

PERSONALITIES

ON THE AIR

BEHIND the intriguing and charming art of Terence Casey's cinema-organ playing is a sound training on classical lines. He belonged originally to the London Academy of Music, and fully intended following the profession of an operatic conductor. After some years of organ playing in churches, Mr. Casey took up cinema-organ work in 1914. He went to America after the war, and returned home to play at the Regent Theatre, Brighton, where he remained for ten years. He has worked in provincial cinemas for sixteen years, and is at present organist at the Gaumont Palace, Chelsea. Terence Casey's delightful gramophone recordings are most popular.

A sample will be heard in 4YA's Dinner Music session on Wednesday, July 13.

HUSBAND IS HER STERNEST CRITIC. Born in the lovely Lake District of England, Muriel Brunskill spent all

her girlhood in Westmoreland, but when it was discovered that she had a phenomenal voice she went to London to study with Madame Blanche Marchesi, whose mother, Mathilde Marchesi, was the teacher of Melba. Later she spent a considerable time in Germany specialising in lieder. For the past dozen years or so she has divided her career among all branches of singing, for she is equally noted as a festival singer, a soloist with great orchestras, a lieder artist, a concert singer and an opera star. In private life Madame Brunskill is Mrs. Robert Ainsworth, and she stresses the fact that she owes her musicianship to her husband (one of the Covent Garden conductors), who is her sternest critic.

Listeners to 3YA will hear Muriel Brunskill, contralto, on Friday, June 15.

TAUBER COMPOSED OPERA DURING ILLNESS. While still in his teens, Richard Tauber trained as a conductor at the Frank

furt Conservatorium, and during an illness composed his finest opera. At Freiburg, when he was nineteen, Professor Karl Beins discovered his golden voice. In 1913, he made his debut as Tamino in "The Magic Flute" and was immediately engaged for the Dresden State Opera, where he remained for 10 years. In 1915, he sang for the first time in Berlin, as "Bacchus" in the Richard Strauss opera "Ariadne." He was the first German singer to appear before the war in Stockholm and

Partner To Patti When Eleven



ADELINA PATTI.

... As Aida.

A LIVING link with the great figures of nineteenth century European music, Bronislaw Huberman has spread the joy of his glorious violin playing the world over by means of his gramophone recordings. This Warsaw-born genius was playing concertos at seven, and three years later was a pupil under Joachim himself.

Adelina Patti heard him play in London when he was eleven and engaged him as supporting artist for her European tour. He appeared at her farewell concert and was a sensation, numbering among his admirers the composer Brahms, who normally loathed infant musical prodigies.

Lately Huberman has taken a leading part in the founding of a symphony orchestra in Palestine, which had the honour of being conducted by Toscanini.

Listeners to 2YA will hear Bronislaw Huberman, violinist, on Thursday, July 14.

with the Opera in Paris. To this outstanding exponent of Lehar's works the composer dedicated "You Are My Heart's Delight."

Listeners to 1YA will hear Richard Tauber, tenor, on Wednesday, July 13.

PIANO PROPPED UP BY BEER BARREL. One of those English artists whose fine gifts are happily available on the

records, Kathleen Long was only thirteen when she won an open scholarship at the Royal College, going from Bury St. Edmunds, to study in London. She is now Professor at the college, as well as a concert pianist of distinction. Mozart is the composer whose music she delights in playing most, but she has a fine understanding of many other schools of music, notably Debussy's and Ravel's. She is a fine ensemble player, too, especially in chamber music. She has had her share of odd accidents which befall the touring artist, and recalls among them one occasion when a mishap deprived the pianoforte of one of its legs. A beer-barrel had to do duty for it at the concert!

Kathleen Long, pianist, will be heard from 4YA on Sunday afternoon, July 10.

ACCOMPLISHMENTS OF MENDELSSOHN. Mendelssohn differed from the other great masters of music by

the astonishing multiplicity of his accomplishments. Rarely have so many worthwhile qualities been united in one man, for, besides being a great composer, he was an admirable pianist, a fine organist, a wonderful extemporiser and conductor, a varied linguist and could use both brush and pencil with skill and grace. He visited England many times, and it was upon the occasion of his second visit in 1832, when he was 23 years of age, that the "Capriccio Brillante" was composed and performed. Mendelssohn was staying at the house of Thomas Attwood, Upper Norfolk, where he enjoyed the lovely English spring, the scent of the lilacs, and practised his gymnastics in the garden while he was working on the "Capriccio." It was performed in London for the first time, at Mori's concert, on May 25, 1832, with the composer at the pianoforte. It is a typical Mendelssohn work, light and mercurial in character, yet requiring consummate artistry and fluent technique.

It is a coincidence that the birthday of Gil Dech is the same as that of the great master whose work he will play - February 3.

"Capriccio" will be played from 3YA on June 17 by piano and orchestra, with Gil Dech at the pianoforte.

WHAT ELSE COULD BE EXPECTED? In his book, "Charles Reade As I Saw Him," John

Coleman recalls an interesting fact about "The Cloister and the Hearth" showing how it was nearly strangled at birth.

When originally brought out in 1851 under the name of "A Good Fight" in "Once a Week," its publication was