

October 19

4YZ INVERCARGILL 680 k.c. 441 m.

- 7. 0 a.m. Breakfast session
- 9. 0-10.0 Morning programme
- 11. 0 Recordings
- 12. 0 Luncheon session
- 1.30-2.30 p.m. Educational session, from Station 2YA
- 5. 0 Dance music
- 5.30 Children's session: "David and Dawn"
- 5.45 Musical comedy
- 6. 0 "Personal Column"
- 6.15 Reserved
- 6.45 "The Moonstone"
- 7. 0 Rebroadcast of Official News Service
- 7.10 After dinner music
- 7.30 Station announcements
- 8. 0 Book talk by H. B. Farnall, City Librarian
- 8.15 "Khyber: Domes of Mystery"
- 8.45 New dance releases
- 9. 0 Reserved
- 9.30 "In the Sports Club" with Neil Edwards, N.Z. lawn tennis champion and member of this year's Davis Cup team
- 9.51 Hitting the high spots
- 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
- 1.30-2.30 Educational session from 2YA
- 3. 0 Afternoon programme
- 4. 0 Reserved
- 4.30 Weather and shipping news
- 5. 0 "David and Dawn in Fairyland"
- 5.30 Merry tunes
- 6. 0 Dinner music
- 6.15 Reserved
- 6.30 After dinner programme
- 7. 0 News issued by the Prime Minister's Department
- 7.20 Rhythm all the time
- 7.30 "The Circle of Shiva"
- 7.55 Heinz Huppertz and his orchestra
- 8. 0 Dad and Dave
- 8.12 Chamber music: Hephzibah and Yehudi Menuhin (piano and violin), "Sonata in A Major" (Cesar Franck)
- 8.44 In the sports club, interviewing "Mac" Cooper: "Football at Oxford"
- 9. 0 Sol Hoopii and his Novelty Five
- 9. 8 The Mystery Club
- 9.30 Revival time: Past hit tunes
- 10. 0 Close down

2YH NAPIER 760 k.c. 395 m.

- 7. 0-10.0 a.m. Breakfast session
- 11. 0 Light music
- 12. 0-2.0 Lunch session
- 5. 0 Light musical programme
- 5.45 "Coral Cave"
- 6. 0 "Pinto Pete"
- 6.15 Light music
- 6.45 Weather report and forecast for Hawke's Bay. "Dad and Dave"
- 7. 0 Rebroadcast of Government News
- 7.15 (approx.) Inspector Scott
- 8. 0 Light musical selections
- 8.15 Radio play: "The Merry-go-Round"
- 9. 0 Reserved
- 9.20 Light variety and dance music
- 10. 0 Close down

2YN NELSON 920 k.c. 327 m.

- 7. 0 p.m. Rebroadcast News
- 7.20 Light music
- 8. 0 Concert programme of chamber music, introducing: "Trio in D Minor" (Arensky), played by Eileen Joyce (piano), Henri Temi-anika (violin), and Antoni Sala (cello)
- 9. 0 "His Last Plunge"
- 9.15 Humorous interlude
- 9.30 Dance music in strict tempo
- 10. 0 Close down

2YD WELLINGTON 990 k.c. 303 m.

- 7. 0 p.m. Premiere
- 7.35 The Crimson Trail
- 7.46 Ensemble
- 8. 5 "Thrills"
- 8.18 2YD singers
- 8.45 A sportsmen's intelligence test
- 9. 5 Piccadilly on parade
- 9.20 Console-ation
- 9.35 Youth must have its swing
- 10. 0 Close down

IZM AUCKLAND 1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular items
- 6.45 Announcements
- 7. 0 Sports session: "Bill" Hendry
- 7.45 "The Life of Cleopatra"
- 8. 0 Western songs and musical comedy gems
- 9. 0 Music from the ballets
- 9.30 At the theatre with Gracie Fields
- 10. 0 Close down

"SWINGING" BACK TO THE CLASSICS

Highbrow Theory for Lowbrows

Here is a testament of a swing fan who has seen the light. Writing to the BBC's "World Radio," he tells of his conversion from swing to the classics:

My Swing records, which were once regarded as treasures, have all been put in the dustbin. For me, the "fashion" lasted about ten years. Things came to such a pass that I felt I must "express myself" through swing, and in pursuance of this I proceeded to learn the pianoforte.

About this time I chanced to hear broadcast an item which was announced as the "quartet from *Rigoletto*." I was struck by the beauty of this work; still, it lacked the exhilaration of a fast swing number. The point I was forced to concede, however, was that this was the first time I had heard anything other than swing which, to me, was worth listening to, and it began slowly to dawn on me that there might be more in this symphony and opera business than met the ear. I decided I would find out, and began to listen.

In 1937 Korsakov's *Scheherazade* was performed, and the effects produced by swing bands at their most strenuous are puny, to say the least, compared with this avalanche of magnificent sound. The third movement of Beethoven's Seventh Symphony has more exhilarating swing than anything ever recorded in Harlem.

Nothing New About It

The more deeply I go into classical music, the more it becomes obvious that swing hasn't even the saving grace of being technically brilliant, either in conception or execution, as a comparison with many of the excellent string quartets, trios, etc., soon proves. More than this: there is nothing new or original in the rhythmical sense, since all the "hot licks," "hot breaks," and other tricks occur to an enormous extent in classical music. Rhythm is not, however, the be-all and end-all of classical music, but is an aspect of it. Even so, it is vastly superior and intriguing when experienced as an important part of a classical masterpiece. By comparison, the efforts of the swing merchants sound like four-in-a-bar accompanied by a vulgar din.

Another important point is that of the development of theme, and here the utter destitution of swing is most marked. In classical music a simple, short phrase is, in many cases, developed, in the tonal, instrumental, rhyth-

mical, and musical sense, to such great heights that one finds it difficult to believe that it is the work of mere man.

Thrills in Store

If any swing fan would like to increase his enjoyment of time spent with the wireless set, I would suggest that he or she listen to several classical works to the point of familiarity—that is to say, give them two or three hearings. For his experience of opera I would suggest Italian opera, and if he will listen until familiar with, say, Verdi's *Il Trovatore* and *La Traviata*, he can be truthfully promised plenty of thrills in store.

The "fast and furious" of the swing merchants is very tame compared to the speed and fury of Verdi, when the dramatic situation demands it.

For a first approach to chamber music, the string quartets, trios, etc., of Haydn, Mozart and Beethoven are about the best, since the general structure is easily grasped.

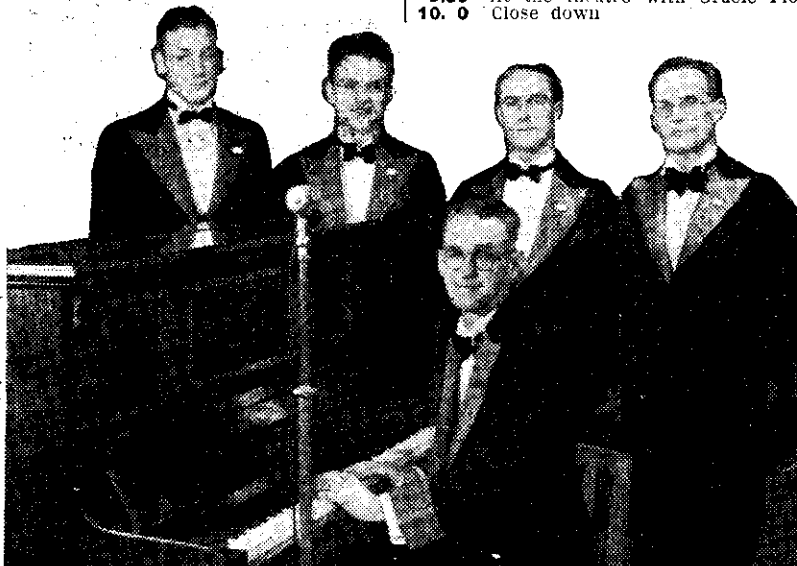
A few pointers may not be out of place here. If the listener's weakness is for fast swing records, then no opportunity should be missed of listening to Beethoven symphonies. When familiar with the Second Symphony, he may ask himself if he has ever heard anything in swing so effective as the last few bars of the fourth movement.

Tschaikovski's "Blues"

Many swing fans talk about the coloured man's sorrows as expressed in the "blues." Tschaikovski's major works, particularly the Fifth and Sixth Symphonies, sear the soul. Another work of importance for "blues"-lovers is Grieg's Pianoforte Concerto in A Minor. The *New World* Symphony of Dvorak will prove all that is claimed for it—in fact, this work has a very pronounced "way down South" atmosphere, and should be very easily appreciated by the swing fan. When he comes to listen to chamber music, he will begin to understand the real meaning of the word "intonation." Chamber music is extremely neat, and rhythmically exhilarating; if he likes technical brilliance, virtuosity, etc., it is here that he will find it in abundance. When he is familiar with the main works of this genre, he will realise that technical brilliance is not the reason for their existence, but that they are the intimate expressions of the composers of the great orchestral masterpieces.

It is to be hoped that enough has been said to show some swing fans what they are missing.

—T.M.



MODERN HARMONY will be presented from 1YA on October 21 by the Melody Five. From left: W. R. Armour (bass), T. H. Ellison (baritone), W. Robbins (2nd tenor), S. Duncan (1st tenor), and I. Lambert (pianist)