

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

"Made Rich Gay, and Gay Rich."

"THE Beggar's Opera," the forerunner of English opera, made its first appearance at the Theatre Royal, London, in 1728. It was written by Mr. Gay, and Dr. Pepusch, and the theatre was at that time under the management of Mr. Rich. It had a hitherto unprecedented run of 62 nights, and was soon described as the opera which "made Rich gay, and Gay rich." The many charming tunes which Pepusch adapted to Gay's verses, were drawn from a fund of English, Irish and Scottish popular melodies, some of them contemporary, and some of them dating from an earlier period.

The Bohemian Quintet will play "Five Interludes," from "The Beggar's Opera," at 3YA, on Wednesday, August 7.

"The March King."

UNDOUBTEDLY one of the most successful American composers, bandmasters and musical litterateurs, is John Philip Sousa. The son of a Spanish trombonist, he studied harmony and composition when a boy, and at the age of seventeen, was leading a varied existence as conductor of itin-

erant theatrical companies. In 1877 he was chosen as one of the violinists of the orchestra assembled by Offenbach for his American tour, and later conductor of the Philadelphia church choir "Pinafore" company. He has written a popular novel, six other books on his travels, and instruction books for various instruments. He has produced eight successful comic operas, and his many marches are known the world over.

The 2YA Orchestra will play "The Gladiator," by Sousa, on Saturday, August 10.

"The Spirit of Russia."

MOST of the older listeners will remember the war between Turkey and Serbia, which was raging in 1876. The great Russian pianist, Nicholas Rubinstein, organised a charity concert for the relief of the wounded, and for the occasion, Tschalkowsky wrote the Slavonic March. The opening of the March is very sombre, "in the manner of a funeral march." Later, the Russian National Hymn is heard, and the whole ends brilliantly and joyously. Perhaps it was the sombre opening and the joyful ending which

made the March such a tremendous success, for people considered that it foretold the victory of the Slavs.

A record of the "March," played by the Philadelphia Symphony Orchestra, will be used at 1YA on Friday, August 9.

A Lively Opera.

NICOLAÏ'S opera, "The Merry Wives of Windsor," follows closely the well-known adventures of Falstaff, Mrs. Ford, and Mrs. Page, of Shakespeare's play. It was first produced in German at Berlin in 1840, and was afterwards translated into Italian, French and English. Only the overture is heard nowadays, as a concert piece, the opera in its entirety being a thing of the past.

A record of the ever-popular "Overture" will be used at 4YA on Friday, August 9.

The Survival of Overtures.

ALTHOUGH there has never been anything in music quite like the Gilbert and Sullivan operas, of which England is so justly proud, the association of Auber as composer and Scribe as librettist was as nearly a parallel as it is possible to imagine. There are several points of difference as well as resemblance, notably that the two produced quite a number of serious as well as comic operas. But it is the latter alone which survive, and these only in such fragments as the overtures, "The Crown Diamonds," "The Black Domino" and "Fra Diavolo." Auber had a deft hand in sketching the personalities of the characters in the music he gave them to sing. His music is so full of brightness and good humour that it is a real misfortune that it is not heard more often.

The 2YA orchestra will play the overture "Fra Diavolo" on Friday, August 9, and it will be rebroadcast by 3YA.

"Money from Home."

AMONG the composers who ran away from home to make a start in life is Count Boieldieu, whose overtures, "Caliph of Bagdad" and "Blanche

Dame," are still played, though the operas are seldom heard. He first ran away when a child, having upset the inkpot on his master's manuscript. He ran away again at the age of twenty, arriving in Paris with eighteen francs, the score of an opera, and his good looks. Things went very badly and he had made up his mind to drown himself, when money and letters came from home and he secured a position tuning pianos. This led to his singing his own songs at the receptions given by the piano firm, and soon he was one of the most popular young men in the capital.

The 1YA Orchestra will play the overture, "La Blanche Dame," on Saturday, August 10.

"A Precious Memory."

IN the Gilbert and Sullivan opera, "Iolanthe," Phyllis is an Arcadian shepherdess and a ward in Chancery, while Strephon is an Arcadian shepherd, half fairy and half mortal, a fairy down to the waist, who finds his mortal latter-end an insurmountable obstacle to creeping through keyholes and following other fairylike whims. They are daintily attired in costumes à la Watteau, and one of the most precious memories of the opera, is their love duet. It is the best of its kind in all the operas, and in beautiful imagery it is a matchless piece of writing. In the refrain the two voices answer one another tenderly, and the accompaniment fits the sentiment admirably.

Miss Gretta Stark and Mr. Will Hancock will sing "None Shall Part Us" at 2YA on Friday, August 9.

"In League with Satan!"

THE best known pianoforte music made of Paganini's violin studies is, of course, the series of transcriptions by Liszt. He and Paganini roused the world to astonishment by their amazing feats of technique, that it was usual to bracket their names together as twin magicians. Paganini, indeed, was thought by many to be in league with the devil, so wonderful were the things he did with his violin. Liszt's interest

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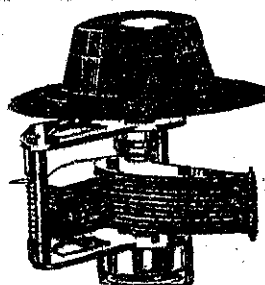
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