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stations. broadcasts its hour for schools. To prepare these broadcasts radio and education authorities combine with musicians, historians, agriculturists, transport officers, city and municipal officers, zoologists; in fact, with experts of almost every kind. Central themes are developed and round them are built up the incidentals of a presentation of life and living to supplement the pupil's general knowledge, increase his awareness of his background, knowledge of his environment, and thought for the future. Dramatisation methods increase the effect where suitable.

Four hours a week come to 208 a year, and 208 hours represents for 68,000 pupils a total of 14,000,000 education-hours. Is not this a startling illustration of the force of the broadcast word?

From Small Beginnings

It all grew from small beginnings. Attempts were made to organise a service in 1926, 1930, 1931 and each failed. First, sets and transmitters were not sufficiently powerful, then in 1933 the closure of Wellington Training College was a setback. But by the next year Auckland and Christchurch had taken up the running, 4YA soon arranged to rebroadcast 2YA when Wellington joined in, 3ZR tuned in to 3YA and 2YA, 4YZ to Dunedin, and from small beginnings the NBS and the Education Department quickly built up a service which each year comes closer to an ideal of radio programmes specifically linked with the school curriculum, not duplicating it or attempting to outdo it, but amplifying it in those ways within the peculiar scope of broadcast work.

With the broadcasting has grown up, inevitably, the subsidiary industry of the printed word. Each of the three series of broadcasts is described and illustrated by the publication of books which are more or less programmes with annotations.

Also included in the organisation is the Post and Telegraph Department, whose Radio Section arranges the purchase of receiving sets for school committees and boards of governors through the Education Department. Sets are rigorously tested, the selected firms give substantial reductions, and the school is assured of the best and most economical service possible. Correspondence schools benefit by the same service for their weekly broadcast.

"There is every indication that schools are taking to the service more and more. Applications for sets are continuous," said the chairman of the Educational Broadcasting Advisory Committee last year. It is hoped, naturally, that the organisation will in time be extended, both in its breadth of scope and in various details.

In Other Countries

In all these things New Zealand is well up in line with other countries.

In America one of the most significant developments in educational radio (which has now overcome a certain amount of antagonism, or at least ignorance, in the commercial radio interests) is the establishment of radio workshops in high schools where students learn to write, dramatise, and produce radio scripts for broadcast. Now 750 schools are included in a group which circulates scripts through an exchange system established by the Office of Education.

In England international crises have caused a noticeable slackening in the number of registered listening schools (last year 9,759). It is thought, however, that such a crisis should increase rather than diminish the value of the service to schools.

With "justifiable pride" the Scottish Council for School Broadcasting records that 1,262 schools now make use of the service. In a statement of the aims of the programmes it is suggested that the modern school cannot well afford to ignore the influence of broadcasting on the mind of the community, and it has therefore a responsibility to train its pupils in its proper use, to give them practice in listening with discrimination and a critical mind.

In Australia about 90,000 children now listen to the various programmes of the ABC.

TYRER'S MUSIC FOR MARLOWE'S "FAUSTUS"

Dunedin Will Hear It First In Festival Tour

FIRST to hear the National Centennial Festival Symphony Orchestra in a performance of Andersen Tyrer's music for Marlowe's "Faustus" will be Dunedin. On Saturday, May 11, the festival tour will officially begin with a presentation of Mendelssohn's "Elijah," to be followed by "Faust."

Already the orchestra and the famous soloists have given a celebrity concert in Wellington in aid of patriotic funds. On Thursday of this week they leave Wellington for Christchurch, rehearse there from Friday, May 3, to Sunday, May 5, and rehearse in Dunedin from Tuesday, May 7, to Friday, May 10. On Saturday, May 11, there will be in Dunedin a performance of "Elijah," with Isobel Baillie, Gladys Ripley, Heddle Nash, and Raymond Beatty as soloists.

The Dunedin Programme

The full Dunedin programme will be:

Saturday, May 11: "Elijah."

Sunday, May 12: After church service concert.

Monday, May 13: "Faust." (Soloists: Misses Baillie and Ripley, Messrs. Nash, Beatty, Birmingham.)

Tuesday, May 14: The Symphony Orchestra. (Conductor: Andersen Tyrer) in a symphony concert. (Soloists: Heddle Nash and Oscar Natzke.)

Wednesday, May 15: "Faust" (second performance).

Thursday, May 16: Orchestral concert. (Soloists: Misses Wallace and Ripley, and Oscar Natzke.)

Friday, May 17: Chamber Concert, with the Vincent Aspey Quartet, and Noel Newson (pianist); and Heddle Nash as vocal soloist.

Saturday, May 18: Festival Concert by Combined Choirs with Miss Baillie in a group of songs. Oscar Natzke, Frank Birmingham.

Monday, May 20: "Faust" (third performance).

One of the most interesting items in the Dunedin programmes will be a transcription by Andersen Tyrer of one of Bach's greatest works. It was during the voyage from England to Australia in 1936 that Andersen Tyrer began the transcription of Bach's magnificent Fantasia and Fugue in G Minor. The whole work was begun and finished between Port Said and Perth. Its initial performance was in November, 1936, when Andersen Tyrer was guest conductor with the Melbourne Broadcasting Symphony Orchestra; and incidentally the dedication of the work is to that orchestra.

Larger Orchestras Now

When Bach was writing his compositions the size of orchestras was much smaller than to-day. Now a new technique in orchestration is possible with the new-found resources of the modern symphony orchestra. The effect is more stirring and virile than in the days when the old masters wrote for "Beethoven" orchestras. The larger orchestras allow a much broader musical canvas on which shades and subtleties of musical expression can be drawn. Andersen Tyrer has therefore found it necessary to add eight-part free counterpoint to this work.

The Story of "Dr. Faustus"

In 1588 a young English poet, Christopher Marlowe, wrote a tragical history of Doctor Faustus and thereby delivered English drama from a series of pageants and shows into a properly constructed design on a grand scale. Delving into the writings of the great Elizabethan, Andersen Tyrer was so impressed by the majesty of the writing and the depth of Marlowe's tragedy that he decided to write a Symphonic Poem based on the play. Thus came the idea for "Doctor Faustus"—a work for chorus, orchestra

and orator. Although more than 350 years separate the creation of play and music, it would be hard to find a more perfectly blended work.

Marlowe's play is indeed on a grand scale. With a theme as old as Everyman and the miracle plays, the playwright clothed his tragical history of the man who sold his soul to the Power of Evil in richly sonorous language. There is in the music of Andersen Tyrer that same depth and beauty which so profoundly tragic a theme demands.

Black Magic

The story which Marlowe created from the chap-books and immortalised, is almost a pattern story of diabolism. In the first part Faustus ventures into the realms of black magic, and being tempted by the Devil and his evil angels, barter his soul for power, glory and knowledge. The dark miracle is achieved, and the Doctor is intoxicated with his new-found magic. He conjures gold out of thin air, and miraculously invoked a profusion of fruits and flowers. Yet there is one small doubt. He says:

Be I a devil, yet God may pity me;

Ay, God will pity me, if I repent.

Then comes the chorus of the Evil Angels in reply:

Ay, but Faustus never shall repent.

Thus ends, on a note of premonition, the first part.

The second phase of the tragedy is the remorse of Doctor Faustus when, having tasted all earthly joys and pleasures and found them without substance, he awaits the approaching hour of midnight when the Devil shall claim his due. The unhappy man has but one more hour to live, and he cries, storms, beseeches, implores, lays bare his soul in an agony of appeal for mercy; but inexorably twelve o'clock draws near. And as the strokes ring out, Faustus is drawn away by the Evil One, leaving hanging in the air his last shriek of terror,

I'll burn my books! Ah, Mephistopheles!

The work is of absorbing interest because of the originality and individuality of expression. In the first part the cajolings of the evil angels, the counter-pleadings of the good angels, and Faustus' own indecision and final acceptance of the Devil's bargain are shown. Then the music rises to inspired heights as the dramatic climax approaches. It is, indeed, what might be called "Dantesque music," mirroring the torment of the man torn between Heaven and Hell. In this, the second part, the intertwined voices of good and evil angels, the terrible, lamenting chorus, draw everyone into the agony which Faustus is enduring. Above the turbulent voices of chorus and orchestra, the orator speaks the lines of the despairing man, his pleas, his pitiful cries, the travail through which his damned soul passes. Beneath his desperate voice the music moans and laments, the sounds of peace and strident wailing mingle until, suddenly, all withers before the gong booming out the fatal hour; and Faustus delivers his tortured soul to the patient, waiting Lucifer.

The Composer's Difficult Task

For a composer, the task of matching such tragedy with music is difficult. Yet Andersen Tyrer's work has a quality which more than merits the praise of the critic who wrote, after its initial performance, "Andersen Tyrer's music provided the perfect orchestral setting to a majestic piece of writing, and with an originality which showed genius." The choir has to negotiate passages of unusual harmonies. As the melody ascends into lofty heights, and dies away in an atmosphere of austere grandeur, the voices create in turn an ethereal and tragic atmosphere. In the second part, right from the first crash of a huge gong, there is underlying menace in the music that foretells tragedy and horror to come.