

Broadcast Music

(Continued from page 1.)

he received a bundle of notes to the value of nearly three thousand pounds!

Mr. John Prouse will sing "Hearts of Oak" at 2YA on Monday, June 3.

A Philosophic Sentry.

THE scene of the Second Act of the Gilbert and Sullivan Fairy Opera, "Iolanthe," is laid in the moonlit Palace Yard, Westminster, a most original stage setting. In the foreground is the sentry-box, and the sentry, rifle to shoulder, paces steadily up and down. His song, with which the act opens, is one of the most popular in the opera. Even though Nature no longer contrives that every boy and girl who is born into the world

alive should be either a little liberal or else a little conservative, we can relish the wit of the words and the precision of the music with the same zest that our fathers did. Mr. J. M. Caldwell will sing the "Sentry Song" at 2YA on Friday, June 7.

The Hungarian Rhapsodies.

IT was mainly through the series of brilliant works, which he called "Hungarian Rhapsodies," that Liszt made known to the musical world the beauties of native Hungarian music. The native folk dances and songs of the Hungarian people are the basis of these "Rhapsodies," and they have been woven into gorgeous musical fabric. Number Two of the series is the best known and most loved. Indeed it is one of the most widely-known pieces ever written. It calls upon all the resources of the piano or orchestra, and requires a brilliant technique for its adequate performance.

A record of the Philadelphia Symphony Orchestra playing an orchestral arrangement of the "2nd Rhapsody," will be used at 2YA on Monday, June 3.

The Golden Thread of Melody.

ONE of Debussy's earliest work was his "Arabesque" and it shows the beginning of the glowing iridescence which he used in later years to paint his musical pictures. The lovely melody shines like a golden thread through the "Arabesque" and seems like an expression of a half-forgotten romance. Almost as if in a rev-

erie the composer recalled moments long past, memories of which flitted across his consciousness varying in depth of colour. Miss Althea Slack will play Debussy's "Arabesque" at 3YA on Thursday, June 6.

Not Generally Known

THE well-known "Berceuse," by Godard, is the Cradle Song from the opera "Jocelyn," by that composer, and is the only number which has survived in an otherwise uninteresting work. Like all cradle songs and lullabys, it speaks a mother's love and tender care of her little one. Her heart is in every cadence of her lovely song, and its spiritual beauty has endeared it to an ever-widening circle of music lovers. Its popularity is evidenced by the fact that it has been arranged for almost every solo instrument and combination of instruments. The 3YA Broadcasting Trio, and the 4YA Broadcasting Trio will play "Berceuse" on Monday, June 3.

"Siciliana."

"CAVALLERIA Rusticana" presents a story of Sicily, with the tense emotional play of passions, love and jealousy. The "Prelude" to the opera expresses in a remarkable way the ever-changing moods, arising quickly from tender melody to passionate outbursts of rugged strength. In the middle portion of the "Prelude" occurs the renowned "Serenade," or "Siciliana," which is sung by Turiddu, the tenor, behind the scenes. As the curtain rises, Turiddu is seen disappearing into the house of his former sweetheart, Lola. Mr. P. J. Palmer will play the "Siciliana" as a 'cello solo, at 4YA on Monday, June 3.

A Gem of Opera.

TO have your strongest opponent describe one of your compositions as "In its trifling way, the work of a delicate-handed artist," is surely high praise. This is what was written of the so-called Madrigal in "The Mikado," the Gilbert and Sullivan Japanese Opera. This Madrigal is perhaps the most wholly pleasant specimen of vocal ensemble singing in any of Sullivan's works. A true Madrigal is not accompanied, but the little patches of orchestration are, in this case, devised to help the singers, however, they have, on more than one occasion only served to show up bad intonation. There is nothing more cheery than the "fa-las" at the end of each verse, which sound suitably cheerful for the dawning of a wedding day.

The Ariel Singers at 2YA will sing the Madrigal, "Brightly Dawns Our Wedding Day," on Friday, June 7.

Setting Ibsen to Music.

THE primary cause that moved Grieg to write the music of "Peer Gynt" was Henrik Ibsen. A letter arrived from him one morning, asking whether Grieg would lend a hand to prepare the piece for the theatre. He was completely taken aback, he had never imagined that a play so philosophical and so strongly tinged with Ibsen's scepticism could possibly be produced. At first he was very nervous at embarking on so

great a task, but after he had gone more deeply into the poem, the conviction seized him that this was the very work for him, and he simply longed to set to work if only he had the ideal place to work in. He and his wife were at that time living with his parents, and one day while out walking they saw a house which looked out over the sea from its place high on a hill, and seemed the ideal place to write "Peer Gynt." They saw the owner, arranged to take possession, had a piano taken up, and set to work at once, and there the two suites were written.

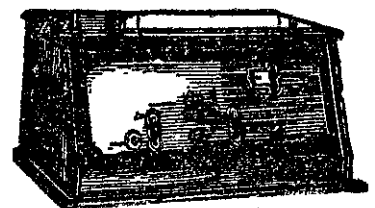
The record of the New Light Symphony Orchestra playing the "Peer Gynt Suite No. 2" will be used at 1YA on Tuesday, June 4, and at 3YA on Sunday, June 9.

Culture of Gladioli

LOVERS of gardens in the northern city will welcome the first of a series of talks on "The Culture of Gladioli," to be given from 1YA on Saturday, June 8, at 7.40 p.m. The lecturer will be Mr. G. D. Rutter, honorary secretary of the Auckland Gladioli Society, a branch of the Horticultural Society of that city; and there is no doubt an interested audience will listen to his exposition.

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