

Broadcast Music

(Continued from front page.)

including "The Heaving of the Lead" and "The Wolf." The latter song, which will be sung by Mr. Frank Sutherland at 1YA on Wednesday next, was introduced into the ballad-opera of "The Castle of Andalusia" in 1798. "The Wolf" succeeded splendidly and retains its hold on the popular fancy mainly because it is an easy and effective exercise for the bass voice, rather than for any musical merit in itself. For the sake of its bravura it is especially dear to amateur bass singers. Shield was a viola player, and in 1817 he became Master of the King's Music. Many will think kindly of him for his fine old song.

Magyar Folk Music.

AT 2YA on Sunday (April 7), Arthur de Grief (soloist) and the Royal Albert Hall Orchestra will play Liszt's Hungarian Fantasia for piano and orchestra, which is composed of Magyar folk-melodies strung together after the fashion of the rhapsodies. H. L. Wilson tells us these works are characterised by the distinctly national atmosphere of the Hungarian Czardas, which consists of two movements—a lasso or slow movement of contemplative nature followed by a Friss, full of wild exuberance and abandon. Liszt has explained

at length his ideas upon the treatment of Hungarian music by the gipsies in one of his works, and names the rhapsodies "the expression of certain states of the soul in which are resumed the ideals of a nation." The composer had, apparently, gathered together a large quantity of Hungarian melodies, which he had learnt from the gipsies, and conceived the idea of uniting them in the creation of what he called "Gipsy Epics."

"These fragmentary, scattered melodies," he wrote, "were the wandering, floating, nebulous part of a great whole; they fully answered the conditions for the production of a harmonious unity which would comprehend the very flower of their essential properties, their most unique beauties—and might be united in one homogeneous body, a complete work, its divisions to be so arranged that each song would form at once a whole and a part, which might be severed from the rest and be examined by and for itself; but which would, nevertheless, belong to the whole through the close affinity of subject-matter, the similar character of its inner nature and unity in development." Krehbiel says: "The gipsies have for centuries been the musical practitioners of Hungary, but they are not the composers of the music of the Magyars, though they have put a marked impress not only on the melodies, but also on popular taste. The Hungarian folk songs are a perfect reflex of the national character of the Magyars, and

some have been traced back centuries in their literature."

This exhilarating and brilliant fantasy (composed for and dedicated to Hans Bulow, the famous pianist) may be described as being brilliant throughout, and thoroughly in keeping with the best Lisztian traditions. In the words of one London critic, it is excellent bank holiday music, and carries the hearer along, thrills him, and makes all things gay, sparkling, and full of joy.

"Elijah" Again.

AT 3YA on Sunday next (April 7) Miss Eileen Grennell sings "Hear Ye Israel," from Mendelssohn's "Elijah." This dramatic song opens the second part of the oratorio, which in some respects is finer than the first. It contains at least as many immortal fragments, and according to Haweis the great danger of monotony is avoided by a variety of new and startling incidents, woven into an elaborate whole, which, if it does not exceed the first part in beauty of arrangement, has evidently made greater demands upon the composer, and astonishes the listener by its sustained power and completeness. In the opening solo the highest pitch of exultation is reached, and all the most brilliant soprano effects which are calculated to express the confidence of a burning impetuosity seem to have been well-nigh exhausted. The clear freshness of "I, I am He that comforteth; be not afraid; I am thy God," "I the Lord will strengthen thee. Be not afraid," electrified the soul whenever it is well sung, and as one of the masterpieces of inspired composition it remains to-day among the classics for all dramatic sopranos.

Negro and Pierrot.

CYRIL SCOTT, pioneer of the moderns in music, is said to have a holy horror of the obvious in melody, harmony, and even in orchestration. He is represented in two absolutely delicious examples of vivid pictorial composition in "Negro Dance" and "Lento," No. 1 of the "Pierrot Pieces," which are to be played at 4YA by Mrs. A. Ernest Drake on Friday (April 12).

The "Negro Dance" has been described by a humorous writer as "the jubilation of a cannibal tribe over the prospect of presently dining on a corpulent missionary." Whatever it may suggest it is the very last thing in wildness and breathless abandon, as if the dancers literally danced themselves, all but to death, with a frantic leap into the air before the final collapse.

In the second solo, "Lento," from "Pierrot Pieces," we find Pierrot in a pensive mood—in a sort of reverie—in which there is much of yearning and emotional contemplation of things that are, and things of his heart's desire. This lovely music has some of the same vague beauty of the same composer's "Lotus Land" in it, but coloured more richly and more definitely defined.

A Grand Old Song.

"My mother bids me bind my hair," by Haydn, will be sung by Miss Nita Hopkins, at 2YA next Thursday (April 11), and the song has its own little history. Of course, for upwards of a century it has had such a hold on English people as to become almost a part of our national treasury of song. It is the favourite of Haydn's twelve canzonets. The words were originally written by Mrs. Hunter to the andante of a sonata by Pleyel, the French composer and founder of the piano business that still bears his name. Pleyel was composer, conductor, piano-maker, publisher, and all-round good friend to music and musicians in his day. As the favourite pupil of Haydn he followed in his teacher's footsteps with no less than 29 symphonies, five books of quartets, an opera, and a prodigious number of smaller works. Haydn reversed the order of the stanzas of this song, so that the second verse, as it stands now, was originally that which to Pleyel's music stood first.

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