

# 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 Pianist Composer.

**ALTHOUGH** only twenty when he made his first public appearance as a concert pianist, Ernst von Dohnanyi, stepped at once into the front rank. A year later, having won laurels throughout Europe, he visited England with no less success, and in 1899 he made a tour of the United States. As a composer he was at first known by his compositions for his own instrument, but later his chamber music won him a place among composers. Although making comparatively little use of the folk tunes, his music is strongly characteristic of his native Hungary.

Miss Sylvia Kindberg will play one of Dohnanyi's Rhapsodies at 1YA on Tuesday, June 25.

## The Two Scarlattis.

**THERE** were two Scarlattis, both brilliant performers, both prolific composers. Alessandro, born 1659, belonged to a family almost all of whom were musicians. His son, Domenico, more distinguished than his father, was born in 1685, and soon achieved fame not only as a pianist, but as a composer for the piano and the stage. He is regarded as one of the most important figures in music. The development of themes and many of the factors of our present-day music in which the early seventeenth century was only groping its way, reached a point in Scarlatti's music, which was hardly surpassed until Mozart carried

it a stage farther. When listening to his piano compositions, it should be remembered that it was composed for the much slighter-voiced instrument of those early days.

Mr. Arthur E. Wilson will play Scarlatti's "Cantata in A Minor" as an organ solo, from 1YA on Friday, June 28.

## A Patter Comedian.

**ONE** of the favourite patter songs in opera, is the "Largo al Factotum" in Rossini's "Barber of Seville" (1816). It is not generally known that the libretto lik that of Mozart's opera "Figaro" is based on Beaumarchais. Figaro, barber, scoundrel, go-between for lovers and general handyman for Seville, bustles round the corner of the street, his guitar hanging round his neck. He describes his busy life and ends with the words, "Oh, what a life—like a spinning teetotum, Whirls on his course the city's factotum."

Mr. Len Barnes will sing "Largo al Factotum" at 1YA on Tuesday, June 25.

## From Kitchen to Court.

**THE** composer, Lully. (1633-87), was a poor Italian youth who was taken to France when quite young. He began his working life as a kitchen scullion, and was lucky enough to gain the favour of the young King, Louis XIV, who made him leader of the band. Being as clever a courtier as he became a composer, he found that French liked ballets and graceful

operas, and pleased them by writing plenty of this kind, acting and dancing in some of them himself. "Sombre Woods" ("Bois Epais") comes from his tragedy, "Amadis," one of Lully's late works.

Mr. John Bree will sing "Sombre Woods" at 1YA on Thursday, June 27.

## The Russian Cinderella.

**IT** is interesting to note how closely the fairy tales of different countries resemble each other. The Russian equivalent to our own "Cinderella" is "The Legend of Tsar Sultan." The great Rimsky-Korsakov wrote an opera round this story, and in it occurs the famous "Flight of the Bumble Bee." The bee comes in to punish two wicked sisters, who, after the manner of the pair in "Cinderella," are jealous of the third because she has become the Tsar's bride. The opera was first produced in Moscow in 1906, and is among the composer's last works.

A rendering of "The Flight of the Bumble Bee" by the San Francisco Symphony Orchestra will be broadcast from 1YA on Tuesday, June 25.

## Beethoven's "Pathétique."

**ALTHOUGH** Beethoven did not, as a rule, give names to his pieces, his Sonata, Op. 13, has long been affectionately known by the title "Pathétique," and none has ever doubted its appropriateness. The sonata begins with a very solemn slow introduction, and the first theme is like a funeral march. The whole introduction is made up of this first theme, and then quite suddenly it leads straight into the impetuous main quick part of the movement.

Miss Mary Lennie, A.T.C.L., will play the first movement of the "Pathétique" at 2YA on Monday, June 24.

## A Prima Donna Passes Through.

**AS** she has just passed through Auckland on her way to Australia, and will be most likely returning to give some concerts in the Dominion, a note on the soprano Dusolina Giannini is appropriate. Of Italian parentage, the singer was born in Philadelphia, U.S.A., where her father was a well-known tenor. Her first chance came when she deputised for an indisposed lady, and the papers were full of her praises the next day. Her first operatic appearance was in "Aida," in Hamburg, after which she toured Europe and then returned to America. She has since appeared in many operas and given a large number of recitals.

A record on "Just a Wearin' for You," sung by Dusolina Giannini, will be used at 2YA on Tuesday, June 25.

## A Vivid Caucasian Piece.

**IN** 1923 the Government of Russia conferred the title "People's Artist of the Republic" on Ippolitov-Ivanov. He was born in 1859, and was for some

time a pupil of Rimsky-Korsakov. In composing music with an Eastern flavour he is on ground which is familiar to him, and his Caucasian sketches are full of vivid suggestions of the East. This suite consists of four scenes: In the Mountains, In the Village, In the Mosque, and the Procession of the Sirdar.

The 2YA Orchestra will play the "Procession of the Sirdar" on Monday, June 24.

## The Bells of Provence.

**L'ARLESIENNE**, or the "Maid of Arles" Suite, is the music composed by Bizet for Daudet's play of Provencal life. There are two suites, the most interesting piece in the second being the "Farandole," which in the play is a chorus sung in praise of St. Eloi, into which is introduced after a march-like introduction, a famous Provencal song and dance tune. The conclusion of the first suite is a carillon in which the effect of bells is cunningly made by horns, harp, and strings. The tune of three bells persists through most of the movement, with a short middle section for the flutes.

Records of the suites, as played by the Orchestra Symphonique de Paris, will be used at 2YA on Monday, June 24.

## Handel's Martial Oratorio.

**WHEN** Judas Maccabeus returned from his wonderful victories over Apollonius and Eron there was great rejoicing among the Israelites. Mattathias, his father, during his lifetime has roused the Jewish people to rebel against the Syrian King, who has sought to suppress their religion and liberties. On his death the people unanimously elected Judas to be their leader. He was most successful, and his reply to their praise is the air "How Vain is Man."

"How vain is man who boasts in fight  
The valour of gigantic might,  
And dreams not that a hand unseen  
Directs and guides this weak machine."

Mr. W. Bradshaw will sing "How Vain is Man," from Handel's "Judas Maccabeus," at 3YA on Sunday, June 30.

## Beethoven at His Best.

**BEETHOVEN'S** Trio in D appeared fourteen years after the three trios of Opus. 1, but there is more difference between the compositions than this period would suggest. Published in 1799, a year before the great "Fidelio" the trio has all the bigness and splendid dignity which was Beethoven at his best. This was his best period, because in a very short time his last string quartets appeared, and they were full of rather depressing sombre qualities of mystery.

The 3YA Broadcasting Trio will play the "Allegro Vivace" from the Trio in D, on Sunday, June 30, and the Allegro and Finale from the 1st Trio by the same composer on Thursday, June 27.

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