

HERE AND THERE



MAINLY ABOUT PEOPLE AND PROGRAMME FEATURES

THE combatant units of the bodyguard consist of the Household Troops (cavalry) and the Brigade of Guards which is entirely infantry. The Household Cavalry comprises two regiments, the Life Guards and the Royal Horse Guards, the latter being popularly known as the Blues. The Household Cavalry had its origin in the remnants of the New Model army disbanded at the restoration of Charles II. The general distinction between the Reds and the Blues still exists. The former represents the survival of cavalier units during the time of Charles I's exile. The Brigade of Guards comprise the Grenadier Guards, the Coldstream Guards, the Scots, Irish and Welsh Guards. Both the Household Cavalry and the Brigade of Guards are in every sense combatant units of the army and their standards and colours are thick with battle honours.

THE question is often asked where "The Trout" quintet gets its name? There was never a more spontaneous melodist than Schubert, who, in his 31 years of life, created 10 symphonies, six masses, several operas, overtures and cantatas, a great deal of chamber music, and over 600 songs, one of which, "The Trout," took the fancy of Panngartner. The latter suggested to Schubert he should make something bigger of it. He and some other amateurs had found a recently-published quintet very convenient to them and he requested Schubert to write a quintet for the same instruments. "The Trout" was the result, and the fact of its having five movements, in which "The Trout" variations is one, is generally thought to be, on Schubert's part, a desire to give the standard four movements their usual importance. This ever-popular quintet will be heard at 3YA on October 22.

"BEFORE the Party" is a fine little tragedy, with some intensely dramatic moments. The story is typically a Somerset Maugham one, in which he displays his keen aversion to idle gossip and chattering tongues. Tragedy lies not so much in the tragic act of the leading character as in the way her family receives the news of it, and the misunderstanding caused by petty-minded people. It is a powerful little play and full of incident.

WHAT gives promise of being an interesting and entertaining hour is scheduled for 2YA on October 23, under the title of "King's Horses—King's Men." It is to take the form of a descriptive review in music and story of the detachments especially concerned in safeguarding the person of his Majesty the King. The contributor is Mr. J. Morgan Davies, and this fact suggests that the subject matter will be dealt with in a topical manner. Descriptions of some of the spectacular ceremonies that the King's body-

guard participate in would very well be gathered into a series of programmes. The non-combatative units of the King's bodyguard comprise the Honourable Corps of Gentlemen-at-Arms and the Yeomen of the Guard. The former consists of about 40 retired decorated army officers whose captain is always a peer of the realm. The latter, formed on Bosworth field in 1745, includes among its interesting functions (since the Gunpowder Plot) the searching of the Houses of Parliament.

A FAVOURITE song of our fathers, "Queen of the Earth," will be heard at 1YA on October 23, and will

FAMOUS CONDUCTORS

Cameos from 2YA.

Starting on Tuesday, November 7, and weekly each Tuesday evening thereafter until December 12, 2YA will present a short orchestral concert, with annotations, featuring "Glimpses of Famous British Conductors."

The following conductors will be included in the series:—

- (1) SIR DAN GODFREY.
- (2) SIR HENRY J. WOOD.
- (3) SIR HAMILTON HARTY.
- (4) EUGENE GOOSSENS.
- (5) DR. MALCOLM SARGENT.
- (6) JOHN BARBIROLLI.

no doubt recall to many listeners the not very distant days when Pinsuti was the most popular of song-writers. Although an Italian, and born in Italy, Pinsuti was very much of an Englishman. He saw the light in Siena, and was grounded in music and the piano by his father. At the age of 11, in Rome, he was made an honorary member of the Accademia Filarmonica. Shortly afterward he was taken to England by Henry Drummond, M.P., at whose house he resided for about five years, studying the pianoforte and composition under the greatest teachers of the time, and studying the violin under H. Blagrove.

IN 1845, Pinsuti returned to Italy and entered the Conservatoire at Bologna, where he became the private pupil of Rossini. Three years later he was back in England and started as a teacher of singing, dividing his time between London and Newcastle. His first operas were performed in Italy, and he was decorated upon his composing of the "Te Deum" on the annexation of Tuscany by Italy, and

later received further decorations from King Humbert. In 1856 he was professor of singing at the Royal Academy, London, and many eminent artists, including Adelina Patti, profited by his counsels.

EVER since he arrived in the Dominion following discharge from the army, Mr. Victor Lloyd has devoted practically the whole of his spare time to the encouragement of the amateur stage. To a small extent radio listeners have been made aware of his histrionic activities, but only Wellington audiences know how greatly his helpful wife and he have laboured for the cause. On October 27, Mr. Lloyd and company are to present at 2YA, "Before the Party," a one-act B.B.C. play adapted by Michael Talbot from a short story by the superb Somerset Maugham.

INCLUDED in the programme at 4YA on October 27, is "The Farmer's Boy," which is probably the most popular and widely-known of English folk-songs. It would be difficult to find any labourer or craftsman in the Old Country who is not conversant with one version or another. The date of composition is generally attributed to the beginning of the eighteenth century, before mills and factories began to dot the fair landscape of England, but successive generations of artisans have kept the Old Country song very much alive in the towns.

AN interesting circumstance is related by Sheppard in connection with the song. Not then knowing the traditional air, he set the words to one of his own, and a very delightful one it is, too. This he sang at a village concert, when an old labourer stood up and protested, remarking, "He's got the words right, but the tune be all wrong, and I b'ain't going to listen to old songs spoiled wi' new-fangled moosic," and he left the room in high dudgeon. This incident was the first to draw Sheppard's attention to the fact that there is extant among the English peasantry a body of folk-melody that has never been collected. There are at least four versions of "The Farmer's Boy," but the one that will be heard at 4YA is that which is most widely known.

AMERICAN broadcasting is run to split seconds but when Leopold Stokowski's orchestra is on the air regulations respecting the cutting of an item at the appointed hour are suspended. Stokowski protested vigorously that to cut off a symphony in the middle of a movement was not even business-like. Those who liked to hear symphonies desired to hear them concluded while those who did not wish to listen to them at all were tuned to other stations.