

A Cornish Overture

Dame Ethel Smyth's
"The Wreckers"

ENGLAND'S greatest woman composer, Dame Ethel Smyth, like so many eminent musicians, studied at Leipzig, where most of her earlier works were performed. In fact, her music was well known on the Continent before her own countrymen began to give it the recognition which is so truly its due.

Among others, Sir George Henschel and Sir Thomas Beecham have been most ardent champions of Dame Ethel's work for years. The former, when he was conducting at the Crystal Palace, was among the first to bring forward her music, but it was three years after hearing her Cornish opera, "The Wreckers," before Sir Thomas Beecham, notwithstanding all his enthusiasm, could obtain a hearing for it in London.

On that memorable occasion the opera commanded the interest of all serious music-lovers by its sincerity and strength.

The overture of "The Wreckers" will be included in 2YA's programme for Sunday evening next, when listeners will accompany Mr. L. E. Strachan on a musical tour through the southern counties of England. Dame Ethel's own analysis of this overture to an opera dealing with Wreckers and Revivalists will, therefore, be of interest. Summarised, it is as follows:—This prelude to a Cornish story happening in the middle of the 18th Century, when the coast population was almost beyond the reach of civilisation, exhibits the three predominant moods of the Celts at that epoch: Romance, religious fervour, and cruelty.

It opens with the "Wreckers" theme, its fierce, abrupt energy leading into a characteristic horn call, used among them as a signal. The music gradually quietens down and the cor anglais (horn) ushers in the beautiful Cornish melody associated with the personality of Mark, the young fisherman-hero, which occurs in the opera when the mood is tender, yearning, or lofty. A pianissimo, hurrying, rhythmic figure leads gradually to the second of the moods referred to in the "Revival Hymn": a broad, exultant melody, such as might conceivably spring into life at a particular moment of extreme religious fervour, as at a Wesleyan Revival.

At its conclusion the "Wreckers" theme reappears, and gradually merges into the rhythm of the fierce, heavy dance associated in the minds of the dancers with shipwrecks and stabbing of victims. At the end of the overture the "Wreckers" theme is used with the Revival Hymn (showing the compatibility in these minds of wrecking and religion), and with that note triumphant the overture ends.

The rendering to be played at 2YA is by the British Symphony Orchestra, under the baton of the composer herself, who describes the present-day quickening of intelligence and growth of curiosity in the realm of music as entirely owing to radio and the gramophone, and an unmitigated blessing.

"The Wreckers" overture will also be featured in 3YA's programme on Thursday, November 3, this recording also being by the British Symphony Orchestra.

Home Science Talks Extended

New Series from 2YA

THE weekly home science talks prepared by the Home Science Extension Department of the Otago University have proved so popular with listeners that the Broadcasting Board has made arrangements for this service to be extended from 2YA.

The new series of talks, which will be in addition to those prepared by the Otago University, will be prepared by Miss Violet Macmillan.

Miss Macmillan, who is a graduate of Otago University, and who had two years' experience in their Home Science Extension Movement, has been awarded a Sarah Anne Rhodes Fellowship by the Victoria University College.

The object of the fellowship is to carry on in the Wellington University District a similar work to that which is at present being successfully undertaken in Otago and Southland by the Otago University Home Science School.

As a preliminary to her undertaking this work, Miss Macmillan has spent a year on a Travelling Fellowship, visit-

ing various countries where such movements are in successful operation, among them, United States of America, Canada, England, Denmark, Sweden, Norway, and finally New South Wales and Victoria. She has, therefore, had every opportunity of examining the best and most up-to-date methods of helping the women of rural districts in their various problems.

Miss Macmillan arrived back from England on October 5, and is at present visiting Dunedin, where she is getting into touch with the Women's Institute and the Women's Division of the Farmers' Union. Miss Macmillan will probably make Palmerston North her headquarters and her office will be at Massey College.

On her return to Wellington, before proceeding to Palmerston, she will broadcast from 2YA two or three addresses with regard to her travels.

Further particulars relating to this new series of talks will be published in an early issue of the "Radio Record."

Franck's Violin Sonata

Performance from 3YA

"Franck's music rolls into the soul in long waves, as on the slack of a moonlight tide. It is tenderness itself; Divine tenderness borrowing the humble smile of humanity."

—Camille Maclair.

THE universal affectionate veneration for the sublime music of Cesar Franck owes much to his chamber music, notably his famous "Violin Sonata," which is being played by Thelma Cusack (violin) and Maisie Otley (piano), at 3YA on Wednesday, November 2.

It is a piece of music that is variously estimated as one of the foremost masterpieces of last century, and one of the ten greatest works for the violin.

The Belgian composer, whose art reminds us of Bach, wrote the Sonata in 1886 when he was sixty-four years old. It was dedicated to his fellow-countryman, Eugene Ysaye, who laboured indefatigably to bring the work to the widest recognition.

The Sonata is probably unique in one respect: Its composer was apparently indifferent whether it should be played by violin or violoncello and pianoforte, marking it simply for one or other without a note of any preference, except the notable dedication, which for most violinists would settle the point finally. It is, of course, more often played on the violin, though parts of it are equally effective on the violoncello.

To the cultivated musician the Sonata has abounding charm, and even to the uncultivated its melodies and harmonies give thrills of delight. It is distinguished by deep thoughtfulness and a consummate knowledge.

The fact that Franck occupied the post of organist at the Church of St. Clothilde, Paris, for no less than 32 years, accounts for much. Living a life of hard work, devoting all his spare time to composition when his duties allowed him, the story of the reception of Franck's music as it came out is almost one long list of disappointment to him, for no composer has been more misunderstood through the lack of knowledge and by sympathy on the part of his hearers.

In the last year of his life the sunshine of recognition came to the sixty-eight-year-old composer, who was, however, never embittered by the tardiness of Paris to recognise the genius in its midst. He was so poor when his friend Ysaye was married that in lieu of a wedding present he dedicated this Sonata to the violinist, and sent him his best wishes.

S. Detilleux, a French artist, painted a picture of two musicians, a pianist and a violinist, which he named "The Cesar Franck Sonata," and the work was one of the artistic sensations of the French capital.

Sporting Reminders

NOVEMBER 1 (5.15 approx.): All YA stations. Relayed description from 2ME, Sydney, of Melbourne Cup.
November 3-12: 7.25 p.m., 2YA: Daily summary of day's play in New Zealand Golf Championship Tournament.

November 5 (2.35 p.m.): Relay from all YA stations of New Zealand Cup.

November 8 (1.45 p.m.): Relay from all YA stations of New Zealand Trotting Cup.



Presented under the auspices of

The Dunedin Burns Club

Will be relayed from His Majesty's Theatre, Dunedin,
by 4YA, on

SATURDAY, NOVEMBER 5.

Old-Time Dances

Grand Opera Chorus

Another 2YA Programme

From Three Stations

THE Old-time Dance Programme broadcast from 2YA on September 24 proved such a success that arrangements have been made for a similar programme to be broadcast from 2YA on Saturday, November 5.

The 2YA Concert Orchestra will again provide the dance music, and incidental entertainment will be provided by Will Bishop.

On the occasion of the previous old-time dance evening many listeners arranged dances in their homes, and no doubt many similar functions will be arranged for November 5.

The programme is scheduled to commence at 9 p.m. and will continue till 11 p.m.

THE Broadcasting Board has now finalised arrangements for both the concerts from 2YA by the chorus of the Imperial Grand Opera to be relayed from 3YA and 4YA.

The first of these two memorable concerts will be given on Sunday evening, November 6, when the male chorus of the opera will broadcast, and on the following Sunday, November 13, the mixed chorus will be heard in a particularly fine programme.

It is hoped that arrangements can be made for the chorus to give further broadcast concerts from 3YA and 4YA during their tour of the South Island.