

UNIQUE Two-Hour Musical FEAST

Visiting Celebrities in N.Z. Epic for Charity

TO present the story of Hinemoa and Tutanekai from 2YA on Saturday, July 11, there will be the finest aggregation of musical talent ever heard in the Wellington Town Hall. Florence Austral, Browning Mummery and Sydney de Vries will be the solo singers, John Amadio the flautist, and Carl Bartling the pianist, assisted by Frank Crowther, and Lawrence Haggitt will be at the organ. The Royal Wellington Choral Union is to supply the choir voices, and the whole performance will be under the very able conductorship of Mr. Stanley Oliver. Alfred Hill wrote the cantata, describing it as "An Epic of New Zealand."

The importance attached to the broadcast is further illustrated by the fact that the 2YA Concert Orchestra is to be specially augmented for the evening, and Miss Ava Symons, the popular violinist, will lead. Considered all round, it is obvious that every care has been taken to ensure an outstanding success, and the "Hinemoa" cantata evening should unquestionably be the most memorable of musical performances and broadcast occasions in 2YA's history, a completely satisfying treat to all those who love good music and fine singing.

When New Zealanders go to London they see Westminster Abbey, the British Museum, the Tower, and the Zoo, places which hordes of Londoners have never visited. When an Englishman comes to New Zealand he often becomes interested in Maori legend and history and even language—affairs which the New Zealander born and bred treats with pained apathy. It is therefore not in the least incongruous to find a party of artists from overseas, conducted by a Canadian, providing listeners with a rare broadcast of a New Zealand tale. In order to better appreciate the cantata form, listeners may refresh their memories with the following précis of the love story.

On Mokoia Island, in Lake Rotorua, lived a Maori chief who had four sons, the youngest, Tutanekai, being famed for his manly beauty and physical prowess. On the shore of the lake dwelt the lovely Hinemoa, whose beauty attracted

Alfred Hill,
composer of
the "Hinemoa"
Cantata.



suitors from far and near. Among these was Tutanekai, who much impressed the maiden with his excellence in war dances and trials of strength.

Tutanekai, perceiving her interest in him, went back to the island, and every evening used to play his flute, hoping the sounds would reach Hinemoa across the water. One day he sent his friend Tiki to tell her of his love, and to arrange that one night she should paddle a canoe across the lake to the island, guided by the music. Unfortunately, on the night arranged, all the canoes were drawn up so far that she could not launch one. Not to be outdone, she determined to swim to the island, reaching the shore just as her strength was completely failing. Finding a hot pool she rested awhile in it to restore warmth to her chilled body.

As she was resting a slave passed in the darkness on his way to get his master a drink and assuming a gruff voice, Hinemoa learned that he was Tutanekai's slave. Demanding a drink of him—a request no Maori can refuse—she dashed the calabash containing the water on to the ground, bidding him go tell his master what had happened. Furious, Tutanekai rushed to the pool to punish this insolent intruder, but great was his delight and astonishment when in answer to his query, "Ha, who is this?" a soft voice replied, "It is I, Hinemoa." Throwing his cloak around her, Tutanekai led her to his house—which, in the custom of those days, made her his wife. And great was the rejoicing the next day on Mokoia Island.

For the second half of the programme that evening the same artists will be heard in operatic, choral and flute solo numbers. The whole concert evening will be a feast of rich music such as Wellington audiences have never before been treated to, for there has never before been a combination of such celebrated artists on the same platform in that city before. Whether one listens to the relay or pays a shilling or so to charity for admission to the Town Hall, there can surely be only one prospect for the evening—sheer musical enjoyment.

Serious Music's Reply to Dance Bands

A Week of Many Promising Studio Performances

IT'S all very well to have campaigns for flesh-and-blood dance band broadcasts, but what about the flesh-and-blood musicians whose performance is intended to please the listener who appreciates more serious music? The rhetorical question is put just at the right time, for next week's programmes reveal a particularly busy period as far as studio performances are concerned; and the variety of composers represented

in these flesh-and-blood broadcasts—including several New Zealanders—should satisfy the wandering taste.

FROM 1YA there will be two evenings on which the studio will be filled with fine harmonies—instead of having them taken off records. Beethoven's Spring Sonata is to be performed by Haydn Murray (violin) and Owen Jensen (piano) on Wednesday night, July 8, and on the following evening the first

half of the concert programme will be devoted to music by New Zealand composers. It is generally considered that this work of Beethoven's in F was named the "Spring" because of the sense of vivacity, joie de vivre and animal spirits which pervades the work, especially in the first and last two movements. The two instrumentalists may be relied upon to give a suitable interpretation to the work.

A programme of the sort to be presented on the Thursday night is a most