

August 5

Talks for Gardeners

1YA: Tuesday, August 1, 7.30 p.m. Seasonal work for August.

2YC: Wednesday, August 2, 7.30 p.m.

3YA: Monday, July 31, 7.35 p.m. Apples and pears.

4YZ: Wednesday, August 2, 8 p.m.

4YZ INVERCARGILL 680 k.c. 441 m.

- 7. 0-9.0 a.m. Breakfast session
- 11. 0 Programme of recordings
- 12. 0 Luncheon session
- 2. 0 p.m. Between You and Me and the Mike
- 2.30 Interprovincial Rugby, Southland v. Otago, rebroadcast from 4YA.
- 4.30 Close down (approx.)
- 5. 0 Light music
- 5.30 Children's session
- 5.45 New recordings
- 6.15 In the Sports Club: Mr. G. G. Aitken, Captain of 1921 All Blacks, picks a World Rugby Fifteen
- 6.30 Fun and frolic
- 6.45 "The Rich Uncle from Fiji"
- 7. 0 After dinner music
- 7.30 Station announcements
- 8. 0 Local results
- 8. 5 Shall we dance?
- 8.36 Gladys Moncrieff (relay from 4YA)
- 8.49 On with the dance
- 9. 0 For the music lover
- 10. 0 Close down

3ZR GREYMOUTH 940 k.c. 319 m.

- 7. 0 a.m. Breakfast session
- 9. 0 Morning programme
- 10. 0-10.10 Weather report
- 12. 0 Luncheon music
- 1. 0 p.m. Weather report
- 2. 0 Recordings
- 3. 0 Football relay from Rugby Park, Greymouth
- 5. 0 Merry tunes
- 6. 0 Dinner music
- 6.30 News and reports session
- 7. 0 Cavalcade of martial songs
- 7. 6 "The Life of Cleopatra"
- 7.30 Spot light parade
- 8. 0 Orchestra Mascotte and Tino Rossi (tenor)
- 8.30 "Cavalcade of the Empire"
- 8.45 Gershwin's "Concerto in F", by Paul Whiteman and his orchestra
- 9.15 "Personal Column"
- 9.30 Let's dance
- 10. 0 Close down

2YH NAPIER 760 k.c. 395 m.

- 7. 0 a.m.-9.0 Breakfast session
- 11. 0 Light music
- 12. 0-2.0 p.m. Lunch session
- 5. 0 Light musical programme
- 5.30 For the children; at 5.45, "Westward Ho!"
- 6. 0 Carson Robinson
- 6.15 The Japanese Houseboy
- 6.27 Light music
- 6.45 Summary of Hawke's Bay Rugby results
- 7. 0 After dinner music
- 7.15 Mittens
- 8. 0 Light classical programme
- 9.15 The Crimson Trail

- 8.30 Programme of light music, featuring Music in the Russ Morgan Manner, Brian Lawrance (vocalist), Raymonde and his Band o' Banjos
- 10. 0 Close down

2YN NELSON 920 k.c. 327 m.

- 7. 0 p.m. Local Rugby results and light music
- 8. 0 Concert programme
- 8.10 Half-hour play: "The Forgotten Man"
- 8.35 Light music
- 9.15 Dance programme
- 10. 0 Close down

2YD WELLINGTON 990 k.c. 303 m.

- 7. 0 p.m. "You Asked For It": From listeners to listeners
- 8.40 2YD trailer
- 8.45 Music for dancing
- 9.20 "Golf for the Tyro," by A. J. ("Andy") Shaw, No. 1 "The Brassie and the Spoon"
- 9.35 Soft lights and sweet music
- 10. 0 Close down

IZM AUCKLAND 1250 k.c. 240 m.

- 1. 0 p.m. Band music and vocal gems
- 1.40 Piano medleys, light vocal and humorous items
- 2.40 Organ medleys, piano-accordion and light popular items
- 4. 0 Light orchestral, popular medleys, and Hawaiian recordings
- 5. 0 Light orchestral and popular numbers
- 6.45 News, announcements
- 7. 0 Sports results and comments, "Bill" Hendry
- 7.30 Orchestral
- 8. 0 Dance session
- 12. 0 Close down



A. J. SHAW, best known of all New Zealand professional golfers, who speaks on "Golf for the Tyro," from 2YD on Saturday evening, August 5

ALL FOR THE LOVE OF A LADY

(Special to the "Listener")

By MAGNUS

HOW many of those who heard Berlioz' "Symphonie Fantastique" recently knew that it was an address by a wild man of music to an equally wild but very unmusical lady? Here is the story as it is now generally accepted.

Berlioz became infatuated with an unmusical English actress, Harriet Smithson, and resolved to be noticed by her through the "power of a grand composition, which he would conduct in London, and by which he would win his triumph by her side." He got on very slowly, but at the end of two years of waiting and anguish, he came to his senses. He heard unpleasant stories about his divinity, so consoled himself with another.

Harriet was by no means forgotten, however. That very work, intended for her deification, should now be turned into "an engine for

Harriet had met with reverses and was back in Paris. She cut her former admirer dead, and he determined to go on with the vengeance.

Then the lady escaped again. The symphony had another performance, but she went somewhere else that evening.

At last a complete performance took place in 1832. Miss Smithson, now completely "down and out" as an actress, was present; and the public turned a curious gaze upon her.

But the composer had in the meantime been jilted by his newer love and had changed his mind about Harriet and the purposes of his *Symphonie Fantastique*. It was once more a pledge of his adoration. She accepted it as a tribute, though she knew little of what it was about. They were finally married and, as may be expected, lived unhappily ever afterwards.

Topical Talks

2YC: Dr. Guy Scholefield. Wednesday, August 2, 8.40 p.m. *Coranto's Rambles in the News*. Thursday, August 3, 7.30 p.m.

3YA: George Bagley's *Personalities and Places in the News*. Tuesday, August 1, 7.10 p.m. Leicester Webb on *World Affairs*. Thursday, August 3, 9.5 p.m.

4YA: John Ash on *World Affairs*. Monday, July 31, 8.40 p.m.

her destruction, punishing her wicked indifference." This work should be his revenge, and Miss Smithson must be enticed to hear it and also be recognised by the audience. His triumph and revenge were to make him famous.

But the precious scheme fell through. There was no performance, as Berlioz was in debt for the copying of the parts. The following December, 1830, he secured a performance of three movements of the symphony.

Heine has a vivid paragraph dealing with the situation: "Do you see that stout Englishwoman in the proscenium? That is Miss Smithson; for nearly three years Berlioz has been in love with her . . . Berlioz had his eyes fixed on her, and every time their eyes met he struck his kettle drum like a maniac. Since then Miss Smithson has become Madame Berlioz, and it is also since then her husband has allowed his great antediluvian locks to be cut. When at the Conservatoire this winter I again listened to his opera, he again played on his kettle drum, the stout Englishwoman was again in the box, again their looks met—but he no longer struck his kettle drum with mad fury."

To read his own autobiography is the most satisfactory way of discovering what manner of man was Berlioz. But if you heard that great work recently you will agree that it makes even Wagner's operas sound like Sunday School hymns. Two of the movements are called "March to the Scaffold" and the "Witches Sabbath."