

# MUSIC BY THE FURLONG

## Handel's "Concerti Grossi"

JUST about two hundred years ago—that is to say in 1739—Handel was alive, very popular, and still composing as hard as he could go. During that year he wrote twelve Concerti Grossi. When we talk of music being turned out by

The twelve Great Concertos (Concerti Grossi) are a case in point. Handel wrote them in a month. They are not Concertos in the modern meaning, that is, works written for a soloist and an orchestra. Handel used an orchestra of stringed instruments and harpsichord and divided it into two groups of players. One group consisted of two violins and a violoncello, and the other comprised the rest of the orchestra. These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak, and sometimes combined.

These Grand Concertos are robust, jolly things, and far more free and unlicensed in form than was the kind of work which presently took their place—the Symphony. They delighted the Londoners of Handel's day who went to Vauxhall Gardens for light music and not so light refreshment — and an occasional argument — and they will delight the radio listeners of our own day. Listeners to 2YA will have a different Handel Grand Concerto every Tuesday night at 8 p.m. until the series is played through. They will be performed by the NBS String Orchestra under Maurice Clare. The next will be on August 27.



"... Londoners who went to Vauxhall Gardens for light music—and an occasional argument"

the yard, we usually imply that it is poor stuff. But Handel was one (and Rossini another) of the great composers who could turn out music by the furlong, music of fine quality, which we still want to play and hear in 1940.

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the troops is "Wouldn't it?"—short for "Wouldn't it make you sick?" A popular phrase to deflate anyone who is talking largely is to tell him "You'll be a character when you're seventeen!"

"I.D. Herb" is sometimes a digger's way of saying "How do you do?"

Slang is a live growth; it touches the here and now; the best of it is terse and colourful. There is no reason why we should shy away from it. Our finest writers have not. Literary giants from Chaucer and Shakespeare to James Joyce—who has one of the most amazing vocabularies ever acquired by a single man—have found in the succinct vigour of slang something that not only makes expression of ideas easy, but serves to put the breath of life into their characters. Such noted American writers as John Dos Passos, William Faulkner, and William Saroyan owe much of their success to the fact that they interpret the American scene in American terms.

Already we have found numerous Australian writers doing the same for the Commonwealth. Rolf Boldrewood, C. J. Dennis and Norman Lindsay have already given something to Australia that will remain as indelible records in the history of its culture.

## THEY ASKED FOR IT!

### Headache For 2YD

"Well, you asked for it," is about all the sympathy the staff of 2YD, Wellington, ever get when they moan about the amount of work their "You Asked for It" session on Saturday night brings them. It's not the work so much, they say, as the difficulty of broadcasting all the requests—and they get them by the hundreds each week from listeners in New Plymouth, Hawera, Wanganui, Featherston, Christchurch, Marlborough, Nelson and, of course, most of all from Wellington. These enthusiastic listeners send in their ideas for short programmes which are broadcast under a nom de plume, but 2YD would be pleased if they would also send their names and addresses every time and not expect to hear a programme which is sent in on Friday on the air the next Saturday. It can't be done, says 2YD. And the announcer doesn't make up the programme, so please don't ring him up and complain. "But keep up the good work," says 2YD. "We can take it!"



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