

velop the things of the mind, though it gave him material security. Undeniably a poet of front rank among the moderns, Drinkwater's stage experience taught him how to read his own lines in such a way that listeners get the utmost enjoyment from hearing them. On a Columbia record (D40140) he reads four, viz., "Mystery," "Vagabond," "Moonlit Apples" and "Birthright." 4YA listeners will hear this admirable effort on Monday, July 3.

Newspaper Advertisement

IN May, 1808, when Schubert was little more than eleven, his eyes (and those of his father) were caught by a newspaper advertisement which announced two vacancies in the Royal Court Chapel Choir. How Schubert applied, and, after appearing before the examiners, was admitted to the choir, and thereby secured not only a musical but also a good secondary education, is now a matter of history. His beautiful soprano voice and wonderful musical knowledge gave him a lead over all other applicants. So Schubert donned the gold-laced uniform of Vienna's Imperial Choirboys and during his membership sang solos, and, in his unique way, conducted the school orchestra. To this day the choir still functions and, what is more to the point to New Zealanders, its efforts may be heard on the gramophone. "Solweig's Song" (Parlophone Record AR1038) is a case in point. This will be heard at 9.10 p.m. on Monday, July 3, from 2YA during an attractive "Grieg Hour," and listeners will be enchanted with the singing of the boys of the Hofburg Chapel choir, Vienna.

Romantic Wallace.

BERLIOZ wrote a whole chapter about Vincent Wallace, the composer of "Maritana," in his book "Evenings in the Orchestra." He appears once to have met Wallace, who amused him very much. "He is a first-class eccentric, as phlegmatic in appearance as certain Englishmen, but in reality as rash as any American. We have spent together, in London, many half-nights over a bowl of punch, he narrating his strange adventures, I listening eagerly to them. He has carried off women, he has fought several duels that turned out badly for his adversaries, and he was a savage—yes, a savage, or pretty nearly one for six months."

Two Good Liars.

THERE follows (in what are supposed to be the words of Wallace, but one suspects them to be far more the words of Berlioz, and that both are lying), the most amazing account of an adventure in New Zealand (concerning an alleged punitive expedition sent from Australia) that has been written about musicians. Berlioz concludes the chapter with naive impudence. "Good morning, my dear Wallace; do you think I have committed a breach of trust in publishing your Odyssey? I warrant you do not." Doubtless, Berlioz would have said also what he thought of Wallace's opera "Maritana," but apparently he never heard it, taking it altogether on trust. On Nov. 15, 1845, at Drury Lane Theatre, Wallace conducted the first performance of what to this day remains one of the most popular native-born operas England listens to.

The Light Opera Company will be heard in Vocal Gems from Maritana (H.M.V. C1693) from 3YA on Tuesday, July 4.

The Modest Viola.

WHEN comparing the violin with the viola, we cannot but be struck by the unassertiveness of the latter. It is not often one meets a viola player who adopts the career of a virtuoso, perhaps because with one or two exceptions there are no orchestral works of first-rate importance in which the



A PROGRAMME of "MUSIC AND DANCES OF YESTERDAY" From 1YA On Saturday, July 8.

central role is assigned to that instrument. Indifferently described as the alto or tenor voice in the orchestra, the viola is of all instruments the one most readily mistaken for a human voice. Its tone, which sometimes contains a comical suggestion of a boy's voice in mutation, is lacking in incisiveness and brilliancy, but for this it compensates by a wonderful richness and filling quality, and a pathetic and inimitable mournfulness in music.

Christopher Robin.

A LONDON paragrapher recently motored down through delectable Surrey one Sunday morning to attend service in the beautiful chapel of Boxgrove School, near Guildford. The service was without a sermon and exquisite in the quality of music. "Who is that," the journalist whispered, "who is leading the choir?" "That is Christopher Robin, A. A. Milne's son," came the answer that thrilled even a newspaper man's bosom. Later in the service Christopher Robin sang a solo. These boys' voices, they beat all the trebles in the world, as Mr. Baldwin once said. Becoming interested in the A. A. Milne songs, I looked up the H.M.V. (English) catalogue and made a momentous discovery.

Christopher Recorded.

IT was the fact that Christopher Robin himself has made two records. He does three little ditties from "Now We Are Six," of which the music is by H. Fraser-Simson. They are "Down by the Pond," "The Engineer" and "The Friend" (H.M.V. B2080).

On the reverse side of this record he does "When We Were Very Young" and "Us Two," the music of which is by the same composer. What a pity they are not in the possession of every family of youngsters. The next best thing is to broadcast them in the Children's Hour. "The Hums of Pooh" and the "When We Were Very Young" series, by the excellent George Baker, and Mimi Crawford's "Now We Are Six" make up three wonderful sets of discs. Children of all ages never tire of hearing A. A. Milne's whimsical poems and songs.

A Musical Missionary

IN the English "H.M.V." record catalogues occurs the name of that remarkable organist, Dr. Albert Schweitzer, whose two discs, "Prelude and Fugue in E minor" (Bach), and the Choral Preludes, "My Heart is Longing" and "When in Deepest Need" (Bach), must surely be unique. In the words of one writer they are the work of a man who has become traditional whilst yet alive. Starting life as an organist, and becoming a leading organ-player of France (Schweitzer is a native of Alsace), he started also as a theologian and as a student for practical missionary work. At 30 he went to Upper Congo, as a medical missionary, and there he wrote his book, "J. S. Bach—The Musician-Poet" (translated since into English by Ernest Newman), the work being based on the pictorial realism of Bach's music.

Gospel of Hard Work.

UNLIKE the missionary of the imaginations of so many arm-chair critics, Dr. Schweitzer believes firstly in the gospel of hard work. In 1913, after eight years in Africa, he returned to Europe to lecture on theology at Strassbourg, and in 1918 he went back to his missionary post. For some years he has visited Europe periodically to raise funds for his medical mission by giving organ recitals which, needless to add, are better attended than those recently suspended in Wellington. In his newly-published biography he says in the Bach chapter, "All utterances about art are a kind of speaking in parables." It is no small privilege to hear the work of this remarkable man through his organ records.

Tauber on Parlophone.

RICHARD TAUBER, the famous singer (according to cabled advice) was recently attacked by a Nazi crowd in Berlin, after his recent triumphant tour to England, where he was paid the world's record salary of £1500 a week. Such a figure causes no surprise once you hear his voice recorded in "Goodnight," his own personal favourite on Parlophone records. It leaves you spellbound.—(Advt.)

THE many requests of crystal users in the Dublin area for the resumption of the local station, which was closed on the inauguration of Athlone, has resulted in the old 1½ kilowatt station being put into service again.