

by the best rebroadcast of this solemn service that has ever been achieved in New Zealand, and I should think that many listeners corrected their clocks by Big Ben. While I kept one set tuned to 2YA, I went around the other stations as well, and 4YA's transmission was easily the best. More than likely this was due to attenuating characteristics of the line from the point of pick-up to the studio, for much of the sandpaper noise and the harsh high frequency was eliminated. 4YA made a really wonderful job of it, but should have remained on 5SW for a few moments longer to get the closing-down announcement.

SPEED fans were given a thrill from 2ZW when Mr. Hawley gave his exhilarating account of the racing at Brooklands. Unfortunately few people in New Zealand have been to Brooklands or ever seen a track marathon, and therefore the general listener is not familiar with the procedure in these races. Of course, the motor dealer may in many cases know all about such things, and to him an explanation would be superfluous, but without a clear account of how the race is conducted, I'm afraid most listeners (half of whom are the fair sex) would be disappointed in not being able to follow intelligently what might have been a real sensation to everybody.

A WELCOME surprise during the lunch-hour music from 2YA was the relay from the Town Hall of Mr. Bernard Page's organ recital. Possibly this relay was by way of reparation, after giving further thought to

his severe but undeserved strictures upon broadcasting in general and the board in particular. The recital was very efficiently broadcast and the adaptation of Bach's "Air on a G String" was a musical jewel. Mr. Page's comments upon radio might have been qualified. No one will deny that much rubbish comes from every wireless studio, but what can one expect in a daily concert of twelve hours' duration? Nothing has done more for music than radio, and thousands who a year or so ago had no ear for anything but the cacophonous, to-day listen with pleasure to sonatas, etudes and the ops, that are not found so fear-some after all. I was always an admirer of both Mr. Page's musicianship and his sporting conformity that is learned so well within the ropes, with the eight-ounce gloves on. I have two regrets—Mr. Page is leaving us and radio listeners heard so little from him.

I AM making a suggestion to 2YA. It is not likely that the City Council will dismantle the Town Hall organ when Mr. Page departs, and therefore it is to be hoped that broadcasts of the instrument may be arranged when any visiting organist arrives in the city. Further, we have in our midst many performers whom radio listeners would be glad to hear upon the Town Hall organ. One who has a reputation for ability in programme construction is Mr. Heigh-ho (Mr. L. E. Strachan), of the Broadcasting Board, and I am sure there is a vast audience that would be pleased to hear what he can do, with his head, hands, and feet, upon the instrument.

BEETHOVEN was one of the greatest heroes of the musical personalities of all time, and with all his capacity for joy, with all his sense of humour, a love of a practical joke, had his full share of suffering, due to his deafness, and its attendant ills, mental suffering due to his ill-fortune in love, to his own morbidly sensitive temperament, and to worries of various kinds. Independent almost to a fault, boorish at times, and ill-tempered, yet craving to be understood and loved, he lived only for his music. "I will grapple with fate," he said; "it shall never drag me down." Bearing these facts in mind, listeners in their approach to Beethoven's music are sure to derive enhanced pleasure thereby, and particularly so when on the 23rd they hear Harold Bauer in the famous "Appassionata" Sonata from 3YA.

THIS superb sonata in F minor, Op. 57, was first published in 1807, and its title, "Appassionata," was given by the Hamburg publisher, Cranz, and not by the composer. It is a very apt designation, for from the opening to the end of the short concluding presto the music throbs with such vigour and passion that it almost seems as if the pianoforte is too small a medium for it. It is the product of a mature mind, the work not merely of a man who has mastered the technique of his art, so that he uses his tools with perfect confidence and unerring skill, but of a man who has faced life fearlessly however bitter. While it is difficult to connect Beethoven's music directly with the events of his life, it is easy to feel in his works the force of his

personality, with its strange mixture of tenderness and volcanic impetuosity. Music meant to him more than the writing of a well-turned phrase. It was the vehicle for the expression of emotion, a means of recording human emotion. His sureness of technique, the thorough mastery of his material, made it possible for him to express himself convincingly. There is no fumbling, every note is vital in the "Appassionata," even the smallest detail becoming significant as the work proceeds. In this we have Beethoven at his best and his music interprets many of the feelings we ourselves experience, but lack the faculty to express. Broadcasting of master works of this description lifts radio to the higher plane and affords many listeners an exhilarating emotion too deep for mere words.

DURING the coming autumn the Stuttgart Station will carry out a novel broadcast of national interest. The station's own reporter will make an aeroplane trip from the home town to Barcelona via Geneva and Marseilles and broadcast a running commentary. Efforts will be made en route to establish contact with adjacent broadcasting stations, and the two-way transmissions will probably be re-broadcast throughout Germany.

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