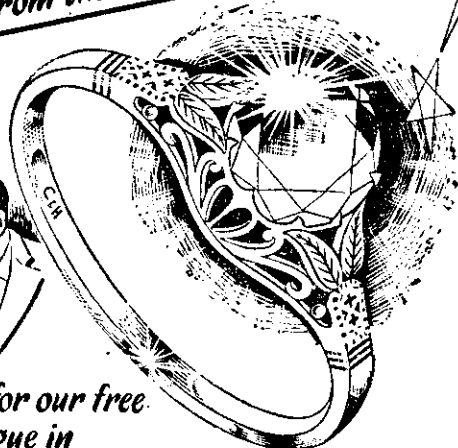


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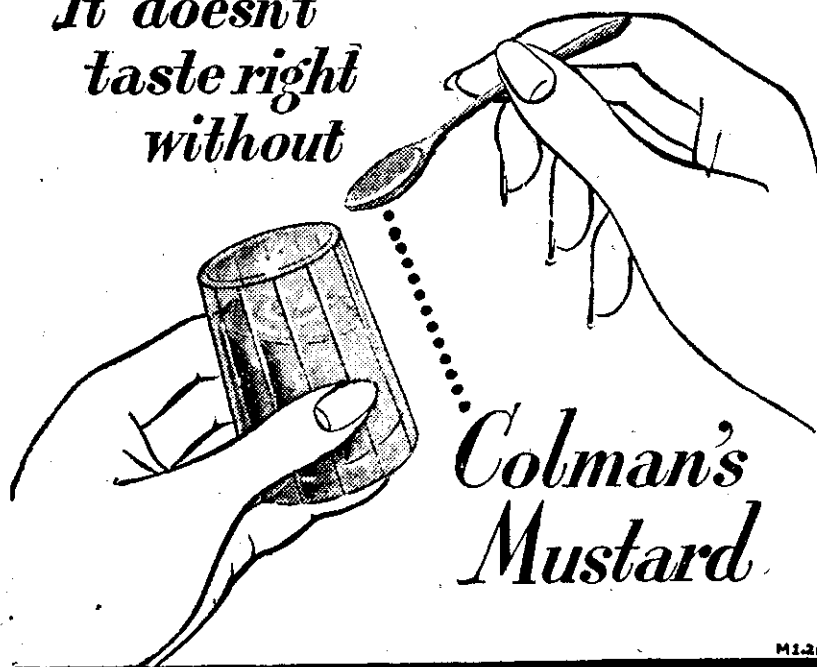
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IN POPPEA'S GARDEN—A scene from Monteverdi's opera "The Coronation of Poppea," which will open the 1954 series of grand opera broadcasts

ALL ON LP—

Grand Opera Broadcasts for 1954

WITH the coming of the New Year, the NZBS will be giving lovers of grand opera something of a new deal in listening. All operas broadcast from February onward will be on LP recordings, which give greater fidelity of sound, and schedules will be so arranged that new works, or new recordings of familiar ones, can be broadcast soon after they arrive in New Zealand.

Though the total number of operas broadcast annually will be slightly reduced, listeners whose sets can receive two YC stations will be able to hear three full-length operas a month. Those whose sets confine them to one YC station will hear two a month.

Under the new system, one grand opera will be presented simultaneously from all YC stations at 7.0 p.m. on the fourth Sunday of each month. This series will be planned to cover as wide a field as possible, and generally the works will be heard throughout the year in the order of their composition. The first to be heard, for instance, will be

Monteverdi's 17th Century operatic masterpiece *The Coronation of Poppea*. This will be presented on February 28. Those for the two succeeding months are Gluck's *Orpheus and Euridice* and Rossini's *The Barber of Seville*. These network programmes will include in each case a brief evaluation of the opera by a speaker with particular knowledge of the period concerned.

In addition to these linked operatic programmes, Stations 1YC and 3YC will schedule a second series of operas during the year, and Stations 2YC and 4YC another 12. Those to be broadcast in the three months from February, 1954, are Mascagni's *L'Amico Fritz*, Donizetti's *Don Pasquale* and Puccini's *La Tosca* (from 1YC and 3YC), and Offenbach's *La Belle Hélène*, Tchaikovsky's *Pique Dame*, and Verdi's *Ernani* (from 2YC and 4YC). None of these will be broadcast in the same month by any two stations, and they will be scheduled to avoid too close proximity to the network broadcasts.

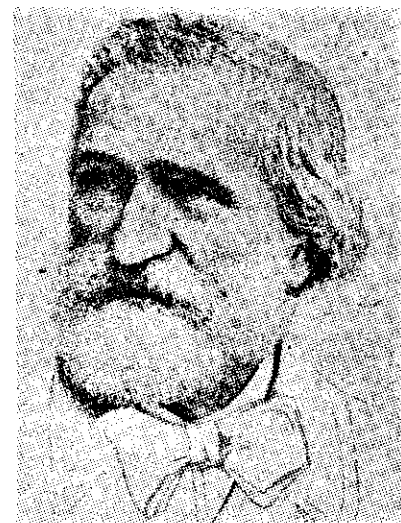
UPROAR IN PARIS

IN a heated Paris row over Gounod's opera *Faust*, a lawsuit has just been averted, and all because of an English singer who has been forgotten for nearly 90 years.

When the orchestra of Radiodiffusion Française recorded and broadcast the complete score, the composer's grandson was delighted—until the middle of the second act. The orchestra was playing an aria, "Invocation of Valentin," which he declared was not in the original score. It must be a forgery.

Faced with the threat of a lawsuit, the publisher stopped sales of the new records and referred the dispute to the Academy of Fine Arts, of which Gounod had been a member for 27 years.

Handwriting experts, called to examine the manuscript, decided that the aria was in the composer's writing, but had been added later. Finally a letter was discovered which showed that when the opera was taken to London in 1864, Charles Fantley complained that he had a very small part and asked Gounod to give him a better chance to display a



GOUNOD

talent which has gone unrecorded. The disputed aria was the result.

—J. W. Goodwin (London)

N.Z. LISTENER, DECEMBER 11, 1953.