



Records To Buy

(By Bolton Woods)

THIS WEEK'S SELECTION

"M'appari" (Like a Dream) from "Marihke" (Plotow), and "O Paradiso" (Oh Paradise!) from "L'Africaine" (Meyerbeer), sung by Georges Thill, tenor. Col. DO907.

"Ave Maria" (Gounod), and "Benedictus" (Gounod), by Laval, soprano and D'Arkor, tenor. Col. DOX353.

"Poem" (Pibich), and "Le Cygne" (The Swan) (Saint-Saens), violin solos by Wolff. Col. DO916.

"Caro Mio Ben" (Giordini); "La Paloma" (Yradier), sung by Richard Tauber. Parlo. AR208.

"Vespers" (from "When We Were Very Young") (Fraser-Simson), and "When the House is Asleep" (Haig), sung by John Morel, baritone. Parlo. A3625.

THIS year we celebrate the centenary of one of the most popular tenor songs ever penned, "My Pretty Jane." Its origin is most interesting, but perhaps the most remarkable thing about the song is its atmosphere of pure freshness that makes it as popular in 1933 as it was in the days when William the Fourth sat on the throne.

Encored Nightly.

WRITING in 1859.

Edward Fitzball, author of the words of Bishop's "My Pretty Jane," says, "I had the good luck to make some veritable hits in my songs. 'My Pretty Jane,' inimitably sung by Robinson, made quite a furore, and was encored every night of the season (1833-34). Sims Reeves has taken up the air lately, and charmingly he renders it; but it ought to be sung in the open air, under the moonlit summer trees, as in Vauxhall. It almost always happens, that which is least thought of by the maker is the point which tells best with the public. Bishop thought nothing of the melody of 'My Pretty Jane'; I do not believe

that he would have consented to its being sung, but in a moment of necessity, when no other song could be supplied for Robinson, it was brought to light." Listeners to 2YA will hear this delightful song by Anna Case (soprano) on Thursday, August 17, at 8.37 p.m.

Egyptian Ballet.

THE placing of Luigini's "Ballet Egyptien" on 3YA's programme on Friday, August 18, recalls its rather interesting history. At 9.17 p.m. on that evening the work will be played by the National Military Band—a recording. The French composer, Alexandre Luigini (born at Lyons, March 9, 1850, died in Paris, July 29, 1906) enjoyed a successful career as a light opera and ballet composer and conductor. It was in 1886 that he brought out his famous "Ballet Egyptien," and it was inserted, with Verdi's permission, in the second act of "Aida," when that opera was performed at Lyons. It has four movements—a set of very

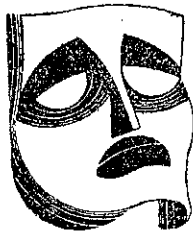
clever, novel and delightful pieces, moderately exotic in colouring, of irresistible appeal in dance rhythm, and deservedly popular.

Four Movements.

THE first movement, a pretty Allegro of appealing melodiousness and a curious rhythm of insistent beat, at once establishes the atmosphere of the whole work by its skilfully handled suggestion of the Egyptian flute and small drum. The second is a dainty and delicate Allegretto, with a charming new melody and much pretty and effective ornamentation; it provides excellent contrast to the first dance. Then comes a beautiful Andante in which a fine melody is announced in double notes to a simple and appropriate accompaniment in full rich chords. There is a short middle section in brisk, tripping measures of charming daintiness and sparkle, then a return of the first melody, with new and varied harmonic treatment. The final piece, Andantino, is very like a barcarolle, with its songlike melody supported by a gently swaying, lulling accompaniment. Toward the end the main theme of the first movement intrudes on this boat song and brings the music to a brilliant close.

A Lincolnshire Tenor.

ALFRED PICCAVER, for all his foreign-sounding name, is an Englishman born, being a native of Long Sutton, Lincolnshire, where his family has been known for generations. It is believed that his is the only family of that name in England. He is 45, and for nearly twenty years he was leading tenor in the Vienna State Opera, resigning in 1931. He is a life-long teetotaler and non-smoker, and except for occasional brief visits to London, he has done all his singing abroad. He is anxious to see the world and may some day visit the Antipodes. Radio listeners will not have to wait so long, however, because he will be heard from 1YA on Thursday, August 17, at 9.54 in Martin's song "The Minstrel."



Maggie Teyte to Sing on Australian Air

The Australian Broadcasting Commission announces the engagement of Maggie Teyte (soprano) and Tudor Davies (tenor), with their pianist, Yelland Richards, for a series of six one-hour recitals.

The career of Maggie Teyte reads like a story from the pages of romance, says the "Wireless Weekly." At six her father discovered that she had a wonderful voice; at eight she sang in the convent where she was being educated; at ten she enrolled as a pupil at the Royal Conservatorium of Music in London; at fourteen she became a pupil of the world-famous tenor-teacher in Paris, Jean re Reszke, who predicted that in two years she would be singing on the operatic stage; at sixteen she made her debut in grand opera at Monte Carlo and in Paris; at eighteen she married the son of a wealthy French aristocrat; at nineteen she sang her way into the hearts of the music-lovers of London at Covent Garden; and at twenty she completely captivated musical New York at the Metropolitan Opera House, following, through successive years, with many additional triumphs in London, Paris, Berlin, Vienna, New York, Chicago and Philadelphia.

Tudor Davies is regarded as Britain's foremost tenor. He was born in South Wales and served in the Navy during the War. He was engaged to sing the principal tenor roles with the British National Opera Company in 1922, and in 1926 he sang with Melba at Covent Garden in the role of Rodolfo to Melba's Mimi. He has appeared in many famous operas in England, America, and the Continent.

