# PRICE TWOPENCE RADIO TIMES



SCHUBERT CENTENARY NUMBER NOVEMBER 16TH 1928 By Newman Flower, Publisher and Musical Biographer.

# Franz Schubert: the Eternal Youth.

Mr. Newman Flower is author of 'Franz Schubert: The Man and His Circle,' one of the most important books published in connection with the Centenary.

a more who usually starved or who spent his leasure 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 irre-

sponsible 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 im-mortal 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. 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 impecumous 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 of his own thoughts. 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 tohacco smoke hung above their heads. They usually drank beer or punch. Schubert used to like the Bavarian beer at the Schwarze Kaize (Black Cat), in Annastrasse, or at the Schnocke (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 tebucco 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-

THE Schubert of the common story is | lantly " Wurz!' (Nousense). 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 Zwillingsbruder, 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 Nesmuller 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 Schabert'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, pent 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 tingers 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 urchins 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 Eel-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 Kamerads (our living and studying room)," says Amon Stadier 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, Prometicus, the music of which is lost, and it was the first work he evar wrote for money. He received four pounds for it. He scribbled on the manuscript : ' As prisoner in my room at Erdberg,

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 com-position of Hark! hark! the lark! is an instance of it. He was at the house of his friend Moritz you Schwind, a house that was on an 'island' of land in the centre of Vienna. and was known as the 'Moonshme Honse, 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

I May, 1816. Praise and thanks to God.

(Continued at the top of page 442.)



I .- A Schoolmaster Family.

N the year 1784 there came up to Vienna a young stills as tool teacher. Franz Thoodor 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 a Frank Theodor Florian toiled humbly in that school and then came promotion. He was pet in charge of a school of his own, a parish school, that of the parish, 'Zn den Heligen Yacrocka Nothelfer'— To the Fourteen Holy Helper in Time of Need.' That time was soon to come, and all the holy help available was soon to be called upon!

Frank 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 rook and the schoolmaster stoc had fourteen children to support on a calary of nothing at all, with a free residence, it is true, and with the school fees—but how tiny were both rooted or and fees! The former was a flat of three man room, and the litter have been computed to amount to about 700 marks per annumsay £35. Laving was cheap in those days, yet the fourteen 'Need-Helpers' (St. Dionysius, St. Ecasuus, St. Eustachus, St. George, St. Pantalcone, St. Vitus and the rest) had their work out out for them! Fourteen children and function '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 parish oners were equally prolific the school benches must have been well word. Those were the days of well-filled oradies. The school-master's father had had ten children; be himself (twice married) was to have ninoteen; one of his some 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, four-teen children to support, are not exact. Intent 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 burn he was greeted by only four brother and aisters. This twelfth child was the composer.

This is to certify that on let February was baptized by the priest. Johann Wamha, seconding to Christian and Catholic rites, Franz Schubert, a lawfully begotten son of Mr. Franz Schubert,

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

'Himmelphortgrand'—a poetle sirvet name!
'The Place of Heaven's (see through which so many little Schuberts shyly peoped, slipped out into the world—and quickly in again!

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

The Schmbert family was a little nest of school masters. Of the male members of the lamily 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 it 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 next of educationists: it was also a best of educations. Father and children were all devoted to music. They all played the mano, and they all fiddled. Music was their usual spare-time occupation. They were a meetry, contributed evend, and music was a part of their contribution and meriment, 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 timy 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 pione and violin. Here is the parental report:—

'In his lifth year I prepared him for elementary instruction, and in his sixth I let him no to school, where he always distinguished himself as the first amongst his fellows. From his earliest year he loved company, and never we 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

Then I sent him for singing lessons to Michael fielder, 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 ready given him no instruction, rather simply kept him going—and stared at him with astonishment!

Soon Franz was singing, as sole boy, in this Hober's choir, playing violin (or viola, as required) in his charch orchestra, and occasionally occupying the organ beach for him at lesser services. Holser 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 superstructure upon a given has part supplied with a sort of aborthand indication.

The first serious biography of Schubert was that by Kreissle von Helborn, in 1865—at 18 the standard foundational book on its subject. This author took pains to get in tonoh with people who had personally known Schubert, and in the Lichtenthal district of Vicona stillfound a few who could speak of the expressive singing, nearly sixty years easier, of the leading hoy of their parish church. What a pity that this was before the days of the gramophone recording of eminent chorboys!



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 piquant 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 montal play, Lilot Tune. Here Schubert would pace, a book of poems in band—to return hastily to his deak when some lyric suggested a munical 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 cagerly watching :-

Norice: 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 clock on the afternoon of September 30, at the Royal Convict School, University Squere, prepared to undergo examination both as to progress in general education as also knowledge of moste, and bringing with him his school certificates.

Competitors must have completed their tenth year and to capable of taking their pince 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. Viruns, 24th May, 1806.

(From the official Wieser Zeitung of May 28, 1808.)

Perhaps to some British readers that advertisement will require some elecidation, since the isvitation to join a convict establishment is not one which in our country usually provokes a flow of

The Corriet' was a secondary school of high reputation, under royal auspices and under the ory nizir and educational control of the Jasuita 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 chair 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 dation

When From Schubert appeared before the examiners (in a white coat, whence his school-nicknome of 'The Miller') he did justice to his schoolmaster and father. There is extent a report from Count von Kar string Knowled the Golden Pleace and First Supreme Steward of the Court ' to a colleague of his, 'to Prince wm Trauttmanslorf's Princely Gracu,' to the effect that the competition. hes been duly held and that the two Sopranos, Schubert and Müllier, deserve the preference, The report is partly based upon the statement of the Court Musical Director, or Capellmeister, Saierl. Amongst the Sopranos the best are Francesco Schubert and Müliner.

So 'The Miller' was able to cast aside his white cost and appear in gold-leced uniform, singing in the Royal Chapel, and praying, in the company of his press, in the Convict's little orelessra, which busied itself with the symphonics of Krommer, which young Schubert disliked, and those of Kozeluch, which he preferred, and those of Raydo and Mozert, with the overtures of Méhul, and Mozert's overtures to Figure and The Mugic Flute. all of which were favourites with the boy Schubert. One of his primest 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 whom 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 recogvan Beethoven.

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#### IV -A Viennese 'Dotheboys.'

That Schubert reveiled in his new musical duties and privileges we know. That he was less astashed with the material provision of the school we also know. There is extent 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 goardian angel.

'Pve been thinking over my lot and I've come to the canclusion 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 est a roll or an apple or two, and especially so when, after a moderate cort of midday meal, he has to wait eight and a half hours for further nourishment. until the time arrives for a pretty miserable sort

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

'The few penes that Pather 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 mice them, whilst I, in my closter, would hold myself s happy man and be at peace.

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

Give car. I beg, to the voice that consciently cails upon you to remember

Your loving, poverty stricken, 'Hoping, and, yot agem, poverty stricken, Brother, France

Perdinand, now eighteen, and presumably became his long and honourable schoolmaster career; he was carning a little money, and we can bel pretty sure that Franz got the colls and appeas so desirable to the growing boy as a bridge across that terrible most less gap of eight-and a half hours.

#### V .- School Teacher and Composer.

From a very early period in his life Frans was trying his hand at composition. And how grac-some a set of subjects he chose—a king cocal composition, Hagar's Lament over her Duing Child, a Corper Fanizzia (a criting of words of Schiller), and The Perricide. Corionaly, many healthy boys love the gloomy and terrible. With these, howver, were composed a great number of instrumental things, some of them obserful snough 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 be 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 example 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 appression dominic 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 us if some spiritual comtact had been made, for at once the current flowed. Songs, piano pieces, masses, operas, string quartets, prehestral music-these filled his chest of drewers and piled up on his shelves, some of them at once performed, others of them to this day never heard by a soul Saheri, the great Italian musical director, composer and teacher already mentioned, had taken him in band whilst be was at the Couriet



IA MUSICAL EVENING AT THE SURMILESTERINGS. Here, in the understanding hearing of a band of been 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 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 presthis notable occasion, Schubert's father, who, theifty, though poor, had been laboriously acquiring some financial stability, presented him with a five-octave princeforte.

This Salieri was a cort of Clapham Junction of Vienness musical art. Many main and branch lines met in him. He was the friend of Hayda; 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 be had left the Convict and the Royal Choir, continued to give him lessons and to criticise his compositions.

A word more about the case with which Schubert composed. He had the family productivity alluded to above-only his children were creatures not of fiesh and blood, but of tone. Amongst the births of his nineteenth year were 146 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 lifteenth of the month and seven on the nineteenth t 'He lisped in numbers, for the numbers came.'

And all this time his already famous older contemporary, Beethoven, in another room in the same city, sat tolling, streamously harmering out melodies, putting them saids for mouths or years, taking them up again and harmering at them again until at last they lost the crudity or tack of signi-ficant shape with which they had begun and had grown into suitable subject material for a master-

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, nest 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

Schubert had a genius for friendship. He was no Beethoven-boar, driving well-wishers away with his grown, and living in a den alone. The pleasure to company which his father had remarked in his cerliest 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 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 taind 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 planist more completely merged their personalities and their art.

traite, and the other daughter soprane, whilst a frequent visitor, a fine baritone, Baron von Schönstein, added also his contribution to the even-

ing a 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 butlet is my rival. The two grouns 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 Schubort, than to learn that those two contemporary Vienness geniness practically never met.

Beethoven frequented the salons of the great, Why 1wo. should not Princes and nobles were his patrons, and, sprung from much the same social stratum as Schubert, Schubert join him? Schubert did. He carned a little it was his instanct constantly to assert his equality of position by acts of independence and even of rude-ness. Schubert had no wish to move in circles money by teaching, in which the preservation of self-respect required but soon dropped in which the preservation of self-respect required effort; where he moved be wished to move easily. There were houses of substantial citizens open to him, such as that of the lather of one of his old schoolichows. Sonnleithner, but they were houses where formality was little thought of, and where (unlike Beethoven), he rather played with than to that, and then, apparently, Scho-ber must, for a time, have maintained him. Later he lived for

the company. a period with the Then there was the Bohemian circle of café-frequenting painters and writers. Of that circle he was the centre. These pointers and writers were not in the very first flight. Their names are, perhaps, not well known to many English Mayrhofer, many of whose poems he set to masic-He spent some time, 100, readers of today, yet they stand for concetting in German literature and art. The poets Mayrholer and Schober have been referred to (for Schober with the noble family of the Esterhurys, on unusic teacher of the daughters and as a valued participant in the musical activities of the household — evening parties in which the count sang base, the countem and one daughter con-

was a poet); the poet and proce writer Baurrofeld 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 period in number of familiary to the last of the community interesting for a period in number of familiary to the community interesting for a period in number of familiary to the community interesting for a period in number of familiary to the community interesting for a period in number of familiary to the community in the communit 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. Jonger, a military man, was another friend; he and Schubert loved to play plane due to together. There were the musical brothers Hüttenbrenner. There was Schubert's boyhood's friend, Spaun, 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 fumous 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 together, 'the two seemed for be one' (Schubert's own words)

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



SCHUBERT AS MUSIC TEACHER.

The circumstances of the stay at the Euterhaups' can nury-house, at 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 access.

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

Three of these commade lived together for a time on Early three ian principles, possessing all things in common, Schnoott, Schward and Bauer of his nomposer painter and poet, spending the gains of the one who for the memora happened to be in funds, and when there were no gains to these electing in company.

Commonly, Schubert's way of life was this: He slept in his spectacles, to be ready for work (so they tell as it, and, awakening, without delay put pen to paper. Until two o'clock his composition attocky absorbed him, and then, arousef at last to common needs, he ambied to some restainant for corner. A country with, above or with friends, followed, and here a long evening in the call perhaps some was a fittle too long, but this was Victoria in the eighteen twenties.

#### VIII.-Schubert's Poverty.

With all the friendly help and recognition be received why did Schubert remain and die so poor (the property he left at death was valued at about 12 lbs of our many)? He was no business man. He produced without concluding the market, as for instance, when he write eight operas in one year (no body merely because he happened to meet with librati), not one of which brought hies in a pancy. He sold his compositions outright, instead of retaining a business interest in them, and, being short of many sold them heedlessly for what he sould 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 teapence, and for the fine Trio in E Flat he get only seventeen and ex.

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

He had wide recognition in Vicuna 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 guiden—may £10 or £35. A lew concerts like that from time to time, and the financial problem would have been a lved. To tail the trath, Schubert had not the money sense, and that is a good enough explanation of his poverty.

All the same, publishers Md not treat him well. They were amazonely slow in recognizing his commercial value. When at last they and 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 recold the story of one or two famous compositions.

No song of Nehubers a is better known than his setting of Goethe's ballad, The Eri King. It is a sing of the composer's youth, and how firmly grounded was his early penius will be realized when it is stated that the ever-popular sings of Grillehea at the Spinning Wheel, The Eri King and The Wonders were written respectively in his seventeenth, sold more country was:

Schuber wrote The Erl King during his brief schoolmaster period. He came a reas the hallad and at the first reading his magnetion was fired said his creative spirit took wings. He de hed down the notes on paper, and on the evening of the same do took the still damp manuaript to his old school, the Convict, where first he himself and then one of the papils sang it to the assembled boys and made in. There is a dramatic pessage in the song (at the point where the Erl King at last estimate boy) where the harmonies, now familiar enceph, but then very modern, at first astonished by their boldness. They caused exclamation and Riccials, the teacher of musical theory had to analyze the passage and explain it to the audit nec. One little grumble come from Schubert hanself.

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

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

practical direction. Lattle or making of Schubert's had yet been printed, and as for The Erl King, that, askid publishers, had altogether too difficult an accompaniment to be worth considering as a business speculation.

The band of frieods issued The Erl King privately and quickly sold right hundred copies. With the money thus obtained they went on to print mother song—and so forth. Then at less publisher be, in to pay a little attention, and Schubert's compositions, or some of them, to appear on the counters of music sellers.

It is an avidence of Schubert's high spirits and realiness to make a joins at his own expense that he went a repetation in his family to be for he portious access of this very serious song on the constant-paper. But when Anselm Huttenbrens republished some Waltzer, based upon the sone. Schubert did not quite like the idea.

The "Undividual Symphony, far and way the most popular of all Schubert's orchested.

The 'Unfinished' Symphony, far and away the most popular of all Schubert's orchestral compositions, was written as a compliment to the blasteal Scatety of Grata, which had accede thater as a bonorary member. Why it remained incomplete as bonorary member, why it remained incomplete onbody knows; probably Schubert turned aside to something else that attracted him and for 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 Grazz and lay in the archives of the Society, usperformed for furty-three years. Then, when their composer and been in his grave thirty-six years, the Masseal Society of Vianna gave them their first performance. They were prented a year of two later and then Mann, at the Crystal Palace (April 1867), constuded that performance which at once established the work as a facourity—shall we say, with Boethoven's Firth Symphony, one of the two favourite symphonics of the Breash people?

#### X .- The Last Days.

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

The had been bring at The Blue Hedgebog thow fanciful and frivolous it sounds, when,

He had been fiving at The Blue Hedgebog thow farsciful and frivolens it seemed, when, owing to his bad state of health, his brother Fer dimend persuaded how to come to him. Fertinand's house was on the bookers of the country and would be healthier. Schubert had spent only five weeks in these more pleasant enroundings when he died.

One of the activities of those five weeks was a study of Handel's oratornes, which convinced hom that he had much to learn is counterpoint for the weaving together of meledies, as we get it in gradulatin the works of Bach and Handel). He determined to take lessons. Yes! The man



'HARK, HARK, THE LARK!'

Schubert, by chance, took up a friend's volume of Shukespeare. It opened at one of our poet's lovellest tyrics. '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 been a deathless song.

of genius actually determined to submit to elementary instruction, called on a calebrated teacher, Secutor, fixed the days of his coming visits, and settled on the textbook to be followed (Marpurg sh

'I see now how much I have to learn, and I om going to work hard,' he said. But that hard work

was mover even begun

His malady (later diagnosed as typicas) increased. He was confused to bed. One of his last pleasures was the reading of American fiction - the novels of February Cooper, of which he longed for more, writing to Schober and begging him to procure then

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 cafe 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 fleshiy sheath.

#### XI.-Schubert and Beethoven.

I return to this subject to closs with it. Schubert and Berthovan frequented the same restaurant, yet never spake. Schubert dedicated a composition to Beethoven and, with a companion to lend 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. Schubert had the divine fire in him,' he said. He continued to speak admiringly and lovingly of commbert until death stilled his voice. At the last meeting be made signs to Schubert which gobody could understand, and Schubert, overwhelmed, had to leave the room.

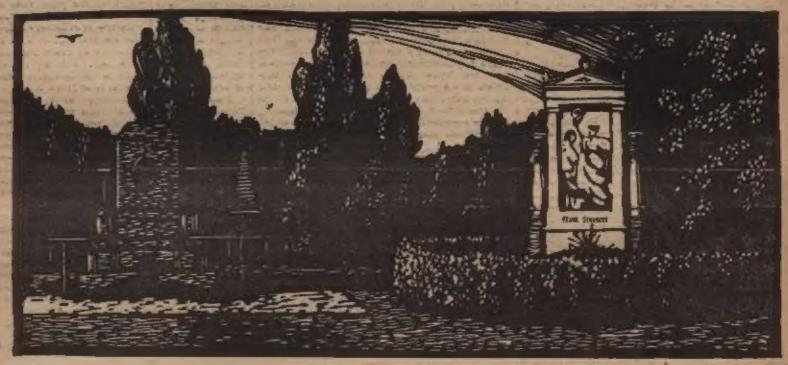
At Beethoven's funeral Schubert was one of the torchbearers. On the way home he and two friends dropped in at a tavern and drank a glass to the memory of Boethoven and another to the wellbeing of that one of their party who should be first to follow him. That was to be Schubert himself, for the next year Beethoven and Schubert, in the suburban cometery of Währing, lay side by side, and but three groves 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 commomorated the centenary of the death of Beebloven, 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 low 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 wideos the eddying circle of those eager to accept their great inheritance.

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



WHERE, IN THE SHADOW OF CYPRESSES, SCHUBERT SLEEPS.

All who visit Vienna should take a trum 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 creeted by the Male Voice Choir of Vienna. The original memorial bore the words: 'Music has here entombed a rich tressure 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:-

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

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

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

(SXX) 9.35 The 'Swannengesange,' sung by ARNE TRURSPIRLD (Seprenc) and George Parker (Barkone).

Thursday,

(5GB) 3.0 A Schubert Symphony Concert.

Friday.

(5XX) 9.35 Schubert-The Second Part of B.B.C. Symphosy Concert.

Saturday

(5XX) 7.45 A Schubert Military Hand Programme.

Throughout the Week

(5XX) 6.45 Schubert' Planoforte 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 Symphonics rescued by Grove and Sullivan.

State of the greatest of his Symphonics, that is, C Major, composed in the year of his death, was rehearsed but never performed in his ifetime. Schumann dienterred it in 1838 on his visit to Vienna, and earned it off to Leipzig, where Mendelssohn, then conductor of the Cewandhous 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 Philharmunic ornhestra during rehearant, he very properly withdrew it from parformance. The work was published by Breitkopf and Bartel in 1850, and was beard for the first time to England at the Crystal Palece in the spring of 1850.

For forty years and more the Crystal Pulace was the bome and headquarters of the Schubertian movement, and it is hard to say to which of the two, August Manus, the conductor, or George Grove, then Secretary of the Crystal Palace Com-pany, it owed the mure. The programmes of the Saturday Concerts were singularly catholic; classics and romantics were fully represented, and the Brush componers were generously encouraged. But Schubert was appealably honoured, and in the interpretation of his greater works Manus 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 curpet of memory to the old makeshift concert room, where, for so many seasons, the C Major Symphony was annually performed, with Manua in his velvet cost, white-haired but slort, and ' C ' in his familier seat in the gallery, usually surrounded with favoured pupils from the Royal College whom he brought own from London and entertained afterwards to tes, bubbling over with specifies and reminiscence. Many of "G's stories are recorded in his Life, but I

may here add one which he used to tell with position gosto, of the provincial epholsteres who, after a whether he had been to any concerte. 'Yes,' he said, 'I went to one at the St. James's Hall,' And what did you hear?' saked his friend. 'Oh,' was the reply, 'they did a thing called Shool-bred's Unfamilated Symphony!'

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

Grove was throughout this period responsible for the analytical programmes of the Saturday Con-certs, and what they lacked in technical and scientific knowledge they made up for by their wholehearted and infections here-worship, and by their wealth of personal, historical, and literary

He was a most personaive 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. Be was conscious of his hero's limitations; of his diffusences and habit of repetition. He admits that with Schubert the matter always overpowered the manner, though that was 'fine and

bruching, owing to the gift of God." Grove would have delighted in the remark of Mr. Breet Smith in his admirable little book on his Symphonics. that " no one less spontaneous than Schubert would luve written as he did, and no one as spontaneous would have impreceded better. It is only stuggish, ill-fed streams that never break their banks. Grove fully acknowledges his nocial drawbacks, and his undistinguished appearance, like that of a cab driver. But it sectioned him when these material and physical disadvantages were emphasized to disparage the genius of one whom Lists. the klol of princesses who paid him regal borange, did not hesitate to describe as 'le musicien le plus poèto que jamaia."

Laset's admiration for Schubert, of which proof in further found in his transcriptions of some of his songs and in the Borrest de Vienne, was chared by his great contemporary, Rubinstein. In 1876 Oraye 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 symphonus. But bert's superistive 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 master. it is no exaggeration to say that to nine out of ten accomplished amuteurs in this country Schubert was known, as a writer of songs, by about a score

of these, and therefore the most obvious and backneyed.

It was one of my commonest experiences
to receive notes from Grave by post, matalining,
amply and will, with a few winds destable comment, the name of some new Schubert song that he had just heard or otherwise discovered. Grove's services to Schubert sufminated 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 1867, when they rescued from oblivion seven symphonies, the Roscounde music, some of the Masses and operas and chamber works, and a great number of missellaneous pieces and songe-all of which appear to have been regarded by the publishers on waste paper. Their success, in the words of Sir Henry Hodow, another distinguished and devoted Schubertian, 'gave impetus to a widesproad public interest, and finally resulted in the definitive edition of Breitkopf and Hartel."

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 Redio Times. For, though posthumous interpretations are not always convincing, I feet 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 Wallard Davies, one of the most brilliant of the scholars at the Ruyal College of Music under his rule, had been enlisted with such conspionous success in the band of broadcasters. C. L. GRAYES.

### THE SCHUBERT BOOKS.

Brief notices of old and new books on Schubert,

VIE number of books on Schubert was a tiny fraction of that of books on Beethoven until this year's Centenary stimulated a renewal of sativity on the part of researchers and writers in Germany, France, and Britain, foundational discussion of the composer's life and work, for English readers of today, is the long ertide of that anient Schubertian, Sir George Grove, in his Dictionary of Music and Musichans. A. D. Coleralgo a translation of Kreissle von Hellborn's great work (1868) is, though not entirely trustworthy, indispensable to the serious standard who cannot read the original German. It is unfortunately out of print, but it can usually be obtained secondhand without much delli-alex

Other books in Ringlish are Edmonatonne Dun-oan's 'Schubert,' in 'The Master Musicians' seems (1905, Dunt, 4s. 6d.), and H. F. Frust's sharter sketch in 'The Great Musicians' series [1881, Sampson Low, 2s. 8d.). Newman Flower has just produced a large-scale work of great interest, Franz Schubert, the Man and his Chrele (1928, Franz Schubert, the Man and his Circle (1028, Cassell, 15a.). It is largely based on the published and unpublished research of the great German authority, Otto Erich Deutsch. An Emilish obtion 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, Paber and Gwyer fa.). The tiny volume on Schubert, by Antelife, in the 'Disaster Screen of Musicians' is now out of print (1010, Bell).

There are two little beeks by Breat Smith on 'Schubert's Quartet in D Miner and Octet' and

Schubert's Quartet in D Miner and Octet and The Symphonies of Schubert in O Major and B Minor' (1926 7, 'Musical Phonim's Series, Oxford University Press, each Is 8d h A volume, Schubert's Songs A Critical Account, has been announced; it is by Richard Capell, music critic of the Dolly Mail, than whom nebody has a faller 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 Stouart Wilson (1924, Oxford University Press, 18s, 6d .: there is a school edition at Is. 6d., containing forty of the best known songs). Wells Harrison has written 'A Critical Study of Schubert's Compositions for Plano and Strings' (Wm. Recves). A somewhat slight book that has recently appeared to Whitskur Wilson's 'Frana Schubert, Man and Composer' (1928, Wm. Reeven, 10s.).

Information as to the Schubert Literature in the German and French languages, too extensive to give here, may be had from Mr. Harelf Reeves, of 210, Shaftestury 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 Messez Breitkopf and Hartel, of Leipzig. Un-fortunately, 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 Riegraphy of Schabert of a novel kind is the 'Pianola' and 'Duo-Art' Roll just issued by the Zollan Co., Ltd., in which letterpress. by Perzy 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

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 polito tongue. German was a pensant'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 Morike, 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 Heme 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 powerfal 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, Muller, 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 cighteenth century lyrists 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 nighteenth 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 ex-

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 cel. 2 page 459.)



From the original in the Beilich Mustern

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 wifful bad taste, not

\* Music and Lebers Schubert Centenary Number, Oct. 505, 1928.

(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 suled 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 sansages or Wursthalls, 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 Are Maria, a letter written to his lather 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 apportunity. His ill-lated opera, Alfonso and Estrella, the rejected of Vienna, could have been performed in his lifetime by the musicians at Gras, 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 our time he visited the shop of the publisher Hasinger daily. Beethoven and other musicians used frequently to meet at Hasilinger's shop between eleven and twelve in the morning. The shop was called the 'Fox's Hole, and was a vault in the Paternoster Glisschen. On one occasion Schubert was passing his publisher's premises whilst out for a walk with his old school-mate Kandharinger, who had just lent him

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. No ther 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 head-stone 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 Winterness 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, Mayrbofer. '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 obstanacy to die. He corrected the pages of the last of the Winteresse songs, and the proofs of the Serendo which his friend Spann 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 finng out his hand to the wall, and, fully conscions 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 Andone (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 Reservassis (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 'armaged,' with the additions of trimmings fore and aft, and the ingenious addition of a tune for the left hand towards the and, which, however, is not to be found in the original. Columbis has also esseed two of the Waltzes, under the title of Old Vienna, arranged and played by Priedmann (L 2307). 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

H.M.V. has provided some lighter fere in the plane section with some of the Impromptes and Moments Musicaux.

The well-known Imprompts in Ab, Op. 142, No. 2, is played by Paderewski (DH 1037). The first section he plays very much below the speed indicated; the Trie 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 Imprompts in Ab, Op. 90, No. 4, is played by Rachmaninoff (DH 1014). The playing is crisp, clean, and delicate, but he reverses some of the composer's dynamic indications. The Imprompts in Eb. Op. 142, No. 3, and the Musicule in F Minor, Op. 94, No. 3, are together (DH 1136), played by Backhaus. The playing is technically perfect but rather colouriess,

#### SCHUBERT ON THE RECORDS

(Continued from opposite page.)

and in the Imprompts he adds notes in several places which Schubert did not write. The reconting is excellent, and most of the tone quite planistic

The same Moment Musicale, together with the Waltz in A Major, Op. 50, 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).

Earnuel plays the Mozent Musicale at a slower rate of speed than his contemporaries who bave recorded it, but it loses nothing by his treatment. It is a delicate mursel under his lingers. The Piano tone is good, full, and round.

The two Waltzes are very short, but very dainty. H.M.V. have also tamed the Military March in Eb, 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 Musicoux; Op. 94, recurded by the same performer (4887-90).

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

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

By the way, the second ride of record No. 4883 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 Parlophene. Included in this total (78) are many duplications, so there remains a vest wealth of material which is as yet untapped. The most important of those available in record form are the Cycles Lie 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. 69 and 64 respectively) but the separate records may be purchased, for the arrial numbers of which reference must be made to the Catalogue.

The Gerhardt Album is a collection of choice items, on which thus distinguished actist brings to bear her great gifts of voice, style, and interpretation. The voice may show signs of wear, but her art of singing is an irreh as over.

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

The same company has also issued four Songe—Im Abendruk, Die Vogel, Die Post, and Wohin? sing by Elisabeth Schamann (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 mustom for his excellent and sympathetic playing. I do not like the two records at John McCormack—Die tiebe hat gelogen and Who is Sylvin ? His tone is too course and nasse for my liking, and I regret

(Cantinued on page 476, col. 2.)



NOTEMBER 46, 1928

# 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 analyze 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 seesed honour to one who was strangely neglected in life, and allowed, literally, to starve. Peor Schubert I if from some other sphere he is able to contempuate the dividends paid by the gramophone companies, the fees and rogalized drawn by the interpreters of his works, and the eagerness of the legion of music-lovers to acquire possession of the recorded treasures he wit, which brought him so meagre a recompensed during his short life, he can have but a poor apprendiction of the recorded treasures he wit, which brought him so meagre a recompensed during his short life, he can have but a poor apprendiction.

contain 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 murits, are obviously out of their stride in attempting a Schubert song, and in some instances, acknowledged Linder surgers have not been at their best when the recotus 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 begin in March, 1828-within sight months of Schubert's death-and which may be regarded as the culmination of his compositions tor the orchestra. It is a great work, but it is not likely to must The Unfinished from the position it holds in popular estimation. It is recorded by H.M.V in Album form (D 1390-5) and is played by the London Symphony Orchestra, under the conductorship of Dr Leo Bloch. The recurring is complete, with the exception of an onuscon 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, perhape 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 blemashes, 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 2079-85). This is a very time set of records of some excellent playing by one of the ordest-established of our permanent orchestras,

Then there is the Symphony in B Minor, the immortal Unformed. Of all the recordings of this which I have tried, I give first place to that usued by the late place in the late of the late

Opera Orchestra, Covent Garden, with Goossens of 1901 at

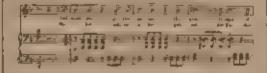
It has also been recorded by Columbia played by the new Queen's Hall Orchestra, conducted by Sir Henry Wood (L 1791 3

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

From the Columbia Co. there are the Overture, Entractes, and Ballot Music from Resimunde 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 Resimunde, for which he had not composed a special Overture. The Overture in C., now known as the Resimunde Overture, was composed for a melodrama, Zauber harfe (Magie 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 sof, and Entract No. 3 is undu y hurned, presumably to ensure getting the entire record on one a de. The movements I recommend are Entracts No. 2 and the Shepheri's Melody (1.2.24). 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 planeforte arrangement I have seen, but are to be found in the Pastoral Operetia, under the title of Resemble, 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 Lection Operator No. 3) played by the Albert Hall Orchestra, conducted by Sir Landon Rocald (D.1052). This is a delightful record; playing a 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 Oriet in F Major, Op. 168. This is played by the Lener



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

I consider these are some of the best records the Columbia Company has issued, and no gramophone-lover's, brary should be reckeded complete without them. There are six records in an album (L 2108-13). The same company has issued the Pinno Questet in A, Op. 114 (The Trout), played by J. Pennington, H. Wardin Warner, C. Wartinek-Evana, R. Cherwin, and Ethel Hobday. It is generally excellent the ensemble being good and the balance well maintained. The planut displays exceptional powers as an essemble player, her tone being carriedly graded and shaded to afford necessary support, while the piano is never allowed to become tee prominent and to overshadow the other parts. The one fly in the othermat is provided by the double bass, who plays I G for I G (in the last movement). It is an amazing blunder, but the agony is seen over.



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

This is a delightful series of records. The piny ng is of a very high order, and the recording renders full justice to the artists ungaged. Where all is so superlatively good it may appear invidious to particularise, but the superb tone produced by Backhan is reproduced in a manner worthy of the bighest praise. That most difficult instrument to record successfully—the double has a latter recognizable as a musical instrument.

H.M.V. contributes the Quartet in D. Monor (Death and the Manders), recorded by the Budapest. Quartet (D 1422-6). This is contributed 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 Flouralty Quartet, with its perfect ensemble and homogenous tone. The first violunis decidedly harsh at times; the intension of both violus is not always beyond represent, and there is not a very careful attention to names a



The Quantation C Major, Op. 163, and the Quantation A Major, Op. 29, have been recorded by the Columbia Company. The Quintet is played by the London String Quartot, with the assistance of Horace Britt for the second 'cello, and is on six records, contained in an album (9485-90). The Quartot is played by the Musical Art Quartot, and is on four records in album form (9442-5).

Both of these should, and indoubtedly will.

Ind a place in every serious gramophonist's library.

The Pineo Trio in B7, Op. 99, has been usued by both H M.V. and Columbia. H M.V. were that in the field with this, played by Cortot, Thibaud, and Casals (DH 547 950), in album form. Such music perfectived by such exponents, can never fail to attract, and those who are attracted will not be disappointed. Columbia selected Jelly di Aranyi, F. Salmond and Myra Hess to make their record, and the result is meetly naturalizatory, though the shading is not what it might have been in these days of electric pick-up. A feature of the record is the pianoforie 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 Prisca String Quartet (E 10004). The ensemble is very good, and they get some excellent up effects, and pay with great precision. This is a very good record.

The Sanatina is D Major, Op. 137, No. 1 (for Violin and Piano), as played by Sammons and Marcoch and recorded by Coumbia (4704 6), is delightful, and would serve as a model of Dueb playing. The tone of both instruments is very

Two of the Pianoforte Sonatas have been recorded by Columbia; that in G. Op. 78 (9396-9490), played by Poulshroff, and the Sonata in A. Op. 120, played by Myra Hees (L. 3119-2121). Poulshroff has a nest, clean technique, but his playing in this Sonata is rather du'l and colouriess, and the pune tone has not recorded well. The Myra Hess record is rather better, but there are some wrong notes in the first movement.

(Continued at fost of opposite page.)



# BOTH SIDES OF THE MICROPHONE



A Universal Problem.

EOPLE are beginning already to think hard about Christmas presents. My Aimt Forny called hat night to ask "whether you that, my dear boy, that Muriol Plinders would prefer a presents includes (for the moment) to Diegsbody. A nine bottle of prison.



\* Thinking hard about Christmas present-

Most Jimp. A copy of 'Every Girl Guide's Authorogy of Elin W. Wilcox'

Junp. K.C. An antitation brief which says Da-da when you open it.

Myself A use job in a market gardening husiness in Patagen a

My Specemen. The task of coging with

As to the rest (metoding Aunt Fanny), I am still In doubt, so at 6 part, on Friday, November 3t I shall listen to dies Margury Lovell Bargess s talk on 'The Christmas Fresent Problem,'

#### The Rusgan Brakms.

1.5 para a Salator November 25 No. da Ventare, the Lorentz and a composer of correct A - b - with order from zone a He will have the assistance of his compatriot, relay from Manchester of The Trojuns of Carthogr. been ramed "the Russian Brohins." nas materiely odsen a rethrethan national, in laractic or more and the other of fermula comantic school than to the modern Russian; he is humself Oceman by descent. Meditner was in-volved in the character for Russian Revolution, after which he was for five years teacher of music at a second in heir burle it have well in 1922 he set out up 4 World Teacher our

#### Sir Henry Wood in the Studio.

IR RENRY WOOD is to conduct a symphony afternoon, November 25. His programme includes Concerto Grosso, No. 6, by Handel, Munart's Symphony in D, No. 31, and the Bach Concerto for Violin and Strings, No. 2 in E, in which the sole part will be played by Marjoriu Hayward.

#### A Change of Dates.

WING to unforecon difficulties of reheared, the dates of two of the church concepts in the present series of B.B.C. Symphony Concerts have had to be reversed. Sir Landon Ronald's concert will take place at the Queen's Hall on Pehruery I, while Gir Hamilton Hurty will conduct The Danmalton of Frust, by Berlioz, on A Sea Change!

A Sea Change.

B R. F. F. V., v. and week a notes, I referred to the forth and a broad set of Ser facorge to the forth and a broad set of Ser facorge or to the set of the forth and between the set of the forth and the fact of the set of the forth and the fact of t

#### A Herbert Ferrers Concert

SERTAIN programmes have specially appealed to the breadenst audience and, it may safely be said, a repetition of them would always be welcomed. One of these is Hurbert Ferrers' little opera, The Paper, I am not annothing a revival of this charmon were, un's mentioning it in connection with a concert of its nomposer's music which is to be broadcast from London on Tuesday, November 27. The chief feature of Ferrura' music is its quality of sumane. he has besides a keep sense of humour, and this programme is sich in music of a morthful order. He timedif wal conduct on the 27th, while Stuart Robertson will sing several of his sungs.

The hoped that, at 8.16 on Monday, November 20, Sir Philip Sassons, Under-Secretary of State for Air, will give an account of his tour in India and the Near Rast. The telk is dependent upon Sir Philip's return from the tour which he is arrying out in order to inspect the various Air Stations on the route to India. He is expected to read. Encand in time.



New Portract of Miss Pamela Gidl

In an article to last week's issue we read of In an article to 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 masterpacts, as regularly and quietly as a bank slock making entries in a ledger. Compare this modern gentus with Miss Pamels Gull, our latest 'best schier' whose new 'masterpace' (the term is her publisher's), entitled 'Lattle 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 Tibeian regunest of which the is an homoury colonel. Whath do you prefer? There is no price for a solution. prefer? There is no price for a solution.

Stars Invinible.

IG names 'in forthcoming Vanderille include Gulbert Maurice and Doris Roland, Esie Carlisie, the Two Hoffmanns, Julian Bire. and Clapham and Dwyer (November 28); Jack and Clapham and Dwyer (November 26); Jark Hulbert, Wolsniey Charles, and Harley and Barker (December 7); Dorothy Word, and Louis Hertel (December 8). Wolseley Charles will be remembered as one of the original Co-Optimists, a singer and composer of light songs Borothy Ward will make her first appearance before the macrophone. The series of Palladium relays will be contained in a vandrville programme on December 1. It is too early to say who the selected artists (or artists) will be. The enterwision manuser of the Panadotta, Geoveen enterprining manager of the Panadiam, George Black, contributes to next week's issue an article entitled, "Music Halls and Microphones," which will clear away any droubt as to the future relations of 'variety' and the B.B.C.

#### Operas, whole and m part.

N Monstay, Nevember 26 (5GB) and the folnote that a state of the libretto season Samson and Drillah by Bant-Seens. This opera is immensely popular with British .udiences; the aria 'Softly awakes my heart' to be among the most generally performed of operatio exceepts. Romain Reliand wrote of Saint-Salens: 'He brings into the mulat of our present resticament something of the sweetness and clarity of past periods, comething that seems like frag-ments of a vanished world.' That is true, Es at-Some appeals through the dynamics and simplicity of his method. It is structed to think that he was a musical revolutionary of the beventies, and that for years his 'real' tendencies mitigated against the popularity of his operate with Parisian audiences. To us today, grappling with our Bartoka and It should be the second a very denige by a very live a very posent. A strong case. Someon and Delian includes Astra Descound (Denian), Walter Widdop (Samson), Dennis Noble, and Foster Bushardson, Parcy Pitt will conduct. On Frids. November 30, at 8.15, 5GB is relaying from Mar-chester Act II of Verdi's last opera, Falstoff, played by the B.N.O.C. During the last ten years of his life Verde put his finest assecut work into operas based upon Shakespearean libretti-Owello and Falunff. The latter is one of the fixest count operas yet written, a miracle of late flowering. It has the advantage, enjoyed by so few operat, of a splendid librotto, full of real humour. How pare this is the opera-enthusiast knows !

#### Where the Real Samuel Lived

\* AM told by Mr. Processon, author of our Samuel Pepys Luterce, that the Samuel Popys Clinb is appealing for funds towards the restoration and upseep of the Samuel Popys bouse at Brampton. The house has been leased to the Club by its President, Lord Sandwich, for a long term at a purely nominal cental. It has been very deverly restored and, in addition to mask of its original furniture, contains many relies of the great diarist. The highly individual writing of Samuel Pepys has a wide appeal. Our own paredy of the diary has, it appears from many letters which I have received, interested between 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 anknowledged by The Treasurer of the Samuel Popys Club, 14, Perchester Terrace, London, W.2



# BOTH SIDES OF THE MICROPHONE



The Intimate Touch.

NOTICED in our columns a week or so back a 'listener's fetter 'asking for opinions as to he best broutcest totker. As far as I am concerned, there has as yet appeared no rival to Sir Wastord Davies, who strikes more encorreluly than any other tasker the note of 'intimacy." Sir Wasford remembers that he is to king to his audience in their own drawing rooms. He therefore



The Platform Manner

has no trace of a 'platform manner.' There should be a nutice in all studies above that which to have you that 'if you cough you will deafen the course of ing, "Hensember the back parlour!" -just as in a newspaper office which I once adorned we were supered to Bemember the cubman : wide I' are, that we were writing for the millions To attempt to address the microphone as if it were a public meeting is about as reasonable as to stage a Russian ballet in a telephone booth )

'Garavan' and 'Alree.'

FINAL note on Corners, which is the leading dramatic production of next week's programmes, Monday, November 26. Cecil Lewis, who translated and adapted the play for the German of Max Möhr, will produce. I reprincipal female part, that of a beautiful girl, the platone companion of an idealistic abert manufacturer, will be played by Alson Leggatt, one of the best known of the younger generation of state automates. Max Leggatt is playing the agree of state automates. of stage setremen. Mass Leggett is playing the asme part in the Arts Theatre production of the play, which is followed by the broadcast. Thanks to Cecil Lewis, Max Möhr is enjoying a minusture boom in London. I have read Cararan. I do not boom in London. I have reed Cararan. I do not like at as well as Rampa, but it is interesting and provocative in its landy. On December 18 (5(4k) and 21 (London, etc.), we are to hear Mr. Lewis a adaptation of Alice through the Looking Glean, with music by Victor Hely-Hutchinson. The part of Alice, I understand, may be taken by a sectrom who played "Lais" in the broadcast of Rampa lant March

In a 5GB Chamber Recital.

COME time ago Dame Ethel Smyth wrote ap The Rodio Times on 'Women's to the total to Music. It was as area as a. ger is combler every pen, which of late he given to us to just a cut then more In the above n to make at he she wrote with admirative to Anna he has On Sacorony evening, December 1 the Hangarian violents will play, with Kathleen Long, Inc. Process was South for Volta and F. The Scatta will form one term of a proPlain Song

ISTENERS to Devenuey Experimental will Lear on Schreley evening, December 1, a country by the Plain Song and Mountry Music Society, which has existed since 1888, with the object of furning a theroughty proficient choir of limited numbers to give illustrations of Plans Song and Mediavai Music. Hain Song is the name given to that uniscount singing which preceded the adoption of harmony by church choirs. Within the general take of 'Plain Song may be included molydes to which the Hindus and also the Mahometans chaut their secred books, and the traditional Rebrew chants still preserved in the synagogue The idea that it is a made art-form is quite erronsous. Today our cars are accustomed to barmony, but many fine metodies came into being before barmony was ever thought of "rhythm," and has thus some knowing with press rather than poetry. If you have never heard ploin song, you should cartainly listen to thus concert. When to Hear the Military Band.

THE Wireless Military Band, will give two concerts next week-one from 5GB on Sunday afternoon, November 25, and one from Landon on Friday evening, hovember 10. The first programme includes works by Lemney, Anter and the contemporary English composer, Thomas Danhill. The soloists at this concert will Thomas Danhill. The soloists at this centert was be Linda Seymour (contratto), and the 'cellist, Arnold Trawell. The Friday concert from 's is specially interesting for the fact the 'Andjektwitch the violance, and facgori Tehermak, who plays the belalates, will play music orranged for their two incurrences. The hadman, which cripinated with the Gratters, has a triangular body and three gut attings which are placked with the facers. It is made in many some from the twible fingers. It is made in many sugar, from the treble instrument, which is about as large as a mandeline, to the hig bass balalaika which is rested on the ground like a 'cedu.

" The Announce

Of Mediums and Chimney Pots.

Samuel Pepus, Listener. By R. M. Freeman.

(Part-Author of the New Poppe" Ding of the Great Warr, ' etc.)

Or 10 A, the Chibb this right a force of potential between proclick M. Higheron and figuration between proclick M. Higheron and figuration as Mai Mupperby. Arises from Bragle on a maintaining for A. Cotan Device a carning to the papers, the same religiouse liberty for the Spintonills as have all other series, and they mean as make a plank of any the next electronics. To which he Mail's pressonance answer is that, if he had his way, he we clap up every one of these amposition and to save all they amongs published between the magnitude of the papers of these amposition and trach as a partie of charge published between the had the old W. The Sabbath. Goes on a instance I for 2 meediums, of whom he known that in theyre private lives they be the magnitude lyars and reprobates. And how, pray, do Mr Riggleton accompt for that?

"You will never make me believe that the Allinghty chuses ill-livers for His inspirations."

Whereupon Biggleton instantly to fling Banam at the Mail' in fang back Batann's next, and the Mail in fang back Batann's next at Biggleton's head, that was mare psychick than het ridet, and proves the prophet to have been no better than a psychick like.

However, Biggleton to put up a pretty stout defense of the psychick sense in brutes more than we think, most notably in catta, but sometimes

He instances a certain she-meedium of his acquaintance that is controlled by one Milgrwoths, is Chocktow Indian, and she keeps a swearing parrot. But when Milgrwoths comes, her first intimations of it is the parrot that do suddenly leave his Christian swearings to swear in Chocktow. Yet never heard is word of Chocktow in his life, being an Australian parrot, which is very strange

Lastening-in this night, my wife and I, with great morriment in beering more of the Buggias Family from Mabel Consundaros.



Conung home this evening I was catcht

O. So Coming home this evening I was entent in an enterordinaire drunch of rain, the greatest. I was ever in and in the middle of it rises upper a sudden winds with the turnout possible fury. While I am still in the both, comes a deafening truth, and my wife to the door and rustles the hundle at me, crying out that this is not time for me to lie boyling myself in a both, when the hunse is fitting in. So, not staying to dry myself, I itsto my bath-gownd and out onto the landing, thing the strains about my middle as I went. tying the strings about my middle at I went. Here comes Don's running up and believes, by the great hepe of brick-bates and broken cracks on the pavement, that his out main channey-stack gone boars. Which did put me in the greatest possible strw, what a new channey-stack shall stand me in under my lease.

Her presently, I still cursing and farming of this devil's braness, cock brings positive assurance of its being next door's channey-stack that it gone home. So humbly to praise God His good Providence that bath so mercifully passed over our channey-stack and to send home onlic the chimney-stack next door. tying the strings about my middle as I went.

Oct 23. Sister-in-law writer from Colford that Tom is home again, ornerly worn and destitute, having, he says, gone walking to Farnham and caddenly forget hamself, who he was, and onelic come back to him late on Sunday night. Sample Sophie believes this But I confess it was home, beginning back to

Sample Sopine believes this But I concess a makes me laugh, knowing brother

I hear tell of one that are Burgundy mayls in Soho during last night's tomado; and the winde whipps a sawyi from the fock that he is winde wripps a sally from the fork that he is carrying to his mouth and popps it into a madam's mouth at the next table, being appened at that metant to take in soup, and adown her gullet better she is now. Something and adown her gullet better she is now. Something at a sale of the of it, having a particular horror of satyle, and this a very great last gross glutinouse sanyle.

IEFERSU

CLOGN

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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

The ingredients required are e of Bartzation

I temporate baking powder.

Mix all the dry ingredients in a beain, add the training of the second distribution of the second distribution of the second distribution of the mixture of to a greated cake tray. Lake in a moderate own until golden

Flapjacks or Australian Shortbread.

tib. rolled outs Mores, Stepher

r males per fi

teaspoottu salt.

Beat the butter and unger together until of a creamy consistency. Work in the cats and salt until well blended. Put the mixture cuto a area; when well distributed. And the printing into a small a world before the problem. He presents it as a least of the same of me hours or a gridlen thouse the same of no hours or absolute thouse it was some before the transfer or and the transfer or and the constant of the

Meringues.

Meriogues are probably the most popular of facely culton. They are extremely the facely provided the eggs are absolutely fresh and the whites stiffly bestern. Grease a tim or thick be set at a cover with their white paper. The ingre-

4 whitee of eggs.

First the whiten of egg into a coul basin and beat upts quite at all. Ours must be taken when reported them that no yolk is allowed to get into the white. When the whiten are sufficiently beaten in the caster sugar lightly until theroughly seed. Put the mixture into a forcing bag fitted with a plant round fine pupe and pipe into rounds on the prepared tray. Dredge vary the fifty with earter augar and place in a cool of the maximums do not require to cook but only As the maxingues do not require to cook but only to dry slowly, the over should not be hotter than \$100 P.

Beginners often make the mistake of baking custingues in too hot an oven, with the result that the outside bardens and the middle remains very

oment; they only require drying.
When almost dry push in the bottom of each one gently, and complete the drying. When dry ever in an air-tight him until required. They may he filled with sweetened whipped fresh

Coffee Maringues.

The the same recope, but stir in a little rolled vierge, a very strong essence of pure coffee. Or-dennry coffee essence is not surtable as it makes the musture too moiet

#### Almond Meringues

are prepared in the ansee way, but the folk uniqagrediente are required :

whites of eggylos. samonds.

Binch the almonds, brown slightly in the oven and rhop. Then add to the stiffly beaten whites of eggs with the sugar.—From Mrs. D. Cottogson Taylor a talk on hor. 5.

#### The Care of Rabbits and Guinea Pigs.

\ the choice of a breed for the compacte movice I would advise amouth English games pigs and Illitch rabbits, these breeds being the hardest and meet easily re-ed of their kind

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

First, you must think about butches, not only for the doe but also for her family. The butch shows be of sufficient height for the rubbit to stand up on its hard 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 gainea pigs.

No batch should be less than eighteen inches deep; it is better if it is two less. The longer you can make the butch the better for the rabba-It is not necessary to make a special eleeping 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 bay at kindling time they will make their nest behind the wooden door-probably right against ftfour metes deep to act as a litter guard when the door is opened.

The facility beauti This may be bought roady-made and fixed the mar ma

up on the cutside to form a packet five meles deep.

Food and water pota will also be needed, but these, in the case of a few rubbits, can usually be supplied from the house in the farm of empty tongue glames.

If you are buying a doc in kindle you will want tures butthes. One for the doe, one for the baby bucks and one for the biby does. The babies will need to be separated from their mother, and the does and backs divided at from seven to eight weeks ald

New about feeding. Good sweet hav is the first elsectoral. The rock amount were be suppleaddition to keeping the hunner contented and free from stemach disorders, a constant supply will help to discourage the machinevious habit of burch n boungs. In the morning give each rabbit a handful of chrose English cuts and good broad bran. Watch for a few days until you find how much will be cleared up in an hoar. Unless you can spare a daily drink of milk, with must be always before them. At night give them green food, and don't be alread to give it fresh, ever wet, and as much as they will rest. More rables. become di and oue through lack of fresh and plentiful green food turn from any other cause.

be with being, and young rebints up to four the with being, and young rebints up to four the with beginn an extra feed of green day, and o dish of bread and milk at night. Scalif the bread, stram, and add the mak

Robbits carry their young for therty-one days. It is best, if you are a navice, to leave your doe severely alone at this time. About the time the babics are due she will become very active, carrying buy about in her mouth and placking her fur to line the nest. When you feed her you may gentl open the bedroom door. If there is a softly moving mass of fur and hav, all is well. The batters will begin to come out of the nest from a fertaight

to three weeks of age, and they will then begin to help themselves to their mather's food. Dos be afraid of green food at this stage. It is is etimical now, there will be certain trouble later. The only time when green food may not be given to cabb ta is when it is frosted, it must then be gently thawed before a storis.

The chief difference between the guines pig and the rabbit is that their young are carried for two months and are born completely formed-fur, teeth and squeak. Onlines page may be fed exactly the same as rabbits, but they must siveys have something to rubble. I find it best to give them a handful of greenstoff in the morning as well as their corn and hay A hasin may be kept indoors into which all your clean household oddments may be put. Toast crusts, regetable parings, outle and ends such as porrage. Both rabbits and gumes, pigs love these little titlets. Some people makes a habit of putting ten 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, out or wheat, is the best bedding for your butches. If you use sawdest, it will have to be burnt before you can use it as manure. Cleaning out should be done as often as possible, every thay if you out never less than once a week.—Mrs. K. Messon in a talk on July 19.

#### Mancement Hint.

How many people know that vinegar is much niver and cheaper to wet minerment with than

Make your runcement so usual, add a little more sugar, and mounten with vinegar. The same as you would with spirits. It will keep for yours, and the flavour is at that can be deared.

To Renew Chamos Gloves

Wash in tried water—very sonly, and in the second water aquees some cream-soloured delly tent—enough to give the right shade. Fold us 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 part in The Rudo Tracte, cut is out and parts them in the book, recipes no our and haits at the other, By doing this therap early to found when required.—From Listeness Talk, October, 2

### This Week in the Garden.

ta not only the tuberous roots for also ubout six inches of the base of the aten must be preserved. To each steen a label should be securely fastened so that, when the time course for propagation, there may be an death as to wards variety any particular root is. If the stem is bru s t was a discount of the second training that the second training to the second montheeting and Lobeles fedgesse.

3 10 or for digring into the ground when they are ball decayed. They will help to take the place of forms yard manure, which is netting more and more the later was both to the state of the state

. ogal Horneyltund bucsets a Stattern.



So with COSMOS VALVES, good as they always were, the new 2 volt and 6 volt series are now even better. Look at their characteristics, particularly their slope. Note also that as grid current is prevented from flowing until 1.5 volts positive, no grid bias is necessary, and the working impedance is the rated impedance.

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A.C., R. (Mains C	peration	on)	4	E	10	4.0	2,500	17 6

Ash your dealer for Section "A" of the laters Catalogue.

Valves, Sets and Components

Metro-Vick Supplies Ltd., 155 Charing Cross Rd., London, W.C.2.

# 'Done' and 'Not Done.'

## The Conventions of Listening.

A S in the cases of other forms of same intercourse, listening to winders at a come is gradually areating for itself a set of

Broadly speaking, conventions may be ended. The manners and rules of good society." It is a convention with some to laugh at those manners are and t decry then as he is, more and artificial. Whatever justice there may be a large of manners that the manner is a manner in the manner of the manner

and necessary proof that the hand hold no concoded weapon.

So far as wireless lescence is concerned, the conventions it has brought ato being are much in the state of the first bane slam. They are really to be enjoyment of latering. They have not bettering. They have not become "empty," and are therefore worth describe.

Before the anyonion of the loud-speaker, at a tune when handphones were used universally, it was one of the mautiers and roles of a good somety of listroom not to turn car pages of a newspaper of an item. Even a refer exce to the official programme was bardly discreet, for the custling of the paper was amplified in with action of all other sounds. Now the loud-speaker has, to a reat extent, obviated the need for any forced attention or 'cathedra stillness' during a broadcast. Yet it is interesting to consider how this convention etili persists. Nowadaye, it is there not because the runtling of a paperwilliseriouslydisturb but to said

hateners are developing a sense of personal respect towards a performer, brespective of whether he is within ten feet of them or a hundred miles

It is very likely that before listening-in is much older, this mense of respect will crystallize 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, who a concert from say, the Queen's Hall is being broad east, the listener should not treat his house as though it were the Hall, and himself as though he were smong those actually present.

Reing a gentleman, he would not think of going late to the notual concert—unless, of course, there were such extenuating circumstances as delay all of no 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 even that the two cases were inferred, that takeness in going into a half would upset no on

In the further imprity the objection still holdin both cases those who neserve most enneutration the performers -connuctor, orchestra, and vocalists, as well as the composers and authors behind them. Could anyone who tuned in its the mists of such a broadcast give to these people the fall appreciation which they smally deserve?

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

arly good taste Pertage however, in the seclasion of one's own home, and in the conferring thought that no one, including the disappointing one, will ever know or feel burt, we may assemble to a desire which is stronger than convention, and so toro him off

None the less, when the has beard chough to decide against an item it seems logical to think that the text few words or notes might bring a change of mind. Thus, though as a sinner myedf. I cannot stress the point, I think that pethaps the apper-listener, when he evolves, will adhere to a convention which makes him, having set his hand.

1 the 'on' switch, keep

there until he has beard an item to the end to Of "technical" but mainers such os carifact ag and reshafting one a performance, I have nothing to say. These are manners which the secondar rather than the micalist will have to overcome, and with him I am content to leave them.

As the education of the batener increases - his listening education, that is the conventions of historica will decree that it shall not start and final. with the actual tuping in seed turning-off. Listenwill have to be so whole hearted that as musty preparations as posready preparations as pes-sible for research in the or research in the entired them. The break we have not concerned in a work. In the same way, to halance things and ensure a just appreciation of what he is receiving, the astones will also have by learn to centre himself on his subject.

To help thus, there is nothing like a dericental room. Districting objects are estimated and attestion is not divided between seeing and hearing.

Another useful and to concentration—an aid which, appreciated as it is by the B.B.C., may be taken in time by all isteness as a matter of course—is a freeknowledge of what is to be breadenst. The reading of a play or a gamphlet about our, previous to bearing its breadensting, will increase enjoyment. Thanks to the programme builders, there is an ever-growing number of munical and dramatic masterpieces being put "on the air." Unlike yesterday's newspaper, these will bear repeture.

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

MUSIC OF THE WEEK.

London and Daventry. Daventry Experimental Other Stations Sunday, November 18. 1.30 Royal Are Free Band. 5.45. Back Cantata. 9.5 Set ubert Orchestra. 35 Schubert's 'Wanderer' Fantesy, played by Solo-445. Carone String Quartet. Marchae Mil Sty Rand Proand Vocal Concert. gree die Monday, November 19 Renad Concert.

Fairres in Music. 7 45 V Band. Wireless Military Belfast Czecho Sio-Fin Programme. 9 35 EZITEM More Smag Music Korcher Smag Quartet and Sir George Hensche, Tuesday, November 20. 4 > Ordentral Concert. 12 1, Studio Concert. 7 45 Orchestral Concert. S.o. Glasgow. Schabert Chamber Centenary Concert Muzza Wednesday, November 21 3.45. Light Classical Cons.o. Military Bond Concert. 3-45 Belfast Folk Mass Rest Aberdeen. Som Se 1 1 9.35 Schubert's Schwanen-gesonge Concert Thursday, November 22. 1.15. City of Benningburn Orchestra. 9.35. Musical Comedy Pro-gramme Symposony Concert-7.45 Cardiff Schubers Centenary Programm 9.35 Sc. Lat. Dutch Music School Programme Eighteenth Century. Finday, November 23 Granevile Bantock Organ Recitul Light Music. 3 5 Symools Gasgow, Concert to Saturday, November 24 22.0. Manchestee, Oronee-3.30. A Children's Concert. 7.45. Military Band Concert (Schubert Programme 9.0. Symphony Concern. Band Con-

mulat of the record net of a play and, at the end, give the neters their due. An even wome almor in this respect would be the listener who delivered a vertilet on a poetry reading (and perhaps even wrote to headquarters about it i) after hearing only the second half of it

Apart from other considerations, there would be a danger of its being a paredy, read in a burleaque way, in which case he would be houst with his own peterd. So we may may that in the formulation of this law for instance, self-preservation from ridicule plays a part as well on respect for the performer.

I am not at all sure that this matter of good manners in switching-on abould not also have its counterpart in the art of switching-off. We have heard a good deal from time to time concerning the privilege supposed to be enjoyed by wiseless liketeners, of being able to turn off any performer who does not please. But to exceed this privilege scenes automate language the privilege scenes automate language and the stage, and the latter is not an action of participation.

Air to Desman

#### 

## Children's Service from Birmingham

# SUNDAY, NOVEMBER 18

## 2LO LONDON & 5XX DAVENTRY

(381.4 M. 830 NG.)

(),562.6 M. 192 kC.)

9.5

First Schubert Concert of the Week

#### 10 39 Duranta andy Texas 5 . . . 3.30 A Studio Concert Literary Russell (Cot

Enic Mannasta Barit. IRE BANG HONGE AIR FOR R Tallett J ANERS

Selection, "Classical M mores-

D 1 84 M

18 Bayo Negro Sporton Deep Rever'... Burte gh Two Pieces, 'Fart and Lave a Bengot' Kreeder

4.0 FRIC MARSHALL .. Bemberg Frank Bridge A THE PARTY

4 B BAND pour, Vienna Folk Songs' . Konsock

4.25 Millioner Ressell Martin Sha I know a Flank ... Arms Cradle Song Bong of the open Irenstrong & bis

4 28 BAND Removement on a Merch secure For Safer

440 Ente Marshall E & Puperly Plasing By .

Maga Mar The Merchant of Venice Introduction and Bourres; Valse Leute,

O Children's Service Relayed from St. Martin & Parish Church Pressure 1997

Conducted by Canon Gry Rockes Make by Ten Hours east Blon a

Order of Service:

Apr Hymn, 'Q derrect Lord by addition, Gad that I I volume I Soogs of Proper, 321

Prayers son them by a Member of the School)

I was a like below 1 (Sets, 5)

The Bong of the school of the s t theret it for Christmas)

A 41 H (16431 to 430) Jessy, tender Shephard, hear mic' Songs

5.30 Revolue from 'The Picorn's Process' (John Bongon)
'The River and the Celestial City'

\*HER they heard cour smally the singing of Brds, and saw every day the Flowers appear in the earth, and heard the voice of the furtio in the hand. In this Country the Sun above to well and day. . . . .

6.45-6.15 app. Church Cantata (No. 60) Mach

Elecuty, thou swiu) word )
FOR PRESSING (Tenor) CATURNING STEWART (Reprane)
ROBERT WATSON (Baritone) S.B. from Glasgoid

(For the tords of the Cantada, see page 453)

Nest week's Buch Cantada will be No. 116, 'Herr

Jeru Christ, du Friedefurst' ('O Jean Cheist, Thou

Penns of Prace.')

A Religious Service

From St. Andrew's Parish Church, Plymouth
S B from Plymouth
Introd, "God is a Spirit" (B M = 108, Horough
Organist of Plymout!)

p , n 1, Frayers and Sentences y H Moreton I will law and 1 7 Nane Dimertus Chart Prayors

" Trio ' Left La to ove De J. Trio 'Lett a nove
De J. Chorisa. 'For He small git ' a
ver thee' Me detendre
He King of Love, my Shepherd is
ver the Venerable F Whitting Daugus
Vehideson of Plymouth
Hymn, 'Etsens! Father, strong to an A and
W. No. 327,
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#### THE RIVER OF DEATH.

An illustration to the passage from Bunyan that will be read this affernous; reproduced from one of Mr Blar Hughes-Stanton's woodcuts in the education of "The Pilgrim's Progress" recently published by the Cresses Press.

THE WEER'S GOOD CAUSE E 45

Appeal on behalf of the Central Dochargod Prisoners' And Somery, by the Rt. Hon. Sir William Joynson H. Es. Bart., M.P.

To help a man just out of passon effer, maybe, an almost involuntary grans, and to give him the thing most difficult to obtain a continuous state. start in life—is a work whose importance he that he streamed. This work is carried on, on a subject of the work of

Contributions should be sent to the Secretary Mr. W W Jermactti, the Central December I resoners' Aid Suck Supplies to Square, W. 1

8 50 Weather b  FRANZ SCHUBERT

A Schubert Concert

West Sty Ball Later, S. K. A. A. C. Communication of Francis Later

ONE B.B.C listener, comp.

quanty of the programmes, #
the considered opinion that all i

this consistent opinion that all 1 was a received, a received opinion that all 1 was received, a received of the consistency of the construction of manuscripts which from of the construction of manuscripts which from of the construction of manuscripts which from of postumous unside that the world began to think its leg was being pulled. In 1839 The Musical World expressed its annual construction is the construction of the

to be made of susperious is begined to be made over the authenticity of landaus cotomisticum. All Poris has been in a state of amazement at he made among diagones of the song writer, P. Schubert, who, while one would thank that his sales. repeate to peace in Victoria, is still making eternal new sorge."

The doubt reflects little credit on the , olg ment of that day, to us it seems as though it should have been an easy thing to re-the music of Sel bert as his even never has been any music qua other composer has ever things, nor on the transfer On are RA Overtura, \* Fiormibras \*

9 20 KATS WINTER and Or to to The Shepherd on the best of the Shepherd on the best of the Shepherd on the best of the sound the sound the shepherd on the valley below, and of the front him. In the last year the shepherd of the shepherd appears with the thought of

930 Oncerera. Fantasy in F Minor, Op. 103

THIS opposed first as one of two piant to doors, the other being the Grand Re of two piant to Op. 107. They were published a 1-2 to your after Schubert's death, along with many of the songs. The orchestration is the work of Felix Mottl, who has been very success, if capturing Schubert's own manner; as we are to hear it, it to alst very well have come from Schubert's own be

9 45 KATE W.

Whicher

The Inner Light (Translated by A B F x Strangways,

Ross among the Heat, r

9 58 Ogramman a

'Urfinished' Symphony in B Minor German Dances.

Epflegue. "The Wicked How is down"

## SUNDAY, NOVEMBER 18 5GB DAVENTRY EXPERIMENTAL

473 Shiftshire Shift Tolk in an extend size of a

Service from Birmingham

8.0

## 3.30 AN ORCHESTRAL CONCERT

(From Beemingham, THE BEHANDHAM STUDIO AUGMENTER

Leader, FRANK CANTELL

Conducted by Joseph Lewis Prefude, Romeo and Juliet
Say Dance

345 (, are , r Jourse's (Sorrange and Orchester Arm, 'Bottly suchs the word of evening' ('Dec Frenchütz') ('The Markaman') , , Histor

Choral Variation, Sleepers Water (Church Carleta, No. 140) . . . . Back, sev. Hanteet Scherm, Op. 15, N. 2 Mendelmohn, sev. Dubais

CONTRACTOR ACCUSEON

The Vergen's Shurber Song . . . . Max Reger The Noghtungele

On ( Pha

Suite of Builet Music dyencte', Gounoil

4 35 4.50 Schr brat's 'Wandi nee ' Fantany Played by Solomon Planoforte)

PHERE are frequent
I finatances in muse
of a composer's special
interest in one of lus
works having induced
him to set it in more than one way. The beau-tial song on which this For they in based, line of ten been sing to wireless he cases and Schabert's for diness for it is easy t-

In this Fantasy be through the world
through the world
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whefrauen that only where no latered: s

in largertees be
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in thereof, marie a

mer districts a 14 adthis Fortage, which he foully believed would not have displeased Schubert, but now we are to hear it is original form, for pranaforts plone, without addst one and without probestru-

H Religious Service

a con E my conferm Order of Service

At even 'em the sun was set ' (Song of 1000 1 7

Reaching, I John i
Reaching, I John i
Hymn, 'Through all the changing serious of
life '(Song at Praise, No. 383
Address by the Rev. J. L. White, of the Parish

Church, Naneston Hymn, 'Love Divine, all loves excelling' (Song of Frame, No. 300

E west-B

B-45

THE WHEN'S GOOD CAUSE.

(From Birmingham)

Appeal on behalf of the Young Helpers' Le use by Miss A. Riozoleba Bakrow (Warden for Warwickshim, Herefordshire, and

8.50 M STORR FORZERST, GENERAL NEWS

#### 90 MILITARY BAND PROGRAMME

Allen I washing

THE UTT OF BURNING AM POLICE BANG Consumered by Richard Wassettin

Ambrinso Thomas

BANK.

BASE color ton ' Remandences of Grieg are, Godfrey

S adong 938 Desine Markwan (Lunoforte)

Liebestraume, Liebestraume . . . } Lient Waldesrunschen . . . } Lient Le Ruppel der Orecaux (The Cad of the Banks,

First Movement from Hay!

Cornet Solo, "Abide with .... Lada

9 52 ALICE RAFFILE The Shophordon

Shephard thy demendour vary our Lanc Wilson Come, oh come, my life a uchald Hamilton Barty

Andantino. ... Leonare (Soio Obse, P. C. Savin, Air and Variations from the "Surprise "Sym-Andantino. phony Hayda, ary Hecker

to 15 Destrict Ma was No me Cop As Chapen t to Ca Mayor

Вамо Tone Posm, 'Fulantin'

THE mune of Sibelius, the representative remposes of Fishand, is strengly national imparit, and of pone of his work is this more true than of the Tone Poem which bears his native country's name. Composed in 1844 before he was quite thirty, it as 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 numer, although it will always be the does succeptive of its national feeding by

be merely natural mean, although it will always be the deep sincerity of its natural feeling by which it will make its strongest appeal.

A short thems, of stern character, powerfully amounced by the breases, introduces the work. This is answered by the wood winds, and a corrowlat time is loaded on the strongs. In the quick section which follows, the first theme appears against a strongly, marked rhythin, and than a broad flowing time on the strongs correcting of the stern character of the uppearing. The second main time, 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, ragged in its simplicity.

DESTREE MACEWAN

plays some panoforte solos in the M littry Band Programme from Birming

bam tonight at 9.0-

**Е**иllоане

(Sunday's Programmes continued in page 452)

# Think 20 or 30 years ahead!

How old are von now—to, 35, 40? Think of the years ahead when you will be 30, 55, 60. What will your financial position be then? Will you be able to retire if you want to, or to take things or easily? Why not make sure, now, of a happy then, by adopting this plan of the which will ensure you about

# g 3, 0 0 0 T AGE 55

Under this pian you make yearly or half-readly deposits to the Son Line of Canada (the great famulty Company of a sup your can well space of your present mestication that when you track the age facet agon you will receive a cheer you want to age facet agon you will receive a cheer for about \$5,500. A form far and away greater than the total of your breestments. But the Flan has other appropriat advantages—For factance 2—

#### \$150 A YEAR FOR LIFE.

If instead of the factor cash you would prefer a fixed instant for life, a pension of about fage will be paid to you as long as you fire.

#### \$20 A MONTH FOR DISABLEMENT.

permanenty manportated for earning a worg, 440 per taken b well be part to you until the £1,000 b due, p the deposits, 40 are of £20 a month on

#### INCOME TAX SAVED.

on will be allowed a cenate or become additionably profeable.

#### 22,000 FOR FAMILY.

Should you refortunately not live to the specified ago your family will receive \$2,000, plus profits. If death were the result of an accident in extra \$4,000 would be paid so t

#### ANY AGE, ANY AMDUNT

The figures given here refer to a man age 35, but the plan is equally probable at other ages and for other amounts say faces or faces. Deposits vary according to policy.

#### £82,000,000 ABBETS.

to the most present a prospesity. 15 to 15

#### FILL IN AND POST THIS COUPON TO-DAY

To J F JUNKIN Manager,
BUN LIFE ABBURANCE CO OF GANADA,
12, Sun of Canada House,
Occupyer Street, Tratalgar Square,
London, B W.1 Mr M 9 Address Occurs du Esan dan v R.T. 10/1UPS.



# J.H. SQUIRE CELESTE

Here are Recent Records by this Popular combination—for complete list see the Columbia Catalogue.

12-anch Double- a 1 416 cach.

9494 (Rhapsodie No. 2 (Laser)
In Two Parts
9209 (Hungarian Rhapsody, No. 1 (Laser)
10 Two Parts
9275 (Are Maria H. 4 Gennad)
(Perperuum Mobile (At the Piano, S. Crooke, Valse Caprica (At the Pinne, S. Crooke) 9187 Chooke)
Classics Selection. In Two Ports
In roducing Part I Toreador
Song (Carmen); Spring Song;
Prelade Romanniff; Part a
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Barcara to
Shepherd of the Hils
Shalimar

Sermace G med)

Extase (timer

Close to My Heart

1 Den't Core
Salent Night, Holy Night

She Wandered Down the Mountain

Side

Souvenirs (No.halls) 4534

4742

Come Into the Garden, Maud I Love the Moon Two Byes of Grey LUMBER LOVE Always Cry for the Moon My Man 4938

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# Sunday's Programmes continued (November 16)

6BM

263 M

5WA CARDIFF.

> Evengona From The Cathedral, Br ste

Hyum, 'God of our Fathers ..... Kepting

M B F T VIN , he s S T VIN

A Let Pre Santa Avan of Avan

27 (A and M ), 'Abide with Me' note for easy's g

National Authori

3.30

4 45 THE NATIONAL OROBESTRA OF WALES STRING

ALBERT VOORSANGER (Vinha), FRUSE THOMAS (Vinha); KENNETE HARDISG (Vinhause); RONALD HARDISG (VinhauseHo)

Three Manatures for Bar tone and Pis to T

Prelude: Minuet, Seberau ROSALD HARDING (Violon other, House

GLYN EASTMAN (Sortions) Three Pestoral Sound Quilter f will go with my father a ploughing; Cherry Val-ley, I wish and I wish

CHARRE No turno from 2nd Quarte!

Cr. A Systems oad on Harter's Social Albert Millioner The Happy Many Thomas Do not

C 2900m's Sung Paul Edmands

Three Idylla. Frank Bridge Adegretto Adagio : Allegro con moto

5 30 S.B. from London

5.45 6.15 o pr 8 B , com

8.30 H Religious Service Relayed from St Mary Be I eliffe, Briscol

Hymn, 'Sun of My Soul' (A. and M., 24

Psaline 09, 94 Magnificat and Name Directors (Sir Herbert Browce

Authorn, 'O clap your hands' Sr I Sconor Hymn, 'Ye Holy Angela Brit a A 13 Ate Serroon by the Value of the It a L. A state of Hymn, 'Ood is working had propose out A, and M., 73a)

8 \$ S.B. from Plymouth

145 S.B. from Landon 9.0 Level Announcen a)

10.30 Endoane 10.40-11.0 The Silent Fellowebip

THE RESIDENCE 5SX

294.1 M. 1,010 kC.

THE ARCHDFACON OF

PLYMOUTH,

who will give the address in

the service from St Andrew's

5NO

Winsh Church.

3 30 S B from Lowlon

\$45-6.15 app. S.B. Jam Grayow (See London)

6 \$ & B. Jeom Plymouth

8.45 S.B. from London

90 Mis cal Interlude recayed from London

9.5 & R. from London

10.50 Epflogue

10 40- 11.0 B.B. from Cordell

3 30 S B. from London

5 45 6.15 app. S.B rom Ulusque (Nee London)

BOURNEMOUTH,

80 SB from Pyr h

8 45 S.B. from London 9 Q Local Amorance Enstrated)

10.30

Epilogue

SPY PLYMOUTH. 400 M,

3 30 S.B. from Landon

5.45 \$.15 app. & B. from Glasgow (See London)

B Religious Service

Relayed from St. Andrew's Parish Church Relayed to London and Daventre

Intro t, 'God is a Sprint' (H. Mor. in, Bewagh Organist of Plymouth

General Confession Pre ra and Sentences Pasim 91 (Chant by H. March Chart v France A see : Tero, \* Lafe there

Double Chorus: "For He to H angele

Mandeissohn. v Sac and '14 and There's 4 5

A to we have the property of t

of the States ale a

8 45 B. from London (9.0 Lon

10.30 Epilogue

384,6 M. 780 KG. 2ZY MANCHESTER.

1 10 S.H. from London

5.45 6.15 app. S.B. from Glasgree (See London)

B Special Service Remyod from the Central Hal.

3 45 S.S. from London 5.0 Local Announcemente)

Epilogue

Other Stations.

NEWCASTLE. Se SM 3.30 S.B. from 1 oden, 5.45-615 opp. -d.B. arms became are Limbia 5.9 S.M. from Physicath set London). 4.45 oppins 19.30 1.500000.

GLASGOW.

2 16 MD offs Fare to \$45.6.15 Sign. Selboth Church Call a M. Debrah, the med and hardyes to London and instance 1.6 Strate of the median to the Strate of the median to the Strate of the median to the Strate of the selboth to the Strate of t

BOW ME ABERDEEN, 330 - Fradun, 5.45-8.15 app. — transport 8.6 8.45 - on-tro. 8.6 - gov 3.5 - condon. tertingun. 19 20

BELFAST. 3.38 -3.8 from Landon, 3.45-6.15 apr -8.48 from Bluoret, 6.6 -3.8, from Physicall feet Leads - 5.45 from the control of the co

## This Week's Bach Cantata.

Church Cantata, No. 60.

BACH

O Ewigicali, de Donnerwork!" \* Fremery, these switch word !

Fromter, then never would be Chornic Cantetes of which several examples have Cantetes of which interest the one in in some ways unlike any which interest the one in in some mays unlike any which interest the one in in some in any in any in a large of a last how we it in a large of a last how we it in a large of a last how we it in a large of a last how we have a large of the straight with a last he can be suffered by a large of the straight with a last he can be a large of a larg the in the third number, where the accompanions

of the point of the p

Duct Four (Alto) and Rope (Tenor).

No E .

Fain: Eternity, thou awful word. Stobbing my spirit as a sword. Is graning, mover suching? Eternity, unending day Where I my way am wereme, My heart is sore approved by fract I oduted speak not see nor bear HOPE . Lord, my hope is in Thy grace,

II -Beritatics: Feor (Alto) and Hope (Tenor). FRAR: How sore the strife with man a last

for investing to tryicking to tryicking to tryicking to the table to table to

A merifice to God, my body have I plighted.

Though fleres the torment's sewing rays, enough, they purify, to God be praise.

LAT LO. I see al. my stained and sinful life

are (-col will thee not condenn, not death HATE

to the chastang, to the from all temptation and grant these consolation.

III .- Duel : Pour (Atto) and Hope (Tenar). FEAR: I fear the grave that soon must hale

Here My Beviour a hand shall ever guide

PRAR My faith grows faint, no help I see. Hors: My Jame bears my load with one. FRAR: The grave I see, by fear oppress'd! Hora. It is the way to pesce and rest!

IV .- Recitation: Four (Site) and the Voice of the Holy Smirit (Base).

Fran: Yet death is alway by the beart of man abhord'd. I am cant down, alread and

heavy conor Bass are the inparted

EAS Year ever so are everess of morany
sold oppose, we we than said a crossy!

I see that prove of the before no, and
the heavy reth our me. The powers Death, he how'reth our me. The pow're of swil wait for me; prepar'd, my awful fate I see, of every bone bereaved.

Votos: Blast are the departed who in the Lord

Continued of fool of column 2

## For South Wales Listeners.

Concert by Eisteddfad Winners.

COME of the winners of the National Eistend-S ful at I'm a least has been a special Welsh programme on Tuesday evening. November 27. Manuel Thomas (pinnoforte) won three prises, including that in the planut-composer's competition. Although only nineteen yours of ago, he has recently been appointed Sub-Professor of Pianofecte at the Royal Academy of Music Clarice Rees (elecutionist) who will give items in Welch, was the winner of the English recitation prize D. J. Harries (baritone) will sing the test pieces of the Eisteddfod. He has won prizes for the last three Nationals,' In 1926, ot Swansea, he won in a duet with his brother; in 1927, at Holyhead, be won the base solo, and this year he won the baritoni solo. It is almost unique for a singer to win the hase competition and the baritone competition in consecutive years. Doris Selvia Price (violoncell will play Hamilton Harty's Romance and Sch-On S, which was the test piece at Treorehy. Bhe has won the prize for 'orlo playing two years in anecession and her playing was very highly commended by Sir Richard Terry and Mr. W. H.

A West Country Play.

THE LAST INFIRMITY, a play in one act by Frederick Sydney, will be broadcast on Friday evening. November 30. The acting of this play is the West Country and, although the bern is blanded he is roll once a but the sea ness of life among the Somerant his. actors in this play come from Bristol and the performance should be of considerable interest to West Country Sateners

The Dawn of the Sciences."

ISS KATHLEEN FLEED AN over you be fourth talk of her series The Dawn of the Seiences on Monday afternoon. November 26. She will tell of Democritus who printed his faith to the use of the intellect and who said: "I would rather discover one scientific explnation than acquire the whole Kingdom of Presion

Sports Talks.

To the Sports Talk at 7.25 p.m. on Saturday December 1, Mr. L. M. Wildiams will inter-view W. M. Douglas on International Team Sudding. Mr. Williams has been a regular con-vibrator to the sports talks and his breatdensts have included critiusma, eyewitness accounts, and run-ping commentation. Mr Douglas was for twenty four years a member of the Welsh Rugby Union. He is an old Weish Bugby International threequarter and captained the Cardiff Rugby clob in the season 1886-87.

(Continued from foot of column 1.) .

Fran : If in the Lord I period, in blessedness my spirit will He cherish !

This firsh corruptible and mortal, firsh that the spirit sparneth,

To dust and earth returneth; when I have pass'd thre' death a dark portal,

What hope remains when earth both me received ?

Voice: Blest are the departed, who in the Lord beseved, from henceforth

Fran Behold! Am I from henceforth bleet na they t I lift mine eyes, for hope shall light my

way !
! lay my body down in peace to rest;
My spirit can behold the mansions of the
Bless

V .- Chorale.

It is enough, Lord, when it pleaseth Thee From earth my soul release ! My Jeans comes; and from the world I fin, in Heav'n shall I find pence, I go my way in hely gladness; All grief is o'ce, all worldly sadness. It is enough !

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# MONDAY, NOVEMBER

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The Chamber Music of Schubert

## Concert

The Bang Service

10:30 (Decemby only) This Signal, Cares.

11.9 (Darentry only) Cramor hope Records Kreutzer Bonsta . Beethoren

A BALLAD CONCERCE Gwra was Jansing (Controlto) W. E. Tensen (Tesor)

12 30 Jack Paysis and the B.B.O. Dance

OR VAN RECITAL 3 0 by Eroan T Cook

Relayed from Southwark Cathedral Toccate and Physic it D M nor ...... Back Leg v 1 Harry Grove

C. Puge-Jones (Soprano) Jr salem ('St Pau ) Mondelsaghn EDGAR T. COOK

Three Choral I reludes on Walsh Hymn Times Unnoben Williams Bryn Ca far'n , Phosymetha, Hylry Jol

O. Penn Jones Lady, thou Queen of Israe ( Fighth') Parry EDGAR T. COOK

Sonata No. 3, in C Monor Mendelssohn

HEGADCAST TO S B & S Readings in Forcer Large or Secon lary Schools: He is a a Book of German Verse, road by the Services

M + 11 ct me 2000

2 30 Mes Ruona Powers 'What the Onlooke Saw-IX, The Peasons' Revolt'

Manual In orluge

3.5 M an Ricota Power Stories from Mythe forward Folic or ma and the Cowhere and and the Cowhern (An Indian Story

3 26 Musical Interl is (Darwider) only) East Coast Fish, a Builetin

3.30 Schubert Centenary Concert for Schools Arranged, described and conducted by E. Sixa Hilleres Relayed from the Cheshere County Training

S.H from 5 ske

Checuses by the Studences or THE COLLEGE 

DON HYDER (Viole) Montent Musical, No. 3. ... arr. Krewler Borenade . arr. Dyke

aer, Dyke t monre

Wenter Spring How awards to wander ... (From Vocal Dances) Come, dearest, come John Wills (Pianolorie,

Impromptu in A Flat, Op. 142, No. 2

CHARLE The Erl King DON HYDES

Avu Muria .. . . arr. Lefort

Crosses. Who is Sylvia? JOHN WILLS Menuetto, Op. 78

Moment Musical, No. 5

CHARLEST ST. Lullaby JOHN WILLS and E. SIMS H.: DITCH (Planeforto Ducal

M htory March ..... ... ... oer Pauce

4 30 Approxim Do Caos and ble Occursing From the Hotel Geod

THE CHILDREN'S HOUR :

Butterflux '(Schumann), pusyed by CECL Dixox Stars of the Autumn,' by Captain Mann a Arrange

The Company Sergoant Major ' will be included in the songs away by REE PARMER Silas Wegg undertakes to Read Alon from Our Mutual Friend' (Charles Dickess)

Mrs. LESLIE MENZIES 'Formeling the Smell

6 16 Time Sidmal, Charlewith to Whather Fore-cast, Prest Go pray Ni as Delice N



SI GEORGE HENSCHEL, will sing in the Schubert Chamber Music Concert tunight

GIRL GUIDE PROGRAMME Games and Competitions by Mrs. Fryza, Head of the Extension Branch of the Girl Guide Movement

THE FOUNDATIONS OF MUSIC PLANDFORTH DUSTS OF SCHUDERT Played by VICTOR MELY HUTCHINSON and
BERT FY MASON
Characteristic Murch No. 1
Murch in G Muser

Chibaren's March

7.0 Mr. DESMOND MADCARTHY: Literary Criticism.

7 15 Musical Interlude

7 25 Munsieur E. M. Stremas; French Talk-V Reading from 'Le Gueur' ('Contes pour Jennesse,' by Guy Magrassant)

745 A MILITARY BAND CONCERT

THE W BLIESS MILITARY BARD Conducted by H. WALTON O DONNELL Festival Merch ( Tannbäuser') ..... Wagner F strum Overture ..... Gordon Jacob 80 BARRINGTON HOOSER Poncel Love, could I only tell thos The Sweetent Flower that Blows H. P. Fantasia from the Ballet 'Coppelia' . Delibes

8.28 BARRINGTON HOOPER Once again Crown of the Year Sullivan .. Eastle ps Martin

8.15 Band Mount, 'My Lady Lavender' ! Leo Peter, arr. Robert Oh gneff Gopak, ('The Pair of Scratchinski') Moussa yeky

SPEECH DY Sa PHILLIP CUNLIFFE LISTER

At the Dunner of the Film Manu a vivors Group of the Federation of British I - A lattice. Relayed from the Savoy Hotel

96 WHATHER P BE ART, SECOND GENERAL NEWS BULLETIS

9 15 Sir James Jeans 'The Romance of the Stars—II The Lives of the Stars'

9 30 Local Annomorments: (Derentry only)

# FRANZ SCHUBERT

Chamber Music 9.35

Schubert.

Sir Granger Hes her

945 SAMPRO KUNDER V & George WHITAKHA (Victor P . JERENE Vola) CEORIO ENTRE (Victor ella) Quartet Movement in U Min .

9 55 Sin Gronde Heyschen

10.5 SANCEL KUTCHES (Violin), Grave Viola), Current Sharing Violencello), Victors Ware's Transfer and the Transfer and the Newton Bussers Academy for San Harry

Octat in F

Adagro—Allegro—Andaste un poce messo Scherio, Allegro vivace; Andasta with Variations; Manuelto; Allegretto—An-Janto molto—Allegro

THE Octot has six movements; the first begins with a slow introduction in which a little | | | | | can be heard which is afterwards prominent in the main, quick body of the increment. The opening of the inter gives out the principal time at once. The claimet begins the second increment, an may as a second in Schubert's melodicine claim. Some after he opening in time that the company. The third may meant is a selection of the first section. The middle second the wine of the first section. The middle second the wine of the first section. The middle second is a substitute melodice, it is long to be seven to the first section. The middle second is a substitute melodice, it is long to be seven to see and the many opening returns. The theme of the fourth showenest is like one of Schubert's song melodice, it is longwood by seven variet as a first time. The fifth movement is in the as a substitute of the intermovement, the leat has a slow introduction, and the many quick part of the movement has a setting of the character of a more.

1.0-12.0 (Dorenty only) DANCE MUSIC: can be heard which is afterwards prominent in

11.0-12.0 (December only) DANCE MUSIC: Amanose's Barn from the May Fair Hotel Monady's Programmes continued on page 45%)



## HOW TO BECOME AN EXPERT L

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in do not know a syllable and read it through correctly without once referring to a die

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#### A Personal Experience.

The present writer can speak with knowledge time ambject

t dling at the Institute to inquire into this new method he was asked whether he knew any Sparush. He replied that with the errept in of a few words like "primorera," which he know meant "Spring," be was entirely unsequented with the language.

He was then banded a little book of 48 · s, printed entirely in Spanish, and asked to read it through

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

This is a real of the experiences of the thansand- . Spanish, Italian, or German by the new method. Here are a few examples of left rconstant from those who are following it .-

'I have fournt more French during the last three months from your Course than I learnt change some four or five years teaching on old-fashioned lines at school." (6, 382.,

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

"I can road and speak Spanish with com-though it is less than sex mouths since I began (S.M. 181)

I have obtained a reminerative post in the following in the merits of my Italian, I was a second of the second of (L.P., 121 )

#### Matriculation Passed.

"I can writing to let you know that I have in French in the London Matri classical French was one weakest subject a society very largely to struction and am most grateful to you for it,"

I was some to pass Lociles matrices co-in Spanish but June with minimum labour and no drudgery, although I was always reukoned a "dud" at languages." (S.B. 273)

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

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I think your German target excellent—your method of language teachin, is quite the best I have come across." (G.F. 193)

In three months I have already learnt more It there movement anvertished water party of all the I should have logist in many years of all dy In the usual way. What astonishes me at I more is that one can learn so well without tueng a surgle word of English.

#### No Translation.

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2.0

Sign B

### 8.0 Fairies in Music

Albe Shawks (Bardone) Power both was a

FRANK NEWMAN (Organ)

APRIL PENDARUS

At Dawning I have tweeve us:

Life and Death .

5.8 David Herricison

LOZELLS PICTURE HOUSE

ORCHESTA V

Slow Movement from Violin Concerto in G Minor

Oral reconsists of the second of the Slot's Confern

Entracto, Merco

4.5 JACK PAYRE and THE B.B.G. DANCE UNCHESTRA

(The Ciri who whatles in her throat)

Arnu. Prepartis (Contralto)
Davit He c sison (Tonor,

A Ballad Concert

Fram . "m aghin")

# MONDAY, NOVEMBER 19

GB DAVENTRY EXPERIMENTAL

5 15 April Pescatives

Les Cloches

	Here an the quiet hills .	Geral	d Corps
	Waly Waly	,	37
	Months a		4
Þ	5.22 DAVID HITTERSON		
	The Heart a Dear		Ten a
	Donny's Daughter	D = I	2 40 100
	As ever I saw	Peter	Warlock
١.	Captum Stratton's Fam'y	3	PI CAPLOCE

5.30	1 1 1 .	e Lan	
	(From Borns	nigham)	
Swapper	and Swim or	by Burbons 54 .	
Songe by	AUSTIN RUBY,	UNCLE LAUREN BE	Į.
	DOBACE OF N		
*Pignoers,		The Phon man Se	D.

6 15 7 No. 1 WEATH CAST. FIRST CENTRAL NEWS BULLETIN

WEATHER FORE 6.30 Light Music Parties of s ( ne rot 2 rector) by Overture, Conolanua foan Maxwell (Soprano) Do I A que Value elle respective A So On mesons Relief Mane HARRY MILIER (V.oloncello) Berenges 12 -ORCHESTRA Wo ., The Wedding Danco

9.0 PERSONNEL OF THEM SEED COMES OF BUILDING WHITE WITE PRATUD. Corneville'

7 15 JOAN MAXWELL

Walts Song (' Tom Jones') ...... German Norats STANLEY (Violin and Orchestra-OSCHECTRA Fautusin, 'Lohengrin' Bogner, arr. Alder 7 40 JOAN MAXWELL A Bortuday .... ... Woodman Oncurras Schutton, \*The Mikado Faires in Music THE LEAD S AS A SECOND STREET Londor FRANK CANTELL Conducted by Joseph Lawis Overture, "A Midsummer Night's Dream" a section O: E 'm')ves (doprano) and Orchestra

V. Iam Titatus '(' Magnon') Ambrase The
Farry Pipere 8.20 Obcidestra Dance of the Sylpas (\* Faust ) ..... . Bre Dunce of the Sugar Flam Farry (the \* Notern ... R to, Puck's Ma not ..... Hou s Otave Guaves 8.48 ORCHESTRA Suite of Ballet Music, 'In Faceyland ( 2



## 'Les Cloches de Cornevale Scenes from Pinnquette's Light Opera

(From Birmingham) Departure No. 9 Developed to the property of t bi-polette (snapard , . Grettie H 13

THE BURNEY PAN STUDIO ORGINS DA Conducted by Joseph Lewis

THE tale of this opera centres round the old mose Gaspard, one of the most vividly and of courty of comic opera, but of opera itself the has been left in charge of his absent master a or a set diameter will never seturn, to be a set diameter of the control of the seturn descried the founds that it is a back of ghostly fit has a keep the villagers away for the His master does return, however, and the old man's two-find search a distribution to the old legand, the balk of the chatone and out at the master's return, and the opera and with the traditional wedding at the

10.0 Whather Porecast Scoond General News

10.15 DANCE MUSIC: JACK HYLTON'S AM-BASSAPOR GLUB BAND, directed by HAY STARSTA, from the Ambiese der Ulab

11.0-11.15 Ammosn's Bann, from the May Fair

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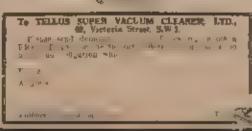
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# Monday's Programmes continued (November 19)

5WA

JAB M

1.15 20 An Orchestral Concert

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALDS

Overture, 'The Yellow Princes & plionle Posm, 'Le Reset Ou plie Ocephale

NOT merely the founder of the modern French School of Music, but throughout his long and serior experience ded in 1981 at the ripe old are of rightly-six—Sa at Saèus was also its guide and leader, uncludinged in the position nettle most dustrious French musican of his time.

Its wonderful vitality, his gened, sugar respective of the control of the c

reperted in all his work in all of at, too, can be reserved the stendfast way in which he looked towards has own ideal of clear, unsulfied beauty

the of the most scholarly of composers, he turned more than once to the classical mythology for his subjects, it this symphonic poem he are to Omphale, of his taking her place at the spin ning wheel among her wroners, the while she douned his lion a skin and held his club, etclicing him with her abidals for his clumarisms. So it Soons rear his music to typicy the constant transpli through the ages of woman a so-called weakness

c the variated strength of mere man The problem with a problem suggest to the control of the oternal fermion—and then a dainty tripping time per trays Omphain. A big, robust time, played first by baseon and lower strings, is just as clearly Hermios. These are also rated it some length, riving to a passionate fervour, and follows and then we hear, is a time of shoot, ripp notes—an altered form of Hermios strine—Omphaine's use of her sandar in the time-bullowed fashion which the store the time-hallowed feation which the story

All tarse tunes as well as one more, closely skin to the Orephale moledy, are heard a and after the apinning-wheel musto has returned the piece comes to an end very softly

Air and Variations (State, No. 3) . Tehnika ska

Tills is the therd of the five Saites by
I hamborder which have always been under the most popular of his orehestral works the most important, of its movements. The theme, a simple molody is played by the strings above. In the first variation fines and clarinets pile forces with the airings, played by the strings pile forces with the airings, played by the strings pile forces with the airings, played by the strings pile forces with the airings, played by the strings pile forces with the airings, played by the strings and the fines the three transpired was the fitter of the strings, played by the strings are strong to the fitter of the strings, played by the strings are strings.

a yes, the Data beginning

of number ten. berm eleven is a quest of the error

2 38 BROADCAST TO SCHOOLS School Phys and the Theatre-III, How to Make a Model Theatre

3.6 Eardon Trogramme co-layed from Pay of 15

ORGAN RESIDAN BY FRANK MATTHEW Relayed from the Regent Cinema, Bristol

KATHLEEN FREEMAN: The Dawn of Science

EDGAR HAWKES' BERKELEY ORCHESTRA Relayed from the Berkeley Cafe, Briston

The Children's Hours

6.0 London Programme reinyed from Daventry

6 15 B B. from Lone

6 30 A Tolk to Bristol Girl O udge by Miss. Bobis. Son, County Compussioner

6.45 S.B. from Landon

#### A CONCERT

THE STATE OF THE BRISTOL POST OFFICE (By know pure same of Mr. W. PCGH, Postmerier Same of

It is I from the Central Had, Briston THE BRISTOF POST OFFICE MARTERY BAND Conducted by By Foan Reard

Overture, " Poot and Peasant " ..... Suppl INCHE TARIOR (Soprono)

Nympts and Fauns .

HARRY St. v Trace Lake Blanc above ......

Di nie Frank Mazzo-Soprana

The Enchantrees ...... J. L. Hollon

PURCY NEALE (Bass) Les you

T St-radale Bennet

LESUE ROGERS (V.oun)

GLADYS BESNETT (Contracto)

STANITY FORST (Bay tone) and Bank

The Song of the Volga Boat nen. . av. Koeneman. Roma Jourson (Contralto,

The Giory of the Sea ...... Wilfred Sanderson Percy Salcu-

A Humozous recital at the piane

Accompanies, Froncescon Eveneron Organist and Manical Director, Albert H.

9.0-11.0 S.R. from London (9.30 Local An

(Monday's Programmes continued on , 29 458)



SRISTOL CATHEDRAL FROM THE AIR.

This is Brutol week at Cardiff Station, and programmes dealing with the life of the city across the water are to be broadcast every day. The first of these was the relay of evensong from Bristol Cathedral yesterday afternoon.

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"Rodio Timen" 16/11 28.

# Monday's Programmes continued (November 19)

5SX SWANSEA. 204.1 M. 1/020 EC.

1.15-20 S.B. from Card If

2.30 S.B. from Cardoff

3.0 London Programme relayed from Daventry

130 Stoke Programme relayed from Daventry

4.30 London Programme relayed from Daventry

5.15 S.B. from Carloff

6.9 London Programme relayed from Dayentry

5.15 S.B. from London

B. From Cardsff

6.45 S.B. from Lowton

7 45 E.B. from Cordeff

9.0 S.B from London

9.36 Mascal Interlude relayed from London

9.35-41 0 S.B. from London

#### BOURNEMOUTH. 6RM

2.5 London Programme relayed from Daventry

3 20 Stoke Programme relayed from Daventry

430 London Programme relayed from Davenery

5 15 S B. from London

9.30 For Girl Guidea.

6 45 11.0 S B from London (9 30 Local An-

#### PLYMOUTH. 5PY

2 36 Lumion Programme relayed from Daventry

3.39 Stoke Programms relayed from Davontry See Lundon's

4.30 London Programme releved from Deventry

THE OUTCOMES & HOUR ! 5.15 Fortise into t

Look out for blasts from the Melody and Reading. Sections, for Siles Wagg undertakes to read aloud (Charles Dishens)

6.5 London Programme relayed from Daven.cy

6.15-11 0 S.H. from London (\$.30 Local An-

#### MANCHESTER.

304 6 M 780 kG

2.0 London Programme relayed from Dovembry

3 35 S B gram St L. See London)

4.30 \* F A gram & As price a OR of DA so of The I of Decree Soils, fac Merch of Venico ... Manage Car Wait, "Naples" as sesses

Time Contract Horse 6.18

6.0 London Program relayed from Daventry

6.15 S.B. from London

## 7.45 Playwights of the North

'Dealing in Futures'

A Play in Three Acts by HAROLD BEIGHOUSE

Jabon Thompson (a Chemical Manufacturer)

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Rosie This quant of a Dingle to HA to Michael

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Act I .- The Drawing-room of Jahes Thompson's house to an outlying Lancashire vidage.

tet II .- Thompson's Office at the Works. The sion or more

Act III. - The Asternoom of the Asternolly Had.
The same evaning.

5 9-11 0 S.B. from London 9 30 Local Arnon-testal 4 6,

### Other Stations.

NEWCASTLE.

2.6 when 2. 2.20 Ms James Hutman, J. Sc. Di et al. comment that the s. 3.0 may 5.20 most 5.20 most 5.20 most 5.5 most 5.5 most 5.5 most 5.5 most 5.6 most 5. TO THE REAL PROPERTY.

405.4 M., 740 kO. GLASCOW.

3.0 In out and 4.7 Familia, 3.16 — Mudeau Intertude, 3.15 —
4.0 from Atomic to 3.10 Light Connect. The Station Offithe 75 Evelyn Shriley (S. a. a. 4.45 and the control
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#### 500 M. 500 kg. ABERDLEN.

28 — Broadcast to Rehvolt. S.B. from Glisgow. 3.5. —
Prof. J. v. vis. Thomson Return History Round the York—
15. Lee foot and 3.30 Common more of The state of light R. March Spring and one of the state of state Chileforn House, and the state of the Chileforn House, and the state of the state of the Chileforn Households. 3.5 — 6.8 from 200 and 3.7 state one of the state of the sta

2BE BELFAST.

12.5 1.6 Concerts. The Backe Quarted. 2.9 -7 colors.

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4.20 Cambridge algorithm of recognit Unchestra.

4.45 Or all her at y 1 con News triayed from his said a moral \$1.5 of the Art of the Lamons, the said which is a 1.5 of the Lamons, the said which is a 1.5 of the Lamons, the said which is a 1.5 of the Lamons, the said which is a 1.5 of the Lamons and the said which is a 1.5 of the lamo

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 'Eugenes,' He has never witten on this subject. The book to which reference was introded in Engines,' (George Br.), 7-61.



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## The Songs of Schubert.

(Continued from page 441)

N v s glance for a moment at the shapes of t sorn. Solubert had two different of the property of the state of

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' (Herdenroslem) is the most familiar example of the Schubertian ditty, or stroplic 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 'ournming,' as we might call it—through which he was led to modify and earith the ditty. The piano part became no longer a mere accompaniment, but an essential illustration to the thoughts of the poem.

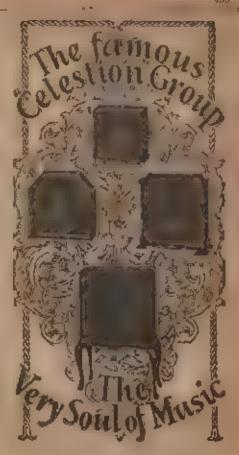
In 1814 and 1815, when he was seventeencighteen, Schubert wrote some of his most
famous songs, including Greichen at the
Spinning-wheel and The Erl King. But
the great mass of the 1814-16 songs are
secondary and some are negligible. The
early masterpieces, nearly all settings of
Goethe, were obviously 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 it may at our or two distinct manners. On we at exercises expansive flooding tyle with han has of triple a and representfor the panist. Many of the set arg. of se like Scott, and Triedrich Science are in this vein; and, indeed, such a song as the magnificent 'Im Walde' (Schlegel), which is the price long, rather assists the 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 bad 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 Hayes stores 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 Soum,' by Richard Capell (London, Ernett Bren, Limited, 1998.)



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# TUESDAY, NOVEMBER 20

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(3514 M. 530 NO.)

(1.542-F M. 199 hO.)

5.45 Viscountess Erleigh Will Speak



16,75 Che Bai p Gervice

10 30 A MARKS STAF STORES OF NAME OF STAFF

11.0 Law may not a management of ordard sections of sections of sections.

12.0 A Concert of the Studio
French Townson (Supreso)
Charles Curnock (V.el u)
Article Scenera (Paroforte)

1.0-20 ALPHONES BY CLUS & I his ORPHESTRA brom the H . Oven

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(c) A Short Advanced Course

3.30 Mrancas Inventure

135 Monsieur E. M Sorr an Elementary French

4.0 LOUIS LEVY'S ORCHESTINA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Payilian

6.15 Mr DESKOND MICCARTHY 'Modern Men of Letters-V Somm? Butker'

I is a project to be seve that the author of the whole and that masterpare among novels. In the of All Flesh, needs increation the size est would also to our readers. Mr. Without we six with his work and laterary to the project the talk of his series of the error masses. Any defense when we persuaded by him to tackle Samuel Butter for the first time, will owe Mr. MacCarthy a debt defficult adequately to decharge.

4.30 Lotts LEVY's Onchretta.
(Continued)

THE CHILDREN'S HOU'R
The Proof of the Pudding

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

\*The Toothbrush and the Spange ' and 'Mister Bear,' sung by Eva Mears

"The Seventron Tosst Racks" (Norman Hunter)

\*Fusey a Tables a (Makes Martore)

Short Stories for Little People, by Percy Merrican

5.45 AN APPEAL

St. Thomas' Babies Hostel

Dame CLARA BUTT willsing

Vescountess ERLESCH will

6.0 Str. Withham Beach of Autumn -V

6.15 Time Signal, Green wice: Weather Force , First Guneral Krws Bullein

30 Insert de

1828\_\_\_\_IQ28

6.45 THE POUNDATIONS OF MUSIC PLANOFORTH DUETS OF SCHUDERT played by

VIOTOR EELY-HUTCHISSON (Planoforte)

Generally Mason Large of the Hangarian Divertissement—Mayometris La U

7.6 Questions for Womey Voters-V Mos Ranking, J.P., 'How Justice in Done

REASONABLE understanding and a proper apprecia must the actual method is a proper to be a superior to the a superior to be a

7 15 Mon cal Interlude

726 Professor E. N. DA C. ANDRIDE: "Start to in the Modern World-III Science and Food

MOST listeners probably have a vagus some 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 right be expected from the continual jokes about 'vitamines' and colories.

7.45 An Orchestral Concert

INA SQUEE (Sopreso)
Pra Dambers, Planoforte)
The Wiveless Cornestea
Conducted by Stanford Robinson

Overtime 'De Baha

.. Sull can

755 Isa Serra will Orani k Aris Isa Sa Bachas ha maka

82 On a na Prolude and Call ( Wary Rose ") ...... O'Nelli

840 Pla Damenou
Etades Charles
Blupendy, Op. 79, No. 1 Erranus
Fig. 1: Transco Symbols

8.25 On HESTRA
State in D M or .... Comm

8.35 INA BOURZ

Care Selve Dear Shades) ...... Houdel
The Birth of Morn . Leone
Phore is no Douth ..... O' Flace

843 ORCHESTRA
Hungarian Rhapsody, No. 5, in D (Carrival ab

8.0-8.30 (Depentry, only) Mr. Norman Wallen How to begin Hology III The Green Leaf.' Relayed from Leida

IN his therd tank Mr. Norman Warlaw deals with the cellular structure of the leaf, and describes experiments with a llex real, 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 Bulling

8 15 Sir Walrond Davies: Music and the Ordinary Lastoner'

9.35 Local Announcements; (Decentry only)
Shipping Forecast

9.40 Vaudeville

MADEL CONSTANDUACE In another Buggins Sketch

Toxary Hanning

Junaton Bucrueze and Greenoe In Syncopated Harmony

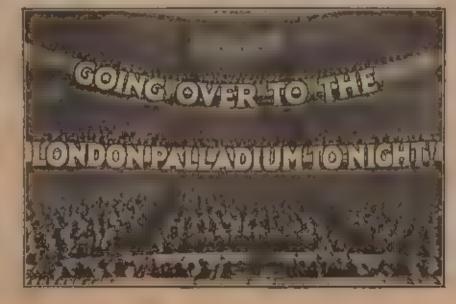
JACK PAYER and the B.S.C.
DARCE ORGINSTIC
and there we ladso be included
A VARIETY Tors
rom the Stage of
THE LONDON PALLADIUM

10.40 A Dickens Recital

by
Sie Thomas Brones
Cooperfield and the Waster'
from David Copperfield'

Phornes II were a great Divisions outlinesses and, in sorte of his relihous to heart lump passages from the re-turely from memory

M SH JAN A RANGE



## TUESDAY, NOVEMBER 20 5GR DAVENTRY EXPERIMENTAL

(487.8 M. BIO RC.)
This expression from the broken before the wife beausing

10.15 Some Old Ballad **Favourites** 

Drinking flong in May Drinking flong

in W. t. r.

an a manahesi Opere, D e Buryschofts

Door I may bushes steen

9.28 MARJORIE HAYWABI

Ватмони Јип-LM CE daze

SHARPE,

TERROTTON and

Нотенивое

VICTOR HELY-

3.5 Part Mounts a Rivola Taxarne Onchestua kroin the Rivola Theatre

#### An Orchestral Concert 40

(From Bermingham

THE BIAMINGBAM STUDIO ORCHESTRA Corducted by FRANK CANTELL

Overtore, " The Barber of Seville " ..... Rossin Avere Prostory (Contracto, and Orchestra

Aria, 'Che foro genza huridice' (What shad I do without Eurydice !) (" Orphem ") .... Gluci

4 13 Оденеятва

. I patemitte (' Hânsel and Grotel') Humperdinck

Donorthy Honnes (Panolerto)
Adagno and Schetzo Irono Sciolta, Op. 2, No. 3, to C Beetharen

One catha Narwegian Rhapsody · · · · · · Lolo

4.43 ANNIE PRIBLOTT

A Summer Night . ..... Goring Thomas Sea Wnick

Harty Stillion the Night Bol in

Owner period at 10 I rmerzi the Madenna ')

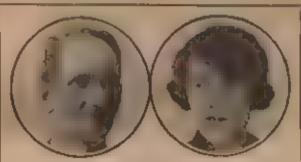
Wolf Percuri 55 DOROTET ROOMER Jeun d'Eau (Pountain)Auer

Deprompty in A Part ( nogen

Regarnuffin Ireland

ORCHUSTRA Gipsy Suite Gazmara like an old ferend.

9.5 MALE VOICE CHORUS Forgotten, forgotten The heart here wells over He whose dag Each in other's area Gravedigger's Song



Geoffrey Dame and Alice Vaughan sing in the concert of Ballad Memories from Birmingham topught,

5.30 THE CHILDRES'S HOUSE

'The Unknown Voice,' a Mysterique Mystery with only one solution, by Mabel France Songe by Joan Maxwetz (Seprenc)
Descript Houses of autoforter

6.15 T ENGLES OF WESTER FORE CAST FIRST GLNERAL NEWS BULLETTS

JACK PAYNE and THE B.B. C DANCE OR BESTEA

STANLEY HILL (Comedian) ALMA VANE (In light Ballada

# FRANZ (CHUBERT

#### Schubert Chamber Music

TER WILLESS MALE VOICE CHORUS Conducted by Starroad ROSESSON

THE VINTUOSO STRIKE QUARTET Manyone Harward (Violin); Edwin Viego (Violin); Raymord Jermer (Viole, Crusto Shanps (Viologedla)

CHARLES WINTERBOTTOM (Double Base) VICTOR HELY-HUYURINSON (Planoforto)

Quartet in A Minor

Allegro ma non troppo : Andante : Menuetto, Allegrotto , Allegro moderato

IN 1824, Schubert, than twenty-seven, went to Zenden in Hungary with the Esterbary tamily, with whom he had stayed more than once. They were very good to him in many ways, and

Quintet in A ("The Treut")

Alegro vivate; Andante; Schetzo, presto, Andantono; Finale, allegro guato
THIS belongs to a date five veers extrem than the Quarted at the beginning of the programme. In the summet of 1819, Schubert act off on a carriers holiday with his friend Vogi. The trip began and ended at Steyr, a charming little fown next Luz, and Schubert's letters written there are full of enthusman for the beauty of his surroundings and fur the happy through the short in what is a much future. tompony in which he was making as much musto. It was for a group of the friends by whom be was surrounded that this Quantot was written, and the manner of its composition is one of the astomething leats in the history of music. Schubert was the planeforie part at the first perform more without having written any of it at all-flere, as in the Douth and the Markets String Quartet. Schubert has built up one of the movements on a song of his own, Die Forelle (The Treath company in which he was making so much music

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

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#### 10.15-11.15 Ballad Memones

(From Bermingham, A Programme of Favourite Songs for Listeners

EMBER WALDRON (Supratio)
Alice Vaccuas (Contratto) JAMES HOWELL (Bear) Assisted by

THE BINGINGHAM STUDIO CHORUS and

Conducted by Joseph Lawin (Toesday's Programmes continued on page 462)

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# Tuesday's Programmes continued (November 20)

5WA CARDIFF 193 M

2 30 London Programma relayed from Deventry

4.0 A Symphony Concert

Relayed from the National Museum of Wains NATIONAL ORCHESTRA OF WALES

Overture, 'Cockargne' ..... Elgar

A LTHOUGH the 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, carnires, and haphaxard, but yet with coloured, carefree, and haphanard, but yet with a thought of its own dignity. And the picture is no doubt the more true, ambodying, as it does, the impressions of one who neither claims nor use are to be a Londoner humon?

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

The opening is ele-tion to the crowded exects, the banks of every way. Quits soon there is an episode des-criptive of the more serious and dignified sole of London s chir acter and after a return of the gay opening, we bear a theree which por theys two young lovers. Landon arches are then cunningly presented by a merry doubling of the

(London's dignity), the very way in which Wagner's Apprentices make for of the stately Masters thems. A new opicedo la a Military Banti heard first afor off, drawing near, and passing cy in blatant jump and brisis in distance. And is to later, the young levers

or see a value valo the time by a rough-and ready street band. Its well-meant, but dis-

POPODIN shared his short and atreauous life botween music and observatry, ranking his mark in no uncertain fashion on both. He addivered one of his fectures to the madical achool at the regret on the very lay on which he died his used to say houself 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 hum not with the customary, 'I hope you are will, but rather, 'I hope you are ill he East always appealed to han strongly, he had smoothing of it in his blood, and his father was a Prince of the old State of Imprina, beyond the Canadam. the Caucasus. The vivid suggestions of Oriental pump and colour which can be heard in his reasis, art thus no more matations, but as natural an expression of his own feetings as are

ere are four movements in the Symphony, which is pretty much in the chesical form. The principal theme of the first movement is easily recognized, it beg as emphatically on all the strings in unison at the outset. The second tame, of which much use is made in like a Russian folk song, and one other time, similarly Russian and mag the in charter, completes the material for the first treatment. first movement

The second movement is a Scherko with the usuathree is a real 0 to a party of the first and therefore sweet girth, with a more gracious time in the the state of the payer to have the same thing of atriving and searching may be imagined in the earlier part of it until the big flowing time, which begans on the bases and sours upwards

plostou with a wholeliearted gusto. Lasteners wihere a graph pal times, a merry hustling one in a rhythm which changes from three to two in the

5.0 IEART J. WILLIAMS: 'The Marvels of the Meditorranoun-III, Bhodes'

THE CHILDREN'S HOUR

6.9 London Programme relayed from Daventry

are to which the Obes plays at first. The slow

are in a second doubts at rest

if are merely mentioned the second are

if a horse record to the best for it

eath on all the available resources of the over re
and the nominal memory of the band are de-

bar, it appears unnediately after a short intr-duction. The other flows along bappily in a steady three in the bar



A BRISTOL ORCHESTRA TO BROADCAST TO-NIGHT. A concert by J. S. Pry and Son's Orchestra will be relayed from Frys' Concert Room, Bristol, and broadcast from Cardiff Station tonight.

\$15 S.B. from London

A Talk by J FOUR PARRY Riustrated by Readings and Musical Settings from the works of the Weish Poet, Telynog

7 25 S.B. from Loudon

745 AN ORCHESTRAL CONCERT

J. S. FRY AND SONE ORCHESTIA Conducted by CHARLES READ Relayed from Frys' Concert Room, Bristol

Suite, 'La Source' ...... Danées Dance, 'Nell Gwynn' Danees ....... German Rose Highera, Sopreno)

Lo, Here the Gentle Lark ..... Beshop

Size. Woming I Process. . Flatened

Rose Highway

The Pipes of Pan ('The Arcadians') ... Monchios. The Lattle Damozel ...... Iter Neville

ORCHESTRA

Dance, 'Three Camer . ... Sunta, Ministure' L . Flour W 9.0 S.B. from London (8.35 Local Announcements)

Clifton Arts Club Hour

Remyed from the Clifton Arts Club, Bristol

An Hour of Light Entertoinment which includes the following t

A SEESCE by CVEIL ROBERTS I see to Pay Party Arth Fua A Burlisque on Modurn Soviety

MOSORW ..... C. M HAINES An extravoganza on the best Russian models Under the direction of NOBA ROBERTS)

1040 'The Woman who was Enchanted' A Marabty by Pacon Types

Performed by PLAYERS LEPERFORE Binarron a L ev Characters 2

David Prince King Downship Rate of the coop Colia ...... Donorer Galbraite

Produced by ALVED BROOKS Relayed from The Lucie Theatre, Bristol

David and Cens are a young marned couple who have tired of civilization and have taken refuge in a cetage in the remotest part of Exmeorisad. The owner of the cetage, Dewish, is a nature-lever and myste, and he miliance is more potent than the powers of nature in the powers of nature in

the wain. Yet be affects husband and wife very differently at first. The isop less been lit. but through the uncurtomed windows the tem tony be seen.

11 0 12.0 SB from Louison

284.1 M. 6020 kQ. 5SX MEDICAL PROPERTY.

2 30 London Programme ayou Irom Daventry

515 NO NO 6 9

6.6 London Programme relayed from Daventry

6 15 S.B. from Landon

7.5 S.B from Cordeff

7 25 S.B from London

9.35 Murical Interlude relayed from London

9 40- 12.0 S.B. from Landon

#### BOURNEMOUTH. 6BM

12.0-1.0 London Programme relayed Daventry

2 30 London Programme relayed from Daventry

8 15 S.B. from London

7.9 Mr. J. A. PRANT. 'Romsoy Abbey'

7 15-12.0 S.B. from Lowion , 9 35 Local At nouncemic pite!

SPY PLYMOUTH.

12.0-1.0 London Programma relayed Davestry

2.38 London Programme remyed from Davontry

THE CHILDREN'S HOUR A New Royne, 'Give and Take

6.0 London Programma relayed from Daventry

6.15 S.B from London

Dale

7.6 Mise Consuele on Reves, Proceer, the Lettle Theatre, Citizen House, Buch: "The Value of Drama as a Union of all the Arts. What makes a successful play? How to obtain a good stagepicture

7 15-12 0 S.B. from Landon (9:35 Local American-

(Tasalay's P oprammes continued on page 400.)

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

THE GLASCINE WRAPPING, THE FOIL AND TISSUE LINING HAVE BEEN ADDED TO ENSURE THE CIGARETTES REACHING THE CONSUMER IN THE BEST CONDITION

Oto the Counts

(Pure Virginia) To Counts

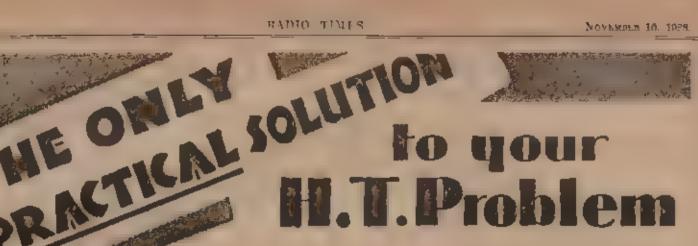
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NCC 550



YOUR big problem is to provide your Set with adequate H.T. Volume, quality of reproduction, ability to pick up distant stations—all depend upon sufficient High Tension voltage. H.T. Dry Batteries are expensive. Their life is uncertain -after a short while they must be thrown away. H.T. Eliminators are costly. They are uncertain very few eliminators operate without a background of hum.

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Grangow 25, Rober ton Server 6.2.

250 (CA)

# Tuesday's Programmes continued (November 20)

Cont nucl for page 462. MANCHESTER. 2ZY 12.0 FORTHCOMING MURICAL EVENTS OF THE A Gramophone Lecture Reestal by Mosas Basicz 10 Reff. Examines (Sopreno) and Ausoria In a Short Rectta of Duets 1 15-2.0 The Tuesday Midday Society's Concret I have a second to be a sewort, I all N. T. and the Hall Fine . 230 is a grant in this a term this at my 4.0 3 × cost Walkers Obcurstna P 4.15 Levels Fragramme relayed from Daventry 4.30 THE NORTHERN WORKERS OR W. R. 8 to A to a g Ben " THE CHILDREN'S HOUR 8 4 2 8 6.0 London Programme relayed from 6 15 × 5 · 1 / ann 70 or strong the bear 718 & B from Landon Theather a. terta nec as she Pinen' 8.0 A BAND CONCERT F Acces Ma letter Variety for Conducted by J Janetron La Cotata page To the first of the second of

S as The In Sec o Say C . Pess of Concest Waltz, Burds of Pure less . . Rimmer MUSICIA TROMAS 

Selection, 'The Show Reat' ...... Kern 9.0 S.B. from London (9.35 Local Annangements;

BAND

10.55-12.0 DANCE MUSIC: Beauty's Dayor Barm relayed from the Emprem Ballroom, the Winter Gardons, Bluckpool

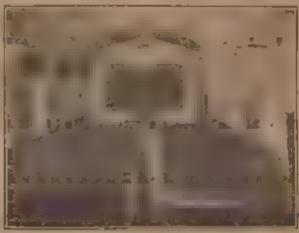
### Other Stations.

NEWCASTLE. M 8.278 12.1.1. Annion Programme relayed from Davetry 4.20 Cornel Responsible relayed from Davetry 4.20 Cornel Responsible relayed from the Responsible Respon

CLASCIA 1.0 000 3 20

2BD ABERDEEN

y 340 miles in American in 445 miles in



BRINGELS LITTLE THEATRE,

from which a peri too acc of The Words Who War Trahen a wid be relayed tonight

The last of the la

BELFAST.

\$06.1 M 12.1-1.4 - Opening of the New York Hall, Bullymona, by The act of length A server to the first are the length of the length of



# 1100 311111

Schubert was a problic writer of songs said the recovils given bere are the most important contribution yet made by the gramophone to this aspect of the composer's work. Escha Gerhardt is well-known as one of the greatest lieder singers of the d y. Hans Duhan has a very large following in Vienna.

#### THEODORE CHALIAPINE.

DEATH AND COUNTY IN PR 94 on the reverse out the Writth subjet in Russian price is 5

#### ELENA GERHARDT.

"WINT R JOURNEY" CYCLE.

The Paris process of an Esta price of frequency of the price of frequency of the price of the pr

#### JOHN McCORMACK.

WIND IS SYLVIAL

DA933 con the severie side Die Liebe hat gelogen. Op 2 No. 1 many is Corman, princ of

#### SECTION SECTION

HARKI BARK! THE LARK,

\$2.50 and He Rock at On the severe tale

#### RANG DUHAN ,Barirone)

" THE MAID OF THE MUL

Reported on these are at saded onto enough table to 121468, price to the earth and seven through these areas to not desire age to copie 12 to the first table to the earth and the earth

#### PRICHARMONIC CHOIR.

. MASS IN G MAJOR

D 1478 to D 1460 along hose addaly Howard Fry and Percy Manchester price 6 frank

The choice is a solvetion from the Qua Hambed and Six works recorded by "His Master's house. Ask your dealer for a copy of the Schubert Centebury Bushies

# His Master's

TH COLUMN TO A TOTAL TOTAL COLUMN TO BE SEEN TO BE SEEN



Name of

# WEDNESDAY, NOV. 21

2LO LONDON & 5XX DAVENTRY

(881.4 M, #30 kg.)

(1,582.8 M. 102 kC.)

9.35 A Famous Schubert Song Cycle

4 3 1 41

10.15 a.m. The Bang Service

10 38 (Deposity only) 'I sig Ste Sat., Gioreswich,

110 (Darentry only) Gramophone Reseals. Symphony in C ......

A BALLAD CONCERT 120 MILLICENT WARD (Sopremo) FRED Topu (Buss)

Dwast cars On Trains 1.0 2.0 Described by Geomons Hanck from the Restaurant Francis

2.25 (Dovertry only) East Coast Fishing Budotin

Gramphone Records

20 REGARDLAST TO SCHOOLS

Mass C. Vers Wres: "Nature Study for Town and Country Stances—1X, Earthworms, and How they Live"

Musica Interlado

3.6 Mr. J. C. Stouager and Miss Many Somen vill 'The F' Late of f vol at Poorry'

Dee M second (The Strolling house | 14. Wolf | business (The happy Filgrin) ... . ...

77 Fill F4 2 stamen an Fok Da 1 L ha Borlos so the a term of the

4.45 ORGAN RECTUAL Thy EDWARD O'HENDY

From Machines Tuseaud's Cinc on

ALL IS B

5.15 THE CHILDREN'S HOUR: Му Риоппанки hy

A Recital of Gramophono Records

\$15 Time Storal, Cherrwich Weaters Fore-cast, First General News Bulletin

630 'The Week's Work in the Carden,' by the Royal Horticultural Spearty

Mag all a for

Wiener Harger New Lafe As a sale

VIENNA has long regarded itself, and with every right, an one of the world a popular on one the world a popular on the contres of mann, it was the birthplace or the thirty the same But, alongs de of its many of the control of the same the control of the control of the ballroom and of the control open stege. Both are happily represented in this abort programme of lighthearted melody and rhythm.

8 15 EDITE PENVILLE (Flore Control of English to a

Some Muse by Suppé Tut: WHETERS ORCHESTER Conducted by JOHN ANSELL

Devil a March Overture, Prique a c Probado, Clama E Da . The lens mer ') Sens C. , Box v v.



Captain HARRY GRAHAM

## RHYMES

Sometimes It's hard

For the bard To say 'em: To put it mildly;
HARRY GRAHAM — ZAIDEE JACKSON

However Is a clever Man, And can

Read His screed Frightfully

Delightfuny

## TONIGHT |

Some Strum and hum Syncommuon

Wildly, However Forever

Charms, Disarma Those who say Do away With 'em

> and RHYTHM.



3.90 Mias Graon Hanow: 'Wayfaring in Olden 6.45 Times—III, City Streets and Lanca'

## 3,45 A Light Classical Concert

SURNER AUGUN (Bantone) LASELO GERCELY (Pianoloria)

STHERR ATT OF 

3 58 LASZIO GEBORLY Scenes from Ct Juhood ................... Schumann. I tosa sea - Heedo ve arr Huson.

The S dence really has a Scothall origin, and has rhythm with muons from the pipes. In modern times it has become a kind of country dance in a quick two-in the bar, made up of two sections either of four or of ought bars each bath of them constitut. Headlowers and Saladore. both of them repeated. Beethoven and Schobert be had several E and we.

4.15 SHANKE ADSTIN

Yom Augo sum Horsen (From eye to) R. Prome Warum and deine Augen deun so nass 7 (Why are thy eyes so wet 1) H. Pfitmer Herbethed (Autumn Song).

#### THE FOUNDATIONS OF MUSIC PLANOFORTH DUCTS OF SCHUDERT Played by

AT 10.35

Victor HELY EUTCHISSON (Pienoforie)

Belowerry Ma & For toplo Hungarian Divertisement, less Movement

70 Ministry of Agriculture Talk Mr. A. Rog-avez, Advisory Entomologist for the Milland Province: "Slogs"

7 15 Musical Interlude

7 25 Mr. C. C. Kniggra : "Salesmanship—Li Salesmanship and the Community"

TONE ATT'S talk is the first of a series of five which are being given by Mr Knights, who is a Fellow of the Incorporated Sales Managers Association. He was contributed an article on a to the forthcoming edition of the Exploperdia Britannica, and is the author of the series and books on the subject. This series is a party departure in a series contributed. new departure in wreless program the present era it is bardly an exaggrat, eny that Salestanavana is the morter while made the broke of industrial assumation to genera. In his first talk Mr. Kinghts cousing the relations of salestanavana to social life,

#### An Orchestral Concert

WALFERS BY ZITHINEB AND KOMEAN  9 9 Weather Forecast, Second Ceneral News

9.15 'Aims and Ideals of the Thestre—V.' Miss

30 for, in this series, theatre managers as different in outlook as for Barry Jackson, for Nigel Playfair, and Mr. Basil Dean, have described their ulms and ideals. Miss Vetona Pitcher, who gives tought's contribution, can claim to speak for what is called in America the little art theatre—that is to say the theatre that defin tely does not sum at the support of the congrain night, but offers a small troup of the general public, but offers a small group of at idents of the drama on opportunity to one oferesting dramatic experiments unlikely ever to be produced on the commercial stage.

930 Local Announcements, December only)
Shipping Forecast

Song Cycle

BORLDO IT'S SOUND TELLOWINE Sung by Anne 1 master (Supra o) and GRORGE PARKER (Baritone)

#### 10.35 RHYMES AND RHYTHM

,See centre of page) 11.0-12.0 DANCE MUSIC: JACK PAYNS and the B.B.O. DANCE OBJECTION

## WEDNESDAY, NOV. 21 5GB DAVENTRY EXPERIMENTAL

440.8 AL MICKEY
THE Y = - MINICE TO THE WEST OF WHICH PERFORM

Is Tradition

3.0 A MILITARY BAND PROGRAMME

(From Bernougham)

THE RUMINORAN MILITARY BAND Conducted by W. A. CLARKE.

Countries Aids server

Las R (Baremp) . The Papes of Pan .
Is she not passing fair?
I want at the Sky } I nar .. . 6 11

Water 'A d. S. mir' ... Waldten'al Commit I to t. 15 to of the or st. Mayr

3 43 Gway Lauts (Entertainer at the Piane) 

Variations, 'The Carnival of Venice'

BERNARD ROSS Kone but the weary heart Tehnbowky The Floral Doors Kahe Moss

Bingo (A Folk Song) art. Sharp

We have the Va

Gwies Lewis If money could only to

florey
Why go throad? .... Beer
It that he pice to be a him

Que com

Know- (Russe to Pensant Description

36 Jack Parks and the B D.C. Dakes Chemistra In his at M. Sie s (1. 4 who can see in our Tienn)



**SYA TOLLWORTHY** sings in the concert of Light Music from Berningham this evening at 6.30.

Tex Compan's House (From Birmingham) A Surpriso Programme by the Four Graces

8.15 Time Signal, Cherryton | Whatever Four-Cast, First General News Bulletin

Light Music

(Eyom Burmingham) THE BIRMORAM STUDIO ORCHESTRA Conducted by PRANK CANTELL

Overture, 'Hka' ..... Depplet A Request

Selection, Tchnikovsky's Music .... orr. Langey

7.4 KAYBERENE CRASTER (Violoncello)
Aprés en Reve Aster a Dreum) Pouré, orr. Casals
L. C. r. v. Allegro spiritoso ..... Benaillé, arr. Babnon 

Eva Tollaworthy
Avo Ma is (\* Cavalleria Rusticana ) . Manage
Songs my mother taught ms . .. D Hardesat 7 27 OBGENSTRA

Searchon, Tip Toes . .. .. Gerstavon BATTALONE CHARTEN ..... Popper ! (R'ednesday's Programmes continued on page 668)

Handicap?

Suite, 'The Purple Vine ' ..... Ancliffe

8.0 Is Tradition a Handicap to a University Education?

> A Debate between Me. MELVIN KIRKLAND KYNKY a d

Mr. FRANK ONGLEY DARVELL

TOAT H 8 comment a an interesting question often asked nowadays, when the New World one made a vertacly aduration mean cometting quiet different from what it so has a constant over hore, will be conducted by able to ask to the first of ask to be a first of ask to be a has been by a being to the first of ask to be has been by the first of the Chamman of the Undergraduate C for re Committee, Mr. Darvell is a graduate a the Versity of Itonday; he was President of its Debating Union, ind a team of British debaters which

of British delicters which visited the Colleges of the United States had antique, and he is a pant Provident of t. National Union of Science. He has had cirbuting experience on the platform and the scap-box cs stell as in the debuting

8.30 A MILITARY BAND CONCERT

Contral of A vaca sa a wrsos. (Violoncullo, THE WILLIAMS MILITARY Conducted by B. Walton O'D Nor 1 Overton a Marca St. o.

8.38 Extrem Column O Nut Deese du taytére (O Night, Goddes of Mystery) Nicolo Procesa Plater d'amour (Lesse lappines, Martin

8.45 Barrian Rhapsody . 6.58 MARGARET SAMPSON 

9.5 BABD Suite, 'La Verbena' .... Locome La Fête; Tange; Sirénade; Balle Corcado 9.22 ESCHER COLUMN

. Leime A ibert Oyril Boot Morkin Shaw Oh Spanish Song A t me Sc k . I know a bank 9.20 BAND Selection, ' Faust .

9 4Z MARGINET SERFOR Sin gagha Popper Bornagan Vita .. B.50 BAND . Cohbrian The Cipry R man Marca Vees lk Tricolore

· · · · I was IDO WEATHER FOREGAST, RECOND GENERAL News BULLETIS

10.15 DANCE MI SIC: MANUS B. WINTER & BAND from the Hotel Cool.

11.0-11 15 JACK PAYNE and the B.B.C. DANCE

How I wish I could Play!



Determine to master piano-pia og the very Worter and reside the advantages such a des og arcompishment brings. I se to a des og averand lastimating by the "" P to board" System of postas turation. In bother you are a Beginner or Average Player the solvening method who has been used and highly commended by many eminent musicians, including the late Sig Friederick Bridge, "" = 5 to quickest and surest way to plano-mastery. The last and surest way to plano-mastery.

SEND TO-DAY for my illimites 4年年年1

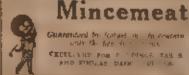
F. H. MACDONALD SMITH, 94, Gower St., London, W.C.L

From Brain to Reuboard Macdonald Smith a Spitest of Plansforte Playing

The Passing of an Old-time

61 / 10 E / 1 / 1 / 1 / 1

The practice of making Mincemeat at home is rapidly becoming a thing of the past. The long and tedious task of preparing the ingredients is avoided in the modern custom of using





# Wednesday's Programmes continued (November 21)

5WA CARDIFF.

11 15-12.0 An Orchestral Programme Rasynd from the Novemed Museum of

NATIONAL OBCHESTRA OF WALES. Overture, 'Don Ctovanna'... Monart Danas des Sy phas ..... / Chood Friday Music ..... / Wagnee Solverg's Song (' Peer Gynt, State No. 2)

Symphonic Poem, Dance in the Village

Bymphonic Paem, 'Dance in the Village Inn'

Will's Mozart's 'Figuro' was produced in Prague in 1876, it was so pronuenced and immediate a success that the a thorities at once asked him to write them another opers. 'Don Grownm' was the chosen work, and Mozart composed the music in Prague techtwitten little more than a month. Much of it was written in the vineyard of an old friend, and they still show you is little above table at which Mozart are writing, often while talk was going on round him or even while ske was being played in the open are,

the open out,

The day before the date fixed for the first The day before the date fixed for the first perfermance, the Civerture had not even been begun. Mozart fineshed it during the might, and by seven in the more mights MS, was handed our for copying, and the Overture was played that evening without relicarsal. It bears no trace of such hasty work; full of his own normitable brightness and grace, it has always held a place of breeders greatly the great mantarance.

of honour among the great masterpic a. 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 or the Covernor, sixth by Grownin in the course of a control of the month of the Dobie to expect the course of the a wonderfully complete nature of the hustle and casety of the lighter moments of the opera, with the abadew of the final tragedy hanging over it.

BRUADCAST TO SCHOOLS:

TOXE WARNER STAPLES: 'Stars and there Story- Double and Variable Stars-Supe In the Making'

2.55 London Programme relayed from Daventry

45 THE STATION TRIO !
FEASE TROUAS [Victin], ROYALD
HARDING (Victorocity, Hubert Pen-OFFLY (Planofarte)

Tre a C M nor Mendossohn

Tre : ( M oor Mapra :0)

May Minderton Sapra :0)

The Rose cashieves the N-ghilagales

Rinsky Korsakov

Bring Waters ..... Rachmaniae

Could I but express the Malasken

Value Bruetta . . Chant d Autom on Song of A .--

I waski cha FEANE THOMAS (Violin) A sic Tcholkomky

Cort Goldmark MAY MIDDLETTE

Rider of the Forest ...... Bollock Lattle Cooms Prayer Meterila Hope Walts Bong ('Tom Jones'), German Pro or

PTVqs M. Fary March S - abert

4.45 London Programme relayed from

Daventry THE CHILDRES'S HOUR



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

6.8 Landon Programme relayed from Daventry 6.15 SH from London

A Bristol Programme

MARY CADBURY (Soprano) EVELYN RAVALOR Phonoforte) FRANK TOOMAS (Violin)

ranka in Consession of the second Rando in F Starlate
Sanata in F Starlate
Tocosta in A Paradies MARY CADRERY Song of the Banchoe The Early Morning Grangest Peel Richard is a si Screngde . ... France France Do Fallo Poupos Valanto Date P 1 .. .. Queller Do Fallo, acr. Kreisler Tango . Many Canarmy . Deva North The Silvip and Nedda Duot ('Paghacei') Leonegrada

The Many Beach Tio May Flats') . Mount F c 5 17 15 52 03 Noctumo in E. Op. 62, No. 2 Chopun Imprompta m A Flat, Op 10 The Dream Ship . . 

Tempo di Minuatto Pagnan , aer. Recoler Palichandle Gerenado ti ce Piedmontese Rhapsody ..... Surpogles

9.0 11.8 S.B. from Lundon (9.38 Local Amountments

SSX SWANSEA.

1 15-20 S.H. from Cortleff

2.10 S H from Card JJ

2 55 London Programma relayed from Davolitry

5.15 S.H from Carrieff

6.6 London Programms relayed from Daventry

8.15 SB from London

9.30 M sireal Interly b relayed from London

9.35-11.0 S.B from London

6RM BOURNEMOUTH.

2 30 London Programme relayed from Daventry

5.15 11 9 S.B. from London (9.39 Local Announce-

**PLYMOUTHL** 

2.30 London Programme relayed from Daves, cy THE CHILDREN'S HOVE

The Temple Bells are Ringing The Radio Circle timer a aves Plymouta for a tong of the Orient

g.0 London Programme relayer from Daventcy

6.15-11.6 S.B. feam Lundon, 9.30 Local America-ments; Mid-week Sports Bulletin)

2ZY MANCHESTER.

2.39 London Programme relayed from Daventry

BROADCASE TO STROOTS

Mr. R. E. SUPWITH, Shakespeare's 'Julius Cusar,' Act IL S B from Sheffield

3.20 Tag Northean Wingless Opt Estra t

Overture, 'The Catiph of Bagdad!

3 30 London Programme relayed from

145 THE NORTHERN WHILESE OR-

Tona Poem, "Finlandia", Sthehus By Bequest)

MARIE Hypes (Sopmo)

O come, do not delay ..... Me The Night has a Thousand Eyes Monnet

Had I a golden pound to spens

er Bue .

ORCHESTRA.

8 " Four Tr-flea" ...... He ellt

W HEDLEY MARSUEN (Bons)

To the Forest ...... Teke konsky Frond of Maio ..... Samterson

On at 400 to

Selection, 'The Queen of Shehe'



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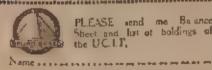
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#### Programmes for Wednesday.

Month stor Programme could not a from page 468.
M. E. C. H. (1828)

A I had no to Line Fact of Sunset At Sea

Hamilton Harty

Intermezzo, 'Ah! Sweet Mystery of Life.'

W HEELEY MADS PY When Song = 5m & ...... Sone Souce Song of Hybrian the Cretan ..... Kill-olf

Wata, The Toymaker of Núremberg' .. Anseil Egyptian March ...... Strauss

5.15 Test CHILDREN'S HOUR

6.5 Lans on Programme relayed from Daventry

6 15 S.B. from Landon

6 30 Royal Horticultural Society's Bull an

6 49 S.B. from London

#### A Light Orchestral Programme

JOHN BRIDGE (V.olin)

Two Hangarota Dances Brahms, arr. Joachim

Wa a, 1 as Slooping Beauty ' .... Tchurkomby

Jan Stewart

Сурку Сарию Siel ian and Rigandon . . Francoust, arr. Kreinfer On BESOLA

Selection, The Produgal Son ! ..... Wormser

9.0-11 0 S.B. from Landon (9.30 Local Announcemental

#### Other Stations.

NEWCASTLE. 2 335 onders 4.12. Made malyed from Penylet's Terrers

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GLASGOW TSC CLASGOW 245 60 245

ABERDEEN. ABERDEEN.

3.8 — Israedesset to Schools. S.R. from Glasgow.

3.8 — Ornatesse Tolder Planetorie, the Electric Than or 3.0 — Christian Tolder Planetorie). S.M. Tho can in Helica. 1.9 — Landers. 8.35 — London. 3.35 — Tho train in Francisco. 8.35 — London. 3.35 — Tho train in Francisco. 8.35 — London. 3.35 — Tho train in Francisco. 8.35 — Tho train in Francisco. 8.35 — Thought to the second of t

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# THURSDAY, NOV.

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#### 9.35 Memories of Musical Comedy

10,15 a.m. The Daily Service

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Musical Interlude

1 15-2.0 Lunch-Hour Concert

Relayed from the Town Hall, Birmingham The Crry of Bigminguan Outhering Conducted by ADRIAN BOTTE

2 25 (Decentey only) East Coast Fishing Balletin

BRUATH & T. TO S. HOOLS. A. Laoro James; Speech and Lan-Me guage

Musical Interlude 2 59

Evenseva From Westminster Ahley

'A WOMAN'S DAY '-!!! Mas E. C. Patter "A Juvenile Courts Probation Officer

THE third in this series of talks is to be given by a Children's Court Probation Officer. How much good work is done by these officers is well known to all who have had personal contact with the problem of juvenile defraquency, find that this particular branch of public work to be octome to carra to we

4.0 A Studio Concert Donorska Wess (Contralto) Louis on H P II

Huma Box (Pinnoforte)

THE CHILDREN & HOLR:

\*Eustace attends a Bleeting—with Unexpected R of the act to real total to C T R on a 1 to act to act

6.4 Musicul Intertuda



ANGELA BADDELEY who takes part in tonight's Vaudoville Pr gramme

6.15 Time Signal, Greenwich, Weather Fore-THE PROPERTY NAMED AND ADDRESS.

6 30 Marked I spece for harmons

Musical Interlade

THE FOUNDATIONS OF MUSIC 6.45 PIASOFORER DURIS OF SCHURRET 1 44 Car 1

View of H with the I one or a function of the Sangle in B Fig.

7.0 Mr. FRANCIS TOWN: "Music in the Theat re

Mastell Interlade 7 15

7 25 Mr C D. H. Cone, 'Modern Britain in the Mussing-III The Changing Country'

Vaudeville

Manta Saxona (Negro Spirituna) ANORIA BALLERIAN ('Further Trials of Topsy by A. P. Herbert)

Tust Clany (At the Piano) NEIL RESTON (Scottish Entertnance)

Janu Parke many the milet adjance Chemicatha 9.0 Wearness Forderst, Second Comman News

9.15 Mr. VERNOR BARRETT: 'The Way of the World'

1 " " " f) e 'e, + th S) p. 9 30 1 - \
ping Forerast

A Musical Comedy Programme

OLIVE GROVES (Soprono)
History Existency (Soprono)
The Wing and Obchesting Conducted by Jone Anskal

Hote!

The same & Program or raided an none 4 .

OLN BUXION there are to thy four ways of see ug his times all using) us own at the first best distribution has moved at the polythese distribution of the matter and the matter and the mount of Newmonth on the first and th I' Crime Progress was written for the most part ra had gel facel to other the no har and been this ted for personne relief by note and from rank refues to bey to be set up to es He would prove be less to come from permare. He would prove be less to present, bed by our class less to present by the companies to the less to be less t that was the kind of room he was

And thougs very about though he was an prison to profes let a w. out on Nous . In proach to exceed the was of swed to work to the good there he much these and there he sold to me so the to the twelve years he spin in prison of e sporter his pot and change on the proceeds of I - IE-WILL HOUSE

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#### THE INSPIRED TINKER

The Tercentenary of John Bunyan source the her terementary or john bunyan shires the hor mes of this week wit the Contempt of Least schubert. At 8c cook amorrow evening on memory of the map red tonker is to be honoured by the broadcasting of 'The Pigram's Progress a new chiral work by Professor Granville Bantock.

more and great. The very sub-sees of the version of the tent in the head. There is only one book that can be the head. There is only one book that can be seen that it is not been and there is no there is no a book, but it brank. Hence he have been a sopero. And it is not one would re how homest John, the re-mon, a nothered a fill part work of such an where orm to not shop in without in any through the amois and galaxy measures, the present is to be locally to be for the the knew Ly B are.

Last was starts he had a wild past Sants are and the size on when the come to describe there are a read part. I give eaching St. As their time been a first entity is a six years. Accrete the break is is readily to a server a many as the content of the property of a server as force to a short the readily in the server as force to a server is the line strain of or the xention was low Kansasana. Confessions three bases of a supersonal of French professions are based of a supersonal of French profession at the restingue when the true and he has at the restingue to the large and the manual to the large and the manual of the large additional of the door of the large and belonging. He is the first of a non-non-new form profume persons a swear of our Photos a Mr. B. Innon. Leaf he joined up a leaf are not at our real first to be at least or non-strength of the Paragold at no if I will the Parkingson or externing of Nasonsy and Mars on Mark & e a sea o arm to be re my The Ironale spenis under this the contractor in

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#### THURSDAY, NOV. 22 5GB DAVENTRY EXPERIMENTAL

TO PRESE THE OWN BAN IN

7.30 Sir Henry Wood at Birmingham

#### 3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournamonth No. 7 of the Thurty-fourth Winter Series SCHURRER CRICKWARY PROGRAMME

THE BOURKEMOUTH MUNICIPAL AUGMENTED COCHESTRA, conducted by Sir Dan Courses Berry Humar (Pianaforte)

ORGERSTRA

Overture, "Reasonede" Ballet Music, "Restrunde" Fantasus for Flanc

The Wandson' Allegro can fuoco :

(Soloter, BETTY HUEDY)

Byznphony in O Andanto - Allegro non troppo, Andante con moto; Siles — All o

11 E HOLBE DROAM

Organies, FRANK

(Free Birmingham)

PRANK NEWHAR Overture, 'May Day Wood Serenado.... Bragosta Selection, Rigoletto

Vergi PATILIS PROK (So-

prano) Lafe a Merning I chargonaly

Hee berland **Вито**уна

FRANK MEWHAN

A egro Cartabile (Fifth Symphony)

Solvelg's Song...Grug

PRYSLA PROS. Thrice Reppy She

Weep you no more, and fountains Douland, arr. Kest

FRANK DOWN Y 

5.20 THE CHILDREN'S HOUR (From Berminghous) . \*On the Pairy Train, by Wranfred Rate off Songs by Purches Lowes (Merro-Soprano) and Cure and Ford Larry on V

6 15 Time Signal, Organism . Weather Fore-cast, First General News Bulletin

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

#### 7,30 AN ORCHESTRAL CONCERT

THE CITY OF HERMINGHAM ORCHESTRA Conducted by Sm HENRY J. WOOD

Relayed from Town Hall, Birmingham

Second Symphony in H Moor Board n State No. 5

9.40 app.

Some connected Scenes from

'HAMLET' Prince of Denmark

A Trigody by WILLIAM SHAKESPEARS

Gest :

Chest Andrew Cherchann Queen Barran Central Latian Harrison Heratio Charles Lettaux Charles Ch

The action of all these scenes takes place in or around the Royal Castle a. Elanore.

Stakes years a great dramatic as we'll known to most of us that it is only in the manner of

us presentation and we can hope a find

Humlet has become not so moch a man among men as a ride to be interpreted by a leading trajector a figure upon the stoge. Tought's production takes us far away from the tradition of the footlights, the quiet voices of the actors will anticle a grim

story much neares reality them impedy.

Francisco ......

APPENDE LAY

.. FRANK DESTON

Second Int a cra VINCENT CURDAN ronding

The Lady and the Tiger .... F. R Stockton Joan Bubble ..... Robert Lund

8.55 прр. Оксимура.

Buite, 'El Amor Brujn '(Love, the Magneter

Do Parla 

Afendelssohn

SNHwe by

9.30 Spain in Munic of the 18th Century (From Birmington)

A Pincoforte Stor to by

MIURANI, MULLINAN

With Remarks by H. G. Seas Including— Socate in C Sharp Micage

Antonio Solar
Borata in D. Allie
Scienti de C. S.
Consultate

Sounds in B Place

Scouts in D Moteo Ferrer

10.6 WEATHER FORM OAST, SECOND CAN MEM. NEWS BUL ESPT131

#### 10.15 11 15 'HAMLET'

(See nealty column.)

The picture on his page to taken from a remarkable -ada of Courad Vaidt by courtery of European Mation Picture Co.

The Inspired Tinker (Continued from page 470)

Fanite we can find easily. Our gentle generation has disentablished Hell even if it has not quite found Heaves. Bunyan was not a gentlemen. Nature knows nothing of gentlemen. It is true that he belongs to fifteenth-century England, and is, therefore, a partisan or sectarion. Somebody in our day has reprosohed him for having a flores and sende religion. It is true that the title of his third book was 'Sighs from Holl,' or the 'Grouns of a Damned Soul,' It is amply true that Christian telt his Soul." It is amply true that Christian left his home in the City of Destruction in a panic of fear, floring from the wrath to come. He fied in tear, but equally he was drawn by hope and love. Bunyan was a visionary. The fears were behind him, but the promises were always beckening. Lake his Christian, he shuddered and trembird. Respon was real to him, and if it is not our religion, we have no right to question his sincerity. John Bunyan a religion has all the qualities of Forth. J. C. STOBART,

The above article as repetition, by parameters, from the Bongan incides group among a phick will be on order at the Queens's plant or reserved in the product of the produc

BASH

#### Programmes for Thursday.

5WA CARDIFF.

- 230 London Programme relayed from Davenity
- 145 Ivan Kyren Flatourn. English Closuces and their Welsh Association—III Thomas Love
- 4.0 ORGAN RECITAL by FRANK MATTERW From the Recent Cinoma, Bristol
- EDUAR HARVE'S BURELLEY ORCHESTRA Relayed from the Beckeley Cale, Bristol
- 5.15 THE CHLUREN'S HOUR
- A SONG REGITAL by MARION ELLES Fonter tox

Lettin Lady of the Moon Erid Coales Clara Navello Domas . Reg. T. Young

6.15 S.B. from Landon

#### 7.45 Schubert Centenary Programme

Relayed from the Assembly Room, City Hall NATIONAL ORCHESTRA OF WALES

London Arman Voons (MOER Conducted by Wanwick BRAFTHWAITE

Overtige (Essanos le

A MIR BS of the analysis of the Arroyal will retyer a many names of the White higher to
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the analy the publication of the gotter, but Sc ubert's music, which was also 'y discovered and given back to a gra-Su own, who made the journey to Vienna specially to look for it, in 1867.
The Overture is built of the slightest materials,

and it is difficult to think of any composer save Sembert who could have reads from them a pieces whose effect is at ones so dainty and so wholly satisfying. It is indeed Schubert, the great master of song, at his very best.

DAVIS HUTCHINSON (Tenor)

Day Wanders ... ..... Wolun var errorester. Morgangruss ..... 'Ine Schöne Der Jäger .... Müherin' Schubert Die Bösefurbe . .

Des Bacass Wiegenhed

One assents

Symphony No. 7, m C

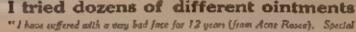
Symphony No. 7, in C

THE first Movement of the great O Major,'
as it is affectionassly known, begins with
a full-sized and important introduction of rather
solema mood; the horns amounce the main
thome softly, but with an impressive dignity
The missio rices to a great chimin, which in
troduces the main quick part of the blovice t,
whose first thems will be heard to as so a
kinglep with the introduction. This first the is a
slaund at some length before the second makes as
appearance, but the introduction. This first the is
a specific to the introduction of the first shower.

I to flag, and the whole long Movement,
if it is the introduction of and enably followed.

The flag and the whole long bloverous,
if it is of the real time, which as it is
bound it foo, is given the in which as it. be stropgs, answered Simbert's happy conversational way by the winds. Another, more " " " of Programme continued on page 474.)





freatment brought no results. I also tried dozens of different kinds of vintments, tut none did me any good. Then I row one of your adteriorments offering a sample tin of Germalene which I got I could tell it was going to do me good, because my face felt souter. I kept on using it, and my face is now all right. T. A Howard, 3, Field Lane, Brentford.





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COUPON

## Thursday's Programmes continued (November 22)

(Cardiff Programmes continued from page 473.)

in a very notural way. The alternative part of the Movement, the Trio, is in an unexpectedly constructed key as well as mood, and the opening returns we houst variation.

The last Movement is, on the whole, in a more light-hearted spirit than the rest of the work, and begins with a certy tiene a well the effect of load and soft have a large of leading to the rest of leading the part of leading to the part of leading to the part of leading to the part of leading the part of leading to the part of leading to the part of leading to the leading to the part of the part of leading to the part of leading to the part of leading to the part of the part of leading to the part of the part The second curin thems has also a hint of laugh or or its being a reger, and we whom More you have slong without a passe for breath, to its energets, oven hoistenes, close.

9.5 S.B. from London (2.26 Lacal Annuance-

#### 9.35 Variety Programme By BRISTON ASSESSED

Relayed from the Clifton Arts Club, Bristol ELSE GENTER (Bopene)

W laving Gain and Dan't Graingen in West Country Dialect Songe and Stories THE BRISTOL CLESS SINGERS

C. Powerz-Eastsury and Marsons Bowya (Entertainers with a Violin and Pinno)

Presentation of June Bord Songe at Eyentide Leslie Ellioti Eng t min A Lattle Love Nest just for I'vo . Hermann Liber The Blackbird Fred E Wentherly W Invino Gass and Dan't Grainope

THE BRISTOL GLEE SINGERS

ALF PARKERS, F. WESSLEY, J. HORSE to D. LEWELL V. Made ! Abot a Date Pearent Fart Song. 'Drank to Me Only Troustment' Humorous Song. 'There are Women'

Part Song. 'The Nightingale'

Did Regist Folk Song

C 14 With Past in Ast Manhouse Bowers

10 38-12.0 S.H. from London

2.38 London Programme relayed from Deventry

5 15 B H from Care ff

SX

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9 10 Masteal Interlude, relayed from Landon

9.35-12.9 S.B from London

MESTILLARS IN LESS HARRISTERS HE SRM

12.0-10 Londe Emgean on releyed from Daventry

2 30 London Programme relayed from Daventry

3 45 Mrs. Rosent Meynick: "Landmarks"

4.9 London Programme relayed from Daventry

6 15- 12.0 B.B. from Landon (9.30 Local Announcements)

#### 5PY PLYMOUTH.

400 M

12.9-1.0 London Programme relayed from Dayentre

2 39 London Programme relayed from Daveotry

5.45 The Rt. Rey J. H. B. MASTERNAN, Buhop of Phytograph, Developing Adventurem Sir John Hawkins.

6.6 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR!

Leguence

Anniversary of the Founder of Royal Exchange and Gresham Gollege, 1789. Even "The Sparrow becomes a landed proprietor" (Gueby Hadeth)

6.6 London Programme relayed from Davantey

6 15-12.0 S.B. from London (9.30 Local Anten acemeras

#### 27Y MANCHESTER,

TRO MO.

12.0-1.0 A Concert

> By Present Studious of the MANCHESPER ROYAL COLLEGE OF MOSIC

MURCIL LAURUS (Pinnoforte) and NUSAN WENSTANDER (Violin)

Sonata ....... 1673/0138

Bresse Courses (Contralto)

Softly awakes my beart ('Samson and Debiah')

. \ (Vedic Hymns) Dream through the Twingst H Stratus

ALAN RAWSTHORNE [Pieneforte and Norum WESSTARLEY (Violin)

Sonata ... [115, we, Adegm vivo , Fantasque et leger Tr . or sue Estate vary

#### 4.30 AN ORCHESTRAL CONCERT

Relayed from Parker's Restaurant M on Dre or 1 abl 5 Clause

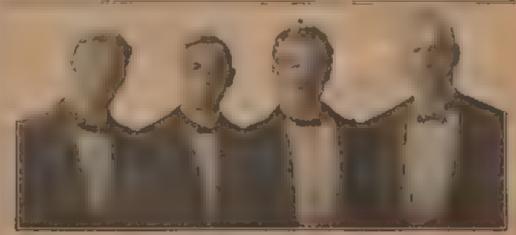
ORCHE ARA

Walte, 'Moonaght on the Abter'

MARKE SERLINY (Soprano)

Waltz Sonz, "Rose Juliet A Brown Bord Son ,

H conf



928, 1 M

THE BRISTOL GLEE SINGERS

are amongst the Bristol artists who will give a Variety Programme from Cardiff tonight at 9.35

#### Programmes for Thursday.

Syncopated Pieces ----Moon Magar - Rise of somewhatered Selection, 'The Merry Widow

fun Comoras's Hoos S.B. from Lerds

4.0 London Programme relayed from Daventry

S.B. Icon Landon

6 35 Market Prices for Local Farmers

S.B. Grots, Landon

The Duda Concert Party

W. MAN HAN B. E. P. W. H. BOTA.
FISHLOOK CHILLES TO SELABRY
W. W. SON ELL NO.
Produced by Rales Colles

9.0-12 0 S.R from London (9.30 Local Announce

#### Other Stations.

5NO NEWCASTLE. GLASGOW

ABERDEEN ABERCHEN

12 0 12 0 to 20 m are recorred from Darrele ev. 10

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2BE BELFAST 306 M 88 km 2 200 obton 4.0 + 40 m a From 50 ob From Francisco F ξ 1μ<sup>1</sup> χ|<sup>1</sup>...

#### tt antennes from column 2)

Schubert—in their contribution to the gramaphone colebration of the centenary of his death, and so well has it been produced and recorded that one can but hope the response of the masse laving public will be equally great. A more fitting conclusion to this Schubert Programme could scarcely be desired or imagined, and as the last strains of the Agains Designed away, there is borne into one's mind the words-- Their bodies are buried in peace, but their name liveth throughout all generations

A. L. PRABUER.

Rates of Subscription to "The Radio Times" (including postage) Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of "The Radio Times," 8-11, Southampton Street, Strand, W C.2.

#### SCHUBERT ON THE RECORDS

Continued from page 443.)

est tereschen im No amade and Auf dem Wasser " Y E. Gerhardt, were evidently of lon an 'off day' for this great artist, whose intonation is frequenty at fourt.

H M V has also provided records of Der Doppel ganger and Der Tod und das Madchen, sang by Challapine, with the accompaniment of an orchestraandpoted by Goossens (DH 1184). The singer is in excellent form, and, acapted with a sympathetic and unobtrusive accompaniment, two delightful

records have been obtained.

Columbia furnishoe six songs, sung by A. Kipnis, with the accompaniment of F. Bibb (L.2134-6). These are—Der Wanderer, Der Weguviser, Der Doppelgänger, Aufenthalt, Der Lindenbaum, and Im Meer, and they are sung in German. Kipnis es a heavy Bass, and while rendering him homage as an interpreter, I find his penderous vocalization becomes rather wearisome. But there are good points about these records. The same company has issued a 10m, record of Norman A.im singing Death and the Masden and The Organ Orinder (10 English) (5015). In the first named the words are rather hard to distinguish, but the vocal topo and the pianoforte accompaniment are well reand the participate accompanies are well re-corded. Two spage—Day Wanders and Der Learnman, sung by Sir G. Henschel, are also issued by Columbia (D 1621). This singer has contrived to preserve his visce in a wonderful manner. The tone is a merchant strident and his style rather staccato, but his central is as good as of yore, and the great artist is siways in evidence. His diction would serve as a model for most singers. Tortarus and Sign-post, sung by Ray Henderson (Columbia, 0.133), are both good records, the last named being the more effective. Four Songs, Ace Maria, Am Meer, The Bri King, and Auf dem Wasser, sung by F Titterton and recorded by Columbia (9431-2) are descripting. are desappointing.

The Patrophone Company has issued a delightful record of Who is Spires 7 Hedenrosiem, and Wokin? sung by E. Bettengurf. Added to a voice of beautiful and sympathetic quality, the singer evidently centires the mand of the composer. What more

onn be said f

The same company has recorded Ass Maria and Standehm, sung by Lotte Lehmann, with orchestral accompaniment (Odean R 20050). It is a pity that whoever secred these should have added a counter melody for the violin in Ass. Maria. It is clever, but not Schubert, and detracts from the single mindelness of this Prayer anging is very fine-quality of voice and diction are excellent, but the breathing is very apparent. Singers are upt to forget that in these days of the microphone, any extraneous sound is liable to Die Winterreise, sung by Richard Tauber (Odeon, RO 20037 42). The voice is that of a typical German tenor. He sings well, but there is a general sense of depression, and the suspicion of a sob more than once. The same company has recorded Ungedeld, sung by the same artist, and very finely sung, too! Finelly, from the same source, yet another recording of Der Wonderer and Am Meer, sang by R. Tauber, with orchestra (Odean R 20062). These are all sung to German.

The records a luded to in this orticle by no means exhaust the number of those obtainable, for partrough of which reference must be made to the natarogues issued by the respective manufac-

Last, but not least, there has just come in from H M V. a series of records of Schubert's Moss on G. the second of the set of six Masses he composed, and probably the best known. The soloists are Elde Suddaby, Percy Monchester, and Howard Fry. with the Phaharmonic Choir and an orchestra,

conducted by Kennedy Scott (D 1478 80).

It was a happy idea on the part of H.M.V to include this Mass—so truly representative of

(Continued at foot of column 1.)

# Drugs do not cure Indigestion

Drugs are The taking of drugs to relieve the dangerous symptoms of indigestion is a positive danger to the agest vo organs, leading to harmful and permanent complications. No lasting benefit can result from the attempt to relieve indigestion by drugs. Their action is merely of a temporarily sedative nature, and does not effect any permanent cure. Temporarily to soothe the symptoms is to court their return in a more aggravated form and the danger of chronic dyspepsia.

Removing the Bragg's Charcoal Treatment CAUSE of for Indigestion strikes at the root of the malady by removing the CAUSE—i.e., the substances rejected by the

digestive organs as incapable of assimilation by the body—in a perfectly natural and harmless tashion. The action is neither sedative nor aperient, but follows natural and accentific laws,

Doctors recommend All doctors recommend Nature's treatment Brage's Charcoal be-

a patent medicine, but a natural substance that frees the digestive tracts from impurities, much as the carbon in a filter cleanses impunities from water. Nature's own treatment -absolutely free from harmful after-effects.

Palatable -- Bragg's Charcoal is made up in Easy to take he easy-to-take forms all are perfectly taste ess and free from

gert. Biscuits (the most popular form), 1/8, 3/2, 6/- per box; Powder, 2/-, 3/6 and 5/- per bottle. Luzenges and Tablets, 1/5 and 5/- per box; Capsules, 2/6 per box; Granules, 2/- per bottle; Densylla Tooth Powder, I/- per pourer containers Obtainable from all Chemists.

Nature's Way How Bragg's Charcoal Treatof Health ment gives lasting benefit to sufferers from Indigestion, its action, and the scientific principles upon which the Treatment is based, are all told in atraight-forward language in "Nature's Way of Health," a little brochure which repays reading.

A week's Treat- Fill in the coupon ment FRBB below, and the little Book, together with a generous Free Sample of Bregg's Chercoal Biscuits, Capsules. Tablets and Powder, will be sent to you Post the Coupon to-day, enclosing 2d, in stamps to cover half the return postage.

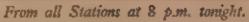
#### FREE SAMPLE COUPON

Ta J. L. BRAGG, LTD., 60, Beaconsfield Road, LONDON, N.11

Send me a free numble of Bragg's Charcoal Biscurts. Capaules, Tablets, Granules and Denryth Tooth Powder, and I will give them a feir trial. I enclose 3d. in elamps to cover helf the postage.

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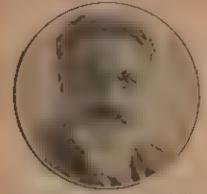


# FIRST APPEARANCE OF THE NEWLY RECONSTITUTED NATIONAL CHORUS

in the Third Concert of the B.B.C. Season of Symphony Concerts.

## 'THE PILGRIM'S PROGRESS.'

A New Choral Work by Granville Bantock.



Prof. GRANVILLE BANTOCK, who tonight conducts his own chord work at the Queen's Hall, together with various items by Schobert

PROFESS ROCKANT E MANTOCK has been been seen to pure the pure at the more than a bey he as the first winder. When the more than a bey he as the first winder of the Markovich such a bey he as the first winder of the Markovich such a bey he as the first winder of the Markovich such a beyond the skill as tudent, produced a number of important while skill as tudent, produced a number of important to the skill as tudent, produced a number of important to the skill as tudent, produced a number of important to the skill as tudent, produced a number of important to the skill as tudent, produced a number of important to the skill as tudent, produced a number of important to the skill as tudent, and the skill as tudent to the skill as in A Opera Beygged for were, the mean A tipera live spect for a time in musical journalism, he passed to the condensity of the second to the condensity and made a world to r with one of the second Filanches some panes. the property of the control of the c War of the Latershap of Bring by larm in 1808, a tent and the steer may be at the land of the his position of the state of the st

through a first Prince Longress admost action and the transfer of broad and a state the book of lave app

For the note of these who will be listening to The Process of the American was provided to the total from the Process of the American of the Book of American of the Ameri ov cald fr L at music dea era.

#### The First Part. The Dream

[Bunyan speaks direct from his cell in Bedford Gool, 'Where was a Den' and where he was a prisoner for conscience' sake

Runyan: As I walked through the wildurness of this world. I lighted on a certain place where was a Den, and haid one down in that place to sleep; and as I slopt, I dreamed a dream. I dreamed, and behold. I saw a man clothed with rags standing in a certain place, with his face from his own house, a Book in his hand, and a great burden on his back. And I asw in my dream that Christian (for the t was his name) taked a person, whose of me was founded, if he could not help turn life Goodwill told him. As to thy burden, be content to bear it, until thou comest to the place of deliver-

Slow Music: The Dream

#### The Loosing of the Burden

Busyast: Now I saw in my dream, that the highway which Christian was to go, was fenced on rither side with a wall, and that wall was called balvation. Up this way therefore did burdened

but not without great difficulty r but not without great dimenty here of the load on his back. He can thus till be came at a place somewhat ascending:

Spir A Music: The Hill of Ascent

Bunyan. And upon that place stood a Cross, and a little below in the bottom, a Sepulches. So I saw in my dream, that just as Christian came up with the Gross, his burden loosed from off his shoulders, and fell from off his back, and began to tumble, and so continued to do till it came to the mouth of the Sepulcine, where it fel in and I naw it no more. Now as he stood looking and weeping, behold, three Shining Ones come to him, and entitled forms

#### The Three Shining Once

3rd Voice: Peace be to thee.

2nd Force: Thy sine be forgiven thee.

141 Voice: He thou scaled with the Holy Spirit of Promise, for them hast hand the word of the truth, the gospel of the salvation.

3rd Force: Take owny the fifthy garments from

2nd Fasce ' B hold I have caused thine iniquity to pass from that

let Force : And I will clothe thee with change

The 1h of mass Open ye the gates, that the rightes a bit keepeth the truth may enter in. Thou will keep him in perfect peace, whose mind is stayed on Tace, because he trusteth in Thee Trust ye in the Lord for ever, for in the Lord JEROVAR is excelasting strength: Trust ye in the Lord for ever

[The Three Salaray Ones go on their way, leaving Carritian at the Cross.]

#### -¶ Christian at the Cross

Christian and Pilgrams

Thus far did I come laden with my you: Nor could englit ease the grial that I was in, Till I come hither: what a place is this! Must here be the beginning of my blus ? Must here the burden (id. from off my back ? Must here the strings that bound it to me crack ? Blest Cross ! blost Sepulchro ! blost rather be The Man that there was put to shame for me !

[Christian kneeleth at the Cross]

Chorale. The Polyrim were hath Found his Lord Pilgrins and Wayfarers:

The pilgrim now bath found his Lord, Whom he by faith both lung addred : So may our pilanipage be blest, So may we find in Christ par rest; That He may case our toilsome way And light for as our darkened day

Lead us, dear Lord that we may be As faithful soldiers unto Thee.

The pilgrim now hath found his Peace : May we, sweet desu, find release, From sin and all the grievous ways, And serve Thee truly all our days : That Thou may at all our sins efface And crown us with Thy gifts of Grace.

Lead us, dear Lord, that we may be As larthful soldiers unto Theo.

The palgram new bath found his Soul-We pray Thee, Jasa, make to whole, That we may face the botter rand. And by Thy mercy cart our lood . So may we roach Thee as Thise own And woming Thre before Thy throne.

Lead us, dear Lord, that we may be As faithful sold on unto Three

The pilgrim now both Victory O may we testamph as did he-Marching from strengts to strongth in God, Marching where Saints of old have trod. Armed with the Shield of These own Word. We worship, bless Thee, praise Thee, Lord.

Lead us, dear Lord, that we may be As faithful soluters unto Thee-

#### ¶ The Valley of the Shadow of Death

Christian : Then I entered into the Vulley of the Shadow of Death, and had no light for almost half the way through it. But at last day brake, and the min rose, and I went through that which was behind with far more case and quiet.

Solemn mune: The Fulley of the Sundow of

#### The Fight with Apollyon

[Scene: d - part of the highway, perrounded by weeth n n age. Apollyon is tested on an own near to a host of deville pay him homoge.]

Characa of Devile

To thee, Apollyon, give we prace, Great Prince and Ruler of this world, And with thee, Sin and Death. By thee are we comited, By thee are fed with Hell's inferent foods-Hate, Roge, Revenue, and all that wurn Against the King of Heaven. Lead us, Apoliyon, lead us ! Since we are harred from Heaven's Eturnal Joys, let Evil be our Good And then our great ADVENTURER. Speak unto us, Apolyon t Thy faithful tamons give thee pmise.

A polygon

O ye that shared with me my Highth and Fail, I thank ye and do here declare That I have been successful beyond hope In leading ye triumphant, We have possess, as lords, a specious world, To our native Heaven sittle inferior By Sin and Death a broad way now is paved To expedite our glorious march. Man, by froud seduced from his Creatur, Is now to can and Death a proy. We rauge in, dwell in, and rule over Man, As over all he should have ruled Ha, ha, ha, ha l

Apollyon and Devila;

We range in, dwell in, and rule over Man, As over all he should have ruled . Ha, ha, ha, ha !

(Continued on page 475

3.45

#### "As You Like It" Played For Schools

#### FRIDAY, NOVEMBER 23 2LO LONDON & 5XX DAVENTRY

(381.4 M. 830 kg.)

(6562.5 M. 192 kD.)

8.0

First Appearance of the National Chorus,

10.15 am. | The Baily Service

10.30 (December only) Time Storal, Greenwich WELFREN FOREST

(Ducentry only) Gramophime Records

Miseellikuleouk. A SONATA RECITAL

N. SMAN CHAPPLE (VIOLE) STANLEY CHAPPIE (Planoforto)

12.35 ORGAN RECITAL

Draw or an enter the Cherry of the Cherry of

(Ratayed from St. Mary le Bow)

Fantagia and Fugue in C Minor. . Ro b First Movement 5th Symphony M a tion t Strains 1 t Story M. st. 2008 Histories

1.6- 2.6 Losen-Trun Music Moscagaro and his Oscagaraa, from the

2.25 (Decentry only) East Coast Fishing

2.30 Dr. B. A. Kunn The Why and Wherefore of Ferming-IX The Rotation of Crops

2.55 Musical Interlude

3.0 Mr. Eaware Young: 'Round the World-IX, Life smoon the Simose'

Munoal Intertude

3.25 Mass ANA BERRY, Arts League of Service: Looking at Pictures—IX, The Taird Enchantment

Musica: Interlude

PLAY TO SCHOOLS: 'An You Little In' (Statespears)

120 FRANK WESTFIELD'S ORCHUSTRA From the Prince of Wales Playhouse,

THE CHILDREN'S HOUR The Magie Bottle

Wherein we astisfy our corrosity and accept the consequences

A Programme arranged by HELLOV

With Interlocal Music (The Children's Oceanure-Quiller). Played by Turk Correction.

6.8 Mrs. A. V. Burbon Tactics in

WOMEN who play hockey could see no W better guide to tactics than Mrs. Bridge. As Mrs. E. L. kerdule the was the most famous centre-forward the was the most landous center forward the garde bast produced; she played for highest was spacen, and theoretoward every year ontil her many when the retired Returning the year to play in the bank division, she was immediately chosen to play for England at right back. She is the nother of a very savid tout-book in hockey, and is now a well-known coach.

6 15 Time Sideal, Galenwich Weather Foredart, First General News Bul-

6.30 Minutey of Agriculture Fortnightly.

THE FOUNDATIONS OF MUSIC PRAN WEST R SCHLIBBAR I ayed by Victor HELY HUTCHISSON (Planeforte) REBRICLEY MASON (Pinnoforte) Heroir March for Nicholas I March in B Minor 7 8 Masical Centerison, Mr. H. A. Scott Masseal Intertudo 7 15

7 25 Mr. H. D. HENDERSON: Tendencies in Industry Today—III, The New Industrial Industry T Revolution

t outstand at top of next column.)

8.0 B.B.C. SYMPHONY CONCERT

> Conducted by GRANVILLE BANTOCK Relayed from the Oueen's Hall

(Sale Lesseer, Chappell and Go., Ltd.)

THE PILGRIM'S PROGRESS'
(John Bunyan)

Set to Music by GRANVILLE BANZOCK

The Book adapted by Bowess Andrews

The Three Shining Ones ... Christian Anolyon

Hanyan

GLADYS PALMER MICHAE TELLINI ENID CRUICKSHANK HAROLD X ELIAMA N A SN ALLIN

THE NATIONAL CHORES (Chorus Master, STANFORD ROBINSON)

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

on Bunyun appears on page 470.) (The words are given on pages 476 and 478.

THIS evening's contribution to the important THIS evening's contribution to the important eries in which Lord Metchett and Mr W M. Citrice have arready appeared is by the Editor of The Nation and Atherways, who is a prominent figure amongst the Liberal consensate of the lew Manchester school. He will discuss the new industrial revolution that has changed all the conditions on which the second conners of ameteanth-century Britain was based.

7 45 A PIANOPORTE RECITAL by ADOLPHE HALLIE 

> 8.0 B.B.C. SYMPHONY CONCERT Ree contra column)

330 WEATHER FORMOSET, SECOND GEN-FRAL NEWS BULLETIN

9.45 B.B.C SYMPHONY CONCERT.

Part II SCAL BERT

THE B.B.C. SYMPHONY CHPRESTER Conducted by GRANVILLE BARTOCK

Symphony No. 5 in B Fint Mintery March in C ('Re ter March') (Symphosus Orchestration by Liszt)

THERE is a good deal of Subahert's I which he himself sever heard perferred, and we have it on the numberity of Sir George Grove, who wrote perferred, and we have n on the substrict 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 performance. Composed, along with four earlier Symphonics, 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 a no trace in it of the sadness which we can hear in many of his later works, it is bubbing over with happiness throughout. There are four throughouts in the traditional form, a bustling first movement with the conventions, two principal themes, a finely melodious slow movement, a overry Minnet, and an energotic, joyous, quick movement at the end.

10 25 Local Announcements: (Decentry only) Shipping Forecast

10 38 'The Road Festerday and Today,'
a diamenton between Mr. S. F Ence
and Mr. Fusus Yr

THE reads of England have undergone a conspicuous revolution in the last generation. At the end of last century the generation. At the end of last cantary the old main reads had became abandened by all but slow moving local traffic; the mail-couch and post charse were maildening in stable yards what the malways carried passingers and mail and he implement passingers and mail and he implement passingers and mail and he implement cannot be petrol to a read the masts revived, until the mail and the masts are and the masts revived, until the mail and the masts are and the mast as a problem that is a market of the mast and and still one of the and Mr. Filson Young, who has written

will survey this recent remaissance of

MELITA SURPRISE TEM

II.Q-12.0 (Locater only) DANCE MUSIC: Heaman Dancwett and his Band, from the Royal Opers House Dittiers, Covent Ganien.

(Briday's Programmer continued on p. 47%)

(Cont-nued from page 476)

To me alone pertains the glory. Arollyon a N

The glory or but came Devila

To thee alone pertains the glory, The glory is but thin:

Charma of In Saula

Woel Woel Woel But must this for ever be the sent-

1 0 00

42 9 01 0

Marry t. Moore t. I'm we't a state for Heaven.

ting mouralid gloom For that celestial aght 7 be at so, since He

Who now is Sorran can dispuse and

What shale be right : That we should change for Heaven The Lost

this movenfor gloom. -Farthest from Hon is best, Aprillyon . Furthert from Ham is best.

The Last

Apoliyon : | Woe' Movery |
Apoliyon : | Parewell yo happy fields, where joy torover dwells

The Last Bouls. Apollyon 2

Woe ! Woe ! Ball Horrurs! Hail Infernal World! And them, Profoundest Hell, adore

The proud POSSESSOR! Chorus of Deplie : To thee, Apollyon, give we proise, etc. To me, Apollyon, Prince and Boler of ApoRyon:

this world, etc. The singing is brought to an abrupt conclusion by a stortled exclamation on the part of Apollyon, who has discerned Christian coming his way. All instantly wouldn. Christian entert. Apoliyon suddenly bers the way with arms and wings in order treating

Andhon · Whither are you bound? ( he sho. 1 am on my way to the Eternal City

of Zion. Apollyon: Whence come you?

Christian: I am come from the City of Destruc-

Apoliyon: A city of my own, to which them shall return: my subject thou; I will not lose the lightly. Would'st be traiter to thy King !

Christian: I have long foreworn allegiance to

thos: 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 those cament from, or be prepared to die.

Christian: Apollyon, beware what you do, for I

am in the King's lighway, the Way of Holiness, Apolluon

I swear by my infermal den that then shalt go no farther:

I am come out on purpose to withstand thre, Here will I spill thy soul,

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

Christian .

i core not for thy boasting : Look to thyself, Apollyon 1

[The overdant devils appear from all sides, and endeavour to attist Apollyon, but find themselves powerless. Christian and Applyon fight, while the host of decris keep up a constant pandentonium with eries of

\* And in " April or !

Ha, Ha, Ha, Hal Woe, Worl

Misery, Misery I Forgeance, vergeonce ! Hote, bote ! Roge, rage !

West Wast [Cartifian laser his strength and falls.]

A polityon : I have thee now ! Ch. state 2

R force not, O mine enemy The H ay One that guards me,

Fights for me this day

to him and are effort, vines and prepares 10 11 to fr.

n I is renewed : Christian beats down to a guard and pierces him through and

Charas of Devile

March America

Edn or then to his direct springly for who his to be the notice to the first of the

I overs of the Three Shin no Ones. TRUST YE IN THE LORD FOR EPER!



#### The Second Part T Vanity Fair

B awas . 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 brareth the name of Vanity Fair, because the town where it is kept is lighter then vamby. At this fast are all such merchandise sold as houses, lands, countries, kingslome, lusts, pleasures. And, moreover, at this box there is at all times to be seen juggings, shouts, games, plays, fools, spesknaves and comes, and that of every kind.

Here are to be seen, too, and that for nothing, thofts, munices, infidelities, false swearing, and that of blood-red coops

The Hair, therefore, is an ancient thing of longstanding, and a very great Fair.

Lively Music : Fauity Fair

#### ¶ The Song of Deliverance

Bunyon: It was at Vanity that Christian and his triend Faithful were cast into prison, because of their Belief. Reades, their ways were not the ways of Venity. They were put to their trial before Lord Justice Hate-Good. Alas I Faithful was sent to a cruel death, that the law of Vanity might be set ofied. 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 we hand, so wrought it about, that Christian for that time escaped them, and went his w And no one will be a

Charlen

I will thank Thee, O Lord and King, and pening Thee, O e id my Saviour; I do give praise unto Thy

be thou art my defender and helper, and best preserved my body from destruction, and from the on of the slandscops tongue, and from the lips that force her, and bast been come helper against

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 ife, 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 kinded not;

From the depth of the belly of Heal, from an unclean

tongue and from lying words
I will thank Thee, O Lord and King, and prause

O God my Sevieur: I do give peake unto Thy Kame, O God my Savious.

#### The End of the Journey

Bunyan: Bo, at last, Christian, with whom was ilopeful, come within eight of the City. But the reflection of the sun upon the City was so plecious, that they could not as yet with open face behold it, save through a glass, derkly.

And I saw, that as they went on, there mee them two men in rannent that abone like gold, also their

faces abone 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 doep. At the eight therefore of this river the pilgrims were much stunned; but the men that went with them said, You most go through or you cannot come at the

Solemn Music: The River of Death

#### Through the Golden Gate

The Three Shining Ones and Churus 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 bath 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 juy

#### [The Dream is parting.]

The Three Bhinning Ones and the Angele:

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

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

Their bodies are buried in peace; but their name liveth for evermere.

[He sees no more: and the voices of the Tires Shining Ones, growing fainter and fainter, patt out of his dream.

The Three Shaning Once: Blemed are they that do His commandments, that they may have right to the Tree of Life, and may enter in through the Cates of the City.

#### ¶ Epilogue

Bunyen: So I awoke, and behold it was a dream. THE END

# FRIDAY, NOVEMBER 23

5GB DAVENTRY EXPERIMENTAL

(40% M. SIG RC.) W HE COMERNIES STATED. Transpirations for distinct

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3.0 ORGAN REC	OTAL [
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Atlagro Appassionato	Bord Harwood
Sounds in C Sharp Mi tot	1
Seturate o	Fierne
_	. ,,
GLADES LACE (Soprano)	
Apres un Reve (After & Dre	om) Four
Les Papillons (The Butterfl	ica) L'haveson
L'6dieu de Mater (Morning	Farewell) Feamur4
A Toi (To Thon)	Bemberg
Dr G THAIRFN R TE	
Overe or Ta a same	Handel
I he le ia mer Near tio Sc	a) . Arenaky
Veraget in F	Guilmans
GLADES LACK	p.
Berein se	Rhem Batan
The Store	
Montague Phillips	
Lutal yo Cyril Beoli	400
De di management	
Dr G. THALBER BALL	The same of the same of
Two Chorale Emprovish	70

... . Old Iruk Asr Danny Boy ..... Phyllis was a fair Maid. arr. Keer . arr Keer ... Del harge Homsog . ORCHUSTRA Niggora B reheay · ] L neke 7 38 HAROLD MALES Recounse Minute (' Boron ce ') .. Honde Minnet (' Beron ca ') ... Honds Hangarian Rhapaody . . . Welham Henny Овствятва . Youmans Selection, ' Hit the Deck'. 'Advanced Sparks' 8.0 A Musical Munual for Motorists

7 29 Payers Loses



MAUD NELSONA merzo-soprano, ungs in the content tought at 9.0, in which the Slydel Octet also takes parts L. DU G. Now republished with music as I and turned many bore FREET LA ROSTATER Artista
Joan Mattreson
If and I' for an
John Whitmore JEAN ALL WOLL TOR REVUE CHORUS AND MIC SPATE A Condouted by PRINCET LONGSTRIPE Мара Хивох THE SEVENT OCTET Valse, 'Artwes Life' Straum The Negro Suite 9.15 MAUD NESSON Tattle Nightin

galo pl (Catalan Bolk arr. Kurt Schoolier Song) The Dying Harper (Old Weish Folk Song)

6.15 Time Signal, Generating Weats Forecast, First Ceneral News Bulletin WEATREE

6.30Light Music (From Birmingham)

armike too" Lerd

Lord Jores, R. of Lord Jores, Record

Angel serie !

I naic to D Leater to

4.6 JACK PAYER and the F. B. C. . No. B. Co. Mr. NO.

Don may M. Ry a w (The Girl who W. - los in hor Throat)

JACK MARRISON (The Canny Scot)

Houn; (From Birmingham

Don key di Mello,' by Roman Junus

Some by Darses Rica car (Septane)

Congacie reg by

DAM HARRISON (Violen)

6 36 THE CHILDREN &

THE BIRMINGHAM STUDIO CHERRYNA Conducted by FRANK CANTELL. Overture, 'Martha' ..... Flore p

Payllis Lorge Mezzo Soprano) 

ORCURNTUA Walta, 'Unrequited Love' .... Lincke

6.59 HARDED MILLS (Violin) Andanto ..... Weber, der Burmester 3. .... Porpora are Kreister

Selection, Tom Jones ! ... ... ... German

May Day Carol (Old English Folk Song) ore. Decine Toylor Dance of the Hours ..... Foncheth
Andante Cantabue ...... Toho kur-by 9.37 MAUD NELSON An Old Song Ended ..... Cycd Scall Yaemin ..... Ton Dobson Yaemin Ton Dobson
The Rose has charmed the Nig 1, good
H many Korsukos, are Kun Schindler
Erstasy Morse Samme. 2.45 Octer

19 0 Weather Forecast, Second General News Bulletin

10.15 CANCE MUSIC: THE CAVE DE PARIS DAMOS BARD, conducted by JACE DE GRAY, from the Cafe de Paris

11 0-11 15 HERMAN DARRWEST and his BAND from the Royal Opera House Dances, Covent Clarden

Enday's Programmes continued on page 480.)

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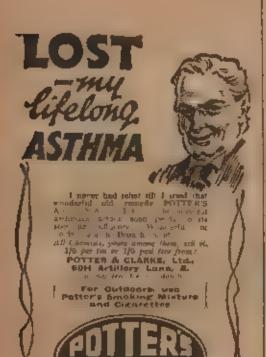
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Dea, Stee, Please to you bearing Who group full gas female	Will des	Land Man	FFR	ay gr
Name	7000 71	Ни -		
Audreis				

Octopia po





#### Friday's Programmes continued (November 23)

MEN. Charles Intelle \$53 M

12.0-1 London Programme relayed from 12a ev 75

2 30 Leaston Programme relayed from Daventry

Orchestral and Organ Music

The New Patest Or ones the moderate Direction of the properties of the properties of the Police Theorem, Briefeld The Commonwals House SHES

6.0 A. G Powers: 'Bristol Bluge and their

BRE S.B. from London

TOM CLARE 西田田

(Entertainer at the Piano

8.0 E R. from Lundon



THE CASOT TOWER

on Brandon Hill, Bristol-a memorial to those pioneer navigators whose pames are on the earliest pages of the history of Bristol's shipping about which Mr. Fowell will talk this evening

FRANK I. MAR (Vinim), R SA USPTOPED V V 1 HJERRY PENGELLY (Pagno)

t e au

The Apex'
ty in One Act by R J 7 7 thr on LABOR STANTON

PART COURSE vinced than a said that the relationship to less than a said to be she said to be she said to be she said to be friend, the beautiful to be she said to be friend to be the French we slow of her friends drawing.

Liebesloid (Love's Gnel ... ) Least Schöp Rosmathat Fair Rosember ... } Least

10.25 Local Announcements 10 30 11 6 & B. from Landon

SWANSEA.

2 30 London Programme relayed from Davestry BENG S B Jeom Cord H

6.9 London Programme relayed from Deventry 6.15 S.B. from Landon

10 25 Musical Interlude releved from London 10.30-11.0 S.B from Lowlon

6BM BOURNEMOUTH.

2 39 London Programme relayed from Daventry 6.15-11.0 S.B. from London (10.25 Local An

PLYMOUTH.

2.30 London Programme relayed from Daventry The Caucouse's Hoos: 5.35

The Cubbinses see the Circus All listenets will welcome the re-appearance of

the Gubburs Family and onjoy with them all the 6.0 London Programme relayed from Daventry

6.15-11-8 E.B. from Louise (10.25 Local An nonnements; Forthooning Events)

MANCHESTER. 27Y

BREADCAST TO SCHOOLS Sir W H Bakken, 'Studies of African Lafe-Central Africa : Funder and Moner'

3.24 London Programme relayed from Daventry

THE KORTHERN WORKERS ORCHISTRA 4.30

THE CHILDREN'S HOUR 5.15

6.0 Mr. W Hastatt: 'Bantams as a Hobby '

6.15-11.9 S.B. from London (19.25 Local Ara-

Other Stations.

NEWCASTLE. 2.30 Concern Propose the relevant from Davetier 5.15 The Conserner for other Adventures of Lank and 5.1 A 1 to 1 to 1 to 2 to 2 (Turbos) Adventu (Wheneus Et) 5.15 I.1 3.15 Run for

GLASGOW 

ABERDEEN. 1 645 6.0 of a 10 of 10



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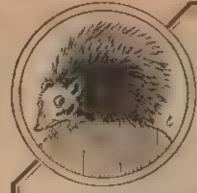
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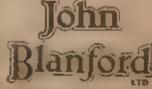
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Bunhil Raw, London, E. F. 1

# The Midlands Calling!

Some Future 5GB Events from Birmingham.

Community Listening and Surging.

PROGRAMME with the title of 'Sing, A Listeners, Sing, will be broadcast from the Birmingham Studio at 9 p.m. on Thursday, Novumber 29. The success of commannity singing generally in late years proves that the average listence likes to find self-expression in singing, particularly when his sense of humour pathos is beens in mind by those in charge Mr. Joseph Lewis, Musical Director at the Bir nungham Studios, well direct operations on Novem-He was responsible for some of the most successful community singing is the Midlands before his connection with the B.B.C., and his alogan, 'Set Britain Singing,' became well known throughout the country. To use his own words, he has 'led community singing in hospitals, work houses, goods, and retary clubs, and has escaped from them all t' He has also introduced it into several big Midland industrial firms, which realize the psychological volum of community singing of this nature amongst their employees-particularly

on Monday mernings! On one occasion a certain diocese wished to raise lunds for some charitable purpose, and asked Mr. Lewis to arrange o F a vol. Community Hynn Singing 44 a result the subscription list resulted a high figure, mainly due, on thee . . as e. of the promoters, to the spirit engendered by the smoong

By the Deep-Nine."

PROGRAMME of Sea or with the title of The Sea Finglands (dery' is a 10-20 p.m. on Sa rday, December 1 It contains a novedy in the about a Nautical Fantasy for boritons sole churus, and prehestrs, by Alex Rawley, with the title of By the Deep-- Ving This will be its first performance but singer in Arthur Fear who will do sing two of Stanford's Sea 5 a How many listeners know that Wagner wrote an everture to led Russ Britannia? This everture, unpublished until 1994, was written at Konigsberg in 1830, and will be included in this programme.

Mendelssoler's ' Elijah.'

IRMINGHAM shows be proud of the fac-B that it was me as we it wo had not ever our ty two we receive we wonedray, Aspess 20, 1846, that Mender solar completed at the cross of his great work for above numbered twice. n Long a by the consumor, who had strived to be and on Vignat 17 or all. Menodead a trained to Bridgeam in August 13 role rand Meno less La on Monday and Toss, even nos, and he perform a partitioners a tag condition was creeful atte Time to a phase from a pickel a hir call and a superior and a meanth began to correct and r ter the work and to wat the per observers were n Apr. I the mixt year. Queon a fine to Present A hert ager present it is an in the ray from F , is are so be broke to from Br in an no Smar ever Sembler 2. The reasone of le like the semble of the like semble to be set alone of the r the Ern Green mere and I re | We made treather are true will be supported by his Chemica at Jor J sept. Lewis.

\* The Invention of Dr. Metaler \*

THIS one-act play from the pen of John Pollock is due for production from the Birmingham Stadio on Tuesday evening, November 27. It does with the Austro-Har cutian Wor of 1849, and depute the conflicting emotions of a man of selence when force with the alternative of loyalty to his country or service to the enemy in has capacity as a doctor. If he takes the latter course—that of allovieting human suffering—to ricks both his life and the consequent loss to pos-terity of an investion which has just perfected, but the details of which he has not yet put on record. Dr. Metaler will be played by James C. Prodger, who has been associated with the Birmingham Repertory Players from their early days as The Pilgram Players. He was a pr on a member of the British Empire Shakespears San Av and had the distinction of reading King Lear in its entirety to the Stratford on Avon Shakespears Club. Other members in the cast will be Heary Butlin, Alfred Butler, Jane F.die, and Dorls Borton

INTERTAINMENT 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 Stoneleigh Abbey, Kenilworth.

Not Forgotten.

N Sunday, November 25, the Lord Leigh Lord Lieutenant of Warwicksbre) as Charman of the Alexandra Magical Society, is broadcasting from SGB an appeal on behalf of the Society's work. It is interesting to note that the Somety commenced its work in providing special events for the mounded southern by e a tea and entertainment on the first Monday in February, 1915, at Yates Street Lecture Hall, Aston, Birminghum, and is still carrying on this work Up to date over 250,000 wounded soluton have been entertoined, not only in the Midlands, but other parts of the country, by means of enter tuinments, special teas, ontings in the country, garden parties, etc. On Christmas Day, last year. a parcol was given to each of the 1,292 ex -- . c men at the hospitals, convalencent sanatoria, wental hospitals, etc., of the Midlands district. The Society also provides free concerts to the inmates of bospitals and other institutions. Donations towards thus work should be sent to the Lord Leigh, Stonebugh Abboy, Kemiwarth,

A Remarkable Recital.

NOPLISS GREEN, the well known baritons, who takes part in the Ballad Concort at Barmingham on Sunday afternoon, November 25, tells of a song recital he gave under extraordinary outcome when a subsitern 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 Nicuport Bains. We always had to lay off between 7 and 9 p.m. Having a few songs in thy value, and there being a supper Mus. But on the spot, it was suggested one evening that I should give tengue. Contrary to the usual custom, the support line trenshes, in which we were, at that spot ran at right angles to the front day, through the collers of the houses on the sen front. One of these buildings—at one time the sen front. One is tuesd to be present in very good an important hotel--possessed a piene in very good an important back place. We all were the hats, gas masks were bandy, and congregated in what was the lounge were a bundred man, to whom I song some twenty songs to an accom-

animent of piano, shell fire, and the constant a most within sarshot of the comy.

Ballad Concert Artists.

In the same belied orgoert will appear Alice Mozon (soprane), and Joyce Rollitt (punofurte). Alice Mozon has played many leading parts in old English operas under the auspices of the Burmingham Repertory Company, both in Birmingham and London, and she created the part of the 'Seal Sister' in the Habridgen (horse he Konnecken). n the Hebridean Opera by Kennedy-Frasez and Professor Granville Bantock. In private life she is Wes. Stanet Robertson, wife of the what he described to me as a rather 'heetiq' experience at Savey Helling 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 know a certain arm Mr. Robertson had to confess that he didn's. So whilst a further item was being played he went into a corridor and learnt the aria! Mr. Robertson then

returned to the studio and sang it to the accompaniment of the prehestes.

The Max Bruck Concerto in G Minor.

N Tuesday, November 27, at 8 p.m., Mr. Lowis has included in the programme of the weekly Symphony Concert Elgar's Froissori Overture—not beard Sumphony is H Flat Menor (The Weish). The artists are Dale Smith (baritons) and Paul Beard (violia), who is play the has decided Bruch Cancerto 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. Alick Misclean and the Sourborough Spa Orchestra. Mr. Heard has been playing the violin "ever vince be can remember." He made his first public appearant as a planet at he age is and at tweeve had played the Tokaskova. Concerto in the Burningham Town Hall. His present position is leader of the City of Burningham. present position is leader of the City of Birmingham Orchestra.

MERCIAN!



3.10 G. F. Allison from Highbury

# SATURDAY, NOVEMBER 24

2LO LONDON & 5XX DAVENTRY

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7 25 Prof. P. J. Nett Baren: 'The Future of

7.45 A MILITARY BAND CONCERT

A SCHUBERT PEUGRAMMI ROSE HIGNEIL (Sopreno)
(GROSES BAKER (Bass)

THE WIBELESS M LITARY BAND Con 1 " b Waster O'Desair

The Masse 5 to a Tot arranged for Maletary Hand Contrary Witagans Time

M . Marties, Nos 2 and 3

755 F . Fist . Sec.

Hark, bark, the Lark I be title Maids ( Lage Time )

6 Yourse on Front Line and Domestic Adams on Vision to the Adams they never east the Eght se on he said are published as reparate

8.32 Cr To Links Wim is Svivia \*

9 30 BAND

Scherze from Panelorte Schots, No. 1

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8 53 BASD Mastary March, No. 1

9.6 WEATHER FORECAST, 5 C NO GENERAL NEWS BULLETIN

9.15 Topical Talk

9.38 Local Announcements; (Downtry only) Slap-I when I

9.35 'Advanced Sparks' A Manual Manual for Motorless

be

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JEAN ALLISTONE T NY to very

THE REVOK CHOPOS

mid ORCHES OF A

Conducted by Ennest LONGSTAFFS

10.35-12.0 DANOF MUSIC FRED RESTAUR Savoy Horse, Mesto, from the Savoy

. . . . . Programmes continued on page 46")

# 3 5 (Descriptionly) East Coast Fishing H Bette

#### 3.10 Arsenal v. Aston Villa

A Remain Commentary on the based Half of the League Match, by Mr. German F Allians

See equival article at fact of column 2 mad plus of the ground on page 439.

#### A Ballad Concert

form in School of the rectal. Repair Navior (Tenor) DATES WEST (Fights)

Married Street, W.

Four ducks on a pond Aliera N The Silver Ring

DAVID WASE

I TANKS hingary Grey
I know a levely garden
The Be ghteet Lity
Over the Dreamand Sea Ceril Roon ( no d Hardelit , Easthope Mort o , E Lydl Phill po ..., Berben Beurr When Love is Calling .... Landon Ronale

MURIEL SOTHAR

A Shanber Song of the Madotan Michael Head DAVED WISE tivi Dance . . . . . Granados, arr Kreisler

Allegro . ROBERT NAVLOB The c

A Se Ja Seng Little in THE CHILDREN'S HOUR

You Guees It ? If so, send in your reply . 2 Centiton Parameters Courter will pla 2 m. o. parts of functions multiplia Social functions

The Story of 'The Three Wishes' (L. du Garde Peach) will be read

There will also be a Guessing Competition-in which carybody will get a chance

6.0 Musical Interlude

6.15 Time Stonal, Greenwich; Whather For tast, Finer Gressal News Brillers; A. nouncements and Sports Bulletin

6.40 Musical foreclosic

THE FOUNDATIONS OF MUSIC B 45 DURES OF SCHEME

Played by Victor HELY EUTERISSON (Pinnoforto, and

Benguere Mason (Francierte) Polomanus, Op. 61

7.9 Mr Ensure Newman : 'Next Work's Broad

#### 3.10. Aston Villa Come to Town.

A raining commentary by G. F. Allison on the second half of the League Football Match ARSENAL . ASTON VILLA

Relayed from Highbury

THE League Football senson wears on, The professors have found their form-or lost it. The championship table begins to take definite snape, but yet will be pulled this way sud that, and perhaps entirely re-made before spring · Small wonder then that the big battations are clamoneing as the tuenstiles again,

It is good news that we are to have opportunity of sharing in another of these First Longue festivals through the mucophone Amend useus Aston Villa, this Saturday afternoon, down at H ghoury on the Arsenal's famous ground.

And a very good match it should be. True, neither size are "top sawyers" just at persent. The pendulum of blg football is ever awinging. That is the secret of its fascination for the man in the street, and the factory, and the committee. But recently it swing the way of the Arsenal. Now it has swing eway. 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 'Ville' have not had great good fortune this yeer. No matter? The fine old elub will come into its own sguin soms. As it is, let us rejoice that the two sides seem evenly matches in this, the first game to be breadenst through Lond at 1 s sea on

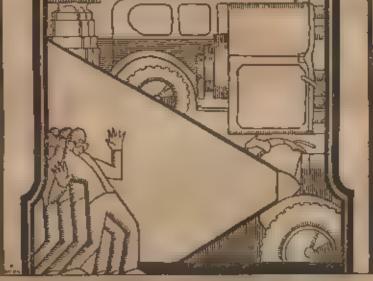
No past of our business is it to forecast the result of such a untel. Let us leave that to those happy, (Continued on page 48")

#### THE RADIO TIMES,

The Journal of the British Broadcasting Carporation.

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ADVANCED SPARES-Tonight of 9,35





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If ston and Dr. a a 1 Mr.
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What Mondow M May do I wall to a a 3 M or I was a fine or what Manday Morning a Koolyn Sharps. SO EPPT Semetion The Promigal Son " Zubnela I John SE 4.30 B B.C. DANCE ORCEPTED 5.30 Tue Comment's Hour (From Bermanghant) Snooty vis is the Fair, by Physha Richardson Auntre Runs, Unite Laters and Hearth of Notice and will be J. B. Phillips Farmyard at d. Hard Funtations, 6.15 TIME SIGNAL GENENWICE; WEATHER SPORTS BULLETIN Light Music at the same See Jon of Russian Feet Melodies are Learlings When the House is Asleep Mountain Lovers Squery 1 or 2.4 Questas Scient on Monon' ..., Massand, and I en 7 15 C F 1+7 La was Value Horar Physics Araba 2 7 28 2 5 2 Selection of Scort de Songs ..... are J. Mather Air do Louiso . Charpentier 7 40 HARDY W LIACUSON My Protty Jane ..... Budap Lome and the garden Mand .... Bufe 7.48 OTENTS T Romance a E Fint Loin du Hel Ave Muria

8.0 Vaudeville From Breminghan F six and Donie Warries Interta uers at the P and)

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9.0 A Symphony Concert tree a Lo de der le

PER BION & GOT ST. A CHARLES 17 11-14

Langue Parable 4 or Conducted by Joseph Lewis h re . Der Freischötz ( The Markoman )

ASTRA DESAG NO (Controllar) and Orches in tris, "O Priests of Bun of The Proplet !

8 15 EDNA ILES (Pianoforto) and Orchest u-Fourth Prancforte Concerto in G ... Beetharen Allogra moderato. Andanto con ad Roudo v neo

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NEWS BULLETIN 10 15 Sports Bulletin (From Barminghum)

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P. SA J. 28 Fac. J. M. of M. of Daniel Revolle, Jackson M dince de Falla

10 40 11 15 For The Ireb Symphony at E

This Symphony in E. The following year at schooled what was then the prondeat distance which could be affected to a new work it was played at the General as the most reported to the property of Lapping, then recognized as the most respectively concerts in the world.

The Symphony is in the world.

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The Reverse and the Symphony has always been known as The Irish. The distribution forms. A distinctly limit flavour and the Symphony has always been known as The Irish. The dist received began with a short, fairly dow section in which is ats of all the main times at the following quies makes a steam to word. It is worked out it can now of can be card. It is worked out at con mor-ble length, but is throughout so clear and so froughy moledious as to need no detailed analysis.

a which the moredy is chiefly in the hands of the wine instruments.

The thru is the one movement which shows a slight departure—in tradition. Taking the place of the usual Scherzo, it has a contrasting middle section which might stand as the 'Trad but the return of the opening after that is in a truch aborter and simpler design than when we hear it first. It begins with a exprisions latte

\*une for the Oboe.
The has answerment is the most absence on vigorous, and though part of the first a . no e was a re- one one in some of bustling Source a Programme of the company and a

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6	.45 A CONCERT	
	At the Social Gathering organized by the National Joint Industrial Council of the Printing	
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	A Buthday Woodman	
	Figure Greson and Nancy Hautes	
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	Concert Rondo Alfred Bollins	6.
	LEGEAGO HENRY (Comedian)	6-
	брг неч	б.
	By Mr. W. J. Barriow, Chairman of Bristol. District Committee of Joint Industrial Council.	
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The Kerry Dance Mollow 

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7.25 Mr. F. Statut Lewiscot : Sports Task

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#### Aston Villa Come to Town Communed, run page 481).

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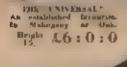
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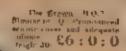
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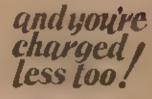
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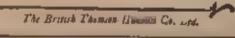


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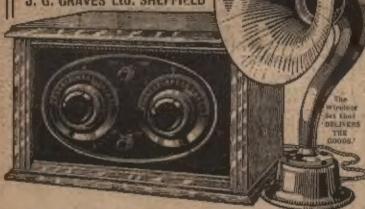


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