

"THE FLYING DUTCHMAN"

A hundred years ago a small ship named the "Thetis" made a hazardous voyage from Prussia to London. On that ship was Richard Wagner, and the experience gave him inspiration for "The Flying Dutchman," an opera of the sea.

A special anniversary programme based on these facts will be presented from

2YA, WELLINGTON

Sunday, July 23, 3 p.m.



4YZ INVERCARGILL

680 k.c. 441 m.

- 11. 0 a.m.-1 p.m. Selected recordings
- 2. 0 p.m. Decca Salon Orchestra, with Ruby Elzy (lyric soprano)
- 2.30 Coldstream Guards, and Comedy Harmonists
- 3. 0 Choral No. 1 in E Major for Organ, played by Albert Schweitzer
- 3.16 Famous artists: Herbert Janssen (baritone)
- 3.30-4.0 Medley time
- 6.30 Relay of Evening Service from St. Peter's Methodist Church. Preacher: G. B. Hinton. Choirmaster: Ralph Wesley. Organist: L. Lee
- 7.45 Selected recordings
- 8.15 "John Halifax, Gentleman"
- 8.30 Songs by Brahms, sung by Nancy Evans (contralto), assisted by Max Gilbert (violin) and Myers Fogg (piano)
- 8.45 Coronets of England: "Life of Queen Elizabeth"
- 9.12 Treasures from Weber's storehouse
- 9.30 Slumber session
- 10. 0 Close down

3ZR GREYMOUTH

940 k.c. 319 m.

- 12. 0-1.30 p.m. Luncheon music
- 5.30 Sacred song service, conducted by Uncle Arthur of the Salvation Army
- 6.15 Recordings
- 7. 0 Albert Sandler and his Orchestra, and Richard Crooks (tenor)
- 7.30 Viennese Operetta
- 8. 0 Lighter moments with the masters
- 8.30 "Melodies of the Buccaneers"
- 8.45 Foden's Motor Works Band, with Harold Williams (baritone)
- 9. 0 "Melodies of the month"
- 9. 6 Singapore Spy (episode 7)
- 9.30 "In the lounge"—London Hotel Orchestras
- 10. 0 Close down

2YH NAPIER

760 k.c. 395 m.

- 11. 0 a.m.-1.0 p.m. Selected recordings
- 2. 0-4.0 Afternoon concert session
- 6.30 Miscellaneous recordings
- 7. 0 Relay of Methodist Service from Trinity Church, Napier. Preacher: Rev. S. J. Werren. Organist: Mrs. L. Prime. Choirmaster: J. Edwards.

- 8.15 Selected recordings, station announcements (approx.)
- 8.30 Evening concert session, featuring Leonore Overture (Beethoven)
- 8.50 Pablo Casals (cello)
- 9.15 Portion of Act 1, "Tannhauser"
- 10. 0 Close down

2YN NELSON

920 k.c. 327 m.

- 7. 0 p.m. Classical selections
- 7.30 Light opera and musical comedy
- 8. 0 Miscellaneous light classical music
- 8.30 Concert programme: "A Night on a Bare Mountain" (Moussorgsky)
- 8.48 Every walk of life: "The Boot-maker" (3)
- 9. 0 Light classical
- 9.30 Pinto Pete in Arizona (8)
- 10. 0 Close down

2YD WELLINGTON

990 k.c. 303 m.

- 7. 0 p.m. Trans-Tasman transmission
- 7.35 "Those We Love" (episode 4)
- 8. 0 Tit-Bits, a session of tuneful favourites
- 8.40 2YD trailer
- 8.45 Dad and Dave
- 9. 0 This week's special: "Five Quid Pro Quo." A study in unorthodox finance, by James R. Gregson
- 9.30 2YD Singers
- 9.45 Strings: Fifteen minutes of smooth rhythm
- 10. 0 Close down

12M AUCKLAND

1250 k.c. 240 m.

- 10. 0 a.m. Sacred and orchestral selections
- 11. 0 Concert session
- 12. 0 Luncheon music
- 2. 0 p.m. Selections from the shows and musical comedies
- 3. 0 Piano and miscellaneous selections
- 4. 0 Band music, popular medleys and organ selections
- 5.15 Selections for the young folk
- 5.30 Announcements
- 5.40-6.0 Light orchestral
- 7. 0 Orchestral and concert session
- 9. 0 A. J. Sinclair: "Cluny Macpherson: A Tale of the '45 Rebellion"
- 9.30 Organ recital
- 10. 0 Close down

Interview

DANISH PALACE TO NEW BRIGHTON TEA-GARDEN

FROM the summer palace of the King of Denmark to a tea garden at New Brighton, near Christchurch—that is one of the varied journeys of Haagen Holenbergh, the Danish pianist, who has come with his beautiful wife and two-year-old daughter to live in New Zealand.

In a room where at other times tea-cups have been read to disclose probable sea voyages and meetings with dark and handsome strangers, I found the Holenberghs one cold evening last week. On a table by the fire a folding chess board was set with pieces royal and otherwise.

"We play," said Mrs. Holenbergh, "almost every evening. It is a relaxation for my husband." The game for the evening was abruptly ended, however; the small daughter suddenly swept kings, queens, bishops, and pawns unceremoniously on to the floor. Mrs. Holenbergh laughed at lamentations:

"It doesn't matter. In any case I always lose." No, she said, she did not mind if I quoted her; it was true she always lost.

Yes, he had seen the Listener, Mr. Holenbergh said; both issues of it. And he would be broadcasting from 3YA soon (Friday, July 28)—Sibelius and Viennese waltzes. The Sibelius work would be "Impromptu," described by Mr. Holenbergh as a dance intermezzo. What could he tell me for Listener readers?

"Well, first, will you tell me about your court performances?" They both laughed at that.

"Everyone wants to hear about Haagen's performances at court," his wife said. He explained that there wasn't very much about them. He was spending a holiday near King Christian's summer palace, "Klitgaarden," or "Sanddune Court," and he played for the King and Queen Alexandrine.

"Haagen's sister was musical tutor to the Crown Prince of Denmark," said Mrs. Holenbergh.

"And the Queen herself is very musical," Mr. Holenbergh added. He seemed to take it casually that the King and Queen should have asked him to play for them on more than one occasion. He was amused at the idea that there might have been any rigid formality about the occasions; besides, he explained, court formality in Denmark is not at any time as rigid as it is in England. "For special occasions there is evening dress for the gentlemen and the usual—décolletage and a train I suppose—for the ladies; but there is no special court dress such as knickerbockers for receptions."

What else should he tell me?

"The second thing is: have you been in every country in the world?"

"No. I have not been in South America, not more south than Mexico, and in Africa I have only been in the north."

"And in Mexico did you make any notes of the music?"

"Well, of course, there was a war. So I heard little of the Indian music, and most of the other that I heard was of the Spanish kind." Mr. Holenbergh said that he had studied native music a little in the islands of the Pacific—its extent, he said, was slight—and in Egypt. There the Arabs formed orchestras, but their music was primarily an accompaniment for dancing, as indeed it was in most parts of the East.

"I think that one could say music has never been made a major art by the peoples of the East as it has by European peoples," said Mr. Holenbergh.

"And what is your own particular interest?"

Mr. Holenbergh looked at his wife. "He wants to do ballets," she said.

"In Sydney I arranged some 18th century music for a ballet 'Rosoco,' that was put on at the Conservatorium by the Michel Bur-lakow school. I used Domenico Scarlatti's Pastorale and dances by the French composer, J. P. Rameau; and the scenario I built round the Greek story of Daphnis and Chloe. My wife danced."

Mr. Holenbergh naturally has much of interest to say of the Scandinavian composers. There are not, he said, very great differences between each of the four countries: the languages of Norway and Denmark are very much alike and, knowing them, it is fairly easy to understand Swedish.

"The Scandinavian composers excel in song-writing," said Mr. Holenbergh. "But it is not to be thought that they have all used folk songs extensively in their compositions. Grieg and Gade used many folk songs, but their followers have not done so. Sibelius has done very little of it, although naturally folk motifs are included in some of his works. The music in general is orchestral and vocal and there is not a great deal for the piano. And some of that is perhaps too delicate in tone for radio performance."

"And is there anything you would particularly like to say through the Listener."

Together they began the reply: "Yes. We want to say how charming the people have been to us, and how kind."



HAAGEN HOLENBERGH