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By Newman Flower, Publisher and Musical Biographer.

Franz Schubert: the Eternal Youth.

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THE Schubert of the common story is a man who usually starved or who spent his leisure in beer-houses where he drank wildly; a man who could cast off at a mood wonderful songs which were pushed away into drawers—an irresponsible being, almost a dissolute!

How shameful a picture, and how foul of reason! Imagine a man addicted to a life of dissipation being able to compose in under twenty years—Schubert actually had only thirteen working years during which he was able to sell his work—nearly one thousand six hundred pieces, long and short, of immortal quality! Could the brain of a decadent yield such riches, or even such a mass of work good or bad?

Moreover, Schubert never starved. There was no occasion for him to do so. When he was without money there was always a friend at hand to buy him a meal. Or if, as sometimes happened, neither Schubert, nor the friend had a grosschen between them, there was the slate at Bogner's coffee house where he could run up an account of modest dimensions. His Vienna was accustomed to impecunious but clever young men. Even his brilliant painter friend, Moritz von Schwind, who was a few years younger than himself, was able to discharge his account for meat and drink at Bogner's by painting a Turk on the sign-board that hung outside.

Schubert has been to some extent a misunderstood personality because he so seldom revealed his inner self, and then only to the most intimate members of his circle. He lived in a world entirely his own, the country of his own thoughts. He talked little, and certainly scarcely at all when in the presence of strangers whom he did not understand. But picture him at Bogner's or the Green Anchor, where he used to sit with his friends long into the small hours of the morning. A thick canopy of tobacco smoke hung above their heads. They usually drank beer or punch. Schubert used to like the Bavarian beer at the *Schwarze Katze* (Black Cat), in Annastrasse, or at the *Schnecke* (Snail), near St. Peter's. Only when one of the circle was in funds did they drink wine, or to celebrate somebody's success or somebody's nameday. Schubert would sit at the table saying little, a dumpy figure with his pipe in his mouth, listening to the chatter, screwing up his eyes when something in the conversation amused him, or breaking into a prolonged titter. Schwind would make a caricature of one of the Schubertians out of the loose tobacco someone had spilled on the table.

In public Schubert was the same elusive being. He would sit in a corner to avoid notice when his work was being performed, or creep into the next room and listen to the music through the open door. But if music were discussed, he could be brought readily into the conversation. When someone made a technical blunder he would exclaim petu-

lantly: 'Wurs!' (Nonsense). Or if the speaker pursued his ignorant argument he would become angry and say: 'You'd better be quiet! You do not understand that and you will never understand it!'



FRANZ SCHUBERT.

When his first opera, *Die Zwillingsbrüder*, was performed, Schubert was too shy to take his call for the composer, and sat up in a corner of the gallery with his friend Huttenbrenner till, after the crowd had withdrawn, he went in search of a *gast-haus* and shared a pint of Nesmüller with his friend to celebrate an ill-starred work that was to know but six nights of life. Again, when the *Erl-King* was first sung in public, it was Huttenbrenner who had to play the accompaniment because Schubert was too shy to do so.

This self-suppression and reticence was no development of his later life. It was born in him; it was obvious from the first days when music began to shape his mind. Among some letters which have recently come to light in Vienna, and to which I have had access, is one from a school-friend of Schubert's, Franz Eckel, who described the composer in youth:—

'Schubert lived as a youth for the most part an inner meditative life which seldom expressed itself to the world except in music. Schubert, except for study and class-time, spent all the hours granted for recreation in the music-room, usually alone. During the common walks of the pupils he kept himself mostly apart, his head bent downwards, looking in front of him, his hands on his back, his fingers moving as if playing the keys. Withdrawn into himself he walked in deep meditation.'

At the end of his school-days, when he had become a master in his father's school, his secret composing went on. He taught a crowd of prebys packed into a little room the two narrow windows of which look out upon a dark courtyard. I know that room with its low, beetling ceiling, and have sensed the depression given by its darkness and gloom. It was after one wintry day of teaching in that room that Schubert composed his *Erl-King*. More than forty times has that poem of Goethe's been set by various composers, but only one setting—that of this youth in his teens—has come down through the ages. Schubert's friend, Anselm Huttenbrenner, was among those who set it. When Schubert discovered this he said to Huttenbrenner: 'Look here, Anselm, you produce your *Erl-King* and I'll withdraw mine.' To which Huttenbrenner replied: 'Franz, as long as I live no one shall see my *Erl-King*.' He burned it, but soon after Schubert's death he re-wrote it from memory.

The parental objection to the time spent by Franz in composition resulted in Schubert's late school-friends being forbidden the house. Therefore, they arranged for him to meet them at the school on Sundays. When the hour for evensong arrived they used to lock him in their rooms.

'We used to lock Schubert in the *Kammerge* (our living and studying room),' says Anton Stadler in a letter, 'and give him a few sheets of music paper and any volume of poems that happened to come to hand. When we came back from church we generally found something ready which he would willingly present to one of us.'

Schubert was never lonely if he had his music paper. At the age of nineteen he occupied a room in the house of Professor Watteroth, one of the mental brilliants in a decadent Vienna. On one occasion Schubert's friends locked him in his room for a joke. They thought they had put him in prison, but they had only unlocked the prison gates of his thoughts. He sat down and composed a cantata, *Prometheus*, the music of which is lost, and it was the first work he ever wrote for money. He received four pounds for it. He scribbled on the manuscript: 'As prisoner in my room at Eröberg, 1 May, 1816. Praise and thanks to God.'

Schubert was always like this. When music was urging expression in his mind he knew no solitude; in the same way he could be solitary and aloof in a crowd. The composition of *Hark! hark! the lark!* is an instance of it. He was at the house of his friend Moritz von Schwind, a house that was on an 'island' of land in the centre of Vienna, and was known as the 'Moonshine House'. Here the Schubertians used to act plays, read the classics aloud and play games. Schwind on this occasion wished to draw Schubert's portrait, but he would not keep

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FRANZ SCHUBERT

1797-1828

A BIOGRAPHY IN MINIATURE by PERCY A. SCHOLLES

I.—A Schoolmaster Family.

IN the year 1784 there came up to Vienna a young village school teacher, Franz Theodor Florian Schubert. His brother was engaged in an elementary school in a suburb of Vienna and had made there a place beside him.

For two years or so, Franz Theodor Florian toiled humbly in that school, and then came promotion. He was put in charge of a school of his own, a parish school, that of the parish, 'Zu den Heiligen Vierzehn Nothelfer'—To the Fourteen Holy Helpers in Time of Need. That time was soon to come, and all the holy help available was soon to be called upon!

Franz Theodor Florian had married a cook. Nothing to regret in that; to marry a cook is obviously one of the most practical steps in life a man can take. But the cook and the schoolmaster soon had fourteen children to support on a salary of nothing at all, with a free residence, it is true, and with the school fees—but how tiny were both residence and fees! The former was a flat of three small rooms, and the latter have been computed to amount to about 700 marks per annum—say £35. Living was cheap in those days, yet the fourteen 'Need-Helpers' (St. Dionysius, St. Erasmus, St. Eustachius, St. George, St. Pantaleone, St. Vitus and the rest) had their work cut out for them! Fourteen children and fourteen 'Need-Helpers'—Schoolmaster Schubert had done well to settle in that particular part of Vienna where the saints themselves are grouped in a large family.

If all the parishioners were equally prolific the school benches must have been well worn. Those were the days of well-filled cradles. The schoolmaster's father had had ten children; he himself (twice married) was to have nineteen; one of his sons was to have twenty-eight! But if these were the days of well-used cradles, they were also the days of well-filled family graves. The words above, 'fourteen children to support,' are not exact. Infant mortality was terribly high; in one year the Schubert pair lost three children (two of them on consecutive days), and when, in 1797, the twelfth child was born he was greeted by only four brothers and sisters. This twelfth child was the composer.

This is to certify that on 1st February was baptized by the priest, Johann Wamka, according to Christian and Catholic rites, Franz Schubert, a lawfully begotten son of Mr. Franz Schubert,

Schoolmaster, and of his spouse, Elizabeth, born Fitz, both of the Catholic religion. He was born at number 72, Himmelfortgrund. Present as godfather, Mr. Carl Schubert, Schoolmaster.

'Himmelfortgrund'—a poetic street name! 'The Place of Heaven's Gate'—through which so many little Schuberts shyly peeped, slipped out into the world—and quickly in again!

This Franz of the baptismal certificate was not the only Franz in the family. He was Franz Peter, and when he was born there were already two other Franzes about the house, his brother Ignaz Franz (twelve years old), and his brother Franz Carl (one-and-a-half). Then there was Josef, aged three-and-a-half, and Ferdinand Lukas, aged two-and-a-half. Note especially Ignaz and Ferdinand; they were good brothers to baby Franz; and Ferdinand was to remain his life's best friend and to become the consoler of his dying bed.

The Schubert family was a little nest of schoolmasters. Of the male members of the family present, as we may assume, at that christening, all (with the exception of little Josef, who was to die in infancy) were either already teachers or to become teachers. And Baby Franz himself was destined at least to serve an apprenticeship to the profession. When, thirty-one years later, Franz Schubert came to die, every single one of his known male relations was a schoolmaster, and his only surviving sister was married to yet another schoolmaster. This was a very pedagogic family, and if things were as they should be our this year's commemoration would be carried out in our country under the direction of an enthusiastic special committee of the National Union of Teachers.

II.—The Child Musician.

But the Schubert household was not merely a nest of educationists; it was also a nest of musicians.

Father and children were all devoted to music. They all played the piano, and they all fiddled. Music was their usual spare-time occupation. They were a merry, convivial crowd, and music was a part of their conviviality and merriment, as of that of a group of their neighbours who often, and especially on Sundays, gathered with them to hear their string quartets or take part in their little orchestra.

The tiny Franz quickly showed himself to be a true Schubert. He was up to his family's standard. They were not disappointed in their new member, for he took to music as a duckling to the pond, and at seven was his father's eager pupil in both piano and violin. Here is the parental report:—

'In his fifth year I prepared him for elementary instruction, and in his sixth I let him go to school, where he always distinguished himself as the first amongst his fellows. From his earliest years he loved company, and never was he happier than in the hours of freedom with cheerful friends.

'In his eighth year I gave him the necessary instruction in violin playing and brought him so far as to play easy duets pretty well.

'Then I sent him for singing lessons to Michael Holzer, our parish choirmaster, who often assured me with tears in his eyes that he never had such a pupil. "If I wanted to teach him something new," he said, "he always knew it already." Consequently I have really given him no instruction, rather simply kept him going—and stared at him with astonishment!

Soon Franz was singing, as solo boy, in this Holzer's choir, playing violin (or viola, as required) in his church orchestra, and occasionally occupying the organ bench for him at lesser services. Holzer was also giving him lessons in that preparatory form of composition study which is known as 'Thorough Bass,' or 'Figured Bass,' the erecting of a harmonic super-structure upon a given bass part supplied with a sort of shorthand indication.

The first serious biography of Schubert was that by Kreisler von Holborn, in 1865—still the standard foundational book on its subject. This author took pains to get in touch with people who had personally known Schubert, and in the Lichtenthal district of Vienna still found a few who could speak of the expressive singing, nearly sixty years earlier, of the leading boy of their parish church. What a pity that this was before the days of the gramophone recording of eminent choirboys!



THE HOUSE WHERE SCHUBERT WAS BORN.

now No. 54, Nut Tree Street, but in his day No. 72, in 'The Place of Heaven's Gate,' and (a quaint contrast between street-name and house-name) 'At the Sign of the Red Crayfish.' The family's flat is now an interesting Schubert Museum.



THE SCHOOLMASTER COMPOSER.

In the courtyard behind the house so familiar to listeners who have seen the popular musical play, *Lilac Time*. Here Schubert would pace, a book of poems in hand—to return hastily to his desk when some lyric suggested a musical setting.

III.—At the Royal Chapel.

And now, in May, 1808, when Schubert was a little more than eleven, his eyes and those of his father were caught by a newspaper advertisement for which it is probable all four eyes had long been eagerly watching:—

NOTICE: As in the Royal Court Chapel there are two vacancies for singing boys, any one who wishes to occupy one of these positions should appear at three o'clock on the afternoon of September 30, at the Royal Convict School, 79d, University Square, prepared to undergo examination both as to progress in general education as also knowledge of music, and bringing with him his school certificates.

Competitors must have completed their tenth year and be capable of taking their place in the first Grammar Class.

If the accepted boys distinguish themselves in conduct and studies, then they will, according to royal ordinance, remain in the Convict School after their change of voice; otherwise, after change of voice, they will leave the school. Vienna, 24th May, 1808.

(From the official *Wiener Zeitung* of May 23, 1808.)

Perhaps to some British readers that advertisement will require some elucidation, since the invitation to join a convict establishment is not one which in our country usually provokes a flow of eager applicants.

The 'Convict' was a secondary school of high reputation, under royal auspices and under the organizing and educational control of the Jesuits. It took in boys who were intended for the professions, and some of them remained as boarders after they had begun attendance at the University. It was not a choir school, but the boys of the Imperial Choir were lodged there, and there received their general education; and this was their reward for the fulfilment of their musical duties.

When Franz Schubert appeared before the examiners (in a white coat, whence his school-nickname of 'The Miller') he did justice to his schoolmaster and father. There is extant a report from 'Count von Karselsch, Knight of the Golden Fleece and First Supreme Steward of the Court' to a colleague of his, 'to Prince von Trauttmansdorff's Princely Grace,' to the effect that the competition has been duly held and that the two Sopranos, Schubert and Müller, deserve the preference. The report is partly based upon the statement of the Court Musical Director, or Capellmeister, Salieri, 'Amongst the Sopranos the best are Francesco Schubert and Müller.'

So 'The Miller' was able to cast aside his white coat and appear in gold-laced uniform, singing in the Royal Chapel, and playing, in the company of his peers, in the Convict's little orchestra, which busied itself with the symphonies of Krommer, which young Schubert disliked, and those of

Kozeluch, which he preferred, and those of Haydn and Mozart, with the overtures of Méhul, and Mozart's overtures to *Figaro* and *The Magic Flute*, all of which were favourites with the boy Schubert. One of his prime favourites, however, was Mozart's G Minor Symphony, in which, said he, 'you can hear the angels sing,' and perhaps (indeed almost certainly) it was a day of excitement for him when the orchestra tackled an early work of one who was later to become to him a god—a composer then resident in that very city, and already recognized as one of its brightest ornaments, Ludwig van Beethoven.

IV.—A Viennese 'Dotheboys.'

That Schubert revelled in his new musical duties and privileges we know. That he was less satisfied with the material provision of the school we also know. There is extant a letter which tells its own tale, and tells it loudly. It was written, when he was fifteen, to his elder brother, Ferdinand, throughout his life his guardian angel:—

'I've been thinking over my lot and I've come to the conclusion that on the whole it's a pretty happy one, but yet there are ways in which it might be improved.

'You know from your own experience that there are times when a fellow can eat a roll or an apple or two, and especially so when, after a moderate sort of midday meal, he has to wait eight-and-a-half hours for further nourishment, until the time arrives for a pretty miserable sort of supper.

'This often-felt wish of mine forces itself into my mind once more, and I must, at last, *volens volens*, bring about a change.

'The few pence that Father lets me have always go their way to the devil in a day or two, and what am I then to do during the days which follow? How would it be if you sent me every month a shilling or two? You would never miss them, whilst I, in my abistar, would hold myself a happy man and be at peace.

'I take my stand on the words of St. Matthew's gospel, "Let him that hath two coats give one to the poor."

'Give ear, I beg, to the voice that ceaselessly calls upon you to remember

'Your loving, poverty-stricken,
'Hoping, and, yet again, poverty-stricken,
'Brother,

'FRANZ.'

Ferdinand, now eighteen, had presumably begun his long and honourable schoolmaster career; he was earning a little money, and we can feel pretty sure that Franz got the rolls and apples so desirable to the growing boy as a bridge across that terrible meal-less gap of eight-and-a-half hours.

V.—School Teacher and Composer.

From a very early period in his life Franz was trying his hand at composition. And how gruesome a set of subjects he chose—a long vocal composition, *Hagar's Lament over her Dying Child*, a *Corpus Panisaria* (a setting of words of Schiller), and *The Parricide*. Curiously, many healthy boys love the gloomy and terrible. With these, however, were composed a great number of instrumental things, some of them cheerful enough in style.

But composition was taking time and thought that were supposed to be given to normal school subjects, and at seventeen, when offered a Scholarship enabling him to stay at the school provided he would undertake to qualify in certain subjects, he refused it and left.

What was he now to do? There was only one course—to enter the family profession, which would provide an immediate small income and exempt him from the horrors of early nineteenth-century military service. He spent a year at a Normal College, and then became an assistant in his father's school. Now came three years of utterly un congenial labour. How willingly did the apprentice dominie see the hands of the clock swing slowly round to the closing hour, and with what pleasure did he hasten home to set pen to paper!

And with Schubert composition was little more than that—'setting pen to paper.' As the two touched it almost seemed as if some spiritual contact had been made, for at once the current flowed. Songs, piano pieces, masses, operas, string quartets, orchestral music—these filled his chest of drawers and piled up on his shelves, some of them at once performed, others of them to this day never heard by a soul. Salieri, the great Italian musical director, composer and teacher already mentioned, had taken him in hand whilst he was at the Convict



IA MUSICAL EVENING AT THE SCHUBERTIANUS.

Here, in the understanding hearing of a band of keen music-lovers, were heard for the first time many compositions now familiar to the whole world of music.

and a great occasion came in Schubert's eighteenth year, when a Mass of his, first performed in the Parish Church in which he had sung as a boy, was repeated at the Augustines' Church in Salieri's presence. To celebrate this notable occasion, Schubert's father, who, thrifty, though poor, had been laboriously acquiring some financial stability, presented him with a five-octave pianoforte.

This Salieri was a sort of Clapham Junction of Viennese musical art. Many main and branch lines met in him. He was the friend of Haydn; Beethoven dedicated a work to him and profited sometimes by his advice; and he is said to have poisoned Mozart—but that is a picturesque untruth! Schubert owed much to Salieri, who for years after he had left the Convict and the Royal Choir, continued to give him lessons and to criticize his compositions.

A word more about the ease with which Schubert composed. He had the family productivity alluded to above—only his children were creatures not of flesh and blood, but of tone. Amongst the births of his nineteenth year were 145 songs; of these he wrote 30 in August alone, and 20 in October. And of those 20 October songs, 15 were written in two days, eight on the fifteenth of the month and seven on the nineteenth! 'He lisped in numbers, for the numbers came.'

And all this time his already famous elder contemporary, Beethoven, in another room in the same city, sat toiling, strenuously hammering out melodies, putting them aside for months or years, taking them up again and hammering at them again until at last they lost the crudity or lack of significant shape with which they had begun and had grown into suitable subject material for a masterpiece.

So diverse are the ways of genius!

VI.—The Escape from the Prison House.

At this period Schubert applied for the post of director of a government school of music at Laibach, near Trieste. Surely at nineteen one is too young for such an appointment; at all events it went to another, and release from the schoolhouse came in another way.

Schubert had a genius for friendship. He was no Beethoven-bear, driving well-wishers away with his growth, and living in a den alone. The pleasure to company which his father had remarked in his earliest years and later mentioned in that little sheet of reminiscences quoted near the beginning of this article—this pleasure in company continued. He was a lover of his kind, and his kind returned his love. 'He that will have friends' (we have it on high authority) 'must show himself friendly.' Schubert did.

Amongst his friends was a young fellow of his own age and of something like his own name, Franz von Schober, who, loving music and being in Vienna as a University student, had sought an acquaintance with the young composer that had quickly warmed into a real and lasting friendship.

Schober saw Schubert in chains, and made up his mind to break them. He had a lodging big enough



VOGL SINGING SCHUBERT'S SONGS.

'Two minds with but a single thought.' Never, probably, have vocalist and pianist more completely merged their personalities and their art.

for two. Why should not Schubert join him? Schubert did. He earned a little money by teaching, but soon dropped that, and then, apparently, Schober must, for a time, have maintained him.

Later he lived for a period with the poet Mayrhofer, many of whose poems he set to music. He spent some time, too, with the noble family of the Esterhazys, as music teacher of the daughters and as a valued participant in the musical activities of the household—evening parties in which the countess sang, the countess and one daughter contralto, and the other daughter soprano, whilst

a frequent visitor, a fine baritone, Baron von Sebastein, added also his contribution to the evening's musical pleasures.

Schubert was lodged with the servants.

'The cook is a jolly sort. The ladies' maid is thirty. The housemaid's a pretty girl and often looks in upon me. The nurse is pretty old. The butler is my rival. The two grooms like their horses better than they like the rest of us. The Count is a bit rough-and-ready in his ways. The Countess is proud, but not unsympathetic. The young ladies are good children. I am good friends with all.'

There is a picture of the occupants of that country house! Schubert was to meet them all again, for he spent a second summer there some years later.

VII.—The Circle of Friends.

Let us return to the subject of Schubert's friends and again make a comparison between his way of life and that of Beethoven.

For the most part the companions of Beethoven were aristocratic and those of Schubert either bourgeois or Bohemian. Nothing is more amazing, in reading together the lives of Beethoven and Schubert, than to learn that these two contemporary Viennese geniuses practically never met.

Beethoven frequented the salons of the great Princes and nobles were his patrons, and, sprung from much the same social stratum as Schubert, it was his instinct constantly to assert his equality of position by acts of independence and even of rudeness. Schubert had no wish to move in circles in which the preservation of self-respect required effort; where he moved he wished to move easily. There were houses of substantial citizens open to him, such as that of the father of one of his old schoolfellows, Sonnleithner, but they were houses where formality was little thought of, and where (unlike Beethoven), he rather played *with* than to the company.

Then there was the Bohemian circle of café-frequenting painters and writers. Of that circle he was the centre. These painters and writers were not in the very first flight. Their names are, perhaps, not well known to many English readers of today, yet they stand for something in German literature and art. The poets Mayrhofer and Schober have been referred to (for Schober was a poet); the poet and prose writer Baumbach should also be mentioned. Then there were the painters Schwind and Kupelwieser, both of them sound practitioners of the romantic German art of the day—the first of them particularly interesting for a certain number of familiar sketches of Schubert in various attitudes and surroundings (mostly made from memory in after years), and also for certain elaborate paintings in which he has quietly introduced his friend as one of the personages. Jöngel, a military man, was another friend; he and Schubert loved to play piano duets together. There were the musical brothers Hüttenbrenner. There was Schubert's boyhood's friend, Spann, to whom in early days he had been indebted for the boon of a regular supply of music paper, for want of which he had up to that time been impeded in his composition. Especially, there was Vogl, a famous operatic and concert singer of the day, who, fired with enthusiasm for Schubert's songs by the exertions of their common friend, Schober, became one of the greatest Schubertians of the time, and, by his singing, did more than any other one person to create the reputation of Schubert as a lyrical composer.

Vogl understood Schubert. When Vogl and Schubert, as singer and accompanist, performed together, 'the two seemed for the moment to be one' (Schubert's own words).

All these people and many others were devoted to Schubert. They spent long evenings of the customary Vienna café life in his company. With a group of select ladies, intelligent, vivacious and understanding, they made up the personnel of those frequent evening parties called 'Schubertiads,' whose joyous laughter and enthusiastic musical performances ring down the ages as the model expression of artistic companionship. Once a year the Schubertiads took an open-air form.



SCHUBERT AS MUSIC TEACHER.

The circumstances of the stay at the Esterhazys' country-house, as music teacher to the young ladies, is recounted in the present article.



SCHUBERT AND JENGER AT GRATZ.

Like Beethoven, though a city-dweller and a lover of city companionship, Schubert nevertheless longed, as summer came round, for wider horizons and more peaceful scenes.

For three days the friends would make festival together as the guests of Schubert's uncle on his country estate at Atzenbruck.

Three of these comrades lived together for a time on Early Christian principles, possessing 'all things in common.' Schubert, Schwind and Baucard, composer, painter and poet, spending the gains of the one who for the moment happened to be in funds, and when there were no gains to share, starving in company.

Commonly, Schubert's way of life was this: He slept in his spectacles, to be ready for work (so they tell us!) and, awakening, without delay 'put pen to paper.' Until two o'clock his composition utterly absorbed him, and then, aroused at last to common needs, he ambled to some restaurant for dinner. A country walk, alone or with friends, followed, and then a long evening in the café—perhaps sometimes a little too long, but this was Vienna in the eighteen-twenties.

VIII.—Schubert's Poverty.

With all the friendly help and recognition he received why did Schubert remain and die so poor (the property he left at death was valued at about £2 lbs. of our money)? He was no business man. He produced without considering the market, as, for instance, when he wrote eight operas in one year (probably merely because he happened to meet with librettis), not one of which brought him in a penny. He sold his compositions outright, instead of retaining a business interest in them, and, being short of money, sold them heedlessly for what he could get: there are songs that brought as much as three pounds, but there are others that were sold in bulk at a flat rate of tenpence, and for the fine Trio in E Flat he got only seventeen-and-six.

He refused to consider permanent posts, as organist or otherwise, posts for which his friends urged him to apply or which were (in one or two instances) actually offered to him; probably he was wise in this, for his was a spirit that could never be broken to the shafts.

He had wide recognition in Vienna and in Austria generally, yet he had no idea of turning it to account. He gave one concert only in the whole of his life, and that in his very last year. It brought the greatest crowd that had ever been assembled in the hall and left him with a profit of 800 gulden—say £10 or £35. A few concerts like that from time to time, and the financial problem would have been solved. To tell the truth, Schubert had not the money sense, and that is a good enough explanation of his poverty.

All the same, publishers did not treat him well. They were amazingly slow in recognizing his commercial value. When at last they did they took care not to let him realize it.

IX.—'The Erl King,' and 'The Unfinished.'

It may be of interest to some readers to hear retold the story of one or two famous compositions.

No song of Schubert's is better known than his setting of Goethe's ballad, *The Erl King*. It is a song of the composer's youth, and how firmly grounded was his early genius will be realized when it is stated that the ever-popular songs of *Gräichen* at the *Spinning Wheel*, *The Erl King* and *The Wanderer* were written respectively in his seventeenth, eighteenth and nineteenth years.

Schubert wrote *The Erl King* during his brief schoolmaster period. He came across the ballad and at the first reading his imagination was fired and his creative spirit took wings. He dashed down the notes on paper, and on the evening of the same day took the still damp manuscript to his old school, the Convent, where first he himself and then one of the pupils sang it to the assembled boys and masters. There is a dramatic passage in the song (at the point where the Erl King at last seizes the boy) where the harmonies, now familiar enough, but then very 'modern,' at first astonished by their boldness. They caused exclamation, and Rosiska, the teacher of musical theory, had to analyze the passage and explain it to the audience.

One little grumble came from Schubert himself. 'The song pleases me, if only it weren't so hard to play.' He then re-performed it with a simplified accompaniment, turning the triplets into ordinary quavers.

Five or six years later, the performance of this song in the Sonnleithner circle provoked an enthusiasm that immediately turned itself in a

practical direction. Little or nothing of Schubert's had yet been printed, and as for *The Erl King*, that, said publishers, had altogether too difficult an accompaniment to be worth considering as a business speculation.

The band of friends issued *The Erl King* privately and quickly sold eight hundred copies. With the money thus obtained they went on to print another song—and so forth. Then at last publishers began to pay a little attention, and Schubert's compositions, or some of them, to appear on the counters of music sellers.

It is an evidence of Schubert's high spirits and readiness to make a joke at his own expense that he won a reputation in his friendly circle for the performance of this very serious song on the comb-and-paper. But when Anselm Huttenbrenner published some Waltzes, based upon the song, Schubert did not quite like the idea.

The 'Unfinished' Symphony, far and away the most popular of all Schubert's orchestral compositions, was written as a compliment to the Musical Society of Gratz, which had elected Schubert an honorary member. Why it remained incomplete nobody knows: probably Schubert turned aside to something else that attracted him and forgot all about it. He was capable of doing such a thing, and one occasion failed to recognize as his own a song he had composed a few days previously.

The two movements he finished were sent to Gratz and lay in the archives of the Society, unperformed for forty-three years. Then, when their composer had been in his grave thirty-six years, the Musical Society of Vienna gave them their first performance. They were printed a year or two later and then Mann, at the Crystal Palace (April, 1867), conducted that performance which at once established the work as a favourite—shall we say, with Beethoven's Fifth Symphony, one of the two favourite symphonies of the British people?

X.—The Last Days.

'Music has here entombed a rich treasure but still fairer hopes,' says Schubert's gravestone epitaph. When he died, one hundred years ago next Monday, he was not yet thirty-two.

He had been living at The Blue Hedgehog (how fanciful and frivolous it sounds), when, owing to his bad state of health, his brother Ferdinand persuaded him to come to him. Ferdinand's house was on the borders of the country and would be healthier. Schubert had spent only five weeks in these more pleasant surroundings when he died.

One of the activities of those five weeks was a study of Handel's oratorios, which convinced him that he had much to learn in counterpoint (for the weaving together of melodies, as we get it in *oratorios* in the works of Bach and Handel). He determined to take lessons. . . . Yes! This man



'HARK, HARK, THE LARK!'

Schubert, by chance, took up a friend's volume of Shakespeare. It opened at one of our poet's loveliest lyrics. 'How I should like to set that,' exclaimed the composer, 'but I have no music-paper!' The friend hastily drew lines on the back of the menu—and then and there was born a deathless song.

of genius actually determined to submit to elementary instruction, called on a celebrated teacher, Sechter, fixed the days of his coming visits, and settled on the textbook to be followed (Marpurg's).

'I see now how much I have to learn, and I am going to work hard,' he said. But that hard work was never even begun.

His malady (later diagnosed as typhus) increased. He was confined to bed. One of his last pleasures was the reading of American fiction—the novels of Fenimore Cooper, of which he longed for more, writing to Schöber and begging him to procure them.

His early death may be put down to the insanitary condition of a great city in those days, to intermittent privation, to irregular living with café companions, and so forth. We can never know what the world has lost by the death of Purcell at thirty-seven, of Mozart at thirty-five and Schubert at thirty-one. All these men were abnormally fluent workers. Perhaps there is such an occasional phenomenon as the ardent spirit wearing out its fleshly sheath.

XI.—Schubert and Beethoven.

I return to this subject to close with it. Schubert and Beethoven frequented the same restaurant, yet never spoke. Schubert dedicated a composition to Beethoven and, with a companion to lead him moral support, took it to his house. When Beethoven looked it over and made some remark, Schubert's timidity overcame him; he seized his hat and dashed out of the house.

When Beethoven lay dying, in 1827, someone brought Schubert to see him. Beethoven had been studying some of Schubert's songs and marvelling at their freshness and their number. 'Truly Schubert had the divine fire in him,' he said. He continued to speak admiringly and lovingly of Schubert until death stilled his voice. At the last meeting he made signs to Schubert which nobody could understand, and Schubert, overwhelmed, had to leave the room.

At Beethoven's funeral Schubert was one of the torchbearers. On the way home he and two friends dropped in at a tavern and drank a glass to the memory of Beethoven and another to the well-

being of that one of their party who should be first to follow him. That was to be Schubert himself, for the next year Beethoven and Schubert, in the suburban cemetery of Währing, lay side by side, and but three graves apart.

In our thoughts also they occupy places side by side—the one more bold and masculine and the other more graceful and feminine, both of them expressing, but in different ways, the infinitely varied emotions of humanity in the many-coloured poetry of tone.

Last year we commemorated the centenary of the death of Beethoven, and this year we commemorate that of Schubert. Had Death ever, in two consecutive years, knocked at two doors of the same city and called forth on their last journey two such great men and such benefactors of their kind? The legacy they bequeathed was far beyond the few hundred pounds Beethoven was able to give to his nephew and the two or three pounds Schubert left in his brother's hands. It is a legacy of untold and untellable wealth, and its value increases as year by year there widens the eddying circle of those eager to accept their great inheritance.

The illustrations to the above 'Biography in Miniature' are from the collection of line-cuts made by F. B. Harnack for the new Audiographic Series of descriptive and illustrated 'Pianola' and 'Duo-Art' rolls. By courtesy of the Aeolian Company.



WHERE, IN THE SHADOW OF CYPRESSES, SCHUBERT SLEEPS.

All who visit Vienna should take a tram ride to the new cemetery in which, as in the old cemetery from which their bodies have been removed, Schubert and Beethoven sleep as neighbours. The present memorial was erected by the Male Voice Choir of Vienna. The original memorial bore the words: 'Music has here entombed a rich treasure but still fairer hopes. Franz Schubert lies here. Born January 31, 1797; died November 19, 1828. Thirty-one years of age.'

THE SCHUBERT CENTENARY WEEK.

Those listeners who wish to make a special point of hearing this week's programmes of music by Franz Schubert, should note the following:—

Sunday.

(5GB) 4.35 The 'Wanderer' Fantasy, played by Solomon.
(5XX) 9.5 A Schubert Orchestral Concert.

Monday.

(5XX) 9.35 Schubert Chamber Music—Sir George Herschel, etc.

Tuesday.

(5GB) 8.30 Schubert Chamber Music—The Virtuoso String Quartet.

Wednesday.

(5XX) 9.35 The 'Swanengesänge,' sung by ANNE THURSFIELD (Soprano) and GEORGE PARKER (Baritone).

Thursday.

(5GB) 3.0 A Schubert Symphony Concert.

Friday.

(5XX) 9.35 Schubert—The Second Part of B.B.C. Symphony Concert.

Saturday.

(5XX) 7.45 A Schubert Military Band Programme.

Throughout the Week.

(5XX) 6.45 Schubert' Pianoforte Duets in 'Foundations of Music.'

SCHUBERT AND HIS ENGLISH CHAMPIONS.

When the Philharmonic Orchestra laughed—The Crystal Palace, shrine of Schubert—
‘Shoolbred’s Unfurnished Symphony’—The Seven Symphonies rescued by
Grove and Sullivan.

SCHUBERT died in 1828, poor and unrecognized. The greatest of his Symphonies, that is, C Major, composed in the year of his death, was rehearsed but never performed in his lifetime. Schumann discovered it in 1838 on his visit to Vienna, and carried it off to Leipzig, where Mendelssohn, then conductor of the Gewandhaus concerts, produced it with great success in March, 1839. Five years later Mendelssohn brought it with him to London, but owing to the laughter of the Philharmonic orchestra during rehearsal, he very properly withdrew it from performance. The work was published by Breitkopf and Härtel in 1850, and was heard for the first time in England at the Crystal Palace in the spring of 1850.

For forty years and more the Crystal Palace was the home and headquarters of the Schubertian movement, and it is hard to say to which of the two, August Manns, the conductor, or George Grove, then Secretary of the Crystal Palace Company, it owed the more. The programmes of the Saturday Concerts were singularly catholic; classics and romantics were fully represented, and the British composers were generously encouraged. But Schubert was specially honoured, and in the interpretation of his greater works Manns has never been excelled.

To this day, after a lapse of nearly forty years, I never can hear a note of Schubert without being carried back on the magic carpet of memory to the old makeshift concert room, where, for so many seasons, the C Major Symphony was annually performed, with Manns in his velvet coat, white-haired but alert, and ‘G’ in his familiar seat in the gallery, usually surrounded with favoured pupils from the Royal College whom he brought down from London and entertained afterwards to tea, bubbling over with anecdote and reminiscence.

Many of ‘G’s’ stories are recorded in his Life, but I may here add one which he used to tell with peculiar gusto, of the provincial upholsterer who, after a visit to London, was asked by a musical friend whether he had been to any concerts. ‘Yea,’ he said, ‘I went to one at the St. James’s Hall.’ ‘And what did you hear?’ asked his friend. ‘Oh,’ was the reply, ‘they did a thing called Shoolbred’s Unfurnished Symphony!’

On these occasions there was always a considerable contingent of the faithful who came down by ‘the concert train’ on Saturdays, and I well remember ‘G’s’ delight on hearing that a young Oxford friend, who was devoted to hunting, had given up a day’s sport in order to hear the C Major at the Palace.

Grove was throughout this period responsible for the analytical programmes of the Saturday Concerts, and what they lacked in technical and scientific knowledge they made up for by their wholehearted and infectious hero-worship, and by their wealth of personal, historical, and literary illustrations.

He was a most persuasive advocate. Whether writing or speaking, he radiated enthusiasm. It must not be supposed, however, that Grove’s attitude to Schubert was that of the idolater. He was conscious of his hero’s limitations; of his diffidence and habit of repetition. He admits that with Schubert the matter always overpowered the manner, though that was ‘fine and

touching, owing to the gift of God.’ Grove would have delighted in the remark of Mr. Brent Smith in his admirable little book on his Symphonies, that ‘no one less spontaneous than Schubert would have written as he did, and no one as spontaneous would have succeeded better.’ It is only sluggish, ill-fed streams that never break their banks. Grove fully acknowledges his social drawbacks, and his undistinguished appearance, like that of a cab-driver. But it sickened him when these material and physical disadvantages were emphasized to disparage the genius of one whom Liszt, the idol of princesses who paid him regal homage, did not hesitate to describe as ‘le musicien le plus poète que j’aie vu.’

Liszt’s admiration for Schubert, of which proof is further found in his transcriptions of some of his songs and in the *Soirées de Vienne*, was shared by his great contemporary, Rubinstein. In 1876 Grove made notes of a conversation with him in London, in which Rubinstein ranged his favourite composers in the following order: ‘Bach very much first. Then Beethoven; then Schubert, Chopin, and Glinka.’

At the Crystal Palace concerts preference was naturally shown to Schubert’s symphonies. But ‘G’ never missed a chance of proclaiming Schubert’s superlative achievements as a song-writer, and the fruits of his efforts are best described in the words of his friend, the late Canon Ainger, himself an enthusiastic amateur: ‘Up to the date of Grove’s devoting himself to this matter, it is no exaggeration to say that to nine out of ten accomplished amateurs in this country Schubert was known, as a writer of songs, by about a score of these, and therefore the most obvious and hackneyed.’

It was one of my commonest experiences to receive notes from Grove by post, containing, simply and solely, with a few words of ecstatic comment, the name of some new Schubert song that he had just heard or otherwise discovered. Grove’s services to Schubert culminated in the article in his Dictionary, which, with a few corrections and additions, is retained in the new edition. It was the outcome of many years of patient and loving research, in which the most important episode was his historic journey to Vienna with Sir Arthur Sullivan in 1887, when they rescued from oblivion seven symphonies, the *Rosamunde* music, some of the Masses and operas and chamber works, and a great number of miscellaneous pieces and songs—all of which appear to have been regarded by the publishers as waste paper. Their success, in the words of Sir Henry Hadow, another distinguished and devoted Schubertian, ‘gave impetus to a widespread public interest, and finally resulted in the definitive edition of Breitkopf and Härtel.’

It gives me a special pleasure to pay this tribute to the memory of a man to whom I owe so much in the pages of *The Radio Times*. For, though pathos and interpretations are not always convincing, I feel sure that he would have welcomed the B.B.C. as a potent instrument in diffusing the appreciation of good music and rejoiced to know that Sir Wallford Davies, one of the most brilliant of the scholars at the Royal College of Music under his rule, had been enlisted with such conspicuous success in the band of broadcasters.

G. L. GNAVES.

THE SCHUBERT BOOKS.

Brief notices of old and new books on Schubert, his life, and music.

THE number of books on Schubert was a tiny fraction of that of books on Beethoven until this year’s Centenary stimulated a renewal of activity on the part of researchers and writers in Germany, France, and Britain. The foundational discussion of the composer’s life and work, for English readers of today, is the long article of that ardent Schubertian, Sir George Grove, in his Dictionary of Music and Musicians. A. D. Coleridge’s translation of Kreisler von Hellborn’s great work (1868) is, though not entirely trustworthy, indispensable to the serious student who cannot read the original German. It is unfortunately out of print, but it can usually be obtained secondhand without much difficulty.

Other books in English are Edmonstone Dunman’s ‘Schubert,’ in ‘The Master Musicians’ series (1905, Dent, 4s. 6d.), and H. F. Frost’s shorter sketch in ‘The Great Musicians’ series (1881, Sampson Low, 2s. 6d.). Newman Flower has just produced a large-scale work of great interest, ‘Franz Schubert, the Man and his Circle’ (1928, Cassell, 15s.). It is largely based on the published and unpublished research of the great German authority, Otto Erich Deutsch. An English edition of Deutsch’s collection of Schubert’s letters has just appeared. They are translated by V. M. S. Trentham, and have a preface by Ernest Newman (1928, Faber and Gwyer 6s.). The tiny volume on Schubert, by Antcliffe, in the ‘Milestone Series of Musicians’ is now out of print (1910, Bell).

There are two little books by Brent Smith on ‘Schubert’s Quartet in D Minor and Octet’ and ‘The Symphonies of Schubert in C Major and B Minor’ (1926-7, ‘Musical Pilgrim’s’ Series, Oxford University Press, each 1s. 6d.). A volume, ‘Schubert’s Songs—A Critical Account,’ has been announced; it is by Richard Capell, music critic of the *Daily Mail*, than whom nobody has a fuller knowledge or more sympathetic understanding of this branch of the composer’s activity. An English translation of the text of about 120 of the songs (with melodies) has been issued by A. H. Fox-Strangways and Stewart Wilson (1924, Oxford University Press, 18s. 6d.); there is a school edition at 1s. 6d., containing forty of the best-known songs. Wells-Harrison has written ‘A Critical Study of Schubert’s Compositions for Piano and Strings’ (Wm. Reeves). A somewhat slight book that has recently appeared is Whitaker-Wilson’s ‘Franz Schubert, Man and Composer’ (1928, Wm. Reeves, 10s.).

Information as to the Schubert Literature in the German and French languages, too extensive to give here, may be had from Mr. Harold Reeves, of 210, Shaftesbury Avenue, W.C.2, who has just issued a Centenary List which he is willing to send to readers of *The Radio Times*.

The complete edition of Schubert’s works is that of Messrs. Breitkopf and Härtel, of Leipzig. Unfortunately, a good many volumes have been allowed to go out of print, but most of the works may be picked up here and there in other editions.

A Children’s Biography of Schubert of a novel kind is the ‘Pianola’ and ‘Duo-Art’ Roll just issued by the Zöllner Co., Ltd., in which letterpress by Percy Scholes, and pictures illustrative thereof, are interspersed with appropriate extracts from the composer’s works in the recorded performance of Paderewski and other great players.

Listeners will hear on Friday evening, from all Stations,
‘THE PILGRIM’S PROGRESS’ By GRANVILLE BANTOCK.
A Choral work specially written in celebration of the Bunyan Tercentenary.

By Richard Capell, Music Critic of the 'Daily Mail.'

The Songs of Schubert.

Altogether Schubert's songs number more than six hundred, many of which will be heard in the course of this week's broadcast programmes. Mr. Capell, author of the recently published 'Schubert's Songs: A Critical Account,' is an authority on this side of the composer's genius.

SCHUBERT'S songs, in the ten volumes of Mandyczewski's collected edition, number 603. The earliest were composed when Schubert was a schoolboy of fourteen; the last date from the fatal autumn of 1828.

This prodigious mass of music is still too little known. There is only one edition with a chronological arrangement; and that one and the only other complete edition (Breitkopf's Popular) are partly out of print. Perhaps two-score of Schubert's songs are universally known. They are, of course, as familiar as anything in music. The average cultivated musician knows, perhaps, one hundred.

After spending many a long day in the company of Mandyczewski's ten volumes I am of the opinion that of the 603 songs, one, and one only, is bad, really bad. This obscure exception is 'Nach einem Gewitter,' a setting of verses by Mayrhofer, composed in 1817.

For the rest, what a world of sweet airs and exuberant life! It is the world at the spring. Nowhere in art is the sunlight more gladdening, the foliage greener, the rippling wind and rain more refreshing.

Whence came this profusion of music, so new and yet so natural, like a whole April of flowers set free by the change of season? To begin with, from the mind of a born singer, the sort of man who, even if he had been illiterate, would have strung rhymes together and who, if he had lived and died in rustic obscurity, would have left behind him anonymous melodies which a later generation would have hunted up and pieced together under the name of folk-song.

But Schubert's world, and generation, too, had a hand in the making of his songs. Schubert's first masterpieces, 'Gretchen at the Spinning-Wheel' and 'The Shepherd's Lament' (both settings of Goethe), were composed in 1814, when he was seventeen. Not till years later did he write his first instrumental masterpieces. The 'Trout' quintet (1819) is still juvenile. The unfinished string quartet in C Minor of 1820 is, perhaps, the first piece of mature Schubert which had not the inspiration of words.

Schubert was an impassioned lover of poetry. He wrote verses himself at times, and so did nearly everyone else in his circle. The images of the poets and their descriptions of scenes and sentiments fired his

musical imagination. He was the first German musician with so literary a turn of mind. This is not strange, for German literature was a comparatively new thing in the world.

After centuries of sleep there had been an awakening in about the middle of the eighteenth century. As for Austria, it remained dumb down to the beginning of Schubert's own time. The analogy is with the English sixteenth century. Goethe and the great Viennese musicians were rather like our Elizabethans. A whole people suddenly found their tongue.

Frederick the Great spoke French in preference to German, and at Vienna Italian was the polite tongue. German was a peasant's language, and the new German literature had a rustic cast. The best of it, that is to say. The language was (and remains) an uncouth vehicle for ideas. Of

Schiller but the host of minor versifiers are aimed at.

The fact of the case, however, is that there was not enough good poetry existing for Schubert's purpose. Ah, he died too soon! Given another ten years and he would have known Eichendorff and Mörike, and have known more of Ruckert and Heine. But while we lament, we must rejoice that, at the very last, and only just in time, he came upon Heine and wrote off the reel six masterpieces. These include 'The City,' a tragic landscape the like of which had never been known in music before him, 'By the Sea,' the most purely beautiful of the songs; and 'The Spectral Self' (Doppelgänger), which is the most powerful and most intensely imaginative of them all.

One other point: the greatest poetry is not necessarily what best suits the songwriter's purpose, and some of Schubert's

lesser rhymesters incited him to many of his happiest songs. Müller, for instance, whose lyric sequences, 'The Maid of the Mill' and 'The Winter Journey,' might have been directly devised by Providence for union with Schubert's genius.

Schubert began as a boy by setting the minor eighteenth-century lyrics and Schiller. Goethe prompted his first masterpieces, and while as the years went on he drifted way from the older writers and was more and more attracted by

the verses of contemporaries and friends, he returned to Goethe again and again, and nearly always with entrancing results.

Another external factor in Schubert's art: the piano. The dry and glittering harpsichord had been the typical keyboard instrument of the eighteenth century. The piano made available a singing quality of tone, a dynamic variety and many kinds of veiled and picturesque effects which were essential to Schubert's translations of the images of the poets into music.

By luck he had that new source of expression ready and waiting for him; by genius he made such use of it that Liszt called him 'among musicians the chief poet'; and Mr. Plunket Greene has, with charming extravagance, said: 'The "song" was born one hundred and thirteen years ago with Schubert's Op. 1.'*

(Continued in col. 2 page 459.)

* Music and Letters, Schubert Centenary Number, October, 1928.



From the original in the British Museum

IN SCHUBERT'S HAND: THE MS. OF ONE OF HIS EARLIEST SONGS.

all authors with a great reputation Schiller is the most tiresome. But when the new poets sang of elementary things, of the raptures of the heart of youth, of the pangs of bereavement, of nature free and wild, their words had a rare freshness.

Schubert is accused of having set poor poetry to music; it is just. He is accused of having had no literary taste; it is unjust. He set all the best poetry he could lay his hands on. The new literature boasted one giant—the divine Goethe. There are over seventy settings of Goethe by Schubert—far more than of any other poet. The proportion of masterpieces among them is extraordinarily high.

Next in order of quantity come the Schiller songs, of which there are more than fifty. The masterpieces among them are few. Schiller was, from one point of view, one of Schubert's worst poets. But when Schubert is accused of wilful bad taste, not

(Continued from page 434.)

still. There was frolic in the room, chatter, noise. Presently someone gave him a copy of *Cymbeline*, and in a moment Schubert was absorbed. He had found a poem to set, and he set it even as Schwind made the picture. Schwind ruled the staves on the paper for him, and said, probably very truly, that it was the most valuable drawing he had ever made.

His friends seldom knew what he was composing, but he would usually have a new work ready for a *Schubertiade*, as a Schubert evening was called—an evening when they played his music and ate little sausages or *Wurstballs*, and danced and knew no care under heaven. The settings of Walter Scott's seven songs, for which he received the highest price he was ever paid—twenty pounds—appeared in this mysterious manner. Apart from the actual year, little is known about their composition. But an interesting letter exists about one of them, the famous *Ave Maria*, a letter written to his father whilst Franz was on holiday. In it he says:

'My new songs from Walter Scott's *Lady of the Lake* met with great approval. They were greatly surprised at the piety I expressed in a hymn to the Virgin which apparently moved everybody, and tends towards devotion. I believe it is because I never force myself to be devout except when I feel so inspired, and never compose hymns or prayers unless I feel within me real and true devotion.'

Schubert always acted on impulse. He was impulsive in his composing, and in his fits of generosity, which beggared him again as soon as he had a little money. In spite of his shyness he was extremely stubborn. Huttenbrenner declared that it was his stubbornness that kept him poor. Publishers asked for less difficult music because it would sell more readily, and he sent music more difficult. He could have been

appointed conductor at the Opera, and so have been freed from penury, but at rehearsal he refused to alter some of his music to suit the voice of the singer Fraulein Schechner, thereby throwing away his opportunity. His ill-fated opera, *Alfonso and Estrella*, the rejected of Vienna, could have been performed in his lifetime by the musicians at Graz, but when Capellmeister Kinsky asked him to alter the key of some of the songs slightly he refused, and the chance of performance of a work that had cost him so much labour had gone.

In spite of this stubbornness he was plundered by the music publishers. At one time he visited the shop of the publisher Haslinger daily. Beethoven and other musicians used frequently to meet at Haslinger's shop between eleven and twelve in the morning. The shop was called the 'Fox's Hole,' and was a vault in the Pater-noster Gässchen. On one occasion Schubert was passing his publisher's premises whilst out for a walk with his old school-mate Rindbacher, who had just lent him 12s. 6d. to pay his rent.

'Look here,' said Schubert, pointing to the publisher's shop, 'these people have any number of my things. You might get your money back at once if they would pay me a little of what they owe me. D'you know, I'm not going to enter that shop again!'

The continual swindling which he endured from these publishers, who paid him gradually lessening sums for his work as his reputation increased, and who cut his work about as they pleased and gave it strange titles which he did not know, coupled with the illness that endured through the last six years of his life, forced his mind to depression. And yet his genius remained unspoiled. He worked more feverishly than ever, going from Songs to a Mass, to a Symphony, to Songs again. At the beginning of 1828 he

declared that he would set no more songs, and then promptly set a number. His thirty-first birthday, in January, was spent in a Vienna swept with snow. March came. At the beginning of the month he composed his cantata, *The Song of Miriam*, and in the same month his majestic *Symphony in 'C'*, which consisted of more than two hundred pages of manuscript composed with such speed that in places it is difficult and almost impossible to decipher the score. Neither of these works was he to hear performed. The first performance of *Miriam* took place a few months after his death, and—the triumph of irony!—in order to raise funds for a headstone to his grave!

In this last year, which was to bring his life to a close on November 19, gloom and sadness seemed to have taken definite possession of his mind. In the *Winterreise* songs is all the beauty of his sadness. 'The choice of the *Winter Journey* proved how much more serious his condition had become,' wrote his friend and librettist, Mayrhofer. 'He had been very ill for a long period, he had undergone depressing experiences, all the colour had been stripped from his life. For him Winter had indeed begun.'

Even in those last tragic days, the days of November, when his body was dying of typhus, his brain refused with fierce obstinacy to die. He corrected the pages of the last of the *Winterreise* songs, and the proofs of the *Serenade* which his friend Spaun brought to him. He lay planning the composition of what was to have been his opera, *Count Gleichen*.

But suddenly at midday on November 19 he seemed to realize that all he intended to do would never be done. He hung out his hand to the wall, and, fully conscious of what he was saying, exclaimed: 'Here, here is my end.'

At three in the afternoon somebody observed that he had ceased to breathe.

In the second movement, marked *Andante* (which the pianist interprets as very slow), she produces a halting effect at nearly every bar-line, which becomes distressing.

On the reverse of the last record the Ballet Music from *Rosamunde* (or rather, part of it) is recorded by the same artist. She makes it as effective as it could be in this form, but it has been much 'arranged,' with the additions of trimmings fore and aft, and the ingenious addition of a tune for the left hand towards the end, which, however, is not to be found in the original. Columbia has also issued two of the Waltzes, under the title of *Old Vienna*, arranged and played by Friedmann (L 2137). These bear signs of having been freely edited and 'improved,' as there is a great deal that is un-Schubertian in them. The playing is on the hard side, with a good deal of *clang* about the tone.

H.M.V. has provided some lighter fare in the piano section with some of the Impromptus and Moments Musicaux.

The well-known Impromptu in A♭, Op. 142, No. 2, is played by Paderewski (DB 1037). The first section he plays very much below the speed indicated; the Trio at the usual speed, reverting to the slower tempo at the repeat of the first section. There is a nice, poetic feeling about the finish of it. The Impromptu in A♭, Op. 90, No. 4, is played by Rachmaninoff (DB 1010). The playing is crisp, clean, and delicate, but he reverses some of the composer's dynamic indications. The Impromptu in E♭, Op. 142, No. 3, and the Moment Musical in F Minor, Op. 94, No. 2, are together (DB 1136), played by Backhaus. The playing is technically perfect but rather colourless,

SCHUBERT ON THE RECORDS

(Continued from opposite page.)

and in the Impromptu he adds notes in several places which Schubert did not write. The recording is excellent, and most of the tone quite pianistic.

The same Moment Musical, together with the Waltz in A Major, Op. 80, No. 13, and the Waltz in F Major, Op. 9, No. 33, are also recorded by H.M.V. from the playing of Harold Samuel (C 1551).

Samuel plays the Moment Musical at a slower rate of speed than his contemporaries who have recorded it, but it loses nothing by his treatment. It is a delicate morsel under his fingers. The Piano tone is good, full, and round.

The two Waltzes are very short, but very dainty. H.M.V. have also issued the Military March in E♭, arranged and played by Backhaus (DB 1125). This March is not very familiar as is the one in D, but it is effectively arranged and brilliantly played.

Columbia has issued the four Impromptus, Op. 142, played by Ethel Leginska (9476-8), and the Moments Musicaux, Op. 94, recorded by the same performer (4887-90).

The playing is technically sound, but rather mechanical. The Piano tone does not suggest the employment of a first-rate instrument. In Op. 142, No. 2, the pianist makes one or two slight

deviations from the text, and in No. 4 (of the same opus) there is a cut of 70 bars.

By the way, the second side of record No. 4889 is wrongly labelled. It should be 'No. 5, in F Minor.'

Of the songs, which number over 600, some 45 have been issued by H.M.V., 20 by Columbia, and 13 by Parlophone. Included in this total (78) are many duplications, so there remains a vast wealth of material which is as yet untapped. The most important of those available in record form are the Cycles *Die Winterreise*, sung by Elena Gerhardt, and *Maid of the Mill*, sung by Hans Duhan. These are issued by H.M.V. in their album series (Nos. 68 and 64 respectively) but the separate records may be purchased, for the serial numbers of which reference must be made to the Catalogue.

The Gerhardt Album is a collection of choice items, on which this distinguished artist brings to bear her great gifts of voice, style, and interpretation. The voice may show signs of wear, but her art of singing is as fresh as ever.

Duhan's singing is always good, even though at times there is a want of colour.

The same company has also issued four Songs—*Im Abendröth*, *Die Vogel*, *Die Post*, and *Wohin?* sung by Elisabeth Schumann (D 1411). These are a sheer delight. The beautiful quality of the voice and the charm of the vocalization are well reproduced. The accompanist also deserves mention for his excellent and sympathetic playing. I do not like the two records of John McCormack—*Die Liebe hat gelogen* and *Who is Sylvia?* His tone is too coarse and nasal for my liking, and I regret

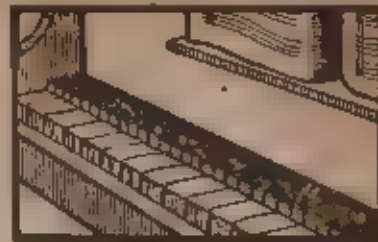
(Continued on page 475, col. 2.)



For the Gramophone Enthusiasts SCHUBERT ON THE RECORDS

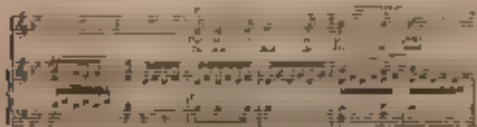
By A. C. Praeger.

In view of the special interest in the composer aroused by the celebration of the centenary of his death, many gramophone enthusiasts will be anxious to add to their collection of records of various of his works. The following authoritative article will serve as a guide in the selection of Schubert records.



AS was to be expected, the gramophone record manufacturers are well to the fore with their contributions to the celebration now at hand, which will accord honour to one who was strangely neglected in life, and allowed, literally, to starve. Poor Schubert! If from some other sphere he is able to contemplate the dividends paid by the gramophone companies, the fees and royalties drawn by the interpreters of his works, and the eagerness of the legion of music-lovers to acquire possession of the recorded treasures he left, which brought him so meagre a recompense during his short life, he can have but a poor appreciation of the distribution of the world's goods!

During the past year there has been a fair output of Schubert records. These vary, of course, in their musical values; some of the song records, for instance, have been made by artists who, whatever their other merits, are obviously out of their stride in attempting a Schubert song, and in some instances, acknowledged *Lieder* singers have not been at their best when the records were made, and cause much disappointment in consequence.



Only the best of the recordings—selected after careful examination and comparison with the respective scores, and with each other—are included in this article. 'Arrangements,' however estimable, are excluded for want of space.

Amongst orchestral records, first and foremost, there is the *C Major Symphony*, the composition of which was begun in March, 1828—within eight months of Schubert's death—and which may be regarded as the culmination of his compositions for the orchestra. It is a great work, but it is not likely to meet *The Unfinished* from the position it holds in popular estimation. It is recorded by H.M.V. in Album form (D 1300-5) and is played by the London Symphony Orchestra, under the conductorship of Dr. Leo Blech. The recording is complete, with the exception of an omission of 96 bars in the third movement, in the recapitulation of the Scherzo. This out does not appear to upset the balance of the movement, which is of great length. The pace throughout is very lively, perhaps too much so for the sentiment of the music, but it is a fine piece of work, both as regards playing and recording, and despite one or two minor blemishes, may be accepted as a good example of modern orchestra recording. The same Symphony has now been recorded by the Columbia Co., played by the Hallé Orchestra, under Sir Hamilton Harty (L 3078-85). This is a very fine set of records of some excellent playing by one of the oldest-established of our permanent orchestras.

Then there is the *Symphony in D Minor*, the immortal *Unfinished*. Of all the recordings of this which I have tried, I give first place to that issued by the Columbia Co., played by the Hallé Orchestra, under Sir Hamilton Harty (L 3078-85). This is a very fine set of records of some excellent playing by one of the oldest-established of our permanent orchestras.

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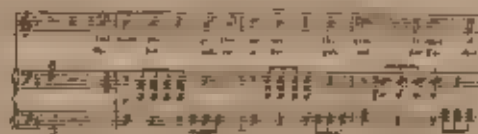
It has also been recorded by Columbia played by the new Queen's Hall Orchestra, conducted by Sir Henry Wood (L 1791-3).

Sir Henry Wood's interpretation of this masterpiece is well known to all habitués of the Queen's Hall, and it suffices to say that the performance for this recording is marked by the same meticulous care for detail which has at all times distinguished his readings.

From the Columbia Co. there are the *Overture, Entr'actes, and Ballet Music from Rosamunde*. The *Overture* included in this recording is that which Schubert composed for his opera *Alphonse and Estrella* (which was a dismal failure), and was used at the first performances of *Rosamunde*, for which he had not composed a special *Overture*. The *Overture in C*, now known as the *Rosamunde Overture*, was composed for a melodrama, *Zauberharfe* (*Magic Harp*).

The Suite is played by the Hallé Orchestra, with Sir H. Harty. The playing is neat, but for the greater part wanting in spirit; *pp* passages are mostly played *mf*, and *Entr'acte No. 3* is unduly hurried, presumably to ensure getting the entire record on one side. The movements I recommend are *Entr'acte No. 2* and the *Shepherd's Melody* (L 2124). These are quite some of the best in the Suite, and playing and recording are excellent. By the way, these movements do not appear in the miniature score, nor in any pianoforte arrangement I have seen, but are to be found in the Pastoral Operetta, under the title of *Rosamunde*, recently issued by Silver, Burdett and Co., of U.S.A. The Ballet Music has also been recorded by H.M.V. on the reverse of the last record of Beethoven's *Leonora Overture No. 3* played by the Albert Hall Orchestra, conducted by Sir Landon Ronald (D 1052). This is a delightful record; playing is crisp and clean, and the orchestral colours are well portrayed.

Chamber music has come in for a fair share of attention, and I give pride of place to the *Octet in F Major*, Op. 166. This is played by the Lener



Quartet, with the assistance of C. Hobday, C. Draper, W. Himmelf, and Aubrey Brain (some of our most gifted and experienced performers on their respective instruments), who make an excellent ensemble.

I consider these are some of the best records the Columbia Company has issued, and no gramophone-lover's library should be reckoned complete without them. There are six records in an album (L 2108-13). The same company has issued the *Piano Quintet in A*, Op. 114 (*The Trout*), played by J. Pennington, H. Wanda-Warner, C. Warwick-Evans, R. Cherwin, and Ethel Hobday. It is generally excellent, the ensemble being good and the balance well maintained. The pianist displays exceptional powers as an ensemble player, her tone being carefully graded and shaded to afford necessary support, while the piano is never allowed to become too prominent and to overshadow the other parts. The one fly in the ointment is provided by the double bass, who plays $\sharp G$ for $\sharp C$ (in the last movement). It is an amazing blunder, but the agony is soon over.

H.M.V. also has recorded this Quintet, played by Backhaus, with Mangeot, Howard, Withers, and Hobday (D 1484-7).

This is a delightful series of records. The playing is of a very high order, and the recording renders full justice to the artists engaged. Where all is so superlatively good it may appear invidious to particularise, but the superb tone produced by Backhaus is reproduced in a manner worthy of the highest praise. That most difficult instrument to record successfully—the double bass—is here recognisable as a musical instrument.

H.M.V. contributes the *Quartet in D Minor* (*Death and the Maiden*), recorded by the Budapest Quartet (D 1422-3). This is contained in an album. The playing is good and is marked by spirit, but also, in some places, by a good deal of roughness. One misses the lovely blend of the Fingert Quartet, with its perfect ensemble and homogeneous tone. The first violin is decidedly harsh at times; the intonation of both violins is not always beyond reproach, and there is not a very careful attention to nuances.



The *Quartet in C Major*, Op. 163, and the *Quartet in A Major*, Op. 29, have been recorded by the Columbia Company. The Quintet is played by the London String Quartet, with the assistance of Horace Britt for the second cello, and is on six records, contained in an album (9435-50). The Quartet is played by the Musical Art Quartet, and is on four records in album form (9442-5).

Both of these should, and undoubtedly will, find a place in every serious gramophonist's library. The *Piano Trio in B7*, Op. 99, has been issued by both H.M.V. and Columbia. H.M.V. were first in the field with this, played by Cortot, Thibaud, and Casals (DB 947-950), in album form. Such music performed by such exponents, can never fail to attract, and those who are attracted will not be disappointed. Columbia selected Jelly d'Aranyi, F. Salmond and Myra Hess to make their record, and the result is mostly satisfactory, though the shading is not what it might have been in these days of electric pick-up. A feature of the record is the pianoforte tone, which is really excellent, and devoid of the usual imperfections. Mention must be made of the *Minuet from the Quartet in C*, recorded by Parlophone, from the playing of the Prince String Quartet (E 10004). The ensemble is very good, and they get some excellent *pp* effects, and play with great precision. This is a very good record.

The *Sonatina in D Major*, Op. 137, No. 1 (for Violin and Piano), as played by Sammons and Martock and recorded by Columbia (4704-6), is delightful, and would serve as a model of Duet playing. The tone of both instruments is very rich.

Two of the Pianoforte Sonatas have been recorded by Columbia; that in G, Op. 78 (9396-9400), played by Poulshoff; and the *Sonata in A*, Op. 120, played by Myra Hess (L 2110-2121). Poulshoff has a neat, clean technique, but his playing in this Sonata is rather dull and colourless, and the piano tone has not recorded well. The Myra Hess record is rather better, but there are some wrong notes in the first movement.

(Continued at foot of opposite page.)



BOTH SIDES OF THE MICROPHONE



A Universal Problem.

PEOPLÉ are beginning already to think hard about Christmas presents. My Aunt Fanny called last night to ask "whether you think, my dear boy, that Muriel Flinders would prefer a cushion to a set of table croquet." My own list of presents includes (for the moment):—Dogsbody. A nice bottle of poison.



* Thinking hard about Christmas presents.

Miss Jump. A copy of 'Every Girl Guide's Anthology of Elia W. Wilcox.'

Jump, K.C. An imitation brief which says 'Da-da' when you open it.

Myself. A nice job in a market gardening business in Patagonia.

My Successor. The task of coping with Dogsbody.

As to the rest (including Aunt Fanny), I am still in doubt, so at 8 p.m. on Friday, November 26, I shall listen to Miss Margery Lovell Burgess's talk on 'The Christmas Present Problem.'

The Russian Brains.

AT 5 p.m. on Saturday, November 26, Sir Philip Sassoon, the Under-Secretary of State for Air, will give an account of his tour in India and the Near East. This talk is independent upon Sir Philip's return from the tour which he is carrying out in order to inspect the various Air Stations on the route to India. He is expected to reach England in time.

Sir Henry Wood in the Studio.

SIR HENRY WOOD is to conduct a symphony concert at the London Station on Saturday afternoon, November 26. His programme includes *Concerto Grosso, No. 6*, by Handel, *Mozart's Symphony in D, No. 31*, and the *Bach Concerto for Violin and Strings, No. 2 in E*, in which the solo part will be played by Marjorie Hayward.

A Change of Dates.

OWING to unforeseen difficulties of rehearsal, the dates of two of the choral concerts in the present series of B.B.C. Symphony Concerts have had to be reversed. Sir London Ronald's concert will take place at the Queen's Hall on February 1, while Sir Hamilton Harty will conduct *The Damnation of Faust*, by Berlioz, on Friday, March 1.

'A Sea Change.'

BRIEFLY, a last week's note, I referred to the forthcoming broadcast of Sir George Henschel's opera, *A Sea Change*, or *The Broken Heart*. The London production of this A.D.H.A. production was performed in 1934—has never yet been performed. It will be heard from 5 P.M. on December 3, and at 8 p.m. on December 5. *A Sea Change* is the true story of a heart and a sea. By its production, which will be due to the production of a new opera, which is a new production of the opera.

A Herbert Ferrers Concert

CERTAIN programmes have specially appealed to the broadcast audience and, it may safely be said, a repetition of them would always be welcomed. One of these is Herbert Ferrers' little opera, *The Piper*. I am not announcing a revival of this charming work, only mentioning it in connection with a concert of his composer's music which is to be broadcast from London on Tuesday, November 27. The chief feature of Ferrers' music is its quality of romance; he has besides a keen sense of humour, and this programme is rich in music of a marvellous order. He himself will conduct on the 27th, while Stuart Robertson will sing several of his songs.

Sir Philip Sassoon.

IT is hoped that, at 8.15 on Monday, November 20, Sir Philip Sassoon, Under-Secretary of State for Air, will give an account of his tour in India and the Near East. This talk is independent upon Sir Philip's return from the tour which he is carrying out in order to inspect the various Air Stations on the route to India. He is expected to reach England in time.

GENIUS, 1828-1928.



New Portrait of Miss Pamela Gull

In an article in last week's issue we read of the very small reward which Schubert received from his publishers. And yet all his short life he wrote masterpieces, as regularly and quietly as a bank clerk making entries in a ledger. Compare this modern genius with Miss Pamela Gull, our latest 'best seller' whose new 'masterpiece' (the term is her publisher's), entitled 'Little Pieces of Passion,' received a column of notice in the *Daily Doodle*, accompanied by a picture of Miss Gull, dressed in the uniform of the Tibetan regiment of which she is an honorary colonel. Which do you prefer? There is no price for a solution.

Stars Invisible.

BIG names in forthcoming Vaudeville include Gilbert Maurice and Doris Roland, Elsie Carlisle, the Two Hoffmanns, Julian Bane, and Clapham and Dwyer (November 26); Jack Hulbert, Wolsey Charles, and Harley and Barker (December 7); Dorothy Ward, and Louisa Hertel (December 8). Wolsey Charles will be remembered as one of the original Co-Optimists, a singer and composer of light songs. Dorothy Ward will make her first appearance before the microphone. The series of Palladium relays will be continued in a vaudeville programme on December 1. It is too early to say who the selected artist (or artists) will be. The enterprising manager of the Palladium, George Black, contributes to next week's issue an article entitled, 'Music Halls and Microphones,' which will clear away any doubt as to the future relations of 'variety' and the B.B.C.

Operas, whole and in part.

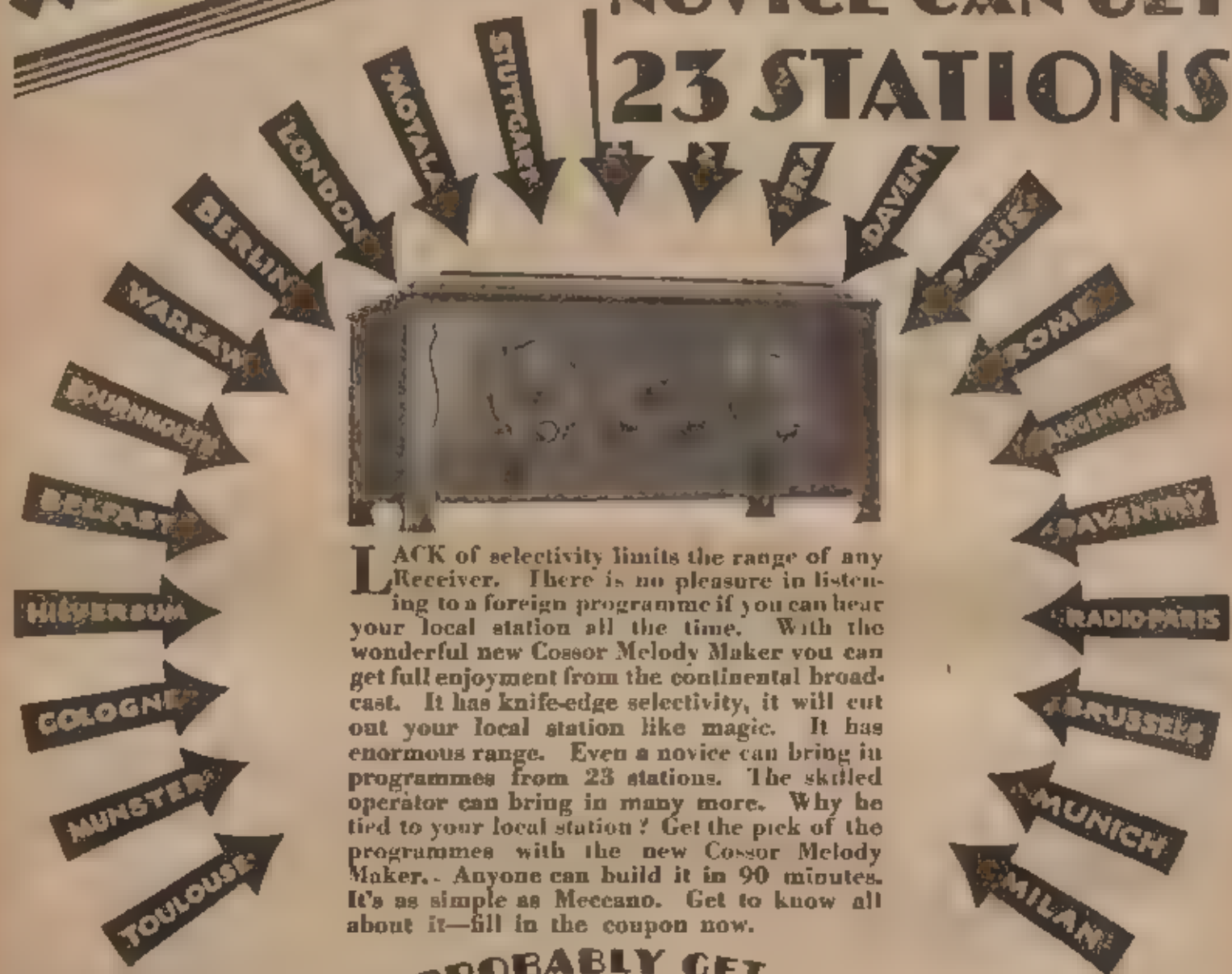
ON Monday, November 26 (5GB) and the following Tuesday, November 27 (5GB), the following operas will be broadcast: *Samson and Delilah* by Saint-Saëns. This opera is immensely popular with British audiences; the aria 'Softly awakes my heart' will be among the most generally performed of operatic excerpts. Romain Rolland wrote of Saint-Saëns: 'He brings into the midst of our present restlessness something of the sweetness and clarity of past periods, something that seems like fragments of a vanished world.' That is true. Saint-Saëns appeals through the directness and simplicity of his method. It is strange to think that he was a musical revolutionary of the 'seventies, and that for years his 'red' tendencies mitigated against the popularity of his operas with Puritan audiences. To us today, grappling with our Bartoks and Hindemits, he appears a very different person. A strong cast in *Samson and Delilah* includes Astra Diamond (Delilah), Walter Widdop (Samson), Dennis Noble, and Foster Richardson. Percy Pitt will conduct. On Friday, November 30, at 8.15, 5GB is relaying from Manchester Act II of Verdi's last opera, *Falstaff*, played by the B.N.O.C. During the last ten years of his life Verdi put his finest musical work into operas based upon Shakespearean libretti—*Othello* and *Falstaff*. The latter is one of the finest comic operas yet written, a miracle of late flowering. It has the advantage, enjoyed by so few operas, of a splendid libretto, full of real humour. How rare this is the opera-enthusiast knows!

Where the Real Samuel Lived

IAM told by Mr. Freeman, author of our 'Samuel Pepys—Lustre,' that the Samuel Pepys Club is appealing for funds towards the restoration and upkeep of the Samuel Pepys house at Brampton. The house has been leased to the Club by its President, Lord Sandwich, for a long term at a purely nominal rental. It has been very cleverly restored and, in addition to much of its original furniture, contains many relics of the great diarist. The highly individual writing of Samuel Pepys has a wide appeal. Our own parody of the diary has, it appears from many letters which I have received, interested listeners in the original. There may be some who would like to contribute towards the preservation of the Pepys house. Their contribution will be gratefully received and acknowledged by The Treasurer of the Samuel Pepys Club, 14, Portchester Terrace, London, W.2.

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HOME, HEALTH AND GARDEN

A weekly page of special interest to the housewife and the home gardener.

Some Small Cakes.

Oatmeal Macaroons

These are very crisp cakes and the ingredients required are

1 cup of oatmeal
1/2 cup of sugar
1/2 cup of butter
1/2 cup of egg whites
1/2 cup of baking powder

1. Beat the butter and sugar together until of a creamy consistency. Work in the oatmeal and salt until well blended. Put the mixture into a small round cake tin, pressing it out to a moderate depth. Bake in a moderate oven until golden brown.

Flapjacks or Australian Shortbread.

1 lb. rolled oats
1/2 lb. sugar
1/2 teaspoonful salt

Beat the butter and sugar together until of a creamy consistency. Work in the oatmeal and salt until well blended. Put the mixture into a small round cake tin, pressing it out to a moderate depth. Bake in a moderate oven until golden brown.

Meringues.

Meringues are probably the most popular of fancy cakes. They are extremely light and provided the eggs are absolutely fresh and the whites stiffly beaten. Grease a tin or thick butter and cover with thick white paper. The ingredients are

4 whites of eggs
1 lb. castor sugar

Put the whites of egg into a cold basin and beat until quite stiff. Care must be taken when separating them that no yolk is allowed to get into the whites. When the whites are sufficiently beaten add in the castor sugar lightly until thoroughly mixed. Put the mixture into a forcing bag fitted with a plain round tin pipe and pipe into rounds on the prepared tray. Dry very lightly with castor sugar and place in a cool oven. As the meringues do not require to cook but only to dry slowly, the oven should not be hotter than 210° F.

Beginners often make the mistake of baking meringues in too hot an oven, with the result that the outside hardens and the middle remains very moist; they only require drying.

When almost dry push in the bottom of each one gently, and complete the drying. When dry store in an air-tight tin until required. They may be filled with sweetened whipped fresh cream or other filling.

Coffee Meringues.

Use the same recipe, but stir in a little coffee essence, a very strong essence of pure coffee. Ordinary coffee essence is not suitable as it makes the mixture too moist.

Almond Meringues

are prepared in the same way, but the following ingredients are required:

4 whites of eggs
1 lb. castor sugar
1 lb. almonds.

Blanch the almonds, brown slightly in the oven and chop. Then add to the stiffly beaten whites of eggs with the sugar.—From Mrs. D. Collington Taylor's talk on Nov. 5.

The Care of Rabbits and Guinea Pigs.

In the choice of a breed for the complete novice I would advise smooth English guinea pigs and Dutch rabbits, these breeds being the hardest and most easily reared of their kind.

Now I am going to suppose you as complete novices about to embark on your first rabbit. We will suppose you are going to buy a doe in kindle.

First, you must think about hutches, not only for the doe but also for her family. The hutch should be of sufficient height for the rabbit to stand up on its hind legs. You will find that if you fix a shelf half way up the wall at one end, your rabbit will love to jump backwards and forwards to and from it. A doe, too, will find this shelf a great relief when she wants to get away from a troublesome family for a little peaceful meditation. The same type of hutch will also do for guinea pigs.

No hutch should be less than eighteen inches deep; it is better if it is two feet. The longer you can make the hutch the better for the rabbit. It is not necessary to make a special sleeping compartment, if one-third of the front is covered by a wooden door, and the other two-thirds by a wire one. If the does are given plenty of hay at landing time they will make their nest behind the wooden door—probably right against it—so it is wise to fix a sliding strip of wood about four inches deep to act as a litter guard when the door is opened.

This may be bought ready-made and fixed up on the outside to form a pocket five inches deep. Food and water pots will also be needed, but these, in the case of a few rabbits, can usually be supplied from the house in the form of empty tongue glasses.

If you are buying a doe in kindle you will want three hutches. One for the doe, one for the baby lucks and one for the baby does. The babies will need to be separated from their mother, and the does and lucks divided at from seven to eight weeks old.

Now about feeding. Good sweet hay is the first essential. The rack around the hutch is of great addition to keeping the hunches contented and free from stomach disorders, a constant supply will help to discourage the mischievous habit of hunch n-bumping. In the morning give each rabbit a handful of ripened English oats and good broad bran. Watch for a few days until you find how much will be cleared up in an hour. Unless you can spare a daily drink of milk, water must be always before them. At night give them green food, and don't be afraid to give it fresh, even wet, and as much as they will eat. More rabbits become ill and die through lack of fresh and plentiful green food than from any other cause.

Do with babies, and young rabbits up to four weeks old, must be given an extra feed of green food, and a dish of bread and milk at night. Scald the bread, strain, and add the milk.

Rabbits carry their young for thirty-one days. It is best, if you are a novice, to leave your doe severely alone at this time. About the time the babies are due she will become very active, carrying hay about in her mouth and plucking her fur to line the nest. When you feed her you may gently open the bedroom door. If there is a softly moving mass of fur and hay, all is well. The babies will begin to come out of the nest from a fortnight

to three weeks of age, and they will then begin to help themselves to their mother's food. Do not be afraid of green food at this stage. If it is started now, there will be certain trouble later. The only time when green food may not be given to rabbits is when it is frosted. It must then be gently thawed before a start.

The chief difference between the guinea pig and the rabbit is that their young are carried for two months and are born completely formed—fur, teeth and squeak. Guinea pigs may be fed exactly the same as rabbits, but they must always have something to nibble. I find it best to give them a handful of greenstuff in the morning as well as their corn and hay. A ham may be kept indoors into which all your clean household odds and ends may be put. Toast crusts, vegetable parings, odds and ends such as porridge. Both rabbits and guinea pigs love these little tidbits. Some people make a habit of putting tea leaves into this basin, but I prefer to keep them for occasional use, to tempt a rabbit that is off its feed.

Good, clean straw, oat or wheat, is the best bedding for your hutches. If you use sawdust, it will have to be burnt before you can use it as manure. Cleaning out should be done as often as possible, every day if you can—never less than once a week.—Mrs. N. Mason in a talk on July 19.

Mince-meat Hint.

How many people know that vinegar is much nicer and cheaper to wet mince-meat with than spirits?

Make your mince-meat as usual, add a little more sugar, and moisten with vinegar. The same as you would with spirits. It will keep for years, and the flavour is all that can be desired.

To Renew Chamois Gloves

Wash in tryed water—very soapy, and in the second water squeeze some cream-coloured dolly lint—enough to give the right shade. Fold in cloth, put through mangle, and hang out to dry, and the gloves will look like new.

A Good Reference Book.

Exercise book and week by week as the year goes on. It is a great help in The Radio Times, cut out and paste them in the book, recipes at our own and hints at the other. By doing this it can easily be found when required.—From *Listeners' Talk*, October, 2.

This Week in the Garden.

Dandelions are not only the tuberculous roots but also about six inches of the base of the stem must be preserved. To each stem a label should be securely fastened so that, when the time comes for propagation, there may be no doubt as to which variety any particular root is. If the stem is to be used for propagation, it should be cut into lengths of about six inches, and the leaves should be removed. The stems should be stacked for future use, either as leaf-salads for potting or for digging into the ground when they are half decayed. They will help to take the place of farmyard manure, which is getting more and more scarce.

Lychnis viscaria and *Lobelia fulgens*. These are the best for future use. They should be cut into lengths of about six inches, and the leaves should be removed. The stems should be stacked for future use, either as leaf-salads for potting or for digging into the ground when they are half decayed. They will help to take the place of farmyard manure, which is getting more and more scarce.



"To gild refined gold to paint the Lily."

To Paint the Lily is a problematical task at best, but art is not nature and art is always capable of development.

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The Conventions of Listening.

AS in the cases of other forms of social intercourse, listening to wireless programmes is gradually creating for itself a set of

conventions. Speaking, conventions may be called 'the manners and rules of good society.' It is a convention with some to laugh at those manners and to deny that we are in any way artificial. Whatever justice there may be in this view, nowadays there is no doubt that a great many of our present misdeeds are a direct result of our neglect of the conventions of good society. Hand-shaking, for example, is a part of life enough among our people, and necessary proof that the hand held is a concealed weapon.

So far as wireless listening is concerned, the conventions it has brought into being are much in the state of the first hand-shake. They are really new and germinal, and the enjoyment of listening. They have not yet become 'empty,' and are therefore worth

Before the invention of the loud-speaker, at a time when headphones were used universally, it was one of the manners and rules of a good society of listeners not to turn for pages of a newspaper for the broadcasting of an item. Even a reference to the official programme was hardly discreet, for the rustling of the paper was amplified in the programme by the inclusion of all other sounds. Now the loud-speaker has, to a great extent, obliterated the need for any forced attention or 'catheterised stillness' during a broadcast. Yet it is interesting to consider how this convention still persists. Nowadays, it is there not because the rustling of a paper will seriously disturb

listeners are developing a sense of personal respect towards a performer, irrespective of whether he is within ten feet of them or a hundred miles away.

It is very likely that before listening-in is much older, this sense of respect will crystallise into a set of more or less rigid 'unwritten laws' which the best type of listener will observe.

Thus there seems to be no reason why, when a concert from, say, the Queen's Hall is being broadcast, the listener should not treat his home as though it were the Hall, and himself as though he were among those actually present.

Being a gentleman, he would not think of going late to the actual concert—unless, of course, there were such extenuating circumstances as delay all of us from time to time. For the same reason he would not knowingly tune in his set in the midst of a song or a symphony.

At first glance it would seem that the two cases were different, that lateness in going into a hall

would not offend others, while a mere switching on would upset no one.

But on further inquiry the objection still holds. In both cases those who deserve most consideration—the performers—conductor, orchestra, and vocalists, as well as the composers and authors behind them. Could anyone who tuned-in in the midst of such a broadcast give to these people the full appreciation which they usually deserve?

The same rule holds good for almost any other form of broadcasting, and certainly for all forms where a continuous theme is being used. Few, not having heard it before, could switch into the

early good taste. Perhaps, however, in the seclusion of one's own home, and in the comforting thought that no one, including the disappointing one, will ever know or feel hurt, we may succumb to a desire which is stronger than convention, and so turn him off.

None the less, when one has heard enough to decide against an item it seems logical to think that the next few words or notes might bring a change of mind. Thus, though as a sinner myself, I cannot stress the point, I think that perhaps the proper listener, when he evolves, will adhere to a convention which makes him, having set his hand to the 'on' switch, keep it there until he has heard an item to the end.

Of 'technical' bad manners, such as cutting in and rescheduling one's wander-plugs during a performance, I have nothing to say. These are manners which the scientist rather than the musician will have to overcome, and with him I am content to leave them.

As the education of the listener increases—his listening education, that is the conventions of listening will develop that it shall not start and finish with the actual tuning in and turning-off. Listening will have to be so 'whole-hearted' that as many preparations as possible for concentration will be required. The listener must be in a state of mind to receive the work. In the same way, to balance things and ensure a just appreciation of what he is receiving, the listener will also have to learn to centre himself on his subject.

To help this, there is nothing like a darkened room. Distracting objects are eliminated, and attention is not divided between seeing and hearing.

Another useful aid to concentration—an aid which, appreciated as it is by the B.B.C., may be taken in time by all listeners as a matter of course—is a foreknowledge of what is to be broadcast. The reading of a play or a pamphlet about one, previous to hearing its broadcasting, will increase enjoyment. Thanks to the programme builders, there is an ever-growing number of musical and dramatic masterpieces being put 'on the air.' Unlike yesterday's newspaper, these will bear repetition.

And if thus preparing to receive them, concentrating on their presentation, hearing them justly from start to finish and, in short, acting in one's own home exactly as though one were in the social gathering of a theatre or concert hall—if doing these things can be called the manners and rules of good listening, there is no doubt that the public will grow to appreciate them and to incorporate them into their ordinary social code.

ART by DENNIS

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental	Other Stations
Sunday, November 18.		
3.30 Royal Air Force Band.	4.35 Schubert's 'Wanderer' Fantasy, played by Soloist.	4.45 Cardiff String Quartet.
5.45 Bach Cantata.	9.0 Military Band Programme.	
9.5 Schubert Orchestra and Vocal Concert.		
Monday, November 19.		
7.45 Wireless Military Band.	5.0 Band Concert.	4.10 Belfast Czechoslovakian Programme.
9.35 Music Kitchen String Quartet and Sir George Henschel.	5.0 'Fancies in Music.'	
Tuesday, November 20.		
12.0 Studio Concert.	4.0 Orchestral Concert.	5.0 Glasgow Schubert Centenary Concert.
7.45 Orchestral Concert.	8.40 Schubert Chamber Music.	
Wednesday, November 21.		
3.45 Light Classical Concert.	5.0 Orchestral Concert.	3.45 Belfast Folk Music.
9.35 Schubert's 'Schwanengesang.'	6.30 Light Music—Orchestra.	8.00 Aberdeen Concert.
Thursday, November 22.		
1.15 City of Birmingham Orchestra.	3.0 Symphony Concert—Schubert Programme.	7.45 Cardiff Schubert Centenary Programme.
4.35 Musical Comedy Programme.	9.30 Spanish Music of the Eighteenth Century.	9.35 Bc 250. Dutch Music.
Friday, November 23.		
8.0 'Pigman's Progress,' by Granville Bantock.	3.0 Organ Recital.	3.5 Glasgow Concert to Schools.
Saturday, November 24.	6.30 Light Music.	
4.5 Studio Concert.	3.30 A Children's Concert.	12.0 Manchester Orchestral Concert.
7.45 Military Band Concert (Schubert Programme).	9.0 Symphony Concert.	

in the midst of the second act of a play and, at the end, give the actors their due. An even worse sinner in this respect would be the listener who delivered a verdict on a poetry reading (and perhaps even wrote to headquarters about it) after hearing only the second half of it.

Apart from other considerations, there would be a danger of its being a parody, read in a burlesque way, in which case he would be hush with his own petard. So we may say that in the formulation of the law for listening, self-preservation from ridicule plays a part as well as respect for the performer.

I am not at all sure that this matter of good manners in switching-on should not also have its counterpart in the act of switching-off. We have heard a good deal from time to time concerning the privilege supposed to be enjoyed by wireless listeners, of being able to turn off any performer who does not please. But to exercise this privilege seems almost tantamount to booting a performer from a stage, and this latter is not an action of particu-

Children's Service from Birmingham

10.30 Daily only Time 2

3.30 A Studio Concert

MILICENT RUSSELL (Soprano)

ERIC MARSHALL (Baritone)

IRE BAND ROYAL AIR FORCE

Light J. J. J. J.

Soloist, 'Classical Music' E. J.

3.40 MILICENT RUSSELL

Song of the Blackbird } Quilter

I wish and I wish } Quilter

I wish and I wish } Quilter

3.48 BAND

Negro Spiritual 'Deep River' Bartle

Two Pieces, 'Fast and Loose' Rees

4.0 ERIC MARSHALL

Two Pieces, 'Fast and Loose' Rees

4.18 BAND

Two Pieces, 'Fast and Loose' Rees

4.25 MILICENT RUSSELL

I know a Black Martin Shaw

Ann's Cradle Song Armstrong

Song of the opus Armstrong

4.28 BAND

Two Pieces, 'Fast and Loose' Rees

4.40 ERIC MARSHALL

Two Pieces, 'Fast and Loose' Rees

4.48 BAND

Two Pieces, 'Fast and Loose' Rees

5.0 Children's Service

Relayed from St. Martin's Parish Church

Conducted by Canon GUY ROGERS

Musical by THE HENRY RAM BLOK

Order of Service:

Appl. Hymn, 'O dearest Lord by all'

Hymn, 'Songs of Praise, 1841'

Hymn, 'God that I live and I' (Songs of Praise, 121)

Prayers

Lesson, (Read by a Member of the School)

Hymn, 'I will sing to thee' (Songs of Praise, 121)

Hymn, 'I will sing to thee' (Songs of Praise, 121)

Hymn, 'I will sing to thee' (Songs of Praise, 121)

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Hymn, 'I will sing to thee' (Songs of Praise, 121)

5.30 READING FROM 'THE PILGRIM'S PROGRESS'

(John Bunyan)

'The River and the Celestial City'

II RE they heard continually the kinging of

Beds, and saw every day the flowers

appear in the earth, and heard the voice of the

Turbo in the land. In this Country the Sun

shineth night and day.

5.45-6.15 app. Church Cantata (No. 80) Bach

'Eleenty, thou awful word'

Tom Pickering (Tenor)

William Stewart (Soprano)

Robert Watson (Baritone)

S.B. from Glasgow

(For the words of the Cantata, see page 453)

Next week's Church Cantata will be No. 110, 'Herr

Jesus Christ, du Friede' (O Jesu Christ, Thou

Prince of Peace.)

6.0 A Religious Service

From St. Andrew's Parish Church, Plymouth

Organist, 'God is a Spirit' (B. M. 102, Borough

Organist of Plymouth)

SUNDAY, NOVEMBER 18

2LO LONDON & 5XX DAVENTRY

(381.4 M. 830 KC.)

(552.5 M. 192 KC.)

Prayers and Sentences

H. Moreton

Lesson, Rev. xxi 1-7

Nine Minutes' Chant H. Moreton

Prayers

Tran 'Let I love

De J. Choral, 'For He shall give'

De J. Choral, 'For He shall give'

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THE RIVER OF DEATH.

An illustration to the passage from Bunyan that will be read this afternoon; reproduced from one of Mr. Blair Hughes-Stanton's woodcuts in the edition of 'The Pilgrim's Progress' recently published by the Cresset Press.

8.45 THE WEEK'S GOOD CAUSE

Appeal on behalf of the Central Discharged Prisoners' Aid Society, by the Rt. Hon. Sir WILLIAM JOYNSON H. K. Bart., M.P.

TO help a man just out of prison after, maybe, an almost involuntary crime, and to give him the thing most difficult to obtain—a start in life—is a work whose importance need not be stressed. This work is carried on, on a small scale, by the voluntary service of the society for which the Home Secretary will appeal tonight, by whose labours some 30,000 discharged prisoners are helped.

Contributions should be sent to the Secretary Mr. W. W. Jermott, the Central Discharged Prisoners' Aid Society, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 80

SUNDAY, NOVEMBER 18

5GB DAVENTRY EXPERIMENTAL

(450.5 M. 510 KC.)

8.0
Service
from
Birmingham

Think 20 or 30 years ahead!

How old are you now—40, 35, 40? Think of the years ahead when you will be 50, 55, 60. What will your financial position be then? Will you be able to retire if you want to, or to take things easily? Why not make sure, now, of a happy old age, then, by adopting this plan of the

£3,000 AT AGE 55

Under this plan you make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Company) of a sum you can well spare of your present income. To your money will be added profits upon profits so that when you reach the age fixed upon you will receive a cheque for about £3,000, a sum far and away greater than the total of your investments. But the Plan has other splendid advantages. For instance—

£750 A YEAR FOR LIFE.

If instead of the £3,000 cash you would prefer a fixed income for life, a pension of about £750 will be paid to you as long as you live.

£20 A MONTH FOR DISABILITY.

If you are permanently incapacitated for earning a living, £20 per week will be paid to you until the £3,000 is due, or the deposits, or the interest of £20 a month on the £3,000.

INCOME TAX SAVED.

You will be allowed a rebate of income tax on the £750 paid annually.

£2,000 FOR FAMILY.

Should you unfortunately not live to the specified age your family will receive £2,000, plus profits. If death were the result of an accident an extra £4,000 would be paid to it.

ANY AGE, ANY AMOUNT

The figures given here refer to a man age 35, but the plan is equally profitable at other ages and for other amounts. Say £5,000 or £1,000. Deposits vary according to period, and amount of policy.

£82,000,000 ASSETS.

The most perfect plan for the future. It is prosperity.

FILL IN AND POST THIS COUPON TO-DAY

To J. F. JUNKIN Manager,
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House,
Cockspur Street, Trafalgar Square,
London, E. W. 1.

Name

Address

Occupation

Estimated Income

Signature

R.T. 16/11/28

3.30 AN ORCHESTRAL CONCERT

(From Birmingham.)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

Leader, FRANK CANTILL

Conducted by JOSEPH LEWIS

Prelude, "Romero and Juliet" (Cello and Violin)

3.45 4.15 P. JOHNSON (Soprano) and Orchestra
Aria, "Softly and the wind of evening" ("Der Freischütz") ("The Marksmen") . . . Weber

On . . .
Choral Variation, "Sleepers Wake" (Church Cantata, No. 140) . . . Bach, arr. Stanford
Scherzo, Op. 15, No. 2 Mendelssohn, arr. Dubois

4.5 4.55 DE JOHNSON

The Virgin's Lullaby
Song . . . Max Reger
The Nightingale

On . . .
Suite of Ballet Music
"Lysenote" . . . Gounod

4.35 4.50 SCHUBERT

"WANDERER" FANTASY
Played by SOLOMON
(Pianoforte)

THESE are frequent instances in music of a composer's special interest in one of his works having induced him to set it in more than one way. The beautiful song on which this Fantasy is based, has often been sung to words by Schubert and Schubert's fondness for it is easy to see.

In this Fantasy he elaborates the idea of the song—one who wanders through the world looking for happiness and finding the melancholy reflection that only where he has been a happiness he can find it will be remembered, made a

his Fantasy, which he fondly believed would not have displeased Schubert, but now we are to hear it in its original form, for pianoforte alone, without additions and without orchestra.

8.0 A Religious Service

Order of Service

"At even 'ere the sun was set" (Song of David)

Reading, I John 1

Hymn, "Through all the changing scenes of life" (Song of Praise, No. 383)

Address by the Rev. J. L. WARRICK of the Parish Church, Nuneaton

Hymn, "Love Divine, all loves excelling" (Song of Praise, No. 300)

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham)

Appeal on behalf of the Young Helpers' League by Miss A. NICHOLSON BARTON (Warden for Warwickshire, Herefordshire, and Gloucestershire)

8.50 W. A. THORPE FORECAST. GENERAL NEWS

9.0 MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSALL

M.
M.

5.18 ALICE RAFTER (Contralto)
My lovely Celia
Such no more, Ladies
The Holy Child
BAND

5.20 ALICE RAFTER (Contralto)
Cello
Cello

9.25 DESIREE MACLEWAN (Pianoforte)

Liebestraume
Walderemusehen
Le Rappel des Oiseaux
(The Call of the Birds)

First Movement from
Sonata No. 31

BAND
Cornet Solo, "Abide with me"

5.52 ALICE RAFTER

The Shepherdess

Shepherd thy daughters
Come, oh come, my life a
night Hamilton Early

BAND
Andantino
(Solo Oboe, P. C. SARTRE)

Air and Variations from
the "Symphony"

Haydn, arr. Becker

5.15 DESIREE MACLEWAN

Andantino

Andantino

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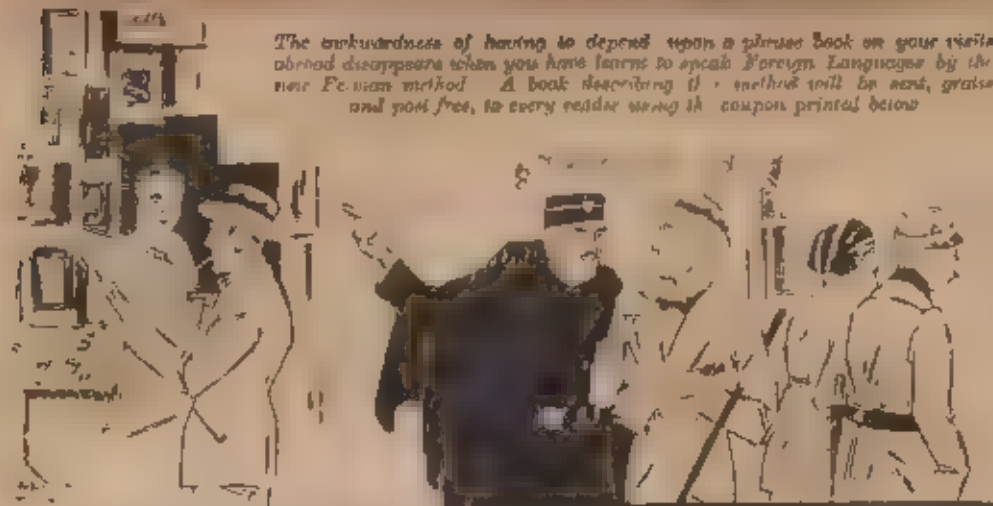
THE music of Sibelius, the representative composer of Finland, is strongly national in spirit, and of none of his work is this more true than of the Tone Poem which bears his native country's name. Composed in 1894 before he was quite thirty, it is a tone picture of an exile's impressions of home on his return after a long absence. It has long ago ceased to be merely national music, although it will always be the deep sincerity of its national feeling by which it will make its strongest appeal.

A short theme, of stern character, powerfully announced by the brasses, introduces the work. This is answered by the wood winds, and a sorrowful tune is heard on the strings. In the quick section which follows, the first theme appears again, played by the strings against a strongly marked rhythm, and then a broad flowing tune on the strings introduces the main part of the piece. It, too, has something of the stern character of the opening. The second main tune, more peaceful, is heard first on the wood winds and afterwards from the strings.

The whole piece is clear and simple, one is tempted to say, rugged in its simplicity.

10.50 Epilogue

(Sunday's Programme continued on page 452)



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.

HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you do not know a syllable and read it through correctly without once referring to a dictionary?

Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German taught by the famous Pelman Institute, now enables you to do.

A Personal Experience.

The present writer can speak with knowledge on this subject.

While at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without a dictionary.

This is the result of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it.

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S.B. 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was recommended to the post by the Pelman Institute." (I.P. 121.)

Matriculation Passed.

"I am writing to let you know that I have passed in French in the London Matriculation. French was my weakest subject, and I succeeded very largely to your instruction and am most grateful to you for it." (M. 1404.)

"I was able to pass Latin Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"I have only been learning German for four months, now I can not only read it but also speak it well." (G.M. 148.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.P. 17.)

"The Best in the World."

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"I think your (French) Course is the best method I have ever seen." (C. 100.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 684.)

"This is a perfectly delightful method (of learning Italian) and I shall not fail to recommend it to everyone I meet." (L.L. 108.)

"I am entirely satisfied with this (French) Course, and am especially pleased at the way in which all faults have been corrected and explained by your staff." (H. 1320.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods, which are undoubtedly very good." (C. 885.)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III." (S. 75.)

"Regarding the (Spanish) Course, I must say that I find the method perfection, and the learning of a language in this way is a pleasure. It is simple and thorough." (S.F. 109.)

"I think your German Course excellent—your method of language-teaching is quite the best I have come across." (G.F. 103.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I.M. 124.)

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language in its own words. Spanish, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them, and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

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The new Pelman method of learning French, German, Italian and Spanish is explained in four little books.

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ITALIAN,**

without using English

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Seize your opportunity NOW. Don't say "I'll do it to-morrow"—for to-morrow never comes. The man who "wins" is a man of action so "act" now. The posting of this Coupon is the first swing of the pendulum—the starting of the clock, ticking away, not WASTED HOURS, but GOLDEN HOURS—for YOU!

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Print your name and address boldly in capital letters on a plain sheet of paper and pin this Coupon to it.

"Radio Times," 16/11/38.

Monday's Programmes continued (November 19)

5SX SWANSEA. 204.1 M. 1,020 KC.

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 3.0 London Programme relayed from Daventry
- 3.30 Stoke Programme relayed from Daventry (See London)
- 4.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.45 S.B. from Cardiff
- 6.45 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 226.1 M. 920 KC.

- 2.0 London Programme relayed from Daventry
- 3.30 Stoke Programme relayed from Daventry (See London)
- 4.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 For Girl Guides
- 6.45-11.0 S.B. from London (9.30 Local Antenna Retriever)

5PY PLYMOUTH. 400 M. 780 KC.

- 2.30 London Programme relayed from Daventry
- 3.30 Stoke Programme relayed from Daventry (See London)
- 4.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
For the Home
- Look out for blasta from the Melody and Reading Sections, for "Siles Wigg" undertakes to read aloud (Charles Dickens)
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Local Antenna Retriever)

2ZY MANCHESTER. 304.6 M. 780 KC.

- 2.0 London Programme relayed from Daventry
- 3.30 S.B. from Stoke (See London)
- 4.30 THE CHILDREN'S HOUR
For the Home
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.45 Playwrights of the North

'Dealing in Futures'

A Play in Three Acts by HAROLD BRIGHOUSE

James Thompson (a Chemical Manufacturer)
O. BERNARD SMITH
Rose Thompson (his Daughter) H. C. MICALF
John Bunting, J.P. (a Master Dyer)
FRANK A. NICHOLLS
Charles Bunting (his Son) TOM WILSON
Walter Claverling (a Young Doctor)
W. E. DICKMAN
James Thompson (a Clerk) J. J. WARD
Mrs. Wilson ELIA FOREYTH
James Wilson WORKMAN
Robert James Thompson's Works MICHAEL VOISEY
Joseph Livsey H. R. W. LANE
Job Alcott
Mrs. Jones LORRA RIVERS

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On 16/11/38

Period 8.08-19.00

Act I.—The Drawing-room of James Thompson's home in an outlying Lancashire village.

Act II.—Thompson's Office at the Works. The afternoon morning.

Act III.—The Ante-room of the Assembly Hall. The same evening.

9.0-11.0 S.B. from London 9.30 Local Antenna Retriever

Other Stations.

5NO NEWCASTLE. 300 M. 780 KC.

2.0 London Programme relayed from Daventry
3.30 Stoke Programme relayed from Daventry (See London)
4.30 London Programme relayed from Daventry
6.15 S.B. from London
9.30 For Girl Guides
6.45-11.0 S.B. from London (9.30 Local Antenna Retriever)

5XC GLASGOW. 400.4 M. 780 KC.

2.0 London Programme relayed from Daventry
3.30 Stoke Programme relayed from Daventry (See London)
4.30 London Programme relayed from Daventry
6.15 S.B. from London
9.30 For Girl Guides
6.45-11.0 S.B. from London (9.30 Local Antenna Retriever)

28D ABERDEEN. 500 M. 800 KC.

2.0 — Broadcast to Refugees. S.B. from Glasgow. 3.15 —
Pr. J. V. Thompson Natural History Round the Year
1.5 — 2.0 — 3.30 — 4.45 — 5.15 — 6.0 — 6.15 — 6.45 — 7.15 — 7.45 —
Relayed from London (See Glasgow). 9.0 — 9.30 — 10.0 — 10.30 — 11.0 —

2BE BELFAST. 500 M. 800 KC.

12.0 — 1.0 — 2.0 — 3.0 — 4.0 — 5.0 — 6.0 — 7.0 — 8.0 — 9.0 — 10.0 — 11.0 —
1.5 — 2.0 — 3.30 — 4.45 — 5.15 — 6.0 — 6.15 — 6.45 — 7.15 — 7.45 —
Relayed from London (See Glasgow). 9.0 — 9.30 — 10.0 — 10.30 — 11.0 —

We regret that, owing to an error in our issue of November 2, we referred to Professor E. N. da C. Andrade as author of a book on 'Engines.' He has never written on this subject. The book to which reference was intended is 'Engines' (George Bell, 7/6).



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HARLIE BROS.

Balham Road, Lower Edmonton, N.9

The Songs of Schubert.

(Continued from page 441)

Now a glance for a moment at the shapes of Schubert's songs. Schubert had two different methods of setting. One was the ditty, the other the grand operatic scene. To begin with, he worked mostly on the lines of the ditty, setting long poems with many changes of tempo and key, and alternations of recitative, arioso, and air. Many pieces of his on these lines are not very much more than exercises; but from time to time there came a masterpiece, for instance, *The Wanderer*, *Prometheus*, and *Tartarus*.

But the essential Schubertian song sprang from the ditty, by which I mean a lightly accompanied tune to which a succession of stanzas is sung with no or little modification of the notes. 'The Wild Rose' (*Heiden-roslein*) is the most familiar example of the Schubertian ditty, or strophic songs at its simplest. He wrote great numbers of these in 1815, the astonishing year of 144 songs.

At the same time he was often writing songs of the other type—'durchkomponiert,' as the Germans say, or 'ourning,' as we might call it—through which he was led to modify and enrich the ditty. The piano part became no longer a mere accompaniment, but an essential illustration to the thoughts of the poem.

In 1814 and 1815, when he was seventeen-eighteen, Schubert wrote some of his most famous songs, including *Gretchen at the Spinning-wheel* and *The Erl King*. But the great mass of the 1814-15 songs are secondary and some are negligible. The early masterpieces, nearly all settings of Goethe, were obviously due to exceptional excitement caused by a fine poem.

As the songs are reviewed year by year the word 'negligible' becomes more and more difficult to use. In the 1820's Schubert wrote many more or two or three numbers. One was an extremely expansive flowing style with harmonies of triplets and quaternions for the pianist. Many of the settings of William Scott, and Friedrich Schlegel, are in this vein; and, indeed, such a song as the magnificent 'Im Walde' (Schlegel), which is 100 pages long, rather assists the accumulation of such songs so commonly made against Schubert. (On the other hand, there is an array of songs written with a compactness and concentration of delicate beauties such as song-writing had never known before and as have not been surpassed by Schumann, Wolf, or any other master of the miniature. I mean songs like the settings of Ruckert (especially 'Dass sie hier gewesen'); of Platen (e.g., 'Love is a Lie'), 'The Lover's Secret' (Goethe's 'Geheimes'), 'The Rose' (Schlegel), and the Heine songs.

The lover of Schubert never comes to the end of his wonder; and feeling the desultoriness of these remarks I ask leave to mention an expansion of them* (one that is yet far indeed from being exhaustive!)

* 'Schubert's Songs,' by Richard Capell (London, Ernest Benn, Limited, 1928.)



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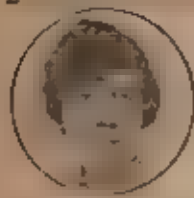
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5.45
Dame Clara
Butt
Will Sing

TUESDAY, NOVEMBER 20

2LO LONDON & 5XX DAVENTRY

(381.4 M. 830 KD.) (1.542.5 M. 192 KD.)

5.45
Viscountess
Erleigh
Will Speak



10.15 THE DAILY SERVICE

10.30 THE SIGNAL, GREEN WICH: WEATHER FORECAST

11.0 Local news by telephone records

12.0 A CONCERT IN THE STUDIO
FREDA TOWNSEND (Soprano)
CHARLES CURNOCK (Violin)
ARTUR SPENCER (Pianoforte)

10-20 ALPHONSE DU CHATEAU: His ORCHESTRA
from the H. C. C. C.

7.25 Daventry only: East Coast Fishing Bulletin

8.00 SIR WILFORD DAVIES
His WALFORD DAVIES

(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course

3.30 MUSICAL INTERLUDE

3.35 Monsieur E. M. SIFFAN: Elementary French

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 Mr. DEDMOND MCCARTHY: 'Modern Men of Letters'—V. Samuel Butler

It is not difficult to believe that the author of 'The Wind' and that masterpiece among novels, 'The Wind of All Flesh', needs more than the usual amount of attention to our readers. Mr. McCarthy deals with his work and literary interests in the present talk of his series of literary courses. Any listener who is persuaded by him to tackle Samuel Butler for the first time, will owe Mr. McCarthy a debt difficult adequately to discharge.

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR
The Proof of the Pudding

Being the stage-by-stage story of a culinary effort that may or may not succeed. In connection with it, the following will be broadcast:

* 'The Toothbrush and the Sponge' and 'Mister Bear,' sung by EVA NEALE

* 'The Seventeen Toast Racks' (Norman Hunter)

* 'Fancy a Tiddler' (Mabel Marlowe)

Short Stories for Little People, by PERCY MERRIMAN

5.45 AN APPEAL

On behalf of

St. Thomas' Babies Hostel

Dame CLARA BUTT will sing

Viscountess ERLIGH will speak

6.0 Sir WILLIAM BRACE THOMAS: 'The Best of All'—V

6.15 TIME SIGNAL, GREEN WICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Insert: do

FRANZ SCHUBERT

1828—1928

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE DUETS OF SCHUBERT
played by

VICTOR HEIKY-HUTCHINSON (Pianoforte)
and

SIMPLEY MASON (Violin)
Hungarian Divertissement—Movements I & II

7.0 QUESTIONS FOR WOMEN VOTERS—V. Mrs. HACKMAN, J.P.: 'How Justice is Done'

A REASONABLE understanding and a proper appreciation of the actual working of justice is done in this country, and that people should know it, but know that it is done, through the various processes employed, are essential to a healthy national movement. Mrs. Hackman, who has been a Part-time Lecturer in Home Office Factory Inspectors and a member of the Standing Joint Committee of Women's Labour Organizations as well as being a J.P., makes a striking contribution this evening towards this frequently neglected aspect of education in citizenship.

7.15 Musical Interlude

7.25 Professor E. N. DA C. ANDRADE: 'Science in the Modern World'—III Science and Food

MOST listeners probably have a vague idea by now that food is part of the regular study of scientists. But they may not know that the very existence of much of the food to be seen daily on our tables is due to science, particularly to that which has given us all branches of artificial refrigeration. Science applied to food produces results more valuable than might be expected from the continual jokes about 'vitamines' and 'colours'.

7.45 An Orchestral Concert

ISA SOUZE (Soprano)

PIA DAMERINI (Pianoforte)

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

ORCHESTRA

Overture: 'De Hillo'

7.55 ISA SOUZE: 'The Green Leaf'

And: 'The Green Leaf'

Rehearsal: 'The Green Leaf'

8.2 On: 'The Green Leaf'

Prelude and Call (Mary Rose) O'Neill

8.10 PIA DAMERINI

Etude

Rhapsody, Op. 79, No. 1

Rehearsal: 'The Green Leaf'

Chopin

Erasmus

Spambato

8.25 ORCHESTRA

Suite in D Major German

8.35 ISA SOUZE

Curs Selve (Dear Shadow) Handel

The Birth of Morn Emma

There is no Death O'Hara

8.45 ORCHESTRA

Hungarian Rhapsody, No. 5, in D (Carnival at Pest) Liszt

8.0-8.30 (Daventry only) Mr. NORMAN WALLAN: 'How to begin Biology: III The Green Leaf'—Revised from Lida

IN his third talk Mr. Norman Wallan deals with the cellular structure of the leaf, and describes experiments with a leaf, by means of which it is possible to see the shape and arrangement of the cells of which the green leaf is built.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WILFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements: (Daventry only) Shipping Forecast

9.40 Vaudeville

MADEL CONSTANDINSON

In another Baggins Sketch

TOMMY HANDLEY

JOHNSON BROTHERS and GREENOP

In Synchronized Harmony

JACK PAYNE and the B.B.C. DANCE ORCHESTRA

and there will also be included

A VARIETY TURN

from the stage of

THE LONDON PALLADIUM

10.40 A Dickens Recital

by

Sir THOMAS HUGHES

Copperfield and the Walter from David Copperfield

Thomas H. Hughes, a

great Dickens enthusiast

and, in spite of his rheuma-

tism, he has been known to

read heart long passages

from the books

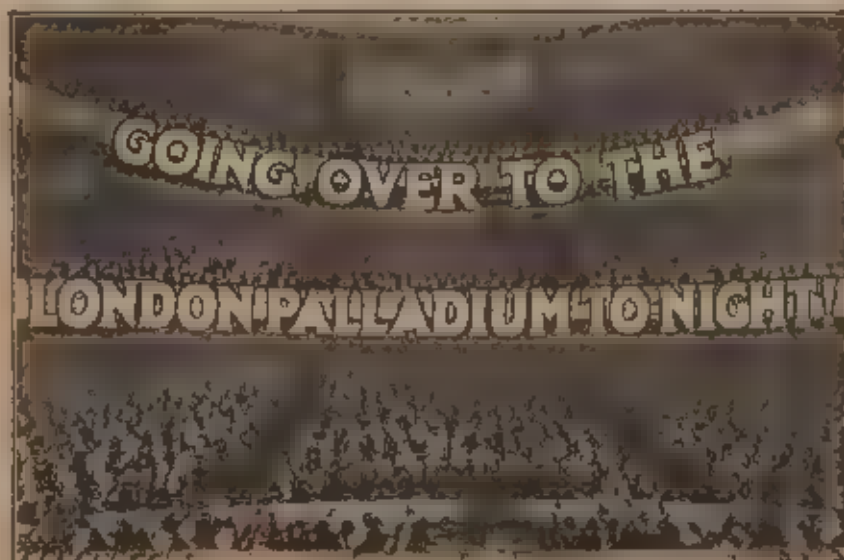
with a truly

memory

10.55 12.0 DANCE

M. S. C. JAY

Music from the Carlton Hotel



TUESDAY, NOVEMBER 20

5GR DAVENTRY EXPERIMENTAL

(487.8 MC. 510 KC.)

TRANSMISSIONS FROM THE LONDON STATION BY THE SAME WIRELESS OTHER WIRELESS STATIONS.

3.5 PATT MULLER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

40 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL

Overture, "The Barber of Seville" Rossini

ANNIE FINLAYSON (Contralto) and Orchestra

Aria, "Che faro senza l'aridice" (What shall I do without Marydine?) ("Orpheus") Gluck

4.15 ORCHESTRA

1. Fantasia ("Hänsel and Gretel")

Humperdinck

DOROTHY HOBBS (Pianoforte)

Adagio and Scherzo from Sonata, Op. 2, No. 3, in C

Beethoven

ORCHESTRA

Norwegian Rhapsody ... Lalo

4.45 ANNIE FINLAYSON

A Summer Night Goring Thomas

Sea Wreck

Harpy

Still as the Night

Bolton

ORCHESTRA

To I (The)

of the Madonna")

Wolf Ferrari

5.5 DOROTHY HOBBS

Jour d'Eau

(Pavane) Ravel

Impromptu in A Flat

Chopin

Ragmuffin

Ireland

ORCHESTRA

Gipsy Suite

Gartner

5.50 THE CHILDREN'S HOUR:

(From Birmingham)

"The Unknown Voice," a Mysterious Mystery

with only one solution, by Mabel France

Songs by JOAN MAXWELL (Soprano)

DOROTHY HOBBS (Pianoforte)

6.15 THE NATIONAL BROADCASTING CORPORATION WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

STANLEY HILL (Comedian)

ALMA VANCE (In light Ballads)

FRANZ SCHUBERT

1828-1928

6.30 Schubert Chamber Music

THE WHOLESALE MALE VOICE CHORUS

Conducted by STANFORD ROBINSON

THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (Violin); EDWIN VIRGO

(Viola); RAYMOND JEREMY (Violoncello); CHARLES

SHARPE (Violoncello)

CHARLES WINTERBOTTOM (Double Bass)

VICTOR HILY-HUTCHINSON (Pianoforte)

Quartet in A Minor

Allegro ma non troppo; Andante; Menuetto;

Allegretto; Allegro moderato

IN 1824, Schubert, then twenty-seven, went to

Zwettl in Hungary with the Esterházy

family, with whom he had stayed more than once.

They were very good to him in many ways, and

the household was a warm one. Schubert was known interested in what he could learn of the native Hungarian music round him, and of the tunes which he picked up from the natives found their way into the pieces which he wrote at that time. This String Quartet was one of them, although the Hungarian character is not so strongly marked in it as in some of the other works of that summer. Schubert made use of the Quartet, of a tune which appears twice elsewhere in his music, in *Requiem* and in one of his *Impromptus* for pianoforte. To listeners who have not heard this quartet, but to whom the Hungarian music is bound to be familiar, the second Movement here will seem like an old friend.

9.5 MALE VOICE CHORUS

Forgotten, forgotten

The heart here wells over

His whole being

Each in other's arms

Gravedigger's Song

Drinking Song

in May

Drinking Song

in Winter

Drinking Song

in Summer

Drinking Song

in Autumn

Drinking Song

in Spring

Drinking Song

in Summer

Drinking Song

in Autumn

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Drinking Song

in Autumn

Drinking Song

in Spring

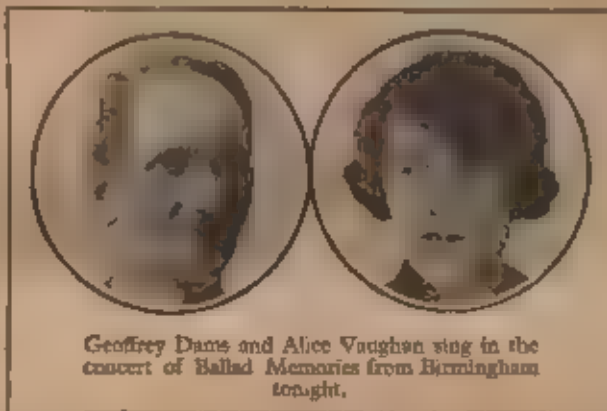
Drinking Song

in Summer

Drinking Song

in Autumn

Drinking Song



Geoffrey Dams and Alice Vaughan sing in the concert of Ballad Memories from Birmingham tonight.

Allegro vivace; Andante; Scherzo, presto, Andantino; Finale, allegro giusto

THIS belongs to a date five years earlier than the Quartet at the beginning of the programme. In the summer of 1819, Schubert set off on a carefree holiday with his friend Vogl. The trip began and ended at Steyr, a charming little town near Linz, and Schubert's letters written there are full of enthusiasm for the beauty of his surroundings and for the happy company in which he was making so much music. It was for a group of the friends by whom he was surrounded that this Quintet was written, and the manner of its composition is one of the astonishing feats in the history of music. Schubert wrote the parts without making any score, and played the pianoforte part at the first performance without having written any of it at all. Here, as in the *Drinking Song* and the *Alpine* String Quartet, Schubert has built up one of the movements on a song of his own, *Die Forelle* (The Trout).

The fourth, the second last movement, begins with the song played simply by strings alone, and six variations of it follow.

10.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

10.15-11.15 Ballad Memories

(From Birmingham)

A Programme of Favourite Songs for Listeners

given by

EMILIE WALDRON (Soprano)

ALICE VAUGHAN (Contralto)

GEORGE DAMS (Tenor)

JAMES HOWELL (Bass)

Assisted by

THE BIRMINGHAM STUDIO CHORUS and

Conducted by JOSEPH LEWIS

(Tuesday's Programmes continued on page 462)

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(Use Block Letters)

Tuesday's Programmes continued (November 20)

SWA CARDIFF 123 M 450 KC

2.30 London Programme relayed from Daventry

4.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, "Cockaigne" Elgar

ALTHOUGH this Overture is already a quarter of a century old, the London of which it gives so bright a picture is very much the "Town" as we know it today—many-sided, many-coloured, carefree, and haphazard, but yet with a thought of its own dignity. And the picture is no doubt the more true, embodying, as it does, the impressions of one who neither claims nor seems to be a Londoner himself.

It is dedicated, and the words are surely among the most gracious and kindly which stand upon any title-page—"To my many friends, the Members of British Orchestras."

The opening is eloquent of the crowded streets, the bustle of every day. Quite soon there is an episode descriptive of the more serious and dignified side of London's character, and after a return of the gay opening, we hear a theme which portrays two young lovers. Londoner or not, one can easily presented by a merry doubling of the

(London's dignity), in the very way in which Wagner's "Apprentices" make fun of the stately Masters' themes. A new episode is a Military Band heard first afar off, drawing near, and passing by in a blinding jump and break, fading again to a distance. Again a little later, the young lovers are seen, this time by a rough and ready street band. Its well-meant, but dissonant, efforts are heard in a grotesque version of the first band tune. A quieter section follows; the lovers have found sanctuary, and only echoes of the busy streets can reach them. What follows is repetition of these episodes, and the Overture finishes in the gay mood in which it began.

Symphony, No. 2, in B Minor Borodin

BORODIN shared his short and strenuous life between music and chemistry, making his mark in no uncertain fashion on both. He delivered one of his lectures to the medical school at St. Petersburg on the very day on which he died. He used to say himself that the only times he could spare for composition were when he was too ill to do his medical work, so that friends used to greet him, not with the customary, "I hope you are well, but rather, 'I hope you are ill.'"

His East always appealed to him strongly, he had something of it in his blood, and his father was a Prince of the old State of Imbertia, beyond the Caucasus. The vivid suggestions of Oriental pomp and colour which can be heard in his music, are thus no mere imitations, but as natural an expression of his own feelings as are any national characteristics in music.

There are four movements in the Symphony, which is pretty much in the classical form. The principal theme of the first movement is easily recognized, it begins emphatically on all the strings in unison at the outset. The second tune, of which much use is made, is like a Russian folk song, and one other tune, similarly Russian and song like in character, completes the material for the first movement.

The second movement is a Scherzo with the usual three parts, but with a contrasted middle part. First and third are very quick, with a more gracious time in the

middle in which the Oboe plays at first. The slow middle part is in a new time, and something of striving and searching may be imagined in the earlier part of it until the big flowing tune, which begins on the basses and soars upwards, and ends all doubts at rest.

The third movement is a scherzo, and it calls on all the available resources of the orchestra, and the finest movements of the band are exploited with a wholehearted gusto. Listeners will hear a merry pal tunes, a merry bustling one in a rhythm which changes from three to two in the bar, it appears immediately after a short introduction. The other flows along happily in a steady three in the bar.

5.0 ISAAC J. WILLIAMS: "The Marvels of the Mediterranean—III, Rhodes"

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry



A BRISTOL ORCHESTRA TO BROADCAST TO-NIGHT.

A concert by J. S. Fry and Son's Orchestra will be relayed from Fry's Concert Room, Bristol, and broadcast from Cardiff Station tonight.

6.15 S.B. from London

7.0 A Talk by J. FODIE PARRY

Illustrated by Readings and Musical Settings from the works of the Welsh Poet, Telynog

7.25 S.B. from London

7.45 AN ORCHESTRAL CONCERT

J. S. FRY AND SONS' ORCHESTRA

Conducted by CHARLES READ

Relayed from Fry's Concert Room, Bristol

Suite, "Le Sarcophage" Debussy

Dance, "Nell Gwynn" Dances German

Rose HONNELL (Soprano)

Lo, Here the Gypsy Lark Bishop

The Orchestra

Suite, "Wagon Wheel" Fletcher

Orchestra, "The Gypsy Lark" Bishop

Rose HONNELL

The Pipes of Pan ("The Arcadians") .. Monckton

The Little Dancer Lee Neville

ORCHESTRA

Dance, "Three Dances" Dale

Suite, "Miniature" Gounod

8.0 S.B. from London (8.35 Local Announcements)

9.40 Clifton Arts Club Hour

Relayed from the Clifton Arts Club, Bristol

An Hour of Light Entertainment

which includes the following:

A Sketch by Cyril Roberts

Arlecchino

Ivan the Fool

A Burlesque on Modern Society

Moscow C. M. HAINES

An extravaganza on the best Russian models (Under the direction of NOVA ROBERTS)

10.40 "The Woman who was Enchanted"

A Morality by FRODO TYLER

Performed by

Bristol's LITTLE THEATRE REPERTORY

PLAYERS

Characters:

David PHILIP KING

Dewfall RALPH HUTTON

Celia DONOVAN CALVERT

Produced by ALFRED BROOKS

Relayed from The Little Theatre, Bristol

David and Celia are a young married couple who have tired of civilisation and have taken refuge in a cottage in the remotest part of Exmoorland. The owner of the cottage, Dewfall, is a nature-lover and mystic, and his influence is more potent than the

powers of nature in the walls. Yet he affects husband and wife very differently at first. The lamp has been lit, but through the uncurtained windows the late day may be seen.

11.0 12.0 S.B. from London

6SX 250.1 M 1070 KC

2.30 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 325.1 M 820 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. J. A. PRATT: "Romney Abbey"

7.15-12.0 S.B. from London (9.35 Local Announcements)

SPY PLYMOUTH. 400 M 750 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR

A New Revue, "Give and Take"

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss Cornelia DE REYES, Producer, the Little Theatre, Clifton House, Bath: "The Value of Drama as a Union of all the Arts. What makes a successful play? How to obtain a good stage-picture"

7.15-12.0 S.B. from London (9.35 Local Announcements)

(Tuesday's Programmes continued on page 405.)

PLAYERS always have placed
and always will place quality
before everything else.

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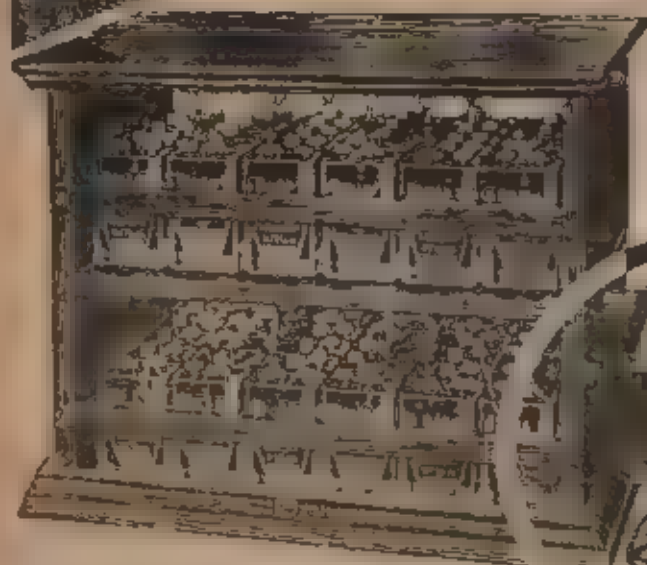
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Wednesday's Programmes continued (November 21)

SWA CARDIFF. 253 M.
1850 KO.

11.15-12.0 An Orchestral Programme

Relayed from the National Museum of Wales.

NATIONAL ORCHESTRA OF WALES

Overture, 'Don Giovanni' Mozart
Dances des Symples
Good Friday Mass Wagner
Lullaby
Solveig's Song ('Peer Gynt, Suite No. 2)

Symphonic Poem, 'Dance in the Village Inn' Liszt

W. A. Mozart's 'Figaro' was produced in Prague in 1786, it was so pronounced and immediate a success that the authorities at once asked him to write them another opera. 'Don Giovanni' was the chosen work, and Mozart composed the music in little more than a month. Much of it was written in the vineyard of an old friend, and they still show you a little stone table at which Mozart was writing, often while talk was going on round him or even while a song was being played in the open air.

The day before the date fixed for the first performance, the Overture had not even been begun. Mozart finished it during the night, and by seven in the morning his MS. was handed out for copying, and the Overture was played that evening without rehearsal. It bears no trace of such hasty work; full of his own inimitable brightness and grace, it has always held a place of honour among the great masterpieces.

The introduction, in solemn measure, is taken from the music of the last act, where the statue of the Governor, slain by Giovanni in the course of his fight with him, is brought to life at the Don's command. The music is a masterpiece of dramatic effect, and the whole of the opera is a wonderfully complete picture of the bustle and gaiety of the lighter moments of the opera, with the shadow of the final tragedy hanging over it.

2.30 BROADCAST TO SCHOOLS:

I. TONY WARNER-STAPLES: 'Stars and their Story—Double and Variable Stars—Stars in the Making'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENNELL (Pianoforte)

Trios: 'Moonlight' Mendelssohn

MAY MIDDLETON (Soprano)

The Rose answers the Nightingale

Rusky Rotundity

Spring Waters Bachman's

Could I but express Malashkin

TRIO

Value Buette Dingo

Clair d'Automne Song of a

FRANK THOMAS (Violin)

And Tchaikovsky

And Carl Goldmark

MAY MIDDLETON

Rider of the Forest Bullock

Little Coo's Prayer Meisels

Waltz Song ('Tom Jones'), German

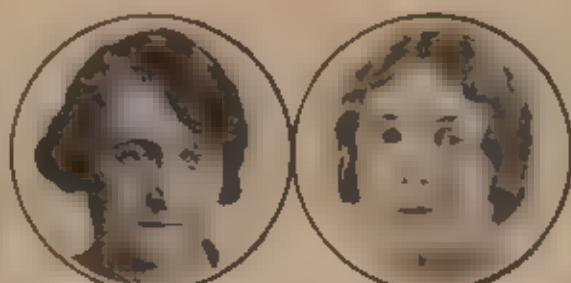
TRIO

And Bach

And Schubert

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR



Mary Cadbury and Evelyn Ravalde sing in the Bristol Programme that will be broadcast from Cardiff this evening at 7.45

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Bristol Programme

MARY CADBURY (Soprano)

EVELYN RAVALDE (Pianoforte)

FRANK THOMAS (Violin)

And

Pastorale in C Handel

Rondo in F Couperin

Sonata in F Scarlatti

Toccata in A Paradies

MARY CADBURY

Song of the Banshee Stanford

The Early Morning

Serenade Richard Strauss

To Dances Quilter

FRANK THOMAS

Spanish Dance De Falla, arr. Kreisler

Poupee Valse

Tango

MARY CADBURY

The Silvio and Neida Duet ('Pagliacci')

Leonovada

The Merry Heart ('The Merry Flute') Mozart

FRANK THOMAS

Nocturne in E, Op. 62, No. 2 Chopin

Impromptu in A Flat, Op. 9

FRANK THOMAS

The Dream Ship

Villanello Alvin Gostley

Ah! Could I sing Malashkin

Three Comrades Herman



THE RIVER ON WHICH BRISTOL STANDS.

A fine view of industrial Bristol, with the railway bridge in the foreground and the famous Clifton Suspension Bridge beyond. Bristol is supplying a large proportion of the Cardiff programmes this week.

FRANK THOMAS

Tempo di Minuetto Paganini, arr. Kreisler

Polichrome

Piedmontese Rhapsody Sinigaglia

9.0-11.0 S.B. from London (9.30 Local Announcements)

55X SWANSEA. 284 M.
1,070 KO.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 326 M.
820 KO.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M.
780 KO.

2.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR
The Temple Bells are Ringing
The Radio Circle liner leaves Plymouth for a tour of the Orient

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-week Sports Bulletin)

22Y MANCHESTER. 354 M.
780 KO.

2.30 London Programme relayed from Daventry

BROADCAST TO SCHOOLS

Mr. R. E. BOWTH, Shakespeare's 'Julius Caesar', Act II. S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'The Caliph of Bagdad'

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

Tune Poem, 'Finlandia', Sibelius
By Request

MAMIE HYDES (Soprano)

O song, do not delay Mozart

The Night has a Thousand Eyes Del Riego

Had I a golden pound to spend

ORCHESTRA

'Four Trifles' Beethoven

W. HEDLEY MARSHEN (Bass)

To the Forest Tchaikovsky

Friend o' Mine Sanderson

ORCHESTRA

Selection, 'The Queen of Sheba'

Gounod

MAMIE HYDES

And

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THURSDAY, NOV. 22
5GB DAVENTRY EXPERIMENTAL

(4.01 P.M. 610 K.C.)

3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournemouth
No. 7 of the Thirty-fourth Winter Series
SCHUBERT CENTENARY PROGRAMME
THE Bournemouth Municipal Augmented
Orchestra, conducted by Sir DAN GODFREY
BETTY HUMBY (Pianoforte)

ORCHESTRA
Overture, "Rosamunde"
Ballet Music, "Rosamunde"
Fantasia for Piano
The Wanderer
Allegro con fuoco
Adagio

(Soloist, BETTY HUMBY)

Symphony in G
Andante — Allegro
ma non troppo,
Andante con moto;
Scherzo — Allegro
vivace — Fugue —
Adagio

**4.30 JOZELLE THE
LITTLE HOUSE
ORGAN**

Organist, FRANK
NEWMAN

(From Birmingham)

FRANK NEWMAN
Overture, "May Day"
Wood
Scherzo, "Rigoletto"
Verdi

PHYLLIS PECK (So-
piano)

Life's Morning
Tchaikovsky
How farland
Dumayna

FRANK NEWMAN
Allegro con moto
(Fifth Symphony)

Solweig's Song, "Grieg"

PHYLLIS PECK

Thrice Happy She
Carey

Weep you no more, and fountains
Dowland, arr. Keel

FRANK NEWMAN

Suite, "From the Samoan Isles" ... Gaski

5.30 THE CHILDREN'S HOUR (From Birmingham).

"On the Fairy Train," by Winifred Watson

Songs by PHYLLIS LEWIS (Mezzo-Soprano) and
OTHERS at Radio House

**6.15 THE SIGNAL, GREENWICH. WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**

**6.30 JACK PAYNE and the
B.B.C. DANCE ORCHESTRA**

7.30 AN ORCHESTRAL CONCERT

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by Sir HENRY J. WOOD

Relayed from Town Hall, Birmingham

Suite No. 6
Second Symphony in B Minor
Suite, "The Sea" ... From Uriage

2.40 apt. Studio Int. Hall.
VINCENT CURRAN
reading
The Lady and the Tiger ... F. R. Staddon
Joan Bubble ... Robert Lund

3.55 apt. ORCHESTRA
Suite, "El Amor Brujo" (Love, the Magician)
De Paula
Andante from Creation in G ... Alcantara
Scherzo (A. M. J.)
Dream ... Mendelssohn

Some connected Scenes from



'HAMLET'

Prince of Denmark

A Tragedy by WILLIAM SHAKESPEARE

Cast:

Hamlet ... ROBERT SPEIGHT
Polonius ... ARTHUR CLAY
Francisco ... FRANK DENTON
Ghost ... ANDREW CHURCHMAN
Queen ... BARBARA COOPER
Ophelia ... LILIAN HARRISON
Horatio ... CHARLES LEFRAY
Claudius ... WILLIAM MARSH
Polonius ... FRANK DENTON
Laertes ... ARTHUR CLAY
Narrator ... T. C. L. FARRAR

The action of all these scenes takes place
in or around the Royal Castle at Elsinore.

Shakespeare's great drama, as so well known
to most of us that it is only in the manner of
its presentation and we can hope a final
anything unfamiliar

Hamlet has become not so much a man
among men as a rôle to be interpreted by a
leading tragedian a figure upon the stage

Tonight's production takes us far away
from the tradition of the footlights, the
quiet voices of the actors will unfold a grim
story much nearer reality than tragedy.

7.30
Sir Henry
Wood at
Birmingham

9.30 Spain in Music
of the 18th Century
(From Birmingham)

A Pianoforte Recital
by

MICHAEL MULLINAR

With Remarks by
H. G. SEAR

Including—
Sonata in G Sharp
Minor

Antonio Soler

Sonata in D Major

Scarlatti

Sonata in B Flat

Serrano

Sonata in D

Mauro Ferrer

**10.0 WEATHER FORE-
CAST, SECOND GEN-
ERAL NEWS BUL-
LETIN**

10.15 11.15

'HAMLET'

(See nearby column.)

The picture on the
page is taken from a
remarkable study of
Hamlet by courtesy
of European
Motion Picture Co.

The Inspired Tinker
(Continued from page 470)

Faults we can find easily. Our gentle generation
has disestablished Hell even if it has not quite found
Heaven. Bunyan was not a gentleman. Nature
knows nothing of gentlemen. It is true that he
belongs to fifteenth-century England, and is, there-
fore, a partisan or sectarian. Somebody in our day
has reproached him for having a fierce and crude
religion. It is true that the title of his third book
was "Signs from Hell," or the "Ghosts of a Damned
Soul." It is simply true that Christian left his
home in the City of Destruction in a panic of fear,
fleeing from the wrath to come. He fled in fear,
but equally he was drawn by hope and love.
Bunyan was a visionary. The fears were behind him,
but the promises were always beckoning. Like his
Christian, he shuddered and trembled. Religion was
real to him, and if it is not our religion, we have no
right to question his sincerity. John Bunyan a re-
ligion has all the qualities of Faith. J. C. STUART.

The above article is reprinted, by permission, from the Bunyan
centenary programme which will be on sale at the Queen's Hall on
Nov. 22nd and 23rd. It is also available in the form of a book, which
will be on sale at the same time.

Life
Assurance
is love
Assurance

Insurance is the only safe investment. It is not insurance, but only safeguards such eventualities, but is actually a money-earning investment, as the latest bonus declared by this progressive Society proves.



2 30 London Programme relayed from Daventry

are amongst the Bristol artists who will give a Variety Programme from Cardiff tonight at 9.15.

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 10

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8.0
First Appearance
of the
National Chorus.

10.15 a.m. The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
228
Violoncello
A SONATA RECITAL
NEWMAN CHATFIELD (Violoncello)
STANLEY CHATFIELD (Pianoforte)
12.30 ORGAN RECITAL
128
FRANK C. HOWARD
Organist of the Church of St. Mary le Bow
(Relayed from St. Mary le Bow)
Fantasia and Fugue in G Minor, No. 2
First Movement 8th Symphony
Legato in G Minor, No. 4
First Movement 8th Symphony
First Movement 8th Symphony

1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA, from the
May Fair Revue
2.25 (Daventry only) East Coast Fishing
2.30 Dr. B. A. KEEN The Why and
Wherefore of Farming—IX The Rotation
of Crops
2.35 Musical Interlude
3.0 Mr. ERNEST YOUNG: 'Round the
World—IX, Life among the Siamers'
3.20 Musical Interlude
3.25 Miss ANA BERRY, Arts League of
Service: 'Looking at Pictures—IX, The
Third Enchantment
3.40 Musical Interlude
3.45 PLAY TO SCHOOLS+
'As You Like It' (Shakespeare)
4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse,
Leeds

5.15 THE CHILDREN'S HOUR
The Magic Bottle
Wherein we satisfy our curiosity and
accept the consequences
4 Programme arranged by HILARY
A. SMITH
With Incidental Music (The Children's
Opera—Quiller). Played by THE LONDON
SEVEN

6.0 Mrs. A. V. BRIDGES Tactics in
Football
WOMEN who play hockey could ask no
better guide to tactics than Mrs.
Bridges. As Miss K. E. L. Jardine she
was the most famous centre-forward the
game has produced; she played for
England when she was sixteen, and
thereafter every year until her
marriage, when she retired. Returning
next year to play in the back division,
she was immediately chosen to play for
England as right back. She is the
author of a very useful text-book on
hockey, and is now a well-known coach.

6.15 TIME SIGNAL, GREENWICH WEATHER
FORECAST, FIRST GENERAL NEWS BUL-
LETIN

6.30 Ministry of Agriculture Fortnightly
Report

6.45 THE FOUNDATIONS OF MUSIC
PLAYED BY THE LONDON
1 played by
VICTOR EMILY HUTCHINSON (Pianoforte)
and
REINHOLD MASON (Pianoforte)
Heroin March for Nicholas I
Mars in B Minor

7.0 Musical Criticism, Mr. H. A. SCOTT
7.15 Musical Interlude
7.25 Mr. H. D. HENDERSON: 'Tendencies in
Industry Today—III, The New Industrial
Revolution'
(continued at top of next column.)



8.0 B.B.C. SYMPHONY CONCERT
Conducted by
GRANVILLE BANTOCK
Relayed from the Queen's Hall
(Sole Lessees, Chappell and Co., Ltd.)
Part I
THE PILGRIM'S PROGRESS
(John Bunyan)
Set to Music by GRANVILLE BANTOCK
The Book adapted by BOWKER ANDREWS

The Three Shining Ones...
GLADYS PALMER
MORRIS TERNI
ENID CRICKSMARK
CHRISTIAN
APOLYON
HANLEY
ALLAN

THE NATIONAL CHORUS
(Chorus Master, STANFORD ROBINSON)

THE B.B.C. SYMPHONY ORCHESTRA
Conducted by the COMPOSER

(The words are given on pages 476 and 478. An article on Bunyan appears on page 470.)

THIS evening's contribution to the important
series in which Lord Melchett and Mr W. M.
Citric have already appeared is by the Editor
of The Nation and Athenaeum, who is a prominent
figure amongst the Liberal economists of the
new Manchester school. He will discuss the
new industrial revolution that has changed all
the conditions on which the social economy of
nineteenth-century Britain was based.

7.45 A PIANOFORTE RECITAL by ADOLPH HALLIS
Sarabande, Gavottes I and II, and Gigue from
English Suite in G Major..... Bach
Impromptu in E Flat..... Schubert

8.0 B.B.C. SYMPHONY CONCERT
(See centre column)

8.30 WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN

9.45 B.B.C. SYMPHONY CONCERT
Part II
SCHUBERT

THE B.B.C. SYMPHONY ORCHESTRA
Conducted by GRANVILLE BANTOCK
Symphony No. 5 in B Flat
Military March in C ('Reiter March')
(Symphonic Orchestration by Lord)

THERE is a good deal of Schubert's
music which he himself never heard
performed, and we have it on the
authority of Sir George Grove, who wrote
the programme notes for the Saturday
concerts at the Crystal Palace, that when
this Symphony was played there in 1873
—more than half a century after its
composition—it was its first public per-
formance. Composed, along with four
earlier Symphonies, before Schubert had
passed out of his teens, it is full of all the
youthful exuberance of spirits that we
look for in his early work. There is no
trace in it of the sadness which we can
hear in many of his later works, it is
 bubbling over with happiness throughout.
There are four movements in the
traditional form, a bustling first move-
ment with the conventions, two principal
themes, a finely melodious slow move-
ment, a merry Minuet, and an energetic,
joyous, quick movement at the end.

10.25 Local Announcements: (Daventry
only) Shipping Forecast
10.30 'The Road—Yesterday and Today,'
a discussion between Mr. S. F. ENOS
and Mr. FRANK YOUNG

THE roads of England have undergone
a conspicuous revolution in the last
generation. At the end of last century the
old main roads had become abandoned by
all but slow-moving local traffic; the
mail-coach and post chaise were moulder-
ing in stable yards where the railways
carried passengers and mail and the
lumbering carrier's wagon had a monopoly
of the road. Then came the petrol
motor and the roads revived, until
to-day we have a problem that is
quite new. In tonight's
programme Mr. S. F. Enos, a pioneer of
the motor car, and still one of the
best known of our motoring writers,
and Mr. Frank Young, who has written
much on the human side of motoring,
will survey this recent renaissance of
the road.

11.0-12.0 (Daventry only) DANCE
MUSIC; HERMAN DAREWICK and his
BAND, from the Royal Opera House
Dancers, Covent Garden

Friday's Programme continued on p. 47.

(Continued from page 471)

Apollyon: To me alone pertains the glory.
The glory is but mine
Devils: To thee alone pertains the glory.
The glory is but thine
Chorus of Lost Souls: Woe! Woe! Woe!
But must this for ever be the song—
Woe! Woe! Woe!
For we have striven for Heaven,
this mournful gloom
For that celestial light? Be it so, since
He
Who now is Sovran can dispose and
bid
What shall be right:
That we should change for Heaven
this mournful gloom.
Apollyon: Farthest from Him is best,
Farthest from Him is best.
The Lost Souls: Woe! Woe!
Apollyon: Farewell ye happy fields, where joy
forever dwells
The Lost Souls: Woe! Woe!
Apollyon: Hail Horror! Hail Infernal World!
And thou, Profoundest Hell, adore
The proud POSSESSOR!
Chorus of Devils: To thee, Apollyon, give we praise, etc.
Apollyon: To me, Apollyon, Prince and Ruler of
this world, etc.

[The singing is brought to an abrupt conclusion by a startled exclamation on the part of Apollyon, who has discerned Christian coming his way. All instantly ceases. Christian enters. Apollyon suddenly bars the way with arms and wings.]

Apollyon: Whither are you bound?
Christian: I am on my way to the Eternal City of Zion.

Apollyon: Whence come you?
Christian: I am come from the City of Destruction.

Apollyon: A city of my own, to which thou shalt return: my subject thou; I will not lose thee lightly. Wouldst be traitor to thy King?

Christian: I have long forsworn allegiance to thee; I serve the King of Kings.

Apollyon: I am an enemy to thy King of Kings; I hate his person, his laws and his people. Return to where thou camest from, or be prepared to die.

Christian: Apollyon, beware what you do, for I am in the King's highway, the Way of Holiness.

Apollyon: I swear by my infernal den that thou shalt go no further:

I am come out on purpose to withstand thee.
Here will I spoil thy soul.

[Christian, seeing Apollyon preparing to attack, draws his sword.]

Christian: I care not for thy boasting:
Look to thyself, Apollyon!

[The attendant devils appear from all sides, and endeavour to assist Apollyon, but find themselves powerless. Christian and Apollyon fight, while the host of devils keep up a constant pandemonium with cries of]

Woe! Woe!
Ha, Ha, Ha, Ha!
Woe! Woe!
Miser, Miser! Vengeance, vengeance!
Hate, hate! Rage, rage!
Woe! Woe!

[Christian loses his strength and falls.]

Apollyon: I have thee now!

Ch. Sings:

Rejoice not, O mine enemy
The Holy One that guards me,
Fights for me this day

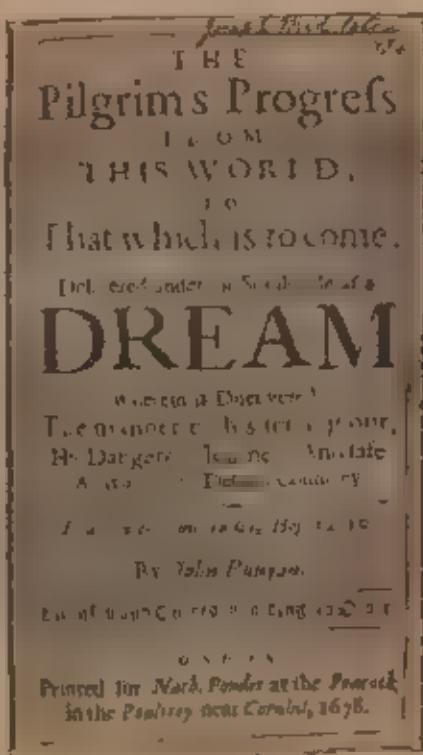
[The Lord Jesus, in a moment of effort, rises and prepares to fight. He is renewed: Christian beats down the guard and pierces him through and through.]

Chorus of Devils

[The devils, in a moment of effort, rise and prepare to fight. They are renewed: Christian beats down the guard and pierces him through and through.]

Voices of the Three Shining Ones

TRUST IN THE LORD FOR EVER



The Second Part

Vanity Fair

Bunyan: You will soon come into a town that you will by and by see before you. The name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair. It is kept all the year long. It beareth the name of Vanity Fair, because the town where it is kept is lighter than vanity. At this fair are all such merchandise sold as houses, lands, countries, kingdoms, lusts, pleasures. And, moreover, at this fair there is at all times to be seen jugglings, cheats, games, plays, fools, apes, knaves and rogues, and that of every kind. Here are to be seen, too, and that for nothing, thots, murders, infidelities, false swearing, and that of blood-red colour. This fair, therefore, is an ancient thing of long standing, and a very great fair.

Lively Music: Vanity Fair

The Song of Deliverance

Bunyan: It was at Vanity that Christian and his friend Faithful were cast into prison, because of their belief. Besides, their ways were not the ways of Vanity. They were put to their trial before Lord Justice Hate-Good. Alas! Faithful was sent to a cruel death, that the law of Vanity might be satisfied. But as for Christian he had some respite, and was remanded back to prison; so he

there remained for a space. But He who overrules all things, having the power of their rage in His own hand, so wrought it about, that Christian for that time escaped them, and went his way. And he went to a place called...

[Christian:] I will thank Thee, O Lord and King, and praise Thy name, O God my Saviour; I do give praise unto Thy Name.

For thou art my defender and helper, and hast preserved my body from destruction, and from the snare of the slanderous tongue, and from the lips that forge lies, and hast been mine helper against mine enemies.

And has delivered me, according to the multitude of Thy mercies and greatness of Thy Name, from the teeth of them that were ready to devour me, and out of the hands of such as sought after my life, and from the manifold afflictions which I had: From the choking of fire on every side, and from the midst of the fire which I kindled not; From the depth of the belly of Hell, from an unclean tongue and from lying words.

I will thank Thee, O Lord and King, and praise Thee.

O God my Saviour: I do give praise unto Thy Name, O God my Saviour.

The End of the Journey

Bunyan: So, at last, Christian, with whom was hopeful, came within sight of the City. But the reflection of the sun upon the City was so glorious, that they could not as yet with open face behold it, save through a glass, darkly.

And I saw, that as they went on, there met them two men in raiment that shone like gold, also their faces shone as the light.

Now I further saw that between them and the Gate of the City was a river; but there was no bridge to go over, and the river was very deep. At the sight therefore of this river the pilgrims were much stunned; but the men that went with them said, 'You must go through or you cannot come at the Gate.'

Solemn Music: The River of Death

Through the Golden Gate

The Three Shining Ones and Chorus of Angels: Blessed are they that do His Commandments, that they may have right to the Tree of Life, and may enter in through the gates of the City.

These are the men that have loved our Lord when they were in the world, and that have left all for His Holy Name; and He hath sent us to fetch them, and we have brought them thus far on their desired journey, that they may go in and look their Redeemer in the face with joy.

[The Dream is passing.]

The Three Shining Ones and the Angels:

Let us now praise famous men, and our fathers that begat us. The Lord hath wrought great glory by them through His great power from the beginning. There be of them that have left a name behind them, that their praise might be reported.

And some there be which have no memorial, who are perished, as though they had never been born. But these were merciful men, whose righteousness hath not been forgotten.

Their bodies are buried in peace; but their names liveth for evermore.

[He sees no more: and the voices of the Three Shining Ones, growing fainter and fainter, pass out of his dream.]

The Three Shining Ones: Blessed are they that do His commandments, that they may have right to the Tree of Life, and may enter in through the gates of the City.

Epilogue

Bunyan: So I awoke, and behold it was a dream.

THE END

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NOVEMBER 18, 1928.

Friday's Programmes continued (November 23)

Figure 1 is a line graph illustrating the relationship between the number of days of rain and the number of days of sunshine. The X-axis represents the number of days of rain, ranging from 0 to 10. The Y-axis represents the number of days of sunshine, ranging from 0 to 10. The data points are plotted as follows:

Days of Rain (X)	Days of Sunshine (Y)
0	10
1	9
2	8
3	7
4	6
5	5
6	4
7	3
8	2
9	1
10	0

A straight line is drawn through these points, showing a negative linear correlation. The line starts at (0, 10) and ends at (10, 0).



on Brandon Hill, Bristol—a memorial to those pioneer navigators whose names are on the earliest pages of the history of Bristol's shipping about which Mr. Powell will talk this evening at 6.0

30 London Programme relayed from Daventry
31 05.15. 05.15

Slide 28 from Card II

1. OLBRECHT, 1904, p. 4.

Other Stations.

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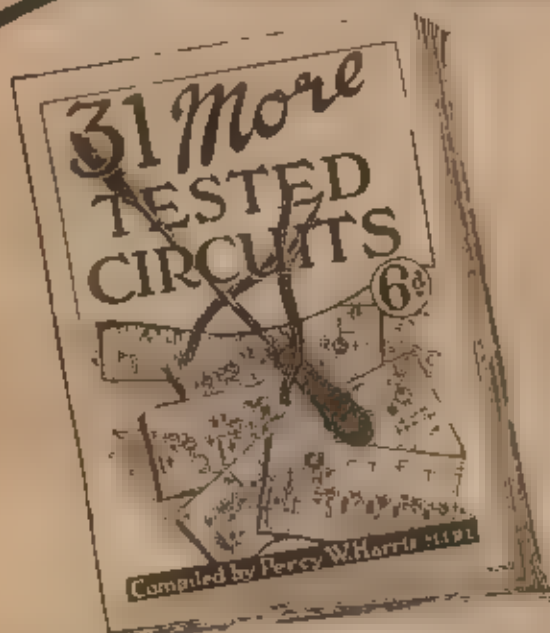
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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Community Listening and Singing.

A PROGRAMME with the title of 'Sing, Listeners, Sing,' will be broadcast from the Birmingham Studio at 9 p.m. on Thursday, November 29. The success of community singing generally in late years proves that the average listener likes to find self-expression in singing, particularly when his sense of humour and pathos is borne in mind by those in charge. Mr. Joseph Lewis, Musical Director at the Birmingham Studios, will direct operations on November 29. He was responsible for some of the most successful community singing in the Midlands during his connection with the B.B.C., and his slogan, 'Get Britain Singing,' became well known throughout the country. To use his own words, he has 'led community singing in hospitals, work houses, gaols, and rotary clubs, and has escaped from them all.' He has also introduced it into several big Midland industrial firms, which realize the psychological value of community singing of this nature amongst their employees—particularly on Monday mornings! On one occasion a certain diocese wished to raise funds for some charitable purpose, and asked Mr. Lewis to arrange a Festival of Community Hymn Singing. As a result the subscription list reached a high figure, mainly due, on the one side of the promoters, to the spirit engendered by the singing.

'By the Deep—Nine.'

A PROGRAMME of Sea music with the title of The Sea and England's Glory is broadcast from 10.20 p.m. on Saturday, December 1. It contains a novelty in the shape of a Nautical Fantasy for baritone solo, chorus, and orchestra, by Alex. Rowley, with the title of *By the Deep—Voyage*. This will be its first performance. The singer is Arthur Fear who will also sing two of Stanford's Sea songs. How many listeners know that Wagner wrote an overture called *Rienzi Britannia*? This overture, unpublished until 1904, was written at Königsberg in 1836, and will be included in this programme.

Mendelssohn's "Elijah,"

BIRMINGHAM should be proud of the fact that it was the scene of two historical events in two consecutive Wednesdays, August 26, 1846, that Wendell Phillips conducted the first performance of his great work "Franklin" completed at the end of July, the oratorio was performed twice in Town Hall by the composer, who had arrived in England on August 17, and on 28. Mendelssohn traveled to Birmingham on August 31, returning on Monday and Tuesday, and on Tuesday he performed "Franklin" for the first time. The performance took place on the Wednesday morning, a performance whose conclusion was greeted with rapturous applause from a packed audience. The oratorio immediately began to exert a powerful effect on the work and to exert its persuasive influence on April 1 of the next year. Queen's College, Prince Albert were present at the first performance from Birmingham to be broadcast from Birmingham and many others. November 21. The performance of "Franklin" at the Birmingham and Symphony Society, and they will be supported by the Birmingham Symphony Orchestra and Symphony Orchestra of the Birmingham and Symphony Society.

'The Invention of Dr. Metzler'

THIS one-act play from the pen of John Pollock is due for production from the Birmingham Studio on Tuesday evening, November 27. It deals with the Austro-Hungarian War of 1919, and depicts the conflicting emotions of a man of science when faced with the alternative of loyalty to his country or service to the enemy in his capacity as a doctor. If he takes the latter course—that of alleviating human suffering—he risks both his life and the consequent loss to posterity of an invention which he has just perfected, but the details of which he has not yet put on record. Dr. Metzler will be played by James C. Prodder, who has been associated with the Birmingham Repertory Players from their early days as The Pilgrim Players. He was a prominent member of the British Empire Shakespeare Society and had the distinction of renting *King Lear* in its entirety to the Stratford-on-Avon Shakespeare Club. Other members in the cast will be Henry Benth, Alfred Butler, Jane Ellis, and Doris Burton.



ENTERTAINMENT FOR THE DISABLED

The week's appeal from 5GB on Sunday, November 25, will be made by Lord Leigh on behalf of the Alexandra Musical Society, which provides entertainment for disabled ex-service men. This picture shows Lord and Lady Leigh with a group of the men whom they are entertaining at Stoodley Abbey, Kenilworth.

Not Forgotten.

ON Sunday, November 25, the Lord Leigh Lord Lieutenant of Warwickshire as Chairman of the Alexandra Medical Society, is broadcasting from GGB an appeal on behalf of the Society's work. It is interesting to note that the Society commenced its work in providing special events for the wounded soldiers by giving a tea and entertainment on the first Monday in February, 1915, at Yates Street Lecture Hall, Aston, Birmingham, and is still carrying on this work. Up to date over 250,000 wounded soldiers have been entertained, not only in the Midlands, but other parts of the country, by means of entertainments, special teas, outings in the country, garden parties, etc. On Christmas Day, last year, a parcel was given to each of the 1,292 ex-servicemen at the hospitals, convalescent homes, sanatoria, mental hospitals, etc., of the Midlands district. The Society also provides free concerts to the inmates of hospitals and other institutions. Donations towards this work should be sent to the Lord Leigh, Stoneleigh Abbey, Kenilworth, Warwickshire.

A Remarkable Rental

TOPLESS GREEN, the well known baritone, who takes part in the Ballad Concert at Birmingham on Sunday afternoon, November 25, tells of a song recital he gave under extraordinary conditions when a subaltern in the Gunners on the Belgian coast. "At the time," he says, "I was in charge of thirty men building a new battery position alongside Nieuport Bana. We always had to lay off between 7 and 9 p.m. Having a few songs in my valve, and there being a supper Mus.Bac on the spot, it was suggested one evening that I should give tongue. Contrary to the usual custom, the support line trenches, in which we were, at that spot ran at right angles to the front line, through the cellars of the houses on the sea front. One of these buildings—at one time an important hotel—possessed a piano in very good condition. And so the recital took place. We all wore tin hats, gas masks were handy, and congregated in what was the lounge were a hundred men, to whom I sang some twenty songs to an accompaniment of piano, shell fire, and the occasional machine gun—a most within earshot of the enemy.

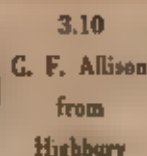
Ballad Concert Artists

IN the same belated concert will appear Alice Moxon (soprano) and Joyce Rollitt (pianoforte). Alice Moxon has played many leading parts in old English operas under the auspices of the Birmingham Repertory Company, both in Birmingham and London, and she created the part of the 'Soul Sister' in the Hebridean Opera by Kennedy-Fraser and Professor Granville Bantock. In private life she is Mrs. Stuart Robertson, wife of the well-known radio personality, and what he described to me as a rather 'hectic' experience at Savoy Hill in the early days of broadcasting. A programme had finished with a quarter of an hour to spare, and the time had in some way to be filled in. The conductor approached Mr. Robertson and asked him if he knew a certain aria. Mr. Robertson had to confess that he didn't. So whilst a further item was being played he went into a corridor and learnt the aria! Mr. Robertson then the studio and sang it to the accompaniment of the orchestra.

The Max Bruch Concerto in G Minor.

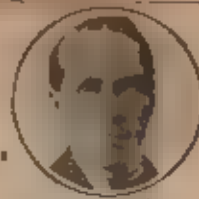
ON Tuesday, November 27, at 8 p.m., Mr. Lewis has included in the programme of the weekly Symphony Concert Elgar's *Froissart Overture*—not heard as often as it might be—and Cowen's *Fourth Symphony in B Flat Minor* (The Welsh). The artists are Dale Smith (baritone) and Paul Beard (violin), who is playing the *Brook Concerto in G Minor*. He has decided upon this Concerto in response to many requests from friends in the North, who have heard him play the work with Mr. Alec Maclean and the Scarborough Spa Orchestra. Mr. Beard has been playing the violin "ever since he can remember." He made his first public appearance as a pianist at the age of 15 and at twelve had played the *Tokata* Concerto in the Birmingham Town Hall. His present position is leader of the City of Birmingham Orchestra.

MERCAN,¹



2LO LONDON & 5XX DAVENTRY

(34) 4 M, 820 KC.) (1,557.5 M 102 KC.)



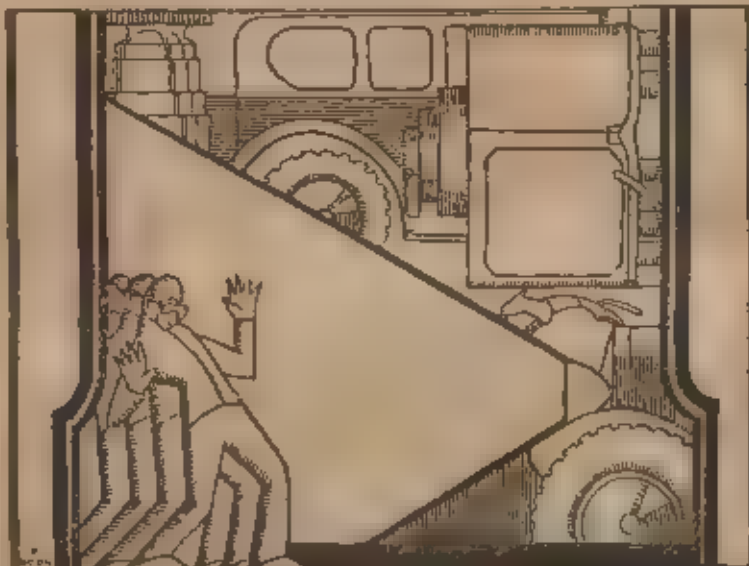
'The Future of British Sport

10-20 THE CARLTON HOTEL SOCIETY
Directed by RENE TAPFONNIER
From the Carlton Hotel

ROBERT NAYLOR (Tenor)
DAVID WALK (Bible)

7. Mr. ENRIKE NEWHAM: "Next Week's Broad
cast Music."

A SUBSCRIBED TELEGRAM
ROSE HIGNELL (Soprano)
GEORGE BAKER (Bass)



ADVANCED STAIRS—Fouling at 9.35

A running commentary by G. F. Allison on the second half of the League Football Match
ARSENAL v. ASTON VILLA
Relayed from Highbury

THE League Football season wears on. The professors have found their form—or lost it. The championship table begins to take definite shape, but yet will be pulled this way and that, and pedings entirely re-made before spring. Small wonder then that the big battalions are clamouring at the turnstiles again.

It is good news that we are to have opportunity of sharing in another of these First League festivals through the microphone—Arsenal versus Aston Villa, this Saturday afternoon, down at Highbury on the Arsenal's famous ground.

And a very good match it should be. True, neither side are 'top sawyers' just at present. The pendulum of big football is ever swinging. That is the secret of its fascination for the man in the street, and the factory, and the omnibus. But recently it swung the way of the Arsenal. Now it has swung away. They are missing the fire and leadership of such an one as their old Captain—Charles Buchan. Their opponents, on this day, however, will be in little better case. The 'Villa' have not had great good fortune this year. No matter! The fine old club will come into its own again soon. As it is, let us rejoice that the two sides seem evenly matched in this, the first game to be broadcast through London by radio.

No part of our business is it to forecast the result of such a match. Let us leave that to those happy.
(Continued on page 48)

755 1500 1400 1300 1200 1100 1000 900 800 700 600 500 400 300 200 100 0

Hark, hark, the Lark,
 I ~~was~~ little Maids ("Lone Time")

6. The following are the names of the persons who have been appointed as members of the Board of Directors of the Corporation:

D. J. [redacted] - A. G. [redacted] and
[redacted] - T. H. [redacted] - L. E. [redacted]
[redacted] - W. M. [redacted]
[redacted] - A. F. [redacted]
[redacted] to form a Board of Directors.
they never saw the light as such
and are published as separate
editions.

Ulm 18. 8. 1878

Scherzo from Pianoforte Sonata,
No. 1

The Golden Song, 1, 'Last Time of
Maiden. (17 to 20) 1/2

Military Music, No. 1

9.6 WEATHER FORECAST. 5 C ND
GENERAL NEWS BULLETIN

9.15 Topical Talks

9.30 Local Announcements: (Domestic only) Ship
Date: _____

9.35 'Advanced Sparks'

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A 249

JOAN MATHESON

И-ф. н. 3. 101. 101

4.8) $\mathbb{N} = \text{NATURAL}$

JEAN ALLSTONE

THESE

THE REVERE CHURCH

$$n = 14$$

Doc 13F: 79-6

Conducted by ERNEST LONGSTAFFE

10.35-12.0 DANCE MUSIC Fred Kuzalov
" " Savoy Hotel, Meigs from the Savoy

29 12

THE RADIO TIMES

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2

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SATURDAY, NOVEMBER 24

5GB DAVENTRY EXPERIMENTAL

(491.8 M 610 KC.)

2.30 A Child on a Concert
Town Hall Birmingham
led by ADRIAN BOULT
O. H. L. N. S. B. Major (The
I. H. L. N. S. B. Major (The
H. L. N. S. B. Major (The
H. L. N. S. B. Major (The
H. L. N. S. B. Major (The

3.45 THE MIDLAND PIANOFORTE SOCIETY
In the home of 'La Bohème' Puccini
FRANK FORKE (In Light Ball)
The Bachelor of D. ...
May do I will ...
H. L. N. S. B. Major (The
Two little girls I ...
What Maudy Morning ...
S. L. N. S. B. Major (The
Selection 'The Prodigal Son' ...
W. L. N. S. B. Major (The

4.30 J. L. N. S. B. Major (The
and the
B.B.C. DANCE ORCHESTRA

5.30 THE CHILDREN'S HOUR
(From Birmingham)
'Snooky vs. the Fair' by Phyllis Richardson
AUNTIE RUBY, U. L. L. N. S. B. Major (The
V. L. N. S. B. Major (The
J. B. PHILLIPS Farmyard and Bird Imitations

6.15 TIME SIGNAL, GREENWICH; WEATHER
SPORTS BULLETIN

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
J. L. N. S. B. Major (The
J. L. N. S. B. Major (The
J. L. N. S. B. Major (The
J. L. N. S. B. Major (The
J. L. N. S. B. Major (The

6.57 THE S. M.
When the House is Asleep ...
Mountain Lovers ...
F. L. N. S. B. Major (The

7.4 QUINTE
Selection 'Mignon' ...
M. L. N. S. B. Major (The

7.15 QUINTE
L. L. N. S. B. Major (The
V. L. N. S. B. Major (The
H. L. N. S. B. Major (The
A. L. N. S. B. Major (The

7.28 J. L. N. S. B. Major (The
Selection of Scottish Songs ...
Air de Lohengrin ...

7.40 HARDY WILKINSON
My Pretty Jane ...
Come into the garden, Maud ...

7.45 QUINTE
Romance in E Flat ...
Loin du H. L. N. S. B. Major (The
Ave Maria ...

8.0 Vaudeville
From Birmingham
F. L. N. S. B. Major (The
L. L. N. S. B. Major (The
J. B. PHILLIPS (S. L. N. S. B. Major (The
Doris R. L. N. S. B. Major (The
Comedy Duo
GEORGE BICK (In Light ...
J. L. N. S. B. Major (The
PHILIP ...

9.0 Birmingham Studio Concert

9.0 A Symphony Concert
From Birmingham
The Birmingham Symphony Society
Conducted by JOSEPH LEWIS
Der Freischütz (The Markman)
ASTRA DESMOND (Contralto) and Orchestra
Aria, 'O Prema di Dio' (The Prophet)

9.15 EDNA ILES (Pianoforte) and Orchestra
Fourth Piano Concerto in G ...
Allegro moderato, Andante ...
Rondo ...

9.45 ORCHESTRA
Second Wand of Youth Suite ... Elgar

10.0 WEATHER FORECAST, SPORTS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 QUINTE
Shepherd Fennel's Dance ...
ASTRA DESMOND
D. L. N. S. B. Major (The
S. L. N. S. B. Major (The
H. L. N. S. B. Major (The
A. L. N. S. B. Major (The

10.40 11.15 Irish Symphony in E

THIS Symphony was procured at the Crystal Palace in 1886. In the following year it achieved what was then the proudest distinction which could be offered to a new work: it was played at the Gewandhaus concerts in Leipzig, then recognized as the most important symphony concert in the world. The Symphony is in the usual four movements, and all are in the traditional forms. A diametric Irish flavour can be discerned in the themes themselves, and the Symphony has always been known as 'The Irish.' The first movement begins with a short, fairly slow section in which bits of all the main tunes of the following quick movements can be heard. It is worked out at considerable length, but is throughout so clear and so frankly melodious as to need no detailed analysis. The second movement is in the hands of the wind instruments. The third is the one movement which shows a slight departure from tradition. Taking the place of the usual Scherzo, it has a contrasting middle section which might stand as the 'Trio,' but the return of the opening after that is in a much shorter and simpler design than when we hear it first. It begins with a capricious little tune for the Oboe. The last movement is the most energetic and vigorous, and though part of the first movement is repeated, it never loses its sense of bustling gaiety.

The first movement is chiefly in the hands of the wind instruments.

The third is the one movement which shows a slight departure from tradition. Taking the place of the usual Scherzo, it has a contrasting middle section which might stand as the 'Trio,' but the return of the opening after that is in a much shorter and simpler design than when we hear it first. It begins with a capricious little tune for the Oboe.

The last movement is the most energetic and vigorous, and though part of the first movement is repeated, it never loses its sense of bustling gaiety.

The Organs broadcasting from
10.0 LONDON: Madame Tussaud's
5GB BIRMINGHAM: Langley Cinema
10.0 NEWCASTLE: Langley Cinema
10.0 BELFAST: Langley Cinema
10.0 DUBLIN: Langley Cinema
are WURLITZER ORGANS
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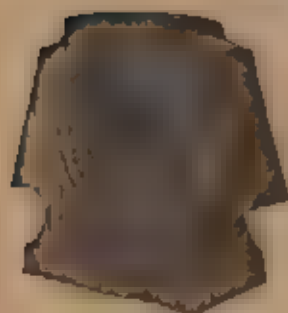
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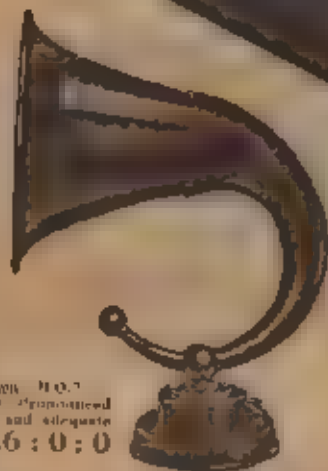
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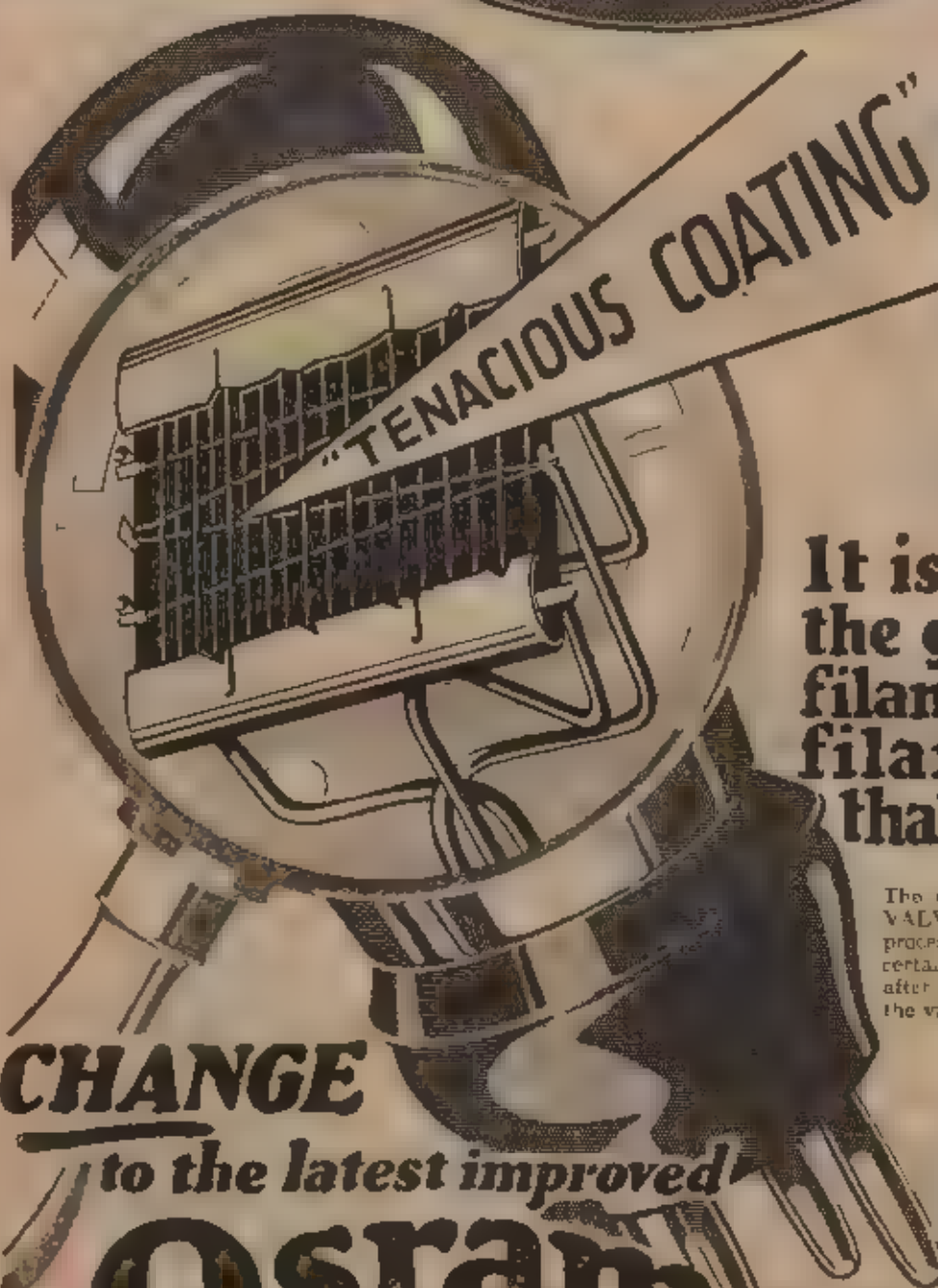
for Radio

Messrs. Philips Lamps, Ltd., Radio Dept., Philips House, 145 Charing Cross Road, London, W.C.2

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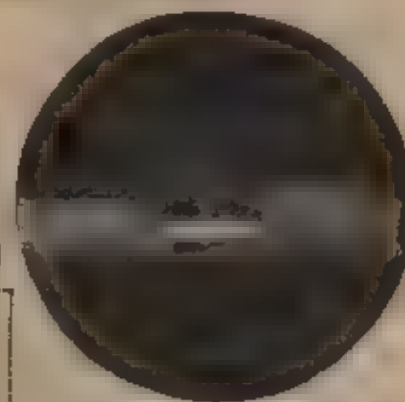


**OSRAM FILAMENT with
"TENACIOUS COATING"**

This reproduction shows the coating applied to an OSRAM VALVE filament. Notice the absolute evenness of the coating. There are no gaps in the coating, and the full benefit of the coating is obtained. The secret of the lasting new Osram valves is the scientific process of "TENACIOUS COATING".

**It is
the coating on the
filament, not the
filament itself
that gives results**

The coating on the filaments of OSRAM VALVES is applied by a new scientific process. It is so *uniform* that users are certain of getting the same wonderful results after months and months of use as when the valves were first bought.



BADLY COATED FILAMENT

Reproduction from an intensified photograph of a part of the filament of a badly coated valve before use. Notice a serious gap in the coating. A gap like this starts the valve off on a low, poor performance, and may bring down a further portion of the coating as it wears or peels off. The valve then prematurey fails.

CHANGE
to the latest improved
Osram
Valves
and

Scientifically made
by Experts in Eng-
land. Sold in a
Wireless Unit.

CHANGE for the Better!

WRITE

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"Osram" Filament
& full range of
Osram Valves. Send
Post Office Order or
Cheque to The General Electric
Co. Ltd., Public
Relations, Osram
Division, Magna House,
Kingston, London,
W. 14, 2.
Copies also obtainable
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BETTER IN EVERY WAY

LOW COST

QUALITY

SIMPLICITY

SENSITIVITY

SELECTIVITY

MAXIMUM VOLUME

NO COIL CHANGING

ONE DIAL TUNING



Judge it on quality of reproduction, on volume, on sensitivity to distant stations—judge it by any of the standards of radio receiver performance and you must admit that the Mullard Master 3* is supreme.

The Mullard Master 3* has established itself Britain's favourite receiver. It fulfils every condition for popularity. It is unequalled for all-round efficiency.

You can build the Mullard Master 3* in an hour. No radio experience is necessary; you just mount the components on the printed baseboard in the positions marked and fit the 21 connecting links, obtained ready cut to length and eyeletted. Your finished receiver is equal in appearance and performance to one built by an expert, and you save yourself pounds. Post the coupon now.

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63, Lincoln's Inn Fields, London, W.C.2.

Please send me Simplified Plan of Assembly of the Mullard Master 3* and

Free Copy of "Radio for the Million," Vol. 2, No. 4.

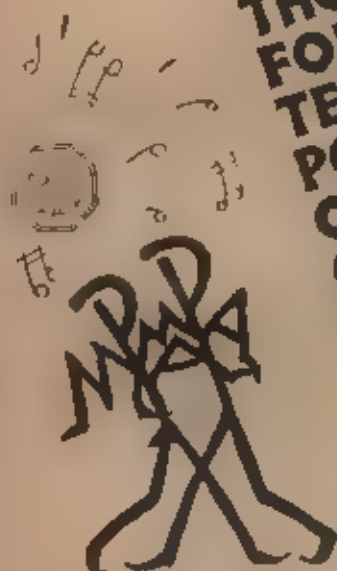
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POPULAR PLAQUE THAN WITH
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Its amazing value and tone have astounded the critics and public alike. Substantially built, in either dark mahogany or oak, its success is due to patents exclusive to M.P.A. To hear it is to buy.

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THE M.P.A. WAY—Products to the value of £5 and over can be obtained on Hire Purchase Terms for £1 down.



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Almost Seeing

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CURRY 2 VALVE PEDESTAL RECEIVER £7-0-0

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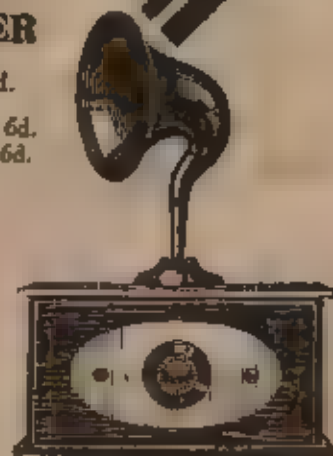
24-28, GOSWELL ROAD, LONDON, E.C.1
115 BRANCHES.

ESTABLISHED 1884

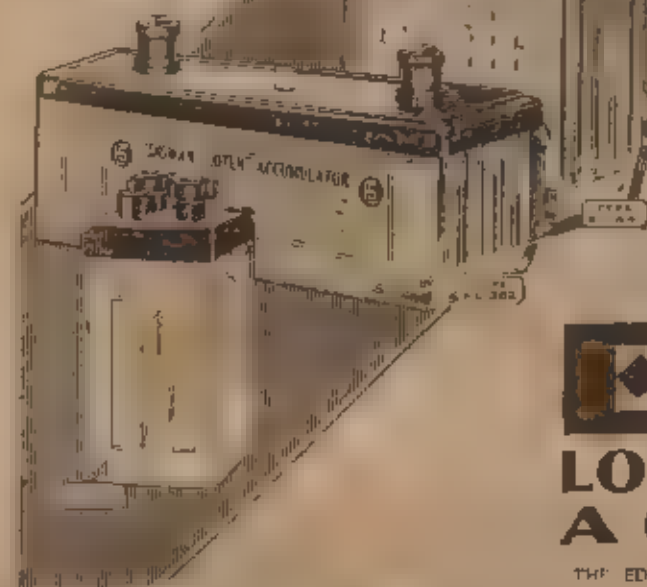
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C.A.V.

Radio Accumulators



BUILT TO LAST!
SILENT AS THE SPHINX

"Built to last," not a catch phrase but a message full of meaning, promising longest service and maximum value for money to every purchaser of a C.A.V. accumulator. C.A.V. accumulators have been world famous for 37 years. There is a type suitable for your set both L.T. and H.T. Insist upon a C.A.V. You will be glad you did so.

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Aldershot, London, W. 3

Write for Latest Radio Accumulator Catalogue "No. 2"

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Battery Service Agents in every important centre throughout the country.



The new B.T.H. GRAMOPHONE PICK-UP

THE introduction of the B.T.H. Gramophone Pick-up marks a very definite step towards fidelity in sound reproduction. It is a thoroughly reliable instrument of extreme sensitivity and is capable of translating the impressions on the gramophone record into electrical impulses over an exceptionally wide range of frequencies. A wonderfully designed balanced tone arm ensures correct needle weight, thus minimising wear on the record. Used in conjunction with the new B.T.H. Pick-up amplifier, and a moving-coil loud speaker, a most remarkable degree of tonal purity is obtained.

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The amplifier will accept the B.T.H. Pick-up, or any other type of pick-up, and will amplify the signal to drive a moving-coil loud speaker.

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The British Thomson-Houston Co. Ltd.

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A SECRET

Saw a fellow the other day thrashing his Baby-seven up Newlands Corner in the teeth of a gale. Four up. Some people habitually overload everything—from their incomes to their H.T. Batteries.

No. H.T. Battery, not even a Helleesen, will give long service when grossly overloaded.

The secret of obtaining a long life of perfect reception from a H.T. Battery is, firstly, to get a Helleesen Battery; and secondly, to see that you get a Helleesen of a capacity commensurate with the size and power of your set. If in doubt, get the larger size. It is a wrinkle that must have saved me pounds.

Standard Capacity.	
"Wray" 9-volt and Bias Type	2/-
"Wray" 60-volt H.T. Type	10/6
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"Kolar" 60-volt H.T. Type	10/-
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Supreme for 27 years.

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100% PURE MICA & PAPER COILS
H.M.D. & C.V.D. LAMPS TOPCH & P.T.C.

A. H. HUNT LTD., CROYDON, SURREY.

THE WIRELESS LEAGUE.

Notice is hereby given that the Annual General Meeting of Members of the Wireless League will be held in the Committee room of the Royal Automobile Club, Pall Mall, S.W., on Friday 22nd November next, at 8 p.m., for the transaction of the following business:

1. Annual Report and Accounts.
2. Election of Committee.
3. General Business.

Secret. J.A. 100 000

MEMBERS WERE REQUESTED TO BRING WITH THEM A COPY OF THE LEAGUE'S JOURNAL, "THE WIRELESS LEAGUE", FOR DISCUSSION.

The Only World-Programme Paper.

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For Dominion and Foreign Programmes.

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2d.

CHARGE YOUR H.T. or L.T. ACCUMULATORS AT HOME

"INDISPENSO" MODEL DE LUXE CHARGER

For charging H.T. and L.T. Accumulators from Direct Current Mains at so fast when night is in use. High Grade Instrument with Polarising Indicator and Ammeter indicating current passing to accumulator.

22/6

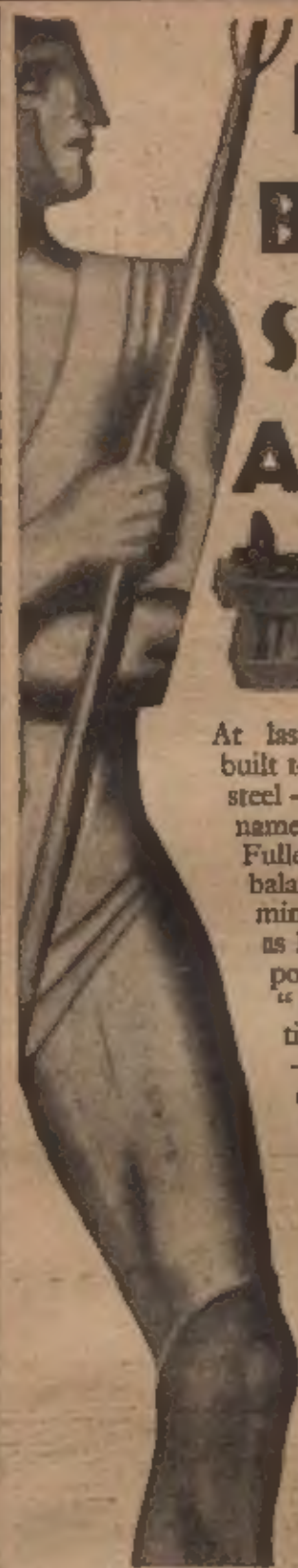


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With Polarity Indicator. For charging H.T. and L.T. Accumulators from D.C. mains. Thousands in use. R.S. 4 Prices 6/- Obtainable from all first class radio stores—refuse substitutes.

LONDON DEPOT

Ward & Goldstone
SHEFFIELD



NOW-H.T. BATTERIES STAUNCH AS STEEL



At last—H.T. batteries really built to endure! Staunch as the steel-hearted Spartans they're named after! And all through Fuller's secret of "chemical balance." It reduces wear to a minimum (a "Sparta" lasts twice as long). It gives full-pressure power without jar or flicker (a "Sparta" means purer reproduction). Look at the R.H.G. above—20 v., 3,500 milliamp. hours, in crate, for 15/-—and refinements that are years ahead. Unbeatable.



TYPE MHG. 10v. 5/-
3,000 milliamp. hrs. A sturdy unit.



SPARTA

the battery that never flinches.



★ TAS 4433.

Fuller Accumulator Co. (1926) Ltd., Chadwell Heath, Essex

The Finest Accumulator Values ever offered

No other low-priced accumulator gives such thorough good service as the new P & R Glass Cell. It is the cheapest dependable cell on the market.



Like all the famous P & R products it is remarkably big value, as the following little excellencies prove.

Vertical recesses hold the plates in position. The plates are P & R standard type. Each 2-volt cell has a Dagenite lid which eliminates danger of cracked sealing.

Other good points are: the patent Dagenite anti-splash vent; large vent-hole for easy filling and testing; clear moulded glass box permitting of easy inspection.

L.T. Type P.G. 5. 20 amp. hours (actual) } **9/-**
L.T. Type P.G. 7. 30 amp. hours (actual) 11/-
L.T. Type P.G. 8. 40 amp. hours (actual) 13/-
While Indicating floats, 20 and 30 amp. hour models, 2/6 extra

THE H.T. RANGE

These accumulators, whilst embodying most of the above features, are specially designed to eliminate surface leakage, for which reason alone they may well be considered trouble-free.



Type L.H.T. Capacity 5,000 milli-amp. hours (actual) } **7/6**
per 10 v. unit

NOTE:—ALL P & R Batteries—L.T. or H.T.—carry **SIX MONTHS' GUARANTEE**

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Prices of sets include every accessory, valves, batteries, loud speakers, royalties and aerial equipment and also **Free Installation** by our own expert. We have thousands of agents all over the country. There is one in your town. He will fix your set and show you how to use it. Whenever you need help or advice he is at your service.

7 days' approval on all sets on receipt of full cash price or first instalment. **You run no risk.**

Send your cheque or P.O. to-day for one of these lovely sets.

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2 Valve Little	Cash	12 Monthly Payments of		2 Valve Little	Cash	12 Monthly Payments of	
Giant	£8 12 6	16/3		Giant	£7 2 6	13/6	
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54 Volts (Post 6d.) - 6/-
60 Volts (Post 9d.) - 8/3
108 Volts (Post 1/-) - 11/-
9 Volt grid bias.
(Post 3d.) 1/3

The H.T. that won't grow old

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Louden Valves are famous as the finest of all non-ring valves. They are made in Britain by the finest machinery, the finest methods and the most skilled labour obtainable. They are the cheapest first-class valves made.



Bright Emitters, 6v - 3/6
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M.C. 21



Span the Eastern Hemisphere by building this New Receiver

**LISSEN TAKES YOU STEP-BY-STEP INTO
THE REALMS OF RADIO FAR AFIELD
WHERE YOU HAVE NEVER BEEN BEFORE**

The building of a powerful Screened Grid Receiver simplified by a means specially devised by Lissen.

It has been claimed of many published circuits and "kits of parts" that the merest novice could make them; selectivity, too, has been claimed for these sets. When you see the LISSEN method of making set-building simple, when you hear some far-distant station coming in at fullest volume on a set built to the Lissen instructions, then you will know that there never was simplicity, there never was selectivity, as you will now understand it, until the Lissen S.G.3 Receiver came for you. Lissen has published a STEP-BY-STEP Chart and full-size Wiring Diagrams for this new screened grid receiver which "spans the Eastern Hemisphere." The receiver

CAN BE BUILT OF LISSEN PARTS THROUGHOUT.

Not only are all standard Lissen Components used in this Lissen S.G.3 Receiver, but Lissen also provide panel, baseboard, screens, screws, wire, sleeving, terminals, etc., all put up into a single envelope, which can be bought at any radio dealers for 10/- complete.

THE SET WHEN YOU HAVE FINISHED BUILDING IT will not only give you distance and volume such as you never dreamed would be yours to command, but will be a handsome piece of furniture for all time, because **YOU USE A HANDSOME CABINET.** There is no Iron (i.e., tin) in the tuning circuit because it would damp the tuning immediately. You can choose the cabinet for yourself from any radio dealer's stock.

FREE STEP-BY-STEP CHART & WIRING DIAGRAM. Ask your radio dealer for the step-by-step Chart of the LISSEN S.G.3 Receiver. You can buy the parts just as you like, all at once or by instalments. You do not have to wait to buy the whole outfit; and probably you already have some suitable parts in use in an old receiver. Your radio dealer will help and advise you; and remember you will have no difficulty in obtaining Lissen parts, because there are 10,000 radio dealers who sell them.

If you prefer to send direct to factory for the **FREE STEP-BY-STEP Chart** of the Lissen S.G.3.



LISSEN LIMITED, Friar Lane,
Richmond, Surrey.
(Managing Director: Thos. N. Cole.)

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Step-by-step
Chart and
Wiring
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FULL INSTRUCTIONS
for building
the
1929 MODEL
SCREENED GRID
RECEIVER

