

## Broadcast Music

(Continued from front page.)

Sounding above the rush and roar of the flames, the cries of the fleeing populace, the shrieks of the dying and all the confused terror and frenzy of destruction. Napoleon's dream of winter quarters for his army is vanishing before his eyes. In the closing chords one hears the dying sigh of spent fury, and hush of utter darkness and desolation."

Mrs. Ernest Drake will play this famous piano solo at 4YA on Friday next (April 5).

### Herrick and Hatton.

"TO ANTHEA," which will be sung by Mr. Arthur Lungley at 4YA on Friday (April 5), was first published in 1850, in a volume of Herrick's songs set to music by John L. Hatton. In the preface he says: "The songs forming the contents of this volume were written at different times and under various circumstances. Some few of them were composed previous to my departure for America in the autumn of 1848, and presented as little souvenirs to my friends on leaving England. The rest, with one exception, I wrote entirely for my own amusement during the time I was away; and all of them were composed without any view to their publication." Urged by a friend to make a complete collection of the songs, Hatton found the owners of the MSS. willing to restore the songs to him to enable them to be published and among these was the lovely "To Anthea." In 1669, Henry Lawes set the verses to music, a fact that must have escaped Hatton. Lawes and his version are almost unknown, but Hatton's setting is one that will be sung so long as English is spoken. His humility is characteristic of a man of genius.

### "The Silver Bullet."

"DER FREISCHUTZ," or "The Silver Bullet," was first produced by Weber in Berlin in 1821, with enormous

success, and proved to be the turning point in the history of German music. Opera in Germany had previously been a foreign importation, but Weber unlocked the long-closed treasure house of national folk-lore and tune. He founded, one might say, German national and romantic opera. But his service to music did not end with this, for his influence upon the art has been tremendous. The Romantics, Mendelssohn and Wagner in particular, owe an incalculable debt to Weber. The fairies of Mendelssohn's "Midsummer Night's Dream" music; the Wagnerian dramatic monologues—to mention but two things—have their prototypes in Weber's works. The first few bars of the overture to this epoch-making opera, strike a note never before heard in music—a note of mystery intensified, later, by the tremolo of the strings, the solitary drum beats, and the sinister phrase for the cellos. We are in a strange world of the supernatural, a world of demons, goblins, and infernal pacts, to be disclosed in the famous wolf-glen scene in the opera. Before this passage is reached, however, and immediately after the first bars for the strings, comes the exquisite tune for the French horns one of the most famous tunes in music—which epitomises the peculiar atmosphere of the whole opera. It expresses better than any words could the full significance of what is meant by the romantic movement in music. Weber's son, in the biography of his father, wrote: "Weber did not compose 'Der Freischütz,' he allowed it to grow out of the rich soil of his heart, and to expand, leaf by leaf, blossom by blossom, fostered by the hand of his talent." The story of the opera is one of the supernatural and follows the conventional taste of the day (and since, for that matter) in that virtue is triumphant over evil in the end. To have nine different productions of "Der Freischütz" running simultaneously in London, at one and the same time, indicated the amazing popularity of the opera 100 years ago. The opera is seldom heard to-day, but the overture is as great a favourite as

ever, and will be broadcast from 1YA on Wednesday next, being played by the Coldstream Guards Band.

### A Violin Prodigy.

FROM 2YA on Sunday (April 7) two violin solos will be broadcast by a quite remarkable musical prodigy in the person of Master Yehudi Menuhin, violinist. Accompanied by his teacher, Louis Persinger (himself a brilliant violinist, pupil of Ysaye, and one-time concert master of the Berlin Philharmonic Orchestra), he plays two solos on an H.M.V. record (DA1003), namely, Plocco's "Allegro," and "La Capricciosa," by Ries. It is hardly believable that these are played by a twelve-year-old boy. On January 22 this year (his twelfth birthday) he was offered a choice of some rare violins for a birthday present from his patron and patroness, Mr. and Mrs. Henry Goldman, and the boy instinctively selected the Prince Khevenhüller Stradivarius, which cost his friends £12,000. Some of the most precious "Strads" were available for selection, and the boy's choice greatly pleased Zimbalist, his friend and guide since he was six years old and first appeared in San Francisco. Convalescing from a recent operation, Zimbalist sat on the sofa between Mrs. Goldman and Yehudi's father, while Yehudi played one piece after another, to the accompaniment of his beloved teacher, ending with Handel's "Sacred and Solemn Prayer." Zimbalist could contain himself no longer. Wiping the tears from his eyes, he exclaimed, "Yehudi is right in his choice. This is one of the most marvellous Strads on earth, but Yehudi is the most marvellous violinist of the age."

Made by Stradivarius when he was in his ninetieth year (in 1733), the fiddle is full-sized and perfect in form, arch, workmanship and tone. The varnish is a gleaming dark red. It is one of the few works of Stradivarius that has been preserved in its original state. In the body is inscribed, "In my ninetieth year," and a black seal which stands for the combined coat-of-arms of Prince Khevenhüller and his wife, who lived in Vienna in the eighteenth century. About 1820 the violin became the property of Josef Bohm, who, as a professor of violin at the Vienna Conservatory, taught Joachim and Ernst. From the Bohm family the instrument finally passed into the possession of Mr. Hermann, the international violin dealer, from whom the Goldmans purchased it for Yehudi.

A limited number of concert engagements is being taken by the boy's agents to finance his future tuition, but every precaution is being taken to safeguard his best interests. Yehudi regards the engagements as so much fun, and whilst awaiting his debut

## 1YA Children's Committee

The 1YA Children's Sessions Advisory Committee held a meeting at the Auckland studio on March 19. There were present Rev. Lionel B. Fletcher (in chair)—"Uncle Leo" at 1YA; Rev. L. B. Busfield, Sunday School Union; Rev. George Coats, "Uncle George" at 1YA; Mr. T. T. Garland, "Uncle Tom" at 1YA; Mr. E. Hudson, Head Masters' Association; Miss Jean Begg, Y.W.C.A.; Miss C. J. Flatt, National Council of Women; Mrs. Bruce McKenzie, Girl Guides; Mrs. Broughton, Boy Scouts; Mr. Len Barnes, Station Director at 1YA; and Miss R. Palmer, Children's Organiser at 1YA.

At the conclusion of the formal business the question of "Vocal Guidance" talks was discussed at some length, the committee finally deciding to pass a resolution to the effect that the committee begin and go on with a weekly "Vocal Talk" to the child in the children's session.

The Children's Organiser reported that crystal sets complete had been installed in five poor children's homes, also that the licenses had been fully paid up until March 31, 1930.

The Rev. Busfield brought forward a suggestion that a 1YA Children's Choir would be very appreciated, and asked the committee to think the suggestion over so that the matter could be discussed at the committee's next meeting.

The committee decided to meet again on June 11, 1929.

With the New York Philharmonic Orchestra in the Beethoven "Concerto" he played with his toys in the artists' room. His future seems assured, and the record under review is certainly an historic one. When the listeners hear it they will not be able to detect any immaturity in style or finish.

### One of the Twenty-four.

CHOPIN wrote twenty-four Preludes for the piano, No. 23 of which will be broadcast from 3YA on Thursday (April 4) by Miss Merle Miller. For delicate graciousness and airy charm this Prelude is hardly to be matched in all music. Exquisite happiness colours the beautiful work. A touch of vagueness and elusiveness is brought to it in the concluding bar, which "floats off as to infinity," leaving a sense of suspense and anticipation.

Huneker describes the Prelude as "like a sun-shot spider web oscillating in the breeze of summer, its hues changing at every puff."

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