

# BOYS AND GIRLS

The grown-ups have pages about their own programmes in other parts of "The Listener," so here is a corner specially for boys and girls. If you want to see what features are being broadcast for you each week, watch this page. Here, too, we give you items of news about the programmes.



★ You can almost hear the song shrill from the throat of this young lad of Norway. Sturdy and strong, he is typical of the children of this far northern country which is now fighting so hard for her liberty. ★

## CHILDHOOD OF SPOHR

(The following are extracts from a recent talk by "Ebor" in the 2YA Children's Hour)

### SONG OF THE NORTH

WHEN Beethoven was a boy of fourteen, there was born at Brunswick on April 5, 1784, one who was to become one of the greatest violinists of all time. His Christian name, like that of Beethoven, was Ludwig or Louis—his surname was Spohr. Here is the story of his childhood.

Louis's father played the flute, and his mother played the piano, and they filled every spare evening with music. These musical evenings were quite a blessing to

the little boy who was to grow up and become a great musician, because from infancy onwards young Louis was sent to sleep by music. As a boy he had a clear soprano voice, and a true sense of pitch, time and melody. Before the end of his fourth year he sang duets with his mother. Soon after his fourth birthday, he told his father he wanted a fiddle. A cheap violin was bought for him at the local annual fair, and the boy began his life's work. He had some

beginner's lessons, and he was so keen on fiddle playing that the instrument was in use every available moment he could spare.

### 'Cello Made Him Cry

Two friends of the Spohr family were amateur violinists, and they took charge of the child's playing. This was very lucky for Louis, because by the time he was six, he could play the violin parts in instrumental trios. His first lessons in the proper way to finger and bow made him keener than ever—in fact he became quite a trouble to his mother, running about the house after her to show the latest thing he had learned, until she had to "shoo" him off, for all the world as if he were a chicken. The first time little Louis heard the grave, deep notes of a 'cello, which was one of the instruments of the trio in which he joined, he cried with happiness—you see, music was deep down in his heart, the same as it is with all real music-makers, composers and listeners.

Then, when Louis reached the age of fourteen, Dr. Spohr decided that the boy should keep himself and stand on his own feet. The father had himself been made to depend on his own efforts when he was sixteen, and he thought it would be the making of his own boy if he had to fight his way in the world single-handed. Mrs. Spohr didn't like the idea in the least. This was most natural—she was anxious about her boy. But her husband, the doctor, was fixed in his idea, and because of this, Louis's music-teacher replied, "It might do for the medical profession, but not for the musical. You cannot trust to luck in our walk of life!"

### "Robin Red-Breast"

Spohr visited London the year after the opera "Azor and Zemira" was produced. He arrived in England in 1820, and I must interrupt the story of his childhood to tell you a story about his manhood. Spohr was anxious to make a good impression on the Londoners, so when the evening of his first concert arrived, he set out for the hall wearing a bright red waistcoat. This robin-red-breast effect attracted people's attention, and a large crowd followed him along the street, and these people grew more and more angry for a particular reason. Old King George III. had died, and there was an official order for general mourning, or wearing of nothing but black clothes, about which Spohr knew nothing. He could not understand what the people were shouting about, and it was only when he found refuge in the house of a friend that he learned how he had quite innocently offended the people in the street.

Spohr was the first conductor to use a baton or stick at a concert in England in 1820, and later he was Queen Victoria's favourite violinist. He was as popular in England as he was in his own country, and he was not only a great friend of Beethoven, but he took part in the first performances of that great master's works.

## For Your Entertainment:

### SUNDAY

- 1YA: 6 p.m. Children's Song Service
- 2YA: 5 p.m. Children's Song Service, conducted by Uncle William, assisted by children from Maranui Methodist Sunday School
- 3YA: 5 p.m. Children's Service, conducted by Canon S. Parr, assisted by Maori Girls' College Choir
- 4YA: 5 p.m. Big Brother Bill's Song Service

### MONDAY

- 2YA: 5 p.m. Ebor talks on "Hansel and Gretel" (Fairytale in Music, No. 2)
- 3YA: 5 p.m. Stamp Club
- 4YA: 5 p.m. Nature Night
- 3ZR: 5 p.m. Toyshop Tales

### TUESDAY

- 3YA: 5 p.m. Tiny Tots' Corner and Harmonica Band
- 4YA: 5 p.m. Mr. Swim Man
- 2YH: 5.30 p.m. David and Dawn and the Sea-Fairies
- 3ZR: 5 p.m. Robinson Crusoe
- 4YZ: 5.30 p.m. David and Dawn in Fairyland

### WEDNESDAY

- 3YA: 5 p.m. Kay and Spelling Bee
- 4YA: 5 p.m. Travel Man
- 3ZR: 5 p.m. Robinson Crusoe
- 4YZ: 5.30 p.m. Coral Cave

## From the ZB Stations

"The Air Adventures of Jimmy Allen." All Stations at 6.15 p.m., Mondays, Wednesdays and Thursdays

"The Enchanted Orchard." At 3ZB and 4ZB at 5.15 p.m., Monday and Wednesday

"Peter the Pilot." All Stations at 5.30 p.m. on Tuesdays and Thursdays

"The Musical Army." 1ZB Auckland at 5.37 p.m. on Tuesdays and Thursdays

### THURSDAY

- 3YA: 5 p.m. Kiwi Club, Rainbow Man and Imp
- 4YA: 5 p.m. Mouth Organ Band and Mr. Stampman
- 2YH: 5.30 p.m. Coral Cave
- 3ZR: 5 p.m. David and Dawn in Fairyland
- 4YZ: 5.30 p.m. David and Dawn in Fairyland

### FRIDAY

- 1YA: 5 p.m. David and Dawn in Fairyland
- 3YA: 5 p.m. Niccolo, Puzzle Pie and Book Lady
- 3ZR: 5 p.m. David and Dawn in Fairyland
- 4YZ: 5.30 p.m. Black Beauty

### SATURDAY

- 3YA: 5 p.m. Riddleman
- 4YA: 5 p.m. How to Make session
- 2YH: 5.30 p.m. Paradise Plumes and Head-Hunters