

- 8.10: 'Cello solo—W. H. Squire, "Chanson Hindoo" (Korsakov) (Columbia Record 03607).
 9.14: Baritone solo—Mr. John Bree, "To Mary" (White).
 9.18: Orchestral—Columbia Symphony Orchestra, "Maritana Overture" (Wallace) (Columbia Record 02682).
 9.26: Vocal duet—Madame Mary Towsey and John Bree, "I Would That My Love" (Mendelssohn).
 9.30: Close down.

2YA, WELLINGTON (420 METRES)—SUNDAY, MARCH 10, 1929.

- 3.0 p.m.: Afternoon session—Selected studio items.
 4.30: Close down.
 6.0: Children's Sunday Service, conducted by Uncle George.
 7.0: Relay of service from Taranaki Street Methodist Church—Preacher: Rev. Clarence Eaton. Organist and choirmaster: Mr. H. Temple White.
 8.15 (approx.): Studio concert.
 Instrumental—Berlin Opera Orchestra, "Prelude—The Mastersingers" (Wagner) (Parlophone records A4029-30).
 Soprano solo—Madame Emily Briggs, "I Will Extol Thee" (Costa).
 Pianoforte solos—Ignaz Jan Paderewski; (a) "Nocturne in F Sharp Major" (Chopin); (b) "La Campanella" (Poginini-Liszt) (H.M.V. record DB1167).
 Vocal duet—Madame Emily Briggs and Mr. S. E. Rodger, "What Have I to do With Thee, O Man of God" ("Elijah") (Mendelssohn).
 Viola solo—Lionel Tertis, "Sonata in A Major" (Mozart, arrgd. Tertis) (Columbia record 04156).
 Contralto solo—Miss Edith Buckmaster, "The Home Songs" (Little).
 Flute solo—John Amadio, "Flute Concerto" (Mozart) (H.M.V. record C1533).
 Baritone solo—Mr. S. E. Rodger, "A Psalm of Life" (Cowan).
 Overture—Grand Symphony Orchestra, "Fra Diavolo" (Auber) (Parlophone record A4022).
 Soprano solo—Madame Emily Briggs, "Serenade" (Gounod).
 Orchestral—Symphony Orchestra, (a) "Ritual Fire Dance" ("Love the Magician") (De Falla); (b) "La Vida Breve" (Spanish Dance) (De Falla) (H.M.V. record D1453).
 Vocal duet—Martinelli and De Luca, "Invano Alvaro" (In vain, Alvaro) ("Le Forza dell Destino") (Verdi) (H.M.V. record DB1172).
 Violin solos—Erica Morini, (a) "Introduction and Tarantelle" (Sarasate); (b) "Romanza Andaluza" (Sarasate) (H.M.V. record D1445).
 Contralto solos—Miss Edith Buckmaster, (a) "The Little Silver Ring" (Chaminade); (b) "A Pearl for Every Tear" (Liddle).
 Orchestral—Marek Weber's Orchestra, "Vienna by Night" (Komzak) (H.M.V. record C1507).
 Baritone solo—Mr. S. E. Rodger, "The Devout Lover" (White).
 Band selection—H.M. Coldstream Guards, "Semper Fidelis March" (Souza) (H.M.V. record B2647).
 Close down.

3YA, CHRISTCHURCH (306 Metres)—SUNDAY, MARCH 10, 1929.

- 3.0 p.m.: Afternoon session—Selected gramophone items.
 4.30: Close down.
 5.30: Children's song service conducted by Uncle David.
 6.15: Hymn tunes.
 6.30: Relay of service from the Church of Christ, Moorhouse Avenue—Preacher: Rev. J. Crawford. Organist: Miss E. Hepburn. Choirmaster: Mr. H. Ames.
 (approx.): Studio concert.
 Overture—Berlin State Opera House Orchestra, "The Merry Wives of Windsor" (Nicolai), (Parlophone Record E10588).
 Contralto solos—Miss Nellie Lowe, "Woe Unto Them" (Mendelssohn).
 Orchestral—Berlin State Opera House Orchestra, "Tristan and Isolde" Prelude (Wagner), (Parlophone Records E10508/9).
 Baritone solo—Mr. A. G. Thompson, "Is Not His Word Like a Fire?" ("Elijah")—Mendelssohn).
 Mezzo-soprano solos—Miss Mavis Spiller: (a) "Hear Us, O Saviour" (Hamblin), (b) "Creation's Hymn" (Beethoven).
 Orchestral—Berlin State Opera Orchestra, "Iris—Dances" (Mascagni), (Parlophone Record AR1012).
 Contralto and baritone duet—Dulcet Duo, "The Enchanted Hour" (Leoni).
 Choral with orchestra—Pertile, Ferraaris, Righetti and Baromeo—"Un Ballo in Maschera" (Verdi); (a) "La Rivedra nell'estasi"; (b) "E Scherzo, od e Follia." (Parlophone Record R20007).
 Contralto solo—Miss Nellie Lowe, "Like as the Hart" (Allitsen).
 Orchestral—Berlin State Opera Orchestra, "Lohengrin" (Wagner), (Parlophone Record E10587).
 Baritone solo—Mr. A. G. Thompson, "It is Enough" ("Elijah")—Mendelssohn).
 Violin solo with instrumental trio—Dajos Bela Trio, "Meditation" (Thais), (Parlophone Record E10580).
 Mezzo-soprano solo—Miss Mavis Spiller, "I Shall Not Pass Again This Way" (Baynton Power).
 Baritone solo—Giovanni Inghilleri, "Othello—Il Credo" (Verdi), (Parlophone Record AR1014).
 Chorus with orchestra—Berlin State Opera Chorus, "Aida—Triumphal March" (Verdi), (Parlophone Record R20013).
 Close down.

4YA, DUNEDIN (463 METRES)—SUNDAY, MARCH 10.

- 5.30 p.m.: Children's Sunday service, conducted by Big Brother Bill.
 6.30: Relay of service from St. Andrew's Street Church of Christ. Preacher, Pastor W. D. More. Organist, Miss Stokes.
 8.0 (approx.): Relay of band concert from St. Kilda (St. Kilda Band, under the conductorship of Mr. James Dixon).
 9.15: Close down.

Some Descriptive Notes

"CHE faro senza Euridice?" ("What shall I do without Euridice?") is from Gluck's "Orpheus." It is to be sung by Miss Dulcie Mitchell at 3YA on Wednesday, March 6. The background of the song is this: Eurydice, the wife of Orpheus, is dead. The sorrowing husband is allowed to descend into Hades and bring her back, but he must not, in doing so, look on her face. He finds her, and bids her follow him. She, not understanding his averted look, thinks that he no longer loves her, and weeps so that he forgets his vow, and shows his love in one glance. She falls lifeless. "Che faro?" expresses the husband's sore grief. In the end, the god of Love, touched by his distress, again restores Eurydice to him.

LISTENERS have previously enjoyed a harpsichord solo, played by Friedman. Now, from 3YA on Wednesday next, March 6, they will hear another novelty in the form of a harpsichord and viola da gamba duo.

The piece to be played was specially written by Handel for these old-time instruments. The harpsichord was, of course, the prototype of the modern piano. It had a keyboard, but its strings were plucked and not struck with a hammer, as is the case in a piano. The viola da gamba, or "leg viol," was so-called because it was played resting between the legs. Imagine the familiar 'cello, with a longer neck, sloping shoulders, and six strings, and you have an idea of the viola da gamba. The viola da gamba was the most important instrument of its type, since it was the one most used for solo work, but it is specially interesting on the present occasion because it is now very rarely heard in solo items. The viola da gamba produced many notable virtuosos, and it was the popular instrument of accompaniment after the lute, and the foundation of the ensemble.

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