

With GRAMOPHONE and RADIO

BY "B NATURAL"

Moonlight Sonata.

SONATA—just how many who are gaining their first impressions of classical music understand the significance of the word they hear every day over the air? Essentially a piece for an instrument, the sonata or sound-piece marked a great step forward in the evolution of music. Prior to the time of Handel it was thought impossible to have music unless it was associated with a particular story, scene or emotion. Then the idea of sound-piece associated with any of these was conceived. But it was Haydn who did the greatest share in bringing the sonata into its own.

A sonata consists of three or four movements of contrasting character. Of this the Beethoven Moonlight Sonata is an excellent example. An odd, almost slovenly man, who loved but was not loved, Beethoven lived to compose his wonderful music without the faculty of hearing. Probably afflicted from birth, that precious sense left the composer in his middle twenties and he remained in a world of solitude with his imagination. He was a lover, and it is because of his affection for the Countess Guicciardi that the "Moonlight" Sonata came to be—but this pretty young woman preferred to marry a title, and the great master was doomed to another disappointment.

PLAYED at 4YA next Friday and recorded on both H.M.V. and Columbia, this sonata is one of the foundation stones of one's musical knowledge. On Columbia (L1818-9) it is recorded by Ignaz Friedman. The first part, Adagio Sostenuto, introduces the theme

and is played with all the lightness and delicacy essential to the air. This movement occupies both sides of the first record. The silent background of the record makes the fine technique of Friedman and the light passage of the sonata clear and distinct.

The second record introduces the second movement, Allegretto and the final Presto Agitato. With a dainty introduction the air is brought into the Allegretto, which increases in volume and colour as it progresses. The light and shade is brought to a full reality by the artistic ability of Friedman. The final movement, Presto, is distinctly agitated, and the air is freely developed throughout the range of the instrument. It works up in tempo and pitch with short breaks to continue in the same troubled strain. There are moments of temporary solace, but they soon give way to the nature of the movement. A series of strong passages brings the movement to a grand finale.

Ballet Music From "Faust."

OF bright operatic music, the ballet music from "Faust" is among the most liked. The ballet takes place between the fourth and fifth acts. Mephistopheles, in order to distract "Faust" from thoughts of Marguerite in prison, conjures up the forms of the beautiful women of bygone ages. The series is being presented during the ensuing week and is fully recorded on both Columbia and H.M.V.

On the former, the recordings are made of the New Queen's Hall Orchestra, under the conductorship of Sir Henry Wood (on L1794-5). The first ballet—waltz for the corps de ballet. A particularly graceful waltz, falling

mainly upon the strings, with the air taken first by the violins and then by the bass instruments, which throughout supply a body of strong rhythm. Part 3, the entry of the Nubian, is a different theme. It is short and the piccolo plays an important part. Again the full bass—a characteristic of these modern recordings—comes in strongly and leads the air on to a furious ending. This might well be a dance of elves. Part 2, (a) Helen and her Trojan Slaves, and (b) Cleopatra and her Nubian Slaves, is introduced by massive chords with arpeggios for the harp, the violins on the G string and the 'cello supplying the depth that can be fully realised only on electric reproducers. An interlude, and the strings trip lightly on the upper registers—but this no more than an interlude for the theme reverts to the deep flowing melody of the 'cello and violins on the G string.

The fourth of the series, the Dance of Cleopatra, is characterised by strong rhythm and opens with string action from the bass. This strong rhythm is kept throughout, passing from bass to upper registers, and it

H.M.V.-Columbia Merger

Expected Shortly

CONSIDERABLE interest has been aroused in England by a statement in the daily Press that a merger is in course of arrangement between the Gramophone Co., Ltd., and the Columbia Gramophone Co., Ltd.

Statements to this effect have been made at intervals for some time past, but have always been lacking in official confirmation, and in this case the two companies concerned had nothing to say when approached on the matter.

At the same time there is a strong feeling in the trade that these rumours have some foundation of fact, and in many quarters an official pronouncement on the subject is expected in due course.

Mechanical Music Gains Ground

HERE are some figures published in "Machines Parlantes et Radio" (Paris, December, 1929), comparing the productions of the four principal gramophone countries in 1920 and 1928, reckoned in dollars:—

Gramophones.	1920.	1928.
U.S.A. ...	239,110,000	1,909,780,000
England ...	188,870,000	1,238,140,000
Germany ..	79,200,000	954,210,000
France	77,200,000	507,970,000
Records.		
U.S.A.	414,700,000	1,519,730,000
England ...	340,230,000	2,052,800,000
Germany ..	196,080,000	1,024,110,000
France	—	808,400,000

So far as radio is concerned, there are 21,627,107 wireless sets in use in the world (on what precise date is not specified), nearly half of them in U.S.A. This means one set for every 12½ inhabitants of America, one for every 53 in Europe, and one for every 88 persons in the whole world. On a basis of the present distribution of motor-cars in U.S.A. (one to five persons), this shows that saturation point in radio production will not be reached till that of U.S.A. is doubled, that of Europe increased tenfold, and that of the whole world increased seventeen times.



A popular Wellington tenor who broadcasts for the first time from 2YA. on the evening of Tuesday next.

ends in a similar return to the original strain. The fifth follows. It is a beautiful flowing melody on the strings with a harp accompaniment. The strings in unison and mainly in the middle registers keep up a series of arpeggios.

The sixth part, the dance of Helen of Troy, opens with delightful groupings of semiquavers—light, dainty music with the bass throbbing out the rhythm. The second part is led by the woodwind with the flute playing an important part. There is a brisk return to the first part, and the seventh and final ballet, the Dance of Phryne, is introduced. It is stronger and more forcible; a series of rapid chords in unison, and the theme passes to the woodwinds and back several times. The air increases in tempo and fortissimo, introducing unexpected interludes, and with a presto the ballet comes to a close. It is a suite that cannot fail to please.

March Militaire.

OF Schubert's compositions there is perhaps none that is better known than "March Militaire," made popular

through the light opera, "Lilac Time." This glorious march has been recently re-recorded on Columbia 05073 by the regimental band of H.M. Grenadier Guards. The new recording is typical of the electric process—there is a depth of colour that was formerly impossible. It is strong in the bass, but there is nothing lacking from the trumpets and cornets that take the air into the upper registers. But it is the swinging bass that gives this record the beauty. On the reverse is "Villanelle" (with the Swallow)—a clarinet and oboe duet. It is a delicate composition abounding with delightfully light passages. The technique of the solo guardsmen is excellent, and the unusual acoustics of the hall (for they are playing in the Westminster Hall) imparts a delightfully original atmosphere.

Designed for RADIO-GRAMOPHONE WORK

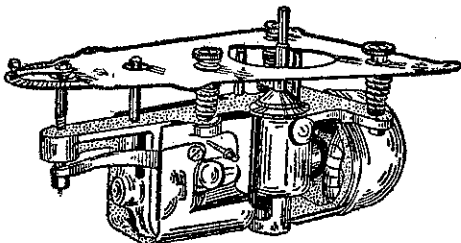
THE DIEHL Electric Gramophone motor is of the single phase, squirrel cage, induction type, which knows no equal in a radio gramophone. It is simply yet ruggedly constructed, and quiet and dependable in operation.

There are no cut outs, automatic switches or armature windings, with commutator or brushes, which cause radio interference by sparking, in the Diehl.

The ideal motor for using in conjunction with your radio set and pick-up is

The "DIEHL"
ELECTRIC GRAMOPHONE MOTOR

"A Singer Sewing Machine Product"



The above illustration shows the excellence of the Diehl. All the steel parts are heavily nickel plated to prevent rust, and by cutting a triangular hole in the mounting board, placing the mounting plate in position and fastening four screws, the Diehl is installed and ready for long and consistent service.

Price £9/15/-

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