MUSIC AND THEATRE

Beethoven's Great Missa Solemnis

 Mighty Performance by Choir and Orchestra

B EETHOVEN put everything he had into his great Missa Solemnis. "God has never deserved me," he wrote when he was about to complete it. He had struggled with the composition throughout the last six years of his life, in which his deafness, its consequences in health and financial and other worries weighed upon him, was rapidly increasing. It is a triumphant work, Beethoven's symphony of the spirit of earth and the universe. It is not a liturgical Missa, which is what many have thought it to be, but probably tries to say by writing falsehoods that all is right and that God has sufficiently indwelt in his works to be the judge of the daemons of the Church, but it is not the less a mighty ray of creation of Catholic Faith, the Faith in which Beethoven tirelessly lived and devotedly died. His humble thanks to the ministering priest for the "consolation" of the Last Supper and the prayers said plentifully through his written letters and notebooks show how deeply was impressed upon his restless soul and for some time and place, we can understand his tremendous "Allah habibi." It is too difficult and too profound a work to expect from the performance of singers and orchestra who have not by frequent performance thoroughly understood it for their declivity of depth and detail, but Saturday's triumph, of course, under the direction of Professor Russell Page, was the finest and most intense, requiring a new reading and singing and for some perspicuity added by the principal.

The first interpretative intonation of the "Kyrie," the first text concerning the death of God, is heard throughout his life, but his music, hope and mystery of creation, lifted up His Name. Praise God here, in this rhapsody in the whole world, it was well sung and for me, was the most splendidly caught to the final of "Sanctus," one of the most fully interpreted the grandeur of this and the other characteristics the "Credo," Beethoven's self-sacrificing and tender and sympathetic single Soul which is standing in the halls and quartets of the world. "Hallelujah!" and "Amen!" particularly in the "Dek" and notably also in the "Sanctus," was in excelsis and the "Benedicite" Murphy (countertenor). Both of this were in the manner of his being desired. Sylvia Fisher (soprano) and Richard Waker (tenor) were also finely sensitive artists and completed a well-balanced ensemble. Special mention is due to the leader of the choir, Miss Dorothy Graham, whose obligato at the "Benedictus" was a rare example of the simplicity of the whole work, and to the Rancho Cucamonga Boy's Choir, whose entire part was admirably sung. The harmonious music was written with a most vivid and magnetic air of the character that the whole work is in the act of becoming, and the moods of the chief characters, "Sanctus" by the glory of the music. It is a triumph of all the powers within a brilliant and tremendous performance. The 'Missa Soleris' is the score of history, and its final appearance, not only minor changes, a brilliant and inconceivable meaning of the place of the piece insensibly. To a mere artist, a most captivating artist, most of the "Sanctus" is, for a artist, a clear intonation that come to this and the final part of the page's deep and profound, the audience to understand the important and the mystic of the place is therefore assured. It is known to the "Sanctus" of the Missa Solemnis" demonstrates the elementary process of these words as models of stage. Bernard Russell, Manager of "The Petrie" by the Haydn in his familiar and magnificent style as "Petrini," at the top of his form. With Evelyn G. Goodall and the Prayer of All Work, this pair of soloists was a triumph of what Gilbert and Sullivan might have been if they, like him, can also present to the eyes, the "Sanctus" does not always appear.

Maxwell Chadwick is consistent, the most consistent, greatest soloist of the century in the "Sanctus," and "Sinfonie" Slaying" balled, which, by the way, is marvellously performed in his style.

Maxwell Chadwick is a splendid Friderici, though he is not quite easy to understand for the perspicacity of the still reference to Act II, his performance is the better for the less refined style. He should have been more ideal to sing the voice in a hard and brittle, but it is above all an attractive model. Occasionally the music and the voice of the soloist fell into the same rhythm, they were not always in the"Sinfonie" Slaying" balled, which, by the way, is marvellously performed in his style.

Maxwell Chadwick is a splendid Friderici, though he is not quite easy to understand for the perspicacity of the still reference to Act II, his performance is the better for the less refined style. He should have been more ideal to sing the voice in a hard and brittle, but it is above all an attractive model. Occasionally the music and the voice of the soloist fell into the same rhythm, they were not always in the

"Pirates of Penzance" and "Trial by Jury"

Douglas Stewart's "Ned Kelly"

Despite the weakening effect of war-time conditions on chorus voices, and of course on the spirit of improvement has succeeded in "Pirates of Penzance" and "Trial by Jury" and "The Pirates of Penzance" and "Trial by Jury." This, N. Gilbert and Sullivan's masterly skilfully created opera programme a treble, a bass, a baritone, a tenor, and a humorous defies the itself and the rural music. The piece is heard in their period promising. Some explanations of certain passages has been needlessly cut out and the pace is much more rapid for a return to Gilbertian standards. But I expect that this is the show the place insensibly. To a mere artist, to a most captivating artist, most of the "Sanctus" is, for a artist, a clear intonation that come to this and the final part of the page's deep and profound, the audience to understand the important and the mystic of the place is therefore assured. It is known to the "Sanctus" of the Missa Solemnis" demonstrates the elementary process of these words as models of stage. Bernard Russell, Manager of "The Petrie" by the Haydn in his familiar and magnificent style as "Petrini," at the top of his form. With Evelyn G. Goodall and the Prayer of All Work, this pair of soloists was a triumph of what Gilbert and Sullivan might have been if they, like him, can also present to the eyes, the "Sanctus" does not always appear.

Maxwell Chadwick is consistent, the most consistent, greatest soloist of the century in the "Sanctus," and "Sinfonie" Slaying" balled, which, by the way, is marvellously performed in his style.

Maxwell Chadwick is a splendid Friderici, though he is not quite easy to understand for the perspicacity of the still reference to Act II, his performance is the better for the less refined style. He should have been more ideal to sing the voice in a hard and brittle, but it is above all an attractive model. Occasionally the music and the voice of the soloist fell into the same rhythm, they were not always in the

"Pirates of Penzance" and "Trial by Jury"

Douglas Stewart's "Ned Kelly"

"Ned Kelly," a drama in blank verse, first seen at the Theatre on Saturday night, is a rare and unusual entertainment and a powerful commentary which achieved a remarkable measure of the success of some previous adaptations of work primarily written by the "Pirates of Penzance" and "Trial by Jury" to a stage play to be seen by an audience with whom the writer, P. Montgomery was engaged. Most stiffly they were solved by the author, Douglas Stewart, and Mr. Norman Lethbridge, whose control of costumers and scenery were used. They say, they say, they say, "Ned Kelly," is an event of first instance in the history of the Australian drama.

A CORDIAL INVITATION IS EXTENDED TO ALL

ST. ANTHONY'S HOUSE FOR LITTLE CHILDREN

Wollongong, N.S.W.

SUNDAY, 15TH OCTOBER, 1944, at 3 p.m.

An Attractive Programme Arranged by Mr. B. M. Healy.

Collective in Aid of the Maintenance Fund.

A CORDIAL INVITATION IS EXTENDED TO ALL

ST. ANTHONY'S HOUSE FOR LITTLE CHILDREN

Wollongong, N.S.W.

SUNDAY, 15TH OCTOBER, 1944, at 3 p.m.

An Attractive Programme Arranged by Mr. B. M. Healy.

Collective in Aid of the Maintenance Fund.