

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

Offenbach Again.

THIS lovely boat song is sung as a duet in the Venetian Scene in the opera, "Tales of Hoffman," by Offenbach. It occurs later in the opera as an orchestral "Intermezzo." It is a typical barcarolle. The music suggests the gentle swaying of the gondola as it glides through the moonlit water. The accompanying words are a rapturous love poem, in which the lovers sing of the beauty of the night, imploring its blessings on their enchantment.

The "Venetian Scene" is the second of the adventures of Hoffman, in which he falls in love with Juliet, who, however, has only engaged his affections because Hoffman boasted that he was proof against her fascinations. When he goes to her house to visit her, he finds that she has fled with her chosen admirer, and thus the second love dream of Hoffman is shattered.

Miss Nora Greene and Mr. Roy Hill will sing the Barcarolle, "Night of Stars" at 2YA on Monday, April 29.

Saint-Saens in Grim Mood.

A LEGEND popular in the middle ages tells us that on Hallowe'en the dead, in the churchyards arose from their graves and indulged in a wild carnival at which Death, the monarch of all, held court. It is this hideous Danse Macabre—"Dance of Death"—that is depicted in this famous composition.

It opens with twelve strokes, indicating the striking of the clock at midnight—the signal of the impatient hand of Death calling to the revel. In obedience to the summons the spectres arise from their graves and approach for their part in the ghastly dance. Death tunes his fiddle, and the ghostly multitude "reel to his maddening measures." The dance is interrupted by a lyric passage, brief but extraordinarily sweet, representing the despairing condition and hopeless longing of the dancers, but Death plays on, and the night wind sings through the cypress-trees. The dead must needs dance, and the revel grows wilder. Suddenly there comes a hush, and the crowing of the cock is heard. The dawn has arrived and the ghostly festival must end. The spectres hasten away to return to their graves. Death plays a last wail on his fiddle, then he too, leaves the scene.

The orchestra at 2YA will include "Danse Macabre" in their programme on Monday, April 29.

"To Music."

THE original words of this song were written by Schubert's friend, a Swede named Franz Schober, who survived the composer 55 years. The poet left Vienna in 1817 for a year's holiday in his native Sweden, and it was about this time that "To Music" was written. It was through Schober that Schubert met the famous operatic tenor, Vogl, who was to make an electrical success with the "Erl King." Schober was a young student in Vienna and Schubert formed a high opinion of his character. The song, "To Music," is all the more interesting when we learn that it was through its author, the composer's unselfish friend, that Schubert was enabled to throw off the fetters of his position, and devote himself exclusively to music.

"To Music" will be sung by Miss Nora Greene on Monday, April 29, at 2YA.

An Early Mozartian Opera.

AS has happened in several cases, the opera is dead, but the overture remains. Mozart's one-act comedy was first produced in 1786. Its original name was Schauspielfeldrektor. In England it was called "The Manager," and the French production "L'Impresario," the name by which the overture is always known. It is to be regretted that Mozart died at such an early age; he has left us some wonderful music, but had he lived longer, there is no estimating what he might have done.

The "Impresario Overture" will be put on the air by 3YA on Sunday, April 28.

Heine and Schumann.

ANY student of the strange and romantic career of Napoleon, the Man of Destiny, will learn more and "feel history" more by hearing a good rendering of Schumann's "Two Grenadiers," than by reading all the books written by those who either hated the Emperor or loved him. The words are by the great German poet Heine. The song is therefore the work of two men who had every reason to hate the tyrant. But the two grenadiers, returning from the disastrous Russian expedition and hearing that France is ruined, excite our pity and admiration. In this moving song the one is badly wounded, and begs the other, his friend, to see that he is buried in France. As he speaks of his country the air of the "Marseillaise" is heard. We have here a small indication of the devotion with which the great soldier inspired his troops. The final chords

in the minor key clearly indicate that the soldier dies.

Mr. T. D. Williams will sing "The Two Grenadiers" at 3YA on Sunday, April 28.

A Swiss Hero.

"WILLIAM Tell," the last of Rossini's operas, was first performed at Paris in 1829. The libretto first supplied was a translation of Schiller's famous drama, but it proved so uninspiring that the composer called in the aid of Armard Marrast. The overture is full of interest, especially the second section, with its hint of the wonderful storm scene in the opera, and the final stirring march. Rossini retired at the early age of thirty-six, and was so utterly lazy that he did most of his composing while in bed. It is said that on one occasion he was completing a new song when the sheets fell on to the floor. Rather than disturb himself to the extent of getting up, he re-wrote the whole thing!

The "William Tell" overture will open the programme at 4YA on Saturday, May 4.

Champagne Standard.

"THE Gondoliers" was the twelfth joint effort of Gilbert and Sullivan, the famous partners in English light opera. It was at the time this work was first produced that there occurred the temporary break in the most wonderful combination of the English stage. There was a dispute over the purchase of a carpet. It had

been bought, and Gilbert had not been consulted. Fortunately the break did not last very long, and their later works show that it did not affect their ability to work together. The overture to "The Gondoliers" is a succession of gay tunes lightly strung together, just the right thing to prepare one for the frolicsome scenes to follow. It is interesting to note that this opera is a great favourite with Their Majesties the King and Queen, and they often take the opportunity of seeing it, appearing very amused at the comical situation of the joint kings.

The overture appears on 4YA's programme for Saturday, May 4.

Hebridean Music.

MRS. MARJORY KENNEDY-FRASER was born in Perth, and is the daughter of David Kennedy, the famous singer of Scots songs. At the early age of twelve she toured with her father as accompanist, and when fourteen, she sailed, with him, round the Cape of Good Hope to Australia for a world tour lasting four and a half years. Later she studied opera at Milan, and later received instruction from Marchesi in Paris. In 1905 she visited the Outer Hebridean Isles, and since then she has specialised in Celtic music research and original work, converting the treasure of national melody preserved by the Island Gaels into art songs without sacrificing the or-

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