

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

A Chivalrous Knight.

SIR ARTHUR SULLIVAN'S "Ivanhoe," his only grand opera, was inspired by and dedicated to Queen Victoria. There was a grand performance of "The Golden Legend" at the Albert Hall, by command of the Queen, who was present. After the concert the Queen sent for Sir Arthur and, congratulating him, said: "You ought to write a grand opera; you would do it so well." Sullivan later set to work on the opera, the libretto being adapted from Sir Walter Scott's famous work by Julian Sturgis. The opera was produced on January 31, 1891, in the Royal English Opera House, and was described as an orgy of splendour. Three days after the first performance the Princess Louise wrote to convey the Queen's congratulations. She wrote: "It is a particular

satisfaction to her, as she believes it is partly owing to her own instigation that you undertook this great work."

The Wellington Municipal Tramways Band will play selections from "Ivanhoe" at 2YA on Thursday, May 9.

A Chopin Bracket.

WHETHER or not Chopin so intended, it is easy to read into the "Polonaise in C Sharp Minor" a complete love romance. The earlier bars of the work are clearly an earnest question delivered with insistence and emphasis, followed by an equally clear answer, timid and hesitating, and so the lovely story is continued with the question and answer recurring as though the memory of the romance was dear to the composer's heart. The "Polonaise" has no definite end; seemingly the romantic episode which it

portrays came to the composer's mind, lingered there for a while and was dismissed for the contemplation of other things. Whatever the story connected with it, it is exquisitely tuneful and one of the most beautiful of all the Chopin "Polonaises."

The "Waltz in C Sharp Minor" is thought by many to be the most beautiful of all the Chopin waltzes. It has been described as picturing the feelings of an unhappy lover at a ball. Its wild melancholy, its tender love-sick longing, interrupted and dispelled here and there by the whirl of the dance, graphically portrays the feelings of the distracted youth, whose doubts are only half stilled as the music dies away.

In this composition Chopin's nationality shows more clearly than in any of the others. There is more in it of the Slav temperament, and it is strikingly Polish.

These two Chopin numbers have been included by Miss Edith Harby in her piano numbers from 3YA on Wednesday, May 6.

Making Handel's Reputation.

HANDEL'S opera "Rinaldo" was first produced in London in 1711. Superior to anything that had yet been heard, and bearing quite a different stamp, it at once established the reputation of its author in England. On its appearance it was played fifteen times without intermission—a rare occurrence in those days. The poet Aaron Hill was at that time director of the Haymarket Theatre, and he made the English libretto out of an incident in one of Tasso's works. The author-manager, who declares it was his object "to give to two senses an equal pleasure," spared no expense in staging the piece, and among other things he filled the gardens, where most of the scenes are laid, with living birds.

Colley Cibber, writing at the time, says that "the elegance of the decorations and the beauty of the machinery were justly admired." Perhaps the most beautiful air in the opera is "Lascia che io pianga." It is moving and profoundly tender and will be admired and admirable to the end of the world.

Miss Mary Pratt will sing "Weeping for Ever," an arrangement of this air, from 4YA on Monday, May 6.

A Sims Reeves Number.

ONE of Sir H. R. Bishop's most tuneful songs is that so-very-English "My Pretty Jane." The words are by Edward Fitzball, and it is interesting to read an extract from his "Thirty-five Years of a Dramatic Author's Life."

"My Pretty Jane," imitatively sung by Robinson, made quite a furore, and was encored every night of the season (1833-34). Sims Reeves has taken up the air lately, and charmingly he ren-

ders it; but it ought to be sung in the open air, under the moonlit summer trees, as at Vauxhall. It almost always happens that that which is least thought of by the inventor is the point which tells best with the public. Bishop thought nothing of the melody. . . . Of the words I felt there was nothing to boast. . . . Yet, notwithstanding all these forebodings, and want of self-confidence, that melody and these words have never been lost sight of by the public for twenty years."

Mr. Sam. Duncan will sing "My Pretty Jane" at 2YA on Thursday, May 9.

Paderewski's Strenuous Life.

THE Minuet in G is easily the most popular of Paderewski's works, and one which, popularised through his playing, has become a world-wide favourite. It abounds in passages of alternate grace and sonority. Like the mazurka, the minuet is an ancient dance rhythm which has been a favourite with composers in every age since it first became popular.

Ignaz Johann Paderewski was born in 1859, and is one of the greatest pianists in the world, and certainly the greatest exponent of Chopin's compositions. He is a believer in hard work, and practises day and night for many hours at a time. He has been known to repeat certain passages in a piece 200 times running, thus showing that perfection is to be attained only by perseverance and industry. Even when travelling, he continues his practising in the train, having a miniature piano which is placed in his carriage.

The orchestra will play an arrangement of the popular "Minuet" at 2YA on Tuesday, May 7.

Immortal "Egmont."

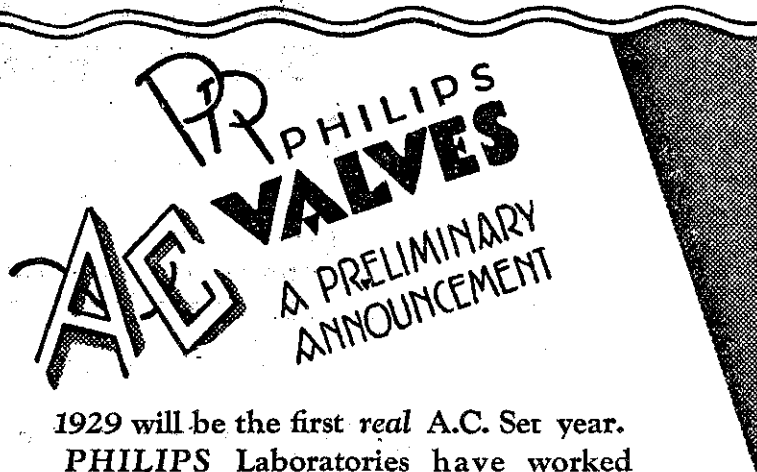
BEETHOVEN wrote incidental music to Goethe's tragedy, "Egmont," in execution of a commission from Hartl, manager of the Court Theatres at Vienna. The overture was composed in 1810.

Dr. F. Niecks, writing of this overture, says it would be a mistake to regard it as a conventional introduction to a play, for in reality it is in itself a drama—a symphonic poem, if ever there was one.

A fine interpretation of Beethoven's music has been written by Mr. Walter Damrosch.

"The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly . . . to yield to their fate. Only the all-pervading woe remains, impressively sounded forth, first by the oboe.

"From every side the wail is repeated . . . bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven, until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope



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