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Broadcast Music for Coming Week

" 'Tis the deep music of the rolling world,
Kindling within the strings of the waved air—
Aeolian modulations."

—Shelley.

By
Bolton
Woods

From Greig to Grieg.

EDWARD Grieg, three of whose charming songs will be sung at 1YA on Sunday (April 14) by Miss Madge Clague, preferred writing songs of which he left 150, and short piano pieces, which, while wholly original, are often mistaken for elaborations of folk songs. His output of other music is equally impressive. By a strange coincidence, both Grieg and Ibsen, the most prominent men in the latter-day Norwegian music and letters, traced their descent from Scottish ancestors, Ibsen's forbears coming from Fifeshire, whilst Grieg's grandfather, Alexander Greig, was an Aberdeen merchant. Like many others of his countrymen he was concerned in the "Bonnie Prince Charlie" business in 1745, and having to flee his native land, found refuge in Bergen in Norway. The writer has a vivid memory of a holiday visit to Russell Bay of Islands, over twenty years ago when the old capital was not the fashionable spot it now is. There he met an old sailor in his 104th year whose grandfather had to fly from Scotland in 1745, going to Norway where he took the Scandinavian equivalent to the surname Smith. It was a thrilling experience to talk with a man who was a boy at sea, before the mast, the same year in which Queen Victoria was born (1819), and who made visits to the Bay of Islands when whalers thronged the place. The object of these visits was to get ship's spars at the Bay, and the Russell of those days was a busy, prosperous place.

Coming back to Grieg and his grandfather, the latter found it necessary to

change the spelling of his name from Greig to Grieg, to suit the Norwegian pronunciation, and having done this he became a Bergen merchant. Grieg knew all about his Scottish ancestry, and he was deeply interested in Scottish national music, in which he traced many of the characteristics of that of his beloved Norway).

In 1888, when he was 45, Tschai-kowsky met Grieg during a rehearsal. Describing his fellow-composer, Tschai-kowsky, who was so glad to meet the man whose warmly emotional music had won his heart, said:—"There entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm and blue eyes not very large, but irresistibly fascinating."

"Off to Philadelphia"

TWO small, but effective modern Russian compositions, Ippolitov Ivanov's brilliant "March of the Caucasian Chief" and Glazounov's colourful "Dance Orientale," will be played by Philadelphia Symphony Orchestra on Sunday evening next at 2YA. Under the masterful leadership of Leopold Stokowski, this body of musicians has rapidly taken a leading position among the symphony orchestras of the United States. This great organisation was developed from

an amateur orchestra which played under the leadership of Dr. W. W. Gilchrist, an American composer. In 1900 a permanent orchestra was established by Fritz Scheel, who was succeeded by Carl Pohlig, formerly First Court Conductor at Stuttgart. He resigned in 1912, and was succeeded by Stokowski. The orchestra is now almost entirely self-supporting; a pension fund for the personnel has been established and the artistic achievements include memorable performances of Gustav Mahler's "Symphony of a Thousand Voices," and most modern and classical orchestral masterpieces. The gramophone recordings made to date are famous for their realism and beauty, and more than one New Zealand music lover would like to emulate Paddy Leary, and be "Off to Philadelphia" to hear them.

The Wolf.

THIS year marks the centenary of the death of a one-time popular composer, William Shield, who, at the ripe old age of 81, passed to his rest on January 25, 1829. Being a man of Durham his first desire was to be a shipbuilder, but at the end of his apprenticeship he turned his attention from building ships to building tunes. As a theatre conductor in Durham, Scarborough and Newcastle he gained much experience and later joined the London Italian Opera orchestra, from which day he never looked back. His compositions for the stage were of a light nature in opera, pantomime and farce. He published a dozen chamber works, two theoretical books and many songs,

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