

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

The Queen Presents Arms.

THE opera "The Golden Cockerel" is a queer, imaginative work by Rimsky-Korsakov. The censor refused to sanction its performance during the composer's lifetime, and his difficulties with the authorities in this matter are said to have hastened his end. When the work was given in Petrograd it was thought to be over-taxing for the actors to both sing and dance, so at further performances the singers sat at the sides and the dancers interpreted, in pantomime, what was sung. The best known number from the opera is the "Hymn to the Sun." It is sung by the Queen of Shemakha, to the foolish old King Dodon, who has gone out to fight her, for she was coming to invade his kingdom, but instead he is conquered by her charm. Mr. F. Parsons will play the "Hymn" as a violin solo at 4YA on Monday, July 22.

"The Two Larks."

THEODOR LESCHETIZKY, the great teacher of so many brilliant pianists, including Paderewski, found time to compose several delightful pieces for the piano. The best known is "The Two Larks," a work which really seems to voice the wonderful song of the skylark soaring to greet the day. Rippling cadences answer each other, and an exquisite freshness permeates the composition from beginning to end.

Miss L. Martin will play "The Two Larks" at 1YA on Wednesday, July 24, when the programme will be presented by the members of the Jubilee Institute for the Blind.

Yradier's Masterpiece.

THE well-known and popular favourite "La Paloma" ("The Dove") seems to have had its birth in Cuba.

Now it has become a kind of national song, sung and heard everywhere, not only in the island of its origin, but throughout all South American Spanish countries. Its lyrics are pleasantly sentimental, and carry a poetic thought in the following lines:

"If at thy pane a beautiful dove comes winging,

Say thou wilt love it, close to thy heart oh press it!

But say thou'lt follow it, dearest one, ever,

Even to my mountain home."

The 1YA Orchestra will play an arrangement of the song "La Paloma" on Saturday, July 27.

Romany Melodies.

IN his fascinating book, "Nights and Days on the Gipsy Trail," Irving Brown says that the gipsies have kept alive and helped perfect to the highest degree the folk arts. He writes: "Those of Hungary, especially, are the greatest folk musicians in the world, according to Liszt, who paid them the sincerest form of compliment—that of imitating them. Liszt is only one of the great composers from Haydn to Dvorak and Enescu, who have learned and borrowed from them. The debt which music owes to this race of natural born artists is immense." The Studio Orchestra will play "Gipsy Songs" by Dvorak at 2YA on Monday, July 22.

A Musical Globe-trotter.

PROFESSOR GRANVILLE BANTOCK'S career has taken him all over the world, and many different lands have given him the inspiration for his music. He received his training at Trinity College, London, and at the Royal Academy of Music. His first tour was with a musical comedy company when he almost circled the globe. Since then he has held the posts of Musical Director at New Brighton Tower, Principal of the Birmingham and Midland Institute School of Music, and Professor of Music in the University of Birmingham. In his choice of subjects for musical treatment he has frequently been attracted by Eastern and pagan ideas, poetry, and mythology.

Mr. E. W. Robbins will sing Bantock's "A Feast of Lanterns" at 2YA on Tuesday, July 23, and Miss Agnes McDavitt will sing "The Peach Flower," by the same composer, at 2YA on Monday, July 22.

Napoleon's Ghost Rises.

ONE of the most dramatic songs ever written is "The Midnight Review," by Michael Ivapovitch Glinka, who has been called "the father of modern Russian music." The words by Joukovsky, are based on a legend of Napoleon, whose ghost is said to rise at midnight on the field of Waterloo, and hold a review of the dead. A ghostly

drummer summons the infantry, a bugler calls the cavalry, and lastly the leader himself appears on his old charger, and reviews the spectral army before him. Nothing more dramatic than the music of this scene can be imagined. Mr. E. McLellan will sing "The Midnight Review" at 2YA on Friday, July 26.

Bearing the Torch.

ONE of the modern members of the Russian school of composers who could look back with pride to the inspiring teaching of Rimsky-Korsakov, at the St. Petersburg Conservatoire, was Antony Arensky. He has composed almost all kinds of music, operas, ballets, cantatas, and church music. More than his contemporaries he has carried on Tchaikovsky's tradition, though with less dramatic force than the great master. Undoubtedly many of his pieces are destined to enjoy a lasting popularity. The 3YA Broadcasting Trio will play "Elegia and Finale," by Arensky, on Wednesday, July 24.

A Chamber Musician.

IT was his symphonic poem "Isabella" which first established Frank Bridge's reputation as a composer to be reckoned with. At first a student of the violin, he entered the Royal College of Music and studied for four years with Sir C. V. Stanford. He conducted at Queen's Hall and at Covent Garden, and was for some time viola player in the Joachim Quartet. In 1923-24 he visited America, and conducted his own works with the Boston and New York Symphony Orchestras, and at the Pittsfield Festival. The 3YA Broadcasting Trio will play a suite of dances by Bridge, minuet, gavotte, Valse Russe, and hornpipe, on Sunday, July 21.

Hauntingly Beautiful.

"ELEGY," by Massenet, has been transcribed for almost every instrument, and has been sung by singers of every range of voice. It possesses a haunting beauty, and its strange melancholy has an extraordinary fascination. It was composed as part of the incidental music to "Les Erinnyes," by Leconte de Lisle, which was first produced in 1873. Miss Vera Martin will sing Massenet's "Elegy" at 3YA on Wednesday, July 24.

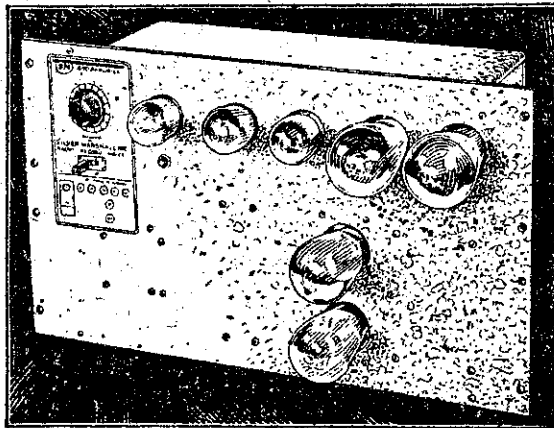
Blessed With Fortitude.

THERE is something rather pathetic in the fact that Raff is now known almost solely by the one melodious piece—Cavatina. He was one of the most industrious composers who ever lived. It is recorded that on one occasion, on coming back to a composition class after a brief illness, he chided them for laziness, announcing proudly that during the few days he had been off duty he had composed a string quartet, several vocal choruses, and various

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