

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 Childish Heart.

TSCHAIKOVSKY has left it on record that while he was composing his "Nutcracker Suite," which is among the happiest and most cure-free of all his music, he was himself in a thoroughly depressed frame of mind. No hint of the dismal mood, however, has found its way into the music. It was composed originally for a ballet by Dumas the elder, with the name "Histoire d'un Casse-Noisette" ("The Tale of a Nutcracker"), in 1891, and in the following year Tchaikovsky arranged the movements in the form of a suite. In the first movement, the overture, there are two principal themes, both of a delicate, almost miniature type, the first especially being prominent throughout the movement. Next comes a little "March," then a movement with the happy title, "Dance of the Sugar Plum Fairy," then a series of dances, Russian, Arabian and Chinese, followed by a "Reed Pipe Dance." The last movement is a waltz, usually called the "Waltz of the Flowers," which is composed of a fine flowing waltz tune, such as Tchaikovsky knew very well to write.

The record of the overture and the waltz will be played at 2YA on Friday, August 23.

"The Waltzing Doll."

A NATIVE of Budapest, having been born there in 1869, Eduard Poldini can be considered one of the most popular composers, as regards his operettas, ballets and his fascinating pianoforte pieces. He studied first of all at the Hungarian Conservatory, and later at Vienna, in France and Germany. One of his best-known compositions is his "Poupee Valsante" ("Waltzing Doll"). With extraordinary cleverness this piece depicts the mechanical, almost jerky movements of the little waltzing doll. The

work is a charming trifle, and the composer has caught exactly the comic spirit of the awkward movements of the little automaton.

The 3YA Broadcasting Trio will play Poldini's "Poupee Valsante" on Monday, August 19.

Interrupting a Game of Marbles.

ONE day the conductor of a Croydon theatre orchestra, looking out of his window, saw a little curly-haired black-faced boy holding a small-sized violin in one hand and playing marbles with the other. He called him in, put some music before him, and was delighted to find that he could play it in perfect time and tune. From that moment the child, whose name was Samuel Coleridge-Taylor, was earmarked for music. While he was still at school he led the class-singing with his violin, and began to appear in public. Some years later he was enrolled by a local benefactor as a student of the Royal College of Music. While still a student at the college, the youth produced the first part of his now famous "Hiawatha"—a work which exhibited both racial and individual qualities, and attracted immediate attention. It was first produced when he was twenty-three, and it is unfortunate that, like Purcell, he died at the early age of thirty-seven.

The Woolston Band will play "Demande and Reponse," by Coleridge-Taylor, at 3YA on Monday, August 19, and the Bohemian Quintet will play "Four Characteristic Waltzes," by the same composer, at 3YA on Wednesday, August 21.

From Care-Free Vienna.

KREISLER'S beautiful old Viennese dance melodies have delighted thousands of music-lovers who have heard them. There is a plaintive appeal in these dance melodies of a far-off time, recalling the festivities of other days, when the waltz rhythm was a newly-discovered delight. They come with much of the charm inseparable from folk music, and bear the unmistakable stamp of their Viennese origin. A wealth of lovely music comes to us from Vienna—its unapproachable waltzes, its delectable operettas with their rhythmic and melodic charm quite unlike the music of anywhere else. There seems to be an underlying native beauty of tune, which, in a thousand forms, appears and reappears in Viennese music.

A rendering of Kreisler's "Liebesfreud" (Love's Delight), played by the composer himself, will be used at 3YA on Sunday, August 25.

The Piano's Ancestor.

"LE TAMBOURIN" is a quaint old tune written in the eighteenth century, and for the harpsichord, by Rameau, one of France's greatest musicians. It is music of an older

time. In its original form it took on life and colour from the varied voices of the ancient instrument for which it was written. These variations in tone-colour were obtained by a variety of "stops" or "pedals" which caused the strings of the harpsichord to be engaged by devices, made by various materials for plucking of the strings, thus securing different kinds of tone. Rameau calls it "Tambourin," and it is precisely the simple sort of music that the limited range of the tambourine suggests, but it is immensely expressive.

Miss Irene Morris will play Rameau's "Le Tambourin" at 2YA on Friday, August 23.

Spain Musically Portrayed.

IBERIA is the old name for Spain. Albeniz (1860-1909) wrote for the pianoforte a suite of twelve pieces, to which he gave this title, each descriptive of Spanish life. Several of these were orchestrated by his friend, Enrique Arbos. The three best known, and usually performed pieces are (1) the "Evocation," a sort of synthesis or generalisation of Spanish feeling, as a prelude; (2) "El Corpus en Seville," the festival of Corpus Christi, with all manner of rejoicing, a suggestion of the devotional side of the feast, and at the close, the peace of night; (3) "Triana," a suburb of Seville, in which many gipsies live. It is absolutely Spanish, savage and tender by turns, a work which becomes more and more fascinating the oftener one hears it.

A record of the last movement, "Triana," will be used at 2YA on Monday, August 19.

A Folk Legend Opera.

WEBER was uncommonly successful in catering for the early nineteenth century German taste in opera, which lay in the direction of folk legends, tales of romantic and chivalrous deeds, and homely sentiment. The opera "Der Freischutz" (The Marksman or The Freeshooter) is about mysterious deeds of black magic, the romantic love of a huntsman, and the machinations of his rival—a capital plot for those who like their opera hot and strong and do not trouble much about its possibilities and probabilities. The story follows the conventional taste of the day in that virtue is triumphant over evil in the end. "The Marksman" went down at the first performance, so Weber wrote, with "incredible enthusiasm." I was called before the curtain, . . . verses and wreaths came flying up. *Soli Deo gloria.* Yet the great success and popularity of his opera was of no financial profit to Weber, who had sold the rights outright for a ridiculously small sum. The overture is built on melodies sung in the opera.

A record of the overture to the opera will be used at 2YA on Tuesday, August 20.

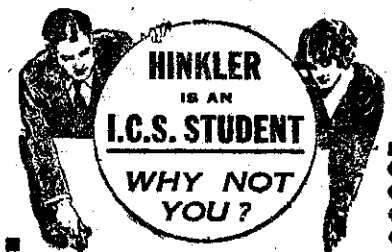
Chopin at His Best.

THE charming "Scherzo in C Sharp Minor," Op. 39, by Chopin, is a singularly beautiful work in which the chief subject is a kind of choral, interrupted here and there by what might be described as a cascade of shimmering tone, lace-like in its delicacy. There are sweeping arpeggios full of changing harmonies, which were once described by a prominent writer as "like the lovely laughter of the windswept wheat." Truly a most exquisite work.

Mr. Eric Waters will play this "Scherzo in C Sharp Minor" at 1YA on Friday, August 23.

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