

Programme Features Continued

3YA FEATURES (Continued).

A talk on the modern girl, called "The Flapper at Graball and Guy's," will be given by Mrs. E. T. Temple on Saturday. During carnival week Mrs. Temple proved herself a splendid elocutionist, and her reappearance will be keenly anticipated.

In response to many requests for more bagpipe music, Mr. Angus Macintosh will oblige on Saturday. He will play two stirring pieces, as well as "The Old Rustic Bridge by the Mill."



Webb, photo.

MR. W. J. RICHARDS, OF 3YA.

A very successful singer at Christchurch Competitions—winner of a gold medal in 1921—Mr. Richards's voice is always welcome when on the air at 3YA. He commenced his musical career as a member of the Linwood Congregational Church. For several years he has been a pupil of Mr. Roland Boot, and is a valued member of the Christchurch Male Choir, singing bass.

Two songs composed by Mrs. Helen Murdoch, of Christchurch, will be sung by Mrs. D. W. Stallard on Saturday evening. These songs are entitled "My Roses" and "Longing."

Mr. R. A. Dowell, always welcome at 3YA, will sing some old and new favourite popular songs on Saturday night.

St. Michael's Church of England will be broadcast on Sunday evening, after which the Christchurch Broadcasting Trio will provide a programme of delightful music from the studio.

4YA NOTES

The church service which will be relayed on Sunday evening is the St. Andrew Street Church of Christ, where Pastor W. D. More is the preacher. Listeners who enjoy Mr. More's humorous talks each week will look forward to hearing him in the serious vein. The Church of Christ is one of the most recently built churches in Dunedin, and the acoustic properties are ideal for broadcasting.

If the weather is suitable at the close of the service, the St. Kilda Band will give another fine concert, which will be relayed. The programme contains some very popular numbers, by old and modern composers, and Mr. T. Stalker will be heard in a trombone solo, "The Trumpeter," with the band in accompaniment.

Some listeners in Dunedin hold Big Brother Bill in such high esteem that they evidently feel that writing letters to him is too commonplace. Instead they are sending him verses, most of which are very clever. "Big Brother Bill" will be "on the air" again on Tuesday and Friday evenings at 7 p.m., much to the delight of listeners young and old, who love to hear his travel talks about the "Wonder Car."

During the evening session on Tuesday, listeners will enjoy the privilege of hearing some more of the best broadcasting talent in Dunedin. Miss Molly Vickers, well known as a leading concert singer, will present two groups of songs. Miss Lillian Macdonald, who is equally well known, and the possessor of a magnificent soprano voice, will contribute several numbers. Mr. T. Bachop, a well-known tenor, and Mr. J. Macdonald will also be heard. Miss Vera Hutcheson (mezzo-soprano) will

make her first radio appearance. Instrumental music will be rendered by Miss Alison Muir (pianiste), Mr. Alex. Blyth (cellist), and Mr. Andrew Fraser (xylophonist).

Another attraction on Tuesday will be Pastor W. D. More's address. His subject this time will be "Hard Up," which sounds like a feast of fun in store.

On Friday night, the Dunedin Fire Brigade is holding a benefit concert for the relatives of one of its late members. The programme will comprise only artists of the highest standing. This concert is to be relayed.

Saturday night's programme will contain something to appeal to everyone. Mr. Billy Gay and Mr. Charles Rowand will entertain with light popular numbers, and Miss Gwen Cooper, well-known on the concert platform, will be heard in four delightful numbers. Classical piano solos will be played by Miss Marie Tucker and Miss Helen Wilson, and Mr. C. E. Gibbons will present some popular flute solos. At the conclusion of the studio programme, dance music will be relayed from the Savoy.

THE WILLIAM RENSHAW QUARTET

On Saturday night, November 26, at 2YA, the William Renshaw Quartet will again demonstrate its versatility by presenting a programme of ever-popular plantation songs and quartets. Among the solo numbers will be that charming song "Swing Low, Sweet Chariot," in which Mrs. Amy Dunn's pure soprano voice should be heard at its best.

Miss Nora Greene, whose cultured contralto voice is pleasantly familiar to all listeners, will contribute "Ma Curly Headed Baby," a quaint lullaby that never fails to please, while Mr. William Renshaw's rich tenor voice will be heard in "Ma Little Banjo."

Mr. T. C. Wood's mellow baritone voice is invariably heard to advantage "over the air." On this occasion he will sing "Deep River."

The concerted items will be Scott Gatty's popular numbers, "De Ole Banjo," "De Ring-tailed Coon," and "Good Night." The last-named composition is known the whole world over, and the beautiful blend of voices in this quartet will bring to a fitting conclusion what should be a most delightful feast of music.

"THE GLAD-ATERS."

An added delight to what promises to be an evening of sheer enjoyment on Saturday from 2YA will be provided by "The Glad-aters"—Miss Marilyn McGill and Mr. Hilton Osborne—a pair of talented artists who have appeared at the principal theatres in London and U.S.A., and have also appeared on this side of the water under both the J. C. Williamson and Fuller managements.

THE ORPHEUS QUARTET

A BRIGHT AND VARIOUS PROGRAMME.

Personnel—Mrs. Alice Harris (soprano), Miss Lily Mackie (contralto), Mr. Arthur Coe (tenor), Mr. Len Barnes (baritone).

The Orpheus Quartet's contribution to the programme of 2YA for the evening of Tuesday, 22nd inst., will be bright and varied. The concerted numbers to be presented will afford wide scope for the demonstration of the vocal versatility of the four singers. "Tell Me, Pretty Maiden," is the famous number from "Florodora," which Mr. Len Barnes recently conducted in Wellington. "Home To Our Mountains," one of the most famous duets ever composed, is from "Il Trovatore." In "Danny Deever" we have one of Rudyard Kipling's great poems, which is said to have been inspired by an actual happening in India. Mr. Barnes was privileged to sing this song at the London Savage Club, where Colonel McKenzie Rogan informed the members that he was actually present at the hanging of the man whom Kipling had in mind when he wrote the poem. "Rose Softly Blooming" is a beautiful melody, and one of Ludwig Spohr's most popular songs.

THE APOLLO QUARTET

What may be termed melodious variety characterises the contribution to be made by the Apollo Quartet—Messrs. S. Duncan (tenor), W. Robbins (tenor), S. E. Rogers (bass), and Roy Dellow (baritone)—to the programme scheduled for Thursday, November 24. These singers will be heard in several popular part songs, including "O Lovely Night," "Soldier's Farewell," "In Absence," and "The Goslings." "In Absence" is one of Dudley Buck's most beautiful compositions, filled with exquisite melody, while in "The Gos-



—Webb, photo.

MR. L. E. VERNAZONI.

The first lecture on stamp-collecting is to be given by Mr. Vernazoni at 3YA on Thursday, November 24. Mr. Vernazoni is a past-president of the Christchurch Philatelic Society.

lings," which has a love episode for its theme. The Alpha and Omega of the story is cleverly portrayed by the introduction of both "The Wedding March" and "The Death March." In duet and solo numbers an excellent selection is to be presented.

Mr. Rogers will be heard in a melody reminiscent of the Emerald Isle, "The Little Irish Girl," a very popular song concerning love and pigs. Two duets are scheduled—"The Battle Hymn," a number thrilling with the spirit of war, and that dainty gem "The Moon Hath Raised," from "The Lily of Killarney."

A song of the old Royalist days, "King Charles," will be presented in a fine baritone setting, while B. Godard's ever popular "Angels Guard Thee" will afford Mr. Duncan full scope for his rich and pleasing voice.

THE PHILHARMONIC QUARTET

A BUDGET OF SPARKLING ITEMS.

Personnel—Mrs. Ellison Porter (soprano), Miss Madge Freeman (contralto), Mr. Edwin Dennis (tenor), Mr. W. W. Marshall (bass).

Another delightful programme is being presented by the Philharmonic Quartet on Friday, the 25th inst. That haunting negro spiritual, "Swing Low, Sweet Chariot," will be one of the quartets, while the lovers of old Scotch melodies will enjoy "Ye Banks and Braes." On the humorous and light side, "Bao Phundo Bassa" and "Good-night, Ladies," will be offered.

In the trio, "The Ours Are Plashing Lightly," Mrs. Ellison Porter and Miss Madge Freeman will be joined by Miss Leonore Pattison, a delightful mezzo-soprano, who has previously given pleasure to her listeners. Mrs. Ellison Porter's pretty soprano voice will be looked forward to in "Carmena," while Miss Madge Freeman's rich alto voice will do full justice to "The Glory of the Sea."

The ever-popular basso, Mr. W. W. Marshall, will sing "Jungle Song," especially written for the radio, and that quaint "Devonshire Cream and Zider." He will also be associated with Mr. Edwin Dennis in the duet "Excelsior," who will sing "A Warwickshire Woe" and "Inter-nos" in his inimitable style.

Among the newcomers to radio on Friday night, the 25th inst., is Madame Eugenie Dennis, who will give that clever piece, "A Young Wife's First Visit to a Butcher's Shop." She is very well known on the concert platform, and, in conjunction with her husband, Mr. Edwin Dennis, has given several recitals.

When a power valve is inserted in the last stage it behoves the owner to increase his plate supply to this stage and balance up correctly with grid bias. Often this grid bias reaches as much as 42 volts, which, when compared to the usual 24 to 30 volts, is really astounding. But it is so, and it is necessary to apply the correct voltage—to feed the valve in other words. Read what the makers say and believe them.

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CLASSICAL MUSIC v. JAZZ

EDISON ON CULTIVATING THE TASTE

In view of the controversy that has circled around the question of popular or classical, in other words, "highbrow" or "low-brow" music, it is interesting to note the views held by Thomas A. Edison, of phonograph fame, whose 48th anniversary of his invention of the incandescent lamp, father to the modern valve detector, was recently broadcast from New York.

There are millions of people who imagine that they cannot enjoy classical music. They listen to symphonies, operas and other masterpieces of musical genius. They try to be interested, and brighten up considerably when they hear something that sounds like a tune. Then the tune fades away into an intricate maze of sound, which they fail to understand, and they throw up their hands, and turn to the latest jazz hit for consolation. Yet, on the other hand, increasing thousands are making classical music more and more a part of their lives. What is the fundamental difference between these two classes of people? And because a million people love jazz for every thousand that love classical music, does it go to prove that there is something wrong with classical music? Mr. Edison thinks not. He says: "The jazz lovers get a strong, immediate sensation. The rhythm stimulates them but the effect soon wears off. Popular music has an obvious melody and few changes. It is immediately understood, but with repetition it becomes at first wearisome and then intolerable. Classical music is more subtly compounded. Almost meaningless at first hearing, it becomes increasingly enjoyable as it becomes more familiar. Like a great painting or a great book, it broadens and enriches the lives of those who understand it."

Irritating The "Rods of Corti."

"The reason why the average popular melody has so short a period of popularity has, most probably, something to do with the mechanism of the inner ear. The so-called 'Rods of Corti' are located there—approximately 3000 small stiff rods, massed together like the hairs on a brush. Each hair is supposed to be tuned to a definite note in the musical scale. When the note is sounded, the hair vibrates, transmitting the sound through the nerves to the brain. The too constant operation of any group of these hairs undoubtedly leads to irritation—possibly to an actual swelling at the base of the hairs. No one knows enough to decide the exact effect of such an irritation on the brain, but it is the theory of many scientists that this may be one of the underlying causes for the rapid way we tire of popular hits, with their endless pounding on simple sets of chords."

Need For Variety.

Mr. Edison is by no means of the opinion that people should give up so-called popular music and listen to nothing but classical compositions. He realises that life is a complicated experience. "One needs change from day to day," he says, "and from hour to hour. Most of us like ice cream for dinner, and don't care for it at breakfast. Jazz is a splendid thing for the right time and the right mood. To fall into a rut in which it is the only source of musical enjoyment is, however, as dangerous as an unvaried diet of ice cream or candy would be. I know many people are in such a rut to-day. We all naturally follow the crowd, and the crowd invariably chooses the easier path. It's the same with good music as with oysters or olives, or tobacco. You have to acquire a taste for them. When I was a boy, nobody ate tomatoes because the taste was supposed to be unpleasant. An increasing number of courageous people discovered that they liked them in spite of the popular prejudice, with the result that everybody eats them to-day—and likes them. Acquired tastes are stronger than those we are born with."

Advice to the Average Person.

"Few of us are born with a natural taste for the better class of music. Like olives, tomatoes and tobacco, it is an acquired taste. Most of us don't take the trouble to acquire a taste for classical music, and thereby shut ourselves out from an entire world of genuine enjoyment. I advise those who buy only jazz records and tunes with simple melodies to buy at least one record of the better class each time. Play it as duty, much as you would take your morning exercises. You will gradually find that you will acquire a liking for this different music. Once you have so acquired this taste it will live with you, opening up a new world to you which great composers have made so glorious."

Music and Children.

An interesting article somewhat on the same theme appears in a recent issue of the "Radio Times," from the

pen of a music teacher, who is using the broadcast programmes as a sensible aid to teaching by entertainment.

Even the most rabid opponents of broadcasting—and their number is getting beautifully less—are generally willing to admit its value as a medium for educating the musical taste of the nation. And it is the school music teachers especially who, if they are keen enough on their job to take a little extra trouble, will find in radio the greatest possible aid in teaching the modern child to know and love the best in music.

Probably the least popular side of an ordinary class-singing lesson is the sight-reading exercise. Yet there is no longer any need for the teacher to cling to book exercises when broadcasting provides an opportunity to show the child that good tunes are not necessarily the monopoly of the jazz band. We can now give him something to read from the great store of good music, something that he can hear afterwards on the radio.

For the past two years and more the writer has been combining the teaching of class-singing and musical appreciation on these lines at a school near London where music has, until very recently, been given little attention. During that time the children have read at sight such melodies as the beautiful tune from the second movement of Bach's Concerto for two violins in D minor, the main themes of the slow movement from Mendelssohn's Violin Concerto, and the first movement of Grieg's Piano Concerto, the tunes of Schubert's "Rosamunde" music, Elgar's Enigma Variations, and overtures such as the "Mastersingers," "Flying Dutchman," "Tannhauser," and "Figaro."

In each case the children are told a little about the composer and the general form of the work, with particulars as to when and by whom it is to be broadcast. When they are given a song or an overture from an opera they are told the outline of the story; such arias as the Prize Song from "The Mastersingers," the Toreador Song from "Carmen," and many others have, in my experience, proved very popular, and of course may be sung to the words when satisfactorily read.

The child's interest is very greatly stimulated, and he or she will probably take the trouble to listen to a work which in the ordinary course of events would be dismissed at "highbrow." At least 80 per cent. of the children in this particular school have wireless in their homes; at least 65 per cent. of that number, however, receive no encouragement to listen to good music, and would never think of raising an earphone to hear "a classical piece." When, however, these children are shown beforehand that such a piece may have a good recognisable tune in it, and when at the same time they are told something about the composer and the circumstances under which the piece was written, their interest is manifestly quickened, and from listening to one work in an evening's concert they soon begin to enjoy a whole programme of classical music.

Unfortunately, it is not every teacher of music who has a good music library at his command, or is blessed with opportunities of attending many good concerts. But if he is a pianist he can find in the broadcast programmes many piano arrangements of orchestral music; if a singer, he can lay special stress in his lessons on the songs from operas, oratorios, and cantatas; and in the symphony concerts he will usually find some useful extracts from the scores of the works that appear in the programme, and if he is blessed with a good ear, he may jot down the more obvious of the themes.

In the teaching of musical appreciation to-day there is, I am convinced, far too much willingness to accept merely passive listening to the words of the teacher. Let us then take advantage of the wonderful aid that broadcasting can be in our task of teaching the child that while learning to make music himself he may be able to listen with unexpected interest and enjoyment to the great masterpieces of the world of music.

JOYCE HERMAN.

Mr. A. Stanley Warwick, the well-known elocutionist, who has for some weeks past been heard from 2YA on Monday evenings, will be heard on Tuesday, November 22, in a sketch specially written for radio work, entitled "The Parting." Associated with him will be Miss Violet Wilson, whose work has given such keen pleasure to so many listeners-in. The action of the sketch is supposed to take place on Waterloo Railway Station. This is quite a new departure in regard to the spoken word from 2YA, and will doubtless be watched with much interest. Mr. Warwick will also give two numbers by Kipling.

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