

PROGRAMMES FOR APRIL 7—APRIL 13

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 288.

[Registered at the  
G.P.O. as a Newspaper.]

APRIL 5, 1929.

Every Friday. TWO PENCE.

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April 7—13

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Friday:

A WAGNER CONCERT

Saturday:

SCOTLAND & ENGLAND

Thursday, from 5GB. THE SECOND PEOPLE'S PALACE CONCERT



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## THE BROADCASTING OF POETRY.

**W**HEN Wireless, for a few shillings a year, first brought the Arts within the reach of every home, much wonder was expressed as to what effect it would have on the popular appreciation of music. It has not taken many years to show how far-reaching that effect may be.

Some of us wondered, too, what would be the effect of wireless on the general appreciation of poetry. For reasons that are not very inscrutable but that it would be purposeless to discuss here, poetry, so far as the man-in-the-street is concerned, is the Cinderella of the Arts. In the popular press no ridicule is too cheap. Each Spring sees the newspapers blossom into pathetic cartoons of the long-haired poet in search of the nightingale; whilst to the general ear poetry often means little more than limericks and rhyming advertisements. It was hoped, therefore, that the advent of wireless would do something to change the point of view. No one expected the same degree of development that has followed the broadcasting of music; but one did hope that wireless would prove rather more of a Prince Charming to this shy Cinderella than has so far proved to be the case. One's optimism was perhaps, unreasonable.

The reasons for this delay in the advancement of poetry as a pleasure open to every home are worth examination. Of all the Arts, today, poetry is the most intimate—and that despite the fact that it uses the commonest coin of all, the word. Those days are gone when the Grecian poet, leaning against the fountain in the public square, could find a willing audience to listen to his chanting of the *Odyssey*. And those days are equally gone when the mediæval poet need never fear a bedless night while a castle lay across his path.

Poetry has shut itself in books. And books, for most people, mean novels—with an occasional book of travel or biography.

It is this intimate nature of modern poetry that has been the chief preventative of the hopes some of us had for it when wireless became a national means to pleasure. From the first, poetry has been included in the programmes of the B.B.C.; and from the first, these poetry readings have tended to run a good deal against the grain of the general listener. Why?

The assumption that the poet himself is necessarily the best person to read his own poetry is a false one. The composer of a song is not necessarily, or even often, the person best suited to interpret it. Rarely, indeed, in the Arts, are creator and interpreter found in the same person. The poet's concern is with his reactions to life and with his craft in giving those reactions verbal shape. There, usually, his business ends, though there are, of course, exceptions. It

was, therefore, a mistaken idea, and one that has less and less governed the choice of reader, to assume that the mere fact of the poet reading his own work would carry the reading through.

Perhaps the two deadly sins—though all will not agree in this criticism—of any who read poetry over the microphone, are rhetoric and affectation. Both introduce a third person into what is essentially a communication between two people only; the poet and the listener. The voice of the broad-



WILLIAM BLAKE.

*To see a World in a grain of sand,  
And a Heaven in a wild flower,  
Hold Infinity in the palm of your hand,  
And Eternity in an hour.*

caster should be no more than the printed words of the poet made audible; as if one were saved the trouble of reading the poems because the poems read themselves. The broadcaster's voice should give the illusion that it is not an intrusion into the home but rather that it comes, as it were, from the otherside of the fireplace—familiar, quiet, usual. Only so can the listener be expected to grasp to the full the significance of the poem read. Poetry—unless, of course it be dramatic poetry—needs no interpretation save in the listener himself; any attempt to foist one on him is a hindrance, a brake on his imagination.

For this reason, possibly, and with rare exceptions, a man's voice is more effective in the broadcasting of poetry than a woman's; it is less subtly characteristic, less personal, less remote from the standardized voice

that in this connection is desirable. Not that by any means, the reader's voice should be monotonous; there is a difference between the impersonal and the monotonous voice. Flexibility there must always be, but it should be employed for rhyme and rhythm's sake rather than for the sake of interpreting the context. Yet one must feel, all the time, that that context has been understood and absorbed by the reader to its subtlest implication.

Then, too, there is the matter of the kind of poetry best suited to be broadcast. Perhaps, at this present early stage of popular acceptance, it would be best to limit the choice almost entirely to two kinds of poetry: narrative and lyric. All the world loves a tale—even when it is told in rhyme. Those to whom poetry is an alien pleasure are helped along by the story; and often they have only to hear enough narrative poetry rightly read to realize that there is an enrichment, a splendour, about such a way of telling certain kinds of tales that prose would never achieve. Lyric poetry is a rather more difficult matter. But it may well be that what, to the uninitiated ear, is lost by the lack of a story, is gained in some measure, by the shortness of the poem's flight; the effort required to listen is less. Moreover, this is essentially, so far as poetry is concerned, a lyric age; one has to return to Elizabethan days to find in England such another nest of singing-birds. This lyric tendency among the poets—who are, after all, the shy and secret voice of the people—may not inaptly be advanced as a further argument in favour of the choice of lyric poetry for these readings. As for philosophic or moral poetry, it is to be doubted whether that way lies any advancement at all in popular appreciation; subjective poetry is unsympathetic to the mood of the age. 'Tell us a tale,' is the demand; and it is a healthy one.

Lastly, there is the matter of the time chosen for the broadcast. It was an excellent innovation when poetry-readings appeared on the programmes at 10.45 p.m. The mind is more free then of extraneous influences; the sediment of the day's 'business' has settled down. Might it not be a good thing, too, if a fixed period were set aside, as has been done for the Foundations of Music?

The fact remains that broadcasting is slowly awakening an interest in poetry in places where it was never enjoyed before. Miss Sackville West's series of talks on modern poetry, last year, evoked more enthusiasm than almost any other talks of the year. The signs, in fact, are decidedly hopeful, and with the improvements that experience is bringing one may confidently expect a revival, through broadcasting, of the popular appreciation of poetry.

ROBIN HAY.





# 'The Broadcaster's' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



### The Second National Lecture.

**A**S previously announced, the Second of the National Lectures is to be delivered at 9.20 p.m. on Monday, April 15, by Professor A. S. Eddington, F.R.S., D.Sc., LL.D., Plumian Professor of Astronomy at the University of Cambridge and Director of the Cambridge Observatory.



'On and on, to the Moon!'

His subject will be 'Matter in Inter-stellar Space.' The interest of listeners in astronomy has already been quickened by Sir James Jeans's recent series of talks. Contrary to the usual order of events, the advancement of Science has rendered the problem of the universe not less but more bewildering to the unsentient mind. Happier he who, in earlier times, could believe that the sky was a vaulted ceiling studded with jewels than he for whom the astronomer of today has begun to map distances which stagger the imagination, stars whose light takes a million years to reach us here, some of which may have been extinct since man first appeared on this earth, although their light is still reaching us. The possibility of inter-stellar communication is still a remote one, though each year some fresh fantasia prepares the rocket which shall go on and on and land him on the moon. When man achieves the conquest of space, there will be, thanks to the magnificent work of our astronomers, maps to show him the way to the stars. Scientific opinion regarding the universe is constantly changing. On this 14th listeners will hear an authoritative summary of the latest developments in inter-stellar research.

### The B.B.C.'s New Orchestra.

**L**ISTENERS will have seen the announcement in *The Radio Times* concerning auditions for the permanent orchestra, now in process of organization by the B.B.C. and Sir Thomas Beecham. The trial season of this new orchestra is to be inaugurated in the autumn of this year. As at present planned, ninety players will be selected from the best talent available, and equal opportunities will be offered for women. Public concerts will be given for eleven months in the year, mostly in London, but also in the provinces.

### De Quincey on St. Joan.

**J**OAN OF ARC must have inspired prose-writers with more opportunity for the purple patch than almost any other Saint. But De Quincey's purple, as a correspondent reminds me, is 'imperial purple,' and when he writes of Joan it is to give us as noble a prose as ever our language inspired. His closing apostrophe to the Bishop of Beauvais—the poor-hearted and worldly bishop whose final dream, as De Quincey imagines, must surely have been an accusing vision of the girl he had himself condemned—is amongst the best of De Quincey's prose; and I have to say my grace to my correspondent for pointing out its existence to me in the 'Ecstasies of De Quincey,' edited by Thomas Burke (Harrap.) You may care to turn to it, in connection with the forthcoming broadcast (on April 25 and 26) of Shaw's *St. Joan*.

### A Radio Drama Debated.

**C**OMPTON MACKENZIE, who was prevented by illness from debating Scottish Nationalism with Robert Boothby, returns to the microphone on April 19, when he will be heard at 8.0 p.m. from 5GB debating with Naomi Kovde-Smith. Miss Rayle-Smith will maintain 'That the Broadcast Play is not a satisfactory form of art—an assertion which Mr. Mackenzie is well equipped to combat, for his interest in radio drama is of long standing and found practical expression in the recently-broadcast adaptation of one of his novels. His opponent, on the other hand, is a stage playwright of some experience—and stage writers are not usually kind to broadcasting. In view of the present interest in radio plays and the recent transmission of several successful experiments this debate should appeal to a large section of our audience. The debate has been arranged by the Drama League, and will be relayed from their premises in Adelphi Terrace.

### At Gros-sur-Loing.

**I**F Delius has had long to wait for an intelligent acknowledgment of his genius, there is a peculiarly fine feeling about the acknowledgment now that it has arrived. The performance of his work (and in this matter the B.B.C. may be allowed to take some at least of the credit) has grown increasingly frequent, so that now, in his home at Gros-sur-Loing, Delius can often tune in to his own music. It is not long since the memorable Delius-Concert; and I remember with particular pleasure, among recent additions, the broadcast of his pianoforte concerto (with Katherine Goodson's splendidly sensitive interpretation); and now, on Sunday, April 14, Samuel Kitchner and Reginald Paul are, I see, to give a performance from 5GB of his Second Violin Sonata. The Transcendental music of Delius has yet to find the wide audience that must ultimately enjoy it. It must have given the keenest satisfaction when, recently, His Majesty made him a Companion of Honour.

### The Rose Cavalier.

**M**ENTION of the name of Strauss, to many, still calls to mind the glitter of the Viennese Waltz. But there are five Strauss—the two Johanns, Joseph, Edward and Richard; and Waltzes are the particular monopoly of the four first-named. Is it the fatality of a name, therefore, that causes the general public, whenever mention is made of Richard Strauss, immediately to fasten on to the famous waltz from his opera *Der Rosenkavalier*? Graceful as it is, it is the least of Strauss. This apart, however, *Der Rosenkavalier* is undoubtedly the most popular of Strauss's operas; in parts it shows an almost Mozartian sense of fun and melody. The opera has been called 'Strauss's *Meistersinger*,' and the comparison is in a manner illuminating. What *The Meistersinger* is to the rest of Wagner's operas—poetry against their seriousness, simple against their complexity, a pillar of red against their merging blues and greens—*Der Rosenkavalier* is to the rest of Strauss's work. A finer opera, therefore, with which to open the Covent Garden season (April 22 at 8.0 p.m., London) is hard to imagine. The broadcast of the opera will be preceded by a talk on the Royal Opera House at 7.25. On the same evening, incidentally, the first of two broadcast performances of *The Flying Dutchman* will be given from 5GB at 9.0 p.m., the second performance to come from London on the following Wednesday.

### Military Ceremonial.

**A**S previously announced, an interesting military ceremonial is to be relayed from Aldershot on Wednesday, April 17, when the Massed Bands, Drums and Bugles of the 2nd Battalion, The Norfolk Regiment, will give a display in honour of the battle of Shaiba, fought in Mesopotamia in April, 1917. I notice that among the 'listeners' letters' printed in last week's *Radio Times* was one from a former member of the Dorset Regiment, pointing out that I had made in my previous paragraph no mention of this regiment, which, together with Oxford and Bucks Light Infantry and nine battalions of Indian troops, was also concerned in this battle, which drove the Turk back upon Kut. The omission was not intentional, but due to shortage of space, the reference to the battle being confined, in this instance, to the Norfolk, to whose display on the 17th it was related. The programme of military music which will be relayed from outside the officers' mess of the 2nd Norfolk will be based upon episodes in the advance towards the Turkish lines at Shaiba.

### Walk Up! Walk Up!

**I**AM looking forward to the broadcasting on Wednesday, April 17, of Ashley Duke's first radio play, *The Dumb Wife of Cheapside*. Mr. Duke is one of a number of prominent dramatists who have lately been attracted by the microphone. I have been allowed to see the prologue to the piece, which has filled me with anticipation of an entertaining hour and a half. This is spoken by the Showman outside a booth at a fair and runs as follows: 'Good masters and mistresses! Come into our playhouse and you shall hear us act, for our profit and your pleasure, a most moral comedy called *The Dumb Wife of Cheapside*. Nay, it is a most ancient comedy, too, having been acted above fifty thousand times since the beginning of the world and written down a score of times at least, and such comedies, like wines and cheeses, are the better for their age. Our tale is drawn from Master Francis Rabelais, his *Pantagruel*, where you may read it if you will; but we, being players, would have you hear it instead. Here in my hand is a bill of the characters, which I will read, and that is all you shall know of the comedy until we take your pence. They are Alderman John Groat, a lubberdasher of Cheapside, and Mistress Ann Groat, his newly-wedded wife; and Master Quill, his attorney; and



'Master Julep, a learned physician.'

Master Julep, a learned physician; and Master Sander, a surgeon, nay a very skillful surgeon, since I shall presently play him myself; and Master Ounce, a most precise apothecary; and servants in the Alderman's house, which is our scene. And further, we warrant and certify these characters to be imaginary, like the matter of the play, so let no person so named proceed against us for slander, under peril of being called a greater fool than our Alderman.'



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## 'The Nine O'Clock Revue.'

A FULL-LENGTH revue is always a welcome feature in the programme—especially when it comes to the microphone with a reputation as great as that of *The Nine O'Clock Revue*, which is to be broadcast on Thursday, April 18 (20th), and Saturday, April 20—but not at 9.0 p.m.



The French style of acting.

Morris Harvey, who was part-author and compère of the original revue as produced at the Little Theatre some years ago, will be in charge of the broadcast version. The show will be substantially the same, though several new musical numbers are to be included. At the Little Theatre the revue ran for nearly a year—with a tiny orchestra tucked away in the corner of the auditorium, though Morris Harvey used to pretend to the audience that there were many other musicians concealed backstage. The idea of a revue starting at nine o'clock was a novel one, very convenient for those who wanted to dine in comfort before going to the theatre. In compensation for the shortness of the show, it used to open with a brief potted version of what had been going on at all the other revues in Town since 8.30. My personal recollection of the original production is of Morris Harvey and Beatrice Lilley in a delicious burlesque of the French style of acting, in the course of which neither spoke an actual word of French.

## Tchaikovsky.

TCHAIKOVSKY seems to be the cause, at the moment, of more heart-burning among music-lovers than almost any other composer; some denounce him in no unmeasured terms as the Laureate of Russian music, to whom every battle or royal birth, death, and marriage might mean the occasion of another overture or symphonic poem; whilst others see in his colourable compositions one of the brightest lights in Russian music. It might be nearer the truth, perhaps, than either of these rash appraisals, to say that Tchaikovsky was a paradox and so is his music. He somehow combined in his nature the melancholy of the Slav with the sensuous gaiety of the South; and this divided self finds expression in his music, now melodiously melancholy, now voluptuously gay. An early work that had much success in Tchaikovsky's own time, and that is still one of the more frequently heard of his compositions today, is a symphonic poem, 'Romeo and Juliet.' It was written when the composer was twenty-eight, and impressionable to the influence of the 'Invincible Band'—as Balakirev, Rimsky-Korsakov, and Stravinsky, and the rest of the group of young musicians making for the cause of nationalism in Art called themselves. The poem will be played at the Royal Philharmonic Society's Symphony Concert on April 18, at 8.0 p.m.—to be relayed from the Queen's Hall by London. Sir Henry Wood is the conductor. Included in the programme are Bloch's Symphony, Janáček's *Její Bába*, and the Overture, *Sabotage*. Keith Fawcett is the soloist.

## Granados and Goya.

ON Wednesday evening, April 17, Marcello Meyer is to broadcast Granados' suite of pianoforte pieces entitled 'Goyescas.' These were named after, and inspired by the atmosphere of, certain paintings by Goya, the great Spanish painter of the eighteenth century, and have all the formal grace of the period which they reflect. Shortly before the war the composer wrote them into an opera which was produced in New York in 1916. It was on his way back from New York via Liverpool that Granados met his death when the liner *Sussex* was torpedoed and sunk by a German submarine. Goya was one of the most picturesque personalities in the history of art. During his years of study in Naples and Madrid he was a wild youth whose quarrels and love-affairs were constantly landing him in trouble with the authorities. Unable to afford to travel to Rome—the Mecca of the eighteenth-century artist—he worked his way there, travelling part of the journey with a squad of bull-fighters. On his return to Madrid he became designer to a tapestry factory, until he won favour at Court by his superb portraits and was enabled to spend the rest of his life under royal patronage. While in Spain, the Duke of Wellington sat for him. It is on record that when Wellington attempted to pass the time by expressing his own artistic opinions, he so annoyed Goya that the painter snatched up a plaster cast and flung it at the General's head. Goya's aim was poor—and Wellington lived to win Waterloo.

## A Leaf Out of Our Notebook.

ONE of the most significant qualities of radio drama is that it does not cramp the play within the narrow limits of three acts, separated by intervals. The radio dramatist, like the cinema producer, can change his scene as often as he will and time permits. It was interesting to note that the Russian author of the play *Red Boat*, which was given in London last month, had made use of a similar mechanism, the action of one act of the play flowing rapidly to and fro between a court room and the passage outside. This novel technique was made possible by an astonishingly rapid shifting of scenery while the curtain was lowered for what in each case can scarcely have been more than twenty seconds. The precedent set by the Soviet dramatist and by the Gaiety Theatre, where, in a recent production, the stage was divided into four sections, may find support among people of the theatre, but such mechanical ingenuity has its obvious limitations; and dramatists who wish to convey an impression of the kaleidoscope of life by means of a procession of many scenes should write for the microphones.

## The Man Who Ran the Wrong Way.

AN American friend tells me that running commentaries are almost the most popular feature of radio 'over there.' Commentaries on the big football games are especially appreciated. They are relayed over distances as great as three thousand miles and appeal to 'ball fans' who could not possibly attend the game. Recently, during a game at Pasadena, which was being described over the radio, a player, overcome by the strenuousness of the struggle, lost his head and ran the wrong way, scoring a 'touch down' behind his own goal line. The whole nation was virtually present at this historic incident, the description of which constituted one of the greatest clips ever given to radio.

## Rediscovering Handel.

IT is the great joy of all music-lovers that they are always finding themselves perched upon some new peak in Britain, looking out over undiscovered or forgotten worlds. It was not so very long ago that we had our first glimpse of Byrd's bright land of sun and spire-dotted fields; then it was the thickly-wooded English landscape of Purcell; and now it is the cosmopolitan world of Handel. When these are known, others will immediately present themselves, made accessible to us by someone's enthusiasm and research. The eclipse of Handel is hard to understand. The Victorian era proclaimed him loudly from the Crystal Palace—but mainly for his oratorios. But these oratorios were never Handel's own favourites; he was, indeed, driven to write them because fashion turned away from Italian opera and because he had to make money. The Handel tradition, in fact, had almost killed his music for us when, fortunately, a few enthusiasts discovered for us the hidden Handel—unpretentious, tuneful, and in places as simple in its appeal as Mozart. A delightful by-way in this newly-opened land is to be shown us in the Foundations of Music for the week commencing April 14. Bernard Ord will play some of the many pieces, which Handel, who was himself a fine harpsichord-player, wrote for that instrument.

## New Novels.

AMONG the novels which Mrs. Hamilton reviewed on March 21 were the following: 'The Blade of Pheary,' by Fred McLaughlin (Harpers); 'The Tattenham Mystery,' by Anne W. Haynes (John Lane); 'The Gillespie Suicide Mystery,' by L. R. Gribble (Harrap); 'Doddsworth,' by Sinclair Lewis (Cape); 'Call Love,' by Vernon Bartlett (Constable); 'Carl and Anna,' by Leonhard Frank (Davies); 'On the April,' by I. Crawford (Bourne); 'The Black Wall,' by S. W. Hyde (Longmans).

## Child Story.

NOT long ago an 'animal story' printed in these columns attracted a swarm of anecdotes from listeners. And now my mention of the little girl who, when she heard the 'train effects' exclaimed, 'Daddy, you've got Paddington Station,' has drawn in quite a snow-



'Look, Mummy! Hebrews!'

storm of 'child stories.' I like best of all the story sent me by a Streatham listener, of her small daughter, aged seven and a half, who, after studying the Bible for twenty minutes, reached the Book of Hebrews and exclaimed: 'Oh, mummy, look! Hebrews! I wonder if there'll be anything about Julian Rose in it?'

*The Broadcasters*



## The Midlands Calling.

# 'THE CONSECRATION OF SOUND.'

A Neglected Symphony by Spohr—Reminiscences of a Bandmaster—A Spot of Satire—A Dream of 'Brighter Broadcasting.'

### The Royal Artillery Band, Woolwich.

ANOTHER relay from the famous National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, takes place on Monday, April 15, when 3GB listeners will have the opportunity of hearing the band of the Royal Regiment of Artillery, Woolwich, conducted by Captain E. C. Stratton, M.V.O. The band was first formed in 1762, by Lieut.-Colonel Phillips, who commanded the British Artillery attached to the army of Prince Ferdinand of Brunswick, which was engaged in expelling the French from Germany. During the campaign the artillery officers had opportunities of hearing the bands of their allies, and Colonel Phillips decided to form a similar combination to be known as the R.A. Band. It is therefore the oldest band in the British Army, and, consisting of one hundred musicians, it can be said to be also the largest. From its inception it has been maintained by the R.A. officers not only as a Military Band but as a fully equipped Symphony Orchestra. In addition to many appearances at Buckingham Palace during the state visits of foreign royalties, it went Captain Stratton and a picked orchestra to accompany the King and Queen (then Prince and Princess of Wales) on their tour to India and Burma in 1905.

### Art and the Soldier.

THIS might almost be a suitable title for the Military Band programme on Sunday afternoon, April 14. The City of Birmingham Police Band, which is the main feature, contains many skilled ex-Army bandmen, and on this occasion it will have the assistance of John Thorne (baritone). At one time a regular officer, John Thorne was engaged upon that most exciting of all military pastimes, active intelligence work. On one occasion he was returning from a private visit behind the German lines, when, as he had about three miles to walk and was somewhat tired, he rode on the back of a German ammunition limber, the drivers of which would certainly have not been so obliging had they been aware of his identity. On reaching a point near enough to the front line he took to his feet again and made his way home. He was wounded five times in all, and I cannot help feeling that he must find even the trials of a broadcast artist unutterably dull after the pleasures of intelligence work. He will sing two excerpts from Vaughan Williams's *The House of Life*, while the Band will play a *Folk Song Suite* by the same composer.

### 'Flute and Soft Recorders.'

THIS flute as an instrument for a lady musician is becoming increasingly popular. One of the best exponents is Edith Penrill, who appears in the Light Music programme on Friday, April 19. She has been before the public as a soloist from quite an early age. Amongst her pleasantest recollections Miss Penrill recalls the kindly appreciation of her talent by the late Hans Richter. The famous conductor congratulated her on her performance of a work by his friend Doppler, the Hungarian flautist and composer. She has appeared at the Promenade concerts and toured as soloist with Mme. Tetrazzini. Her programme on April 19 includes a *Concertino* by Duvernoy. Most of the prominent French composers have written for the flute. They seem to understand its capabilities and how to write effectively for the instrument.

### A Symphony Concert—

THE weekly Symphony Concert on Saturday, April 20, has as its main feature Spohr's *Symphony No. 4* (*The Consecration of Sound*), which he wrote at Cassel during the political disturbances of 1832. At that time Spohr was Hofkapellmeister to the Elector of Hesse-Cassel, and showed strong Radical views owing to the petty despotism of the Elector, thus incurring his employer's displeasure. The interruption to his official duties, however, gave him time to concentrate on composition, and *The Consecration of Sound* was the result. Also in the programme are Sir Edward Elgar's *Dream Children* and the *Minuet* from the incidental music to *Ben Hur*, which was recently produced in Birmingham for the first time. The concert opens with Macdonald's *Overture, Lord of the Mountains and Phaedra*, the work which first gave his name prominence in the musical world.

### —And Some Personalities.

THE artists for this concert are Gordon Bryan (pianoforte), who will play Paderewski's *Concerto in A Minor*, and Tom Pickering (tenor). The first-named brackets the art of photography with that of music, and many of his photographs of musicians have been exhibited. Tom Pickering studied under a well-known teacher of singing who happened to be a baritone and bemoaned the lack of tenors. 'You see,' he said, 'tenor is not really a voice, it's a disease of the throat.' Then he added: 'It is rather a nice disease, though.' To the same gentleman is attributed the following story. A singer wrote: 'Dear sir, I am a singer of considerable repute. I am also a heavy smoker and this interferes with my singing. What do you advise?' The reply he received was: 'Give it up, old fellow. P.S.—Of course I mean the singing.'

### 'Spanish Shards.'

MANY themes have been taken as subjects for radio revues, but so far as I can remember Spain has so far not been touched. On April 17, 3GB is putting on the air a light entertainment with the title of *Spanish Shards*. The book and additional lyrics, to use the author's own words, 'have been taken from the Spanish, when they weren't looking,' by Edmund Wynoshenk, a young Birmingham solicitor, who relieves the tedium of legal work by evolving light lyrics and humorous sketches. His work is known on the music-halls and has been performed by many artists, including Sophie Tucker. The programme of *Spanish Shards* is presented by Vera Colman, Edith Jones, Harry Sennett, Alfred Butler, Harry Saxton, and Edward Mason, with Jack Venables and Gerald Armes at the pianos.

### Musical Comedy.

A POPULAR musical comedy programme is billed for Thursday evening, April 18. The artists are George Pizzey (baritone) and Wynno Ajello (soprano). Mr. Pizzey, who studied under Frederic King and Victor Heigel, is at present a soloist at Holy Trinity Church, St. Anne's Street, a church which has at one time or another numbered many well-known singers in its choir. Both Robert Radford and Walter Hyde were soloists there. George Pizzey has broadcast ever since the early days of Mammi House, and has specialised in light opera and musical comedy work—where good diction is so necessary.

### Satire and Comedy.

RECENTLY there have been suggestions that R.B.C. programmes should contain more satire. Those who like this style of literature should make a note of Saturday, April 20, when 3GB is broadcasting Clifford Bax's 'political satire'—*Square Pegs*, which contrasts the love-making of the sixteenth century with that of the slugs, sentiment-loving youth of today. *Square Pegs* will be followed by Stanley Houghton's *The Dear Departed*, that delightful comedy of lower middle-class life. Stanley Houghton died in 1913 at the early age of thirty-two, yet he had succeeded in making a name for himself as a dramatic critic and an author of plays, the most noteworthy being *Hindle Wakes* and *Independent Men*. *The Dear Departed* was suggested by a French story by Guy de Maupassant, and the cast on April 20 will include Mabel Prance, Corisande Spence, Edward Jones, William Hughes, and Maisie Gilbert.

### Broadcast Thrills.

SIDONIE WASSERMAN (pianoforte), who plays Mozart's *Concerto in A* in an Orchestral Concert on Monday, April 15, has broadcast from the Birmingham Station from quite the earliest days. At one of the buildings in which the studios were situated she was informed by the commissionaire that the place was infested with rats. 'They fairly run all over the place, especially at night, but I've often seen them in the daytime as well.' Hardly comforting for a highly-strung lady artist. Think of the tension. There would be an ever-present atmosphere of uncertainty, and then one day it would happen. An operatic aria from a scouful soprano rudely interrupted by a piercing scream (perhaps only an expert would notice the difference) as a large grandfather rat led his brood, convey, or what-not, across the studio for their afternoon airing. A running commentary on the subsequent proceedings might be undertaken by the Announcer. 'Miss Blank has climbed on to the piano stool. The rat has followed. She is now on top of the piano (crash!). The lid has given way.' Then we should have brighter broadcasting.

### Manfield Orthopaedic Hospital.

THE Manfield Orthopaedic Hospital, Northampton, was opened in 1925, and has 128 beds for the treatment of all kinds of physical deformities and crippling diseases. The aim of the hospital is to discover cases of physical deformity at the earliest possible moment, and to continue treatment until the cure is as complete as possible, even if years of After-Care supervision be necessary. The Hospital was established primarily to provide treatment for cripples in the town and county of Northampton, but in addition to this, it now serves considerable portions of the surrounding counties. The Hospital has exhausted its available funds in these extensions, and is faced with a large overdraft at the Bank. The generous support is desired of all who can help in this crusade against crippling diseases. An appeal on behalf of the hospital will be made on Sunday, April 14, from 3GB, by His Worship the Mayor of Northampton, to whom contributions may be sent at the Guildhall, Northampton.

MERCIAN.



Roumania, the Subject of this week's Programme in the 'National' Series.

# A LAND OF PROVERB AND LEGEND.

By Marcu Beza, Roumanian Writer and Diplomat.



AT CHURCH IN TRANSYLVANIA.

Peasants at a village service, showing the elaborately embroidered women's dresses of tradition. In his article M. Beza describes the *clacas* or sewing parties at which this beautiful work is carried out. Transylvania, to the north-west beyond the Carpathians, was acquired by Roumania from Hungary under the Peace Treaty.

**I**N an old travel book Lord Baltimore tells us how the friars of a monastery in Roumania, where he had been lodged, asked him very seriously whether England was in London or London in England. I suppose that no one over here would put such a question about Roumania. One knows well enough where that country with its capital is to be found. At a distance of three days' journey from London, and one approaches it either through Serbia or, preferably, through Hungary, proceeding along Transylvania to the Carpathians. Under their shadow the train passes through the Prahova Valley, covered on both sides with climbing forests which are yet not so high as to hide the face of the mountains.

From one of the heights there once came a young shepherd. It was in autumn, before moving away to the sunny pastures. At a dance he met his sweetheart, who in a moment of feminine impulse told him: 'If you really care for me, let the sheep go and you stay here.' The shepherd retired to the mountain; he piped away his sorrow through the whole of the dreary winter, keeping his last breath to greet the return of his sheep in spring. And where he died is called to this day the Peak of Longing. There again on a lower hill a hermit heard in his dream the singing of angels, and amidst the sounds of the divine music he saw a

host of boys dressed in white, with lighted candles, ascending from the valley. One of the Princes, having heard later of the vision, built on that same spot the Monastery of Sinaia.

Not far from it the spurs of the mountains slowly grow fewer, showing the rich oil districts. And then the plain stretches out in all directions—an immense expanse of turf over which the mirage in summer plays. Its monotonous aspect is broken here and there by the long beams of the wells pointing towards the sky and by small villages hardly distinguishable from their surroundings. Something of this simple, primeval atmosphere lingers even in Bucharest, with its white houses lost among trees, gipsy music, and the delightful fragrance of lime-flowers in spring.

Farther to the east there lies the province of Dobrudja, remarkable for its picturesque variety of races and reminiscent in some ways of Ovid's verses, charged as they are with the sorrows of an exile never again to return to Rome. And a few miles beyond the Danube's mouth one comes across the Isle of Serpents, so named after its serpent-like shape, but some say on account of real serpents, who once ate four shipwrecked sailors. It is often mentioned by ancient writers. Euripides calls it Isle-of-Many-Birds, because at certain periods it is full of white birds. Thetis gave it to Achilles for him to enjoy eternal felicity there. And there stood a temple of Achilles. No one lived upon the island, but travellers often arrived with rich offerings and presents. The temple itself was left in the charge of the white birds; every morning they used to fly to the sea, dip their wings in the water, and then come to sweep the sacred pavement of marble.

Such legends are numerous throughout the country. They float about the old shrines of worship and enter into the very life of the peasant who both in his outward appearance and in his inner creeds and superstitions remains surprisingly unchanged. Through many of his carols he still appeals to the ancient earth-goddess of fertility; he still enacts dramatically the significant episodes of Adonis's death and resurrection; and in time of drought he still sends out groups of girls, dressed only in green leaves, to dance and sing for the much-needed rain.

As for Christianity

it came here rather through the medium of heretical sects, like the Manicheans and the Bogomils. It is to them, to their religious teaching, clothed sometimes in beautiful allegories, that one might ascribe the influence of a deep dualism which finds expression in the Roumanian saying, 'God is great, but the devil is clever, too,' or in the creation story of God and the devil wandering together upon the primordial water until the former spoke: 'Go and fetch some clay from the bottom of the sea.' The devil plunged at once; but, instead of taking the clay in God's name, he took it in his own, and the water washed away the clay. Once more he plunged in vain. The third time he thought of using both his and God's name, so that a bit of clay stuck under the nails of his fingers. Out of this God made a cake of earth, upon which He sat to rest awhile. Being very tired, He fell asleep. Then the devil whispered to himself: 'Now is my chance to get rid of Him. . . . And he tried to drown God, but in whatever direction he pushed the cake of earth, it stretched under God farther and farther. . . .

Another characteristic of the peasant is the fact that he would never commit himself to affirming a thing; he would usually answer: 'Perhaps. . . . It might be so.' The suffering of the past made him suspicious, for rarely had anyone approached him with a kind thought. Hence that whole philosophy of mistrust of justice and laws which is masterfully embodied in some of his proverbs: 'Justice is as the rulers make it'; 'Thieves increase with the making of new laws'; 'Thieves nowadays are not in the forests, but in the offices'; 'If your pint is full, your sentence is also good'; 'The man who goes to law often loses an ox to win a cat.' However, the

(Continued at foot of columns 2 and 3 overleaf.)



BLOWING THE WARNING HORN.

A fête-day scene, showing peasant girls blowing the great horns which, in the days when Transylvania was an outpost of Christendom, were used to warn the countryside of the approach of the Turkish invader.



The First of a New Series of Articles.

# FINDING THE LISTENER—IN BIRMINGHAM.

Wireless to-day is one of the largest interests in the lives of some twelve million people. The author of this series of articles has recently made a tour of the big centres of broadcasting, and has many amusing, human stories to tell of the 'ordinary listeners' he encountered.

IT'S not a very large house where Jim Burton and Lil his wife live; but it has something about it that makes it stand out from its neighbours. It is so extraordinarily neat with fresh paint so often, smart window boxes at the windows and half a dozen other gadgets that Mrs. Jim has made herself. She was a skilled munition maker and the housework doesn't keep her occupied. Alas, there is no little Jim or small Lil and time hung heavily on Mrs. Jim's hands until one day a bright idea came to her. She built Jim a wireless set for his birthday—a successful two-valver that is a marvel for reception and clarity. 'Er ain't 'art 'andy with 'er fingers,' Jim says proudly, as he boasts about the set to his pals down at the works.

Frank is that unusual combination—a man who has always used his hands and yet possesses a business sense of a high order. Starting from nothing, he built up a fine small-parts business, sold it to a company and retired at 30 with a lot more than enough to live on. 'Dain't know what'er do,' he said, 'till I started this 'ere wireless. Made every perishing set I've 'ad myself and you can't find a better round Birmingham.' A lot of his friends agree; for Frank has made on each a wireless set that is as good as his own and he won't let us pay for them either. 'Must do summat now I've got shut o' the business,' he says, and they are not foolish enough to argue with him.

Doris lives a little way out of Birmingham and is as keen as mustard on getting into business. She took to commercial training like a duck to water. Accountancy and office systems she absorbed with gusto, and shorthand and typewriting were full of enjoyment to her. She thought that the wireless talks would help her shorthand no end. But somehow, strangely enough, Fate seems to be against her. Just when Doris has her reporter's notebook, her pencil and everything ready to take down a serious talk, there always seems to be a creak on the air and 'How can I practise shorthand when I'm laughing?' she asks very reasonably.

Generation after generation the Midlander has been an experimenter in craftsmanship, living as he does in the midst of some 1,200 different industries. No wonder that young Alan before he left school fell a headlong victim to wireless. Here was a field that bid fair to be wide and one that was largely unexplored, except perhaps for a giant like Signor Marconi, who had, he admitted, certainly done something. Crystal set, two valve, three, four and five he speedily ran through the stages and then—he became an apostle of wireless experimentation. 'Why can't we talk to Mars or Venus?' he wanted to know. In a weak moment Alan senior casually suggested that it might be possible. Alan fixed up every valve he could find, even the latest 'five' set being deprived of its valves. Then he begged and borrowed a word and wonderful collection of coils, condensers, transformers, resistances, accumulators and dozens of minor what-nots, and spent the whole of the week building



Seth smiled when the proud mother said that she had decided on a name for the boy.

them into the most stupendous 'wizard' set that the mind of a boy could conceive.

Surveying his magnificence with immense satisfaction, Alan brought the switch into action.

The very father of all aerial howls burst on the ears on the startled household, and then silence. Mrs. Alan raced upstairs to find her first-born pale and gasping but exclaiming—'I'm sure I heard something before the valves burst!'

A bit of a speed hound is Joe Turner. He'll put a car through more tests in a day than many others will in a week.

'Ate pounds of motor grease,' he'll tell you—'Yo can't help it a-testing!'

Cars and their ways filled his waking and lots of his sleeping hours.

'Why can't you keep still?' Mrs. Turner would ask wrathfully in the small hours of the night, as Joe put in the clutch of his dreamland car as he started (in his dreams) on the 500 mile dash which would win him motoring fame.

Mrs. Turner decided that Joe needed something to take his mind off cars and their ways before he

went to bed. So she bought the parts and made Joe get to work on a three-valve wireless set. Now it is made, Joe's so keen on getting Hilversum or Augsburg that he sits up half the night when he ought to be in bed!

Gertie is intrepid and she has been by the score out Ealington way.

Herbert and Derwent have been trying their suits with might and main. A week or two ago Herbert scored one by recognising Mendelssohn's Spring Song on Dad's four-valve set.

Derwent decided to go one better next time.

He studied the life story of Mozart and when the recital began he spilled information about the great composer like a flooded carburettor spilling petrol.

But Herbert had read his *Radio Times*, too, and, when Derwent stopped to take breath, he carried on the information supply with a satisfied air that made Derwent gnash his teeth.

But Gertie smiled demurely. 'It happens to be Orie they're playing tonight,' she said. 'You boys have been reading last week's paper down at the club!'

Seth Arnold has not an ounce of superfluous flesh on that six foot one of bone and muscle. Not likely when you're spending the day playing 'marbles' with nuggets of white hot steel! But when he gets home and has had a wash-up, you wouldn't recognize Seth. It is a fascinating sight to watch those mighty hands playing around his wireless set, those powerful fingers getting distant stations with the sureness that only expert knowledge can give. Mrs. Seth pretends to be jealous of his wireless enthusiasm. 'Yowor middle name oughter be "wireless," Seth!' she tells him.

A week or so ago Mrs. Seth presented him with a small replica of himself—ten pounds of the sturdiest baby that you could ever wish to see.

Seth smiled when the proud mother said she had decided upon a name for the boy. 'What name have yo' got in yowor 'ead, girl?' he asked.

'Wireless!' she answered with a laugh. Seth acknowledged the hit! HUGO BOLTON.

## A LAND OF PROVERB AND LEGEND.

(Continued from previous page.)

Roumanian peasant retains a great capacity for joy. The youth of both sexes meet practically every Sunday at the dance. Many villages are renowned for the beauty of their fair ones, and the young men from far around throng to the dance, where there is laughter and merriment and plenty of music—both singing and instrumental music, played by the gipsy bands. With the rhythm of the steps, growing quicker and quicker, mingles a medley of verses loudly recited, or rather shouted. A note of wit and satire often runs through them, of which the two following will serve as examples:—

Nice she looks, the dear girl,  
With her new dress on;

But she would have looked nice  
If it belonged to her!  
How white, how rosy-cheeked  
You are, my love!  
Beautiful indeed  
With the colour you've put on.

And during the long winter nights, when the weather does not allow of out-of-door entertainment, friends and neighbours in the villages assemble at what they call *claca*—that is, to do work together. Then, around the warm hearth, whilst the hands are engaged upon those fine, richly-coloured embroideries, their imagination takes flight: old tales, ballads, songs are refashioned and new ones created to keep alive and fresh the soul of the nation. MARCO BRZA.



# WHAT FOREIGNERS THINK OF US

## —and what some of us at least think of Them.

ON Tuesday evening we are to hear a British National Programme as conceived by the Erewhonians. Erewhonia, one learns, is a small state in the Western Balkans. We must take this piece of geography on trust, while continuing to marvel that the Balkans are able to contain all those minor states ascribed to them by musical comedy, satire, and romance, where it is always sunny (except in Act III—the big ballroom scene), where the army consists entirely of officers and the women are flower-sellers in the afternoon and court ladies in the evening, without anyone commenting on it in the newspapers. With so many Ruritania scattered about its face, it is amazing that Europe should be as peaceful as it is. Perhaps there is some light-hearted department of the League of Nations staffed by 'leading ladies' and 'juveniles' which, in between cocktails, preserves the balance of power. It would certainly be very awkward if Poldonia conquered Morenia and there were one musical comedy the less.

But Erewhonia, it seems, is to be found in the atlas of satire rather than that of operetta. Tuesday's programme is, one guesses, based upon those wrong ideas of our national life which, despite the experience of the war, the coming of radio, the increased convenience of travel, etc., still persist on the Continent. That foreigners should continue to misunderstand us and we them is natural, for nations do not consist of the fortunate few who are able to travel and find out for themselves, but the very many who are so busy with matters nearer home that, to save time and fill up a blank in their scheme of things, they embody their ideas of things abroad in simple and picturesque generalizations—such as 'that Frenchmen wear frock-coats, shoot foxes, and eat frogs'; 'that Germans wear spectacles, keep their windows shut and play trombones'; or 'that all Chinese are impassive and cruel and feed on mice dipped in treacle.' Similarly, many foreigners regard the English as a race of simple footballers who wear knickerbockers and grind the faces of the native races. These generalizations, perpetuated in newspaper caricatures and in the music-hall, die hard. The Continental's idea of an Englishman is based still upon his grandfather's acquaintance with some toothy tourist of Victorian days, just as our own idea of a Frenchman is derived from the comic French master in a school story of the 'seventies, and is scarcely modified by our defeat at lawn tennis by a team from France, or a hard international game at Twickenham. The fact is that few of us have either time or reason to make these modifications. Frenchmen, Germans, and

Chinese are as far outside our own lives as the iguanodon.

It is a fact that we English travel much more than in pre-war days. Many of us have become discreet and practised travellers with more than a smattering of foreign languages, who go our ways on the Continent without attracting any particular notice. When we are in Erewhonia, we do as the Erewhonians do—and run counter to the Erewhonians' cherished idea of an Englishman. While our friends in Erewhonia are delighted with the ease with which we fit into the scene, the Erewhonian man-in-the-street, quite excited at the thought of meeting an Englishman would be sadly disappointed with our apparent similarity to himself.



Forced to expose the most intimate details of their baggage to a number of customs officials.

But there are other English travellers less discreet, who do not speak Erewhonian, who do not take the same pleasure as ourselves in adapting themselves to circumstance. There are those, for example, who travel gregariously on the 'See Erewhonia in Seven Days for Seventeen Guineas, including First Class Accommodation, Tips and Outings' system under the guidance of a bristly man with a celluloid badge in his buttonhole. These gallant people do not fit into the scene as comfortably as ourselves. They are in a state of irritation long before the porter cries 'Erewhonia!'. During the past thirty-six hours they have been whisked half-way across a continent in company with a dozen other sufferers to whom they have never been introduced. Some of them have a vague feeling that it might have been better to go to Bognor after all, but are fighting it down with the counter-reflection that the seventeen guineas have been paid and that's therefore that. They have been forced to listen to a good deal of bright back-chat from the celluloid button, eat four or five unfamiliar meals, and disclose the most intimate details of their baggage to a number of customs officials. Thus it is that they

reach, in a state of outraged decency, their destination, resentful of the strangeness of Erewhonian life, determined not to yield an inch to the conventions of Erewhonia, but, like the Pilgrim Fathers, to establish a New England on foreign soil by the simple method of being exaggeratedly English in their speech and behaviour. Exchanging scornful pleasantries (for all internal dissension is now forgotten), the party marches from the railway station, complete with umbrellas, hold-alls, shooting sticks, guide books and air cushions: and idle Erewhonians, sipping syrups in cafés around the square, exclaim with pleasure: 'Ah! the English!' and run to watch the circus parade, for these invaders have fulfilled their idea of what Englishmen should be. The Erewhonian's notion of the typical Englishman is as fixed and erroneous as the Englishman's notion of the average Erewhonian. Both are survivals of a past age before the newspaper, the cinema, and the radio, when distance still lent enchantment to one nation's view of another.

Little by little, as the traveller changes his nature, a new sort of Englishman will appear in the Erewhonian comic papers. In the eighteenth century he was a travelling *milord* with a caliche, twenty carpet bags and a 'gentleman's gentleman'; in the nineteenth century a whiskered sahib with two children in kilts and a prim governess; today he is the angular, unhappy tourist of the new age of cheap travel. Tomorrow he may be a caricature of the adventurous younger generation, incredibly outspoken, unabashed and curious—but he will never be more than a caricature—with a wholesome element of truth behind its exaggeration.

I have lately heard an amusing story based upon the Frenchman's supposed ineptitude for sport. A Frenchman took an English friend out shooting. A rabbit started out of a hedgerow and the Englishman raised his gun. 'Non, non!' screamed the Frenchman, knocking up the barrel; 'zat is Hippolyte. We nevaire shoot Hippolyte'; and a moment later, when a second rabbit appeared, and the Englishman, polite though mystified, forbore to shoot, 'Quick! quick! Zat is Alphonse. We always shoot Alphonse!'. The friend who told me the story, repeated it with a knowing air, seeming to imply its essential truthfulness. Such stories may be told of Englishmen in France, though I have never heard them. They are the complete expression of the attitude of one nation towards another—an attitude based upon an outworn tradition—one which makes us laugh in the wrong place but breaks no bones.

HOLT MARVELL.



## ACCENTS OF GREAT SINGERS.

In the third article of his series, Mr. Herman Klein, who is a well-known teacher of singing as well as critic, and can number the famous Patti among those whom he has taught, tells of the days when it was not, as now, the accepted accomplishment of every famous singer to sing in several languages—two, English and Italian, being all that were customary on our operatic stage.

SINGING in a strange tongue was not always the regular custom that it is today. In opera particularly, down to a certain period, only two languages were as a rule employed on our lyric stage, namely, Italian and English. The former was, of course, the common medium of all who studied and 'exploited' the vocal art, and was scarcely regarded as in any sense a foreign tongue. Nevertheless, to hear it really well spoken and pronounced was even then the exception; it was limited to those artists who had lived and worked for some years in the 'land of song.' I remember how delightful it was to hear Sims Reeves and Santley sing in Italian; their accent was faultless. On the other hand, Edward Lloyd was never quite at home with his Italian vowels, and 'Jack' Foli, an Irishman who had been taught at Naples and had sung in Italian opera both abroad and at home, never ceased to impart to them a slight Hibernian flavour. Again, Santley's French, which he was fond of airing in 'Vulcan's Song' and other pieces by Gounod, was very far from impeccable, though good enough to be acceptable. My venerable master, Manuel Garcia, I recollect, constantly insisted upon the vital importance of purity of accent and diction in singing. His pupils, who, a little before I 'came along,' had included Santley and Christine Nilsson (Antoinette Sterling was more of a contemporary) naturally sang most in Italian with him; but he was no less rigorously exigent about their pronunciation of English, for he spoke and wrote our language admirably. I remember his once telling me what immense pleasure he had derived from hearing Sims Reeves deliver the wonderful words of the Passion music in the *Messiah*. It was, he said, quite an object lesson in the power and beauty of utterance to enhance the beauty of language and music combined. Luckily I had the chance not long afterwards of proving the *maestro's* remark for myself at a sacred harmonic performance at Exeter Hall (where the Strand Palace Hotel now stands). Sims Reeves possessed a gift all his own of infusing something more than poignant expression of voice and phrasing into those exquisite recitatives. When he sang 'Thy rebuke hath broken his heart,' 'Behold, and see if there be any sorrow,' or 'He was cut off out of the land of the living,' there was an intensity of feeling, a mobility of accent, a grandeur of form and sound in the delivery of the text itself, that brought out the whole tragic meaning and significance of the Prophet's words. No tenor but Sims Reeves, in the writer's ex-



SIR CHARLES SANTLEY.

One of the few great singers whose Italian accent was as faultless as his English.

perience, ever did in like degree the same. It is astonishing how words delivered in this exceptionally perfect manner can become permanently associated in one's memory alike with the music and the singer. In the case of Sims Reeves again, it was undoubtedly this precious gift that made his famous renderings of 'Total Eclipse' and 'Deeper and Deeper Still' so affecting that they brought tears to the eyes of three generations of listeners. In another way, one could never forget—once heard—the individual qualities of voice, diction, and emphasis that Santley, down to the very

last, infused into his great interpretation of Elijah. There were good Elijahs galore in his time (though not today, I fear), but not a solitary one who could declaim with the dramatic force that he did: 'Take all the prophets of Baal, and let not one of them escape you,' or impart the same biting irony to tone and text in the phrase 'Call him louder! for he is a god, he talketh; or he is pursuing; or he is in a journey; or peradventure he sleepeth.' Every thought was differentiated in the character of the words and the voice that gave it utterance.

Whilst Reeves was yet singing, the purity of his English was emulated by two very distinguished tenors, Edward Lloyd and Joseph Maas, of whom the latter sang in opera as much if not more than in oratorio. At the leading festivals the former generally enjoyed the preference; and Sir Arthur Sullivan at Leeds did not conceal his feeling about it, since he would have no other than Lloyd to sing 'Come, Margarita, come' in *The Martyr of Antioch*, or the suave passages for Prince Henry in *The Golden Legend*. It was easy at the time to understand his choice. There was yet a third British tenor then coming to the front, Ben Davies by name, who caught some of the best traditions of that epoch, and who still occasionally gives a lesson in pure vowel singing that some of his less industrious Welsh brethren ought to profit by more than they do.

But it is time that I spoke of an illustrious exemplar of this peculiar phase of the singer's art—a woman and a soprano—who possessed the secret of it in a measure that has never been surpassed. I refer to Adelina Patti. A born singer; a born linguist; gifted with an extraordinary ear and memory for everything musical or related to music, she realized to the fullest (mainly without being conscious of it) the subtle

influence of language upon vocal production and colour, the irresistible spell of the intimacy that can bind words and cantilena into a harmonious whole. It was the knowledge and mastery of this, coupled with the intrinsic charm of one of the loveliest voices that God ever bestowed upon a human being, that enabled Patti in a simple ballad like 'Home, Sweet Home,' to hold in thrall multitudes who would have disdained to wait till the end of a long concert to listen to the familiar tune from any lips save hers.

The magic of Patti's unique gift would, however, have been less potent had it not extended to regions of her art more exalted by far than 'Home, Sweet Home.' English was not



TAMAGNO.

The famous tenor robusto as he appeared in the name-part of Verdi's opera, *Otello*.

(Continued on page 13.)



# A COMPASSIONATE TOUR OF THE WORLD.

Arranged by J. C. SQUIRE.

The journey of Mr. Wheatcroft, with an Angkor, the capital of Cambodia. Mr. Squire has arranged a tour of the world which will include the places made popular by travel, but which are not generally known to the public.

ON Saturday evening Mrs. Wheatcroft is talking on the Wireless about Cambodia. There is a great deal of interest in Cambodia under French supervision, a King of Cambodia, who rivals Solomon in respect if not in glory, and wears a crown which consists of a cupola and a tall spire on top. At Angkor there are some of the grandest ruins in the world—scores of vast temples, massive, perfect in their masonry, elaborately sculptured, approached through avenues of statuary half buried in the luxuriance of the forest growth. These things I have seen. I look Cambodia up in a reference book. I find that 'The coast, indented by the bay of Kampong-Son, offers but one port, Kampot, suitable only for river-trade.' I also read that 'The horses of Cambodia are remarkable with remarkably large heads.' It would doubtless be agreeable to see Kampot and the large heads of the small horses, and I would give a good deal to visit those amazing monuments of the Khmer Kings, who were amongst the greatest builders of all time and faded, only a few centuries ago, into such an obscurity that the modern Cambodians believe their buildings to have been erected by demons.

But there is a still greater attraction about Cambodia for me. It is one of those countries which hardly anyone ever mentions. At school we learnt about it. Like parrots we learnt also the names and positions of the other parts of French Indo-China—Annam, Tonkin and Cochinchina, where the fowls are. At the same time we were learning that Stafford was on the Sever and that the Irwell and the Orwell were not to be confused. Geography lessons over, most of

this knowledge slipped out of the surface mind, if not out of the recesses of the memory. Look at a map now, and it is sprinkled with a thousand names, from Vladikavkaz to Panta Arenas, which were only too familiar to us and which we have never heard mentioned since we left school. Only a limited number of countries and cities (and hardly any of the capes and promontories, and lakes and rivers, of which we

used to hear so much) can find a place in the limelight. It is only a few countries which are vested with world-power, it is only in a few countries that events happen which send reverberations over the world and it is only to a few towns and districts that the tourists flock at the bidding of fashion. They change. Ten years ago nobody ever mentioned the Balearic Islands or the Republic of Andorra. A few people visited these; more are following; in another ten years they may be as well known as Deauville, or the Engadine—particularly if they happen to start casinos. But as one place climbs into prominence another slips out of it. In George III's day Weymouth (where the King bathed daily to the strains of the National Anthem) was as conspicuous as Bognor is now. The same thing applies to countries though some there be which have always been ignored by the rest of the world.

But Cambodia! What I have been leading up to is this. Tired of reading books about Going Round the World in all of which are descriptions of New York, San Francisco, Shanghai, Colombo, Alexandria, Naples, Marseilles, etc., I worked out some time ago a trip round the world for myself. I wasn't going to any place on the usual routes; I was going to take pity on the unvisited places; or, as Coventry Patmore put it, 'to love the lovely that are not beloved.' It wasn't so much that, being a tourist, I object to other tourists, as that I felt a desire to greet the geographical poor relations who have all kinds of good qualities but whom hardly anybody seems to visit. And Cambodia was on the list. How often are Hong Kong and Shanghai, mere towns, mentioned! How seldom Cambodia, home of the Khmer Kings, the elephant, the rhinoceros, the ape, and the very small horses with very large heads.

My tour begins from a very small hamlet. It is a hamlet in the south-west of Siam, so obscure, in fact, that its very name is in dispute. The sign post and the superior persons call it by one name, the Ordnance



IN THE LITTLE-KNOWN ISLE OF CYPRUS

Magnificent medieval ruins standing amidst scenery of Mediterranean beauty under a cloudless sky. The ruined church of St. George of the Greeks at Famagusta and (right) the mosque of St. Sophia, which once, in the days of the Crusaders, was the Cathedral of St. Nicolas.

maps by a second, and the oldest inhabitants by a third. It is patent that when the time comes for me to journey from there to Wick, on the North Coast of Scotland (whence I shall sail), time, money, and means of locomotion being at last available, that I must avoid London. I shall therefore go across country to Gravesend, over the Thames by the ferry, and through the backwoods of Essex (the most neglected of all the Home Counties), and thence, by devious routes (taking in such counties as Rutland, Leicestershire, and Lincoln) to the North of Scotland. Even in the trip through crowded England certain things will be seen which are not normally seen: the town hall at Oakham, for instance, where hang the great horse-shoes which have been presented by every royal traveler through the town for hundreds of years past. Via the Orkneys and the twelfth century cathedral of St. Magnus, I shall go to the Farø Islands; and there, good-bye is said to the United Kingdom.

Men go to Copenhagen; but that pointed mainland of Jutland, so familiar to us when we used to draw maps, has little notice taken of it here. This, at least, is familiar ground to me: the Hans Andersen beaths and pine woods and farmhouses, the pretty port of Aarhus, with its quays by the smooth inland sea and its charming Gothic cathedral. From there, without much trouble, Valparaiso may be reached, whose name is known to every Scandinavian but to very few English people, an island in the Baltic which was in the Hanseatic League, and is covered with the noble ruins of medieval churches and towered walls. By Esthonia, Latvia, White Russia and Bessarabia, I shall get to the Black Sea, and thence, by Trebizond, and across Asia Minor, to Cyprus, that happy island where several languages are spoken, nobody ever seems to give trouble, and the crusading ruins of Famagusta may be seen as Flocker, the poet, saw them, against the setting sun.

The Suez Canal? Certainly not; it is

(Continued in col. 8 overleaf.)



THE STAIR OF HONOUR

at Angkor in Cambodia, of which Mrs. Wheatcroft is to speak in her travel talk on Saturday next. The ruined temples at Angkor are among the finest in the world.



# THE CRITIC FROM HIS HEART II.

By PERCY A. SCHOLDS

## IV. 'Disembodying' the Music.



ONE of the most interesting pieces I have read in the papers is this—last B.B.C. letters are full of to be numerous!

This may be going a bit too far. I don't know. But if that can be done with actors and actresses—members of a profession that has occasionally even gone to law about the relative sizes of the lettering for their various names on the posters—cannot something be done with the musicians?

### The Play's the Thing!

Surely both in drama and music the play's the thing—not the player!

When broadcasting began I happened to be the music critic of a great London newspaper. I was the first to include criticisms of broadcast music amongst my concert criticisms, which I continued to do until my editor compelled me to stop—considering broadcast music as beneath the notice of a respectable Sunday public. (He knows better now!)

I have ventured to indulge in this personal reminiscence for a good purpose, so I hope I may be forgiven. I want to state what were the two wonderful possibilities that overwhelmed my imagination the moment broadcasting began. The first, of course, was that of taking music *everywhere*, instead of to the tiny group of people who at that time knew enough to find their way to the five London concert rooms.

The second was that of rearing a more intelligent public for music. It is the second of which I now wish to speak.

### Baconi through the Opera Glass.

After five or six years' editorship of a musical journal, three or four years as music critic of the leading London evening paper, and five or six years as music critic of a Sunday paper, I had realized that a very big proportion of the London musical public judged musical performances with its eyes instead of with its ears.

I have seen a party of friends retelling in Baconi's magnificent performance of the Emperor Concerto by means of a pair of opera glasses, passed from hand to hand, turn-and-turn-about, fair play's-a-jewel.

I have seen the crummed Queen's Hall burst into applause before Pachmann had finished the performance of Chopin's lovely Nocturne Op. 37, No. 2, just because he raised his hands from the keyboard at a rest—a rest which occurred after a chord which any man, woman, or baby-in-arms who had been listening with even half-an-ear, would have known instinctively, even if he, she, or it were new to that very popular composition, could not possibly be the final chord of such a piece, since its deliberate suggestion is of finality—of finality once poetically frustrated.

### Artists that win Applause.

I have seen girls applauded for out-of-tune singing because their dresses or their faces were pretty. I have seen pianists encored for no better reason than that they had shaggy moustaches and shook them. I have seen violinists 'bravo-ed' because they perspired.

At a certain since famous pianist's first appearance in the Queen's Hall I heard her denounced for 'thumping' (although her tone was delicately and beautifully controlled), for no reason except that in those early days she had the habit of raising her hands above her head.

And, of course, with all this, I have seen a thousand times the influence of 'suggestion.'

Sometimes it was the suggestion of *reclama* and sometimes of reputation. Sometimes I was the deliberate manipulator of West End concert programmes, and sometimes I was in an inferior position, but always I was in an inferior position. It was the pathetic relic of the heyday of the artist in question—an artist now far gone in decline and perhaps even senile, yet still flattered by his faithful public, which so long as it saw him on the platform...

The first of these, the suggestion of *reclama*, was under this shining sun of indiscriminate approbation became disgusting to me—as I should have thought they must become disgusting to any stout Briton. And so, with all the advantages of day free seats in every concert room in London, and others had to pay heavily, there came to me with my musical pleasures a displeasure with musical people of a large proportion of them, at any rate. If only these people could experience this ear-act without witnessing its processes of production, I used to think, then, perhaps, we should get some real judgment in the concert room.

I used to say to myself: 'A great symphony is an appeal to the ear and to the emotions through the ear. Why should the ear be distracted by the eyes' observation of a lot of scrappers and blowers and bangers and of a famous athlete in front of them making violent and often unnecessary gestures? We don't insist on having exposed to view during performance the inward workings of a piano or organ!'

### Music and Broadcasting.

And then came broadcasting with its power of music brought back again to its proper status as a subtly harmonious arrangement of vibrations impinging on the drum of an ear. The machinery was now to be hidden and its motions would no longer influence judgment. A homely soprano, with a heavenly voice and sensitive feeling, had taken her place above a Paris gown'd angel with a shrieking top note and no ideas. Music, in fact, was at last to be just music!

And though after these more six or seven years of broadcasting there must be many listeners with their musical intelligence and judgment only partially developed, yet I should guess that the new broadcasting musical public is growing in critical power a good deal more rapidly than did the old concert room musical public—that is, those individuals amongst it are growing in judgment who have had the wisdom not to supply the place of the old distractions of the concert room by the new distraction of the home, and who scrupulously treat a fine piece of music as a thing to be enjoyed by the careful focusing of that one of the five senses for which it was designed. So that one of my expectations is already partly realized.

### Give the Composer an Evening!

And now that the Dramatic Department of the B.B.C. has said 'In future you shall go straight to the author's meaning, with the least possible interposition of another personality or set of personalities,' it is to be hoped that the B.B.C. will more and more give us that order of advantage with regard to the composer. I do not say suppress names, but perhaps, in subtle ways that may yet need a little thinking out, it can train us to think rather less of the musician and rather more of the music.

And if ever, visual broadcasting having been perfected, the B.B.C. proposes to make arrangements to let us see perspiring pianists or violent conductors, let us quickly remind them of their own admirable precedent!

# A COMPASSIONATE TOUR OF THE WORLD.

(Continued from previous page)

like Piccadilly. Over the Sinai Peninsula, and then down to the Italian colony of Erythrea and that ancient Christian kingdom of Abyssinia or Ethiopia, which I know best from Dr. Johnson (who never was there) and of which it used to be believed that the natives subsisted on steaks cut from the of the living, obliging, and perpetually recuperative cow. Italian Somalia and the Comoro Islands lead us to the immense and mysterious land of Madagascar last refuge of the dodo, whose memory remains at present Madagascar's chief gift to mankind. Thence to Mauritius, which is never mentioned except occasionally when there is a sale of rare postage stamps; thence to the Seychelles; thence to India. Pondicherry? Certainly not! Goa, which is Portuguese, and Pondicherry, which is French—little defenceless Gibaltars which have survived generations of warfare. And then by the Andamans and the Nicobars to Cambodia and Angkor.

Space hardly permits more than a summary of my subsequent peregrinations, from Peking to Formosa, to Korea, the Loochoo Islands, Sarawak, Brunei, Celebes, Dutch New Guinea, and then across the Pacific avoiding Samoa, and Fiji, and Tahiti but taking in New Ireland, Lord Howe Island, Kermadec Island, and Pitcairn Island, where the descendants of the Bounty mutineers still live a Polynesian life with English surnames. Costa Rica and Guatemala lead naturally to that English-looking colony, British Honduras, and to the Leeward Islands, Guadeloupe and British and Dutch Guiana. Midway in the Atlantic is doubtful, but Ascension (which glories in a red underlining) is safe enough. From there the Gold and Ivory Coasts, Liberia and Gambia lead, via the Cape Verde Islands, home.

'There is far more sea than land,' sings the American poet Vachel Lindsay; and very truly. In my own world-itinerary it is certainly a vast deal more sea than land. It is no easy job, avoiding the frequented places. But I dare swear that a man who followed my route would get as much fun out of it as any man who proceeds along the best-approved steamer-routes to the best approved hotels, and that he would discover a great many 'beauty spots' where none are at present reported to exist. I suggest that the reader, map before him, should try to devise a more amusing and recondite trip for himself than I have succeeded in planning.

I am aware that I have left out Kerguelen, Tristan da Cunha and the whole of the Polar Regions.

J. C. S.

### The National Lectures.

The Second of these Lectures will be delivered at 9.20 p.m. on Monday, April 15, by

PROF. A. S. EDDINGTON, F.R.S.,

whose subject will be

'Matter in Inter-Stellar Space.'







## HYGIENIC CLOTHING FOR CHILDREN.

When dressing your Child take account of its Health.

THE English climate needs knowing, and in order to avoid our children constantly having colds, we should thoroughly understand the principles of dressing them right. Considering the climate we must think of the following facts. We breathe through our noses, and use our lungs. Through the pores of the skin, by perspiration, we let out the waste matter of the body and also, in a way, breathe. Therefore our pores should not be blocked. We should allow the air to get at our skin.

In the summer children usually perspire more freely than in the winter. This is Nature's way of keeping an even body temperature. In the winter they perspire less. This is Nature's way of keeping their bodies warmer. It throws more work on organs such as the kidneys.

Therefore the first thing to do when choosing underclothes, or top clothes, is to see that they are porous, and allow the air to get at the skin; that they are absorbent and light. Wool, or wool and silk, meet these requirements. The only way you can really judge whether a child is cold is to feel, not only his hands and feet, but his wrists and neck. Rubber, paper and chamois leather keep you warm by preventing the heat leaving the skin. This is not healthy, as it prevents perspiration, or the water evaporation, of waste matter from the body.

Another rule when choosing clothes is to see that they allow the arms and legs and all the organs of the body free play. Tight clothes hinder the circulation as well as the work of the organs of the body. Too many clothes, or woollies that are elastic, instead of giving warmth, often restrict the circulation and make the child feel cold.

The fashion now is all for simple woolly garments. They are easy to wash, take up little room, and are very attractive. They do not need many buttons and have no strings. Without buttons you are not tempted to use pins. This is very important, because you should never pin a child's clothes on. Small children have been known to unpin safety pins and swallow them. Draw-strings round the neck are very dangerous.

Never forget that a hat should be worn in the sun. The danger of knitted outdoor coats for children who are no longer in the pram is that they are too tight through. Many doctors attribute the deaths of children between two and six years old to knitted outdoor coats. Windproof tweed or serge is far better.

A vexed question is sleeping suits or nighties. I say sleeping suits; the child can then, if necessary, sleep between sheets instead of blankets. Kick off his bedclothes, get out of bed, or do what he will yet he remains warm or, anyhow, does not get cold.

I believe in stockings or garters for the winter. I wear belt-suspenders, as long as they are not too tight. Boys can have knitted garters; elastic ones get twisted or tight. Wisely-dressed children always look nice, however shabby they are, as long as they are clean and neat.—From a talk by the Hon. Mrs. St. Aubyn.

*Copy of the Bread Recipes broadcast on April 2nd at 10.45 a.m. in the B.C. Empire.*  
The following are the recipes for the bread which was made by the women who have already applied need not do so again.

## FOR VEGETARIANS.

### Steamed Eggs.

1. Take 4 eggs, wash well cups or darioles, wash brooms, place half in bottom of cup, drop in the other half, place remainder of eggs on top. Season. Steam about 15 minutes.

### Forced Cabbage.

Ingredients: 1 good-sized cabbage, 1 oz. breadcrumbs.

Method:—Remove outer leaves, cut in two, remove stalk. Mix the chopped nuts, breadcrumbs, herbs, onion, and seasoning. Add sufficient stock to bind. Sandwich between the halves of the cabbage. Tie round with string or tape. Stew in brown sauce till tender (twenty to forty minutes).

### Brown Sauce.

Ingredients: 1/2 lb. butter, 1/2 lb. flour, 1/2 lb. onion, 1/2 lb. carrot, 1/2 lb. turnips, 1/2 lb. mushrooms, 1/2 lb. peas, 1/2 lb. beans, 1/2 lb. lentils, 1/2 lb. chickpeas, 1/2 lb. split peas, 1/2 lb. mung beans, 1/2 lb. black beans, 1/2 lb. kidney beans, 1/2 lb. pinto beans, 1/2 lb. navy beans, 1/2 lb. great northern beans, 1/2 lb. cranberry beans, 1/2 lb. adzuki beans, 1/2 lb. lentils, 1/2 lb. chickpeas, 1/2 lb. split peas, 1/2 lb. mung beans, 1/2 lb. black beans, 1/2 lb. kidney beans, 1/2 lb. pinto beans, 1/2 lb. navy beans, 1/2 lb. great northern beans, 1/2 lb. cranberry beans, 1/2 lb. adzuki beans.

Method: Fry the fat in a large pan, add the vegetables, and cook till tender. Add the stock and simmer for 1 hour. Strain and serve.

## THIS WEEK IN THE GARDEN.

**A**DVANTAGE should be taken of favourable weather to plant all vacancies in the rock garden. The rock garden is too often looked upon only as a place for spring and early summer flowers, but if suitable plants are chosen the season can be considerably extended. Well established plants of such things as Dianthus, Alyssum, Phloxes, Alyssum and Hebeauremums will flower this season if planted now.

Finish dividing and planting herbaceous plants as soon as possible. Give a liberal watering if the soil is dry. Divide and transplant Violets. Rich soil is not necessary, but to get good flowers, it is advisable to make a fresh plantation annually. Violets intended for flowering in frames will be best if planted in a partially shaded border, where they can have constant attention to spraying during hot weather to prevent attacks of red spider and thrips. When transplanting, select the young portions or runners, discarding the worn-out parts.

All hardy annuals should be sown as soon as possible on the ground where they are to bloom. This beautiful and cheap class of flowers is greatly neglected. To get the best results, sow early and thinly, thin severely, and stake early by placing hazel or other twigs through and around the clumps.

Cucularias, Pentstemonas, Antirrhinums, and other fairly hardy plants that have been rooted in cold frames are much benefited if they can be transplanted into nursery lines in some sheltered corner where ample protection can be given in case of frosts. Spruce branches are good material for this purpose. About a week after transplanting pinch the points out of the plants to make them bushy.

Sow Early Milan Turnips on warm sheltered borders. Globe Beetroot may also be sown for an early supply. Choose a warm, sheltered corner for these early sowings. Continue sowing Peas, Beans, and Salad vegetables at regular intervals to keep up a continuous supply later on. Spring Cabbage will be greatly benefited by a light dressing of nitrate of soda, about 1 1/2 lbs. to the square rod.

We must again emphasize the need for guidance as to times and season by the weather and the nature and condition of the soil with which one has to deal. These must be regarded more than the calendar, and they vary so greatly within a few miles that no general diary, such as this must needs be, can possibly serve for all. (Royal Horticultural Society's Bulletin.)

## A WOMAN IN CANADA.

**I** AM back in England for a few months' holiday. I would like people to know something of my experiences, as I know they would enjoy life "out there."

Before I left England I obtained, through the Women's Farm and Garden Association and the Overseas Society, a post in British Columbia. It was on a sweet-pea farm, but I was told that if I did not like the farm life, I could always get domestic work.

I travelled with three other girls, all going to the sweet-pea farm on Vancouver Island, B.C. The journey through the Rockies I shall never forget, it was so lovely, and to see that scenery is well worth the rather trying journey of five days by rail. The mountains, rushing rivers and fir trees are tremendously alluring, and I was particularly struck by the way the trees and moss grow right down by the seashore, making delightful spots for camping and picnicking.

I was on the sweet-pea farm for eight months—from February till October, 1925, when I went to Vancouver City, and after a week spent at the Y.W.C.A., I obtained a part-time post in the University Cafeteria. This post became full-time within a fortnight. It was as salad-maker and waitress. The work was hard, but it was a very interesting experience. I was paid \$11 per month and some meals, but no room, compared with \$5 a month and all found at the farm.

This post lasted for three months and then, seeing in the paper that a cooking-instructor was wanted in a small institution, I applied and went within a fortnight.

The institution was a hostel where they trained a few English girls in Canadian house management and cooking, and fitted them for posts as home helps. The girls who came through the hostel

all did domestic work to begin with, but by the end of them stayed at that kind of work. I can remember two girls who, after two years' domestic work, started a small chicken farm, one of them going out to work by the day and making enough money to keep them going.

Another girl, after one year of domestic work, has a post as assistant matron at a girls' school; another, after three years' domestic work is in charge of a house in a boys' school; another girl, after being home-help in a lonely spot in Northern B.C. went as kitchen matron in an Indian school in Alberta, and is now working as a waitress in the University at Calgary, and taking evening classes in shorthand and typing. All these girls came out under the immigration scheme as domestic workers and are all saving up for a trip home.

The usual wage for a domestic worker is at least \$10 a month to start, and all found. The work is not easy, but there are no basements in the houses, and a girl shares the pleasures as well as the work of the family.

In B.C., particularly Vancouver Island, the work is not so heavy, as the people are not so isolated and are able to have more in the way of labour-saving devices. This gives people more time and opportunity for recreation, which consists of dancing, badminton, tennis, and hockey.

Many girls are prejudiced against domestic work, but in Canada the houses are so much more compact, and consequently so much easier to run.

I should always advise a girl to take a post in the country, at any rate at first, as she will be able to enjoy any of the social life going on, while in the town she will not find she has the same social standing, and, if she has no friends, she will be very lonely at first. However, this soon wears off, as friendliness and kindness are predominant in Canada.—From a talk by Miss Aubrey Wells.





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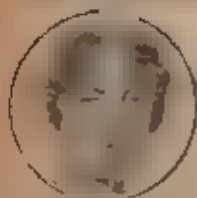
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9.45  
LADY  
AMPTHILL  
MAKES  
AN APPEAL

# SUNDAY, APRIL 7

## 2LO LONDON & 5XX DAVENTRY

(358 M. 138 K.C.) (1,602.5 M. 92 K.C.)

9.5  
ELITE SUDDARY  
IN  
MUSIC



10.30 a.m. (Daventry only) TIME SIGNAL-ORCHESTRA; WEATHER FORECAST

### 3.30 A MILITARY BAND CONCERT

DOROTHY BENNETT (Soprano)

JOHN THORNE (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'La Chasse de jeune Henri' ('Young Henry's Hunt')

BORN in 1763, of humble parents, Méhul showed such precocious aptitude for music, that at the age of ten he was organist of a church in his native town. Four years later he was organist to his master, Hauser, in the most important church of Lavaldez, and there

was playing an improved educational visitor that the boy was taken to Paris for further study. There followed many years of careful, earnest work, partly under the guidance of Gluck, and by 1790, Méhul had established a distinguished position as composer. Church music had occupied him first, to a mind of simple nobility and refinement as his work, deeply touched with religious sincerity from his childhood, the music of the church made a strong appeal. But no French composer may neglect the theatre, and it was an opera that Méhul made his mark. His industry may be measured by the production, within seventeen years, of twenty-four operas, besides many cantatas and songs. All these were produced under favourable auspices, and when, in the last years of the century, in the midst of the Revolution, he composed 'Joseph,' he had been created a Chevalier of the Legion of Honour and a member of the Institut, beloved and honoured by his people and by the musical world of Paris.

Stricken in middle age by consumption, he was sent to Provence, but it was too late and he returned to Paris, to die there in 1817.

His opera, 'Young Henry's Hunt,' appeared in 1787. Only the Overture survives—a merry piece which describes its subject largely by the use of actual old tunes and calls for the Hunting Horn.

### 4.42 DOROTHY BENNETT

Requesting letters . . . Plinsky Korakob  
Song of the Nightingale . . . Samikozov

### 3.50 BAND

Solo (No. 2) 'L'Arlésienne' ('The Maid of Arles') . . . . . Birt  
Pavane . . . . . Avo Maria, Meub  
etc., Pasodoble

### 10 JOHN THORNE

Requiem . . . . . Butlerworth  
Song . . . . . Peter W. H. A.  
J. y, shipmate, joy . . . . . Stanford

### 4.10 BAND

Children's March for Two Pianos and Military Band—'Over the Hills and far away' . . . . . Percy Grainger  
Pavane . . . . . Gordon Bryan and Victor Healy  
Valse des Alouettes (Larks Waltz) . . . . . Drigo  
Bridal Procession ('The Golden Ockerel') . . . . . Plinsky-Korakob, arr. Howgill

The Ten Celily . . . . . Kenneth A. Wright  
In the Bay . . . . .  
Tu fa la Superbetta . . . . . IF Ploch

### 4.40 BAND

Symphonic Poem, 'I love' . . . . . Sindang  
SANTANA, as our listeners know, although overshadowed by his former pupil, Beethoven, was none the less the first Beethoven to raise the music of his native country to a distinguished place in the world's art. A patriot first and foremost, an enthusiast for the native music of his country, he was a pioneer in the discovery of the Polish and Slav rhythms, especially the Polish, and a place of their own in the classical music.



### IN THE HAYFIELDS AT AYLESBURY

A group of the girls under the charge of the Aylesbury After-Care Association, for which Lady Amptihill will broadcast an appeal from London and Daventry tonight.

This is the second of a series of six Symphonic Poems, the whole bearing the proud title 'My Country,' and being dedicated to the city

### LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matters that have already been broadcast? Thus, of course, does not apply to out-of-the-broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

of Prague. The composer has himself furnished the score with a preface which forms the best possible guide to his music.

Two springs well up in the depths of the Bohemian forest: the one warm and sparkling, the other cool and still. Rippling gaily over rocks, these two streamlets unite and flow together under the glistering rays of the sun.

The swiftly flowing forest brook flows in a river—the Ulava (i.e., the Moldau)—and as it flows through the meadows of Bohemia it becomes a mighty stream. It flows through dense forests, where the merry whistle of the hunt and the horns of the huntsmen are heard; it flows through rich pastures and plays on the joyful strains of song and music.

A festival is being held. At the festival, under the light of the moon, the nymphs of the woods and water sport on its shimmering waves, and with the towers of the city of the ancient warriors—the sole of the city—of St. Johann, the stream hurrying in rapids through the rocks, finds its way to the quietest part of the river. At the festival, the water is just as it was in the past, but the water is now a river. Vastness of the estate, built by the city, and then disappeared, and then disappeared from the eyes of the poet.

### 4.54 JOHN THORNE

O that I were . . . . . Mrs. F. J. Clark  
O Swallow . . . . . Moncreff  
Swallow . . . . .

### 5.2 BAND

Neapolitan Scenes . . . . . Muzette  
The Dance—Tarantelle, Procession, Improvisation and the Fête

(For 5.15-5.45 Programme see opposite page)

### 5.45 The Week's Good Cause.

Appeal on behalf of the Aylesbury After-Care Association by the Lady AMPTHILL, O.I., O.B.E., J.P., Chairman of the Aylesbury Association

THE Aylesbury After-Care Association arranges for the future welfare of all inmates of the Borstal Institution for Girls. Funds are needed to provide outfits, living expenses until work is found, and many other needs of inmates leaving the Institution.

Donations should be sent to The Lady Amptihill, H.M. Borstal Institution, Aylesbury, Bucks.

6.50 WEATHER FORECAST, GENERAL NEWS, BULLETIN, LOCAL ANNOUNCEMENTS, (Daventry) SHIPING FORECAST

### 9.5 A Concert of Old Music

ELITE SUDDARY (Soprano)

MAURICE FRANK

(Viola da Gamba)

ALICE ELLERS (Cello)

10.30

EPICURE





From 2LO London and 4XX Daventry

21







# Sunday's Programmes continued (April 7)

**2WA GARDIFF.** 893.2 M 979 KC

3.30-6.15 S.B. from London (9.0 W. from London)  
 10.30 Epiloguc  
 10.40-11.0 The Silent Fellowship

**5SX SWANSEA.** 204.1 M 1820 KC

3.30-6.15 app. S.B. from London  
 S.B. from London  
 9.0 W. from London (9.0 W. from London)  
 S.B. from London  
 10.30 Epiloguc  
 10.40-11.0 S.B. from London

**6BM BOURNEMOUTH.** 288.5 M 1040 KC

3.30-6.15 app. S.B. from London  
 8.0 S.B. from London (9.0 Local Announcements)  
 10.30 Epiloguc

**5PY PLYMOUTH.** 298.3 M 757 KC

3.30-6.15 app. S.B. from London  
 8.0 S.B. from London (9.0 Local Announcements)  
 10.30 Epiloguc

**2ZY MANCHESTER.** 278.3 M 793 KC

3.30 Recollections in Tranquility  
 A. A. Tawarth was born on this date in 1770. He was buried in the peaceful Vale of Bydale in Westmorland, where his mature genius found its true home. In music and verse, both the spirit and the letter of his contribution to English pastoral poetry.  
 Readings by ROBERT DONAT  
 10.30-11.0 W. from London (9.0 Local Announcements)  
 Conducted by T. H. Morrison

4.30 Three Famous Wagner Overtures  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 'Tannhäuser'  
 'The Flying Dutchman'  
 'Rienzi'

5.15-6.15 app. S.B. from London

8.0 H Religious Service  
 From Holy Trinity Church, Hull  
 S.B. from Hull

Hymns, 'The Day of Resurrection' (A. and M. 182)  
 Lesson, 'Revelation of St. John the Divine, Chapter 1'  
 Anthem, 'God in a Spirit'  
 Hymn, 'O Day of Rest and Gladness' (A. and M. 38)  
 Address by Canon A. E. SMALLWOOD, Rural Dean of Hull  
 Hymn, 'The Day Thou gavest, Lord, is ended' (A. and M. 47)  
 Blessing

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epiloguc

**Other Stations.**

**5NO NEWCASTLE.**

3.30-6.15 app. S.B. from London (9.0 W. from London)  
 10.30 Epiloguc  
 10.40-11.0 The Silent Fellowship



**GENERAL HIGGINS,**  
 the head of the Salvation Army, conducts the service which is being relayed by London from the Clapton Congress Hall tonight at 8.0.

**5SC GLASGOW.** 401 M 749 KC

3.30-6.15 app. S.B. from London (9.0 W. from London)  
 10.30 Epiloguc  
 10.40-11.0 The Silent Fellowship

**2BD ABERDEEN.** 311.2 M 994 KC

3.30-6.15 app. S.B. from London (9.0 W. from London)  
 10.30 Epiloguc  
 10.40-11.0 The Silent Fellowship

**2BE BELFAST.** 307.7 M 991 KC

3.30-6.15 app. S.B. from London (9.0 W. from London)  
 10.30 Epiloguc  
 10.40-11.0 The Silent Fellowship

## OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

## "His Master's Voice" RECORDS

**PARISIENNE SUITE** Int. y. m. 1866, 8/6

**APRÈS UN RÊVE** — Camille — DA731, 6

**VOICES OF SPRING** — Walter — Evelyn Scantney — D1403, 6/6

**NOCTURNE IN E FLAT** — Mark — Lambour — C14 6 4/6

**WHISTLER AND HIS DOG** — Pryor's Band — B2373, 3/6

**MYSELF WHEN YOUNG** — Stuart — R. 12755, 3

**I RAGE, I MELT, I BURN** — Acta — G. 1500, 4/6

**BORDER BALLAD** — Peter Dawson — B275, 3

**VALSE TRISTE** — Chicago Symphony Orchestra — D1284, 6/6

**MIKADO, SELECTION** — Coldstream — C. 1254, 3/6

**DEH VIENI, NON TARDAR** — ("Marriage of Figaro") — Elisabeth — Schumann — D81011, 8/6

**SYMPHONY No. 6 in B MINOR** — (Tchaikovsky) — The Symphony — Orchestra — D1190 to D1194, 6/6 each

**LA BOHEME, Selection** — New — 1254, 4/6

**THANK GOD FOR A GARDEN** — John Turner — B2341, 3/6

**ELSA'S DREAM** (in German) — "Lebenslied" — Elisabeth — Rethberg — D1420, 6/6

**RIDE OF THE VALKYRIES** — Berlin State Opera Orchestra — D1329, 6/6

**PRIZE SONG "The Mastersingers"** — Camille — D81012, 8/6

**BARCAROLLE** — Rubinstein — D1151, 8/6

**PRELUDE "Tchaikovsky & Liszt"** — Sax — Opera Orchestra, Berlin — E476 and E477, 4/6 each

**TRÄUMERLI** Camille — D1483, 6/6

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MONDAY, APRIL 8

5GB DAVENTRY EXPERIMENTAL

(432.3 M. 822 K.S.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

# LOZELS PICTURE HOUSE

ORCHESTRA  
From Birmingham

Conducted by E. A. PARSONS

- Overture, 'Zampa' ..... *Herald*  
*Henry Lewis (Bass)*  
*Henry Led* ..... *Margaret*  
*Henry Led* ..... *Henry*  
*Henry Led* ..... *Henry*  
*Henry Led* ..... *Henry*  
*Henry Led* ..... *Henry*  
*Henry Led* ..... *Henry*  
*Henry Led* ..... *Henry*

- 40 JACK PAYNE and THE B.B.C. DANCE  
 JACK RICKARDS and WINIFRED DUNE  
 In Comedy Canzons

- 50 A Ballad Concert  
 MARJORIE PARRY (Soprano)  
 LESLIE WHITE (Baritone)

- 5.30 The Children's Hour  
 'Good Jim Crow' by Mary Hines  
 JAMES WILLIAMS  
 FRANK O'NEIL (Xylophone)  
 Another Year by 'HOUSEMASTER'

- 6.15 THE STRATTON STRING QUARTET  
 PRESENTS: THE GENERAL NEWS BULLETIN

- 6.30 Light Music  
 (From Birmingham)  
 THE BIRMINGHAM SYMPHONY ORCHESTRA  
 Conducted by JOSEPH LAWIS  
 Overture, 'Private Orphans' ..... *Arnold*  
 W. H. ... *Arnold*  
 Selection, 'The Mando' ..... *Sullivan*

- 7.0 THE BAND OF H.M. WELSH GUARDS  
 (in permission of Colonel L. K. LEAHMAN)  
 Director of Music, Colonel ANDREW HARRIS  
 Relayed from the National Theatre and Industrial Exhibition at Bingley Hall, Birmingham  
 March, 'Gipsy Caravan' ..... *Ocho*  
 Selection, 'The Geisha' ..... *Jones*  
 Song, 'On the River' ..... *Woodford*  
 Introduction and Best Song: Song of the  
 Will the red sun never set? Ashoo at  
 the Lanes

7.0

## The Band of the Welsh Guards

Fantasia on Welsh Melodies, 'The Lark' ..... *Myddleton*  
 Descriptive Piece, 'The Chinese' ..... *Owen Trevis*  
 In the King's Hall ..... *Sigurd Jorsalfar* (Grieg)  
 Homage March ..... *Gordon Jacob*  
 Selection of Old English Dances  
 The Lark's Canope ..... *Gordon Jacob*  
 Wedding: Nancy's Fanny; Outhoring Pens  
 cils: Ruffy Tufty

## 8.0 Chamber Music

PAULA ST. CLAIR (Clarinet)  
 THE STRATTON STRING QUARTET  
 Quintet in G, Op. 64, No. 4 ..... *Haydn*  
 Allegro con brio: Minuetto: Adagio  
 in the style of: F. J. P. P.

PAULA ST. CLAIR  
 Caigio d'aspett  
 Auf dem Kirchhofe (In the Churchyard)  
 O liebste Wangen (O fair cheeks) ..... *Brachmann*

8.30 QUARTET  
 Three Shakespearean Fairy Characters  
 Cobweb, Moth, and Mustard Seed: The Lamb  
 Shepherd: Puck

45 PAULA ST. CLAIR  
 Silver ..... *Arnold*  
 Arnold's Garden  
 The Child and the Twilight ...

8.55 Quartet in D, Op. 18, No. 2 ..... *Beethoven*  
 Allegro: Andante-con moto, Allegro, Presto

9.30 Chorus Songs  
 (From Birmingham)  
 A Short Programme of Popular Chorus Songs by  
 THE BIRMINGHAM SYMPHONY ORCHESTRA  
 Collection of ...

10.0 WEATHER FORECAST: SECOND GENERAL  
 NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S  
 AMBASSADOR CLUB BAND, directed by RAY  
 STARRA, from the AMBASSADOR CLUB

11.0 11.15 ALFREDO and his BAND, and the  
 NEW PRINCES ORCHESTRA from the New Princes  
 Restaurant

(Monday's Programmes continue on MONDAY 22)



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**'I wish I'd seen the  
 Melso Book before!'**

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 and also 12 FREE Patterns of MELSO fabrics.

NAME

ADDRESS

Fill in your name and address in block letters. Post coupon in  
 open envelope under a halfpenny stamp.



THE STRATTON STRING QUARTET

will play in the chamber concert to be broadcast tonight at 8.0.



**6.15 S.B. from London**

**6.30 For the Boys' Brigade**

**6.45 S.B. from London**

**7.45 Ultra Moderns**  
National Association of Music  
(Conductor's name not known)  
**Conducted by WILKIN BRAINTWAIN**

**Pugna Lord Berdara**  
**LORD BERDARA'S** is a collection of music  
the way of parody and burlesque in music.  
The music is light and cheerful, and the lyrics are  
by the author. The music is well suited to the lyrics,  
and the whole is a very pleasant surprise.  
The music is well suited to the lyrics, and the whole  
is a very pleasant surprise.

**'The New Portia'**  
**A Sketch by David ...**

**K ...**

**A ...**

**H ...**

**S.A. Wordy Dialogue by RONALD BOTTLEBY**  
**He ...**  
**She ...**  
**MARGARET DAVIES**  
In a garden ...  
...  
...  
...  
...  
Two Light Syncopated Pieces..... Costas

**9.10 S.B. from London (9.30 West Regional)**

**5SX SWANSEA.** 2841 M  
1020 KC.

**1.15-2.0 S.B. from Cardiff**

**3.0 London Programme relayed from Daventry**

**5.15 S.B. from Cardiff**

**6.0 Louisa Programme relayed from Daventry**

**6.15 S.B. from London**

**6.30 S.B. from Cardiff**

**6.45 S.H. from ...**

**7.45 S.B. from ...**

**9.0 S.B. from ...**

**9.30 West Regional ...**

**9.55-11.0 S.B. from ...**



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from London to Paris, Marseilles and  
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The Mediterranean is crossed by 1st class man-  
tormance and beautiful island where  
The Riviera is resumed by sea  
The journey may be  
the Riviera, France, France, Nimes

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**17 days' Tour.**

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the glorious days are spent on the golden coast (Cote  
The Mediterranean is crossed by 1st class man-  
tormance and beautiful island where  
The Riviera is resumed by sea  
The journey may be  
the Riviera, France, France, Nimes

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has re-discovered the Venice of the North  
the Hansa League. The treasure  
The site of the

Illustrated book containing full particulars of  
Riviera, Italy, and Swiss Tour, and Cruises  
round the Mediterranean, visiting Athens, Palestine,  
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## Programmes for Monday.

(Continued from page 22.)

**6BM BOURNEMOUTH.** 703.5 M.  
1,040 KC.

1.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 For the Boys' Brigade  
6.45 S.B. from London  
7.45 S.B. from Manchester  
9.0-11.0 S.B. from London (9.30 Local Announce-  
ments).

**5PY PLYMOUTH.** 595.3 M.  
757 KC.

3.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
A Night in Fairyland, during which time we  
visit 'The Fairy Forest' (G. Mackenzie) and hear  
'The Merry Piper' (Sharpe)  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.45 S.B. from Manchester  
9.0-11.0 S.B. from London (9.30 Local Announce-  
ments).

**2ZY MANCHESTER.** 578.5 M.  
793 KC.

3.0 Northern Wireless Orchestra  
JOHN BEAUMONT (Tenor)  
FRED MILES (Dulcet Entertainer)  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.45 A BRASS BAND CONCERT  
Relayed to London and Daventry  
FORD'S MOTOR WORKS BAND  
Conducted by F. MORTIMER  
REGINALD WHITEHEAD (Bass)  
9.0-11.0 S.B. from London (9.30 Local Announce-  
ments).

## Other Stations.

**5NO NEWCASTLE.** 547.4 M.  
1,040 KC.  
3.0 The Children's Hour  
7.45 The Electric Opera Concert Party (9.0-11.0)

**5SC GLASGOW.** 525.5 M.  
1,040 KC.  
3.30 The Children's Hour  
5.0 The Electric Opera Concert Party (9.0-11.0)  
5.15 The Children's Hour  
6.0 The Electric Opera Concert Party (9.0-11.0)  
6.15 The Children's Hour  
7.45 The Electric Opera Concert Party (9.0-11.0)  
9.0-11.0 The Electric Opera Concert Party (9.0-11.0)

**2BD ABERDEEN.** 577.7 M.  
1,040 KC.  
7.45 The Children's Hour  
9.0-11.0 The Electric Opera Concert Party (9.0-11.0)

**2BL BELFAST.** 587.7 M.  
1,040 KC.  
12.0-1.0 The Radio Quartet, The W. H. H. Quartet  
3.30 The Radio Quartet, The W. H. H. Quartet  
4.45 The Radio Quartet, The W. H. H. Quartet  
5.15 The Radio Quartet, The W. H. H. Quartet  
6.0 The Radio Quartet, The W. H. H. Quartet  
6.15 The Radio Quartet, The W. H. H. Quartet  
7.45 The Radio Quartet, The W. H. H. Quartet  
9.0-11.0 The Radio Quartet, The W. H. H. Quartet

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**9.40**  
**De Courville**  
**at the**  
**Microphone**

Mr. Lasso Sieveking, whose address was asked by the Northern Journal is a House Director in the House and he has not yet decided whether British listeners will find the scenes really typical of life over here.

70 M Louis Q. Van der A Belgian Librarian  
W. J. L. B. P. B. S. C. H. I. C. H.

IN his last task Mr. Casson will find that the great archaeological work which he has been doing for the past few years has not been in vain. He has revealed many surprising facts to modern archaeologists.

**4.8 DARR SMITH**  
 Members: I and  
 Jonathan Berry, Peter Hancock

[illegible]

Martinez Tides	.....	M. E. E. E.
Malaguena	.....	Malaguena, app. E. E. E.
Cameron and Dancer, Co. 42, No. 1	.....	Malaguena

**10.40-12.0** DYNEMISC To An  
Bay, from the Carlton Hotel

66 67 68 69 70 71 72 73 74 75

During the war, in a day when it seems so far off now, he landed in France in 1915 as a famous reporter for a particular sort of entertainment which is better recalled by the names of *Papa and Co.*, *Russell Baker* and *Taggart*. Arthur Corville was the part author and producer of that series of bright reviews, as well as of some of the most successful post-war shows. Last autumn he came to the microphone and produced a series of *Dr. Corville's Hours*, which proved a welcome and popular feature of the programmes. Their success is sufficient reason for the new series which began last week.





# TUESDAY, APRIL 9

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 472 AC.)

TRANSMISSION FROM THE 5GB DAVENTRY EXPERIMENTAL STATION

3.0 **ITALY MODERN'S RIVOLI THEATRE**  
On a 25

From the Rivoli Theatre

4.0 **An Orchestral Programme**

(From Birmingham)

The Birmingham Studio Orchestra

Conducted by FRANK CASTLE

Overture, 'The Water Carrier' ..... Cherubini

(HERI BINI born in Florence in 1760, lived

in the great age of eighty-two. In the

constant development which music underwent

the water carrier is a very good example

of the theatre music of the 18th century.

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The water carrier is a very good example

of the theatre music of the 18th century.

Listeners will remember that Lolo more than once turned to Spain for inspiration. The movement itself is a Rondo. The principal tune appearing first on the solo instrument in a merry triplet cadence.

5.10 **FLORIAN STANIS**

The Maiden Death

Augustine Barratt

The Maiden Death

Augustine Barratt

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the  
Great Plays



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## 'THE CHERRY ORCHARD'

A Comedy by  
ANTON CHEKOV,

translated from the Russian by  
Constance Garnett,

will be broadcast from 5GB  
tonight at 8.0,

and from London and Daventry  
tomorrow night.

Further particulars of the production  
and an article on Chekov, by the famous  
Russian producer, Komisarjensky,  
appear on page 28

'The Cherry Orchard' - A  
Play by Anthony Jones  
Songs by EVELINE  
and HAROLD CASEY  
(Baritone)

8.15 TIME SIGNAL,  
GREENWICH, WEATHER  
FORECAST, FIRST  
CENTRAL NEWS BULLETIN

8.20 JACK PATER and  
THE B.B.C. DANCE  
ORCHESTRA

MOLLIE ALDRIDGE  
(Musical Monologues)

JOHN T. RUTHERFORD  
(Concertina and Saxo  
phone Solos)

8.30 'The Cherry  
Orchard'

(See page 28)

10.0 WEATHER FORECAST SECOND CENTRAL NEWS

10.15-11.15 Memories of Leslie Stuart  
(From Birmingham)

A Programme of Light Songs and Comedy  
Selections from the popular Songs and  
Work

The Birmingham Studio Orchestra  
Conducted by FRANK CASTLE

Selection, 'Havana' Part I

JOHN ROSS (Baritone)

I may be crazy

Little Dollie Davidson

Selection, 'Havana' Part II

The Willow Pattern

Sweetheart May

10.37 ORCHESTRA

Selection, 'Flores' Part I

COLLEEN CLIFFORD and JOHN ROSS

Louisiana Lou

Tell me, pretty maiden

10.55 ORCHESTRA

Selection, 'The Silver Slipper'

COLLE



is certain, and that was also the origin of what afterwards grew into the Leipzig Town Council to improve the church music. Bach petitioned his Prince at Dresden for the status of Court Mus. hoping that the dignity of such a title would aid the Council's interest. And with his petition he sent the parts of the Kyrie and the Gloria now embodied in the greater work. So far as we know, they were never used, though they are still in the Royal Library at Dresden. Some years elapsed before the petition bore fruit.

The original score of the complete work is extant, as well as some original parts, but there is an interesting story told of the latter. It is known that some had been in the possession of a Bohemian noble family, and, when the necessities were made, at a public sale of Bach's Gesellschaft, the rest of the manuscript many years ago a lot of old music had been partly given away, partly lost, some of it had been given to the gardeners to wrap round the trees.

The opening Kyrie Eleison is a piece of profound solemnity the choir sings with simplicity and with great strength. The first Prelude introduces the more brilliant strains seems to present the whole of the Kyrie Eleison to be heavenly Father. A grand conclusion in the key note of the Kyrie Eleison, and when the choir always once more with 'Kyrie eleison,' it is in a more subdued and mood than at first.

The first part of the Gloria is a brief and a brief speed, in a more of praise and thanksgiving.



the solemnity of the Kerie, and the superb air  
Landmark to,' with its beam did vibrate soft  
part, bent up on one of Rad's chair  
, if any, is no less significant of the

9.0-12.0 E.B. from London (2-35 West Regional  
Jawa)

3.9 London Programme relayed from Daventry  
6.13 S.B. from Cardiff  
6.6 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 S.B. from Cardiff  
7.25 S.B. from London  
9.35 West Regional News. S.B. from Cardiff  
9.45-12.8 S.B. from London

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.15 S.B. from London  
 7.0 Sir STUART FRASER, K.C.S.I.: "The Indian Political Problem—Three Principal Factors"  
 7.15-12.0 S.B. from London (9.35 Local An-  
 (Continued)

12.0-1.0 London Programme relayed from Daventry  
3.0 London Programme relayed from Daventry  
5.15 The Children's Hour:  
THE STUDIO DEBATING SOCIETY have arranged a debate on the subject: 'Then—and Now,' to be followed by discussion  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Miss EVE MACAULAY: 'The Meaning of the Play of Children—II, The Value of Play'  
7.15-12.0 S.B. from London (9.35 Local Antiphonal Chorus)

12 B Gramophone Records  
115 B The Tuesday Midday  
Society's Concert  
Played from the Huddersworth Hall  
A Violin Recital by ALBERT BARNARD  
30 THE NORTHERN WIRELESS  
OK. H. S. TRA

Генерал-майоръ Мухоморовъ

AN EPIGRAM	
O Far'mout, how the tower	
Waltz, "Love and Life in Vienna" .....	Konrad
Symphony of the Heart .....	Kr.
Mock Marriage .....	Grasinger
William Axtel's Transferte	
Intermezzo in B Flat Minor, Op. 117	
No. ....	} Brahms
Ballad in G Minor, Op. 118	
CHORUS	
Stanza in Dore of Romance .....	Hending
LEONARD HENDER	
Amabel Lee .....	Marian Shaw
West Country Lad .....	Herman
Who a Swallow's homeward fly .....	W. H.
The July .....	London
CHORUS	
Three Fish Pictures .....	Amend
W. H. H. H. H.	
Nocturne in E Minor, Op. 27	
Impromptu in E Major, Op. 36	} Chopin
CHORUS	
ZAR	
Symphony, The Lady of the Rose	

6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mr. W. ILLIAM ARMSTRONG: 'Playwrights of  
the North. S.B. from Liverpool  
7.15 S.B. from London

THE N. BATHON WIRELESS CO. LTD.  
 Conducted by J. H. M. BATHON  
 Selection, "Veronique"  
 Solo, "The Two Pages"  
 Selection, "The Little Minnie"

**DANCE MUSIC**  
Bertin's Dance Band relayed from the  
Lafayette room the W. of L. and the Blackwood

## NEWCASTLE 207 M

[illegible]

11.6-12.9 —A Band of Gramophone Records, 7.35 —A  
 -Hotels Concert, The National Orchestra, 4.45 —Dance Music, from  
 the Legerne Music Salon, 1.15 —The Children's Hour,  
 5.55 —Weather Forecast for Farmers, 8.0 —Mr. Williams  
 and Robb, The New Seven, 9.45 —12.15 —A B from  
 1.15-1.45 —A B from Edinburgh, 7.15 —A B from London,  
 7.45 —My Programme by Helen Mackay in the Radiophonic  
 supported by the Band of the Company, 8.00 —M. Mitchell,  
 8.15 —A B —Hubert Tatham, Ernie Gower, Gerald  
 Martin, 8.30 —A B from London, 9.35 —Scottish News  
 Bulletin, 9.40-12.9 —A B from London.

ADVERTISING		Rate
114-120	Programme details from January	3.45
121-125	Programme details from February	3.15
126-130	Programme details from March	3.15
131-135	Programme details from April	3.15
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606-610	Programme details from March	3.15

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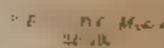
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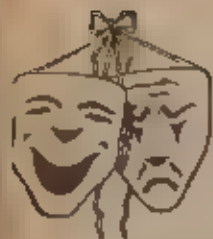
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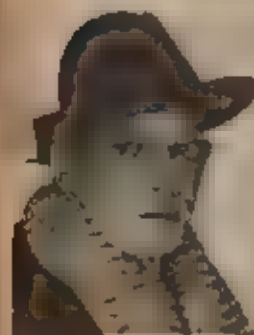
The Eighth of the Great Plays Series.

'THE CHERRY ORCHARD'

'The Author of the Play.' By Theodor Komisarjevsky.



Chekov's comedy *The Cherry Orchard*, represents Russian drama in the 1928-29 series of Great Plays. It will be heard from 5GB on Tuesday, April 9, from 10 p.m. and other stations in Wednesday. M. Komisarjevsky, author of the accompanying article on Chekov and the creator of the famous producer who has given London many fine productions of plays by his own countrymen.



KOMISARJEVSKY

ANTON PAVLOVICH CHEKOV, who started his literary career under the pseudonym 'Chekunte' by writing short stories, was probably the most 'Russian' of the Russian writers, and therefore the least intelligible to the Western people. Apart from his great gifts as a writer,

his fame abroad is to a great extent due to the misunderstanding of his life. He was of lower middle-class parentage and was quite proud to call himself a 'peasant' that has, was named in the Revolution 'Meschanin' were the poorest and the most despised people and might almost be called 'superfluous.' A man who did not belong to any grade of the nobility and was not accepted by any Peasant commune or Merchants' Guild had to find some sort of social status, so he joined the ranks of the 'Meschanin.' A large majority of the Russian intellectuals came from that class and helped to foster the spirit that paved the way for the Revolution, though unable themselves to carry through such an upheaval, since their dissatisfaction with life was expressed mostly by talking and 'whining.'

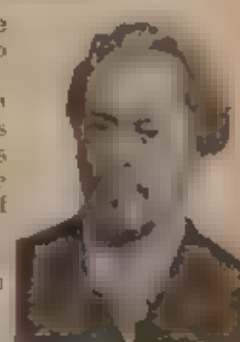
Being himself a 'Meschanin,' Chekhov perceived the superfluous and whining individuals in all classes and was guilty to a great extent of presenting a false picture of Russians in general. Chekhov is first and foremost the 'poet of unnecessary people.' One of his earnest books is called 'Unnecessary People.' I call him a 'poet' of those people because he never reproached them, but sympathized with them and described them in a certain romantic vein.

Though the majority of his characters could be met with in Russian life they were looked upon as 'cranks,' 'comics,' or neurotics. All of them are dissatisfied talking and whining their way through life and incapable of doing anything. Such are the people in his stories as well as his plays. His 'Ivanov' was called by some of the critics 'the Russian Hamlet,' but actually he is a man who didn't know why he was born or why he killed himself. His Dr. Astrov ('Uncle Vanya') described as 'an extraordinary gifted man' being dissatisfied

with the conditions in which he is placed has not the energy to make an effort to change his circumstances in order to cultivate his talents. He conceals very interesting but fantastic forestry schemes and then proceeds to drink heavily. Vershinin ('The Sisters') is a battery commander, but his guns interest him about as much as the 'snows of yesterday.' He makes prophecies as to the beauty of life in a hundred years but does nothing to bring about that desirable epoch. Soma ('Uncle Vanya') makes a beautiful speech at the close of the play about the delights awaiting us in a future life such as a peaceful and undisturbed existence in a heaven studded with stars. But isn't that speech moving only because neither Soma nor Chekhov nor the public in their seats believe

in the future. Madame Ranevsky is by no means a pitiable martyr weeping beneath the trembling branches of the cherry tree as it totters beneath the brutal strokes of Lopakin's axe. Lopakin is no stage villain.

The play is not a sickly picture of the passing of an aristocratic family intended to arouse the sympathy of the spectator, but an indictment. As usual, no one in the play is exactly antipathetic to Chekhov, but at the same time no one arouses his special sympathy. The play is a tragic symphony on the crumbling of old Russia. But, as always with Chekhov, the result of the crash is not disclosed. It is merely indicated, the last hour of the famous aristocratic parasites (Madame Ranevsky, Gaev, Pistchuk) has struck. The Peasant (Lopakin), with his practical primitive intelligence and natural driving force, is fighting to take their place and to rule the country which they are incapable of doing. The party in the third Act of the play shows, as it were, the death-rattle of old Russia. The servants mix indiscriminately with their masters. Among the guests are people who at any other time would never have been invited. For example, we will be invited to a party on the morrow? The peasant Lopakin? He himself thinks so, but Chekhov does not. The intellectual Trofimov—her of Chekhov's 'superfluous people.' Although he says he is in a bag in the foremost ranks towards a higher future, he is a talker and somewhat vague on the subject of that future. No, it is not the intellectuals who are to be the



CHEKOV

'The Cherry Orchard.'

A Comedy by Anton Chekhov

Translated from the Russian by Constance Garnett

Arranged by Dilemma Ginsby

Characters in the Play.

Mme. Ranevsky (Lyubov Andreyevna), the owner of the Cherry Orchard

Anya, her daughter, aged seventeen

Varya, her adopted daughter, aged twenty-four

Gaev (Leonid Andreyevich), brother of Mme. Ranevsky

Lopakin (Yermolay Alexeyevich), a merchant

Trofimov (Pyotr Sergeyevich), a student

Semyonov-Pistchuk, a landowner

Charlotta Ivanovna, a governess

Epikhodov (Semyon Pantaleevich), a clerk

Dunayasha, a maid

Firs, an old valet, aged eighty-seven

Yasha, a young valet

A Vagrant

Station Master

Post-office Clerk

Visitors, Servants

The action takes place on the estate of Mme. Ranevsky

The Play Produced by Howard Rose

in the sincerity of the thoughts expressed in it? It is another suicide like that of Ivanov, another desperate outburst of another useless soul! In Chekhov's play *The Cherry Orchard*, written shortly before his death, and which I would call his last word on things as he saw them, all the characters are of the same nature. He wrote that play when very ill, and put into it all the bitterness and sorrow of his last days. It is by no means the strongest of his plays from the theatrical point of view, but it is a very definite expression of his outlook on the Russia of his time and of the

new masters. Chekhov discerns a faint red glimmer on the horizon. There are others coming, strong men for whom wealth holds no attraction whatever, and to whom the past of Russia seems as horrible as the cherry orchard does to Trofimov.

In *The Cherry Orchard* Chekhov foresaw the Revolution. He knew, thirteen years before, the fate awaiting 'the old house,' that the shutters would be closed and the house locked up for ever, that Death would be its new master—and the whole estate of Russia ruined and awaiting the unknown rulers of the morrow.



**8.0**  
**Anton Chekov's**  
**'The**  
**Cherry Orchard'**

**WEDNESDAY, APRIL 10**  
**2LO LONDON & 5XX DAVENTRY**  
838 KC.7 (1,352.5 M. 182 KC.)

**10.20**  
**A Revue**  
**of**  
**Springtide**



FIRE DONYASHA EPIMODOV YASHA GALEV LEONID MME RANEVSKY

# CHARACTERS IN 'THE CHERRY ORCHARD'

- 10.15 a.m.** The Daily Service
- 10.30** (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST
- 10.45** (Daventry only) Mrs. OLIVER STRACHAN  
A Woman's Columnette
- 11.0** (Daventry only) Gramophone Records
- 12.0** A Ballad Concert  
FLORENCE LEAG (Soprano)  
WALTER FENNEL (Baritone)
- 12.30** A Recital of Gramophone Records
- 12.45** FRASCATI'S ORCHESTRA  
Directed by GEORGE HADCK  
From the Restaurant Frascati
- 1.0** A Ballad Concert  
STONEY CHARLES (Tenor)  
GLADYS NEES (Violon)
- 3.30** Miss MARGARET E. GURNEY: "Health in the  
Home—VI, A Contented Mind"
- 3.45** A Light Classical Concert  
MURIEL MIDDLETON (Conductor)  
THE BETTY DOLTON TRIO
- Trio  
Trio in G, Op. 1, No. 2. . . . . Beethoven
- 4.15** MURIEL MIDDLETON  
Um Mitternacht (At Midnight) . . . . . Hugo Wolf  
In dem Schatten meiner Lippen (In the shadow of my lips) . . . . .  
Heimliche Aufforderung (Secret Invitation) . . . . . Richard Strauss  
The Green Willow . . . . . Gordon Slater  
Two September Songs . . . . . Quilter  
Through the Suny Garden, The Valley and the Hill
- 4.30** TRIO  
Phantasm Trio in A Major. . . . . Ireland
- 4.45** ORGAN RECITAL by EDWARD O'HENRY  
From Madame Tussaud's Cinema
- 5.15** THE CHILDREN'S HOUR:  
MABEL CONSTANTINOU'S Entertainers
- 5.0** Musical Interlude
- 6.15** TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.30** The Week's Work in the Garden, by the Royal Horticultural Society
- 6.40** Musical Interludes
- 6.45** THE FOUNDATIONS OF MUSIC  
HAYDN SONATAS  
Played by  
REGINALD PAUL (Pianoforte)  
No. 7 in D  
Allegro con brio, Largo e sostenuto, Finale  
No. 33 in B Minor  
Allegro moderato; Tempo di minuetto (first two Movements only)
- 7.0** Prof. P. J. NORMAN BAKER: The Disinfectant Conference
- 7.15** Musical Interlude
- 7.25** Major J. W. HILLS, M.P.: 'Trout Fishing—The Iron Blue'
- MAJOR HILLS is an enthusiastic angler. Many listeners will recall his talk on the quiet art of the riverside some time ago. He has chosen as his title 'The Iron Blue' (a Trout fly).



LOPAMIN VARYA TRIFIMOV CHARLOTTA PISHCHIK

- 7.45** A Short Recital
- JOTUK KATSEK (Pianoforte)  
Mortify us by Thy Grace, 22nd Cantata  
Bach, arr. Elmsford  
The Prophet Bird . . . . . Schumann  
Wagrain I, Why? . . . . .  
Lock . . . . .  
La marchande d'eau fraiche (The fresh-water seller) . . . . . Jacques D.  
General Lavoe-Folmer

**8.0** 'The Cherry Orchard'  
A Comedy by ANTON CHEKOV  
Translated from the Russian by  
CONSTANCE LAMONT  
Arranged by JULIEN GLADBY  
(See page 28)

**10.0** WEATHER FORECAST, SHIPPING FORECAST, NEWS BULLETIN, Local Announcements, (Daventry only, Shipping Forecast and Fat Stock Prices)

**10.20** 'Tonique'  
A Vernal Reviver  
Conducted by GORDON M. CONNELL  
Summer is i-cubbed id  
Loud sing . . . . . Tishoo!  
Cast:  
ANGELA WYNN  
MICHAEL BRAW  
JOHN ARMSTRONG  
HARRY PETERSON  
Piano  
HARRY PETERSON and DOUGLAS ARNOLD  
THE REVUE CHORUS  
P. Reviver Translation  
Loud sing . . . . . Tishoo!  
Post-Reviver Translation  
Loud sing cuckoo.

**11.0 12.0** DANCE MUSIC: THE PICCADILLY PLAYERS, directed by Mr. STAMPA, THE PICCADILLY HOTEL, DANCE BAND, directed by JAMES KELLY, from the Piccadilly Hotel

THE PLAY TO BE BROADCAST TONIGHT











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**1.15-2.0 A Symphony Concert**  
 Relayed from the National Museum of Wales  
 NATIONAL ORCHESTRA OF WALES  
 (Cardiff's Cathedral Cymru)  
 Symphony, No. 5, in E Minor ('The New World')  
*Janet*

**3.0 London Programme relayed from Daventry**

**3.45 The Beethoven Trios—VIII**  
 THE STATION TRIO  
 FRANK THOMAS (Violin), RONALD HARDING  
 (Violoncello), ROBERT PERKINS (Pianoforte)  
 Trio in D Major, Op. 70, No. 3  
 First Movement

**4.15 The Beethoven Trios—VIII**  
 Trio in E Flat, Op. 70, No. 2  
 First Movement

**4.45 A Concert**  
 MALDWIN B. HUGHES (Baritone)  
 Morning .....  
 Evening .....  
 Night .....  
 The Station Trio  
 Waltz, No. 1 ..... Cyril Scott  
 Minuet Antique ..... F. H.  
 Fairy Frolic ..... Quiller

**4.45 London Programme relayed from Daventry**

**5.15 The Children's Hour**  
 London Programme relayed from Daventry

**6.15 S.B. from London**

**7.25 Captain A. E. Brown: 'The End of Rugby'**

**7.35 S.B. from Swansea**

**7.45-11.0 S.B. from London (10.15 West Regional News)**

**1.15-2.0 S.B. from Cardiff**

**3.0 London Programme relayed from Daventry**

**5.15 S.B. from Cardiff**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**7.25 S.B. from Cardiff**

**7.35 Mr. C. H. CAMPBELL, South Wales Swimming and Water Polo Topics**

**7.45 S.B. from London**

**10.15 West Regional News S.B. from Cardiff**

**10.25-11.0 S.B. from London**

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**6BM 288.5 M. 1,040 KC. BOURNEMOUTH.**

**3.0 London Programme relayed from Daventry**

**6.15-11.0 S.B. from London (10.15 Local Announcements)**

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**5PY 290.3 M. 757 KC. PLYMOUTH.**

**3.0 London Programme relayed from Daventry**

**5.15 The Children's Hour**  
 Play 'The Boy Who Sailed', adapted for broadcast, casting by C. E. Hopaz

**6.0 London Programme relayed from Daventry**

**6.15-11.0 S.B. from London (10.15 Local Announcements)**

---


**22Y 279.3 M. 795 KC. MANCHESTER.**

**3.0 THE NORTHERN WIRELESS ORCHESTRA**  
 Overture, 'Mazurka'  
 Suite, 'Russian Scenes'  
 March, 'El Capitan'

**3.30 London Programme relayed from Daventry**

**3.45 ORCHESTRA (Continued)**  
 Tales by Moonlight  
 ARTHUR DYSON (Baritone)  
 King Charles  
 Young Dietrich  
 ORCHESTRA  
 Suite, 'Prelude'  
 ARTHUR DYSON  
 The Love Player  
 The Witch of Bowden  
 Boo Moods  
 ORCHESTRA  
 La Chiquitine  
 Patrol, 'The Wee Macgregor'

**4.45 London Programme relayed from Daventry**



**ALBERT WHELAN**  
 the entertainer from 'down under,' is on tour this week. He broadcasts from London on Friday and on Saturday Cardiff listeners will hear him.



ALBERT WHITMAN

the entertainer from 'down under,' is on tour' this week. He broadcasts from London on Friday and on Saturday Cardiff listeners will hear him.

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New York N. Y. . . . .

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**SBM** **BOURNEMOUTH**

### 3.0 London Programme

6.15 11 D S.B. from  
London (10 15 Local  
An. 0610 07 0128)

SPY 200 3 M  
757 KD  
PLYMOUTH.

Si l'élève a l'impression que le programme est trop facile, il peut passer à l'étape suivante.

**5.15 The Children's Hour**  
 Play by L. B. Shaw. Adapted for broad-  
 casting by C. E. Hoag.

60 London Programme  
12.14 from Duventre

**6:15 11:0** *S B from*  
*4:40 PM* **10:15** *Mid*  
**Week Sports** *12:30*  
**Local Announcements**

**MANCHESTER**  
22Y 278.3 293.4

3-8 THE NORTHERN WIRELESS  
68RCH85TRA

Overture, "Meisina"	Mr. M. G. G.
Suite, "Russian Scenes"	Mr. M. G. G.
March, "El Capitan"	Mr. M. G. G.

### 3.35 London Programme relayed from Daventry

3-45 ORCHESTRA  
(Continued)

**Tales by Moonlight .....** **Thorne**

ANTHONY DYSON (Baritone)  
 HARRY CHARLES ..... Second Tenor: Tenor  
 YOUNG DIETRICH ..... Hensch

ORCHESTRA  
Soprano: Plaudie' . . . . . Mary

ARTHUR DYSON  
The Love Player  
The Witch of Bowden  
Red Moons

ORIGINATOR  
 Lt. Guenther . . . . . Gabriel May  
 Patrol, "The Wec Marguegar" . . . . . Am

4.45 London Programme relayed from Daventry







GORDON BRYAN  
Rondeau, 'Les Tourbillons' (The Whirlwinds)  
L'Amour

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Name

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# The B.B.C. Popular Orchestral Concerts

Second Concert  
Thursday 11th April  
at 8 o'clock  
Relayed to 5GB

Relayed from the  
People's Palace  
Mile End Road

**Overture 'Rienzi'**  
Wagner  
Wagner's music is probably much less well known in this country than it is in Germany. He says of this Opera, 'I had so said it out that a first performance would be impossible in a second-rate theatre. I had Paris in view.' It was in Dresden that the Opera was actually produced; that was in 1842. It is a well conceived stage picture with many situations of real dramatic interest. Although Wagner's later works it is clearly the work of one who had already a mastery of his job.

The Overture, in accordance with tradition, presents an epitome of the tale which is to follow, and is founded on themes taken from the body of the work: they depict for us—the oppressed people in revolt, with Rienzi at their head, against the patrician tyranny, their victory, and the triumph with which Rienzi is acclaimed. A long trumpet call, rising and falling, is the signal for the breaking out of conflict, and the flowing melody which follows is Rienzi's prayer, the best known air from the opera. The bitterness and clash of strife are vigorously presented, and the Overture closes on a note of triumph.

## Elsa's Dream

Elsa's brother, the young Duke of Brabant, has mysteriously disappeared and Elsa is accused by Telemond, scheming to win the dukedom for himself, of murdering the boy. Arraigned before the king, Henry the Fowler, and his Court, Elsa falls into a trance and recounts how in a dream she had appealed for aid to Heaven and how a noble Knight had come to defend her.

## Siegfried Idyll

Before making his home at Bayreuth in 1879 Wagner lived for some years at Triebchen, near Lucerne, and there, in 1860, a son was born to him and his second wife. It was that auspicious event which inspired this Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself conducted, and the faithful Hans Richter took the trumpet part.

Scored for a comparatively small orchestra, the little piece is based on themes which are with one exception taken from the music drama of the previous year. The one exception is an old German Cradle Song which Wagner introduced with the happiest effect.

**Wagner 'Prelude to 'The Mastersingers.'**  
Wagner's one Comic Opera had been taking shape in his mind for something like twenty years before he settled down in earnest to compose it. The original scheme must have undergone many changes during that long period, from the first sketches made in 1844, but it seems to be clear that the comic opera

one of his own most dignified conceptions—the parody is achieved, as everyone knows, by the simple device of doubling the speed.

## Ride of the Valkyries

One of the most vivid and stirring scenes of Wagner's operas is the Ride of the Valkyries in the Third Act of *Die Walküre*. It is a scene which sets before us the gathering of the warrior maidens on their armoured steeds, rushing across the sky through a great storm of thunder and lightning. We watch the warrior maidens as they come, one after another as they come, each with a slain hero across her saddle bow, bearing him to Valhalla: these are the elements presented in the music that no stage setting is needed to bring the whole picture vividly to the listener's thought as he listens.

## Spring Song

Near the end of the first act of the *Valkyrie* Siegmund comes back to the hall, where Siegmund lies alone by the fire. The hall is in darkness save for the faint glow of the fire when suddenly the summer wind blows aside the great hangings of the door and moonlight streams into the hall so that the two see each other. Startled by the sound, Siegmund asks who went there. Siegmund answers, 'none went, but one has come,' and then, looking her to him in the moonlight and looking out on the forest through the doorway, he sings to her, 'Winter storms have yielded to the moon of Spring.' It is one of the most beautiful love songs in the world.

## Prize Song

This is the song with which the young Valhalla van Stodding wins of the singer the fair Eva, and his reward is the hand of the girl. Earlier in the opera he had rehearsed it for Hans Sachs, who at once acclaimed it as a masterpiece, conforming to the strict rules of the art, and yet keeping its own freshness and inspiration.

## Prelude to Act III 'Lohengrin'

The stirring Prelude to the third act of *Lohengrin* is among the very best known of all the extracts from Wagner's works. It begins, as everyone remembers, with an impetuous rushing theme given out with the whole strength of the orchestra. There follows an emphatic tone, beginning with the same furious upward rush, which the trombones play, and then there is a quieter section, foreshadowing the bridal duet in the last act of the opera. But the rushing theme returns once more with all its brilliant suggestion of pomp and flashing armour.

## PROGRAMME

### A Wagner Concert

#### PART ONE

- 8.0 Overture, 'Rienzi'
- 8.14 MIRIAM LICETTE 'Elsa's Dream' ('Lohengrin')
- 8.23 Siegfried Idyll
- 8.42 The Bridal Procession, 'Lohengrin'
- 8.53 Prelude, 'The Mastersingers'

#### INTERVAL

#### PART TWO

- 9.15 The Ride of the Valkyries ('The Valkyrie')
- 9.22 WALTER WIDDOP The Spring Song ('The Valkyrie') and 'The Prize Song' ('The Mastersingers')
- 9.34 Three Pieces from 'The Mastersingers'  
Prelude to Act III, Dance of the Apprentices; Entry of the Mastersingers
- 9.48 Prelude, Act III 'Lohengrin'

MIRIAM LICETTE WALTER WIDDOP

(Soprano) (Tenor)

## THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Knudsen Kilbey)

Conducted by  
PERCY PITT

first is intended to make it a more serious work, the league of *Tannhäuser* and of the son, content which is that opera's central point.

It is most easily understood if we think of it as four parts—quite definite in character yet very compactly welded together. The first is the great theme of the Masters, full of a noble dignity with a hint of scholastic pedantry. It is exploited at some length, and leads to a short lyric episode which clearly belongs to the young lovers, Walther and Eva; then with a rush of the violins, the theme of the Guild is introduced with its pomp and its nobility.

Further developments of these bring us presently to the announcement, in E Major, of the Prelied motive, in which flute, oboe, clarinet and horn all have a share. At the end of the finely lyrical section which is made from it, the Apprentices break in with their merry parody of the stately Mastersinger theme. It is easy to imagine how Wagner must have enjoyed thus making fun of

# THURSDAY, APRIL 11

## 5GB DAVENTRY EXPERIMENTAL

(482.3 MHz. 622 KC.)

TRANSMISSIONS FROM THE 5GB STUDIO AT 11.00 AM BY THE STATION STAFF.

### 3.0 Symphony Concert

Relayed from the New Pavilion Bournemouth.  
(No. XXVI of the Thirty-fourth Winter Series)  
THE DAVENTRY MUNICIPAL ORCHESTRA

Conductors, Dr. ADRIAN BOULT and Sir DAN GODFREY

Introduction, Act III 'Lohengrin' ..... Wagner  
Overture, 'In the South' ..... Bizet  
Symphony in C, Op. 140 ..... Schubert  
(Orchestrated by Joachim from the Grand Duo)  
Allegro moderato; Andante; Scherzo (Presto).  
Allegro ma non troppo. (Allegro vivace.  
seconding to Schubert)

Conducted by Dr. ADRIAN BOULT

Piano Concerto No. 4 ..... Mozart  
Allegro; Andante; Presto  
Soloist, BENEDICT WERTHER

### 4.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

Overture 'The Picture House' (The Pursuit  
of Happiness) ..... Suppe  
Slumber Song ..... Squire

Thank God for a Garden ..... The Bells  
Still as the Night ..... Bohm

ORGAN  
Scherzo, 'The Chocolate Soldier' ..... Strauss  
In the Woods, 'In ray Japanese Garden' ..... Hugg  
Entr'acte, 'The Broken Melody' ..... Van Buren

FOUR FAVORITES  
Romance, 'Mignon' ..... Ambrose Thomas  
To Dances ..... Quiller

ORGAN  
Suite, 'Four Ways' ..... Eric Coates

### 5.30 The Children's Hour.

(From Birmingham)

'Tableaux Vivants'—a Sketch by Mary Richards  
Topsy will Entertain

Dance Music by PAUL HENRI'S DOMINOS  
DANCE BAND

### 6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.30 JACK PAYNE and THE B.B.C.

DANCE ORCHESTRA

MOLLIE ALDRIDGE (Mothers' Monologues)

EDWARD HENDERSON

(Concertina and Saxophone Solos)

### 8.0 B.B.C. Popular Orchestral Concert—II

Relayed from the People's Palace, Mile End Road, E.1

MIRIAM LICHTER (Soprano)

WALTER WIDDOP (Tenor)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLY)

Conducted by PEROT PITT

(See page 35.)

Part I

ORCHESTRA  
Overture, 'Rienzi' ..... Wagner

8.14 MIRIAM LICHTER, with Orchestra  
Elsa's Dream ('Lohengrin') ..... Wagner

8.23 ORCHESTRA  
Siegfried Idyll ..... Wagner  
Prelude ('The Mastersingers') ..... Wagner

9.0 Interval

### 9.15 Popular Orchestral Concert

Part II

ORCHESTRA  
The Ride of the Valkyries ('The Valkyrie') ..... Wagner

### 10.15 Two Plays from Birmingham

9.22 WALTER WIDDOP with Orchestra  
Spring Song ('The Valkyrie') ..... Wagner  
Prelude Song ('The Mastersingers') ..... Wagner

9.34 ORCHESTRA  
Three Pieces from 'The Mastersingers' ..... Wagner  
Prelude, Act III, 'The Mastersingers' ..... Wagner

Prelude, Act III, 'Lohengrin' ..... Wagner

10.5 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 Two Plays

(From Birmingham)

'The Patchwork Quilt'

A Fantasy in One Act by RACHEL LYMAN FIELD

Old Mrs. Willis

Anne Wendell, her daughter

Joe Wendell, Anne's husband

Betty, their daughter

In the Fantasy

Molly

William

Emily

Picture a bed-sitting-room, in which its owner, old Mrs. Willis, is wandering aimlessly about as if searching for something. She is a friendly lady with a film of daze and bewilderment over her face.

'Robbery'

By John English

Shorty ..... London Burglars

Hert ..... London Burglars

Sue ..... London Burglars

Incidental Music by THE NORMAN STANLEY BENTLEY  
(Thursday's Programme continued on page 35.)

### NEW WAVELENGTHS

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THE scene is the  
parlor of Mr.  
M. S. house. Siebe  
M. S. greets your at  
the door and is a  
simple little boy of  
flowers on her door  
step, and then Faust  
has come in with  
Mephistopheles, and  
has sung his beautiful  
meditation on the  
place where his  
beloved dwells.

whom he had bidden to leave him. She has returned, bringing a handsome casket of jewels and an embogate bouquet with which he replaces Sigebald's sin-do-poug, and the two withdraw. Margaret comes in through the wicket gate, and, dreaming of the handsome stranger who had spoken to her, she sits at her spinning wheel and sings the simple old ballad of the King of Thule, interpreting it by thoughts of the unknown gale. Then, as she is about to enter her house, she comes on the casket of jewels and, hesitatingly at first, opens it. Though she cannot be sure that a gift as costly can really be meant for her, she decks herself out with the gems, and then, admiring her reflect on in the hand-mirror which is in the casket, breaks into the brilliant Jewel Song. Its striking effect is always enhanced by its contrast with the simplicity of the ballad which she has just sung, and something of the success of the brilliant air, when well sung, depends, too, on the fact that it is almost the first time in the opera that a solo evening voice has been heard.

**Kazuo Kato** *San Diego State Univ.*

## By C. W. MILES

'Ech, m. A.R. Baskin

Both characters will be taken by the Author

## Children & Overtone

**I**n spite of its name this is a full-sized professional Overcoat, in every way dignified and important indeed, although its thence are all favourable to its own kind. It is a full-sized professional Overcoat, in every way dignified and important indeed, although its thence are all favourable to its own kind.

Quitter is by a very slowly by his  
rebel to the very Shakespeare songs,  
at his more than once made it clear that he is  
no less a master of his craft when dealing with  
his orchestra. The same combination of musical

natural melody can be heard throughout this light hearted Overture as it flows. The oboe, horns, flutes and what is built up are

'Boys and Girls,  
conquer London.'

Upon Paul #

"I'm not going to let you do that."

THEY ARE THE ONLY TWO

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\* There was a lady  
loved a swain

$$\{f: \mathbb{R}^n \rightarrow \mathbb{R}^m \mid f(x) = \begin{pmatrix} x_1^2 + x_2^2 \\ x_1^2 - x_2^2 \end{pmatrix}\}$$

THE STATE OF NEW YORK  
IN SENATE  
JANUARY 1, 1900.

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How n. go more all

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Oranges and  
Lemons.

9.0-12.0 S B from  
I-10 (9.30 Wet)  
Landing News



C. W. VILLO

takes both the parts in his own sketch, *A Couple of Car-Ups*, which will be broadcast from Cardiff this evening during the programme that starts at 7.45.

**SWANSEA.**

294,1 km.  
1,020 h.C

936. 129 S.B. from London

**BOURNEMOUTH**

288 6 44  
1-040 4 0

126-10 London Programme relayed from  
Dover

2:45 Mrs. ERIC SEARF: "Rural Industries of Wexar—I, Spinning and Weaving in the New Forest"

# Thursday's Programmes continued (April 11)

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.35 12.0 S.B. from London 9.30 Local A.S. (announcements)

5PY **PLYMOUTH.** 395.3 M. 757 KC.

12.0 10.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **The Children's Hour**  
Another day on the farm, when Gertie the piggy and her friends, the little Piper Man, play a game of hide-and-seek.

4.0 London Programme relayed from Daventry

6.15 12.0 S.B. from London 9.30 Local A.S. (announcements)

2ZY **MANCHESTER.** 375.3 M. 757 KC.

12.0 10.0 **A BALLAD CONCERT**  
MYRA SWEET (Pianoforte)  
LVR WEISS (Violon)  
W. HEDDERLEY (Violon)

4.30 **THE NORTHERN WIRELESS ORCHESTRA**

5.15 **The Children's Hour**  
S.B. from London  
LVR SHAW gives us another Radio-lyric Competition

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.45 **A Mock Debate**  
**THE NORTHERN WIRELESS ORCHESTRA**  
March, 'Lullaby of the Alps', The Northern Suite, 'My Native Heath' (Impressions of Yorkshire), L. T. WILKIE (Landscape)  
ORCHESTRA  
Overture, 'The Brower of Preston', L. T. WILKIE (Landscape)

9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

## Other Stations.

6NO **NEWCASTLE.** 363.3 M. 757 KC.

12.0 10.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Market Prices for North of England Farmers  
6.45 S.B. from London  
9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

11.0 12.0 S.B. from London  
6.15 S.B. from London  
6.30 Market Prices for North of England Farmers  
6.45 S.B. from London  
9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

5SC **GLASGOW** 401.1 M. 74.7 KC.

11.0 12.0 S.B. from London  
6.15 S.B. from London  
6.30 Market Prices for North of England Farmers  
6.45 S.B. from London  
9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

2RD **ABERDEEN** 371.2 M. 74.7 KC.

11.0 12.0 S.B. from London  
6.15 S.B. from London  
6.30 Market Prices for North of England Farmers  
6.45 S.B. from London  
9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

2BE **BELFAST.** 302.2 M. 74.7 KC.

11.0 12.0 S.B. from London  
6.15 S.B. from London  
6.30 Market Prices for North of England Farmers  
6.45 S.B. from London  
9.0 12.0 S.B. from London 9.30 Local A.S. (announcements)

## THE CANTERBURY FESTIVAL

A FESTIVAL of Music and Drama is being held during the week, August 18-24. The festival is of great interest, and often the music is of the highest quality. The festival is a new and welcome note. Perhaps it was the success of the performance in the past that has given rise to the festival. The festival is a new and welcome note. Perhaps it was the success of the performance in the past that has given rise to the festival. The festival is a new and welcome note. Perhaps it was the success of the performance in the past that has given rise to the festival.

**CLEANS and POLISHES**

**ALL BRITISH**

**KOMPOSILL**

**CLEANS and POLISHES in ONE OPERATION**

**FOR THE CAR**

**CLEANS and POLISHES EVERYTHING ON MOTOR CARS**

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**REMOVES HOT PLATE MARKS**

**REMOVES ALL DIRT AND GREASE AND LEAVES A FRENCH-POLISH FINISH.**

**It doesn't Finger Mark**

**KOMPOSILL CLEANS and POLISHES**

**Gas Cookers, Metalwork, Earthenware, Glassware, Baths, etc.**

**From all Grocers and Chemists, Dispensaries and Oil and Colourmen, Domestic and General Stores and Catalogues.**

**Sole Distributors**

**FIRCHIN, JOHNSON & CO., LTD., General Building, Aldwych, London, W.C.2.**

**1/6 PER LARG**



FRIDAY, APRIL 12.  
2LO LONDON & 5XX DAVENTRY  
(358 AM. 838 KC.) (1267.5 MW. 162 KC.)

**10.30**  
**Listen for**  
**The**  
**Surprise Item**

645 THE FOUNDATIONS OF MUSIC  
HAYDN SONATAS  
Flavored by  
L. E. S. L. S. (flavorful)  
No. 11  
A. L. E. S. L. S. (flavorful) Trio, First  
No. 11 in E Flat  
A. L. E. S. L. S. (flavorful) only

76 Mr. EUGENE NEWMAN: The B.H.C. Meek

725 The Editor J. P. V. CHURCH, 'The Alvee and  
of Poetry: V The Twentieth Century'

745 ALBERT WHELAN  
The Australian Entertainer

A B.B.C. SYMP  
CONCER

The Taste of the Seas  
W. DE PONTA A. (1711)  
A. F. de, M. de, C. de  
1711

[illegible]

The programme will consist of  
by WALTER CRONIN, D.D.  
D. J. TONGUE, S.O.A.  
*Literary Postscript and The*

stage of the Wagner was strong evidence of his pre-<sup>vious</sup> <sup>work</sup> <sup>in</sup> <sup>this</sup> <sup>country</sup>. It had at least changed its name and character as well as location from the Atlantic Drift.

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... had ... reason ...  
... to ... and ...

... and series of ... has been ...  
... has ... a ...  
... century

80 The B B C. Symphony Concert  
—XII

**Last Concert of the Season—**  
 Relayed from the Queen's Hall, London

(Sole Leases, Messrs. Chappell and Co., Ltd.)  
WALTER WIDDOW (Tenor)

THE B.B.C. SYMPHONY ORCHESTRA  
(Principal Violins, WYNN REEVES and S. KENNEDY  
KELLER)

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
1215 6TH AVENUE  
NEW YORK 17, N. Y.

**OPIENTY**

(Vorname) (Nachname) Datum  
Geburtsdatum Geburtsort Unterschrift

(Stempel)

WATER-SKATING is the hobby of the day. The "Dutch" and "English" styles are given in a version of it by the poet Homer. Soon after he had rendered the impression had a cold was deepened by an actual experience of the North Sea is one of its grim and grey moods.

In July, 1830, Wagner, with his wife (his first wife died three years before) sailed for America, and after a short stay in New York, he went to Philadelphia, where he remained for a few days, and then to New Orleans, where he died on the 21st of July, 1830. He was buried in the cemetery of the French Church, and his remains were removed to the cemetery of the Protestant Church in 1831.

[illegible][illegible]

the scene, can go to well present the picture of it

Prelude and Liebesteil from 'Tristan and Isolde.'  
Wagner

IT was Wagner, who accepted the title of his music-drama *Tristan and Isolde*, as one with the last great scene which Isolde sings beside the dead body of Tristan before she too, falls lifeless. More than any of Wagner's music it is able to tell its own story of passionate love and grief.

[illegible]

9.0 WEATHER FORECAST, SECOND CL. - DAY NEWS  
BULLETIN  
(London) (Continued on inside of page 41)

(442-3 BL 812 MC.)

(44-38861-200) (P)

TT 5 KNOLLS HIGHWAY 100' 4' 56-17' 4' 11' 53' 17' WHILE OTHERWISE STATED.

## 8.0

# CANCER

(FREE)

FULHAM ROAD, LONDON, S.W.3.

(Incorporated under Royal Charter)

NO LETTERS NO PAYMENTS

THE FIRST SPECIAL HOSPITAL IN  
LONDON FOR CANCER.

SOLELY DEVOTED BOTH TO TREATMENT AND TO RESEARCH.

Fully equipped and specially staffed. A certain number of beds are provided for advanced cases, who are kept comfortable and free from pain.

AN URGENT APPEAL IS MADE FOR

**£150,000**

for Building Extensions, the first part of which will be wards for "middle income" patients who can contribute towards their cost -

**AND ALSO FOR RADIUM.**

Bankers—Coutts & Co., 440, Strand, W.C.2.  
Secretary—J. Courtney Buchanan, C.B.E.

# PAST

THE DAY OF THE  
RUBBER ELASTIC  
STOCKING—

HEAVY-CONSTRICTING OBVIOUS

## NEW COMPRI VENA STOCKING

**Gives Perfect Support Yet is  
Rubberless Light, Comfortable  
and Invisible under Finest  
Silk Hose Durable Washable**

[illegible]

The new paper is 9 inches wide and is easily washable. It can be ordered by post or by mail order.

Doctors advise patients to wear

Trained Nurses in constant attendance.

## LONDON FRIDAY PROGRAMMES (Continued)

9.15 Symphony Concert

## Part II

## On Elmside.

Forest Murmurs, "Song of the Gods of the North" } Wagner

**N**EAR the end of the first act of *Parasol* the old Knight Gurnemanz leads Parasol to the holy Mount Montsalvat, and thus music is heard while they seem to walk, by means of change scenery on the stage, from the forest, through garden to the palace downwards to the sea, the great and mad waves of the Empire of the East, to a softer promenade through the moonlight garden, and finally, first, the beds of the Great Temple, the Drosles Amen, the Seigneur's den, and the Sacrament.

**I**n the second scene of the great tragic drama which bears his name the young Siegfried has left the dwarf Mime with whom he has just had been apart. He has forged now the broken sword of his dead father, Sigmund, the sword with which he slays the dragon and makes himself master of the magic helm and the ring fashioned of the Rhinegold, round which the whole story centres. In the scene to which this music belongs, he lies on his back under the forest trees, listening to the many voices

of the wild. Prominent among these are heard the songs of the bird, the bird whose language he learned to understand through the magic of the singing bird who has taught it.

At the end of the *Rh. weald*, the first of the four *musica-dramas* which make up the *Nibelung's Ring*, Vailhalla, the home of the gods, has been built by the help of the stolen gold. It is hidden from view by a thick mist which Donner cleaves with his mighty hammer. Then was seen the great bridge, like a rainbow, stretching across the valley to the noble castle, and across it the gods pass in solemn procession to their new home.

### 10.10 Local Announcements: (Dairymen only)

### 10.15 Topical Talk

## 14. 30 SURPRISE ITEM

**11.0-12.0 DANCE MUSIC:** JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STAMATA, from the Ambassador Club

12 0-12 15

### Experimental Transmission of Sound Pictures by the Hultograph Process



1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

A RECENT broadcaster wrote to the Editor in tall of the wonderful letter-box which he had, particularly from Welshmen living out of Wales. His correspondents numbered clergymen, schoolmasters, chemists, and cowherds, but his most enthusiastic correspondents, from somewhere in Surrey, wrote: "If there is anything more wonderful than wireless, it is Welsh."



# 8.30 A Concert by The Glasgow Orpheus Society

10.15 a.m. The Daily Service

10.30 a.m. The Glasgow Orpheus Society

10.45 11.0 The Glasgow Orpheus Society

11.20 The Glasgow Orpheus Society

## 2.50 Scotland v. England

A view of the famous ground at Hampden Park where Scotland and England play their match in the International Association Football Championship Series

4.45 The Glasgow Orpheus Society

5.15 The Glasgow Orpheus Society

A view of the famous ground at Hampden Park where Scotland and England play their match in the International Association Football Championship Series

6.05 The Glasgow Orpheus Society

6.15 The Glasgow Orpheus Society

6.45 The Glasgow Orpheus Society

7.05 The Glasgow Orpheus Society

7.30 The Glasgow Orpheus Society

7.45 The Glasgow Orpheus Society

## 7.30 A Concert

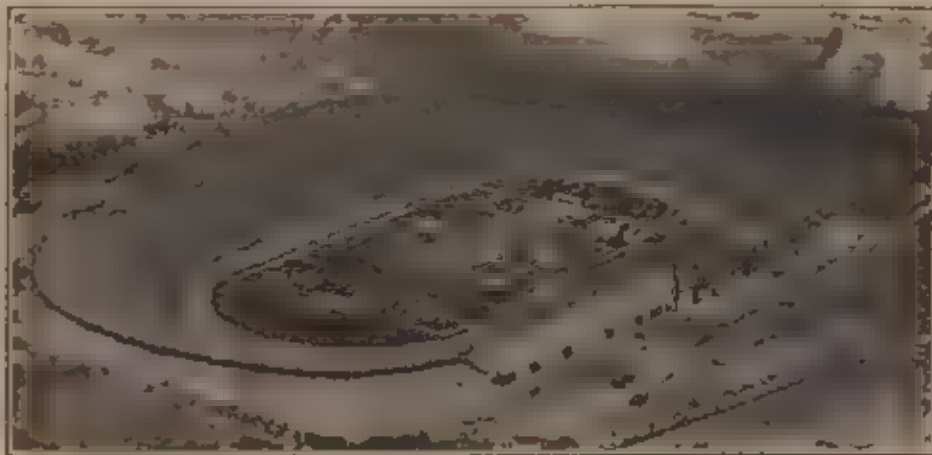
Selection, 'Tales of Hoffmann' by Franz Liszt, Op. 10, No. 1. The Glasgow Orpheus Society

# SATURDAY, APRIL 13 2LO LONDON & 5XX DAVENTRY

(356 M. 538 KC.)

(1.5u2.5 M. 192 KC.)

Offenbach's music enjoyed an extraordinary vogue in this country in the latter part of last century. It was a time when the delicate Bayreuth was crossing the Channel. None the less, Tales of Hoffmann bids fair to keep its place in the hearts of the English people.



## TODAY'S ASSOCIATION INTERNATIONAL.

A view of the famous ground at Hampden Park where Scotland and England play their match in the International Association Football Championship Series

The Association Football year has no more in store for us except, perhaps, the English Cup final, than the meeting of England and Scotland in the championship of nations. The game in Scotland has as yet a grip on the public as that which it has on the South side of the border. It is true that English football is smothered with Scottish players, but Scotland has its own League and Cup tournaments. It is only from the former games that we are able to estimate the relative football strength of the two countries. Last year it will be recalled, Scotland came down to Wembley and, to her great joy, beat England by two goals to one. But then 1934 was a bad season for England's National side and they finished bottom of the table. This time they will set out with larger hopes and, in the afternoon, it will be Mr. George Allison's to describe over the microphone, should he well, fought and torn of incident from 'kick-off' until the final whistle.

There is a feeling of a new era in the world of many love affairs, and each of the three acts is a new story.

7.45 The Glasgow Orpheus Society

7.53 The Glasgow Orpheus Society

There is a feeling of a new era in the world of many love affairs, and each of the three acts is a new story.

8.30 The Glasgow Orpheus Society Concert

9.35 Some Regimental Marches

The Glasgow Orpheus Society has spread the love of music among the people of Glasgow and the surrounding districts.

9.45 The Glasgow Orpheus Society

9.55 The Glasgow Orpheus Society

10.05 The Glasgow Orpheus Society

10.15 The Glasgow Orpheus Society

10.25 The Glasgow Orpheus Society

10.35 The Glasgow Orpheus Society

10.45 The Glasgow Orpheus Society

# SATURDAY, APRIL 13

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 872 KC)

TO LISTENERS IN THE AREA OF THE TRANSMITTER

### 3.30 An Orchestral Concert

(From Birmingham)

#### BAND

Selection of Square's Songs

1. The Song of the Sea  
2. The Song of the Sun  
3. The Song of the Moon  
4. The Song of the Stars

5. The Song of the Wind  
6. The Song of the Rain  
7. The Song of the Snow  
8. The Song of the Ice

9. The Song of the Clouds  
10. The Song of the Earth  
11. The Song of the Sky  
12. The Song of the Universe

13. The Song of the Gods  
14. The Song of the Heroes  
15. The Song of the Kings  
16. The Song of the Queens

17. The Song of the Emperors  
18. The Song of the Empresses  
19. The Song of the Popes  
20. The Song of the Bishops

21. The Song of the Priests  
22. The Song of the Monks  
23. The Song of the Nuns  
24. The Song of the Friars

25. The Song of the Knights  
26. The Song of the Ladies  
27. The Song of the Children  
28. The Song of the Old People

29. The Song of the Young People  
30. The Song of the Dead  
31. The Song of the Living  
32. The Song of the Future

### 8.0 'Hip-Hip-Hoo Radio'

(From Birmingham)

A Revue in the Making

Book and Lyrics by GRAHAM SQUIERS

Music by SHIRLEY GOODALL

Principals (also the Chorus)

VERA GILMAN

ALFRED BUTLER

And the Pianists—

EDITH JAMES

STEWART MASON

JACK VENABLES

and

HARRY SAXTON

HARRY SENNETT

GERALD ARMES

Scene: A Rehearsal Studio at 5GB

From Birmingham

Tonight at 8.0



### A REVUE IN THE MAKING

Book and Lyrics by GRAHAM SQUIERS

Music by SHIRLEY GOODALL

Principals (also the Chorus)

VERA GILMAN

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HARRY SAXTON

HARRY SENNETT

GERALD ARMES

Scene: A Rehearsal Studio at 5GB

From Birmingham

Tonight at 8.0

Copyright in 'Sharp' ..... Frank Briggs

March, 'Admirals All' .... Both

4.45 A Sonata Recital

(From Birmingham)

LENA MASON (Violin)

MAY JARDINE (Pianoforte)

Sonata in D Minor, Op. 108 .. .

Sonata, No. 2 .. .

6.0 The Children's Hour

(From Birmingham)

Her Snooky Story, by Phyllis Richardson

PER WOODLAND QUARTET

W. (Soprano); ALICE VADMAN

JOSEPH DAVIS (Tenor); JAMES

J. WELL (Bass)

6.15 ST. FIRST GENERAL NEWS BULLETIN,

and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

CYRIL LINDSTON (Light Baritone)

'A' DIVISION METROPOLITAN POLICE BAND

March, 'The New Columbia' .. . R. B. Hall

March, 'The New Columbia' .. . R. B. Hall

March, 'The New Columbia' .. . R. B. Hall

March, 'The New Columbia' .. . R. B. Hall

March, 'The New Columbia' .. . R. B. Hall

March, 'The New Columbia' .. . R. B. Hall

9.0 THE PICCADILLY PLAYERS directed by Al

STARKE from the Piccadilly Hotel

10.0 WEATHER FORECAST AND GENERAL

NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A Ballad Concert

(From Birmingham)

LYNNE DENNIS (Soprano)

10.30 PHILIP WALTON (Soprano); AL

MAH (Contralto); GEORGE DAVIS (Tenor);

JAMES H. WELLS (Bass)

The Philosopher and the Lady X (Song Cycle)

To love or not to love, All in a white

gown, The Maiden Song, A Song to You,

The Philosopher's Song, Your Eyes the Stars,

The Leg of the King, Starlight and

Lovelight, Love Triumphant

11.15-11.16 LEONARD DENNIS

Minuet in F .. . No. 1, arr. Toullet

Roundelay .. . Toullet

The Bard's Legacy (Old Irish Melody)

arr. O'Connor Morris

11.15-11.45

Experimental Transmission of Still Pictures

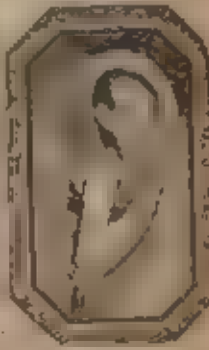
by the Photograph Process

(Saturday's Programmes continued on page 46.)

### 8.0 A Revue in the Making

### Even the VERY DEAF

Now Hear Every Word and Sound!  
Marvellous New Invention



Test it  
at Home

A Special Price Reduction Offer will be made to all who  
apply within TEN DAYS.

### FORTIPHONE LTD.

24, Cannon House 209 Regent Street, London, W.1

Send this Coupon Now!

14 days and 30 days money trial plan.

14 days and 30 days money trial plan.

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# Notes from Southern Stations.

## IN SAXON HAMPSHIRE.

A Talk on Historical Hampshire—The Danger of Day-Dreaming—Some Events from Birmingham.

### Day Dreaming.

In our third talk of the series, 'The Meaning of the Day of Children,' at 7 p.m. on Tuesday, April 16, Miss Eve Macnally will speak from the Plymouth Station, of The Danger of Day Dreaming. Miss Macnally points out that exercising of the imagination in children is an essential part of their development, but that it is a habit of wishing for things which is not good for them. She will also speak of the danger of day-dreaming in the adult world, and how it can lead to a life of fantasy.

### High Power Short Waves: 5GB.

On Tuesday, April 14, the High Power Short Waves programme, Birmingham, and will be broadcast by the Rev. W. Anderson, from the Church, Spalding. The programme will be devoted to the life of the Navy and the Royal Navy. At the beginning of the war, the High Power Short Waves programme was a very popular one, and it is hoped that it will continue to be so.

A Variety of Programmes on Saturday afternoon, April 20, includes Clapham and Dwyer, Ernest Jones (bass), and the Harmony Four (quartet), well known round and about I.

### Saxon Hampshire.

While Norman buildings are to be found in considerable numbers in Hampshire, which was a favourite county with the Norman Kings, and are many of them well known, the fact that there exist four Saxon Churches in the county is probably not so well appreciated. On Tuesday, April 16, the Saxon Churches of the County will be discussed by Mr. J. F. C. in a lecture at 7 p.m. in the Lecture Hall, Corhampton and Bournemouth.

### The Children's Hour: 5GB.

The two speakers for April 15 are Mabel Forster, who will tell the story of 'A Dog's Journey,' and T. G. Law, who will discuss the pleasures and other things of 'Camp and Tramp.'

On April 16 we have a playlet—'The Ring of the Sea,' by Marjorie Lyon, with incidental music by James Lyon, and Winifred Firth at the piano. In addition there will be the daily letter bag, and songs by Harold Casey (baritone).

On April 17 Barbara Sleight will tell of 'The Flight of the Money Box Pig,' William Hughes will talk on 'Still Waters Run Deep,' Thomas Dodge will entertain, and there will be songs by Janet Macfarlane.

On April 18 there will be a play—'The Flinters,' by Bladen Peake. It is a play of King Canute. There will also be songs by Wynna Apple.

## SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of The New Pepys' Diary of the 17th Century.

March 15. Working with my wife in S. John's. It is strange to see a great deal of the lake still sheathed with ice. My wife says the East wind cuts through her. Wherever she is minded to tell her, if, out of a vanity, she is humming herself, she will go about in sleazy socks, and not many of these, what else can she look for? But upon second thoughts forbore, knowing how edgy she is since giving up her daily tea for Lent.

Had Listening-in Circle at ours this night, and to hear the B.B.C.'s 10th Symphony Concert. The programme was very good, and the music was very fine. I debated afterwards whether there be any native difference between the music and the music, Mr. Black believes there is, being, says he, that God never meant to make music, but that He meant to play it; so hath given them hands and voices, but not a word of music.

March 17 (Lord's Day). To Church, where every other one is spangled with shamrock; which is as good as boasting themselves Irish, God knows. A thing that made me laugh was that Mr. Black all Frigg did languish her eyes at Mr. Black all through the service. Speaking hereof with my wife, in the way home, she hears of the Frigg woman's having got religious very hot this Lent, and not anie gone to all Black's week-day services (as well as the Lord's Day), but several times into the vestry afterwards for the unbearing to him of her reproachful conscience. My wife believes the woman is after old Black and means to have him; which I confess seems like enough, poor man!

## B.B.C. PUBLICATIONS.

### 'FLYING DUTCHMAN.'

On April 21-24 there will be broadcast the eighth of the series of twelve well-known operas, this time *Flying Dutchman*, by Wagner. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Flying Dutchman* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining five of the series for 10d.

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### 'THE CHERRY ORCHARD.'

*The Cherry Orchard*, by Chekov, to be broadcast on April 9 and 10, is the eighth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Cherry Orchard* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining five of the series for 10d.

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## WHAT THE OTHER



## LISTENER THINKS



## MR. SCHOLLES AND 'THAT TREMOLO.'

Dr. K. Birmingham's reply to Mr. Perry Scholles's article is not very convincing. He appears to avoid the fact that the human vocal chords are a very different proposition from a violin or a cello string. The former are an elastic and sensitive that can sing in a thousandly capable of sustaining a perfect note when using the tremolo, many singers being an eighth to a quarter of a tone out of the true. The tremolo on a stringed instrument is not, as he states, produced by the shortening of lengthening of a string, but by wrist vibration, a fact fairly obvious even to a non-performer if he watches the vibrato. The facts stated in Mr. Scholles's excellent and convincing article will be endorsed by all lovers of the true, pure, and unaffected human voice. Let us get rid of this modern craze for the nasal head-palate vibrato tone—excellent perhaps in an impressioned tone of an Italian opera—and return to the beautiful, unaffected English lyrical singing of twenty years ago.—H. W. C. Sneyd.

## SIMS REEVES' COMMENT.

Would it not be as well to point out to your listeners that 'vibrato' and 'tremolo' are entirely different? Tremolo was a master in the use of vibrato. Indeed it was natural to him as a musician in Melba. But he was never guilty of tremolo any more than were Sims Reeves, Tillet, Trubert and other great singers of those days. Sims Reeves himself told me that Tremolo was due to a deplorable education, or an induced weakness of the larynx, to which those who breathed correctly should never be subject. As to vibrato, that produces vibrato through the throat on the string, but tremolo by the hand—two very different things. The first is of course good—in fact must be—by all those who also play on your instruments.—M. S. T. 16, Leinster square, R.

## THE MODERN VOCALIST.

I ENTIRELY agree with the writer, 'R. T. R.' Flute, in this week's Radio Times. Unfortunately, 'tremolo' is not the only fault of the modern singer, who would not have been tolerated on a public platform years ago. Many qualities, together with years of study, are required to make a good singer, and I feel that in these days of rush and hurry, great time and space trouble to ensure artistic success? The consequence is that singing as an art is passing away like many other good things.—M. S. T. 16, Leinster square, R.

You have had letters about 'tremolo singing' lately, also an article by Mr. Scholles which deals largely with it, and every day we get examples of it by our singers, thirty ladies. As our society interested in singing, I am surprised at the vibrato singing which the ladies indulge in usually in the vocal solo performance. When you formed your national chorus you must have turned down many singers because of this fault. As it is generally condemned as a vice habit, I am sure those who are victims of it would give it up if they knew how, and I don't think they know how to do so, and it seems to me that some of your specialists might tell them the remedy, and so do some good, instead of merely reading them down. I suppose it has to do with breath control, and a little information would be very useful. I know how difficult it is to get singers out of it, for I have tried with girls' voices.—H. H. Adams, Market Place, Leighton, Yorks.

I REMIND Mr. Scholles, or any other authority on Tremolo, that it is not the only fault of the modern singer, who would not have been tolerated on a public platform years ago. Many qualities, together with years of study, are required to make a good singer, and I feel that in these days of rush and hurry, great time and space trouble to ensure artistic success? The consequence is that singing as an art is passing away like many other good things.—M. S. T. 16, Leinster square, R.

## FRANCESCA DA RIMINI.

I SHOULD just like to say how very much I appreciated the broadcasting of d'Annunzio's Francesca da Rimini, which was to my mind far and away the best 'Great Play' of the series yet broadcast. I thought also that the incidental music was exquisitely beautiful. As I have been a pretty regular listener for five or six years and this is my second letter of appreciation, you will realize the extent of my admiration and affection expressed, especially as, far from being hostile to the programme generally, I consider them to represent a very high level of achievement.—G. E. J. Prossman, South Wood, King Edward's School, Gloucester.

## PLAYS ABOUT 'NORMAL PEOPLE.'

MAY I say how heartily I endorse the letter of J. Springsteen, in a recent issue of the Radio Times, under the above heading? I myself every week since that time have been a regular listener of The Ship from Manchester. This play held the attention of the whole of my household far more than any other broadcast which we have had for some time.—O. G. Weston, Manchester.

## WANTED—A DRAMATIC CRITIC.

MAY I request that The Radio Times should either particularly select criticism of such radio plays as are broadcast on, better still, have a regular dramatic critic of radio plays? After all, the regular stage has the critics; why not the wireless stage?—A. R. J. M., Basing, H.

## AN ACTIVE RADIO CLUB.

IN your issue of March 15, a correspondent who signs himself 'M. O. C.' states that there are no Radio Clubs whose members may meet and discuss broadcasting generally. I may state that I am secretary of a Radio Society with nearly sixty members which meets twice in each month to discuss broadcasting generally and programmes in particular. We have had many interesting debates. For example recently we discussed Radio Drama, and while voting on general grounds against the 'Great Play' series we came to the conclusion that we should all like to hear more plays, such as *Coriolanus*, *The Passing of the Third Floor Back* and *The Squares of the City*. A general favourite with our members is the broadcast from the Prince of Wales Playhouse, Leith, and so all our members are at work from 7.30 a.m. until 3 p.m. We hope that this feature presently will be broadcast again between six and seven p.m. instead of at the present early hour. As a last note may I state that in the opinion of the majority of our members, the broadcast from the Prince of Wales Playhouse, Leith, and a broadcast you gave in previous months also entitled *Mr. and Mrs. Poppet* of home. May we as a corporate body request that the latter be repeated in the near future?—Radio Club.

## PRE-WAR MUSICAL COMEDY.

WORLD IT is possible to revive some of the pre-war musical comedies? *The Arcadians* and *The Chorus Girl* made excellent broadcasts. What about *The Country Girl*, or *The Quaker Girl* to mention but two? I am sure that the majority of listeners would hail them with delight.—A. J. P. Moxley, 28, Leinster Road, Newton Heath Estate, Manchester.

## LISTENERS' LETTERS.

The Editor of The Radio Times is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that—

1. The Editorial Address of The Radio Times is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to The Radio Times.

## SUNDAY AFTERNOON CONCERTS.

I SHOULD like to make a suggestion about your Sunday afternoon programmes. I am from home on business except the week-end and I look forward to hearing some good music on Saturday, and on Sunday more especially. Since August of last year, I have noticed that very frequently on Sunday afternoon there has been an excellent programme of chamber music (trio, quartet, etc.) and a very light (very light) or a military band. I should like to see a better balance kept between the two sections. Sunday, March 17, is an example of what I mean. I suggest therefore that T.S.O. and S.O.S. should have at least one chamber music or light and the same applies, although in a much less extent to classical orchestral programmes.—J. Kilgus, 46, Nether Street, Kircaldy, Fife.

## THE EPILOGUE.

I HAVE not observed in your correspondence columns recently an appreciation of the epilogue, and I should like to supply this deficiency. I think in the whole of the week there is nothing in your excellent programmes more perfectly rendered. Such individual singer is excellent, and they combine into a very excellent whole. The reader of the lyrics is so contented and his imagination so free that each word is an example. The little epilogue must be a joy to thousands. It is a perfect ending to the wireless week and a perfect way of beginning the next, and the originator of that particular item was inspired. Don't alter or eliminate it!—J. H. Jones, Ambrose, Tipton, St. Brigid.

## 'THE DAY OF REST.'

I AM only writing to say, especially in view of some letters I have seen recently in the daily press, how much I appreciate the tone of the Radio Times, and of the broadcast programmes. In those days, it is refreshing to see that Sunday is not regarded as other days. The heading: 'The Day of Rest' is good—but could not the words 'and worship' be added?—L. E. W. Brighton.

## HERTZOG'S 'FAUST.'

I TOO would like to add my testimony to the enjoyment of listening to Hertzog's *Faust*. I did not take part in the performance 42 years ago, but when the Bradford Festival Chorus Society gave it in 1901 for the first time in Yorkshire I had the pleasure of being one of the chorus. And also we had the same principle with the exception of Mr. Hertzog, who sang at the Queen's Hall. I think thousands of listeners must have heard the recent broadcast with great pleasure.—Mrs. Chubb, 17, Cidway, Garra Lane, Gillingham, Yorks.

## MR. VERNON BARTLETT'S TALK.

I SO agree with your correspondent, Mr. J. P. Leather, in his remarks on 'The Day of the World.' Since Mr. Vernon Bartlett commenced the series, I don't think I have realised more than three of his enlightening talks which are so easy to follow. The conflicting trend of events of the recent Civil War in China was a puzzle to the 'man in the street'—giving information from the newspapers, yet how clearly Mr. Bartlett explained everything, and the 'Chinese Puzzle' is only one of many examples of his clear elucidations of foreign affairs.—Edwin L. Suter, Middlesbrough, N. York.

## 'HOW OLD ARE THEY?'

I SUPPOSE it is too much to ask all your correspondents to attach their ages to their letters. To those who do, who have a very healthy liking for modern dates, would the efforts of age in the making of the so-called 'Nightmare' views would be much lessening. I think most of our correspondents would be bound to be those who are too old or infirm to take the hour now, and who are merely jealous of our being able to do so but they once did themselves with dash, but now do no longer.—J. H. W. Cambridge.

## COMPOSERS OF 'JAZZ.'

'P. H. C.' says in The Radio Times that other countries are jealous of our programmes. I quite agree. We share with our American cousins the distinction of having as citizens the best composers of modern symphonic music. When sometimes I take to the Chamberlain dance music, I find the same melody, even in English, that are played by our own dance orchestras, and I feel proud that Englishmen have been instrumental in leading this new school of music.—R. W. Suter, 24, Middlesbrough, N. York.

## BRIDGE HEADCASTS.

I AM a keen bridge-player and very much enjoy the Auction Bridge broadcasts, but they are very nearly spoiled by the fact that the Auctioneer seems too anxious that they should not overtake their time. Might I suggest that five or seven minutes longer to allotted the three broadcasts so that the players can enlarge on their interesting comments instead of being cut short? As the B.B.C. has got such good players to come to the microphone it should make the most of them.—Bristol.

## WHEN THE 'NEWS' IS LATE.

YOUR correspondent 'A. M.' is surely confusing actual events with the mere announcement of those incidents when she says: 'What is happening in England... is of overwhelming importance, sometimes a matter of life and death.' As a matter of fact, when the publication of any news is a matter of life and death, the announcer does not hesitate to interrupt any item being broadcast in order to give the necessary publicity to the news—e.g. gas warships and SOS's. But when it is merely news of something which has already taken place—which no action on the part of anyone can prevent—surely it makes little whether the item is announced at the exact scheduled time or a few minutes late. To interrupt the performance involves actual loss (and music is not 'news broadcast'). 'A. M.' while there is no loss of the following news—only a very slight loss on the pattern of the non-broadcast item who only wants to 'know the news'.—Paul G. Thomas, Cranlock, Lyngdale Hill, York.

## AFTER 'PREP' HOURS.

I WISH to acquaint the listening public with the fact that Master W. H. Cook was not voting the opinion of the schoolboy community as a whole in his references to jazz music. Between the prep. hours of 5 and 7.30 p.m., we are content to allow our children the monopoly of the wireless set. After this time we may enjoy the programmes, and we are very thankful indeed to the B.B.C. for the radio drama and Sandewide which they often provide on with between then and 9 p.m. and the news bulletin which follows.—J. Ows, The Levens, Bideford, Devon.

## THE ELUSIVE 'X.'

I QUOTE agree with 'Pipit' that one cannot chase the elusive 'X', while dance band vocalist sing about 'the girl of their dreams'. However, the word is not entirely composed of those who go to the 'prep' and even they will have time to hear the in our dance music after 9.30. I think the B.B.C. programmes are excellently arranged to suit all tastes.—Two further pages.

## A TRIBUTE.

I HAVE come to the conclusion—which indeed I had reached long ago—that for the greatest good of the greatest number the B.B.C. should go on exactly as they are doing. I believe their programmes to be among the greatest forces for good in the world—all honour to them.—Eden Thomson (Mrs.), Mayfield Terrace, Edinburgh.



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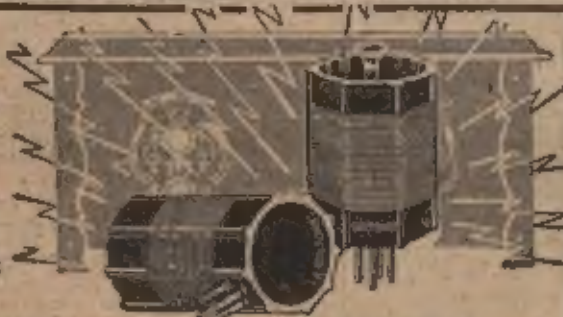
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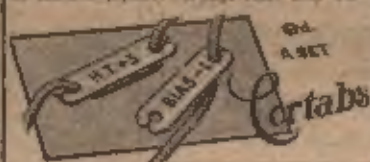
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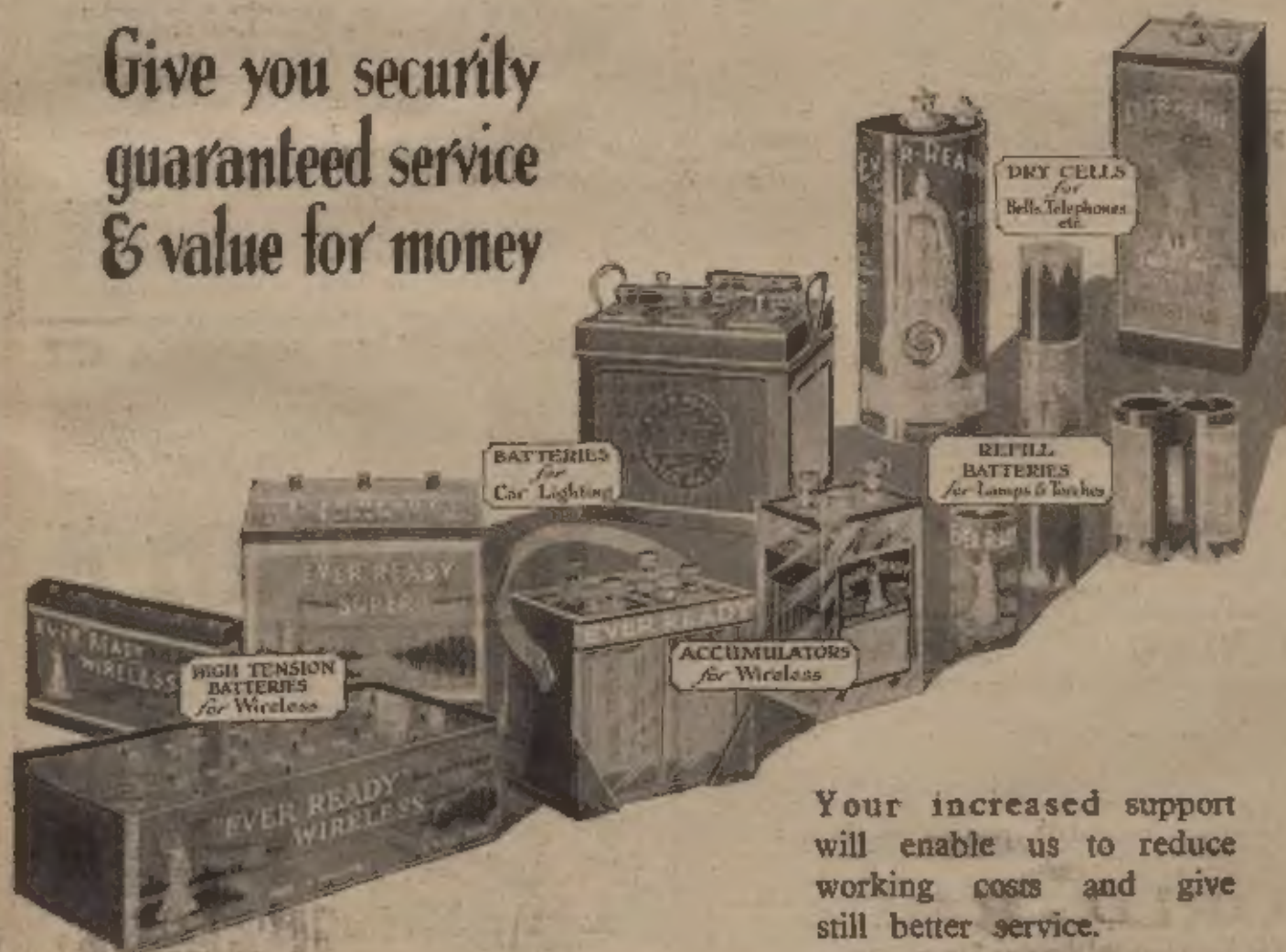


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Possess it now; you can get immediate delivery on extended credit terms. Fill in the order form below and post it direct to factory; or send postcard for name and address of nearest dealer where a demonstration can be given.

**£1  
DOWN  
SECURES  
IMMEDIATE  
DELIVERY  
USE THIS  
COUPON  
FOR**

### EXTENDED

### CREDIT TERMS

To LISSEN, Ltd., Worple Road, Isleworth, Middlesex.

Please deliver to me on my address below, one Lissenola Portable Receiver at convenient times prior to £12. 5. 0. as illustrated and described above. I enclose £1— and agree to pay the balance of £11. 5. 0. to you at your address above at the rate of £1. 5. 0. per month, my first payment to be made to you on \_\_\_\_\_ (fill in date) and my succeeding payments to be made on the corresponding day of each subsequent month. It is understood that my money is to be repaid in full within 3 days of receipt of my last payment & until you of my desire to return same.

Signature (in full) \_\_\_\_\_

Permanent Address \_\_\_\_\_

Date \_\_\_\_\_ Present Occupation \_\_\_\_\_

Are you a householder? \_\_\_\_\_

Dealer's Name and Address \_\_\_\_\_

(Stick this coupon in an envelope addressed to your dealer or to LISSEN, Ltd., 280-220, Worple Road, Isleworth, Middlesex.)

# LISSENOLA

COMPETITION MODEL  
5-VALVE PORTABLE

**LOCAL  
DEMONSTRATION  
DEPOTS  
WANTED**

## LISSEN LIMITED

280-220 WORPLE ROAD, ISLEWORTH, MIDDLESEX

Managing Director - THOS. N. COLE

Radio and Music Dealers are invited to communicate with us, stating facilities available so that enquiries and requests for demonstrations may be passed on without delay to local stockists.