

"En Saga" Described.

THERE is a soft, mysterious introduction—the listeners' expectancy, it may be—and then the chief theme is heard, simple and direct, like an old folk tune; the bard has begun his story. Trumpets break in on it, and rushing figures on the strings, and when we pass to a quicker movement,

MUSICAL CALENDAR.

Anniversary of Birth of Nicholas Gatty.

Monday, September 11.

Born.—Dr. Alf. Hollins, blind organist and composer (Hull, Yorkshire, 1865).

Tuesday, September 12.

Born.—Theo. Kullah, German composer and pianist (1818).

Died.—Jean Phillippe Rameau, French composer (1764).

Wednesday, September 13.

Born.—Clara Schumann, German pianist (1819).
Arnold Schonberg, modern composer (Vienna 1874).

Nicholas Gatty, opera composer (Rotherham, Yorkshire, 1874).

Thursday, September 14.

Born.—Luigi Cherubini, Italian opera composer (1760).

these are all heard again. But it is not music which depends upon any help from mere words; the composer has not given us a "programme" of what it means, nor does it need one.

"Inspector" Graves.

A TIMARU correspondent, "Hope-I'm-Right," has drawn attention to a quite unintentional error on this page in the issue dated August 18. In speaking of the well-known song "Father O'Flynn," music arranged by Sir Charles Villiers Stanford and words written by Alfred Percival Graves, I described the latter as an Episcopal clergyman. In this I was wrong, inadvertently confusing him with his father, who ultimately became Bishop of Limerick. My thanks are due to "Hope-I'm-Right" for his query for two reasons—it serves to elicit the true facts, which are that Graves was a school inspector, and it affords me an opportunity to relate a few interesting and little-known things about this Irish song.

"Sold for a Song."

IN submitting twenty lyrics written to certain old Irish airs for a final "touching up" by Stanford, the poet, Graves, found them all accepted except the best of the lot, "Father O'Flynn," it being described as "unsuitable for a serious collection." On Santley "spotting" the song with the words "Here's a new song for me, and if I don't get a double encore for it I shall be surprised!" he gave it its first performance and got a treble encore, after which the "dear old ditty" sailed off into success. The song was sold outright ultimately by Graves, in a collection of fifty others, for £30.

Stanford's part in the work was simply to fit suitable harmonies to the airs to which Graves had fitted words. By which token, "Father O'Flynn" turned in a matter of thirty-two shillings to its author, but Stanford, who safeguarded his musical right, was still making £60 a year from his royalties, twenty years after the song went to publication. Moral—never part with your copyright.

"Dubarry" Again.

GOOD fairies must have been "in the offing" when Grace Moore entered this old world. Beauty of face, form and figure, together with exceptional vocal gifts go to make an artist who for musical intelligence and accomplishments has no serious rival on the stage or screen to-day. When Grace Moore essays to sing the trifles, "I Give My Heart," and "The Dubarry" from Millocker's operetta of that name, the result is altogether charming. If I may be forgiven for coining a word to fit the description, I would say that she "Tanberises" these two songs successfully. (H.M.V. DA1309).

"Skye Boat Song."

THE words of the "Skye Boat Song" were written by Miss Margaret Bean, who was a teacher of languages. For the old Highland Melody she has written words, which, with their rhyth-

mic swing, suggest the movement of the oars. Finally routed by the Duke of Cumberland on Culloden Moor, nine miles from Inverness (April 16, 1745), Charles Edward fled to the mountain fastnesses of the south-west. Proceeding to the coast, he embarked in a small boat which, after many perilous escapes from wind and sea, landed the fugitive at South Uist.

"The Lion's Mouth."

JUST as well might be imagined that he had thrust his head into the lion's mouth, 2,000 soldiers of the House of Hanover were searching every nook and cranny of the island for him. Saved, however, he was by the devotion of the heroic Flora Macdonald, who had him disguised and taken as her servant over to the Isle of Skye. £30,000 was put upon his head, and, although on one occasion he lived for three weeks in a cave at the mercy of a band of lawless men who, even in time of peace, lived in direst penury, yet, to the everlasting honour of the Highlanders, not one was found so base as to betray his hiding-place. Charles Edward escaped to France. A beautiful rendering of Lawson's setting of "Skye Boat Song" (as sung with such distinction by William Heughan on his New Zealand tour) is available on a Columbia record (O1821), sung by Elder Cunningham, bass-baritone.



Coldstream Guards Has History Dating Back To Cromwell

NOT every regiment can claim the double distinction of the Coldstream Regiment of Foot Guards. It is the oldest corps by continuous existence and is also the sole representative by lineal descent of the first regular army, which was raised and organised by Oliver Cromwell. A Coldstream Band existed in 1742, twenty years before the formation of military bands in England, and within six years the Foot Guards had their "Bands of Music" in full swing. Their members, says "Famous Bands of the British Empire," were civilians, whose sole military duty was to play the guard from St. James's Park to the Palace and back. About 1783 the officers petitioned their Colonel-in-Chief, the Duke of York, then in Hanover, for his assent to their having a band which they could command on all occasions. Accordingly, a band of regularly attested musicians was enlisted in Hanover by the Duke and sent to England.

By 1815 the band (formerly of 12) had been augmented by the introduction of flutes, trombones and key bugles, until it numbered 20 performers. With this composition it was ordered to Paris during the occupation by the Allies.

Eley, the bandmaster, was succeeded in turn by Messrs. Weyrauch, Denman, and Willman. With the appointment of the latter the Coldstreamers began to lay the foundations for its enviable fame. Thomas Willman was acknowledged the finest clarinet player of his era, and held the principal appointments at the Philharmonic and with other orchestras. Under him the Coldstreamers became a veritable school for clarinet players. Out of it came Lazarus, the famous clarinet virtuoso. Even to-day this band is noted for its fine clarinet playing; indeed, it would seem that the hand of Willman is still upon it. Willman retired in 1825, and was succeeded by Mr. Charles Godfrey, who had joined the band in 1815 from the Surrey Militia, and was the founder of the family whose name is so intimately associated with military music and bands. The present strength of the band is 66 musicians, and those of us unable to hear them in person have the good fortune to enjoy an excellent substitute in the records.

Among the finest of the band's records are the following, heard last week on 4YA's programme: Stuart's "Floradora," Thurban's "Americana," Thomas's "Raymond" Overture, Gounod's "Faust," Wilfred Sanderson's Songs, and Tchaikovsky's "1812."