

Broadcast Music

(Continued from front page.)

"The Unfinished Symphony."

SCHUBERT'S Symphony No. 8 in B Minor (Unfinished) is the best known of all symphonies, being written in 1822, and presented in the same year to the Gratz Music Society in return for the honour of being elected an honorary member; but only the first two movements were completed instead of the customary four, hence the title of "Unfinished." Why Schubert did not complete the work is a mystery, and one writer says we shall never know how little or how much he appreciated it. The work was never played or rehearsed in the composer's lifetime, and when it was discovered in 1865, Herbeck, a Viennese conductor and composer, had it performed. Two years later it came in for a rapturous reception at the Crystal Palace, London, and since then all classes of music lovers have taken it to their hearts. The unearthing of the symphony was due to Sir Arthur Sullivan and Sir George Grove, who found the famous "Rosamunde" during the same expedition of discovery. One Schubert biographer, H. F. Frost, has said that this symphony always appears as a parable or representation in sound of the composer's own life, typifying that brief but glorious career abruptly terminated just when its promises were being fulfilled; cut asunder by an inexplicable decree of fate when men had begun to understand its beauty and significance. Poor Schubert, he wrote in his diary, on March 27, 1823, "My productions in music are the product of the understanding, and spring from my sorrow; those only which are the product of pain seem to please the great world best." Hearing the "Unfinished" conveys to the mind the song of the sea—the pulsation of the

waves, the salt-flavoured breeze, the expanse and freedom of the wilderness of water—all these are breathed forth by this exquisite tone poem. It bathes one in music. All listeners who tune in to 2YA on Sunday, March 17 (St. Patrick's Day) at approximately 8.15 p.m. should analyse their own impressions when the Berlin State Opera House Orchestra play it on three exquisite Parlophone records A4024/5/6.

Schubert's "Ave Maria."

4YA Broadcasting Trio will play "Ave Maria" (Schubert) on Friday, March 15. A note of no little interest was made by the composer himself in respect to the song. Most people are unaware that "Ave Maria" is a setting of Sir Walter Scott's words. It was written in 1825, and of it Schubert said: "My new songs, from Walter Scott's 'Lady of the Lake,' have been very successful. People were very astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion."

The Banks of Allan Water.

THE composer of this lovely air is unknown, being "A Lady." The writer of the words was M. G. Lewis, who, shortly before his death in the year of Waterloo, had pleasure of seeing the immortal lines set into music by Lady —. By some the air has been ascribed to C. E. Horn, composer of "Cherry Ripe," "I've Been Roaming," and "A Frog he would wooing go." The "Allan Water" that Lewis immortalises is supposed to be the one near Stirling, Scotland, where once an old mill stood on its banks, and led many to fancy it as the home of the ill-fated girl. The 4YA Harmonists will sing the glee.

A New Opera Star.

ALL Verdi's previous operatic efforts were surpassed when he wrote (after a silence of 16 years, and in his 74th year) "Otello." The Credo, sung by Iago, represents an interpolation in Shakespeare's play by that genius of librettists, Boito, whose times have been held to be not unworthy of the poet himself. Iago (Act II) reveals his inmost soul in his Credo which begins, "I believe in a cruel god," and goes on to complete negation, after death—nothing. His complete cynicism and the evil feeling he communicates are enough to make one shudder. This most original and dramatic monologue, without parallel in operatic literature, with its vivid orchestration, is superbly sung by Giovanni Inghilleri, and as superbly recorded by the Parlophone people (AR1014). Of this new baritone, Mr. Ernest Newman, the eminent musical critic of the "Sunday Times" (London) confessed that his was the most musical voice he has heard in the season. He made name and fame in his native Italy and appeared at Covent Garden for the first time last year. This wonderful rendering will be broadcast from 3YA on Sunday, March 10.

Ballet Music from Faust.

THE Auckland Trio will play at 1YA on Tuesday evening next, Gounod's Ballet music from his opera "Faust." When Gounod revised "Faust" for the Grand Opera, Paris, the traditions of that house demanded a more elaborate ballet than the dance in the kermis scene afforded. Consequently the authors reached beyond the love story of Faust and Marguerite into the second part of Goethe's drama and utilised the legendary revels of Walpurgis Night (eve of May 1) on the Brocken, the highest point in the Hartz mountains. Here Faust meets the courtisans of antiquity, Lais, Cleopatra, Helen of Troy, and Rhyne. In this ballet we are introduced to the Trojan women, the Nubians and others whenever the scene is staged (which is seldom). Distinct dances are written around each great lover of bygone ages. The coming of a vision of Marguerite in the midst of these revels brings Faust up with a round turn, because around her neck he beholds a red line, "like the cut of an axe. He commands Mephistopheles to take him to her. The music of the ballet is exquisite and as an orchestral selection it takes a first place in the affections of concert goers and record buyers.

Mallinson's Songs.

THE two Mallinson songs to be broadcast from 3YA next Thursday, March 14, by Mr. T. D. Williams, bring us to one of the leading writers of the day. His songs brim over with human sympathy and musicianly interest. The accompaniments, exquisitely wrought, are more than adornment, he seems to play tunes of romance on the strings of our imagination. It is surprising how many organists have developed into first-class song composers. Albert Mallinson, a Yorkshireman by birth, takes rank among the best of them. From child musician to chorister, from chor-

1YA Church Committee.

THE 1YA Church Service Committee met at the Auckland Studio of the Radio Broadcasting Company of New Zealand Ltd. on Monday, February 25. Present: Rev. W. D. Morrison-Sutherland, Presbyterian Church; Rev. H. M. Smythe, Anglican Church; Rev. Lionel B. Fletcher, Congregational Church; Mr. S. J. Hayden, station director at 1YA (in the chair). An apology for absence was received from the Rev. Ernest Drake.

The committee received a letter from the Broadcasting Company outlining a discussion which had taken place at the Wellington and Christchurch Committee meetings relative to the Auckland remit that church services should be synchronised, and it was decided to again recommend to the company that the question of synchronisation should be referred to the two committees further and that as the 3YA committee had arranged its rota in a way which avoided the duplication of services with 1YA, it was felt that it was only necessary for 2YA to fall in line, and the committee's object would be attained.

The question of Church broadcasts on Good Friday was discussed, and it was decided to allot a morning service on this day to the Anglican Church and the evening service to the Congregational Church if the latter denomination so desired.

The committee also recommended the company to write the Baptist Tabernacle pointing out that their representative had left the city permanently, and to ask the denomination in question to appoint a further representative.

An allocation was made for the Rev. Jasper Calder to broadcast on March 31.

The committee discussed at length a means by which church broadcasts could be made more satisfactory from the point of view of reception, and after some of the difficulties had been pointed out it was decided to write the company asking what steps could be taken to improve the ensemble of church broadcasts, with particular reference to Anglican Church services.

ister to organist, from organist to composer—thus his life's record runs. And besides having the sound practical drilling in the school of experience he has enjoyed the advantage of extensive travel. Considerations of health led him in 1891, to Australia, where, in the thriving bluestone city on the Yarra-Yarra he first met Anna Steinhauer, the many-talented Danish soprano, who eventually became his wife. A sympathetic interpreter of her husband's songs, she has helped very substantially in making known his music to the world at large. Since her marriage, she and her husband have rendered entire programmes of Mallinson songs, which make high commendation easy to render.

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