

under the conductorship of Mr. Jas. Dickson, at 4YA on Tuesday, April 23.

American Indian Folk Music.

IN 1905 the United States Government gave Thurlow Lieurance, an American musician, a special commission to visit the Crow Reservation for Indians, and gather records of Indian music. This he did, and melodies to the number of over five hundred were put into permanent form as a result of his living with the Indians, much as our own Alfred Hill lived with and gained the confidence of the Maoris.

Much tribal music was unearthed, and after many years of work and much personal risk, Mr. Lieurance has achieved success. As a result of one expedition, which met with a serious accident, Mr. Lieurance was injured, and after being exposed to a temperature twenty degrees below zero, his legs were crippled for life.

His songs, especially "By the Waters of Minnetonka," have become famous the world over, and in his lectures he is ably assisted by his gifted wife, Edna Woolley Lieurance.

Miss Eva Bennett will include "The Waters of Minnetonka" in her numbers to be sung from 2YA on Saturday, April 27.

A Bohemian Genius.

WE are told that Dvorak, while in the United States, made studies in the music of the American negro, and became deeply impressed by such melodies as "Way Down Upon the Swanee River," which, although composed by a white man, have always expressed the pathetic, mournful spirit of the coloured people. He is said to have written the "Humoresque" around the melody of this famous song, and there is at any rate something in the "Humoresque" which reproduces the mood of "Way Down Upon the Swanee River." The two pieces "dovetail" perfectly, and one may sing or play "Way Down Upon the Swanee River," using the "Humoresque" as an accompaniment or obligato and vice versa.

A Kreisler record of "Humoresque" as a violin solo will be used at 4YA on Tuesday, April 23.

A Musical Entente.

THE music of "Believe Me If All Those Endearing Young Charms" and the words of the Irish poet, Thomas Moore, whose beautiful verses, written specially for this equally beautiful English air, is an example of the best kind of unison between Erin and Albion. Thanks to Sir John Stevenson, a very famous composer and good friend of Moore, the grand old Stuart tune will now live for ever as a setting for a gem of lyric poetry, short and sweet. In the days of the Merry Monarch, Charles the Second, there was a very popular play produced called "The Rivals," written by Sir William Davenant, in which there was introduced dancing and singing. An actress named Moll Davis took the part of a mad shepherdess, and one of the songs she sang in the play was "My Lodging is on the Cold Ground," which is note for note the same tune that Moore used so advantageously 150 years later for "Believe Me If All Those Endearing Young Charms." The original tune was by Matthew Locke, and was used for a violin air in 1664. This same air found its way into Scotland: too, where it was given the words "I Lo'e Na a Laddie But One." Trust the Irish and the Scots for knowing a good tune when they hear one. It is only fair to say

The Lamp of Toc H.

3YA to Broadcast Service

ONCE upon a time there was a war. At least, memories are becoming so hazy, it almost seems like that. And maybe, when one considers the horrors, the fearfulness and the tragedy of those four years, it is as well that memories should grow dim.

Toc H had its origin in the great war. It was one of the bright spots and is one of the bright memories. It is also still a growing, virile, living force throughout the British Empire. "Toc H" got its name from "Talbot House" in Poperinghe. "Talbot House" was a haven. Through the dreadful war it stood like a lighthouse for light-heartedness and deep-mindedness—the true combination for men. The more it was chipped and perforated, the more good leaked out of it; and the source of this good was first the Christian God, and next the family life that grew up inside it among the thousands of British soldiers who fought in the Ypres Salient. "There was," said Punch, "a Talbot House in Poperinghe from 1915 to 1918, and it had an annexe in Little Talbot House in Ypres from the November of 1917 to the dark days before the final counter-stroke in 1918. Both were in the danger zone; both brought a corner of heaven into the hell of men's and officers' lives."

"But is it really?" one writer has said, "Has anyone a right to suffer from sleeping sickness when the war is mentioned, while there are still so many homes in which it has left empty chairs, and still more men with empty sleeves and trouser-legs?"

Here is the tragedy of war, but the inspiration of peace, not to avenge their loss, but to replace it. To find in the sacrifice of those men, inspiration to accept with a fuller sense of duty, the obligations their loss imposes on us. Remembrance carries with it a great responsibility.

"To you, from failing hands, we throw The torch; be yours to hold it high."

It is a Toc H service that 3YA will broadcast from St. John's Anglican Church on the morning of Anzac Day.

Anzac Day

Feature at 1YA

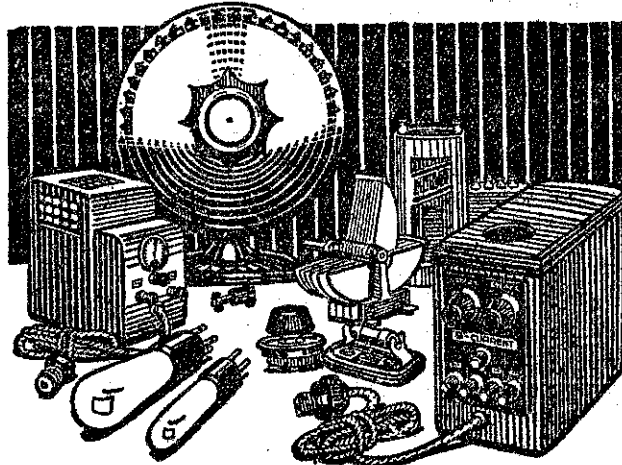
A special feature on the evening of Anzac Day at 1YA will be the presentation of the poem written by Laurence Binyon, "For the Fallen," set to music by Sir Edward Elgar. The soprano soloist for the occasion will be Miss Dorothy Youd, assisted by a chorus of 25 voices. The spirit of these verses is specially appropriate to the day, and its presentation towards the conclusion of the evening will be memorable, and the occasion of deep feeling.

that the best Irish authorities do not claim it as their own.

Laurence Tibbett, the famous American baritone, will broadcast this lovely old song from 8YA next Monday.

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