

College of Music, London. Quite recently Mr. Dowling was associated with the Royal Choral Society as a soloist in the performance of "Hiawatha" in the Albert Hall, London, under the conductorship of Dr. Malcolm Sargent.

### Rhythm

**THURSDAY**, August 4, marks the 66th consecutive weekly appearance before the microphone of the "Four Kings of Rhythm." Originally broadcasting from 2YD, they were so well-liked that 2YA made arrangements for a simultaneous broadcast from both stations so that listeners in far places of the Dominion could hear the session. The Four Kings of Rhythm present their material on two pianos, string bass and drums, a similar combination to that employed by Harry Roy's Tigeragumfins.

### Suite Music

**COMING** from 3ZB every Sunday night is a suite of music heartily to be commended. Every session is characteristic of some composer. For instance, the "Four Aces Suite," the "Aquarium Suite," and Coleridge Taylor's characteristic waltzes have already been done. The latest was the "Three Men Suite" of Eric Coates. This is a restful contrast to the weekly "snap and pep" programmes. For people—and there are thousands of them in Christchurch—who leave the dial on 3ZB day in, day out, the work in this session of "Pedro the Gipsy," created by George Boyle, is a change—a distinct change, and to the good.

### Liquid History

**IT** has been said of the river Thames that it is liquid history. Even more is this true of the Nile, the most famous river in the world. The Nile is to be the subject of a talk at 3YA on Tuesday, August 2, by Mr. J. I. Craig, of the Ministry of Finance, Egypt. He knows much about the river that gives life to the country he serves.

### Fishermen's Luck

**FEW** people, when they eat their fish for breakfast, think of the way it is caught and the people who catch it. Do they ever think of the hardships and dangers of the men who go out in small boats into the open seas and fish for the town markets? Do they realise that fishing lines may be as much as a mile long, and have to be carefully



baited at intervals and then set. Facts such as these are to be told to listeners by Mr. Murray Fastier in a talk at 4YA on August 5. Mr. Fastier went out in a launch from one of the Otago fishing places and spent some hours on a rough sea while the lines were being set and taken up. The talk will give landmen some idea of the life of hard, rough and dangerous work that makes up a fisherman's day.

## BEETHOVEN AND FRIEND

### KREUTZER SONATA FIRST DEDICATED TO "ABYSSINIAN PRINCE"

**ABOUT** 8 o'clock on a May morning, in 1803, in Vienna, a mulatto violinist named George Augustus Polgreen Bridgetower (son of an African father and a German or Polish mother), played a sonata with Beethoven.

It was the first performance of the master's "Sonata in A Major, Opus 47, for Piano and Violin," composed expressly for the dusky fiddler. But not long afterward Beethoven and Bridgetower quarrelled, about a girl it is said, and when the Sonata was published in 1805, it bore a dedication to another violinist, Rudolph Kreutzer. Hence it has always been known as the "Kreutzer" Sonata.

The mulatto, Bridgetower (whom Beethoven used to call Brischdower) was under the patronage of the Prince of Wales, and became the lion of the London season. He received his first musical instruction in England, and was always addressed as the "Young Abyssinian Prince."

There was considerable delay in the publication of the Sonata, and we find Beethoven writing about it to his publisher, Simrock of Bonn, in October, 1804, asking "Whether you have taken it from me merely to give it as food to the moths?"

The work was destined to figure in fiction. Tolstoi, who did not understand music at all, and had the weirdest ideas about it, wrote a novel of domestic intrigue which he called

"The Kreutzer Sonata." In it he has made Beethoven's work stand as a symbol of the erotic and hypnotising power of the tone art. As a matter of fact, Beethoven was as in-



### BEETHOVEN

*... Quarrelled with his mulatto friend.*

capable as Bach of writing erotic music.

Beethoven's Sonata No. 9, in A Major, Op. 47 (Kreutzer), will be played at 1YA on Wednesday, August 3, by Haydn Murray, violinist, and Dorothea Ryan, pianist.

### Industrial Talks

**THOSE** interested in industrial conditions at home and abroad should hear a series of three talks that Professor J. H. Richardson, Leeds University, recorded for the NBS during his recent visit to New Zealand. Professor Richardson is Professor of Industrial Relations at Leeds, the first man in England to be appointed to such a university chair. Before that he spent nine years with the International Labour Office, under the League of Nations. He came to New Zealand to look into our system of settling industrial disputes. These talks are to be heard first from 4YA, and the opening one, "British Industrial Conditions To-day," is set down for Tuesday, August 2.

### Triple Bill

**GOOD** triple bill, varied in character, will be presented from the studio of 1YA on Monday, August 1, when Mr. J. W. Bailey is to produce three short plays, all by Auckland authors. The first will be "Twenty Years After," by Blake Thornton. This is a tragic story of a returned soldier, and deals with the aftermath of the Great War. Next is to follow a domestic comedy, "Domestic Tangle," by Una Craig; and the third, "I Catherine De Medici,"

from the pen of Jennifer Thomas, is a historical play dealing with the conflict between Catherine and Mary, Queen of Scots, who at the time of this play was the wife of Francis II, King of France.

### French Composer

**THE** works of Paul d'Indy, noted French composer, are not frequently heard from the stations of the NBS, but the feature presentation from 4YA next Sunday afternoon, beginning at 2.30, will be "Symphony for Piano and Orchestra." The soloist will be Miss Marguerite Long, with the Cologne Symphony Orchestra in support. It has been said that d'Indy's compositions bear a strong resemblance to those of Cesar Franck. D'Indy was a pupil of Franck, and he held his master in very high esteem.

### Wrong Idea

**MANY** a young bass singer to-day thinks that his main object is to get as low in the scale and as loud as he possibly can, quite overlooking the higher registers. The other day Alexander Kipnis met a young man who asked him for a lesson or two. But Kipnis, remarking that he did not give lessons, said he would be pleased to hear the young man's voice. The amateur went noisily through a song made famous by Kipnis on his recordings. He