

BBC Shortwave Changes

THE following changes are announced in the BBC shortwave schedule:

From Monday, September 21—

The Morning News Bulletin will be received at 5 a.m. instead of 6 a.m. and will be recorded and rebroadcast at 6 and 7 a.m. as at present.

The next News Bulletin will be received and rebroadcast by New Zealand stations at 7.45 a.m. instead of 8.45 a.m.

From September 27—

Pacific Transmission reverts to Summer Time and will be broadcast from 5.45 to 9.45 p.m.

Fixed Broadcasts—

6.15 to 6.30 p.m.
6.30 to 6.35
6.40 p.m.

7 to 7.25 p.m.
7.30 to 7.45

8.0 to 8.15 p.m.
10.50 p.m.

News
Listening Post
War Review

Tuesday Air Commentary
Thursday Sea Commentary
Saturday Land Commentary

Newsreel
Front Line Family
(Monday to Friday)
Headline News and Views
War Review
(Tues., Thurs. & Sat.)

NEW SYMPHONY

(Continued from previous page)

reduce the symphony's loose, sometimes skeletal structures to the epic compression and economy of the classic symphony.

Yet this very musical amorphousness is expressive of the amorphous mass of Russia at war. Its themes are exultations, agonies. Death and suffering haunt it. But amid bombs bursting in Leningrad, Shostakovich had also heard the chords of victory. In the symphony's last movement the triumphant brasses prophesy what Shostakovich describes as the "victory of light over darkness, of humanity over barbarism."

The *Seventh Symphony's* proportions are heroic, most obviously so in the 27-minute first movement. The deceptively simple opening melody, suggestive of peace, work, hope, is interrupted by the theme of war, "senseless, implacable and brutal." For this martial theme Shostakovich resorts to a musical trick: the violins, tapping the backs of their bows, introduce a tune that might have come from a puppet show. This tiny drumming, at first almost inaudible, mounts and swells, is repeated twelve times in a continuous twelve-minute crescendo. The theme is not developed but simply grows in volume like Ravel's *Bolero*; it is succeeded by a slow melodic passage that suggests a chant for the war's dead.

As in most of Shostakovich's later music there are traces of Beethoven, Berlioz, Rimsky-Korsakov, Mahler, moderns like Poulenc, and Busoni. The *Seventh Symphony* has been described by those who have already heard it as a modern Russian version of Berlioz's *Symphonie Fantastique*. It has also been called a sound-track for a psychological documentary film on Russia to-day.

Stalin Walked Out

Dmitri Shostakovich's father was an engineer. His mother, a student of the St. Petersburg (later Leningrad) Conservatory of Music, believed that children should never be taught music before the age of nine, otherwise they become pedantic. But Dmitri Shostakovich had other ideas.

At five he was taken to see Rimsky-Korsakov's *Tsar Sultan*. After one hearing he could sing long passages from the opera. Sometimes he would sit at the piano, strike a chord and lisp: "That's the stars." Sometimes he struck a treble note, and said: "That's somebody looking out the window." At 13, he entered Leningrad Conservatory. At 19, he composed his *First Symphony* (one of the most popular) as part of his course.

His opera, *Lady Macbeth of Mzenk*—the first Soviet opera—nearly ruined Shostakovich. At the height of the Purge, when Russian nerves were badly frayed and people were plopping into prison like turtles into a pond, Stalin decided to hear *Lady Macbeth*. He did not like it, walked out before it was over.

Promptly a *Pravda* article called Shostakovich's music "un-Soviet, unwholesome, cheap, eccentric and leftist" (atonal). A few days after that, *Pravda* attacked his ballet, *The Limpid Stream*. Friends feared that Shostakovich's next composition might have to be called *Stone Walls Do Not a Prison Make*. But Composer Shostakovich was not a revolutionist for nothing. He publicly agreed that *Pravda* knew more about music than he did. He withdrew his *Fourth Symphony* (it has never been performed) after one rehearsal, and announced that he would stake his musical future on a *Fifth Symphony*. His muse did not fail him.

Beer And Soccer

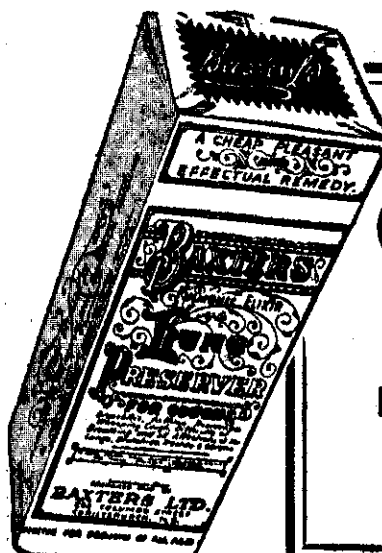
Before the German invasion, Shostakovich lived in a five-room Leningrad apartment filled with his family (wife, two children, mother, sister and sister's son) and piles of scores, books on music and sport. An enthusiastic soccer fan, Shostakovich is a regular correspondent of the chief Russian sports paper, *Red Sport*. Says he: "The climax of joy is not when you're through a new symphony, but when you are hoarse from shouting, with your hands stinging from clapping, your lips parched, and you sip your second glass of beer after you've fought for it with 90,000 other spectators to celebrate the victory of your favourite team."

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