

(continued from previous page)

French orchestras and soloists resumed their activities after the invasion and attracted great audiences. There was a change in the name of the Société des Concerts Colonne: it took the name of its late president, Gabriel Pierné, since it appeared that the founder was of Jewish origin—a fact no one in France had ever thought about before. Many German orchestras and soloists toured France and, although people were loath to attend concerts that were but part of German propaganda, many were unable to resist the temptation to hear first-class performances of good music.

#### Munch was Non-Co-operative

Charles Munch, a famous orchestra conductor, who showed himself to be a typical example of Alsatian obstinacy, refused to have anything whatever to do with the Germans all through the occupation. This was a feat of courage, and in some measure a revenge, for in 1914 he was mobilised in Strasbourg and forced to serve in the German Army. For the sake of propaganda the Germans had to tolerate him. They found it hard to force such a man to fall into step.

The occupiers tried persuasion, but Munch refused to become a collaborator. They asked him to conduct a German

festival at the opera, and offered him a golden dais. But he still refused. Then they tried to work on his pride in France. Would he conduct a series of concerts of French music in Germany? Munch decided that, though art has no fatherland, one's fatherland has its frontiers, especially in wartime, so he continued his work at the Conservatory.

When persuasion failed the Germans tried trickery. Secretly they printed notices announcing that Munch would take part in a concert, conducting for the pianist Kempff. Munch then joined the resistance movement, full-time. During the occupation he helped the underground. His home was a meeting place, and the discussions were not always musical, for his guests were often escaped prisoners or Allied parachutists.

#### Couperin to be Heard

Some of the works of the old master Couperin are included among the new French recordings which will be heard over the air from 2YC. In the Court of Louis XIV. one spoke of the Couperins as one did of the Bachs. The founder of the family in Paris was Louis Couperin, who had attracted the attention of Chambonnières by his musical talent. His two brothers went to Paris also; François, who was fond of the bottle,

and Charles, who left a twelve-year-old son, François — destined to become Couperin the Great.

The latter François was a pupil of the organist Jacques Thomelin, in Paris, and began composing on his return to St. Gervais. In 1690 he published *Two Masses for the Organ*. On Thomelin's death he took over the position of chapel organist to the King and, at the same time, supervised the musical education of the Dauphin and his brothers.

The theatre did not attract him, though he could have succeeded there; the harpsichord was to be his medium. His works for this slender instrument were published between 1689 and 1730. Seemingly light, and a little precious, they are also vigorous and technically excellent, with much variety. Though they are called "ordres," or "suites," they are unconnected; each has a distinct subject and title.

#### Influence of Corelli

Couperin grew up in the Lulli tradition. This fashion in music was still dominant but had exhausted its original vigour. When Corelli began the offensive in France, Couperin was both shocked and fascinated by the new music. What if he could write something like the sonatas, threaded with strange arab-

esques and studded with novel chords? He did, and published it under an Italian pseudonym.

This work was very successful, so Couperin embarked upon the trios which he spent his life writing. He did not renounce Lulli and the French school, but dreamed of a union between the two classes which would be musical perfection. *Concerto Royaux* is one of the best examples of this balance. As usual, Couperin never specifies what instruments are to be used. We know that the customary ones were strings, supported by harpsichord, but the modern interpreter has more freedom and it is likely that Couperin would have been well pleased with Maurice Hewitt's arrangements.

From Station 2YC on Sunday, April 14, at 9.0 p.m., some of the works of Jaubert, Yves Nat and Pierné will be heard, followed on Monday, April 15 (and on April 22), at 8.30 p.m., by some of Couperin's works, played by the Maurice Hewitt Chamber Orchestra. On April 15, 2YC will present *L'Impériale*, which forms part of the Couperin trio, *The Nations*. It was written very late in Couperin's life and was followed only by a few studies for the violin and a little sacred music. On April 22 *L'Apothéose de Lulli* will be heard.

Later in the series the recordings will include works by Charles Munch.

# RENCO RECIPE BOOK FREE



Prepared by outstanding Home Economists and Dietitians. Up-to-the-minute instructions for preparing 64 delicious nutritive desserts — saving cream and sugar. Quick and easy to make and decidedly economical.

Write for your Free Copy to-day to N.Z. Co-op. Rennet Co. Ltd., Eltham.

for Making

# RENCO JUNKET

Ask your Grocer for either

BIRTHDAY RENCO  
RENCO PLAIN TABLETS  
OR RENCO for JUNKET

#### POST THIS COUPON

N.Z. Co-op. Rennet Co. Ltd.,  
P.O. Box 112,  
ELTHAM.

Please send me Free Copy of the new Renco Recipe Book.

Name .....  
Address .....  
.....

## SCIENTIFIC CLEANING

WITH

# ATA-WAY

BASED ON THE WHITE LILY FORMULA

ATAWAY definitely supersedes all other fine surface cleansers. It is compounded with a remarkable substance which has the virtue of swiftly cleaning a high lustre surface without scratching. For baths, wash basins, refrigerators, gas and electric stoves and all high lustre metal or porcelain finishes it is peerless. Every home needs ATAWAY.



Now available at leading grocers.  
Manufactured to the famous White Lily formula by

S. W. PETERSON & CO., LIMITED

Auckland - Wellington - Christchurch - Dunedin