

Here and There

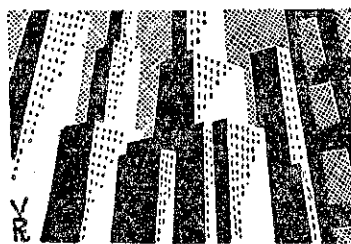
Selections from this Week's Programmes

By "TRIPLE GRID"

Cicely Courtneidge, one of England's foremost comedienne, is one of the leading characters in a recorded sketch, "The House That Jack Built," to be broadcast from 1YA on Monday, February 27. "A child of the theatre," is Miss Courtneidge's description of herself. Her father and mother were both on the stage. Robert Courtneidge, before he became a manager and producer, was an actor, and her mother was Miss Blanche, sister of Ada Blanche. "But it goes further back than that," says Miss Courtneidge. "My grandmother was a singer. Her name was Cicely Adams, and I am proud to be named after her. She had a lovely voice, and sang in grand opera. So you see I've been mixed up with the stage all my life. From the earliest time I can remember I made up my mind to go on the stage. My parents realised that it was useless to prevent me, so they did what many stage parents never do—encouraged me. At the age of eight I made my first appearance, to my huge delight, in my father's production of 'A Midsummer Night's Dream' in Manchester. I played Peasblossom, and was as proud as Punch when I found myself a real live actress. The following year I went with my parents to Australia, and played the same part again in Melbourne. By the way, I was born in Australia, at Sydney, in the hotel owned by Mr. Oscar Asche's father. After Melbourne I came back to England, and went to school in earnest; but while I was still a schoolgirl I induced my father to let me play in 'Tom Jones'—my real stage debut. He gave me a tiny part in the first act only, and when the curtain came down I was relentlessly sent home to bed. Then came Switzerland, where I went to finish my education. When I came back I played Crysea in 'The Arcadians' at the Shaftesbury—which is the end of the beginning of my story."

Auckland German Club. Thoroughness is not the monopoly of the German people, but it is undoubtedly a characteristic, and when it comes to music we are entitled to expect a finish to their work that reflects the national disposition. Music has no territorial boundaries, and no instrument of human art speaks peace unto nations so well. It is therefore interesting to note that on February 27 the orchestra of the Auckland German Club is contributing to 1YA's programme. Membership of the club is not confined to Germans but is open to any one of good repute of any nationality, who is at least 18 years of age and desirous of sharing the amenities and cultural atmosphere that pervades at a gathering of some of our best citizens. Associated with the executive of the club, the patron of which is the German Consul for New Zealand, we see such well-known names as those of the Hon. Sir Geo. Fowlds, K.B., C.B.E., and Professor R. M. Algie, while the conductor of the orchestra is that well-known figure in musical circles, Mr. Henry O. Engel. The Engel family arrived in New Zealand in the early years of the century, making an important addition to the Auckland music world. The family's string quartet is spoken of as one of the finest that the northern city has heard. Included in the orchestra are many of Auckland's most finished performers, among whom are Vincent Aspey (leader), Fred Engel, H. Engel, Tom Fitchett, Carl Engel, Charles Hoffman, Malcolm McGregor, J. Bamber, E. Pickering, Chas. H. Hayes, George Tangye, and Ray Jury. The orchestra has a complement of between 30 and 40 performers, and the array of names included assures listeners of artistic interpretation. The first official public concert given by the German Club last November aroused a mild storm of appreciation in Auckland's musical world, and their future performances are awaited with pleasurable anticipation.

John Brownlee. The announcement that the Broadcasting Board has been able to make arrangements for 1YA to relay the second half of the concert to be given by John Brownlee, the eminent Australian baritone, on Saturday, March 4, will be good news to many thousands of listeners throughout the Dominion. Ten years ago this now well-known Australian baritone was a clerk in a hardware store in Geelong. To-day, thanks to a fine natural voice, a win at the Ballarat Competitions, the interest of Dame Nellie Melba, and hard work, he is very close to the top of the tree. One of the milestones of his short career was his meeting with his generous patroness, whose high opinion of his



High Lights in the Programmes

ST. DAVID'S DAY PROGRAMME—
2YA Tuesday, and 3YA, Wednesday.

THE MELODIE FIVE—2YA, Thursday.

THE PHILHARMONIC FOUR—4YA,
Thursday.

ORGAN RECITAL—1YA, Friday.

MAORI CONCERT—2YA, Friday.

"BITS AND PIECES"—2YA, Saturday.

**"A NIGHT WITH THE NAVY AND
ARMY"—**3YA, Saturday.

The Talks

"ART IN NEW ZEALAND"—2YA,
Monday.

"LONDON AS SEEN BY JANE MANDER"—
1YA, Tuesday.

"A MOTOR TRIP IN INDIA"—1YA,
Wednesday.

**"WANDERINGS IN SOUTHERN
FRANCE"—**3YA, Thursday.

voice fired his ambition. Eventually he found himself in London, where once again he met Dame Melba. She took him to the famous teacher, Dinh Gilly. Brownlee had to learn French forthwith in order to converse with his singing master. For three years he studied hard, not singing in public until his great chance came in 1926 with an engagement at the Trianon Lyrique, a suburban Parisian theatre, from which singers for the opera are recruited. His engagement was for six months at 50/- a week. Still, it was a start, and it brought Melba into his life for the third time. A friend of Melba's recommended a Canadian singer with a faultless style, as a rare find. Dame Nellie, who went to hear him, was struck by the resemblance of his voice to her protegee's. Final recognition led her to invite him to appear at her farewell concert at Covent Garden. His later debut in Massenet's "Thais," at the Grand Opera House, Paris, and his later inclusion in the cast of "Herodiade" put the hall-mark of success on his career.

Johannes C. Andersen. No listeners to 2YA need an introduction to Johannes C. Andersen, librarian of the Turnbull Library, lover of wild life and advocate for the preservation of the native bush, but all are not aware that he is the author of many books. His large work, "Maori Life in Aotearoa," published in Christchurch and now out of print, his "History of South Canterbury" and "Place Names of Banks Peninsula," mark him as an erudite student of New Zealand. Mr. Andersen is joint-editor of the "Polynesian Journal," a quarterly magazine devoted to Polynesian history, mythology, etc., is a member of the Board of Maori Ethnological Research and of the Geographical Board of New Zealand. His recently-published volume, "Myths and Legends of the Polynesians" (Harropps) won him wide praise. He is the writer of an "Introduction to Maori Music," and this enlarged is now running in the journal of the Polynesian Society, and will be published as a memoir when completed after four more numbers. Mr. Andersen's new series of talks from 2YA, "Early Tragedies of New Zealand," will command the attention of a very wide public, for his reputation as a scholar in research is unsurpassed by any contemporary.

Dvorak Symphony. In his Symphony No. 5 in B Minor, "From the New World," Antonin Dvorak has given the world one of its greatest symphonic compositions. This work—the second movement of which will be broadcast by the 2YA Concert Orchestra at 8.30 p.m. on Monday, February 27—was written during the composer's stay in America, where he was for some time director of the New York Conservatory of Music. In it Dvorak has built some of his themes from popular American songs, and listening to the principal tune of the First Movement you will hear that it is made up of part of the melody, "Swing Low, Sweet Chariot," a popular Negro spiritual, and a few notes of "Alabama, Coon." Its Second Movement is one of the loveliest things in all symphonic music. It is said to have been inspired by the reading of Longfellow's "Hiawatha's Wooing," though some commentators see in it "dawn on the prairie" or "the ship of Columbus rocked gently on the giant swell of the Western Atlantic as it rests becalmed within sight of the New World." The great last movement has in it something of the titanic majesty of the great virgin forests of the heart of the wilder parts of America which (Continued overleaf.)