well earned her title as one of the world's great-

est singers of the German lieder. Madame Gerhardt was born in Leipzig to parents who, while not conspicuously gifted musically, were enthusiastic amateurs and gave the young girl every opportunity to improve the talent which she demonstrated at an early age. She entered the Conservatory at the age of sixteen, determined to become a great singer. Her teachers discovered in her a rare talent

Confessions Of People You Know

THIS week Nora Win, "Windle," of "Win and Windle," and sister of Jack Win, gives her impressions for "Record" readers. "Windle" has played on the London stage and could have played big parts in the West End but for her music-hall contracts.

My eyes are: Brown.
My hair is: Dark brown.
Favourite colour for clothing: Green.
My lucky day is: Pay day.
My favourite play is: "Merry Widow."
In my friends I look for the qualities of: Gentlemen friends, generosity; ladies, silence.
My favourite motto is: Laugh and the world laughs with you; weep, and your eye-black runs.
My pet aversion is: As a contralto—sopranos.
I could happily spend the rest of my life in: Anticipation.
My favourite screen star is: Greta Garbo.
What has pleased me most about New Zealand: New Zealand.
What has disappointed me most: The sales.

for the songs of Schubert, Brahms, Schumann and Hugo Wolf. At the early age of eighteen she made her debut, after which her reputation steadily grew, and she became Europe's Queen of Lieder Singers.

Elena Gerhardt, soprano, will be heard from 4YA on Sunday afternoon, February 19.

INHERITED A FORTUNE

At the age of eleven William Makepeace Thackeray was sent to Charterhouse School where he remained for six years. Described as being "a pretty, gentle, and rather timid boy," the sensitive nature always remained with him. In certain of his novels he describes the brutality of school life and calls Charterhouse, "Slaughter House." Born in Calcutta, where his father and grandfather had been public servants, his mother was only nineteen at the date of his birth, and five years later became a widow. When Thackeray came of age he inherited a fortune that produced £5,000 a year, but he contrived to lose it all by bad investments in an Indian bank, at cards, and in newspapers. But for this we might have lost a brilliant novelist, Thackeray being obliged to write for a living.

At 3YA on Wednesday, February 22, Mr. O. L. Simmance will present a reading from Thackeray's "Roundabout Papers."

LIKE A RUSTIC

People who only saw Virgil, the poet, patriot and philosopher, fancied that he looked like a rustic. You would have taken him for an uneducated person, they said. He was very shy. He was recognised in the theatre one day and applauded, and it was most embarrassing for him. He read his poetry to his friends, and read with a rare charm. He was very critical of his own work, and at the end he wished to burn the "Aeneid," but the Emperor happily prevented this. Virgil is known by his friendships—particularly the friendship of Horace, who put him among the "animae candidiores." This phrase means "the whiter souls"—and suits Virgil rather better than most.

1YA listeners will hear a reading from Virgil by Professor C. G. Cooper, on Friday, February 24.

BORN EAST OF SUEZ

Like so many who were destined to spend a good part of their lives in India, Major F. H. Lampen was born there. Educated in English Public Schools he joined the army and returned to India where his linguistic abilities led to his passing the Interpreter's Test Examination in Hindustani and Malayan. Major Lampen was appointed Lecturer in Military History in the Quetta Command, and also Assistant Instructor in Army Signalling in the Southern Command in India. His travels and duties have taken him to many countries, and he knows Tommy Atkins through and through. This renders him fully qualified to speak on the topic of batmen. Originally "batman" meant the man who had charge of a "bathhouse," or packhouse that carried an officer's baggage.

Major Lampen will discuss "Just Batmen" at 2YA on Thursday, February 23.

NAMED AFTER HUBAY

Eugene Ormandy, conductor of the Philadelphia Orchestra and formerly of the Minneapolis Orchestra, is a native of Budapest. His father was an amateur musician who named him Jenő, after the famous Hungarian violinist Jenő, or Eugene, Hubay whom he greatly admired, in the hope that the boy would become a great violinist. These hopes were realised before young Ormandy was out of his teens, for under the tutelage of Hubay and Kodaly he made such headway that he had appeared in concerts in most of the European capitals. He is now co-conductor of the Philadelphia Orchestra and ranks equally with Leopold Stokowski.

The Minneapolis Symphony Orchestra under Eugene Ormandy will be heard from 3YA on Wednesday, February 22.

SAYS an American writer: "We must recognise that not only does the average person think he knows how to drive and avoid accidents, but he actually does, most of the time. Thirty million motor-cars each being driven about 10,000 miles a year provide us with the astronomical figure of 300,000,000,000 car miles. Divide this incomprehensible statistic by the 39,000 motor traffic fatalities—almost half of which were pedestrians—and we are forced to the conclusion that the average American driver does know how and does drive skillfully and safely most of the time."

Pepperpot

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 1620, Wellington. Payments are made at the end of each month.

AUNT DAISY, 1ZB, 9.17 a.m., January 31: "You could divide the mixture into thirds. Put sultanas into one third, raisins into another third, dates into another third, and ginger into another third..."

NEW VERSION.

DOROTHY, 1ZB, January 27, 1.55 p.m.: "The hand that rules the cradle rocks the world."

UNCONSCIOUS.

ANNOUNCER, 2YA, Tuesday, January 31, 9.6 p.m., describing imaginary evening at the ballet: "While we are waiting for the orchestra to come to..."

FISH, ANYWAY.

ANNOUNCER, 2ZB children's adventure session, February 2, 5.6 p.m.: "If they catch the shark, they'll have a whale of a feed."

SYNONYM.

ANNOUNCER, 2ZB, January 31, 12.48 p.m., advertising jellies: "These are very ee-ee-ee—very cheap."

ON RELAY.

BILL MEREDITH, 1ZB, 8.25 p.m., Saturday, January 21 (describing midget car races): "Perrie is broadcasting well round that bottom bend."

SPLASH.

ANNOUNCER, 1ZM, on relay from swimming championships at Auckland Tepid Baths, 8 p.m., January 17: "The people are simply pouring into the bath."

SUSPENSION?

GORDON HUTTER, 1YA, January 28, on relay from races: "We are waiting for the judge to hoist up the third horse."

TRAINING.

ANNOUNCER, 2ZB, January 31, 1.5 p.m., in factory broadcast:



"In another moment, listeners, we'll take a run round the factory."

CAUSE AND EFFECT.

ROBBIE, 2ZB hospital session, January 29, 10.15 a.m.: "Well, after that lovely rendering of 'Bonnie Dundee,' I think we'd better hurry along to the New Plymouth Hospital."