

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

An Old "Hymn of Hate."

THE so-called "War Song of the Hungarians" which Berlioz incorporated in his stirring march is, strictly speaking, an old "Hymn of Hate" directed against the Austrians. The tune was given to Berlioz during a concert tour in that part of the world so that he might compose a piece to be played in Pesth which would be likely to capture the public favour. It did so to a degree which exceeded even Berlioz's hopes. It had thus far nothing to do with "Faust," but in order to enrich that score with a piece which was so obviously popular Berlioz invented a new episode which he tacked on to the story so that Faust might visit Hungary and hear this very march.

The 3YA Studio Orchestra will play Berlioz's "Hungarian March" on Wednesday, July 17.

A Great Transcriber.

LISZT showed early in his career the ability to take melodious and musical episodes from operas and weld them into brilliant concert pieces. In none of his many transcriptions has he been more signally successful than in the "Rigoletto Paraphrase." The various

voices are each heard in turn, the work concluding, as does the quartet in the opera, with a passage of great brilliancy. Mr. Eric Waters will play "Paraphrase de Concert—Rigoletto" (Verdi-Liszt) at 1YA on Tuesday, July 16.

From Choirboy to Composer.

THE actual date and place of the birth of our great English composer have never been quite definitely fixed; all that one can say certainly is that Purcell was born in 1658 or 1659 in London, and that he died there in 1695. Nor can one say with any certainty exactly when many of his great works were produced. Thanks to the activities of the English Purcell Society many of his compositions have been published and arranged, and we now possess a great store of music, grave and gay, for almost every known combination of voices and instruments, ranging from opera to quite small pieces. Most of the songs by him which we have to-day are taken from operas and other pieces originally written for the stage. At the age of six he lost his father, who was a Westminster Abbey choirman, also at Chapel Royal, to which latter choir young Henry was admitted. Miss Zita Casey will sing

"Nymphs and Shepherds," by Purcell, at 2YA on Thursday, July 18.

A Tuneful Trio.

THE two trios which Mendelssohn wrote for piano, violin and 'cello do not rank among his most famous works. Nevertheless they are admirable examples of his sincerity and tunefulness, and every movement in them is put together with great accomplishment and artistry. The first movement of the C Minor Trio (the composer's Op. 66, and dedicated to Spohr) has capital vigour and good tunes. The 1YA Studio Trio will play the first movement of the "Trio in C Minor" on Friday, July 19.

To Hades and Back.

GLUCK has been styled "the Father of Modern Opera," but when one considers that "Orpheus and Eurydice" was produced in 1762, the idea must occur that "modern" opera is of pretty ancient origin. Certainly Gluck introduced an entirely new form of opera, and quarrelled with Handel over his innovations. The musical world was split in two, but critics have long since decided that Gluck was right. The plot follows the old Greek legend. Eurydice, the wife of Orpheus, is dead. The sorrowing husband is allowed to descend into Hades and bring her back, but he must not look into her face. She, thinking that his averted look means he no longer loves her, weeps bitterly, and he, unable to bear her grief, turns to reassure her. Meeting his glance, she falls lifeless. "Che Faro" expresses the husband's grief. In the end the god of love, touched by his distress, again restores Eurydice to him. Mrs. Ian Stuart will sing "Che Faro?" at 1YA on Tuesday, July 16.

A Great Frenchman.

IN the course of his long and active career, he appeared first in public as a pianist at the age of five, and took part in a concert in honour of his own eightieth birthday—Saint Saens, founder and unchallenged leader of the modern French school of music, produced fine work in almost every known form. His wonderful vitality, his genial temperament, his great wholesome sanity, are reflected in his work; in all of it, too, can be discerned the steadfast way in which he looked towards his own ideal of clear, unsullied beauty. Miss Eileen Goodson will play Saint-Saens' "Alceste Caprice" at 2YA on Friday, July 19.

Beneath the Motley.

FOUR of the five people in Leoncavallo's one really successful opera, "I Pagliacci," are strolling players, and the fifth, who completes the cast, is a peasant. It is his love affair with Nedda, the Columbine of the troupe, which brings about the final tragedy. Canio, the leader of the players, her husband, discovering their intrigue,

kills first his wife and then the lover, Silvio. In the first act, the troupe arrives in the village, and in the second they act their play on a small stage. The little piece which they perform is in effect the same tale of jealousy and passion which is the plot of the whole work. Tonio opens the opera, by appearing before the curtain and singing the prologue; in it he tells that the players are men and women of flesh and blood, despite the artificial life of the stage. Mr. W. W. Marshall will sing the "Prologue" at 2YA on Tuesday, July 16.

A Strange Plot.

"THE MAGIC FLUTE," Mozart's last opera, has one of the strangest plots imaginable. Prince Tamino falls in love with the picture of the Queen of the Night's abducted daughter, Pamina. He sets out to find her, taking his Magic Flute, and companion, Papageno, who carries a glockenspiel. They find the girl in the house of the High Priest who carried her off because he considered her mother was not fit to look after her. He tells them that if they can prove themselves worthy of the divine gifts of love, he can promise them a happy future. By the use of the Magic Flute they pass through fire and water, unharmed, and at last are married in the great temple of the Sun. A record of the overture to the "Magic Flute" played by the orchestra of the Berlin State Opera House will be used at 3YA on Thursday, July 18.

A Church Composer.

SIR JOSEPH BARNEYB'S name was at one time a name to conjure with in the English world of music. The son of an organist, he was a chorister in York Minster, and was only twelve when he became an organist and choirmaster himself. Two years later he was a close second to Sir Arthur Sullivan in the examination for the Mendelssohn Scholarship, which was then being awarded for the first time. He held several appointments as organist and choral conductor, and for a time conducted daily concerts in the Albert Hall. Among the most interesting of his achievements was his conducting of the first performance in England of Wagner's "Parsifal"—a concert performance in the Albert Hall. His own work includes oratorios, a large number of church services, secular part songs, and about 250 hymn tunes, many of which are still in regular use.

The Beckenham Male Quartet will sing Barneyb's "Sweet and Low" at 3YA on Saturday, July 20.

The "Peter Pan" of Music.

THE "Midsummer Night's Dream" music, more than any other of his compositions, presents Mendelssohn to us as a veritable "Peter Pan" of music, who definitely declined to grow up. The

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