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By Newman Flower, Publisher and Musical Biographer.

Franz Schubert: the Eternal Youth.

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

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

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

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

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

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

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



W. v. Schwind's portrait

FRANZ SCHUBERT.

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

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

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

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

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

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

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

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

(Continued at the top of page 442.)

FRANZ SCHUBERT

1797-1828

A BIOGRAPHY *IN* MINIATURE by PERCY A. SCHOLES

I.—A Schoolmaster Family.

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

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

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

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

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

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

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

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

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

II.—The Child Musician.

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

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

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

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

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

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

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

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



THE HOUSE WHERE SCHUBERT WAS BORN,

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



THE SCHOOLMASTER COMPOSER.

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

III.—At the Royal Chapel.

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

'NOTICE: As in the Royal Court Chapel there are two vacancies for singing boys, any one who wishes to occupy one of these positions should appear at three o'clock on the afternoon of September 30, at the Royal Convict School, 796, University Square, prepared to undergo examination both as to progress in general education as also knowledge of music, and bringing with him his school certificates.

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

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

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

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

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

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

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

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

IV.—A Viennese 'Dotheboys.'

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

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

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

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

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

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

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

'Your loving, poverty-stricken,

'Hoping, and, yet again, poverty-stricken,

'Brother,

'FRANZ.'

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

V.—School Teacher and Composer.

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

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

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

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



IA MUSICAL EVENING AT THE SONNLEITHNER'S.

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

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

This Salieri was a sort of Clapham Junction of Viennese musical art. Many main and branch lines met in him. He was the friend of Haydn; Beethoven dedicated a work

to him and profited sometimes by his advice; and he is said to have poisoned Mozart—but that is a picturesque untruth! Schubert owed much to Salieri, who for years after he had left the Convict and the Royal Choir, continued to give him lessons and to criticize his compositions.

A word more about the ease with which Schubert composed. He had the family productivity alluded to above—only his children were creatures not of flesh and blood, but of tone. Amongst the births of his nineteenth year were 146 songs; of these he wrote 30 in August alone, and 20 in October. And of those 20 October songs, 15 were written in two days, eight on the fifteenth of the month and seven on the nineteenth! 'He lisped in numbers, for the numbers came.'

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

So diverse are the ways of genius!

VI.—The Escape from the Prison House.

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

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

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

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



VOGL SINGING SCHUBERT'S SONGS.

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

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

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

tralto, and the other daughter soprano, whilst a frequent visitor, a fine baritone, Baron von Schönstein, added also his contribution to the evening's musical pleasures.

Schubert was lodged with the servants.

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

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

VII.—The Circle of Friends.

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

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

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

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

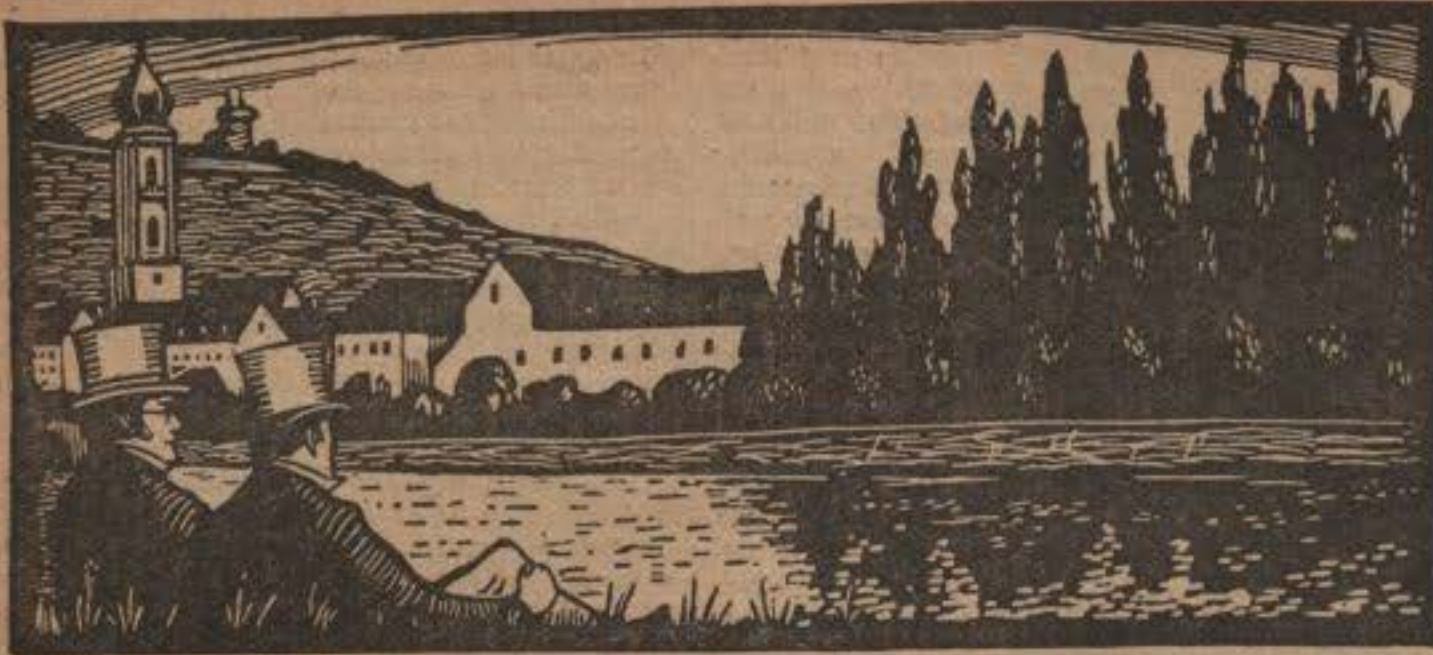
Vogl understood Schubert. When Vogl and Schubert, as singer and accompanist, performed together, 'the two seemed for the moment to be one' (Schubert's own words).

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



SCHUBERT AS MUSIC TEACHER.

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



SCHUBERT AND JENGER AT GRATZ.

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

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

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

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

VIII.—Schubert's Poverty.

With all the friendly help and recognition he received why did Schubert remain and die so poor (the property he left at death was valued at about £2 10s. of our money)? He was no business man. He produced without considering the market, as, for instance, when he wrote eight operas in one year (probably merely because he happened to meet with libretti), not one of which brought him in a penny. He sold his compositions outright, instead of retaining a business interest in them, and, being short of money, sold them heedlessly for what he could get: there are songs that brought as much as three pounds, but there are others that were sold in bulk at a flat rate of tenpence, and for the fine Trio in E Flat he got only seventeen-and-six.

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

He had wide recognition in Vienna and in Austria generally, yet he had no idea of turning it to account. He gave one concert only in the whole of his life, and that in his very last year. It brought the greatest crowd that had ever been assembled in the hall and left him with a profit of 800 gulden—say £30 or £35. A few concerts like that from time to time, and the financial problem would have been solved. To tell the truth, Schubert had not the money sense, and that is a good enough explanation of his poverty.

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

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

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

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

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

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

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

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

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

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

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

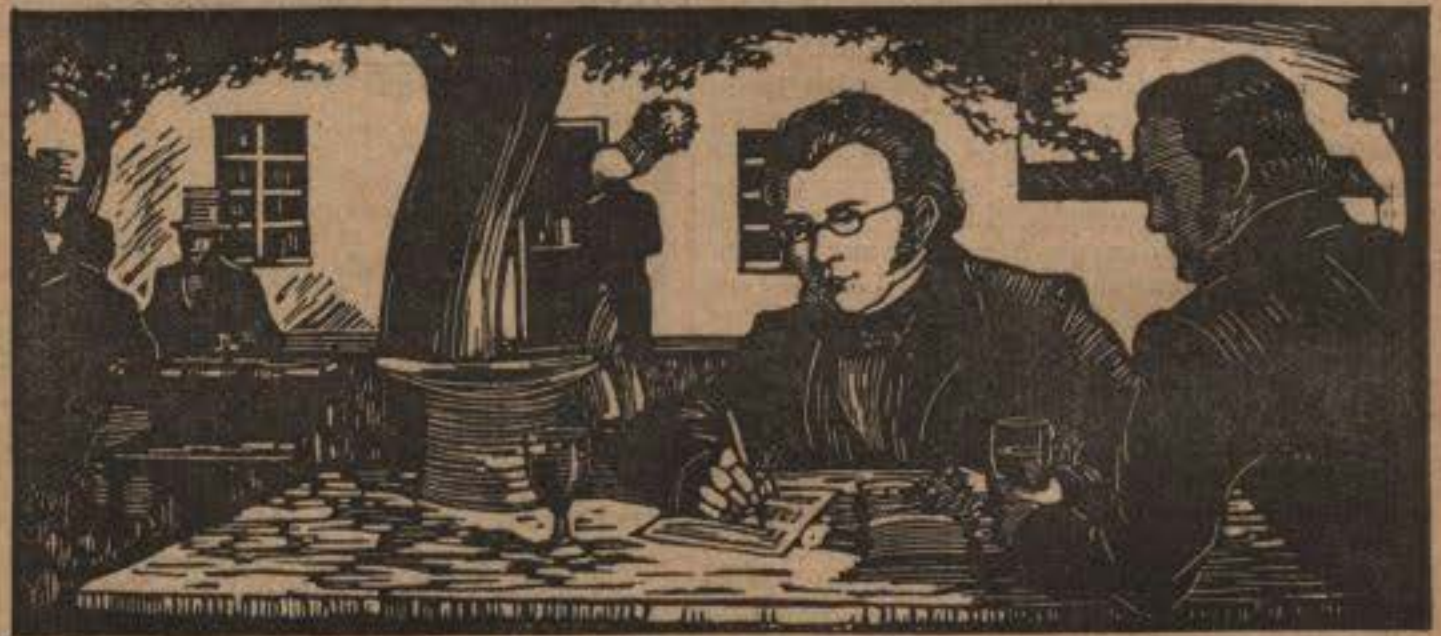
The two movements he finished were sent to Gratz and lay in the archives of the Society, unperformed for forty-three years. Then, when their composer had been in his grave thirty-six years, the Musical Society of Vienna gave them their first performance. They were printed a year or two later and then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

X.—The Last Days.

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

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

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



'HARK, HARK, THE LARK!'

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

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

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

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

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

XI.—Schubert and Beethoven.

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

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

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

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

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

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

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



WHERE, IN THE SHADOW OF CYPRESSES, SCHUBERT SLEEPS.

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

THE SCHUBERT CENTENARY WEEK.

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

Sunday.

(5GB) 4.35 The 'Wanderer' Fantasy, played by Solomon.

(5XX) 9.5 A Schubert Orchestral Concert.

Monday.

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

Tuesday.

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

Wednesday.

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

Thursday.

(5GB) 3.0 A Schubert Symphony Concert.

Friday.

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

Saturday.

(5XX) 7.45 A Schubert Military Band Programme.

Throughout the Week.

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

SCHUBERT AND HIS ENGLISH CHAMPIONS.

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

SCHUBERT died in 1828, poor and unrecognized. The greatest of his Symphonies, that is, C Major, composed in the year of his death, was rehearsed but never performed in his lifetime. Schumann disinterred it in 1838 on his visit to Vienna, and carried it off to Leipzig, where Mendelssohn, then conductor of the Gewandhaus concerts, produced it with great success in March, 1839. Five years later Mendelssohn brought it with him to London, but owing to the laughter of the Philharmonic orchestra during rehearsal, he very properly withdrew it from performance. The work was published by Breitkopf and Härtel in 1850, and was heard for the first time in England at the Crystal Palace in the spring of 1856.

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

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

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

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

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

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

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

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

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

It was one of my commonest experiences to receive notes from Grove by post, containing, simply and solely, with a few words of ecstatic comment, the name of some new Schubert song that he had just heard or otherwise discovered. Grove's services to Schubert culminated in the article in his Dictionary, which, with a few corrections and additions, is retained in the new edition. It was the outcome of many years of patient and loving research, in which the most important episode was his historic journey to Vienna with Sir Arthur Sullivan in 1867, when they rescued from oblivion seven symphonies, the *Rosamunde* music, some of the Masses and operas and chamber works, and a great number of miscellaneous pieces and songs—all of which appear to have been regarded by the publishers as waste paper. Their success, in the words of Sir Henry Hadow, another distinguished and devoted Schubertian, 'gave impetus to a widespread public interest, and finally resulted in the definitive edition of Breitkopf and Härtel.'

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

C. L. GRAVES.

THE SCHUBERT BOOKS.

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

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

Other books in English are Edmonstone Duncan's 'Schubert,' in 'The Master Musicians' series (1905, Dent, 4s. 6d.), and H. F. Frost's shorter sketch in 'The Great Musicians' series (1881, Sampson Low, 2s. 6d.). Newman Flower has just produced a large-scale work of great interest, 'Franz Schubert, the Man and his Circle' (1928, Cassell, 13s.). It is largely based on the published and unpublished research of the great German authority, Otto Erich Deutsch. An English edition of Deutsch's collection of Schubert's letters has just appeared. They are translated by V. M. S. Trentham, and have a preface by Ernest Newman (1928, Faber and Gwyer 6s.). The tiny volume on Schubert, by Antoliffe, in the 'Miniature Series of Musicians' is now out of print (1910, Bell).

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

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

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

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

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

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

The Songs of Schubert.

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

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

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

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

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

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

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

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

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

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

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

Schiller but the host of minor versifiers are aimed at.

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

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

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

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

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

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

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

(Continued in col. 2 page 459.)



From the original in the British Museum

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

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

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

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

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

(Continued from page 434.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

On the reverse of the last record the Ballet Music from *Rosamunde* (or rather, part of it) is recorded by the same artist. She makes it as effective as it could be in this form, but it has been much 'arranged,' with the additions of trimmings fore and aft, and the ingenious addition of a tune for the left hand towards the end, which, however, is not to be found in the original. Columbia has also issued two of the Waltzes, under the title of *Old Vienna*, arranged and played by Friedmann (L 2107). These bear signs of having been freely edited and 'improved,' as there is a great deal that is un-Schubertian in them. The playing is on the hard side, with a good deal of *clang* about the tone.

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

The well-known *Impromptu in A♭*, Op. 142, No. 2, is played by Paderewski (DB 1037). The first section he plays very much below the speed indicated; the Trio at the usual speed, reverting to the slower tempo at the repeat of the first section. There is a nice, poetic feeling about the finish of it. The *Impromptu in A♭*, Op. 90, No. 4, is played by Rachmaninoff (DB 1016). The playing is crisp, clean, and delicate, but he reverses some of the composer's dynamic indications. The *Impromptu in B♭*, Op. 142, No. 3, and the *Moment Musicale in F Minor*, Op. 94, No. 3, are together (DB 1136), played by Backhaus. The playing is technically perfect but rather colourless,

SCHUBERT ON THE RECORDS

(Continued from opposite page.)

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

The same *Moment Musicale*, together with the *Waltz in A Major*, Op. 50, No. 13, and the *Waltz in F Major*, Op. 9, No. 33, are also recorded by H.M.V. from the playing of Harold Samuel (C 1551).

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

The two Waltzes are very short, but very dainty. H.M.V. have also issued the *Military March in E♭*, arranged and played by Backhaus (DB 1125).

This March is not very familiar as is the one in D, but it is effectively arranged and brilliantly played.

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

The playing is technically sound, but rather mechanical. The Piano tone does not suggest the employment of a first-rate instrument. In Op. 142, No. 3, the pianist makes one or two slight

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

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

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

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

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

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

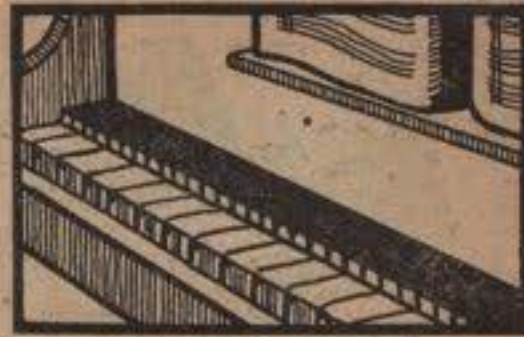
(Continued on page 475, col. 2.)



For the Gramophone Enthusiasts SCHUBERT ON THE RECORDS

By A. C. Praeger.

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



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

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



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

Amongst orchestral records, first and foremost, there is the *C Major Symphony*, the composition of which was begun in March, 1828—within eight months of Schubert's death—and which may be regarded as the culmination of his compositions for the orchestra. It is a great work, but it is not likely to oust *The Unfinished* from the position it holds in popular estimation. It is recorded by H.M.V. in Album form (D 1390-5) and is played by the London Symphony Orchestra, under the conductorship of Dr. Leo Blech. The recording is complete, with the exception of an omission of 96 bars in the third movement, in the recapitulation of the Scherzo. This out does not appear to upset the balance of the movement, which is of great length. The pace throughout is very lively, perhaps too much so for the sentiment of the music, but it is a fine piece of work, both as regards playing and recording, and despite one or two minor blemishes, may be accepted as a good example of modern orchestral recording. The same Symphony has now been recorded by the Columbia Co., played by the Hallé Orchestra, under Sir Hamilton Harty (L 2079-85). This is a very fine set of records of some excellent playing by one of the oldest-established of our permanent orchestras.

Then there is the *Symphony in B Minor*, the immortal *Unfinished*. Of all the recordings of this which I have tried, I give first place to that issued by the Parlophone Co., played by the Berlin State Opera Orchestra, under Max Schillings (E 10672-4). There is an indefinable 'atmosphere' about the playing of this orchestra, which lends a peculiar charm to all of their records. Whilst the quality of their horns and brass is, I think, inferior to that of our own first-rate orchestras, I have no hesitation in plumping for their strings.

Another recording, by H.M.V., is that of the Royal Opera Orchestra, Covent Garden, with Goossens (C 1204-6).

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

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

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

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

Chamber music has come in for a fair share of attention, and I give pride of place to the *Oelet in F Major*, Op. 168. This is played by the Lener



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

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

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

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

H.M.V. contributes the *Quartet in D Minor (Death and the Maiden)*, recorded by the Budapest Quartet (D 1422-6). This is contained in an album. The playing is good and is marked by spirit, but also, in some places, by a good deal of roughness. One misses the lovely blend of the Flonzaley Quartet, with its perfect ensemble and homogenous tone. The first violin is decidedly harsh at times; the intonation of both violins is not always beyond reproach, and there is not a very careful attention to nuances.



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

Both of these should, and undoubtedly will, find a place in every serious gramophonist's library.

The *Piano Trio in B \flat* , Op. 99, has been issued by both H.M.V. and Columbia. H.M.V. were first in the field with this, played by Cortot, Thibaud, and Casals (DB 947-950), in album form. Such music performed by such exponents, can never fail to attract, and those who are attracted will not be disappointed. Columbia selected Jelly d'Aranyi, F. Salmond and Myra Hess to make their record, and the result is mostly satisfactory, though the shading is not what it might have been in these days of electric pick-up. A feature of the record is the pianoforte tone, which is really excellent, and devoid of the usual imperfections. Mention must be made of the Minuet from the *Quartet in C*, recorded by Parlophone, from the playing of the Prisca String Quartet (E 10604). The ensemble is very good, and they get some excellent *pp* effects, and play with great precision. This is a very good record.

The *Sonatina in D Major*, Op. 137, No. 1 (for Violin and Piano), as played by Sammons and Murdoch and recorded by Columbia (4794-6), is delightful, and would serve as a model of Duet playing. The tone of both instruments is very realistic.

Two of the Pianoforte Sonatas have been recorded by Columbia; that in G, Op. 78 (9396-9400), played by Pouishnoff, and the *Sonata in A*, Op. 120, played by Myra Hess (L 2119-2121). Pouishnoff has a neat, clean technique, but his playing in this Sonata is rather dull and colourless, and the piano tone has not recorded well. The Myra Hess record is rather better, but there are some wrong notes in the first movement.

(Continued at foot of opposite page.)



BOTH SIDES OF THE MICROPHONE



A Universal Problem.

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



'Thinking hard about Christmas presents.'

Miss Jimp. A copy of 'Every Girl Guide's Anthology of Ella W. Wilcox.'

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

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

My Successor. The task of coping with Dogsbody.

As to the rest (including Aunt Fanny), I am still in doubt, so at 6 p.m. on Friday, November 30, I shall listen to Miss Margery Lovell-Burgess's talk on 'The Christmas Present Problem.'

The Russian Brahms.

AT 5 p.m. on Sunday, November 25, Nicolai Medtner, the Russian pianist-composer, will give a recital of his own works from London. He will have the assistance of his compatriot, Tatiana Makushina, who sang so finely in the recent relay from Manchester of *The Trojans at Carthage*. Medtner, who broadcast from 5GB early in this year, has been named 'the Russian Brahms.' His music is strongly individual, rather than national, in character, more nearly akin to the late German romantic school than to the modern Russian; he is himself German by descent. Medtner was involved in the chaos of the Russian Revolution, after which he was for five years teacher of music at a school in the suburbs of Moscow. In 1922 he set out on a world concert tour.

Sir Henry Wood in the Studio.

SIR HENRY WOOD is to conduct a symphony concert in the London Studio on Sunday afternoon, November 25. His programme includes *Concerto Grosso, No. 6*, by Handel, Mozart's *Symphony in D, No. 31*, and the Bach *Concerto for Violin and Strings, No. 2 in E*, in which the solo part will be played by Marjorie Hayward.

A Change of Dates.

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

'A Sea Change.'

BRIEFLY, in last week's notes, I referred to the forthcoming broadcast of Sir George Henschel's operetta, *A Sea Change, or Love's Stowaway*. This burlesque—the libretto of which is by W. D. Howells, the American *littérateur*, was published as long ago as 1894—has never yet been performed. It will be heard from 5GB on December 3, and other stations on December 5. *A Sea Change* is in the tradition of Gilbert and Sullivan. By its production another will be added to the long list of musical and dramatic works which have first found public recognition via the microphone.

A Herbert Ferrers Concert.

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

Sir Philip Sassoon.

IT is hoped that, at 9.15 on Monday, November 26, Sir Philip Sassoon, Under-Secretary of State for Air, will give an account of his tour in India and the Near East. This talk is dependent upon Sir Philip's return from the tour which he is carrying out in order to inspect the various Air Stations on the route to India. He is expected to reach England in time.

GENIUS, 1828-1928.



New Portrait of Miss Pamela Gull

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

Stars Invisible.

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

Operas, whole and in part.

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

Where the Real Samuel Lived.

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



BOTH SIDES OF THE MICROPHONE



The Intimate Touch.

I NOTICED in our columns a week or so back a 'listener's letter' asking for opinions as to the best broadcast talker. As far as I am concerned, there has as yet appeared no rival to Sir Walford Davies, who strikes more successfully than any other talker the note of 'intimacy.' Sir Walford remembers that he is talking to his audience in their own drawing-rooms. He therefore



'The Platform Manner.'

has no trace of a 'platform manner.' There should be a notice in all studios above that which reminds you that 'if you cough you will deafen thousands,' saying, 'Remember the back parlour!'—just as in a newspaper office which I once adorned we were adjured to 'Remember the cabman's wife!' i.e., that we were writing for the millions. To attempt to address the microphone as if it were a public meeting is about as reasonable as to stage a Russian ballet in a telephone booth!

'Caravan' and 'Alice.'

A FINAL note on *Caravan*, which is the leading dramatic production of next week's programmes, Monday, November 26. Cecil Lewis, who translated and adapted the play from the German of Max Möhr, will produce. The principal female part, that of a beautiful girl, the platonic companion of an idealistic shirt manufacturer, will be played by Alison Leggatt, one of the best known of the younger generation of stage actresses. Miss Leggatt is playing the same part in the Arts Theatre production of the play, which is followed by the broadcast. Thanks to Cecil Lewis, Max Möhr is enjoying a miniature boom in London. I have read *Caravan*. I do not like it as well as *Rampa*, but it is interesting and provocative in its fancy. On December 18 (5GB) and 21 (London, etc.), we are to hear Mr. Lewis's adaptation of *Alice through the Looking Glass*, with music by Victor Hely-Hutchinson. The part of Alice, I understand, may be taken by a young actress who played 'Lala' in the broadcast of *Rampa* last March.

In a 5GB Chamber Recital.

SOME time ago Dame Ethel Smyth wrote in *The Radio Times* on 'Women's Contribution to Music.' It was as lively as all articles from her lively pen, which of late has given us more journalism than music. In the above-mentioned article she wrote with admiration of Adila Fachiri. On Saturday evening, December 1, the Hungarian violinist will play, with Kathleen Long, Dame Ethel's own *Sonata for Violin and Piano*. The Sonata will form one item in a programme of Chamber Music.

Plain Song.

LISTENERS to Daventry Experimental will hear on Saturday evening, December 1, a concert by the Plain Song and Mediaeval Music Society, which has existed since 1888, with the object of 'forming a thoroughly proficient choir of limited numbers to give illustrations of Plain Song and Mediaeval Music.' Plain Song is the name given to that unisonous singing which preceded the adoption of harmony by church choirs. Within the general title of 'Plain Song' may be included melodies to which the Hindus and also the Mahometans chant their sacred books, and the traditional Hebrew chants still preserved in the synagogue. The idea that it is a crude art-form is quite erroneous. Today our ears are accustomed to harmony, but many fine melodies came into being before harmony was ever thought of. Plain song is not bound within the limits of 'rhythm,' and has thus some kinship with prose rather than poetry. If you have never heard plain song, you should certainly listen to this concert.

When to Hear the Military Band.

THE Wireless Military Band will give two concerts next week—one from 5GB on Sunday afternoon, November 25, and one from London on Friday evening, November 30. The first programme includes works by Leutner, Auber and the contemporary English composer, Thomas Dunhill. The soloists at this concert will be Linda Seymour (contralto), and the 'cellist, Arnold Trowell. The Friday concert from London is specially interesting for the fact that Eileen Andjelkovic, the violinist, and Gregori Teberniak, who plays the balalaika, will play music arranged for their two instruments. The balalaika, which originated with the Tartars, has a triangular body and three gut strings which are plucked with the fingers. It is made in many sizes, from the treble instrument, which is about as large as a mandoline, to the big bass balalaika which is rested on the ground like a 'cello.

"The Announcer."

Of Mediums and Chimney Pots.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great War,' etc.)



Oct. 19. At the Clubb this night a fierce disputation between psychick M. Biggleton and fundamental Maj' Mapperby. Arises from Biggleton's maintaining Sir A. Conan Doyle his claiming, in the papers, the same religious liberty for the Spirituals as have all other sects; and they mean to make a plank of it at the next elections. To which the Maj' passionate answer is that, if he had his way, he w^d clap up every one of these imposters and to have all their writings publicly burned by the hangman; being, says he, that what they do and teach is 2 parts chcting and the rest black magick, like the old Witches' Sabbaths. Goes on to instance 1 or 2 mediums, of whom he knows that in theyre private lives they be the naughtiest lyars and reprobates. And how, pray, do Mr Biggleton account for that?

'You will never make me believe that the Almighty chuses ill-livers for His inspirations.' Whereupon Biggleton instantly to fling Balaam at the Maj' head; and the Maj' to fling back Balaam's ass at Biggleton's head, that was more psychick than her rider, and proves the prophet to have been no better than a psychick ass.

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

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

Listening-in this night, my wife and I, with great merriment in heering more of the Buggins Family from Mabel Constanduros.

Oct. 22. Coming home this evening I was caught in an extraordinaire drench of rain, the greatest I was ever in; and in the middle of it rises upp a sudden winde with the utmost possible fury.

While I am still in the bath, comes a deafening crash, and my wife to the door and rattles the handle at me, crying out that this is noe time for me to lie boyling myself in a bath, when the house is falling in. So, not staying to dry myself, I into my bath-gown and out onto the landing, tying the strings about my middle as I went. Here comes Doris running up and believes, by the great hepe of brick-bates and broken crocks on the pavement, that 'tis our main chimney-stack gone home. Which did put me in the greatest possible stew, what a new chimney-stack shall stand me in under my lease.

But presently, I still cursing and fuming of this devil's business, cook brings positive assurance of its being next door's chimney-stack that is gone home. So humbly to praise God His good Providence that hath so mercifully passed over our chimney-stack and to send home onlie the chimney-stack next door.

Oct. 23. Sister-in-law writes from Gilford that Tom is home again, utterly worn and destitute, having, he says, gone walking to Farnham and suddenly forgot himself, who he was, and onelie come back to him late on Sunday night. Simple Sophie believes this. But I confess it makes me laugh, knowing brother.

I hear tell of one that ate Burgundy snayls in Seho during last night's tornado; and the winde whips a snayl from the fork that he is carrying to his mouth and popps it into a madam's mouth at the next table, being opened at that instant to take in soup, and adown her gullet before she knows. So is, they say, still shuddering of it, having a particular horror of snayls, and this a very great fatt gross glutinouse snayle.

ANYONE

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HOME, HEALTH AND GARDEN

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



Some Small Cakes.

Oatmeal Macaroons.

These are quickly-made, crisp cakes containing no flour. The ingredients required are:—

- 6ozs. rolled oats.
- ½lb. brown sugar.
- 4ozs. melted butter or margarine.
- ½ teaspoonful salt.
- 1 egg.
- 1 teaspoonful baking powder.

Mix all the dry ingredients in a basin, add the melted butter, followed by the beaten egg. Blend thoroughly. With the aid of two teaspoons drop equal-sized portions of the mixture on to a greased cake tray. Bake in a moderate oven until golden brown.

Flapjacks or Australian Shortbread.

- ½lb. rolled oats.
- ½lb. butter.
- 2ozs. sugar.
- ½ teaspoonful salt.

Beat the butter and sugar together until of a creamy consistency. Work in the oats and salt until well blended. Put the mixture into a small greased Yorkshire pudding tin, pressing it into position. Bake in a moderate oven for half to three-quarters of an hour until golden brown. Cut into strips and leave in the tin until cold; if removed whilst hot the cakes are very liable to crumble.

Meringues.

Meringues are probably the most popular of fancy cakes. They are extremely easy to make provided the eggs are absolutely fresh and the whites stiffly beaten. Grease a tin or thick board and cover with thick white paper. The ingredients required are—

- 4 whites of eggs.
- 8ozs. castor sugar.

Put the whites of egg into a cold basin and beat until quite stiff. Care must be taken when separating them that no yolk is allowed to get into the white. When the whites are sufficiently beaten fold in the castor sugar lightly until thoroughly mixed. Put the mixture into a forcing bag fitted with a plain round ½in. pipe and pipe into rounds on the prepared tray. Dredge very lightly with castor sugar and place in a cool oven. As the meringues do not require to cook but only to dry slowly, the oven should not be hotter than 210° F.

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

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

Coffee Meringues.

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

Almond Meringues

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

- 2 whites of eggs.
- 3ozs. castor sugar.
- 1oz. almonds.

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

The Care of Rabbits and Guinea Pigs.

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

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

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

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

It is advisable to have a hay-rack of some description. This may be bought ready-made and fixed in one corner, or the wire on the door may be turned up on the outside to form a pocket five inches deep.

Food and water pots will also be needed, but these, in the case of a few rabbits, can usually be supplied from the house in the form of empty tongue glasses.

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

Now about feeding. Good sweet hay is the first essential. The rack should never be empty. In addition to keeping the bunnies contented and free from stomach disorders, a constant supply will help to discourage the mischievous habit of hutch nibblings. In the morning give each rabbit a handful of clipped English oats and good broad bran. Watch for a few days until you find how much will be cleared up in an hour. Unless you can spare a daily drink of milk, water must be always before them. At night give them green food, and don't be afraid to give it fresh, even wet, and as much as they will eat. More rabbits become ill and die through lack of fresh and plentiful green food than from any other cause.

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

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

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

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

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

Mince-meat Hint.

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

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

To Renew Chamois Gloves.

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

A Good Reference Book.

Get an exercise book and week by week as the recipes and hints appear in *The Radio Times*, cut them out and paste them in the book, recipes at one end and hints at the other. By doing this they can easily be found when required.—From *Listeners' Talk*, October, 29.

This Week in the Garden.

DAHLIA roots should now be stored in a frost-proof place until they are wanted to provide cuttings in the spring. When lifting the plants, not only the tuberous roots but also about six inches of the base of the stem must be preserved. To each stem a label should be securely fastened so that, when the time comes for propagation, there may be no doubt as to which variety any particular root is. If the store is not quite frost-proof the roots should be protected with bracken or some other dry litter. Roots of the blue *Salvia patens* ought to be lifted and stored through the winter in boxes of moderately dry soil in a cold frame. The same applies to the newer varieties of *montbretia* and *Lobelia fulgens*.

Tree leaves are of very great value in the garden, and as many as possible should be collected and stacked for future use, either as leaf-mould for potting or for digging into the ground when they are half decayed. They will help to take the place of farm-yard manure, which is getting more and more difficult to obtain. The practice of burning leaves for the sake of tidiness is a waste of good material. If properly stacked a leaf heap will not be untidy, nor will it give rise to offensive smells.—From the *Royal Horticultural Society's Bulletin*.



*"To gild refined gold
to paint the Lily."*

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

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

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S.P.610/B.	6	0.1	35	1.5	24,000	10/6
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D.E.50	6	0.09	9	0.45	20,000	10/6
A.C./G. (Mains Operation)	4	1	35	2.5	14,000	15/0
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RY
TEY

'Done' and 'Not Done.'

The Conventions of Listening.

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

Broadly speaking, conventions may be called 'The manners and rules of good society.' It is a convention with some to laugh at these manners and rules, and to decry them as being narrowing and artificial. Whatever justice there may be in these charges nowadays, there is no doubt that in their beginnings most of our conventions were built on good bases. Hand-shaking, for example, though perhaps of little enough sincere significance today, was once a practical and necessary proof that the hand held no concealed weapon.

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

Before the invention of the loud-speaker, at a time when headphones were used universally, it was one of the manners and rules of a good society of listeners not to turn the pages of a newspaper during the broadcasting of an item. Even a reference to the official programme was hardly discreet, for the rustling of the paper was amplified in the phones to the exclusion of all other sounds. Now the loud-speaker has, to a great extent, obviated the need for any forced attention or 'cathedral stillness' during a broadcast. Yet it is interesting to consider how this convention still persists. Nowadays, it is there not because the rustling of a paper will seriously disturb reception, but because listeners are developing a sense of personal respect towards a performer, irrespective of whether he is within ten feet of them or a hundred miles away.

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

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

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

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

would discommode others, while a mere switching-on would upset no one.

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

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

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

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

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

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

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

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

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

ALFRED DUNNING.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, November 18.		
3.30. Royal Air Force Band.	4.35. Schubert's 'Wanderer' Fantasy, played by Solomon.	4.45. Cardiff. National String Quartet.
5.45. Bach Cantata.	9.0. Military Band Programme.	
9.5. Schubert Orchestral and Vocal Concert.		
Monday, November 19.		
7.45. Wireless Military Band.	5.0. Ballad Concert.	4.20. Belfast. Czecho-Slovakian Programme.
9.35. Schubert Chamber Music (Kutcher String Quartet and Sir George Henschel).	8.0. 'Fairies in Music.'	
Tuesday, November 20.		
12.0. Studio Concert.	4.0. Orchestral Concert.	8.0. Glasgow. Schubert Centenary Concert.
7.45. Orchestral Concert.	8.30. Schubert Chamber Music.	
Wednesday, November 21.		
3.45. Light Classical Concert.	3.0. Military Band Concert.	3.45. Belfast. Folk Music.
9.35. Schubert's 'Schwanengesang.'	6.30. Light Music—Orchestral.	8.0. Aberdeen. Scottish Concert.
Thursday, November 22.		
1.15. City of Birmingham Orchestra.	3.0. Symphony Concert—Schubert Programme.	7.45. Cardiff. Schubert Centenary Programme.
9.35. Musical Comedy Programme.	9.30. Spanish Music of the Eighteenth Century.	9.35. Belfast. Dutch Music.
Friday, November 23.		
8.0. 'Pilgrim's Progress,' by Granville Bantock.	3.0. Organ Recital.	3.5. Glasgow. Concert to Schools.
	6.30. Light Music.	
Saturday, November 24.		
4.5. Ballad Concert.	3.30. A Children's Concert.	12.0. Manchester. Orchestral Concert.
7.45. Military Band Concert (Schubert Programme).	9.0. Symphony Concert.	

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

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

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

5.0
Children's Service
from
Birmingham

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

3.30 A Studio Concert

MILLCENT RUSSELL (Contralto)
ERIC MARSHALL (Baritone)

THE BAND OF H.M. ROYAL AIR FORCE
Conducted by Flight-Lieut. J. AMERS

Selection, 'Classical Memories' Ewing

3.40 MILLCENT RUSSELL

Song of the Blackbird } Quilter
I wish and I wish }
Exultate Deo D. M. Stewart

3.48 BAND

Negro Spiritual, 'Deep River' Burleigh
Two Pieces, 'Fair' and 'Love's Delight' Kreisler

4.0 ERIC MARSHALL

Hindoo Song Bemberg
Isobel Frank Bridge

4.8 BAND

Pot-pourri, 'Vienna Folk Songs' .. Komzak

4.20 MILLCENT RUSSELL

I know a Bank Martin Shaw
Ann's Cradle Song Armstrong Gibbs
Song of the open Frank la Forge

4.28 BAND

Reminiscences of Mendelssohn
arr. F. Godfrey

4.40 ERIC MARSHALL

Serenade Schubert
Passing By E. C. Purcell

4.48 BAND

Masque Music, 'The Merchant of Venice'
Sullivan
Introduction and Bourrée; Valse Lento;
Finale

5.0 Children's Service

Relayed from St. Martin's Parish Church,
Birmingham

Conducted by Canon GUY ROGERS

Music by THE BIRMINGHAM BLUE COAT
SCHOOL

Order of Service:

Approach Hymn, 'O dearest Lord by all
adored' (Songs of Praise, 464)

Hymn, 'Glad that I live am I' (Songs of
Praise, 421)

Prayers

Lesson (Read by a Member of the School)

Hymn, 'How far is it to Bethlehem?' (Songs
of Praise, 426) (Children's Song of the
Nativity in Preparation for Christmas)

Address

Hymn, 'Jesus, tender Shepherd, hear me' (Songs
of Praise, 430)

Blessing

5.30 READING FROM 'THE PILGRIM'S PROGRESS'
(John Bunyan)

'The River and the Celestial City'

HERE they heard continually the singing of
Birds, and saw every day the Flowers
appear in the earth, and heard the voice of the
Turtle in the land. In this Country the Sun
shineth night and day. . . .

5.45-6.15 app. Church Cantata (No. 60) Bach

'O EWIGKEIT, DU DONNERWORT'
('Eternity, thou awful word')

TOM PICKERING (Tenor)

CATHERINE STEWART (Soprano)

ROBERT WATSON (Baritone)

S.B. from Glasgow

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

Next week's Bach Cantata will be No. 116, 'Herr
Jesus Christ, du Friede Fürst' ('O Jesus Christ, Thou
Prince of Peace.')

8.0 A Religious Service

From St. Andrew's Parish Church, Plymouth

S.B. from Plymouth

Introit, 'God is a Spirit' (H. MORETON, Borough
Organist of Plymouth)

SUNDAY, NOVEMBER 18

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

General Confession, Prayers and Sentences

Psalm 91 (Chant by H. Moreton)

Lesson, Rev. xxi. 1-7

Nunc Dimittis (Chant by H. Moreton)

Prayers

Anthem, Trio, 'Lift thine eyes'

Double Chorus, 'For He shall give His angels
charge over thee' Mendelssohn

Hymn, 'The King of Love, my Shepherd is'
(A. and M., No. 197) (Tune: English Hymnal)

Address by the Venerable F. WHITFIELD DAUKES,
Archdeacon of Plymouth

Hymn, 'Eternal Father, strong to save' (A. and
M., No. 370)

Benediction

Vesper, 'God be in my head' .. Walford Davies



THE RIVER OF DEATH.

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

8.45 THE WEEK'S GOOD CAUSE:

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

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

Contributions should be sent to the Secretary
(Mr. W. W. Jemmett), the Central Discharged
Prisoners' Aid Society, Victory House, Leicester
Square, W.C.2.

8.50 WEATHER FORECAST, GENERAL NEWS BULLE-
TIN: Local Announcements; (*Daventry only*)
Shipping Forecast

9.5

**First Schubert
Concert
of the Week**

FRANZ SCHUBERT
1828—1928

9.5

A Schubert Concert

KATE WINTER (Soprano)

THE WIRELESS MALE VOICE CHOIR

Chorus Master, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by PERCY PITT

ONE B.B.C. listener, complaining of the
quality of the programmes, gave it as
his considered opinion that all music was
necessarily bad music which had 'Op.' after
it. Whether or not he knew what is meant
by the abbreviation, the B.B.C. did not dis-
cover; for him it merely stood as a symbol
of what he did not like.

Comparatively little of Schubert's music
appears on programmes with that hall-mark
of iniquity—possibly one factor in the
universal affection in which we hold him.
Much of his music appeared only after his
death, his brother Ferdinand charging himself
with the editing and issuing of the great store
of manuscripts which Franz left. So apparently
endless was this stream of posthumous music
that the world began to think its leg was
being pulled. In 1839 *The Musical World*
expressed its amazement thus:—

'A deep shade of suspicion is beginning
to be cast over the authenticity of post-
humous compositions. All Paris has been
in a state of amazement at the posthumous
diligence of the song writer, F. Schubert,
who, while one would think that his ashes
repose in peace in Vienna, is still making
eternal new songs.'

The doubt reflects little credit on the judg-
ment of that day; to us it seems as though
it should have been an easy thing to recognize
the music of Schubert as his own. There
never has been any music quite like his. No
other composer has ever said quite the same
things, nor in the same way.

ORCHESTRA

Overture, 'Fierrabras'

9.20 KATE WINTER and Orchestra

The Shepherd on the Rock

Clarinet Obbligato, FREDERICK THURSTON

IN this beautiful little song, the Shepherd
tells of his loneliness while he looks down
on the valley below, and of how joy has fled
from him. In the last verse a note of gladness
appears with the thought of the coming of
Spring.

9.30 ORCHESTRA

Fantasy in F Minor, Op. 103

THIS appeared first as one of two pianoforte
duets, the other being the Grand Rondo,
Op. 107. They were published in 1829, the
year after Schubert's death, along with many of
the songs. The orchestration is the work of
Felix Mottl, who has been very successful in
capturing Schubert's own manner; as we are
to hear it, it might very well have come from
Schubert's own hands.

9.45 KATE WINTER

Secrets

Whither

The Inner Light (Translated by A. H. Fox
Strangways)

Rose among the Heather

9.58 ORCHESTRA

'Unfinished' Symphony in B Minor

German Dances

10.30

Epilogue

'The Wicked Husbandmen'

SUNDAY, NOVEMBER 18

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Service from Birmingham

3.30 AN ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 Leader, FRANK CANTELL
 Conducted by JOSEPH LEWIS

Prelude, 'Romeo and Juliet' German
 Slav Dance Chabrier

3.45 GERTRUDE JOHNSON (Soprano) and Orchestra

Aria, 'Softly sighs the voice of evening' ('Der Freischütz') ('The Marksman') Weber
 ORCHESTRA
 Choral Variation, 'Sleepers Wake' (Church Cantata, No. 140) Bach, arr. Bantock
 Scherzo, Op. 16, N. 2 Mendelssohn, arr. Dubois

4.5 GERTRUDE JOHNSON

Sylvain Sinding
 The Virgin's Slumber Song Max Reger
 The Nightingale Saint-Saëns

ORCHESTRA
 Suite of Ballet Music 'Polyeucte' .. Gounod

4.35 - 4.50 SCHUBERT'S 'WANDERER' FANTASY

Played by SOLOMON (Pianoforte)

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

In this Fantasy he elaborates the idea of the song—one who wanders alone through the world looking for happiness and reaching the melancholy conclusion that only there, where he himself is not, can happiness be found. Liszt, it will be remembered, made a more elaborate version of this Fantasy, which he fondly believed would not have displeased Schubert, but now we are to hear it in its original form, for pianoforte alone, without additions and without orchestral accompaniment.



DESIREE MACEWAN plays some pianoforte solos in the Military Band Programme from Birmingham tonight at 9.0.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASSSELL
 Military March Saint-Saëns
 Overture, 'Raymond' Ambroise Thomas

9.18 ALICE RAFTER (Contralto)

My lovely Celia arr. Wilson
 Sigh no more, Ladies Keel
 The Holy Child Easthope Martin

BAND
 Selection, 'Reminiscences of Grieg' arr. Godfrey

9.38 DESIREE MACEWAN (Pianoforte)

Liebesträume Liszt
 Waldesröschen...
 Le Rappel des Oiseaux (The Call of the Birds) Rameau

First Movement from Sonata, No. 31 in F Haydn

BAND
 Cornet Solo, 'Abide with me' Liddle

9.52 ALICE RAFTER

The Shepherdess MacMurrough
 Shepherd, thy demeanour vary arr. Lane Wilson
 Come, oh come, my life's delight Hamilton Harty

BAND
 Andantino Lemare (Solo Oboe, P. C. SAULL)
 Air and Variations from the 'Surprise' Symphony Haydn, arr. Hecker

10.15 DESIREE MACEWAN

Nocturne, Op. 55, No. 2, in E Flat
 Nocturne, Op. 48, No. 1, in C Minor Chopin

BAND
 Tone Poem, 'Finlandia' Sibelius

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

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

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

8.0 A Religious Service

(From Birmingham)
 Order of Services:

Hymn, 'At even 'ere the sun was set' (Song of Praise, No. 27)
 Prayers
 Psalm 121
 Reading, I John i
 Hymn, 'Through all the changing scenes of life' (Song of Praise, No. 383)
 Address by the Rev. J. L. WHITE, of the Parish Church, Nuncaton
 Hymn, 'Love Divine, all loves excelling' (Song of Praise, No. 300)
 Blessing

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

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

10.30 Epilogue

(Sunday's Programmes continued on page 452.)

Think 20 or 30 years ahead!

How old are you now—30, 35, 40? Think of the years ahead, when you will be 50, 55, 60. What will your financial position be then? Will you be able to retire if you want to, or to take things more easily? Why not make sure, now, of a happy, care-free time then, by adopting this plan of the Sun Life of Canada which will ensure you about

£3,000 AT AGE 55

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

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your investment plan showing what income or cash sum will be available for me.

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Address

Occupation

Exact date of birth..... R.T. 16/11/28.

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- 4493 { Silent Night, Holy Night
- 4534 { She Wandered Down the Mountain
Side
- 4534 { Souvenirs (Nicholls)
- 4742 { Cheritza
- 4742 { Killarney
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Sunday's Programmes continued (November 18)

5WA CARDIFF. 353 M. 850 KC.

3.30 Evensong
From The Cathedral, Bristol

Hymn, 'God of our Fathers' Kipling
Psalm 121
Magnificat and Nunc Dimittis (Stanford in C)
Anthem, 'Let the Bright Seraphim'
Sermon by the Rev. T. H. AMOS, Vicar of Avon-
mouth
Hymn 27 (A. and M.), 'Abide with Me'
General Thanksgiving
Blessing
National Anthem

4.45 THE NATIONAL ORCHESTRA OF WALES STRING QUARTET

ALBERT VOORSANGER (Violin); FRANK THOMAS (Violin); KENNETH HARDING (Viola); RONALD HARDING (Violoncello)

Three Miniatures for Baritone and Piano Trio
Kenneth Harding

Prelude; Minuet; Scherzo
FRANK THOMAS (Violin);
RONALD HARDING (Violon-
cello); HUBERT PENGELLY
(Pianoforte)

GLYN EASTMAN (Baritone)
Three Pastoral Songs *Quilter*
I will go with my father
a-ploughing; Cherry Val-
ley; I wish and I wish

QUARTET
Notturmo from 2nd Quartet
Borodin

GLYN EASTMAN
Canadian Hunter's Song
Albert Mallinson
The Happy Man
Thomas Dunhill
Corydon's Song
Paul Edmonds

QUARTET
Three Idylls... *Frank Bridge*
Adagio; Allegretto;
Allegro con moto

5.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

6.30 A Religious Service
Relayed from St. Mary Red-
cliffe, Bristol

Hymn, 'Sun of My Soul' (A.
and M., 24)
Psalms 93, 94
Magnificat and Nunc Dimittis (Sir Herbert Brewer
in D)
Anthem, 'O clap your hands' (Sir J. Stainer)
Hymn, 'Ye Holy Angels Bright' (A. and M., 546)
Sermon by the Vicar, the Rev. E. L. A. HERTSLET
Hymn, 'God is working His purpose out'
(A. and M., 735)

8.0 S.B. from Plymouth

**8.45 S.B. from London (9.0 Local Announce-
ments)**

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

8.0 S.B. from Plymouth

8.45 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

8.0 S.B. from Plymouth

**8.45 S.B. from London (9.0 Local Announce-
ments)**

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

8.0 A Religious Service
Relayed from St. Andrew's Parish Church
Relayed to London and Daventry
Introit, 'God is a Spirit' (H. Moreton, Borough
Organist of Plymouth)

General Confession, Prayers
and Sentences
Psalm 91 (Chant by H.
Moreton)
Lesson, Rev. xxi, 1-7
Nunc Dimittis (Chant by
H. Moreton)

Prayers
Anthem: Trio, 'Lift thine
eyes'
Double Chorus: 'For He
shall give His angels
charge over thee'
Mendelssohn

Hymn, 'The King of Love,
my Shepherd is' (A. and
M., No. 197) (Tune, English
Hymnal)

Address by the Venerable F.
WHITFIELD DAUKES, Arch-
deacon of Plymouth
Hymn, 'Eternal Father,
strong to save' (A. and
M., No. 370)

Benediction
Vesper, 'God be in my
head'.... *Walford Davies*

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

8.0 A Special Service
Relayed from the Central Hall

**8.45 S.B. from London (9.0 Local Announce-
ments)**

10.30 Epilogue

Other Stations:

5NO NEWCASTLE. 312.5 M. 860 KC.
3.30—S.B. from London. **5.45-6.15 app.**—S.B. from
Glasgow (see London). **8.0**—S.B. from Plymouth (see London).
8.45—London. **10.30**—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.
3.30—S.B. from London. **5.45-6.15 app.**—Bach Church
Cantata, 'Eternity, thou awful word.' Relayed to London
and Daventry. **8.0**—Religious Service from the Studio,
Conducted by the Rev. R. G. McDonald, M.A. **8.45**—London.
9.0—Scottish News Bulletin. **9.5**—London. **10.30**—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.
3.30—London. **5.45-6.15 app.**—Glasgow. **8.0**—Glasgow.
8.45—London. **9.0**—Glasgow. **9.5**—London. **10.30**—
Epilogue.

2BE BELFAST. 308.1 M. 880 KC.
3.30—S.B. from London. **5.45-6.15 app.**—S.B. from
Glasgow. **8.0**—S.B. from Plymouth (see London). **8.45**—
London. **9.5**—Daventry Experimental. **10.30**—Epilogue.



THE ARCHDEACON OF
PLYMOUTH,
who will give the address in
the service from St. Andrew's
Parish Church.

This Week's Bach Cantata.

Church Cantata, No. 60.

BACH.

'O Ewigkeit, du Donnerwort!
'Eternity, thou awful word!

ALTHOUGH closely akin to the Chorale Cantatas of which several examples have now been broadcast, this one is in some ways unlike any which listeners have yet heard. It consists for the most part of a duet between Fear (an alto voice) and Hope (tenor), although these parts need not necessarily be sung by solo voices. They make their effect equally well, if not better, when sung in the choir. Fear sings the words which give the Cantata its title, in the opening number, to the chorale melody. The accompaniment consists largely of quickly-reiterated notes, a motive which Bach uses to present shuddering fear. The voice of Hope breaks in ever and anon, repeating the words 'Lord, my hope is in Thy grace.' Both sing of approaching death, but while Fear dreads it, Hope goes forward with confidence. Both feelings are eloquently set before us in the third number, where the accompaniment is almost wholly made up of a motive which Bach uses often to represent solemnity. In the fourth number the voice of the Holy Ghost is heard, repeating 'Blest are the departed,' until at last the voice of Fear is changed to one of rejoicing. The Cantata is closed with the Chorale 'It is enough,' sung without embellishment, but harmonized with all Bach's dignity and strength.

English text by D. Millar Craig. Copyright by the B.B.C., 1928.

I.—Duet: Fear (Alto) and Hope (Tenor).

FEAR: Eternity, thou awful word,
Stabbing my spirit as a sword,
Beginning, never ending!
Eternity, unending day,
I know not, in my sore dismay,
Where I my way am wending;
My heart is sore oppress'd by fear,
I cannot speak nor see nor hear.
HOPE: Lord, my hope is in Thy grace.

II.—Recitative: Fear (Alto) and Hope (Tenor).

FEAR: How sore the strife with man's last foe unyielding!
HOPE: My Helper is at hand, my Saviour, comforting my soul and shielding!
FEAR: The fear of death, its awful pang is nigh; it falleth on my heart; my soul is sore affrighted.
HOPE: A sacrifice to God, my body have I plighted.
Though fierce the torment's searing rays, enough, they purify, to God be praise.
FEAR: Lo, I see all my stained and sinful life before mine eyes arising.
HOPE: God will thee not condemn, not death is His chastising.
He will deliver thee from all temptation and grant thee consolation.

III.—Duet: Fear (Alto) and Hope (Tenor).

FEAR: I fear the grave that soon must hide me,
HOPE: My Saviour's hand shall ever guide me.
FEAR: My faith grows faint, no help I see.
HOPE: My Jesus bears my load with me.
FEAR: The grave I see, by fear oppress'd!
HOPE: It is the way to peace and rest!

IV.—Recitative: Fear (Alto) and the Voice of the Holy Spirit (Bass).

FEAR: Yet death is always by the heart of man abhor'd; I am cast down, afraid and heavy-hearted.
VOICE: Blest are the departed.
FEAR: Yea, even so, a heaviness doth now my soul oppress, before that awful journey!
I see the gates of Hell before me, and Death, he hov'ers o'er me. The pow'rs of evil wait for me; prepar'd, my awful fate I see, of every hope bereaved.
VOICE: Blest are the departed who in the Lord believed.

(Continued at foot of column 2.)

For South Wales Listeners.

Concert by Eisteddfod Winners.

SOME of the winners of the National Eisteddfod at Treorchy will be heard in a special Welsh programme on Tuesday evening, November 27. Mansel Thomas (pianoforte) won three prizes, including that in the pianist-composer's competition. Although only nineteen years of age, he has recently been appointed Sub-Professor of Pianoforte at the Royal Academy of Music. Clarice Rees (elocutionist) who will give items in Welsh, was the winner of the English recitation prize, D. J. Harries (baritone) will sing the test pieces of the Eisteddfod. He has won prizes for the last three 'Nationals.' In 1926, at Swansea, he won in a duet with his brother; in 1927, at Holyhead, he won the bass solo, and this year he won the baritone solo. It is almost unique for a singer to win the bass competition and the baritone competition in consecutive years. Doris Sylvia Price (violin-cello) will play Hamilton Harty's *Romance and Scherzo*, Op. 8, which was the test piece at Treorchy. She has won the prize for cello playing two years in succession and her playing was very highly commended by Sir Richard Terry and Mr. W. H. Reed.

A West Country Play.

THE LAST INFIRMITY, a play in one act by Frederick Sydney, will be broadcast on Friday evening, November 30. The setting of this play is the West Country and, although the hero is blinded, he is influenced by the peacefulness of life among the Somerset hills. Some of the actors in this play come from Bristol and the performance should be of considerable interest to West Country listeners.

'The Dawn of the Sciences.'

MISS KATHLEEN FREEMAN is giving the fourth talk of her series 'The Dawn of the Sciences' on Monday afternoon, November 26. She will tell of Democritus who pinned his faith to the use of the intellect and who said: 'I would rather discover one scientific explanation than acquire the whole Kingdom of Persia.'

Sports Talks.

IN the Sports Talk at 7.25 p.m. on Saturday, December 1, Mr. L. E. Williams will interview W. M. Douglas on International Team Building. Mr. Williams has been a regular contributor to the sports talks and his broadcasts have included criticisms, eyewitness accounts, and running commentaries. Mr. Douglas was for twenty-four years a member of the Welsh Rugby Union. He is an old Welsh Rugby International three-quarter and captained the Cardiff Rugby club in the season 1886-87.

(Continued from foot of column 1.)

FEAR: If in the Lord I perish, in blessedness my spirit will He cherish?
This flesh corruptible and mortal, flesh that the spirit spurneth,
To dust and earth returneth; when I have pass'd thro' death's dark portal,
What hope remains when earth hath me received?

VOICE: Blest are the departed, who in the Lord believed, from henceforth.

FEAR: Behold! Am I from henceforth blest as they?

I lift mine eyes, for hope shall light my way!
I lay my body down in peace to rest;
My spirit can behold the mansions of the Blest.

V.—Chorale.

It is enough; Lord, when it pleaseth Thee
From earth my soul release!
My Jesus comes; and from the world I flee,
In Heav'n shall I find peace.
I go my way in holy gladness;
All grief is o'er, all worldly sadness.
It is enough!

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7.45
Military
Band
Concert

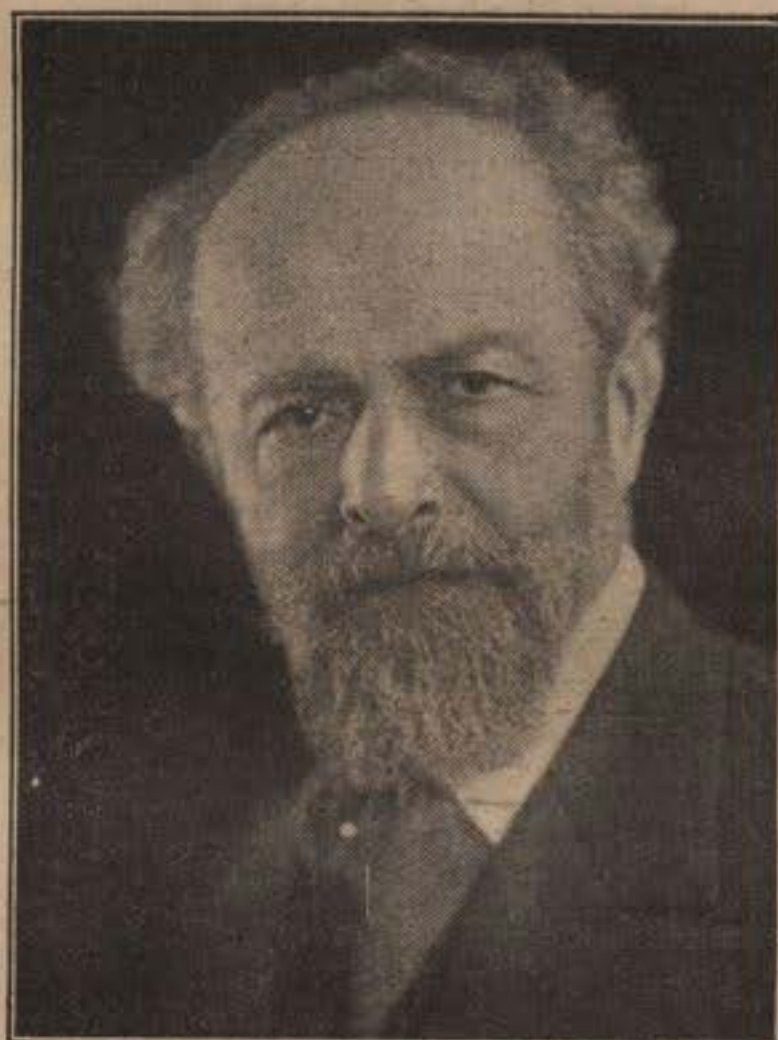
- 10.15** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0** (*Daventry only*) Gramophone Records
Kreutzer Sonata *Beethoven*
- 12.0** A BALLAD CONCERT
GWLADYS GARSIDE (Contralto)
W. E. TURNER (Tenor)
- 12.30** JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 1.0** ORGAN RECITAL
by EDGAR T. COOK
Relayed from Southwark Cathedral
Toccata and Fugue in D Minor *Bach*
Legend *Harvey Grace*
C. PUGH-JONES (Soprano)
Jerusalem ('St. Paul') *Mendelssohn*
EDGAR T. COOK
Three Choral Preludes on Welsh Hymn Tunes
Vaughan-Williams
Bryn Calfarfa; Rhosymedre; Hyfrydol
- C. PUGH-JONES
Lady, thou Queen of Israel ('Judith') *Parry*
EDGAR T. COOK
Sonata No. 2, in C Minor *Mendelssohn*
- 2.0** BROADCAST TO SCHOOLS:
Readings in Foreign Languages for Secondary Schools; Readings from a Book of German Verse, read by OTTO SIEMMANN
- 2.20** Musical Interlude
- 2.30** MISS RHODA POWER: 'What the Onlooker Saw—IX, 'The Peasants' Revolt'
- 3.0** Musical Interlude
- 3.5** MISS RHODA POWER: 'Stories from Mythology and Folk-lore—Gopala and the Cowherd (An Indian Story)'
- 3.20** Musical Interlude; (*Daventry only*) East Coast Fishing Bulletin
- 3.30** Schubert Centenary Concert for Schools
Arranged, described and conducted
by E. SIMS HILDITCH
Relayed from the Cheshire County Training College, Crewe
S.B. from Stoke
- Choruses by the STUDENTS OF THE COLLEGE
To Music *arr. Baird*
Hark, hark, the lark *arr. Oakey*
- DON HYDEN (Violin)
Moment Musical, No. 3 *arr. Kreisler*
Serenade *arr. Dyke*
- CHORUS
Welcome Spring } (From Vocal Dances)
How sweet to wander... } *arr. Flütner*
Come, dearest, come... }
- JOHN WILLS (Pianoforte)
Impromptu in A Flat, Op. 142, No. 2
- CHORUS
The Erl King
DON HYDEN
Ave Maria *arr. Lefort*
- CHORUS
Who is Sylvia?
- JOHN WILLS
Menuetto, Op. 78
Moment Musical, No. 5
- CHORUS
Lullaby
JOHN WILLS and E. SIMS HILDITCH (Pianoforte Duet)
Military March *arr. Pauer*

MONDAY, NOVEMBER 19
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.35
The Chamber
Music
of Schubert

- 4.30** ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15** THE CHILDREN'S HOUR:
'Butterflies' (*Schumann*), played by CECIL DIXON
'Stars of the Autumn,' by Captain MAURICE AINSLIE
'The Company Sergeant-Major' will be included in the songs sung by REX PALMER
'Silas Wegg undertakes to Read Aloud,' from 'Our Mutual Friend' (*Charles Dickens*)
- 6.0** Mrs. LESLIE MENZIES: 'Furnishing the Small Flat—II'
- 6.15** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 8.0** BARRINGTON HOOPER (Tenor)
Love, could I only tell thee *Capel*
The Sweetest Flower that Blows *Hawley*
- 8.7** BAND
Fantasia from the Ballet 'Coppélia'... *Delibes*
- 8.28** BARRINGTON HOOPER
Once again *Sullivan*
Crown of the Year *Easthope Martin*
- 8.35** BAND
Minuet, 'My Lady Lavender' *Leo Peter, arr. Robert Chignell*
Gopak, ('The Fair of Sorotchinski')
Moussorgsky
- 8.40** SPEECH BY
SIR PHILLIP CUNLIFFE-LISTER
At the Dinner of the Film Manufacturers Group of the Federation of British Industries.
Relayed from the Savoy Hotel
- 9.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15** Sir JAMES JEANS: 'The Romance of the Stars—II, The Lives of the Stars'
- 9.30** Local Announcements; (*Daventry only*) Shipping Forecast



Lafayette

Sir GEORGE HENSCHEL,
will sing in the Schubert Chamber Music Concert
tonight.

- 6.30** GIRL GUIDE PROGRAMME
Games and Competitions by Mrs. FRYER, Head of the Extension Branch of the Girl Guide Movement
- 6.45** THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS OF SCHUBERT
Played by
VICTOR HELY-HUTCHINSON
and
BERKELEY MASON
Characteristic March No. 1
March in G Minor
Children's March
- 7.0** Mr. DESMOND MACCARTHY: Literary Criticism
- 7.15** Musical Interlude
- 7.25** Monsieur E. M. STÉPHAN: French Talk—V
Reading from 'Le Gueux' ('Contes pour Jeunesse,' by GUY MAUPASSANT)
- 7.45** A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Festival March ('Tannhäuser') *Wagner*
Festival Overture *Gordon Jacob*

FRANZ SCHUBERT
1828—1928

9.35 Chamber Music
Schubert

- Sir GEORGE HENSCHEL
- 9.45** SAMUEL KUTCHER (Violin), GEORGE WHITAKER (Violin), RAYMOND JEREMY (Viola), CEDRIC SHARPE (Violoncello)
Quartet Movement in C Minor *Schubert*
- 9.55** SIR GEORGE HENSCHEL
- 10.5** SAMUEL KUTCHER (Violin), GEORGE WHITAKER (Violin), RAYMOND JEREMY (Viola), CEDRIC SHARPE (Violoncello), VICTOR WATSON (Double Bass), FREDERICK THURSTON (Clarinet), FREDERICK NEWTON (Bassoon), AUBREY THORNER (Horn)
Octet in F
Adagio—Allegro—Andante un poco mosso
—Scherzo; Allegro vivace; Andante with Variations; Menuetto; Allegretto—Andante molto—Allegro

THE Octet has six movements; the first begins with a slow introduction in which a little figure can be heard which is afterwards prominent in the main, quick body of the movement. The opening of the latter gives out the principal tune at once. The clarinet begins the second movement, an easy-moving piece full of Schubert's melodious charm. Soon after the opening the first violin joins with the clarinet in a duet which the others accompany. The third movement is a scherzo whose merry rhythm runs through the whole of the first section. The middle section, 'Trio,' as it is called, is a quieter, smoother melody, and the merry opening returns. The theme of the fourth movement is like one of Schubert's song melodies, it is followed by seven variations of the tune. The fifth movement is in the same shape as the third, two sections of which first and third are the same, with a contrast between them. It is a lighthearted Minuet. Like the first movement, the last has a slow introduction, and the main quick part of the movement has something of the character of a march.

- 11.0-12.0** (*Daventry only*) DANCE MUSIC;
AMBROSE'S BAND from the May Fair Hotel
(Monday's Programme continued on page 456.)

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



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

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

A Personal Experience.

The present writer can speak with knowledge on this subject.

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

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

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

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

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

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

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

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

Matriculation Passed.

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

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

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

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

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

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

A Naval Commander writes:

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

"I think your (French) Course is the best method I have ever seen." (C. 272.)

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

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

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

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

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parte II. and III." (S. 751.)

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

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

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

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**8.0
Fairies
in
Music**

**MONDAY, NOVEMBER 19
5GB DAVENTRY EXPERIMENTAL**

**9.0
'Les Cloches
de
Corneville'**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Overture, 'Zampa' *Hérold*
ALEC SHANES (Baritone)
Beneath thy window *Di Capua*
Sigh no more, ladies *Aiken*
FRANK NEWMAN (Organ)
Slow Movement from Violin Concerto in G Minor
Bruch
Suite, 'From the South' *Nicodé*
ORCHESTRA
Selection, 'Tannhäuser' *Wagner*
Xylophone Solo, 'Nickel in the Slot' .. *Godfrey*
(Soloist, LESLIE LEWIS)
Entr'acte, 'Mélodie' *Azzoni*
- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
DOROTHY McBLAIN
(The Girl who whistles in her throat)
- 5.0 A Ballad Concert**
APRIL PENDARVIS (Contralto)
DAVID HUTCHISON (Tenor)
APRIL PENDARVIS
At Dawning *Cadman*
I have twelve oxen *Ireland*
Life and Death *Coloridge-Taylor*
- 5.8 DAVID HUTCHISON**
The Water Mill *Vaughan Williams*
Break, Break, Break *Ian Whyte*
When as the Rye *Peter Warlock*

- 5.15 APRIL PENDARVIS**
Here in the quiet hills *Gerald Carne*
Waly Waly *arr. Cecil Sharp*
Moonlight *Quilter*
- 5.22 DAVID HUTCHISON**
The Heart's Desire *Ireland*
Denny's Daughter *D. M. Stecart*
As ever I saw } *Peter Warlock*
Captain Stratton's Fancy..... }
- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
'Swagger and Swimming,' by Barbara Sleigh
Songs by AUNTIE RUBY, UNCLE LAURIE and
HORACE OF NOTTINGHAM
'Pioneers, Oh! Pioneers—The Phœnician Sea-
man,' by Margaret M. Kennedy
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA, directed by
NORRIS STANLEY
Relayed from the Café Restaurant, Corporation
Street
Overture, 'Coriolanus' *Beethoven*
Intermezzo, 'The Merry Nigger' *Squire*
JOAN MAXWELL (Soprano)
Villanelle *Dell'Acqua*
- 6.50 ORCHESTRA**
Suite of Russian Ballet Music *Luigini*
HARRY MILLER (Violoncello)
Berceuse *Järnefelt*
ORCHESTRA
Waltz, 'The Wedding Dance' *Lincke*

- 7.15 JOAN MAXWELL**
Waltz Song ('Tom Jones') *German*
NORRIS STANLEY (Violin) and Orchestra
Andante and Finale from Violin Concerto in
E Minor *Mendelssohn*
ORCHESTRA
Fantasia, 'Lohengrin' *Wagner, arr. Alder*
- 7.40 JOAN MAXWELL**
A Birthday *Woodman*
ORCHESTRA
Selection, 'The Mikado' *Sullivan*
- 8.0 Fairies in Music**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
Overture, 'A Midsummer Night's Dream'
Mendelssohn
OLIVE GROVES (Soprano) and Orchestra
Aria, 'I am Titania' ('Mignon') *Ambroise Thomas*
Fairy Pipers *Brewer*
- 8.20 ORCHESTRA**
Dance of the Sylphs ('Faust') *Berlioz*
Dance of the Sugar Plum Fairy (the 'Nutcracker'
Suite) *Tchaikovsky*
Puck's Minuet *Howells*
OLIVE GROVES
Fairy Lullaby *Quilter*
Follow the Fairies *Baumer*
The Enchanted Forest *Montague Phillips*
- 8.40 ORCHESTRA**
Suite of Ballet Music, 'In Fairyland' ... *Cowen*

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9.0 'Les Cloches de Corneville'
Scenes from Planquette's Light Opera
(From Birmingham)

- Germaine DOROTHY MORRIS
Serpolette DOROTHY BENNETT
Gaspard ROBERT CHIGNELL
The Marquis DENNIS NOBLE
Grenicheux JOHN TURNER

THE BIRMINGHAM STUDIO ORCHESTRA
and CHORUS
Conducted by JOSEPH LEWIS

THE tale of this opera centres round the old miser Gaspard, one of the most vividly and strongly-drawn characters in the whole range not merely of comic opera, but of opera itself. He has been left in charge of his absent master's estate, and of his infant daughter. Taking it for granted that his master will never return, he brings the daughter up as though she were his own niece. He hoards his master's money in the deserted chateau, inventing an elaborate scheme of ghostly figures to keep the villagers away from it. His master does return, however, and the old man's two-fold secret is discovered; according to the old legend, the bells of the chateau ring out at the master's return, and the opera ends with the traditional wedding festivities.

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC:** JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club
- 11.0-11.15 AMBROSE'S BAND,** from the May Fair Hotel

Monday's Programmes continued (November 19)

5WA CARDIFF. 353 M 550 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'The Yellow Princess' Sym- }
phonic Poem, 'Le Rouet d'Omphale' } *Saint-*
(Omphale's Spinning Wheel) } *Saëns*

NOT merely the founder of the modern French School of Music, but throughout his long and active career—he died in 1921 at the ripe old age of eighty-six—Saint-Saëns was also its guide and leader, unchallenged in his position as the most illustrious French musician of his time.

His wonderful vitality, his genial, sunny temperament, his great, wholesome sanity, are reflected in all his work; in all of it, too, can be discerned the steadfast way in which he looked towards his own ideal of clear, unsullied beauty.

One of the most scholarly of composers, he turned more than once to the classical mythology for his subjects; in this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning wheel among her women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saëns meant his music to typify the constant triumph through the ages of woman's so-called weakness over the vaunted strength of mere man.

The poem begins with a prelude suggesting the spinning wheel—classic symbol of the eternal feminine—and then a dainty, tripping tune portrays Omphale. A big, robust tune, played first by bassoon and lower strings, is just as clearly Hercules. These are elaborated at some length, rising to a passionate fervour, and falling again into a quieter mood, and then we hear, in a tune of short, crisp notes—an altered form of Hercules's tune—Omphale's use of her sandals in the time-hallowed fashion which the story tells.

All these tunes, as well as one more, closely akin to the Omphale melody, are heard again, and after the spinning-wheel music has returned, the piece comes to an end very softly.

Carmen Suite *Bizet*
Air and Variations (Suite, No. 3)..... *Tchaikovsky*

THIS is the third of the five Suites by Tchaikovsky which have always been among the most popular of his orchestral works. The theme with variations is the last, and much the most important, of its movements. The theme, a simple melody, is played by the strings alone. In the first variation flutes and clarinets join forces with the strings, pizzicato. Variation two employs a fuller orchestra, and the third the woodwinds have to themselves, the flute beginning the theme and handing it to the clarinet. The fourth variation is in minor for the whole orchestra, and five has a Fugal treatment. Number six is a Tarantelle, seven, like a solemn Chorale, is again by the woodwinds alone. In number eight, an impressive slow movement, the English Horn has a solo. The ninth is a jolly rustic dance, and a violin solo is the feature of number ten. Variation eleven is a quiet, serene movement, and the twelfth is a brilliant Polacca, the longest and most important of the series.

2.30 BROADCAST TO SCHOOLS:
CONSUELO DE REYES:
'School Plays and the Theatre—III, How to Make a Model Theatre'

3.0 London Programme relayed from Daventry

4.0 ORGAN RECITAL by FRANK MATTHEW
Relayed from the Regent Cinema, Bristol

4.30 KATHLEEN FREEMAN: 'The Dawn of Science—III, Empedocles'

4.45 EDGAR HAWKES' BERKELEY ORCHESTRA
Relayed from the Berkeley Café, Bristol

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 A Talk to Bristol Girl Guides by Miss ROBINSON, County Commissioner

6.45 S.B. from London

7.45 A CONCERT

by

THE STAFF OF THE BRISTOL POST OFFICE
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Relayed from the Central Hall, Bristol

THE BRISTOL POST OFFICE MILITARY BAND
Conducted by BYFORD BEARD

Overture, 'Poet and Peasant' *Suppé*

IRENE TAYLOR (Soprano)

Nymphs and Fauns *Bemberg*

HAROLD SNOW (Tenor)

Like Stars above *W. H. Squire*

DORIS BEAKE (Mezzo-Soprano)

The Enchantress *J. L. Hatton*

PERCY NEALE (Bass)

Lequin' *T. Sterndale Bennet*

LESLIE ROGERS (Violin)

GLADYS BENNETT (Contralto)

The Lost Chord *Sullivan*
(Accompanied by the Organ)

STANLEY FORSE (Baritone) and Band

The Song of the Volga-Boatmen... *arr. Koeneman*

ROMA JOHNSON (Contralto)

The Glory of the Sea *Wilfred Sanderson*

PERCY SMITH

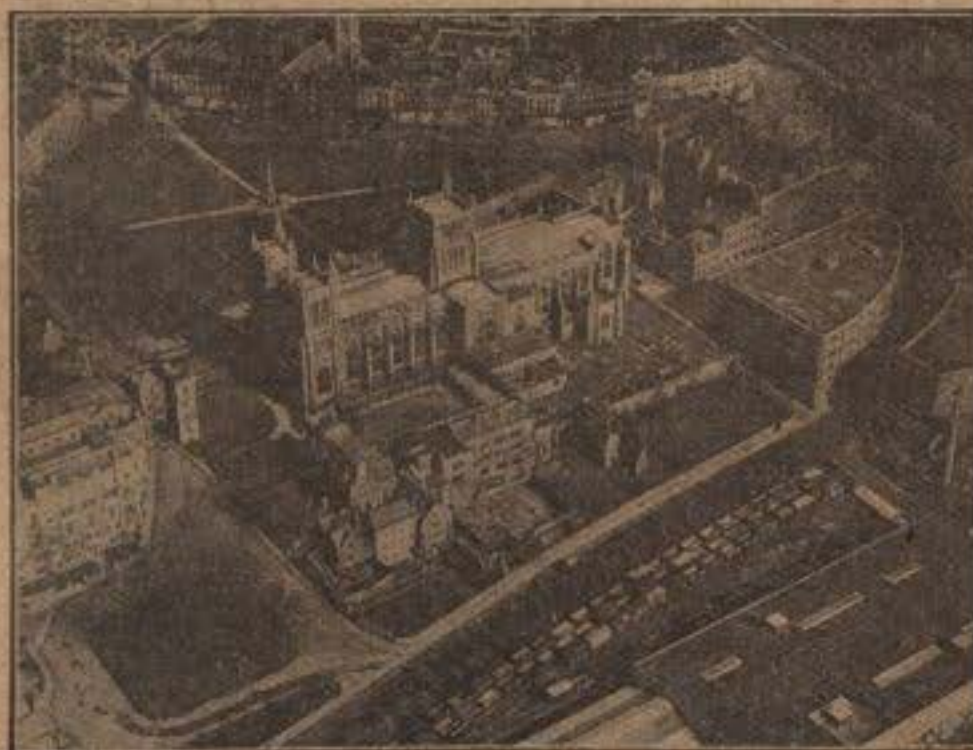
A HUMOROUS recital at the piano

Accompanist, FLORENCE EVELEIGH

Organist and Musical Director, ALBERT H. TOCKNELL

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

(Monday's Programmes continued on page 458.)



BRISTOL CATHEDRAL FROM THE AIR.

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

To all Men and Women over Forty—



Rejuvenate your Arteries

It is proverbial that we are "as old as our arteries" and the alarming increase of degenerative disease of the arteries is one of the most significant indications of the killing pace of modern life.

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COUPON

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

"Radio Times," 16/11/28.

Monday's Programmes continued (November 19)

5SX SWANSEA. 294.1 M. 1,020 KC.

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 3.30 Stoke Programme relayed from Daventry (See London)
- 4.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Fortissimo!
Look out for blasts from the Melody and Reading Sections, for 'Silas Wegg' undertakes to read aloud (Charles Dickens)
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.0 London Programme relayed from Daventry
- 3.30 S.B. from Stoke (See London)
- 4.30 THE NORTHERN WIRELESS ORCHESTRA Selection, 'The Beggar's Opera'.....Austin Suite, 'The Merchant of Venice'.....Sullivan Melody Caprice.....Squire Waltz, 'Naples'.....Waltherfel
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.45 Playwrights of the North

'Dealing in Futures'

A Play in Three Acts by HAROLD BRIGHOUSE

Cast:

- Jabez Thompson (a Chemical Manufacturer) G. BERNARD SMITH
- Rosie Thompson (his Daughter) HYLDA METCALF
- John Bunting, J.P. (a Master Dyer) FRANK A. NICHOLLS
- Charles Bunting (his Son)..... TOM WILSON
- Walter Clavering (a Young Doctor) W. E. DICEMAN
- Lomax (Thompson's Cashier)..... ALLEN SYKES
- Dowden (a Clerk)..... J. J. WARD
- Mrs. Wilcox..... ELLA FORSYTH
- James Pullen } (Workmen employed at Thompson's Works) { CHARLES NESBITT
- Robert James } { MICHAEL VOISEY
- Joseph Livesey } { D. E. ORMEROD
- Job Aleott } { H. R. WILLIAMS
- Mrs. Jones..... LUCIA ROGERS

Supported by THE NORTHERN WIRELESS ORCHESTRA

Period: 1898-1900

- Act I.—The Drawing-room of Jabez Thompson's house in an outlying Lancashire village.
- Act II.—Thompson's Office at the Works. The following morning.
- Act III.—The Ante-room of the Assembly Hall. The same evening.

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

Other Stations:

5NO NEWCASTLE. 312.5 M. 960 KC.

2.0:—London. 2.30:—Mr. James Holmes, B.Sc., 'Physical Geography—VIII, Plains.' 3.0:—London. 3.30:—Stoke Programme relayed from Daventry (see London). 4.30:—London. 5.15:—Children's Hour. 6.0:—London. 6.15:—S.B. from London. 7.45:—Tom Clare, Entertainer at the Piano. 8.0:—'The Seventh Heaven.' A Chinese Fantasy, with Music, by Frank Cochrane and Dion Titheradge. Music by Arthur Wood. 9.0-11.0:—S.B. from London.

53C GLASGOW. 405.4 M. 740 KC.

3.0:—Broadcast to Schools. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—Light Concert. The Station Orchestra. Evelyn Shirley (Soprano). 4.45:—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Alan Breck: 'Snacks for the Bachelor Girl.' 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. The Girl Guides—Miss M. Malcolm. 6.45:—S.B. from London. 7.45:—Concert by the London Gaelic Choir. Relayed from London. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

23D ABERDEEN. 500 M. 800 KC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Prof. J. Arthur Thomson: 'Natural History Round the Year—IX, The Life of Bats.' 3.30:—Afternoon Concert. The Station Octet. Rita Reith (Mezzo-Soprano). Jack Burns (Baritone). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—Relayed from London (see Glasgow). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—Concert. The Radio Quartet. 2.0:—London. 3.30:—Hungarian Programme. Orchestra. Dorothy Camlin (Soprano). 4.20:—Czecho-Slovakian Programme. Orchestra. 4.45:—Organ Recital by George Newell, relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Light Opera and Comedy. Orchestra. Gwen Knight (Soprano). 8.40:—S.B. from London. 9.35-11.0:—'The King of Zenoa.' A Radio Drama of the South Seas, specially written for broadcasting by Edwin Lewis. The Play produced by John Watt.

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



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The Songs of Schubert.

(Continued from page 441.)

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

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

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

* * *

In 1814 and 1815, when he was seventeen-eighteen, Schubert wrote some of his most famous songs, including *Gretchen at the Spinning-wheel* and *The Erl King*. But the great mass of the 1814-16 songs are secondary and some are negligible. The early masterpieces, nearly all settings of Goethe, were obviously due to exceptional excitement caused by a fine poem.

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

* * *

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

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



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5.45
Dame Clara
Butt
Will Sing

TUESDAY, NOVEMBER 20

2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

5.45
Viscountess
Erleigh
Will Speak



- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 A CONCERT IN THE STUDIO
FREDA TOWNSON (Soprano)
CHARLES CURNOCK (Violin)
ARTHUR SPENCER (Pianoforte)
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.25 (Daventry only) East Coast Fishing Bulletin
- 2.30 BROADCAST TO SCHOOLS:
SIR WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course
- 3.30 MUSICAL INTERLUDE
- 3.35 Monsieur E. M. STÉPHAN: Elementary French
- 4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.15 Mr. DESMOND MACCARTHY: 'Modern Men of Letters—V, Samuel Butler'
- IT is difficult to believe that the author of 'Erewhon' and that masterpiece among novels, 'The Way of All Flesh,' needs more than the slightest introduction to our readers. Mr. MacCarthy deals with his work and literary influence in the penultimate talk of his series on modern literary classics. Any listener who is persuaded by him to tackle Samuel Butler for the first time, will owe Mr. MacCarthy a debt difficult adequately to discharge.
- 4.30 LOUIS LEVY'S ORCHESTRA
(Continued)
- 5.15 THE CHILDREN'S HOUR:
The Proof of the Pudding
Being the stage-by-stage story of a culinary effort that may or may not succeed. In connection with it, the following will be broadcast:
* 'The Toothbrush and the Sponge' and 'Mister Bear,' sung by EVA NEALE
* 'The Seventeen Toast-Racks' (Norman Hunter)
* 'Fussy's Tablets' (Mabel Marlowe)
Short Stories for Little People, by PERCY MERRIMAN
- 5.45 AN APPEAL
On behalf of
St. Thomas' Babies Hostel
Dame CLARA BUTT will sing
Viscountess ERLEIGH will speak
- 6.0 Sir WILLIAM BEACH THOMAS: 'The Best of Autumn'—V
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Interlude

FRANZ SCHUBERT

1828—1928

- 6.45 THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS OF SCHUBERT
played by
VICTOR HELY-HUTCHINSON (Pianoforte)
and
BERKELEY MASON (Pianoforte)
Hungarian Divertissement—Movements I and II
- 7.0 QUESTIONS FOR WOMEN VOTERS—V, Mrs. RACKHAM, J.P.: 'How Justice is Done'
- A REASONABLE understanding and a proper appreciation of the actual methods by which justice is done are most necessary to every citizen. That justice should be done impartially throughout the country, and that people should not only believe, but know that it is done, through education in the various processes employed, are obvious essentials to a healthy national morale and attitude. Mrs. Rackham, who has been a Poor Law Guardian, a Home Office Factory Inspector and a member of the Standing Joint Committee of Women's Labour Organizations, as well as being a J.P., makes a striking contribution this evening towards this frequently neglected aspect of education in citizenship.
- 7.15 Musical Interlude
- 7.25 Professor E. N. DA C. ANDRADE: 'Science in the Modern World—III, Science and Food'
- MOST listeners probably have a vague idea by now that food is part of the regular study of scientists. But they may not know that the very existence of much of the food to be seen daily on our tables is due to science, particularly to that which has given us all branches of artificial refrigeration. Science applied to food produces results more valuable than might be expected from the continual jokes about 'vitamines' and 'calories.'
- 7.45 An Orchestral Concert
INA SOUEZ (Soprano)
PIA DAMERINI (Pianoforte)
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
- ORCHESTRA
Overture, 'Di Ballo' Sullivan

- 7.55 INA SOUEZ, with Orchestra
Aria ('La Wally') Catalani
Ballatella ('Pagliacci') Leoncavallo
- 8.2 ORCHESTRA
Prelude and Call ('Mary Rose') O'Neill
- 8.10 PIA DAMERINI
Etudes Chopin
Rhapsody, Op. 79, No. 1 Brahms
Etude brillante Sgambati
- 8.25 ORCHESTRA
Suite in D Minor German
- 8.35 INA SOUEZ
Care Selve (Dear Shades) Handel
The Birth of Morn Leoncavallo
There is no Death O'Hara
- 8.43 ORCHESTRA
Hungarian Rhapsody, No. 6, in D (Carnival at Pest) Liszt

8.0-8.30 (Daventry, only) Mr. NORMAN WALKER: 'How to begin Biology—III, The Green Leaf.' Relayed from Leeds

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

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'
- 9.35 Local Announcements; (Daventry only) Shipping Forecast
- 9.40 Vaudeville
MABEL CONSTANDUROS
In another Buggins Sketch
TOMMY HANDLEY
JOHNSON BROTHERS and GREENOP
In Syncopated Harmony

JACK PAYNE and the B.B.C. DANCE ORCHESTRA
and there will also be included
A VARIETY TURN
from the Stage of
THE LONDON PALLADIUM

- 10.40 A Dickens Recital
by
Sir THOMAS HUGHES
Copperfield and the Waiter,
from 'David Copperfield'

Sir Thomas Hughes is a great Dickens enthusiast, and, in spite of his public duties, he finds time to learn by heart long passages from his favourite author. His recital will be entirely from memory.

- 10.55-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel



TUESDAY, NOVEMBER 20

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Barber of Seville' Rossini
ANNIE PIMBLOTT (Contralto) and Orchestra
Aria, 'Che faro senza Euridice' (What shall I
do without Eurydice?) ('Orpheus') Gluck

4.13 ORCHESTRA
Drama Pantomime ('Hänsel and Gretel')
..... Humperdinck

DOROTHY HOGGEN (Pianoforte)
Adagio and Scherzo from Sonata, Op. 2, No. 3, in C
..... Beethoven

ORCHESTRA
Norwegian Rhapsody Lalo

4.43 ANNIE PIMBLOTT
A Summer Night Garing Thomas
Sea Wrack

Harty
Stillas the Night
..... Böhm

ORCHESTRA
Two Intermezzi
(The Jewels of the Madonna)
..... Wolf-Ferrari

5.5 DOROTHY HOGGEN
Jeux d'Eau
(Fountain) Ravel
Impromptu in
A Flat

Chopin
Ragamuffin
..... Ireland

ORCHESTRA
Gipsy Suite
..... German

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'The Unknown Voice,' a Mysterious Mystery
with only one solution, by Mabel France
Songs by JOAN MAXWELL (Soprano)
DOROTHY HOGGEN (Pianoforte)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
STANLEY HILL (Comedian)
ALMA VANE (In light Ballads)

FRANZ SCHUBERT
1828 _____ 1928

8.30 Schubert Chamber Music
THE WIRELESS MALE VOICE CHORUS
Conducted by STANFORD ROBINSON

THE VIRTUOSO STRING QUARTET:
MARJORIE HAYWARD (Violin); EDWIN VIRGO
(Violin); RAYMOND JEREMY (Viola); CEDRIC
SHARPE (Violoncello)

CHARLES WINTERBOTTOM (Double Bass)
VICTOR HELY-HUTCHINSON (Pianoforte)

Quartet in A Minor
Allegro ma non troppo; Andante; Menuetto,
Allegretto; Allegro moderato

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

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

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

Drinking Song
in May
Drinking Song
in Winter
Deep Enam-
bushed (from
an unfinished
Opera, *Die
Burgschaft*)

9.20 MARJORIE
HAYWARD,
RAYMOND JER-
EMY, CEDRIC
SHARPE,
CHARLES WIN-
TERBOTTOM and
VICTOR HELY-
HUTCHINSON
Quintet in A
(The Trout)



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

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

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

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

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 Ballad Memories
(From Birmingham)

A Programme of Favourite Songs for Listeners
given by

EMILIE WALDRON (Soprano)
ALICE VAUGHAN (Contralto)
GEOFFREY DAMS (Tenor)
JAMES HOWELL (Bass)

Assisted by
THE BIRMINGHAM STUDIO CHORUS and
ORCHESTRA
Conducted by JOSEPH LEWIS

(Tuesday's Programmes continued on page 462.)

10.15
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Tuesday's Programmes continued (November 20)

5WA CARDIFF. 153 M., 450 KC.

2.30 London Programme relayed from Daventry

4.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Cockaigne' Elgar

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

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

The opening is eloquent of the crowded streets, the bustle of every day. Quite soon there is an episode descriptive of the more serious and dignified side of London's character, and, after a return of the gay opening, we hear a theme which portrays two young lovers. London urchins are then cunningly presented by a merry doubling of the 'Nobilitate' theme (London's dignity), in the very way in which Wagner's 'Apprentices' make fun of the stately Masters' theme. A new episode is a Military Band heard first afar off, drawing near, and passing by with bliant pomp and brilliance, fading again into the distance. Again a little later, the young lovers are assailed by band music—this time by a rough-and-ready street band. Its well-meant, but dissonant, efforts are heard in a grotesque version of the first band tune. A quieter section follows; the lovers have found sanctuary, and only echoes of the busy streets can reach them. What follows is repetition of these episodes, and the Overture finishes in the gay mood in which it began.

Symphony, No. 2, in B Minor Dvorak
DORODIN shared his short and strenuous life between music and chemistry, making his mark in no uncertain fashion on both. He delivered one of his lectures to the medical school at Petrograd on the very day on which he died. He used to say himself that the only times he could spare for composition were when he was too ill to do his medical work, so that friends used to greet him, not with the customary, 'I hope you are well,' but rather, 'I hope you are ill.' The East always appealed to him strongly; he had something of it in his blood, and his father was a Prince of the old State of Imeretia, beyond the Caucasus. The vivid suggestions of Oriental pomp and colour which can be heard in his music, are thus no mere imitations, but as natural an expression of his own feelings as are any national characteristics in music.

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

The second movement is a Scherzo with the usual three sections, first and third being the same, with a contrasted middle part. First and third are very quick, with a more gracious tune in the

middle which the Oboe plays at first. The slow movement begins in a restless way, and something of striving and searching may be imagined in the earlier part of it until the big flowing tune, which begins on the basses and soars upwards seems to set all doubts at rest.

In the last movement there is more suggestion of the barbaric East than in the other three. It calls on all the available resources of the orchestra, and the noisiest members of the band are exploited with a wholehearted gusto. Listeners will hear two principal tunes, a merry bustling one in a rhythm which changes from three to two in the bar; it appears immediately after a short introduction. The other flows along happily in a steady three in the bar.

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry



A BRISTOL ORCHESTRA TO BROADCAST TO-NIGHT.

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

6.15 S.B. from London

7.0 A Talk by J. EDDIE PARRY
Illustrated by Readings and Musical Settings
from the works of the Welsh Poet, Telynog

7.25 S.B. from London

7.45 AN ORCHESTRAL CONCERT

J. S. FRY AND SONS' ORCHESTRA
Conducted by CHARLES READ

Relayed from Fry's Concert Room, Bristol

Suite, 'La Source' Delibes
Dance, 'Nell Gwynn' Dances German
ROSE HIGNELL (Soprano)
Lo, Here the Gentle Lark Bishop

ORCHESTRA
Suite, 'Woodland Pictures' Fletcher
Overture, 'Raymond' Thomas

ROSE HIGNELL
The Pipes of Pan ('The Arcadians') .. Monckton
The Little Damsel Ivor Novello

ORCHESTRA
Dance, 'Three Dances' Dale
Suite, 'Miniature' Coates

9.0 S.B. from London (9.35 Local Announcements)

9.40 Clifton Arts Club Hour

Relayed from the Clifton Arts Club, Bristol

An Hour of Light Entertainment
which includes the following:

A SKETCH by CYRIL ROBERTS

Arbutus LESLIE EVERETT
A Burlesque on Modern Society

Moscow C. M. HAINES
An extravaganza on the best Russian models
(Under the direction of NOBA ROBERTS)

10.40 'The Woman who was Enchanted'

A Morality by FROM TYLER

Performed by
BRISTOL'S LITTLE THEATRE REPERTORY
PLAYERS

Characters:

David PHILIP KING
Dewfall RALPH HUTTON
Celia DOROTHY GALBRAITH

Produced by ALFRED BROOKS

Relayed from The Little Theatre, Bristol

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

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

11.0-12.0 S.B. from London

5SX 294.1 M., 1,020 KC.
SWANSEA.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 526.1 M., 920 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. J. A. PEART: 'Romsey Abbey'

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

5PY PLYMOUTH. 460 M., 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

A New Revue, 'Give and Take'

6.0 London Programme relayed from Daventry

6.15 S.B. from London

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

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

(Tuesday's Programmes continued on page 465.)

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and always will place quality
before everything else.

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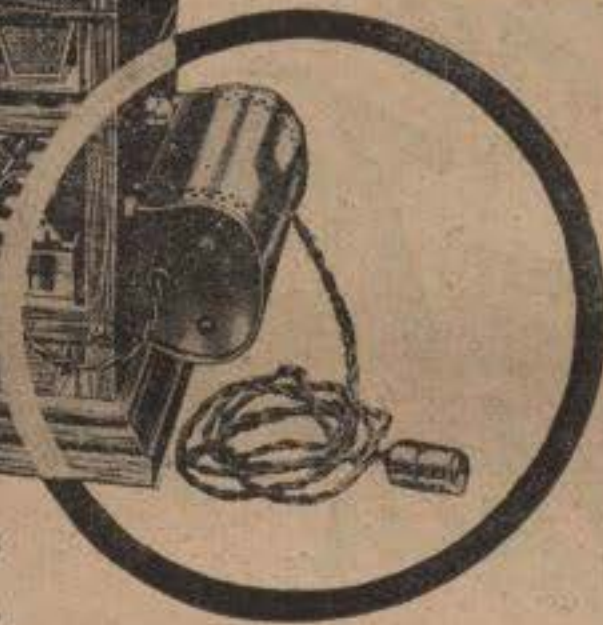
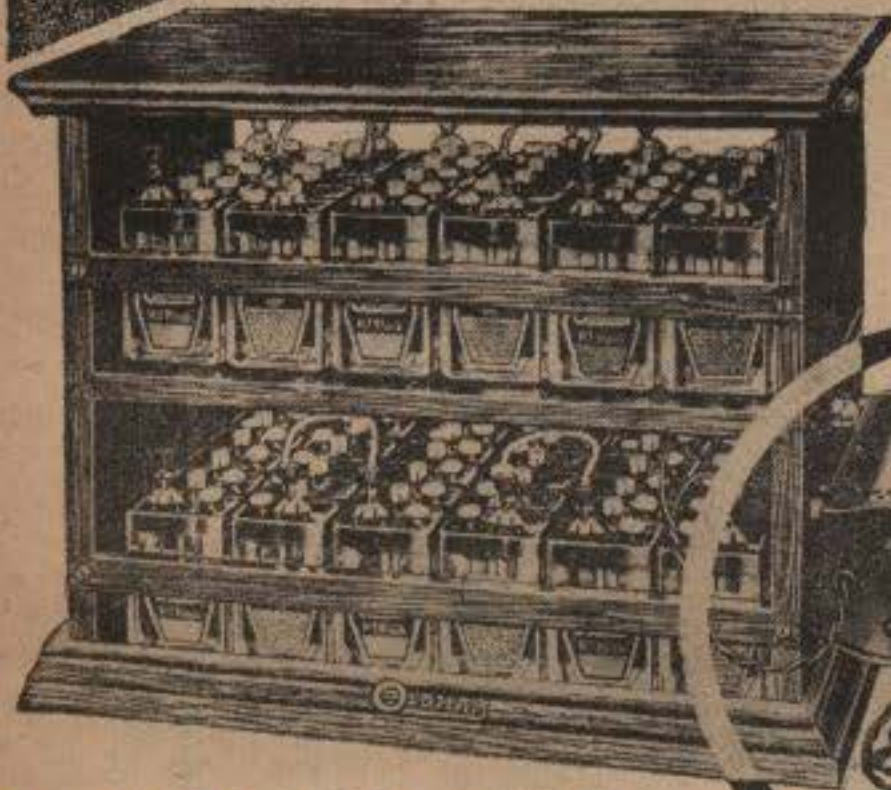


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0290

Tuesday's Programmes continued (November 20)

(Continued from page 462.)

2ZY MANCHESTER. 384.6 M. 750 KC.

12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH

A Gramophone Lecture Recital by MOSES BARITZ

1.0 RUTH KNOWLES (Soprano) and ARNOLD BENNETT (Baritone)
In a Short Recital of Duets

1.15-2.0 The Tuesday Midday Society's Concert

Relayed from the Houldsworth Hall

A Pianoforte Recital by R. J. FORBES

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Marianella' *Fucini*

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Children's Games' *Bizet*
Waltz, 'Songs of Spring' *Gung'l*
Serenade *Drigo*
Selection, 'William Tell' *Rossini*

5.15 THE CHILDREN'S HOUR
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. SYDNEY LAMB: 'A New Vision of Hospital Service' S.B. from Liverpool

7.15 S.B. from London

7.45 TOM CLARE
(Entertainer at the Piano)

8.0 A BAND CONCERT
BAXENDALE'S (MANCHESTER) WORKS BAND
Conducted by J. JENNINGS

Overture, 'Egmont' *Beethoven*
Selection, 'H.M.S. Pinafore' .. *Sullivan*

WENALL THOMAS (Tenor)
Dear Love, when in thine arms ('The Ring of Haroun Al Raschid')
G. W. Chadwick

When soft winds blow *Claire Guedy*
Night Idyll *Raymond Loughborough*
Dear Heart *Tito Mattei*

BAND
Selection, 'The Barber of Seville' *Rossini*
Concert Waltz, 'Birds of Paradise' .. *Rimmer*

WENALL THOMAS
I love thee *Grieg*
Somewhere *Alston Waters*
Over the Sea with the Sailor *Martin Shaw*
Bondage *Marguerite Lawrence Test*

BAND
Selection, 'The Show Boat' *Kern*

9.0 S.B. from London (9.35 Local Announcements)

10.55-12.0 DANCE MUSIC: BERTINI'S DANCE BAND relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 KC.

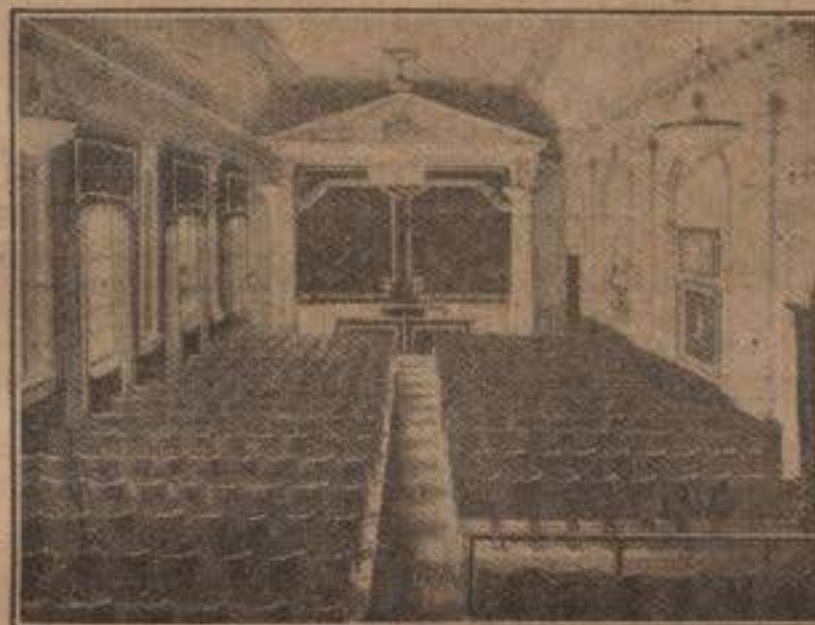
12.0-1.0:—London Programme relayed from Daventry.
2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Percy Hall: 'Open Air Sketches—III, Three Yarrow Anglers.' 7.15:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 465.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin—Elementary French—IX. Alphonse Daudet: 'Le Chèvre de M. Sequin.' 3.40:—Dance Music relayed from the Locarno Dance Salon. 4.15:—Orchestral and Instrumental. The Station String Orchestra: Prelude and Fugue, Op. 85 (Mozakowski). Gertrude Meller (Pianoforte): Prelude in E Minor, Op. 35 (Mendelssohn); Andante Splanato and Polonaise (Chopin). Orchestra: St. Paul's Suite—Jig; Ostinato; Intermezzo; Finale (Holst). Gertrude Meller: Spring Night (Schumann-Liszt); Nalla Waltz (Delibes-Dohnanyi). Orchestra: Serenade, Op. 12 (Herbert); Miniature Fantasy (Goossens). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. George W. MacAllister: 'A Bird-lover in Glasgow.' 6.15:—S.B. from London. 7.0:—Scottish Regional Director on 'Coming Regional Programmes.' 7.15:—S.B. from London. 7.45:—Scottish Humour Series, No. VII, Archibald Stalker in a Sketch—'Ika Toua Chata-ter.' 8.0:—Choral and Orchestral Union of Glasgow. Schubert Centenary Concert, relayed from St. Andrew's Hall. Conductor, Mr. Vladimir Gieschmann. Orchestra: Overture, 'The Wasps' (Vaughan Williams); Symphony No. 7 in C Major (Schubert). 9.0 app.:—Scottish News Bulletin. 9.10 app.:—Concert. Orchestra: Overture, 'In Frühling' ('In the Spring'), Op. 36 (Goldmark); Symphonic Descriptive, 'Chasse Royale et Orage' ('Royal Hunt and Tempest'), Act II of 'Les Troyens' (Berlioz). (First Performance in Glasgow). Tone Poem, 'November Woods' (Bax); Cortège de Noce, 'Coq d'Or' (Rimsky-Korsakov). 10.0:—Weather Forecast, News. 10.15-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.40:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. 4.15:—Studio Concert



BRISTOL'S LITTLE THEATRE,
from which a performance of *The Woman Who Was Enchanted* will be relayed tonight.

The Station Octet: Overture, 'Stradella' (Flotow). 4.25:—Jean Bryan (Contralto): Dream Skies (Fred Drummond); All Joy be thine (Wilfred Sanderson); The Sweetest Flower that Blows (O. B. Hawley). 4.35:—Octet: 'Prince Igor' Dances (Borodin). 4.50:—Jean Bryan: The Broom of the Cowden-knives and He's eye kissing me (arr. Alfred Moffat); Hush-a-ba Birdie (Buntin). 5.0:—Octet: Overture, 'Rob Roy' (Foster). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin relayed from Glasgow. 9.40:—'Impertinent Waves.' A series of ethereal undulations culminating, we hope, in a big splash. Presented by the Radio Concert Party. Including Dorothy Forrest, Juliette McLean, Addie Ross, Andrew Cruickshank, Douglas Raiff, Stephen Mitchell. 10.40-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 900 KC.

12.0-1.0:—Opening of the New Town Hall, Ballymena, by His Grace the Duke of Abercorn, Governor of Northern Ireland. 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—Bobbie Roberts—Pianoforte Jazz. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by E. J. MacDonald, Bandmaster of the West Yorkshire Regiment. Band: Military March, 'Pomp and Circumstances', No. 2 (Eigart); Overture, 'Lily of Killarney' (Benedict); Bourrée and Gigue from 'Much Ado About Nothing' (German). 8.5:—Pursall and Stanbury (Syncopated Duo): Hello Belfast; Bleen; You're not the only girl; Sunshine and Shadows, and Is Rhubarb a fruit or vegetable? (Stanbury). 8.17:—George Yardley and Band: Trombone Solo, 'Lead me your aid' (Guonod). 8.25:—Band: Two Irish Tone Sketches (O'Donnell), The Mountain Sprite; At the Pattern. 8.36:—Pursall and Stanbury: Any old place; Some Day; Sandy isn't mean, he's only careful; Tennis in Tennessee, and Meet me at the Waterworks (Stanbury). 8.49:—Band: Gavotte from 'Mignon' (Thomas); Valse-Caprice (Rubinstein). 9.0:—S.B. from London. 9.40:—A Spy-glass in Ulster. Some Peeps at County Down. 10.40-12.0:—S.B. from London.



THE TRIBUTE OF THE WORLD'S GREATEST ARTISTS

Schubert was a prolific writer of songs and the records given here are the most important contribution yet made by the gramophone to this aspect of the composer's work. Elena Gerhardt is well-known as one of the greatest lieder singers of the day. Hans Duhan has a very large following in Vienna.

THEODORE CHALIAPINE.

DEATH AND THE MAIDEN.

DB 1184—on the reverse side The Wraith—sung in Russian, price 8/6.

ELENA GERHARDT.

"WINTER JOURNEY" CYCLE.

D 1262 to D 1264, price 6/6 each, and E 460, price 4/6, eight songs from the "Winter Journey" cycle, sung in German, and a selection of miscellaneous Schubert songs, sung in German, D 1459 to D 1462, price 6/6 each. Eight records come in a durable album with English translation, price £2. 10. 0.

JOHN McCORMACK.

WHO IS SYLVIA?

DA 933—on the reverse side Die Liebe hat gelogen, Op 23 No. 1—sung in German, price 6/-.

ELSIE SUDDABY.

HARK! HARK! THE LARK.

B 2746— and The Rosebud. On the reverse side "Serenade."

HANS DUHAN (Baritone)

of the State Opera, Vienna.

"THE MAID OF THE MILL"

Recorded on three double-sided 12-inch records D 1466 to D 1468, price 6/6 each, and seven 10-inch double-sided records E 509 to E 515, price 4/6 each. Sung in German. Complete in a durable album with English translation, price £2. 11. 0.

PHILHARMONIC CHOIR.

MASS IN G MAJOR.

D 1478 to D 1480—soprano; Elsie Suddaby, Howard Fry and Percy Manchester, price 6/6 each.

The above is a selection from the One Hundred and Six works recorded by "His Master's Voice." Ask your dealer for a copy of the Schubert Centenary Booklet.

"His Master's Voice"

THE GRAMOPHONE COMPANY, LTD.,
OXFORD STREET, LONDON, W.1



5.15
Lady Tree gives her Programme

WEDNESDAY, NOV. 21
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.35
A Famous Schubert Song Cycle

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Symphony in C Schubert
- 12.0 A BALLAD CONCERT
MILLCENT WARD (Soprano)
FRED TODD (Bass)
- 12.30 Gramophone Records
- 1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
From the Restaurant Frascati
- 2.25 (Daventry only) East Coast Fishing Bulletin
- 2.30 BROADCAST TO SCHOOLS:
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—IX, Earthworms, and How they Live'
- 2.55 Musical Interlude
- 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Foundations of English Poetry'

- Der Musikant (The Strolling Singer)..... } H. Wolf
Fussreise (The happy Pilgrim)..... }
- 4.28 LASZLO GERGELY
Rumanian Folk Dances }
Sonatine } Bela Bartok
Old Hungarian Dancing Song..... }
- 4.45 ORGAN RECITAL
By EDWARD O'HENRY
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:
MY PROGRAMME
by
LADY TREE
- 6.0 A Recital of Gramophone Records
- 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 Interlude

- Napenta Komzak
- Wiener Bürger Ziehrer
- New Life Komzak
- VIENNA has long regarded itself, and with every right, as one of the world's important centres of music; it was the birthplace of much that we now treasure as among music's proudest possessions. But, alongside of its many activities on behalf of serious music, it has long been the home, too, of gay and sparkling music of the ballroom and of the comic opera stage. Both are happily represented in this short programme of lighthearted melody and rhythm.
- 8.15 EDITH PENVILLE (Flute)
Rapsodie Italienne Rougnon
Vision Chretien
Nocturne Doppler
Variations Drolatiques Anderson
- 8.30 Some Music by Suppé
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Devil's March
Overture, 'Pique Dame'
Prelude, 'Choral and Dance' ('The Pensioner')
Selection, 'Boccaccio'



Captain HARRY GRAHAM.

Re
RHYMES

Sometimes
It's hard
For the bard
To say 'em :
HARRY GRAHAM
However
Is a clever
Man,
And can
Read
His screed
Frightfully
Delightfully

TONIGHT

AT 10.35

Some

Strum and hum
Syncopation
Wildly,
To put it mildly;
ZAIDEE JACKSON
However
Forever
Charms,
Disarms
Those who say
Do away
With 'em
and
RHYTHM.



ZAIDEE JACKSON.

3.30 Miss GRACE HADOW: 'Wayfaring in Olden Times—III, City Streets and Lanes'

3.45 A Light Classical Concert

SUMNER AUSTIN (Baritone)
LASZLO GERGELY (Pianoforte)

- SUMNER AUSTIN
- Loveliest of Trees Ivor Gurney
- The Birds Alec Rowley
- When I am dead, my dearest } Ireland
- I have Twelve Oxen }
- On a time the amorous Silvy .. } Hubert Parry
- Julia..... }

3.58 LASZLO GERGELY

- Scenes from Childhood Schumann
- Eccossaises Beethoven, arr. Busoni

THIS dance really has a Scottish origin, and in its traditional form was in a two-in-the-bar rhythm with music from the pipes. In modern times it has become a kind of country dance in a quick two-in-the-bar, made up of two sections either of four or of eight bars each, both of them repeated. Beethoven and Schubert both left several *Eccossaises*.

4.15 SUMNER AUSTIN

- Vom Auge zum Herzen (From eye to heart) R. Franz
- Verfehlt Liebe (Unhappy love) .. }
- Warum sind deine Augen denn so nass? (Why are thy eyes so wet?) } H. Pfitzner
- Herbstlied (Autumn Song)..... }

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE DUETS OF SCHUBERT
Played by
VICTOR HELY-HUTCHINSON (Pianoforte)
and

BERKELEY MASON (Pianoforte)
Hungarian Divertissement, Last Movement

7.0 Ministry of Agriculture Talk: Mr. A. ROEBUCK, Advisory Entomologist for the Midland Province: 'Slugs'

7.15 Musical Interlude

7.25 Mr. C. C. KNIGHTS: 'Salesmanship—I, Salesmanship and the Community'

TONIGHT'S talk is the first of a series of five which are being given by Mr. Knights, who is a Fellow of the Incorporated Sales Managers' Association. He has contributed an article on Salesmanship to the forthcoming edition of the *Encyclopaedia Britannica*, and is the author of several books on the subject. This series is a new departure in wireless programmes, but in the present era it is hardly an exaggeration to say that Salesmanship is the mortar which binds the bricks of industrial civilization together. In his first talk Mr. Knights considers the relations of salesmanship to the community in general, to industry and to social life.

7.45 An Orchestral Concert

WALTZES BY ZIEHRER AND KOMZAK
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Carnaval des Enfants Ziehrer

9.0 Weather Forecast, Second General News Bulletin

9.15 'Aims and Ideals of the Theatre—V,' Miss VELONA PILCHER

SO far, in this series, theatre managers as different in outlook as Sir Barry Jackson, Sir Nigel Playfair, and Mr. Basil Dean, have described their aims and ideals. Miss Velona Pilcher, who gives tonight's contribution, can claim to speak for what is called in America the 'little art theatre'—that is to say, the theatre that definitely does not aim at the support of the general public, but offers a small group of students of the drama an opportunity to see interesting dramatic experiments unlikely ever to be produced on the commercial stage.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Song Cycle

SCHUBERT'S 'SCHWANENGESÄNGE'
Sung by
ANNE THURFIELD (Soprano)
and GEORGE PARKER (Baritone)

10.35 RHYMES AND RHYTHM

(See centre of page)

11.0-12.0 DANCE MUSIC: JACK PAYNE and the B.B.C. DANCE ORCHESTRA

WEDNESDAY, NOV. 21

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Robespierre' *Litolff*
 Selection, 'Aida' *Verdi*

BERNARD ROSS (Baritone)
 The Pipes of Pan } *Elgar*
 Is she not passing fair? }
 Lookin' at the Sky *Oliver*

BAND
 Waltz, 'Ange d'Amour' *Waldteufel*
 Cornet Duet, 'Birds of the Forest' *Mayr*

3.43 GWEN LEWIS (Entertainer at the Piano)

Yellow Soap } *Gwen Lewis*
 I Never get the Chance }

BAND
 Variations, 'The Carnival of Venice' *Winterbottom*

BERNARD ROSS
 None but the weary heart
Tchaikovsky

The Floral Dance
Katie Moes
 Bingo (A Folk Song)
arr. Sharp

4.8 BAND

Wotan's Farewell and the
 Fire Music ('The Val-
 kyrie') *Wagner*

GWEN LEWIS
 If money could only talk
Harvey
 Why go abroad? *Beer*
 It must be nice to be a Man
Gwen Lewis

BAND
 Kukuška (Russian Peasant
 Dance) *Lehar*

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

DOROTHY McBLAIN
 (The Girl who whistles in
 her Throat)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)
 A Surprise Programme by the Four Graces

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE- CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'Ilka' *Doppler*
 EVA TOLLWORTHY (Contralto)
 A Request *Woodforde-Finden*
 The Song of Florian *Godard*

ORCHESTRA
 Selection, Tchaikovsky's Music *arr. Langey*

7.0 KATHERINE CRASTER (Violoncello)

Après un Reve (After a Dream) *Fauré, arr. Casals*
 Les Chérubins *Couperin, arr. Salmon*
 Allegro spiritoso *Senaillé, arr. Salmon*

ORCHESTRA
 Waltz, 'La Manolo' *Waldteufel*
 EVA TOLLWORTHY
 Ave Maria ('Cavalleria Rusticana') .. *Mascagni*
 Songs my mother taught me *Dvorak*
 Wait *D'Hardelot*

7.27 ORCHESTRA

Selection, 'Tip Toes' *Geršwin*
 KATHERINE CRASTER
 Arab Melody } *Glazounov*
 Spanish Serenade }
 Harlequin *Popper*

ORCHESTRA
 Suite, 'The Purple Vine' *Ancliffe*

8.0 Is Tradition a Handicap to a University Education?

A Debate between
 MR. MELVIN KIRKLAND KENNY
 and
 MR. FRANK ONGLEY DARVELL

TONIGHT'S discussion of an interesting question often asked nowadays, when the New World has made university education mean something quite different from what it so long meant over here, will be conducted by able representatives of the two points of view. Mr. Kenny is a student of the University of Toronto, where, besides being a noted athlete, he has been President of the College Students' Parliament and Chairman of the Undergraduate Centenary Committee. Mr. Darvell is a graduate of the University of Reading; he was President of its Debating Union, led a team of British debaters which visited the Colleges of the United States last autumn, and he is a past President of the National Union of Students. He has had debating experience on the platform and the soap-box as well as in the debating hall.

8.30 A MILITARY BAND CONCERT

ESTHER COLEMAN
 (Contralto)
 MARGARET SAMPSON
 (Violoncello)
 THE WIRELESS MILITARY
 BAND
 Conducted by B. WALTON
 O'DONNELL
 Overture in March Style
Meyerbeer

8.38 ESTHER COLEMAN
 O Nuit, Déesse du mystère (O Night, Goddess of
 Mystery) *Niccolò Piccinni*
 Plaisir d'amour (Love's happiness) *Martin*

8.45 BAND
 Hungarian Rhapsody *Reindel*

8.58 MARGARET SAMPSON
 Air from Sonata in G *J. F. D'Andrieu*
 Serenade Espagnole (Spanish Serenade)
Glazounov

9.5 BAND
 Suite, 'La Verbena' *Lacome*
 La Fête; Tango; Sérénade; Baile Coreado

9.22 ESTHER COLEMAN
 Old Spanish Song *Lewis Aubert*
 Autumn Song *Cyril Scott*
 I know a bank *Martin Shaw*

9.30 BAND
 Selection, 'Faust' *Berlioz*

9.42 MARGARET SAMPSON
 Rondaze *Sinigaglia*
 Vito *Popper*

9.50 BAND
 La Precieuse *Couperin*
 The Gipsy Rondo *Haydn*
 March, 'Vessillo Tricolore' *Ponchielli*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S BAND from the Hotel Cecil.

11.0-11.15 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

(Wednesday's Programmes continued on page 468.)

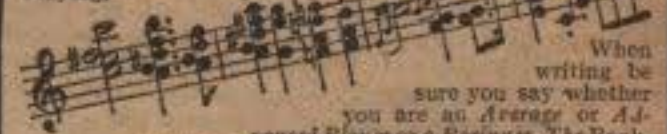
8.0
 Is Tradition
 A
 Handicap?

How I wish I could Play!



Determine to master piano-playing this very Winter and realise the advantages such a desirable accomplishment brings. It is so easy, so inexpensive and fascinating by the "From Brain to Keyboard" System of postal tuition. Whether you are a Beginner or Average Player this scientific method, which has been used and highly commended by many eminent musicians, including the late Sir Frederick Bridge, offers you the quickest and surest way to piano-mastery. The lessons are adapted to individual requirements, personal attention being given to each pupil.

SEND TO-DAY for my illustrated booklet "Light on Pianoforte Playing."



When writing be sure you say whether you are an Average or Advanced Player or a Beginner. The Booklet will be sent free of charge and post free from

F. H. MACDONALD SMITH, 94, Gower St., London, W.C.1

From Brain to Keyboard

Macdonald Smith's System of Pianoforte Playing.



The Passing of an Old-time custom

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

Golden Shred Mince-meat

Guaranteed by Robertson's to contain only the best ingredients.
 EXCELLENT FOR PUDDINGS, TARTS, AND SIMILAR Dainty DISHES.



Wednesday's Programmes continued (November 21)

5WA CARDIFF. 353 M.
850 KC.

11.15-12.0 An Orchestral Programme
Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture, 'Don Giovanni' Mozart
Danse des Sylphes Berlioz
Good Friday Music Wagner
Legend, 'Kikimora' Liszt
Solveig's Song ('Peer Gynt,' Suite No. 2)
Grieg
Symphonic Poem, 'Dance in the Village Inn' Liszt

WHEN Mozart's 'Figaro' was produced in Prague in 1876, it was so pronounced and immediate a success that the authorities at once asked him to write them another opera. 'Don Giovanni' was the chosen work, and Mozart composed the music in Prague itself within little more than a month. Much of it was written in the vineyard of an old friend, and they still show you a little stone table at which Mozart sat writing, often while talk was going on round him or even while skittles was being played in the open air.

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

The introduction, in solemn measure, is taken from the music of the last act, where the statue of the Governor, slain by Giovanni in the course of one of his intrigues, comes at the Don's invitation to sup with him. And, though the main body of the Overture is made up of melodies which trip along on dainty, graceful feet, there is ever and anon a heavy-handed reminder of stern destiny. This theme is only two bars long, but Mozart uses it in a most interesting way, the voices of the orchestra imitating one another impressively; the effect of the whole Overture is a wonderfully complete picture of the bustle and gaiety of the lighter moments of the opera, with the shadow of the final tragedy hanging over it.

2.30 BROADCAST TO SCHOOLS:

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

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:

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

Trio in C Minor Mendelssohn

MAY MIDDLETON (Soprano)

The Rose enslaves the Nightingale

Rimsky-Korsakov

Spring Waters Rachmaninov

Could I but express in song

Malashkin

TRIO

Valse Bluette Drigo

Chant d'Automne (Song of Autumn)

Tchaikovsky

FRANK THOMAS (Violin)

Mélodie Tchaikovsky

Air Carl Goldmark

MAY MIDDLETON

Rider of the Forest Bullock

Little Coon's Prayer Melville Hope

Waltz Song ('Tom Jones') German

TRIO

Bourrée Bach

Military March Schubert

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR



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

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Bristol Programme

MARY CADBURY (Soprano)
DENNIS NOBLE (Baritone)
EVELYN RAVALDE (Pianoforte)
FRANK THOMAS (Violin)

EVELYN RAVALDE

Fantasia in C Handel

Rondo in F Couperin

Sonata in F Scarlatti

Toccata in A Paradies

MARY CADBURY

Song of the Banshee Stanford

The Early Morning Graham Peol

Serenade Richard Strauss

To Daisies Quilter

FRANK THOMAS

Spanish Dance De Falla, arr. Kreisler

Poupee Valsante (Dancing Doll) Poldini

Tango Albeniz

MARY CADBURY and DENNIS NOBLE

The Silvio and Nedda Duet ('Pagliacci')

Leoncavallo

The Manly Heart ('The Magic Flute') .. Mozart

EVELYN RAVALDE

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

Impromptu in A Flat, Op. 29 Chopin

DENNIS NOBLE

The Dream Ship Alma Goatley

Villanello Alma Goatley

Ah! Could I in song Malashkin

Three Comrades Herman



THE RIVER ON WHICH BRISTOL STANDS.

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

FRANK THOMAS

Tempo di Minuetto. . . Pugnani, arr. Kreisler

Polichinello Serenade Kreisler

Piedmontese Rhapsody Sinigaglia

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

5SX SWANSEA. 294.1 M.
1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M.
920 KC.

2.30 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M.
750 KC.

2.30 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M.
780 KC.

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:

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

3.20 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'The Caliph of Bagdad'
Boieldieu

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

Tone Poem, 'Finlandia' .. Sibelius
(By Request)

MARIE HYDES (Soprano)

O come, do not delay Mozart

The Night has a Thousand Eyes
Del Riego

Had I a golden pound to spend
Keel

Serenade Toselli

ORCHESTRA

Suite, 'Four Trifles' Hewitt

W. HEDLEY MARSDEN (Bass)

To the Forest Tchaikovsky

Friend o' Mine Sanderson

ORCHESTRA

Selection, 'The Queen of Sheba'
Gounod

(Manchester Programme continued on page 469.)

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Programmes for Wednesday.

(Manchester Programme continued from page 468.)

MARIA HYDES
A Lullaby
Grace for Light
Flame in the Skies of Sunset
At Sea..... } Hamilton Harty

ORCHESTRA
Intermezzo, 'Ah! Sweet Mystery of Life'
Victor Herbert

W. HEDLEY MARSDEN
When Song is Sweet Sans Souci
Song of Hybrias the Cretan Elliott

ORCHESTRA
Waltz, 'The Toymaker of Nuremberg' .. Ansell
Egyptian March Strauss

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry

6.15 S.B. from London
6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London
7.45 A Light Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Fra Diavolo' Auber
Selection, 'Reminiscences of Grieg' arr. Godfrey

JOHN BRIDGE (Violin)
Two Hungarian Dances Brahms, arr. Joachim

ORCHESTRA
Waltz, 'The Sleeping Beauty' Tchaikovsky

JOHN BRIDGE
Gypsy Caprice Kreisler
Sicilian and Rigaudon .. Francaeur, arr. Kreisler

ORCHESTRA
Selection, 'The Prodigal Son' Wormser

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 K.C.

2.30:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—Musical Interlude. 6.45:—London. 7.45:—Vaudeville. Bobby Blythe and Dorothy Monkman; Christine Silver; Rita Brunstrom; Light Orchestra, conducted by Olive Tomlinson. 9.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 K.C.

3.0:—Broadcast to Schools. 3.20:—Musical Interlude. 3.30:—London. 3.45:—Light Orchestral Concert. Station Orchestra. James Cottingham (Baritone). 4.45:—Organ Recital relayed from the New Savoy Picture House. Organist, S. W. Leitch. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House. Organist, S. W. Leitch. 6.15:—London. 6.30:—Mr. Dudley V. Howells; 'Horticulture.' 6.45:—London. 7.45:—Tom Clare (Entertainer at the Piano). 8.0:—Musical Comedy. Station Orchestra. Marjorie Dixon (Soprano). Aubrey Millward (Baritone). 9.0:—London. 9.30:—Scottish News Bulletin. 9.35:—London. 10.35-11.0:—'Equality.' A Play in One Act by Dot Allan.

2BD ABERDEEN. 500 M. 600 K.C.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London. 3.45:—Steadman's Orchestra, relayed from the Electric Theatre. 5.0:—Christine Goldie (Pianoforte). 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.30:—Mr. George E. Greenhow; 'Horticulture.' 6.45:—London. 7.45:—Organ Recital. 8.0:—Scottish Concert. Relayed from the Music Hall. Orchestra. Minnie Mearns (Contralto) Margaret Colquhoun (Entertainer). 8.33:—Robert Burnett (Baritone). 8.42:—Exhibition of Country Dances by the 11th Company Girl Guides. Music arranged by J. Michael Diack. 8.52:—Orchestra. 9.0:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2BE BELFAST. 506.1 M. 990 K.C.

12.0-1.0:—Gramophone Records. 2.30:—London. 3.45:—A Programme of Folk Music. Orchestra. Elizabeth Cooper (Contralto). Ernest A. A. Stoneley (Violin). 5.0:—Miss Kitty Murphy; 'Irish Women Novelists of the Past.' 5.15:—The Children's Hour. 6.0:—Organ Recital by George Newell, relayed from the Classic. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.45:—A Symphony Concert. Conducted by E. Norman Hay. Orchestra: Overture, 'The Magic Harp' (Schubert). 7.53:—Elsie Suddaby (Soprano) and Orchestra: O sleep, why dost thou leave me? (from 'Semele') (Handel); O yes, just so (from 'Phobus and Pan') (Bach). 8.2:—Orchestra: Symphony No. 4, in B Flat, Op. 60 (Beethoven). 8.32:—Elsie Suddaby: Be still, my sweet sweetening (Eliz. Poston); The Lake Isle of Innisfree and The Early Morning (Graham Peel); Morning Hymn (Henschel). 8.44:—Orchestra: Short New Orchestral Work specially composed by Dr. E. Norman Hay, for this concert—Concert Waltz, No. 2, Op. 51 (Glazounov). 9.0-11.0:—S.B. from London.

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7.45
Vaudeville
and
Negro Spirituals

- 10.15 a.m.** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
- 11.0** (*Daventry only*) Gramophone Records
Violin Concerto *Brahms*
- 12.0** A CONCERT IN THE STUDIO
NANCY ROYLE (Soprano)
THE ENID BAILEY TRIO
- 1.0** Musical Interlude
- 1.15-2.0** Lunch-Hour Concert
Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Symphony No. 7, in C *Schubert*
(1) Andante—Allegro ma non troppo; (2) Andante con moto; (3) Scherzo; (4) Allegro vivace
- 2.25** (*Daventry only*) East Coast Fishing Bulletin
- 2.30** BROADCAST TO SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50** Musical Interlude
- 3.0** Evensong
From Westminster Abbey
- 3.45** 'A WOMAN'S DAY'—III
Miss E. C. PAINE: 'A Juvenile Courts Probation Officer'

THE third in this series of talks is to be given by a Children's Court Probation Officer. How much good work is done by these officers is well known to all who have had personal contact with the problem of juvenile delinquency, and listeners unacquainted with the subject will find that this particular branch of public work lacks nothing in human appeal.

THURSDAY, NOV. 22
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,582.5 M. 192 KC.)

9.35
Memories
of
Musical Comedy

- 4.0** A Studio Concert
DOROTHEA WEBB (Contralto)
BURTON HARPER (Baritone)
JACQUES SERRES (Violoncello)
HILDA BOR (Pianoforte)
- 5.15** THE CHILDREN'S HOUR:
'Eustace attends a Meeting—with Unexpected Results,' written and told by C. E. HODGES
FREDERICK CHESTER in Songs at the Piano.
'Children of the Heather'—by Mortimer Batten
- 6.0** Musical Interlude



ANGELA BADDELEY,
who takes part in tonight's Vaudeville Programme.

- 6.15** TIME SIGNAL, GREENWICH ; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** Market Prices for Farmers
- 6.35** Musical Interlude
- 6.45** THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS OF SCHUBERT
Played by
VICTOR HELE-HUTCHINSON (Pianoforte)
and BERKELEY MASON (Pianoforte)
Sonata in B Flat
- 7.0** Mr. FRANCIS TOYE: 'Music in the Theatre'
- 7.15** Musical Interlude
- 7.25** Mr. G. D. H. COLE, 'Modern Britain in the Making—III, The Changing Country'
- 7.45** Vaudeville
MARIA SANDRA (Negro Spirituals)
ANGELA BADDELEY ('Further Trials of Topsy, by A. P. Herbert')
TOM CLARE (At the Piano)
NEIL KENYON (Scottish Entertainer)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 9.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15** Mr. VERNON BARTLETT: 'The Way of the World'
- 9.30** Local Announcements. (*Daventry only*) Shipping Forecast
- 9.35** A Musical Comedy Programme
OLIVE GROVES (Soprano)
HAROLD KIMBERLEY (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
- 10.30-12.0** DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel
(Thursday's Programmes continued on page 472.)

JOHN BUNION (there are thirty-four ways of spelling his name, all wrong), was born at Elstow, near Bedford, in 1628, and his masterpiece was published long after it was written, in 1678. We are therefore celebrating in this month of November both the tercentenary of his birth and the 250th anniversary of his great work. 'Pilgrim's Progress' was written for the most part in Bedford Gaol, to which the author had been committed for persistent refusal, obstinate and recalcitrant refusal, to obey the Bedford magistrates in their order to him to cease from preaching. He would preach, he had to preach, God kept on telling him to preach. The Restoration magistrates kept on telling him not to. But he had to. That was the kind of man he was.

And this is very odd; though he was in prison, the gaoler let him out on Sundays to preach. Moreover, he was allowed to work in his gaol. There he made laces and there he sold them, so that in the twelve years he spent in prison he supported his wife and children on the proceeds of his prison labour.

He is often called 'the inspired tinker,' and a tinker he was, but not in the Scottish sense, which means essentially a vagrant, almost a tramp. His father before him was a 'tinker,' but 'ironmonger' would be a more exact description. His home was his place of business; he could make as well as mend a pot or kettle. But he could preach even better. Higher or further education was not in his stars. His education came from one book. In his receptive mind the phraseology of the Psalms, the prophet Isaiah, the Book of Revelation, took

THE INSPIRED TINKER.

The Tercentenary of John Bunyan shares the honours of this week with the Centenary of Franz Schubert. At 8 o'clock tomorrow evening the memory of the 'inspired tinker' is to be honoured by the broadcasting of 'The Pilgrim's Progress,' a new choral work by Professor Granville Bantock.

root and grew. The very cadences of the version of 1611 ran in his head. There is only one book that can alone give a tinker's son a liberal education, and that is The Book, the Bible, which is not a book, but a library. Hence his English is superb. And if anyone wonders how honest John, the ironmonger, achieved a literary work of such an elaborate form as an allegory without going through the schools and gaining degrees, the answer is to be found in the fact that he knew his Bible.

Like most saints, he had a lurid past. Saints are apt to exaggerate when they come to describe their unconverted past. Unquestionably St. Augustine had been a fashionably naughty young man, or he could not have written his 'Confessions.' Wordsworth was once drunk, but later critics have inferred that his standard of intoxication was low. Rousseau's 'Confessions' are those of a super-sensitive Frenchman. But Bunyan was only a boy when he married, and he admits or declares that he was never unfaithful to his wife, who seems to have been an instrument in his reformation. He had been addicted to dancing and bell-ringing.

He says he had been a loose liver, a profane person, a swearer of oaths like his own Mr. Badman. But he joined up in the Puritan army before he had time to be very loose or much of a liver. This soldiering of his with the Parliamentary veterans of Naseby and Marston Moor gave a decisive turn to his mind. The Ironside speaks louder than the ironmonger in his work.

His work is allegory. The allegory is by definition a story in which the virtues and vices or any of the abstract qualities appear under the guise of people or animals. Many great writers have attempted this form of literature, but only John Bunyan has succeeded triumphantly. You can read 'Pilgrim's Progress' with satisfaction in both senses—the outward and visible or the inward and spiritual. Macaulay tells us (and who can doubt Macaulay?) that 'Pilgrim's Progress' was read for its own tale's sake in the nursery. That may be true of Macaulay's day, for the early Victorian nursery was very hard up, especially on the Sabbath. But it is the fact that Christian's adventures have a thrill of their own and that his friends and enemies, Pliable and Hopeful and Faithful, or Apollyon and Giant Despair, are very far from being pale abstracts. They live and move.

The scenery is real, too. The mountains and valleys tower and sink in our eyes before us. The River of Life and the River of Death flow visibly through green meadows. The House Beautiful is a veritable house. Vanity Fair is a city and a circus that we must identify with the last Amusement Park that we have visited.

(Continued on page 472, foot of col 3.)



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THURSDAY, NOV. 22
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.30
Sir Henry Wood at Birmingham

3.0 A Symphony Concert

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

ORCHESTRA
Overture, 'Rosamunde'
Ballet Music, 'Rosamunde'
Fantasia for Piano-forte and Orchestra, 'The Wanderer'
Allegro con fuoco;
Adagio; Presto;
Allegro
(Soloist, BETTY HUMBY)
Symphony in C
Andante — Allegro ma non troppo;
Andante con moto;
Scherzo — Allegro vivace; Finale — Allegro vivace

4.30 LOZELLS PICTURE HOUSE ORGAN

Organist, FRANK NEWMAN
(From Birmingham)

FRANK NEWMAN
Overture, 'May Day'
Wood
Serenade.....Braga
Selection, 'Rigoletto'
Verdi

PHYLLIS PECK (Soprano)
Life's Morning
Tchaikovsky
Heatherland
Dumayno

FRANK NEWMAN
Allegro Cantabile
(Fifth Symphony)
Widor
Solveig's Song..Grieg

PHYLLIS PECK
Thrice Happy She
Carey

Weep you no more, sad fountains
Dowland, arr. Keel
FRANK NEWMAN
Suite, 'From the Samoan Isles'.....Geehl

5.30 THE CHILDREN'S HOUR (From Birmingham):
'On the Fairy Train,' by Winifred Ratcliff
Songs by PHYLLIS LONES (Mezzo-Soprano) and CUTHBERT FORD (Baritone)

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

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

7.30 AN ORCHESTRAL CONCERT
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by SIR HENRY J. WOOD

Relayed from Town Hall, Birmingham

Suite No. 6.....Bach, arr. Wood
Second Symphony in B Minor.....Borodin
Suite, 'The Sea'.....Frank Bridge

8.40 app. STUDIO INTERLUDE
VINCENT CURRAN reading
The Lady and the Tiger F. R. Stockton
Joan Bubble Robert Lynd

8.55 app. ORCHESTRA
Suite, 'El Amor Brujo' (Love, the Magician)
De Falla
Andante from Cassation in G Mozart
Scherzo ('A Midsummer Night's Dream')
Mendelssohn
Three Dances
Granados

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

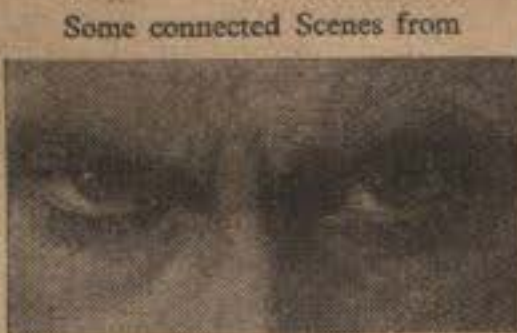
A Pianoforte Recital by

MICHAEL MULLINAR
With Remarks by H. G. SEAR
Including—

Sonata in C Sharp Minor
Antonio Soler
Sonata in D.....Albeniz
Sonata in C Minor
Carrallos
Sonata in B Flat
Serrano
Sonata in D
Mateo Ferrer

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'HAMLET'
(See centre column.)



'HAMLET'
Prince of Denmark
A Tragedy by WILLIAM SHAKESPEARE

Cast:
HamletROBERT SPEAIGHT
BernardoARTHUR CLAY
FranciscoFRANK DENTON
GhostANDREW CHURCHMAN
QueenBARBARA COUPER
OpheliaLILIAN HARRISON
HoratioCHARLES LEPEAUX
ClaudiusWILLIAM MARSH
PoloniusFRANK DENTON
LaertesARTHUR CLAY
NarratorT. C. L. FARRAR

The action of all these scenes takes place in or around the Royal Castle at Elsidore. Shakespeare's great drama is so well known to most of us that it is only in the manner of its presentation that we can hope to find anything unfamiliar. Hamlet has become not so much a man among men as a rôle to be interpreted by a leading tragedian, a figure upon the stage. Tonight's production takes us far away from the tradition of the footlights; the quiet voices of the actors will unfold a grim story much nearer reality than tragedy.

The picture on this page is taken from a remarkable study of Conrad Veidt by courtesy of European Motion Picture Co.

The Inspired Tinker.
(Continued from page 470)

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

The above article is reprinted, by permission, from the Bunyan Souvenir programme which will be on sale at the Queen's Hall tomorrow evening. Listeners who intend to be present at this important concert should apply for tickets to Messrs. Chappell's Box Office at the Queen's Hall; the B.B.C., Savoy Hill; or the usual agencies.

Programmes for Thursday.

5WA **CARDIFF.** 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 IFAN KYRLE FLETCHER: 'English Classics and their Welsh Association—III, Thomas Love Peacock'
- 4.0 ORGAN RECITAL by FRANK MATHEW From the Regent Cinema, Bristol
- 4.30 EDGAR HAWKE'S BERKLEY ORCHESTRA Relayed from the Berkeley Café, Bristol
- 5.15 THE CHILDREN'S HOUR
- 6.0 A SONG RECITAL by MARION ELLES (Contralto)

Little Lady of the Moon Eric Coates
 Friend Clara Novello Davies
 The Leaves and the Wind Leoni
 Lullaby Reg. T. Young
 The Cuckoo Liza Lehmann

6.15 S.B. from London

7.45 Schubert Centenary Programme
 Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
 Leader, ALBERT VOORSANGER
 Conducted by WARWICK BRAITHWAITE

Overture, 'Rosamunde'

ADMIRERS of *Alice in Wonderland* will remember the poor child's bewilderment over the many names of the White Knight's song. The confusion which surrounds Schubert's Overture to *Rosamunde* is rather like that. The one which we now call by that name was originally the Overture to a melodrama called *The Magic Harp*. The real Overture to *Rosamunde* appeared, on its publication, under the name of *Alphonso and Estrella*. That again is the title of another ill-fated drama, for which Schubert wrote music. All these plays are long ago forgotten, but Schubert's music, which was also put on one side and lost for a generation, was luckily discovered and given back to a grateful world by Sir George Grove and Sir Arthur Sullivan, who made the journey to Vienna specially to look for it, in 1867.

The Overture is built of the slightest materials, and it is difficult to think of any composer save Schubert who could have made from them a piece whose effect is at once so dainty and so wholly satisfying. It is indeed Schubert, the great master of song, at his very best.

DAVID HUTCHINSON (Tenor)

- Das Wandern
- Wohin
- Morgengruss 'Die Schöne
- Der Jäger Müllerin' Schubert
- Die Bösefarbe
- Des Baches Wiegenlied.

ORCHESTRA

Symphony No. 7, in C

THE first Movement of 'the great C Major,' as it is affectionately known, begins with a full-sized and important introduction in rather solemn mood; the horns announce the main theme softly, but with an impressive dignity. The music rises to a great climax, which introduces the main quick part of the Movement, whose first theme will be heard to have some kinship with the introduction. This first theme is stated at some length before the second makes its appearance, but the listener's interest is never allowed to flag, and the whole long Movement, orthodox in design, is clear and easily followed.

The slow Movement begins as though the theme were to be in the basses; this is, however, only a hint of the real tune, which appears very soon on the oboe. When the second tune is heard, it, too, is given first to the woodwinds.

The third Movement is a Scherzo in the traditional form, though of much greater length than usual. It begins with a robust figure on the strings, answered in Schubert's happy conversational way by the winds. Another, more graciously flowing, tune grows out of this first

(Cardiff Programme continued on page 474.)



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 RINGWORM
 CUTS
 SCALDS
 BURNS
 and all
 obstinate skin
 complaints**

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Thursday's Programmes continued (November 22)

(Cardiff Programmes continued from page 473.)

in a very natural way. The alternative part of the Movement, the Trio, is in an unexpectedly contrasted key as well as mood, and the opening returns without variation.

The last Movement is, on the whole, in a more light-hearted spirit than the rest of the work, and begins with a merry theme in which contrasts of loud and soft have the happiest effect. The second main theme has also a hint of laughter in its bustling vivacity, and the whole Movement hurries along without a pause for breath, to its energetic, even boisterous, close.

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

9.35 Variety Programme

By BRISTOL ARTISTS

Relayed from the Clifton Arts Club, Bristol
ELSIE GRIFFIN (Soprano)

W. IRVING GASS and DAN'L GRAINGER
in West Country Dialect Songs and Stories
THE BRISTOL GLEE SINGERS

C. POWELL-EASTBURY and MAJORIE BOWYA
(Entertainers with a Violin and Piano)

ELSIE GRIFFIN
The Fiddler of June Leslie Elliott
Bird Songs at Eventide Eric Coates
A Little Love Nest just for Two .. Hermann Löhr
The Blackbird Fred. E. Weatherly
W. IRVING GASS and DAN'L GRAINGER

THE BRISTOL GLEE SINGERS:

ALF PARKMAN, F. WENSLEY, J. HORSELL,
D. LLEWELIN

Madrigal, 'Allan-a-Dale' Pearsall
Part Song, 'Drink to Me Only' Traditional
Humorous Song, 'There are Women' .. Ashton Oakley

Part Song, 'The Nightingale'
Old English Folk Song
C. POWELL-EASTBURY and MAJORIE BOWYA

10.30-12.0 S.B. from London

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude, relayed from London

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mrs. ROBERT MEYBICK: 'Landmarks'

4.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth, 'Devonshire Adventurers: Sir John Hawkings'

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Legacies

Anniversary of the Founder of Royal Exchange and Gresham College, 1759. Even 'The Sparrow becomes a landed proprietor' (Gunby Hudath)

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 A Concert

By PRESENT STUDENTS OF THE

MANCHESTER ROYAL COLLEGE OF MUSIC

MURIEL LIDDLE (Pianoforte) and NORAH WINSTANLEY (Violin)

Sonata Delius

BESSIE COLLINS (Contralto)

Softly awakes my heart ('Samson and Delilah') .. Saint-Saëns

Ishas (Vedic Hymns)

Varuna Holst

Dream through the Twilight E. Strauss

ALAN RAWSTHORNE (Pianoforte) and NORAH WINSTANLEY (Violin)

Sonata Debussy

Allegro vivo; Fantastique et léger; Très animé

4.30 AN ORCHESTRAL CONCERT

Relayed from Parker's Restaurant
Musical Director, LADDIE CLARKE

ORCHESTRA

Waltz, 'Moonlight on the Alster' Fétras

Fantasia, 'Carmen' Bizet, arr. Tavan

MABEL SKELLEY (Soprano)

Waltz Song, 'Romeo and Juliet' Gounod

A Brown Bird Singing Wood

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THE BRISTOL GLEE SINGERS

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

Programmes for Thursday.

- ORCHESTRA
Two Light Syncopated PiecesCoates
Moon Magic; Rose of Samarkand
Selection, 'The Merry Widow'Lehar
- 5.15 THE CHILDREN'S HOUR
S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.35 Market Prices for Local Farmers
- 6.45 S.B. from London
- 7.45 The Duds Concert Party
W. B. MACMILLAN; ERIC E. FOWLER; RETA
FISHLOCK; PHOEBE HUGHES; PAULINE PARRY;
W. WILSON REDDING
Produced by RALPH COLLIS
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

- 5NO NEWCASTLE. 812.5 M
980 KC
- 12.0-1.0:—London. 2.30:—Prof. J. L. Morison, M.A., 'Some Stories and Character from the History of the U.S.A.' 3.0:—London. 5.15:—Children's Hour. 6.0:—Radio Bulletin. 6.15:—S.B. from London. 7.45:—Music and Drama. Kenneth Ellis (Bass). Spence Malcolm (Violin). Anita Vaughan and Dinah Evans (Duets). 8.6:—'The Monkey's Paw' by W. W. Jacobs and Louis N. Parker. 8.36:—Kenneth Ellis. Spence Malcolm. Anita Vaughan and Dinah Evans. 9.0-12.0:—S.B. from London.
- 5SC GLASGOW. 405.4 M
740 KC
- 11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service conducted by the Rev. H. J. Boyd, M.A., of St John's Episcopal Church, assisted by the Station Choir. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Margaret Kidston: 'Some Notions for Christmas Presents.' 4.0:—Light Concert. The Station Orchestra. Joyce Milliean (Mezzo-Soprano). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Scottish Market Price for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 7.45:—Variety. The Station Orchestra. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—The Radioplumists and J. H. N. Craigen. 10.30-12.0:—S.B. from London.
- 2BD ABERDEEN. 500 M
600 KC
- 11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Concert by the Station Octet, relayed from the Sculpture Court, the Art Gallery. 5.0:—Vocal Interlude by Gladys Anderson (Mezzo Soprano): Three Fishers went Sailing (Hullah); The Crown of the Year (Martin); Sanctuary (Hewitt); My Bairnie (Vannah). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.
- 2BE BELFAST. 306.1 M
980 KC
- 2.30:—London. 4.0:—Dance Music; Larry Brennan and his Piccadilly Revellers relayed from the Plaza. 5.0:—H. Richard Hayward: 'What do you know of your own County Town?'—Londoner's. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London (9.30 Region News). 8.35:—A Programme of Dutch Music. Orchestra, conducted by E. Godfrey Brown. Cecilia Brenner (Contralto). 10.30-12.0:—S.B. from London.

(Continued from column 2.)

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

A. C. PRAEGER.

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

SCHUBERT ON THE RECORDS

(Continued from page 442.)

that *Gretchen am Spinnrade* and *Auf dem Wasser zu singen*, sung by E. Gerhardt, were evidently recorded on an 'off day' for this great artist, whose intonation is frequently at fault.

H.M.V. has also provided records of *Der Doppelgänger* and *Der Tod und das Mädchen*, sung by Chaliapine, with the accompaniment of an orchestra conducted by Goossens (DB 1184). The singer is in excellent form, and, coupled with a sympathetic and unobtrusive accompaniment, two delightful records have been obtained.

Columbia furnishes six songs, sung by A. Kipnis, with the accompaniment of F. Bibb (L 2134-6). These are—*Der Wanderer*, *Der Wegweiser*, *Der Doppelgänger*, *Aufenthalt*, *Der Lindenbaum*, and *Am Meer*, and they are sung in German. Kipnis is a heavy Bass, and while rendering him homage as an interpreter, I find his ponderous vocalization becomes rather wearisome. But there are good points about these records. The same company has issued a 10in. record of Norman Allin singing *Death and the Maiden* and *The Organ Grinder* (in English) (5019). In the first named the words are rather hard to distinguish, but the vocal tone and the pianoforte accompaniment are well recorded. Two songs—*Das Wandern* and *Der Leiermann*, sung by Sir G. Henschel, are also issued by Columbia (D 1621). This singer has contrived to preserve his voice in a wonderful manner. The tone is somewhat strident and his style rather staccato, but his control is as good as of yore, and the great artist is always in evidence. His diction would serve as a model for most singers. *Tartarus* and *Sign-post*, sung by Roy Henderson (Columbia 9433), are both good records, the last named being the more effective. Four songs, *Ave Maria*, *Am Meer*, *The Erl King*, and *Auf dem Wasser*, sung by F. Titterton and recorded by Columbia (9431-2), are disappointing.

The Parlophone Company has issued a delightful record of *Who is Sylvia? Heidenroslein*, and *Wohin?* sung by E. Bettendorf. Added to a voice of beautiful and sympathetic quality, the singer evidently realizes the mind of the composer. What more can be said?

The same company has recorded *Ave Maria* and *Ständchen*, sung by Lotte Lehmann, with orchestral accompaniment (Odeon R 20050). It is a pity that whoever scored these should have added a counter melody for the violin in *Ave Maria*. It is clever, but not Schubert, and detracts from the single-mindedness of this Prayer. The singing is very fine—quality of voice and diction are excellent, but the breathing is very apparent. Singers are apt to forget that in these days of the microphone, any extraneous sound is liable to be reproduced. From Parlophone also we have *Die Winterreise*, sung by Richard Tauber (Odeon, RO 20037-42). The voice is that of a typical German tenor. He sings well, but there is a general sense of depression, and the suspicion of a sob more than once. The same company has recorded *Ungehduld*, sung by the same artist, and very finely sung, too! Finally, from the same source, yet another recording of *Der Wanderer* and *Am Meer*, sung by R. Tauber, with orchestra (Odeon R 20062). These are all sung in German.

The records alluded to in this article by no means exhaust the number of those obtainable, for particulars of which reference must be made to the catalogues issued by the respective manufacturers.

Last, but not least, there has just come in from H.M.V. a series of records of Schubert's *Mass in G*, the second of the set of six Masses he composed, and probably the best known. The soloists are Elsie Suddaby, Percy Manchester, and Howard Fry, with the Philharmonic Choir and an orchestra, conducted by Kennedy Scott (D 1478-80).

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

(Continued at foot of column 1.)

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

PROFESSOR GRANVILLE BANTOCK has had an unusually wide experience of music, of its more flippant and frivolous, as well as its more serious forms. While little more than a boy he was the first winner of the Macfarren Scholarship at the Royal Academy of Music, and, while still a student, produced a number of important works, including a one-Act Opera. Engaged for a time in musical journalism, he passed to the conducting of musical comedy, and made a world tour with one of George Edwardes's companies. Other important conducting tasks followed, choral, orchestral, and operatic, and Bantock found time to break many a lance on behalf of his younger fellow countrymen against the dragons of prejudice and cant. On his appointment as Professor of Music in the University of Birmingham in 1908, a post which he still occupies, he thus brought to his academic duties a broadminded outlook and a wide sympathy such as comparatively few teachers may boast. The same breadth of view marks his own music; much of it is influenced, too, by a keen interest in the Orient, and, latterly, in Celtic folklore.

His setting of the 'Pilgrim's Progress' is direct and straightforward, illustrating Bunyan in broad lines which no student of the book will have any difficulty in following.

For the benefit of those who will be listening to 'The Pilgrim's Progress' we print below the text of the libretto which has been adapted from John Bunyan's great work by Mr. Bowker Andrews. The vocal score of Prof. Bantock's work is published by Messrs. Swan and Co. at 7s. 6d., and is available from all music dealers.

The First Part.

¶ The Dream

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

Bunyan: As I walked through the wilderness of this world, I lighted on a certain place where was a Den, and laid me down in that place to sleep: and as I slept, I dreamed a dream. I dreamed, and behold, I saw a man clothed with rags standing in a certain place, with his face from his own house, a Book in his hand, and a great burden on his back. And I saw in my dream that Christian (for that was his name) asked a person, whose name was Goodwill, if he could not help him off with his burden that was upon his back; and Goodwill told him, As to thy burden, be content to bear it, until thou comest to the place of deliverance.

Slow Music: *The Dream*

¶ The Loosing of the Burden

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

From all Stations at 8 p.m. tonight.
FIRST APPEARANCE OF THE NEWLY RECONSTITUTED
NATIONAL CHORUS

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

'THE PILGRIM'S PROGRESS.'

A New Choral Work by Granville Bantock.

Christian ran, but not without great difficulty, because of the load on his back. He ran thus till he came at a place somewhat ascending:

Spirited Music: *The Hill of Ascent*

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

¶ The Three Shining Ones

3rd Voice: Peace be to thee.

2nd Voice: Thy sins be forgiven thee.

1st Voice: Be thou sealed with the Holy Spirit of Promise, for thou hast heard the word of the truth, the gospel of thy salvation.

3rd Voice: Take away the filthy garments from him.

2nd Voice: Behold I have caused thine iniquity to pass from thee.

1st Voice: And I will clothe thee with change of raiment.

The Three Voices: Open ye the gates, that the righteous which keepeth the truth may enter in. Thou wilt keep him in perfect peace, whose mind is stayed on Thee, because he trusteth in Thee. Trust ye in the Lord for ever, for in the Lord JEHOVAH is everlasting strength: Trust ye in the Lord for ever.

[The Three Shining Ones go on their way, leaving Christian at the Cross.]

¶ Christian at the Cross

Christian and Pilgrims:

Thus far did I come laden with my sin:
Nor could aught ease the grief that I was in,
Till I came hither: what a place is this!
Must here be the beginning of my bliss?
Must here the burden fall from off my back?
Must here the strings that bound it to me crack?
Blest Cross! blest Sepulchre! blest rather be
The Man that there was put to shame for me!

[Christian kneeleth at the Cross.]

Chorus: *The Pilgrim now hath Found his Lord.*

Pilgrims and Wayfarers:

The pilgrim now hath found his Lord,
Whom he by faith hath long adored:
So may our pilgrimage be blest,
So may we find in Christ our rest:
That He may ease our toilsome way
And light for us our darkened day.

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

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

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

The pilgrim now hath found his Soul:
We pray Thee, Jesu, make us whole;
That we may face the bitter road,
And by Thy mercy cast our load:
So may we reach Thee as Thine own
And worship Thee before Thy throne.

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

The pilgrim now hath Victory:
O may we triumph as did he.

Marching from strength to strength in God,
Marching where Saints of old have trod,
Armed with the Shield of Thine own Word,
We worship, bless Thee, praise Thee, Lord.

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

¶ The Valley of the Shadow of Death

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

Solemn music: *The Valley of the Shadow of Death*

¶ The Fight with Apollyon

[Scene: A gloomy part of the highway, surrounded by overhanging crags. Apollyon is seated on an eminence, while a host of devils pay him homage.]

Chorus of Devils:

To thee, Apollyon, give we praise,
Great Prince and Ruler of this world,
And, with thee, Sin and Death.
By thee are we exalted,
By thee are fed with Hell's infernal foods—
Hate, Rage, Revenge, and all that wars
Against the King of Heaven.
Lead us, Apollyon, lead us!
Since we are barred from Heaven's
Eternal joys, let Evil be our Good
And thou our great ADVENTURER.
Speak unto us, Apollyon!
Thy faithful minions give thee praise.

Apollyon:

O ye that shared with me my Highth and Fall,
I thank ye and do here declare
That I have been successful beyond hope
In leading ye triumphant.
We here possess, as lords, a spacious world,
To our native Heaven little inferior.
By Sin and Death a broad way now is paved
To expedite our glorious march.
Man, by fraud seduced from his Creator,
Is now to Sin and Death a prey.
We range in, dwell in, and rule over Man,
As over all he should have ruled:
Ha, ha, ha, ha!

Apollyon and Devils:

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

(Continued on page 478.)

3.45
"As You Like It"
Played
For Schools

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
12.0 Miscellaneous
A SONATA RECITAL
 NORMAN CHAPPLE (Violin)
 STANLEY CHAPPLE (Pianoforte)
12.30 ORGAN RECITAL
 by
 EDNA C. HOWARD
 Organist and Director of the Choir
 Highgate Wesleyan Church
 (Relayed from St. Mary-le-Bow)
 Fantasia and Fugue in G Minor....*Bach*
 First Movement 5th Symphony...*Widor*
 Legende, Op. 59, No. 4.....*Dvorak*
 First Movement Sonata in C Sharp Minor
Basil Harwood
1.0-2.0 LUNCH-TIME MUSIC
 MOSCETTO and his ORCHESTRA, from the
 May Fair Hotel
2.25 (Daventry only) East Coast Fishing Bulletin
2.30 Dr. B. A. KEEN: 'The Why and Wherefore of Farming—IX, The Rotation of Crops'
2.55 Musical Interlude
3.0 Mr. ERNEST YOUNG: 'Round the World—IX, Life among the Siamese'
3.20 Musical Interlude
3.25 Miss ANA BERRY, Arts League of Service: 'Looking at Pictures—IX, The Third Enchantment'
3.40 Musical Interlude
3.45 PLAY TO SCHOOLS:
 'As You Like It' (*Shakespeare*)
1.30 FRANK WESTFIELD'S ORCHESTRA
 From the Prince of Wales Playhouse,
 Lewisham
5.15 THE CHILDREN'S HOUR:
 The Magic Bottle
 Wherein we satisfy our curiosity and
 accept the consequences
 A Programme arranged by HELEN
 ALSTON
 With Incidental Music (*The Children's*
Overture—Quilter). Played by THE OLOF
 SEXTET
6.0 Mrs. A. V. BRIDGE: 'Tactics in Hockey'
WOMEN who play hockey could ask no
 better guide to tactics than Mrs.
 Bridge. As Miss K. E. Lidderdale she
 was the most famous centre-forward the
 game has produced; she played for
 England when she was sixteen, and
 thenceforward every year until her
 marriage, when she retired. Returning
 next year to play in the back division,
 she was immediately chosen to play for
 England as right back. She is the
 author of a very useful text-book on
 hockey, and is now a well-known coach.
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Ministry of Agriculture Fortnightly Bulletin

FRIDAY, NOVEMBER 23
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

- 6.45 THE FOUNDATIONS OF MUSIC**
 PIANOFORTE DUETS OF SCHUBERT
 Played by
 VICTOR HELY-HUTCHINSON (Pianoforte)
 and
 BERKLEY MASON (Pianoforte)
 Heroic March for Nicholas I
 March in B Minor
7.0 Musical Criticism, Mr. H. A. SCOTT
7.15 Musical Interlude
7.25 Mr. H. D. HENDERSON: 'Tendencies in Industry Today—III, The New Industrial Revolution'
 (Continued at top of next column.)

8.0
First Appearance
of the
National Chorus.

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

- 7.45 A PIANOFORTE RECITAL by ADOLPHE HALLIS**
 Sarabande, Gavottes I and II, and Gigue from
 English Suite in G Minor *Bach*
 Impromptu in E Flat *Schubert*

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

- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.45 B.B.C. SYMPHONY CONCERT

Part II
SCHUBERT

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

THERE is a good deal of Schubert's music which he himself never heard performed, and we have it on the authority of Sir George Grove, who wrote the programme notes for the Saturday concerts at the Crystal Palace, that when this Symphony was played there in 1873—more than half a century after its composition—it was its first public performance. Composed, along with four earlier Symphonies, before Schubert had passed out of his 'teens, it is full of all the youthful exuberance of spirits that we look for in his early work. There is no trace in it of the sadness which we can hear in many of his later works; it is bubbling over with happiness throughout.

There are four movements in the traditional form, a bustling first movement with the conventional two principal themes, a finely melodious slow movement, a merry Minuet, and an energetic, joyous, quick movement at the end.

- 10.25 Local Announcements; (Daventry only) Shipping Forecast**

- 10.30 'The Road—Yesterday and Today,'**
 a discussion between Mr. S. F. EDGE
 and Mr. FILSON YOUNG

THE roads of England have undergone a conspicuous revolution in the last generation. At the end of last century the old main roads had become abandoned by all but slow-moving local traffic; the mail-coach and post chaise were mouldering in stable yards whilst the railways carried passengers and mail and the lumbering carrier's wagon had a monopoly of the road. Then came the petrol motor, and the roads revived, until they are now a problem that is ever present in people's minds. In tonight's discussion Mr. S. F. Edge, a pioneer of motoring in England, and still one of the most prominent figures in the motor trade, and Mr. Filson Young, who has written much on the human side of motoring, will survey this recent renaissance of the road.

- 10.45 SURPRISE ITEM**

- 11.0-12.0 (Daventry only) DANCE MUSIC:** HERMAN DAREWSKI and his BAND, from the Royal Opera House Dances, Covent Garden

(Friday's Programmes continued on p. 479.)



8.0 B.B.C. SYMPHONY CONCERT

Conducted by

GRANVILLE BANTOCK

Relayed from the Queen's Hall

(Sole Lessees, Chappell and Co., Ltd.)

Part I

'THE PILGRIM'S PROGRESS'
(John Bunyan)

Set to Music by GRANVILLE BANTOCK

The Book adapted by BOWKER ANDREWS

- | | |
|------------------------------|---|
| The Three Shining Ones | GLADYS PALMER
MEGAN TELINI
ENID CRUICKSHANK |
| Christian..... | |
| Apollyon..... | TREFOR JONES |
| Bunyan | HAROLD WILLIAMS
NORMAN ALLIN |

THE NATIONAL CHORUS
(Chorus Master, STANFORD ROBINSON)

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

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

(Continued from page 476.)

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

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

Apollyon : Whither are you bound?
Christian : I am on my way to the Eternal City of Zion.
Apollyon : Whence come you?
Christian : I am come from the City of Destruction.
Apollyon : A city of my own, to which thou shalt return: my subject thou; I will not lose thee lightly. Would'st be traitor to thy King?
Christian : I have long forsworn allegiance to thee: I serve the King of Kings.
Apollyon : I am an enemy to thy King of Kings: I hate his person, his laws and his people. Return to where thou camest from, or be prepared to die.
Christian : Apollyon, beware what you do, for I am in the King's highway, the Way of Holiness.
Apollyon : I swear by my infernal den that thou shalt go no farther:
I am come out on purpose to withstand thee,
Here will I spill thy soul.

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

Christian :
I care not for thy boasting:
Look to thyself, Apollyon!
[The attendant devils appear from all sides, and endeavour to assist Apollyon, but find themselves powerless. Christian and Apollyon fight, while the host of devils keep up a constant pandemonium with cries of

'Apollyon! Apollyon!
Ha, Ha, Ha, Ha!
Woe, Woe!
Misery, Misery! Vengeance, vengeance!
Hate, hate! Rage, rage!
Woe! Woe!

[Christian loses his strength and falls.]

Apollyon :
I have thee now!

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

[Christian, by a supreme effort, rises and prepares to fight again.]

[The fight is renewed: Christian beats down Apollyon's guard and pierces him through and through.]

Chorus of Devils :
Woe! Woe!

[Apollyon, realizing his defeat, spreads forward his wings and attended by his minions, forsakes the field: leaving Christian exhausted but victorious.]

Voices of the Three Shining Ones :
TRUST YE IN THE LORD FOR EVER!

Just Published

THE
Pilgrim's Progress
FROM
THIS WORLD,
TO
That which is to come:
Delivered under the Similitude of a
DREAM
Wherein is Disccovered,
The manner of his letting out,
His Dangerous Journey; And safe
Arrival at the Desired Country.
I have used Similitude, Hof. 12. 10.
By *John Bunyan*.
Licensed and Entered according to Act.
LONDON,
Printed for Nath. Ponder at the Peacock
in the Partry near Cornhill, 1678.

J. Wilson Scott.

The Second Part

¶ Vanity Fair

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

Lively Music: *Vanity Fair*

¶ The Song of Deliverance

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

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

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

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

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

From the depth of the belly of Hell, from an unclean tongue and from lying words:

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

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

¶ The End of the Journey

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

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

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

Solemn Music: *The River of Death*

¶ Through the Golden Gate

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

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

[The Dream is passing.]

The Three Shining Ones and the Angels :

Let us now praise famous men, and our fathers that begat us. The Lord hath wrought great glory by them through His great power from the beginning.

There be of them that have left a name behind them, that their praise might be reported.

And some there be which have no memorial, who are perished, as though they had never been born.

But these were merciful men, whose righteousness hath not been forgotten.

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

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

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

¶ Epilogue

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

THE END

FRIDAY, NOVEMBER 23

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL

by
Dr. G. THALBEN BALL,
Organist and Director of the Choir,
The Temple Church
(Relayed from St. Mary-le-Bow)

Allegro Appassionato Basil Harwood
(Sonata in C Sharp Minor)

Scherzetto Vienne

GLADYS LACK (Soprano)

Après un Reve (After a Dream) Faure

Les Papillons (The Butterflies) Chausson

L'adieu du Matin (Morning's Farewell) Pessard

A Toi (To Thee) Bemberg

Dr. G. THALBEN BALL

Overture, 'Tamarlane' Handel

Prés de la mer (Near the Sea)..... Arensky

Verset in F Guilmant

GLADYS LACK

Berceuse Rhené Baton

The Stars

Montague Phillips

Lullabye.....Cyril Scott

Dr. G. THALBEN BALL

Two Chorale Improvisations

(a) Praise the Lord'..... Karg

(b) Lord Jesus, Thy dear Angel send

Finale in D.....Lemmens

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

DOROTHY McBLAIN
(The Girl who Whistles in her Throat)

JACK MARRISON
(The Canny Scot)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Don key di Mello,' by ROBERT JEMKIN

Songs by DAHNE HICKMAN (Soprano)

'Going a-clementing,' by E. M. GRIFFITHS

DAN HARRISON (Violin)



MAUD NELSON, mezzo-soprano, sings in the concert tonight at 9.0, in which the Slydel Octet also takes part.

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Martha' Floto

PHYLLIS LONES (Mezzo-Soprano)

When a dream of love you cherish .. } Montague Phillips

The Old-fashioned Cloak } Phillips

Are my Lanterns shining? }

ORCHESTRA

Waltz, 'Unrequited Love' Lincke

6.58 HAROLD MILLS (Violin)

Andante Massenet

Valse No. 2 Weber, arr. Burmeister

Minuet Porpora, arr. Kreisler

ORCHESTRA

Selection, 'Tom Jones' German

7.20 PHYLLIS LONES

Danny Boy Old Irish Air

Phyllis was a fair Maid arr. Keel

Homing Del Riego

ORCHESTRA

Birthday Serenade Lincke

Nigger's Birthday }

7.36 HAROLD MILLS

Berceuse Zolt

Minuet ('Berenice') Handel

Hungarian Rhapsody William Henley

ORCHESTRA

Selection, 'Hit the Deck' Youmans

8.0 'Advanced Sparks'

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JOHN WHITMORE
JEAN ALLISTONE
TOMMY HANDLEY
THE REVUE CHORUS and ORCHESTRA
Conducted by
ERNEST LONGSTAFFE

9.0 MAUD NELSON (Mezzo-Soprano) THE SLYDEL OCTET

OCTET

Valse, 'Artist's Life' Strauss

The Negro Suite Coleridge-Taylor

9.15 MAUD NELSON

Little Nightingale of France arr. Kurt Schindler

(Catalan Folk Song) }

The Dying Harper (Old Welsh Folk Song) }

May Day Carol (Old English Folk Song) arr. Deems Taylor

9.22 OCTET

Dance of the Hours Ponchielli

Andante Cantabile Tchaikovsky

9.37 MAUD NELSON

An Old Song Ended Cyril Scott

Yasmin Tom Dobson

The Rose has charmed the Nightingale Rimsky-Korsakov, arr. Kurt Schindler

Ecstasy Morse Rummel

9.45 OCTET

Bavarian Dance, No. 2 Elgar

Intermezzo (from 'Suite Gaie') .. Gabriel-Marie

Valse No. 5 in E Flat Durand

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CAFÉ DE PARIS DANCE BAND, conducted by JACK DE GRAY, from the Café de Paris

11.0-11.15 HERMAN DAREWSKI and his BAND from the Royal Opera House Dances, Covent Garden

(Friday's Programmes continued on page 480.)

8.0
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Friday's Programmes continued (November 23)


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5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.30 **Orchestral and Organ Music**
THE NEW PALACE ORCHESTRA under the Direction of CORBET SHELDON
Organ Music by JAMES N. BELL
Relayed from the New Palace Theatre, Bristol

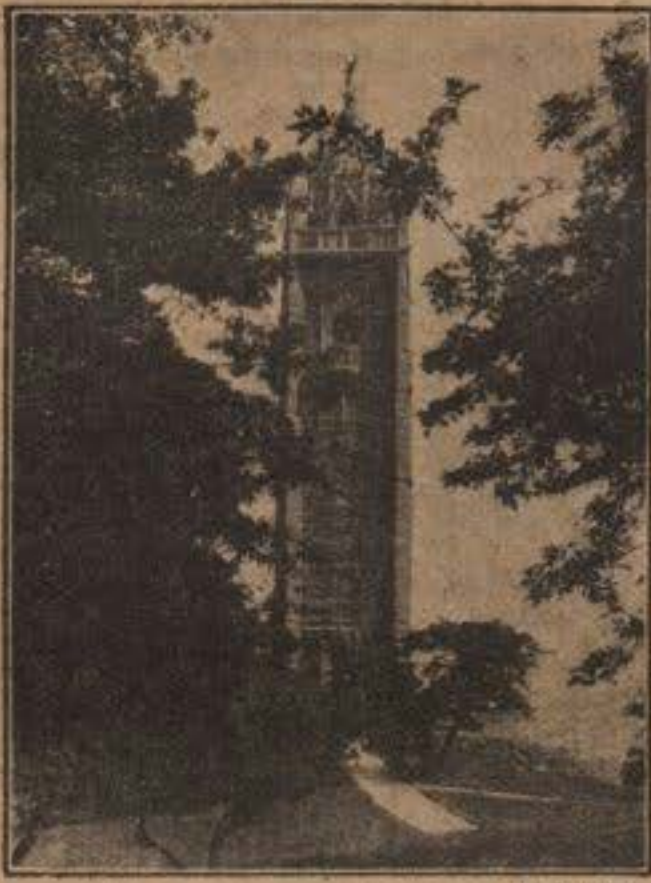
5.15 **THE CHILDREN'S HOUR**

6.0 A. G. POWELL: 'Bristol Ships and their Story'

6.15 *S.B. from London*

7.45 **TOM CLARE**
(Entertainer at the Piano)

8.0 *S.B. from London*



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

9.45 **THE STATION TRIO:**
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); RUBY PENGELLY (Pianoforte)
Doll's Dance Poldini
Violin Solo, 'Chansonette' Twinning

'The Apex'
A Comedy in One Act by R. J. MCGREGOR
The Girl EILEEN STANTON
The Woman LALLIE HICKS
The Man HEDLEY GOODALL

The Girl is a romantic maiden who is convinced that she has met her future husband although she has not spoken to him. She pours out her story, or rather her theories, to her friend, the Woman, and in due course she is able to test them, for the Man appears at the French window of her friend's drawing-room.

Trio
Liebeslied (Love's Grief) } Kretzler
Schön Rosmarin (Fair Rosemary) ... }

10.25 Local Announcements
10.30-11.0 *S.B. from London*

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

10.25 Musical Interlude relayed from London

10.30-11.0 *S.B. from London*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.25 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
The Gubbinses see the Circus
All listeners will welcome the re-appearance of the Gubbins Family and enjoy with them all the fun of the fair

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.25 Local Announcements; Forthcoming Events)

2ZY MANCHESTER. 384.8 M. 780 KC.

3.0 **BROADCAST TO SCHOOLS:**
Mr. W. H. BARKER, 'Studies of African Life—Central Africa: Planter and Miner'

3.20 London Programme relayed from Daventry

4.30 **THE NORTHERN WIRELESS ORCHESTRA**

5.15 **THE CHILDREN'S HOUR**

6.0 Mr. W. HASLAM: 'Bantams as a Hobby'

6.15-11.0 *S.B. from London* (10.25 Local Announcements)

Other Stations:

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 5.15—The Children's Hour: Further Adventures of 'Luzie Ann.' 6.0—A Recital by Thomas Pattison (Violin); Hejre Kati (Huby); Legende (Wienlawski). 6.15-11.0—*S.B. from London.*

5SC GLASGOW. 405.4 M. 740 KC.

2.30—Broadcast to Schools. *S.B. from Edinburgh.* 2.45—Mr. John Easton: 'Travellers' Tales of Other Lands—IX, North East India.' 3.0—Musical Interlude. 3.5—Concert to Schools. The Station Orchestra. Hugh Mackay (Tenor). 3.45—A Suite of Serenades (Herbert). Hugh Mackay. 4.45—Organ Recital. Relayed from the New Savoy Picture House. Organist, Mr. S. W. Litch. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Margaret Kidd, LL.B., 'Some Humours of the Law.' 6.15—*S.B. from London.* 6.30—*S.B. from Edinburgh.* 6.45—*S.B. from London.* 7.45—A Short Repital of Nonsense and Nursery Songs by Alexander D. Carmichael (Baritone); The Owl and the Pussy Cat; The Table and the Chair (from 'Nonsense Songs') (Victor Hely-Hutchinson); Cradle Song; Frithkins; Creep along ye gang; Wee Davie Daylight (from 'Wee Willie Winkie') (J. M. Black). 8.0—*S.B. from London.* 10.25—Scottish News Bulletin. 10.30-11.0—*S.B. from London.*

2BD ABERDEEN. 500 M. 600 KC.

2.30—Broadcast to Schools. *S.B. from Edinburgh.* 2.45—*S.B. from Glasgow.* 3.45—Vocal Interlude by Harry McGillivray (Baritone). 4.0—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0—Vera Svobdova: 'My Country Today.' 5.15—The Children's Hour. 6.0—Mr. Peter Craigmyle: Football Topics. 6.15—*S.B. from London.* 6.30—*S.B. from Edinburgh.* 6.45—*S.B. from London.* 7.45—A Vaudeville Interlude by Santa and Barbara. (Dusts with Guitar Accompaniment). 8.0—*S.B. from London.* 10.25—*S.B. from Glasgow.* 10.30—*S.B. from London.* 11.0-11.30 app.:—Dance Music: Eliminating Contest at the North of Scotland Open Dance Band Championship. Organized by the New Palais de Danse. Relayed from the New Palais.

2BE BELFAST. 306.1 M. 980 KC.

12.0—Organ Recital by Herbert Westerby. Mus. Bac. (Lond.), relayed from the Grosvenor Hall. 12.30-1.0—Light Music. The Radio Quartet. 2.30—London Programme relayed from Daventry. 4.30—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0—An Oboe Recital. David John. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—*S.B. from London.* 7.45—Organ Recital by Thomas H. Crowe. Relayed from the Fishwick Presbyterian Church. 8.10—'The Tales of Hoffmann.' Music by Offenbach. Artists (all part include): Doris Gambell, Mabel Dennis, May Latimer, Williams, William Michael, Harry Brindle, Samuel Spier. The Station Chorus and Orchestra. Conducted by Harold Le 9.30—Weather Forecast, News. 9.45—'The Tales of Hoffmann.' (Continued). 10.25—Regional News. 10.30-11.0—*S.B. from London.*

Immortal Music

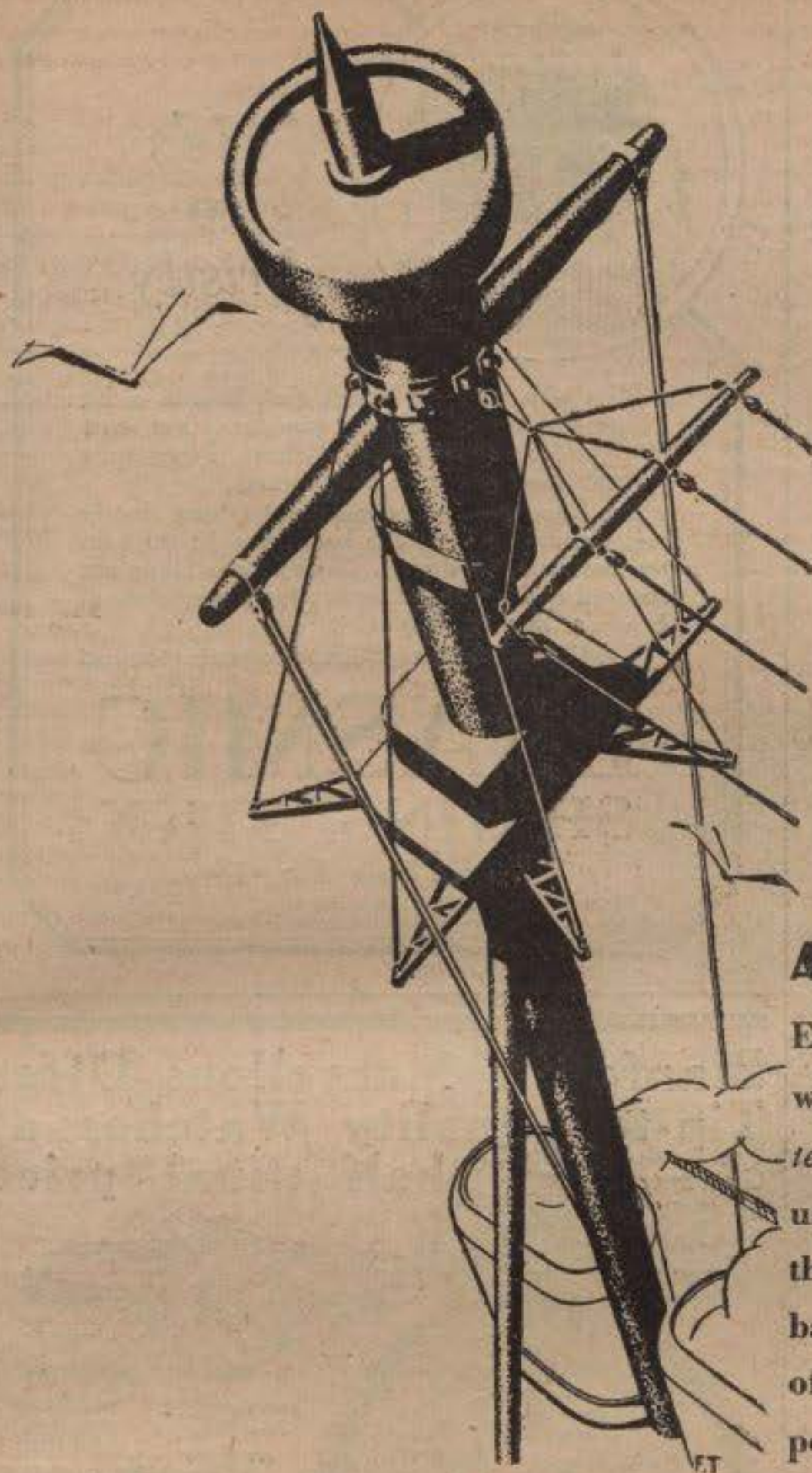


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John Blanford

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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Community Listening and Singing.

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

'By the Deep—Nine.'

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

Mendelssohn's 'Elijah.'

BIRMINGHAM should be proud of the fact that it was in its own Town Hall, just over eighty-two years ago (Wednesday, August 26, 1846), that Mendelssohn conducted the first performance of his great work—*Elijah*. Completed at the end of July, the oratorio was rehearsed twice in London by the composer, who had arrived in England on August 17 or 18. Mendelssohn travelled to Birmingham on August 23, rehearsed on Monday and Tuesday evenings, and the performance took place on the Wednesday morning—a performance whose conclusion was greeted with tremendous applause from a packed audience. Mendelssohn immediately began to correct and revise the work, and its next two performances were in April of the next year; Queen Victoria and Prince Albert were present at the second. Excerpts from *Elijah* are to be broadcast from Birmingham on Sunday evening, November 25. The artists are Hilda Blake (soprano), Esther Coleman (contralto), Eric Greene (tenor), and Harold Williams (baritone), and they will be supported by the Birmingham Studio Chorus and Symphony Orchestra under Joseph Lewis.

'The Invention of Dr. Metzler.'

THIS one-act play from the pen of John Pollock is due for production from the Birmingham Studio on Tuesday evening, November 27. It deals with the Austro-Hungarian War of 1849, and depicts the conflicting emotions of a man of science when faced with the alternative of loyalty to his country or service to the enemy in his capacity as a doctor. If he takes the latter course—that of alleviating human suffering—he risks both his life and the consequent loss to posterity of an invention which he has just perfected, but the details of which he has not yet put on record. Dr. Metzler will be played by James C. Prodger, who has been associated with the Birmingham Repertory Players from their early days as The Pilgrim Players. He was a prominent member of the British Empire Shakespeare Society, and had the distinction of reading *King Lear* in its entirety to the Stratford-on-Avon Shakespeare Club. Other members in the cast will be Henry Butlin, Alfred Butler, Jane Ellis, and Doris Burton.



ENTERTAINMENT FOR THE DISABLED.

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

Not Forgotten.

ON Sunday, November 25, the Lord Leigh (Lord-Lieutenant of Warwickshire) as Chairman of the Alexandra Musical Society, is broadcasting from 5GB an appeal on behalf of the Society's work. It is interesting to note that the Society commenced its work in providing special events for the wounded soldiers by giving a tea and entertainment on the first Monday in February, 1915, at Yates Street Lecture Hall, Aston, Birmingham, and is still carrying on this work. Up to date over 250,000 wounded soldiers have been entertained, not only in the Midlands, but other parts of the country, by means of entertainments, special teas, outings in the country, garden parties, etc. On Christmas Day, last year, a parcel was given to each of the 1,292 ex-service men at the hospitals, convalescent homes, sanatoria, mental hospitals, etc., of the Midlands district. The Society also provides free concerts to the inmates of hospitals and other institutions. Donations towards this work should be sent to the Lord Leigh, Stoneleigh Abbey, Kenilworth, Warwickshire.

A Remarkable Recital.

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

Ballad Concert Artists.

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

The Max Bruch Concerto in G Minor.

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

'MERCIAN.'



3.10
G. F. Allison
from
Highbury

SATURDAY, NOVEMBER 24

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

7.25
'The Future
of
British Sport'



10.15 a.m. The Daily Servt e

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the Carlton Hotel

3.5 (Daventry only) East Coast Fish-
ing Bulletin

3.10 Arsenal v. Aston Villa

A Running Commentary on the
Second Half of the League Match,
by Mr. GEORGE F. ALLISON

See special article at foot of column 2
and plan of the ground on page 489.

4.5 A Ballad Concert

MURIEL SOTHAM (Contralto)
ROBERT NAYLOR (Tenor)
DAVID WISE (Violin)

MURIEL SOTHAM

Farewell.....Kennedy Russell
Four ducks on a pond Alicia Needham
The Silver Ring.....Chaminade
The Tryst.....Sibelius

DAVID WISE

Chanson Napolitaine....d'Ambrosio
Fosius.....Fibich, arr. Kubelik
Tango.....Albeniz, arr. Kreisler
Lotus Land Cyril Scott, arr. Kreisler

ROBERT NAYLOR

Margery Grey.....Cecil Room
I know a lovely garden.....Guy d'Hardelot
The Brightest Day.....Easthope Martin
Over the Dreamland Sea.....H. Lyall Phillips
When Love is Calling.....Herbert Brewer
Gifts.....Landon Ronald

MURIEL SOTHAM

Still as the Night.....Bohm
A Slumber Song of the Madonna... Michael Head

DAVID WISE

Spanish Dance.....Granados, arr. Kreisler
Allegro.....Fiocco

ROBERT NAYLOR

The English Rose.....German
Yearning.....Eric Coates
A Southern Song Landon.....Ronald

5.15 THE CHILDREN'S HOUR:

Can You Guess It? If so, send in your reply
THE GERSHOM PARKINGTON QUINTET will play
'The Grasshopper's Dance' (Bucalossi) and other
Selections
The Story of 'The Three Wishes' (L. du Gard
Peach) will be read
There will also be a Guessing Competition—in
which everybody will get a chance

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; An-
nouncements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

DUETS OF SCHUBERT
Played by
VICTOR HELY-HUTCHINSON (Pianoforte)
and
BERKELEY MASON (Pianoforte)
Polonaise, Op. 61

7.0 Mr. ERNEST NEWMAN: 'Next Week's Broad-
cast Music'

7.15 Musical Interlude

7.25 Prof. P. J. NOEL BAKER: 'The Future of
British Sport'

7.45 A MILITARY BAND CONCERT

A SCHUBERT PROGRAMME
ROSE HIGNELL (Soprano)
GEORGE BAKER (Bass)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
The Music specially arranged for Military Band
by GERRARD WILLIAMS

BAND
Military Marches, Nos. 2 and 3

7.55 ROSE HIGNELL

Hark, hark, the Lark
Three little Maids ('Lilac Time')

8.2 BAND

Symphony on French Themes
Divertissement—Andante and
Variations—Rondo Brillante.
(These were originally written
for pianoforte (four hands) and
intended to form a Sonata, but
they never saw the light as such
and are published as separate
compositions.)

8.32 GEORGE BAKER

Ave Maria
Who is Sylvia?

8.38 BAND

Scherzo from Pianoforte Sonata,
No. 1

8.45 ROSE HIGNELL and GEORGE
BAKER

The Golden Song... ('Lilac Time')
Maiden, try to smile } arr. Cluotom

8.53 BAND

Military March, No. 1

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Ship-
ping Forecast

9.35 'Advanced Sparks'

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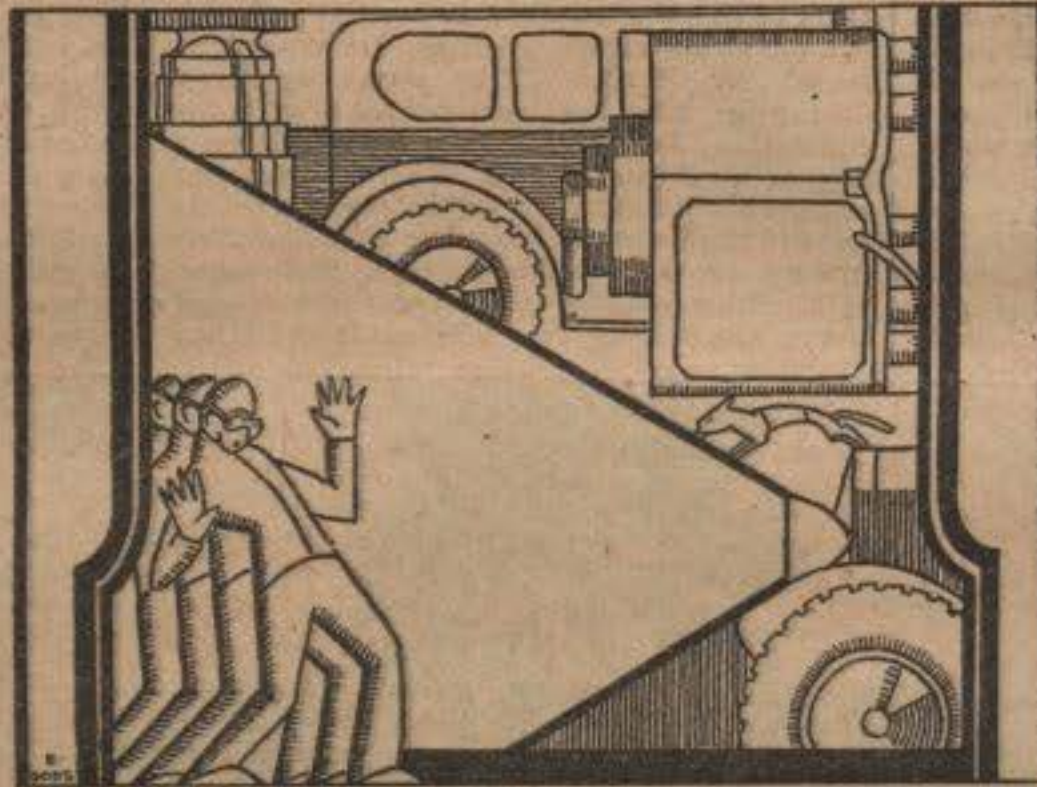
and

ORCHESTRA

Conducted by ERNEST LONGSTAFFE

10.35-12.0 DANCE MUSIC: FRED ELIZALDE
and his SAVOY HOTEL MUSIC, from the Savoy
Hotel

(Saturday's Programmes continued on page 487)



ADVANCED SPARKS—Tonight at 9.35

3.10.

Aston Villa Come to Town.

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

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

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

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

No part of our business is it to forecast the result
of such a match. Let us leave that to those happy,
(Continued on page 489.)

THE RADIO TIMES,

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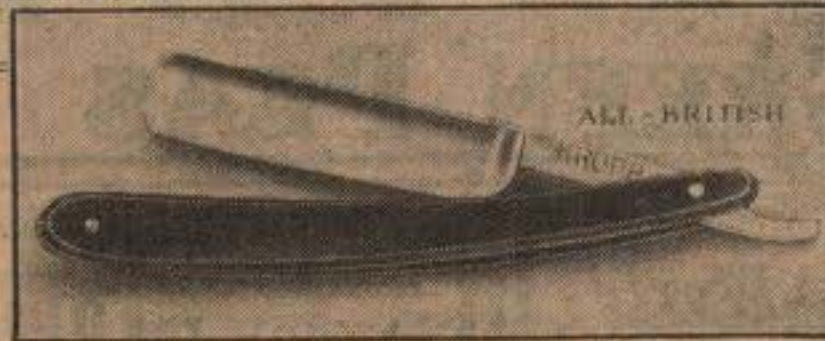
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1/11

SATURDAY, NOVEMBER 24

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 Birmingham Studio Concert

2.30 A Children's Concert
Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by **ADRIAN BOULT**
Overture to 'Rosamunde'
Symphony, No. 8, in B Minor (The
Unfinished)
Entr'acte and Ballet Music to
'Rosamunde' *Schubert*
To Sylvia
Hark, hark, the lark
Military March

3.45 THE MIDLAND PIANOFORTE SEXTET
Leader, **FRANK CANTELL**
Fantasia on 'La Bohème' *Puccini, arr. Gauwin*
FRANK FOXEN (In Light Ballads)
The Bachelors of Devon *Day*
Maybe I will *Lyall Johnston*
Hinton and Dinton and Mere *Holliday*
Two little girls I knew *Arundale*
Whit Monday Morning *Evelyn Sharpe*
SEXTET
Selection, 'The Prodigal Son' *Wormser*
Waltz, 'Bacchanale' *Zuelueta*

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

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Snooky visits the Fair,' by Phyllis Richardson
AUNTIE RUBY, UNCLE LAURIE and **HORACE** of
Nottingham will Entertain
J. B. PHILLIPS (Farmyard and Bird Imitations)

**6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN;
ANNOUNCEMENTS, AND SPORTS BULLETIN**

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
HARDY WILLIAMSON (Tenor)
JESSIE CORMACK (Pianoforte)
THE HENRY SENSIBLE QUINTET
Selection of Russian Folk Melodies *arr. Leuchner*

6.57 HARDY WILLIAMSON
When the House is Asleep *Haigh*
Mountain Lovers *Squire*
Eleanore *Coleridge Taylor*

7.4 QUINTET
Selection, 'Mignon' *Massenet, arr. Arden*

7.15 JESSIE CORMACK
La Fileuse *Raff*
Valse *Rachmaninov*
Refrain de Berceau *Palmgren*
Arabesque *Leschetizky*

7.28 QUINTET
Selection of Scottish Songs *arr. J. Mulder*
Air de Louise *Charpentier*

7.40 HARDY WILLIAMSON
My Pretty Jane *Bishop*
Come into the garden, Maud *Balfe*

7.48 QUINTET
Romance in E Flat *Rubinstein*
Loin du Bal *Gillet*
Ave Maria *Schubert*

8.0 Vaudeville
(From Birmingham)
ELSIE and DORIS WATERS
(Entertainers at the Piano)
J. B. PHILLIPS (Siffleur and Mimic)
DORIS ROLAND and GILBERT MAURICE
(Comedy Duo)
GEORGE BUCK (In Light Songs)
JOSEPH BULL (Banjo)
**PHILLIP BROWN'S 'SHAKESPEAREANS' DANCE
BAND**

9.0 A Symphony Concert
(From Birmingham)
**THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA**
(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**
Overture, 'Der Freischütz' ('The Marksman')
Weber
ASTRA DESMOND (Contralto) and Orchestra
Aria, 'O Priests of Baal' ('The Prophet')
Meyerbeer

9.15 EDNA ILES (Pianoforte) and Orchestra
Fourth Pianoforte Concerto in G .. *Beethoven*
Allegro moderato; Andante con moto;
Rondo vivace

9.45 ORCHESTRA
Second 'Wand of Youth' Suite *Elgar*

**10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN**

10.15 Sports Bulletin (From Birmingham)

10.20 ORCHESTRA
Shepherd Fennel's Dance *Balfour Gardiner*
ASTRA DESMOND
Deirdre's Farewell to Scotland (From 'Songs of
Sea Reiver's Song' the Hebrides)
Sleep the Noon *arr. Kennedy*
Heart o' Fire Love *Fraser*

EDNA ILES
Fairy Tale in C Minor *Motner*
Danse Rituelle du Feu *de Falla*

10.40-11.15 ORCHESTRA
Irish Symphony in E *Sullivan*

THIS Symphony was produced at the Crystal
Palace in 1866. In the following year
it achieved what was then the proudest distinction
which could be offered to a new work:
it was played at the Gewandhaus concerts in
Leipzig, then recognized as the most important
symphony concerts in the world.

The Symphony is in the usual four movements,
and all are in the traditional forms. A distinctly
Irish flavour can be discerned in the themes
themselves, and the Symphony has always been
known as 'The Irish.' The first movement begins
with a short, fairly slow section in which hints of
all the main tunes of the following quick move-
ment can be heard. It is worked out at consider-
able length, but is throughout so clear and so
frankly melodious as to need no detailed analysis.

The second is an expressive slow movement
in which the melody is chiefly in the hands of
the wind instruments.

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

The last movement is the most energetic and
vigorous, and though part of the first main tune
makes its appearance from time to time in
quieter mood, it never loses its sense of bustling
gaiety.

(Saturday's Programmes continued on page 488.)

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Saturday's Programmes cont'd (November 24)

5WA CARDIFF. 353 M 850 KC.

12.0-12.45 A POPULAR CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'Russian and Ludmilla'.....Glinka
Suite, 'Rustic Revels'.....Fletcher
Moment Musical.....Schubert
Ballet Suite.....Rameau
Selection, 'Merrie England'.....German

2.45 Bristol v. Bath
A Running Commentary
on the Rugby Football Match
Relayed from the Horfield Memorial Ground,
Bristol
Commentator, L. J. CORBETT (Late Captain of
England and the Bristol Rugby Football Club)
assisted by A. G. POWELL

4.30 A Ballad Concert
KATHLEEN WILLS (Contralto)
WILLIAM PARSONS (Baritone)
ISIDORA ALGAR (Pianoforte)
KATHLEEN WILLS (Contralto)
The Arrow and the Song.....Balfe
Credo Mio Ben (My Dear One).....Giordani
Caller Herrin.....Traditional Scots
ISIDORA ALGAR (Pianoforte)
Ballade in G Minor.....Brahms
Preludes 21, 22 and 23.....Chopin
Etude, Op. 10, No. 12 (Revolutionary)
KATHLEEN WILLS AND WILLIAM PARSONS (Bari-
tone)
Arise O Sun.....Maude Crane Day
Billy Boy.....D. Emmell
Wicked Cupid.....Trotter
ISIDORA ALGAR
Jeux d'eau (Fountains).....Ravel
Three Preludes.....Ivy Parkin
Sous le Palmier (Under the Palm Trees) Albeniz
WILLIAM PARSONS
MacGregor's Gathering.....arr. Percy Kuhn
Roadways.....John H. Densmore
Harlequin ('The Harlequinade') Claude Arundale

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Sports Bulletin

6.45 A CONCERT
At the Social Gathering organized by the
National Joint Industrial Council of the Printing
and Allied Trades
Relayed from the Colston Hall, Bristol
KATHLEEN HILLIARD (Soprano)
Butterfly Wings.....Phillips
A Birthday.....Woodman
FRED GIBSON and NANCY HAINES
In Single items and Humorous Duets
RALPH T. MORGAN (Organ)
Concert Rondo.....Alfred Hollins
LEONARD HENRY (Comedian)

SPEECHES
By Mr. W. J. BRITTON, Chairman of Bristol
District Committee of Joint Industrial Council
Mr. H. RANKIN, Vice-Chairman of Bristol
District Committee of Joint Industrial Council
RALPH T. MORGAN
Fantasia on Scottish Airs.. Purcell J. Mansfield

7.45 A Bristol Popular Concert
Relayed from the Central Hall, Bristol
CLARA SERENA (Contralto)
HARRY RUNNETT (Baritone)
ARNALL OSBROFT (Pianoforte)
CLARA SERENA
La Pluie (The Rain).....Georges
Hymne au Soleil (Hymn to the Sun)
HARRY RUNNETT
To Daisies.....Quilter
The Two Grenadiers.....Schumann
ARNALL OSBROFT
The Island Spell.....John Ireland
On Wings of Song.....Mendelssohn, arr. Liszt
Polichinello.....Rachmaninov

CLARA SERENA
The Heart Worships.....Holst
The Rain Fairy.....Claude Arundale
Habanera ('Carmen').....Bizet
9.0 S.B. from London (9.30 Local Announ-
cements, Sports Bulletin)
10.35 Goodnight Message
from
CARDIFF TO BRISTOL
10.40-12.0 S.B. from London.

5SX SWANSEA. 294.1 M. 1.070 KC.

12.0-12.45 S.B. from Cardiff
2.45 S.B. from Cardiff
4.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 S.B. from Cardiff
7.45 S.B. from London
9.30 S.B. from Cardiff.
9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
3.10 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Sports Bulletin
6.45-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL
Overture, 'The Merry Wives of Windsor' Nicolai
The Kerry Dance.....Molloy
The Traveller.....Godard
The Gollywog's Cake Walk.....Debussy
Song, 'Love, could I only tell thee'.....Capel
Two Entr'actes { 'Valse-Caprice'.. Rubinstein
'Perpetuum Mobile'.. Weber
Songs of the Sea.....Stanford
Outward Bound; Devon, O Devon
L'Automne (Autumn).....Chaminade
Cradle Song, 'Sweet and Low'.....Wallace
3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Wonders and Workers
The former applies to Thomas Edison, the
Modern Magician (Rowland Walker)—the latter
to us—The Plymouth Radio Family
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Sports Bulletin
6.45-12.0 S.B. from London (9.30 Items of Naval
Information; Local Announcements; Sports
Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
3.10 London Programme relayed from Daventry
4.30 THE NORTHERN WIRELESS ORCHESTRA
5.15 THE CHILDREN'S HOUR
S.B. from Leeds
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Regional Sports Bulletin
6.45 S.B. from London
7.0 Mr. W. P. CROZIER: 'The Art of the Epigram'
7.15 S.B. from London
7.25 Mr. F. STACEY LINTOTT: Sports Talk
7.45-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)

Programmes for Saturday.

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
 12.0-1.0:—Music relayed from the Oxford Galleries. 3.10:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.25:—Giles Gillespie, Captain of the Northern Rugby Football Club: 'Rugger.' 7.45:—S.B. from London. 10.35:—Tilley's Dance Orchestra, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 11.0-12.0:—Gramophone Records. 3.30:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Recital of Musical Comedy Successes by Nancy Heyton (Soprano). 4.30:—Organ Recital relayed from the New Savoy Picture House. Organist, S. W. Leitch. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House. Organist, S. W. Leitch. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Aberdeen. 7.45:—S.B. from London. 9.30:—Calendar of Great Scots: John Knox. 9.32:—Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 11.0-12.0:—Gramophone Records. 3.30:—Dance Music: Len Russell and his Orchestra relayed from the New Palais de Danse. 4.10:—Studio Interlude. Edgar Gauld (Tenor). 4.18:—Helen Burnett (Violin). 4.33:—Edgar Gauld. 4.40:—Dance Music. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—Mr. G. M. Fraser: 'The Market Crosses of Scotland.' 7.15:—S.B. from London. 7.25:—Mr. C. B. Forbes: 'A Review of this Month's Scottish Football.' 7.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—S.B. from London. 10.35:—Dance Music. 11.15 app.-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.
 3.30:—London Programme relayed from Daventry. 4.30 app.:—Gramophone Records. 4.45:—Organ Recital by George Newell, relayed from the Classic. 5.15:—The Children's Hour. 6.0:—R. Wallace Harland (The International Referee), eye witness account of the Inter-Provincial Rugby Football Match, Ulster v. Munster. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.45:—Gramophone Records. 8.0:—Schubert Centenary Concert. Orchestra of Sixty Relayed from the Rathfriland Town Hall, Dublin. 9.0-12.0:—S.B. from London.

Aston Villa Come to Town (Continued from page 484).

optimistic dreamers of sudden wealth with pencil and newspaper clippings before them. As for the play itself—the voice of Mr. George Allison, the expert commentator, will, on this day, bring the whole story of it to your firesides.

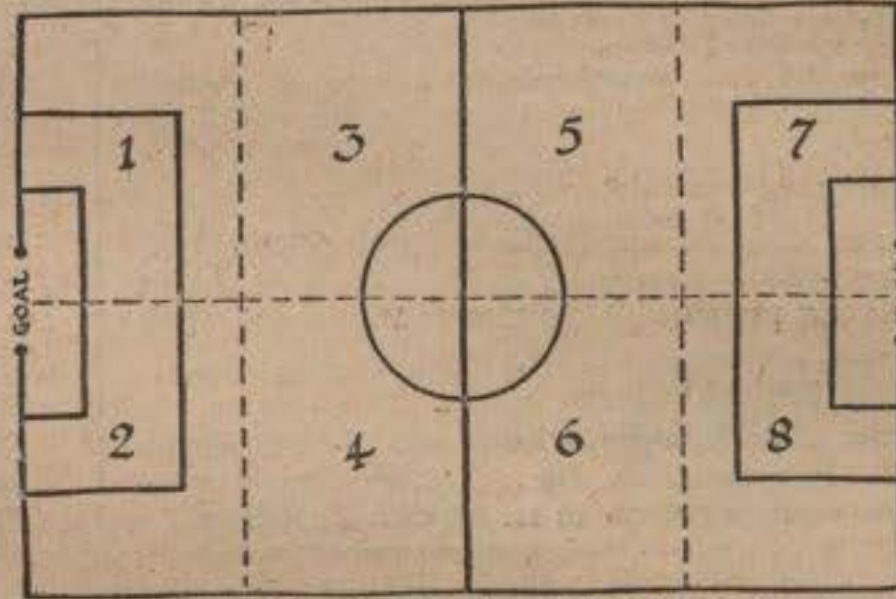
But the scene of it is another matter. There is something very heartening about a great football crowd. They come to their Saturday afternoon's amusement and holiday with such zest. It is to be hoped that you will sense some part of their enthusiasm through the microphone. It is such a tonic. It is a rare sight to see those great stands and terraces at Highbury filling up till all is one great mass of cheerful, expectant folk—gossiping, arguing, until the moment when the players debouch on to the field; the band packs up its traps and scurries away from the grass on to the side-lines and there comes the first burst of cheers and—

You will know the roar of the crowd as the game progresses. It comes to you through the microphone—the steady murmur which follows an attack—the big gasp which rises up when a good shot fails—the torrent of cheering which comes crashing

upward when a goal is scored. Here surely is inspiring evidence that thirty thousand people are being drawn out of themselves and are finding for an hour or two that the cares of a work-a-day world are left behind.

Best of all, perhaps, is the big football scene as the game wears on towards the final whistle on a late November day. As the dusk comes, scores of little points of flame leap up among the crowd as match is lit and applied to tobacco. There is a surging and continuous murmur of excitement if the game is close. Supporters of the leading side are exultant but still fearful—those who 'follow' (as the saying goes) the team which seems to be losing, feel that while there is

life (and more especially while there are lungs) there is hope. This afternoon maybe it will be like that—a tight struggle between the Arsenal and the 'Villa.' In any event you can be sure that the Highbury crowd will play their part for they are very sporting folk. Again you ask—who will win the match? Forgive us—we cannot say, save that we can give you the old sportsman's wish—may it be the best side. H.G.H.



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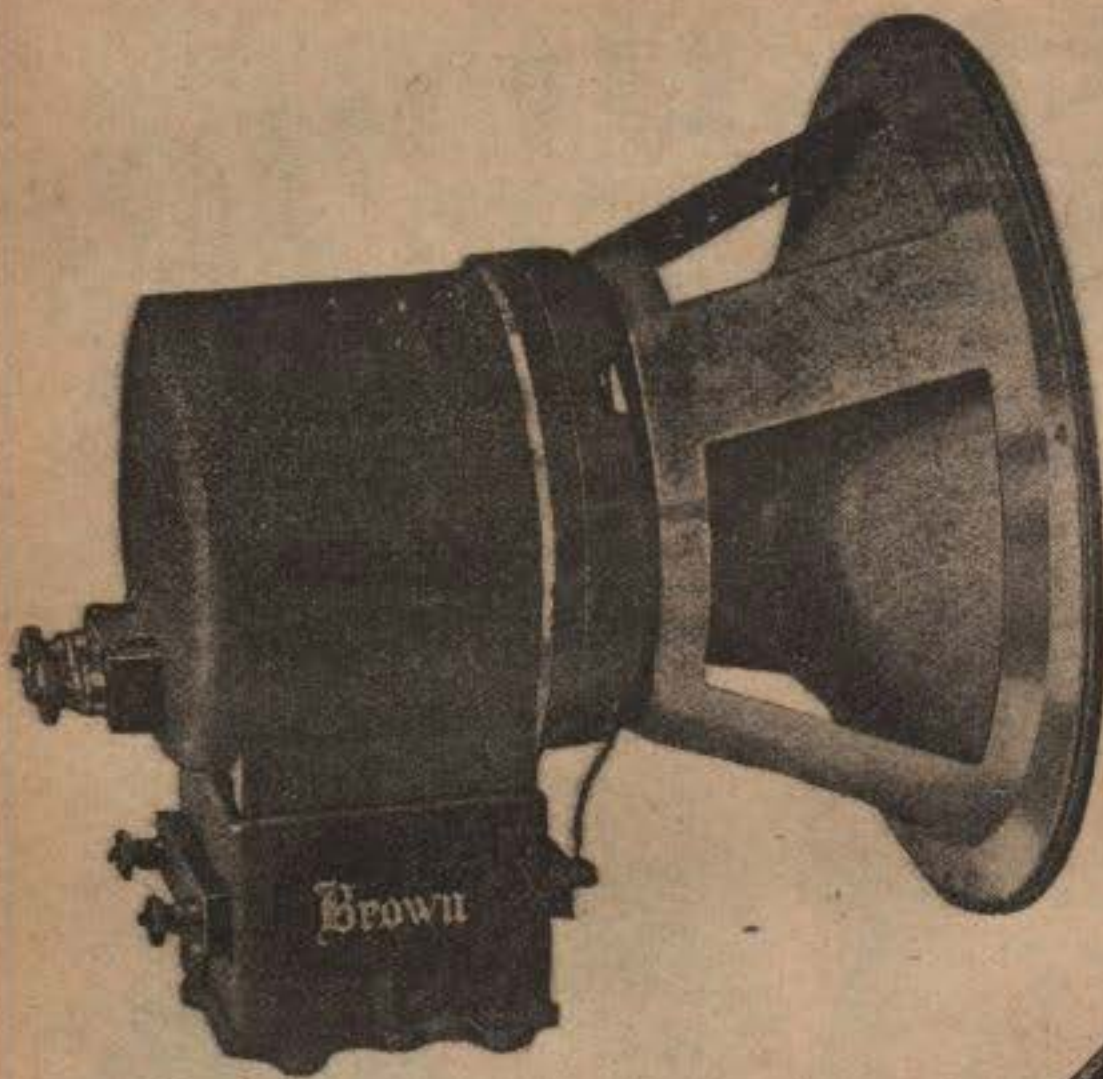
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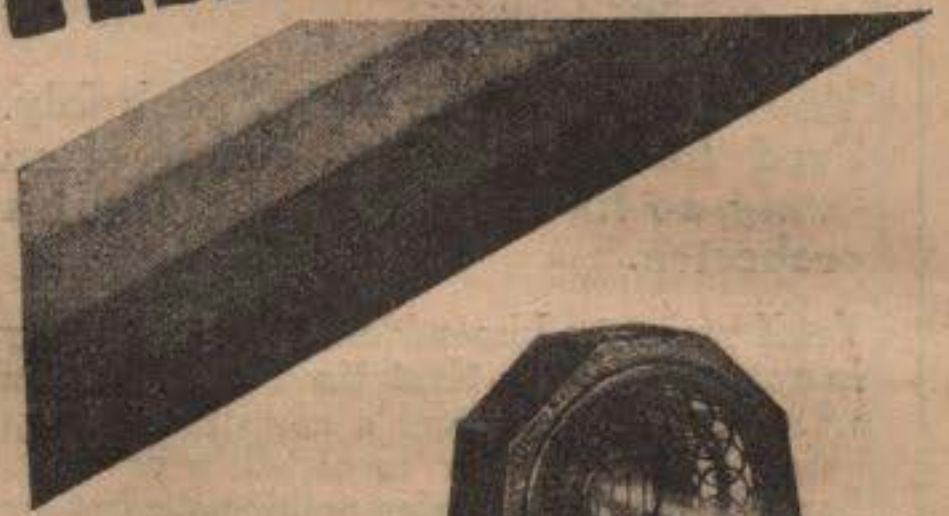
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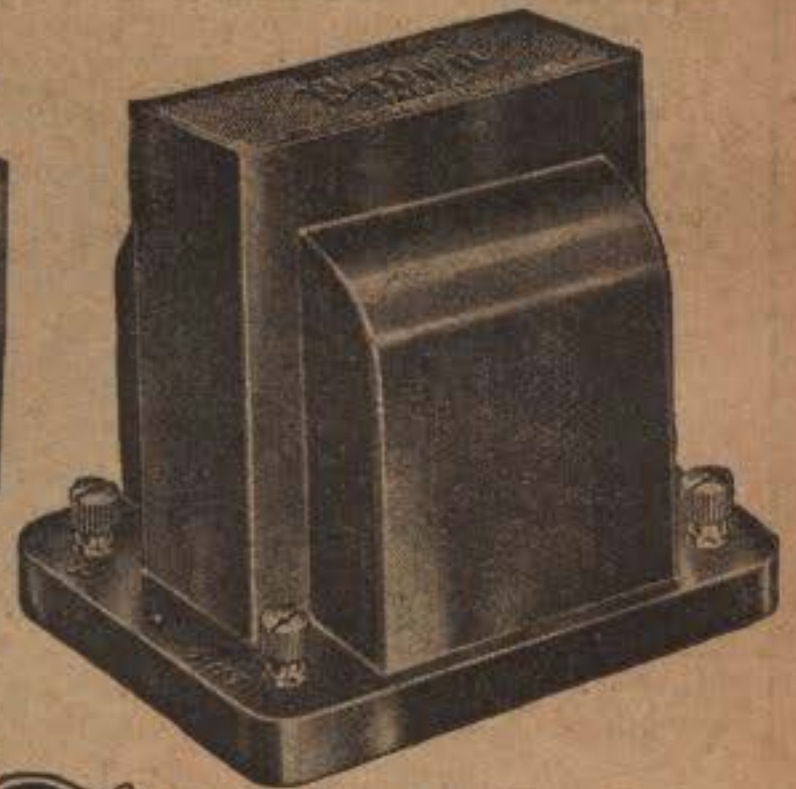
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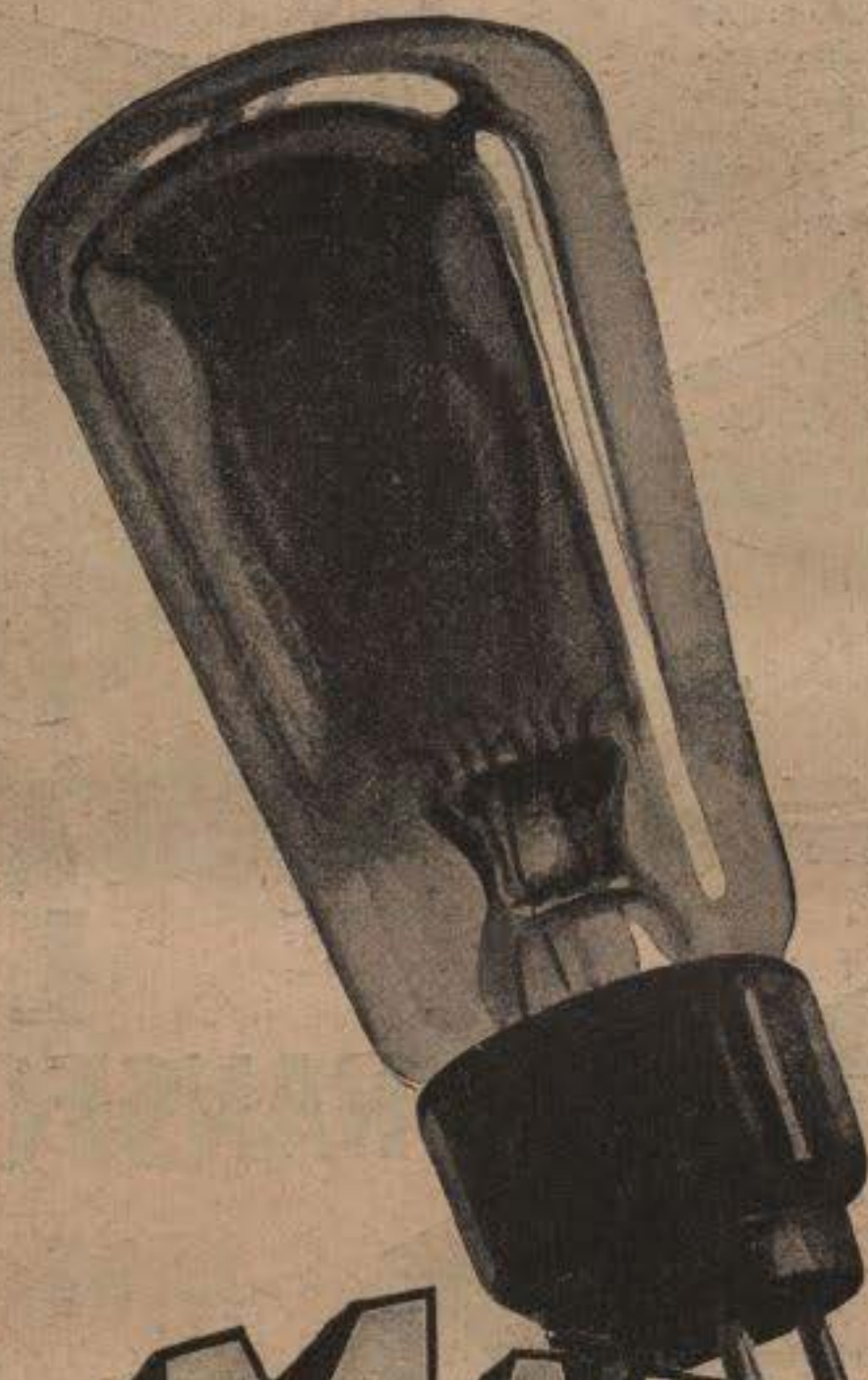
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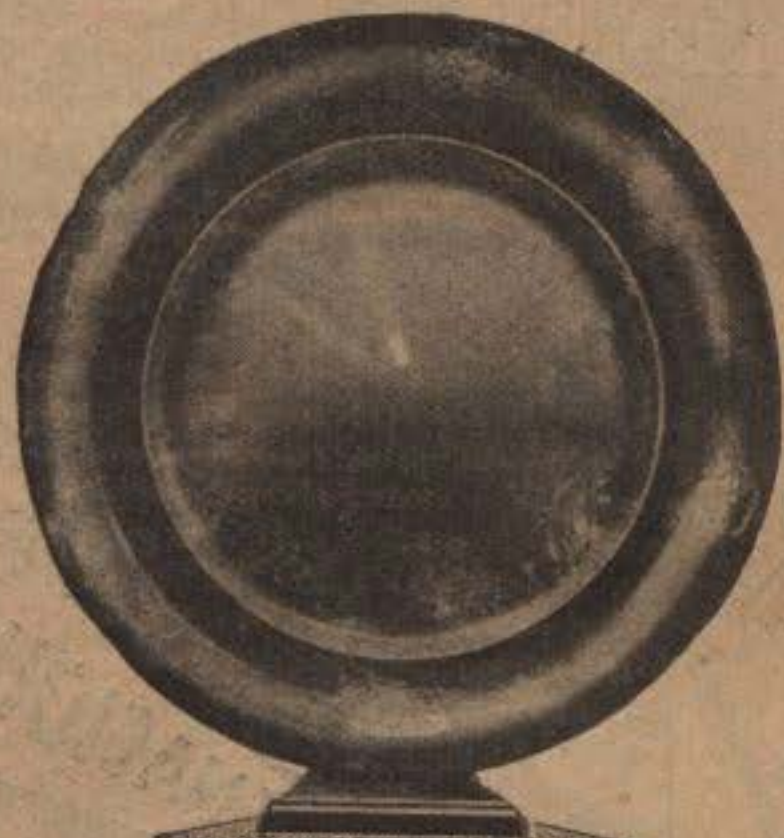
3107

Philips Loud-speakers for all up-to-date receivers

The New Philips Loud-speaker Type 2007 has been specially designed to operate with those modern receivers that utilise the latest valve developments such as the Pentode. Highly sensitive, this new Philips Speaker gives wonderful reproduction. The large balanced armature movement and special cone construction is able to handle any amount of power, and yet is so sensitive that remarkable wealth of tone-colour is secured. Supplied in a variety of delightful colours.

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Three impedance values available to suit output valve.



Here is the ideal low-priced speaker for thousands of radio owners with 2 and 3 valve receivers. Exceptional value. Attractive appearance. Special Dual Tone Switch.

Type 2016 **50/-**
Price - -

Write for complete leaflets.

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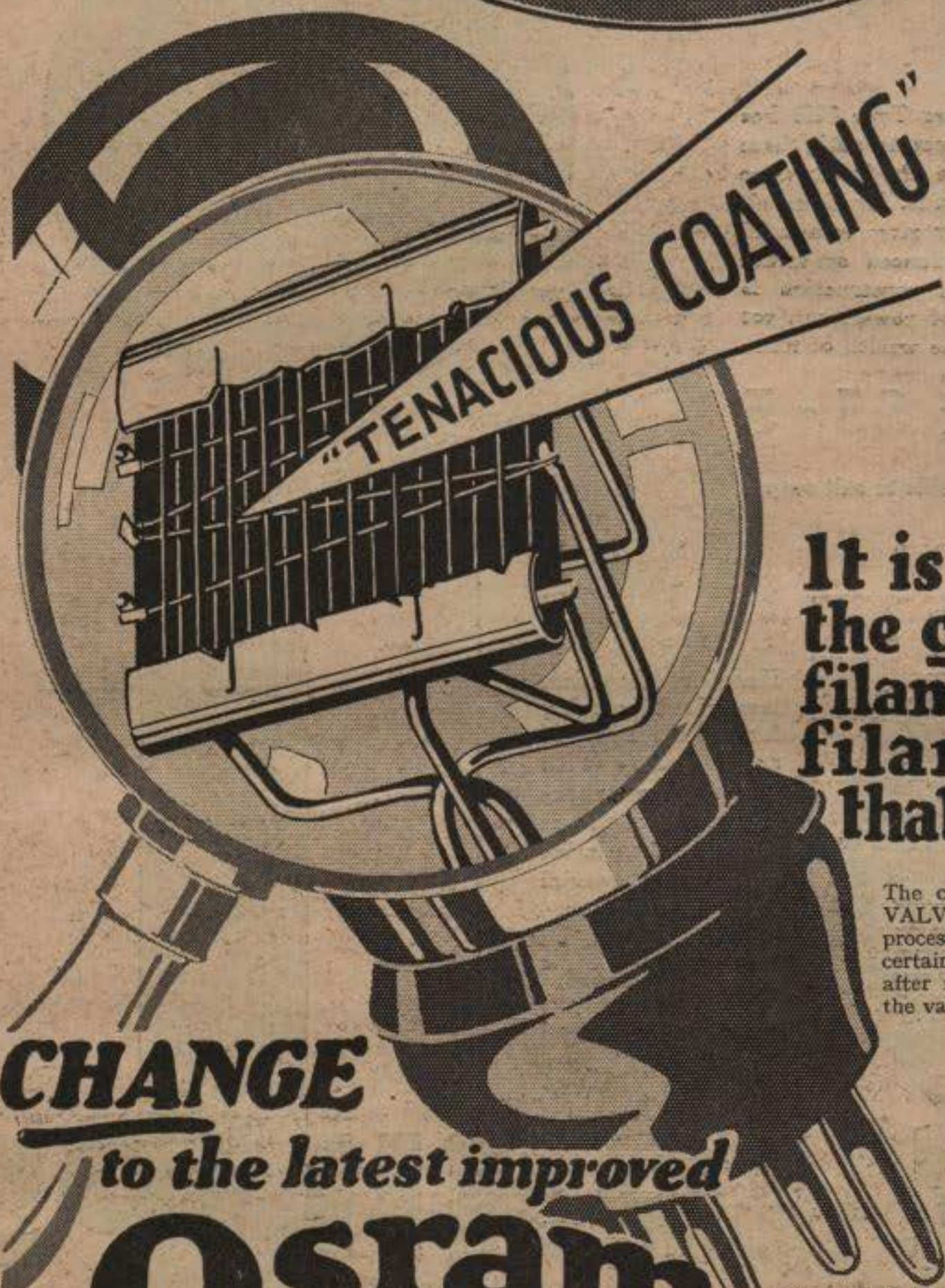
for Radio

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

EVERYTHING

The
G. E. C.
your guarantee

ELECTRICAL



OSRAM FILAMENT with "TENACIOUS COATING"

This reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling new discovery of the scientific process of "TENACIOUS COATING."

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

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



BADLY COATED FILAMENT

Reproduction from an untouched micro-photograph of part of the filament of a badly-coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance, and may bring about a further portion of the coating falling away or peeling off. The valve then prematurely fails.

CHANGE
to the latest improved
Osram Valves
and
CHANGE for the Better!

Scientifically made by Experts in England. Sold by all Wireless Dealers.

WRITE
for Booklet "Osram Wireless Guide" giving full particulars of "Tenacious Coating" & full range of Osram Valves. Sent Post Free on request to The General Electric Co., Ltd., Publicity Organisation, Magnet House, Kingsway, London, W.C.2. Copies also obtainable from your local Wireless dealer.

BETTER IN EVERY WAY

LOW COST

QUALITY

SIMPLICITY

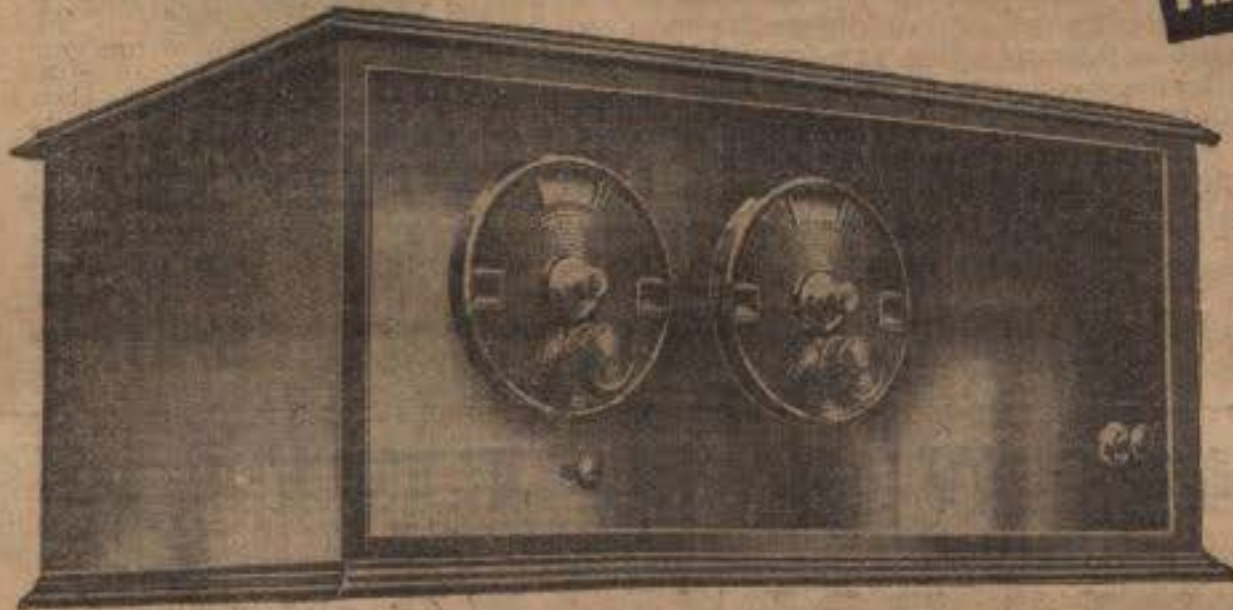
SENSITIVITY

SELECTIVITY

MAXIMUM VOLUME

NO COIL CHANGING

ONE DIAL TUNING



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

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

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

To Dept. 8, "Radio for the Million,"
63, Lincoln's Inn Fields, London, W.C.2.

Please send me Simplified Plan of Assembly of
the Mullard Master 3* and
Free Copy of "Radio for the Million," Vol. 2, No. 4.

Name
(Block Letters)

Address.....

.....R.T.....

The New
**Mullard
Master 3***

TRUTH!

THOUSANDS OF PEOPLE HAVE FOUND THAT THEY GET BETTER RESULTS WITH THE 29/6 POPULAR PLAQUE THAN WITH OTHER SPEAKERS COSTING TWO OR THREE TIMES AS MUCH



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

Other M.P.A. Models include the De Luxe Plaque 47/6, Table Cabinet Speaker £4/17/6, Table Grand Speaker 5 gns., Dual Inductance Speaker 7 gns., and Moving Coil Speakers from 10 to 12 gns. All Wireless Dealers stock M.P.A. Products.

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Almost Seeing*

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CURRY 2 VALVE PEDESTAL RECEIVER

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CURRY 3 VALVE PEDESTAL

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Beautifully finished polished oak.

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THE LARGEST RETAILERS OF WIRELESS GOODS IN THE WORLD

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when
you buy
them



*and you're
charged
less too!*

Think of it—a real Ediswan Loten Dry-charged Accumulator for 4/3. There's no better accumulator on the market.

Every Ediswan Loten Accumulator receives a thorough first charge at our Ponders End Works

Whether your set consumes a light or heavy current, whether you use your set every day or only once a week—Ediswan Loten Accumulators will meet all modern conditions. They are constructed to give long and steady service.

Obtainable from all principal wireless dealers.

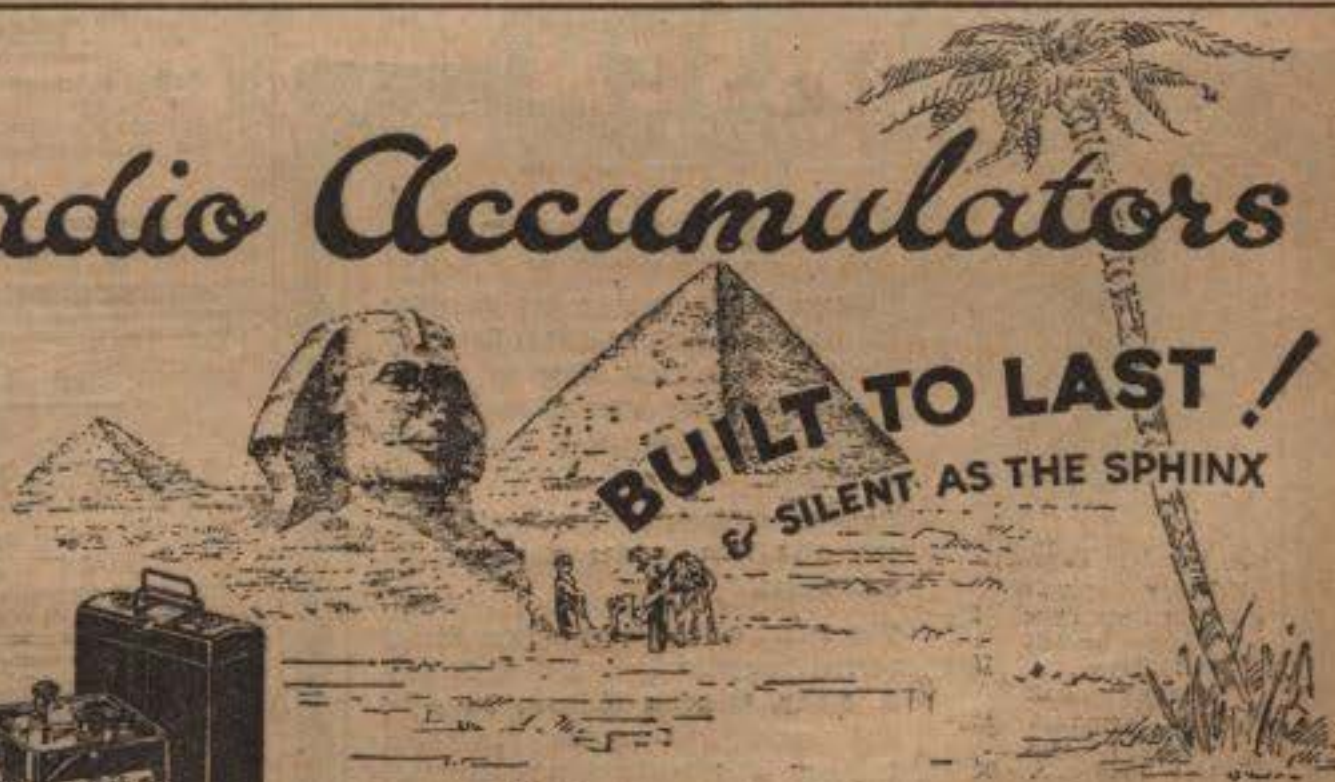
*Cheapest
Strongest
Last the longest*

**EDISWAN
LOTEN (DRY CHARGED)
ACCUMULATORS**

THE EDISON SWAN ELECTRIC CO., LTD., 123/5, QUEEN VICTORIA STREET, LONDON, E.C.4

C.A.V.

Radio Accumulators



BUILT TO LAST!
& SILENT AS THE SPHINX

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

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ACTON, LONDON, W. 3.

Write for Latest Radio Accumulator Catalogue "No. 2"

Sales Service Depots:

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Battery Service Agents in every important centre throughout the country.



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

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

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This instrument will appeal to those who have their own power amplifiers, but require a further stage in addition to the one stage of amplification. This instrument embodies a scratch eliminator and volume control.

Price - £3 : 7 : 6

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The British Thomson-Houston Co. Ltd.

HELLESEN DRY BATTERIES



A SECRET

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

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

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

Standard Capacity.	
"Wiray" 9-volt Grid Bias Type	2/-
"Wirin" 60-volt H.T. Type	10/6
"Wirup" 99-volt H.T. Type	18/-
"Wisol" 108-volt H.T. Type	20/-
Treble Capacity	
"Kolin" 60-volt H.T. Type	19/-
"Kolup" 99-volt H.T. Type	32/6

Supreme for 27 years.

HUNT'S

HELLESEN DRY BATTERIES · INSTRUMENTS
POLYMET MICA & PAPER CONDENSERS
HAND & CYCLE LAMPS, TORCHES, ETC

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

THE WIRELESS LEAGUE.

Notice is hereby given that the Annual General Meeting of Members of the Wireless League will be held in the Committee room of the Royal Automobile Club, Pall Mall, S.W., on Friday, 23rd November next, at 3 p.m., for the transaction of the following business:

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

Dated 15th Nov., 1928.

(Signed) ARTHUR STANLEY, Chairman.

MEMBERS' SUBSCRIPTIONS ARE NOW DUE. PLEASE REMIT TO 19 BERKELEY STREET, LONDON, W.1.

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For Dominion and Foreign Programmes.

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"INDISPENSO" MODEL DE LUXE CHARGER

For charging H.T. and L.T. Accumulators from Direct Current Mains at no cost when light is in use. High Grade Instrument fitted with Polarity Indicator and Ammeter indicating current passing to accumulator. R42/40 as illus.

22/6



"INDISPENSO" STANDARD MODEL CHARGER

With Polarity Indicator. For charging H.T. and L.T. Accumulators from D.C. mains.

Thousands in use. R44/4 Price 6/-

Obtainable from all first-class radio stores—refuse substitutes.

Full particulars of complete range of A.C. and D.C. chargers on request.

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NOW-H.T. BATTERIES STAUNCH AS STEEL



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



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



SPARTA

the battery that never flinches.



TAS 433.

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

The Finest Accumulator Values ever offered

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



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

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

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

L.T. Type P.G. 5. 20 amp. hours (actual) **9/-**
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With Indicating Floats, 20 and 30 amp. hour models, 2/9 extra

THE H.T. RANGE

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



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

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

Write for particulars or see them at your dealers.

P AND R

PETO & RADFORD

ACCUMULATORS

The beginning and the end in

POWER

Peto & Radford, 50, Grosvenor Gardens S.W.1

WONDERFUL WIRELESS OFFER

The Graves 'Vulcan' 2-Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

TEST IT IN YOUR HOME

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



TERMS:

Our inclusive Bargain Price is for deferred payments. Send 10/6 now, and complete purchase in 14 monthly payments of 10/6 if you are entirely satisfied after trying the outfit in your own home. Money back if disappointed.

BRIEF SPECIFICATION The Cabinet is of polished figured Oak, beautifully finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Dual Emitter Detector and Power Valves, with anti-microphonic valveholders; latest type H.T. Battery; efficient 2-volt Accumulator, and complete Aerial Outfit. The Tuning Dials are of exceptional capacity and are accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, novices experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

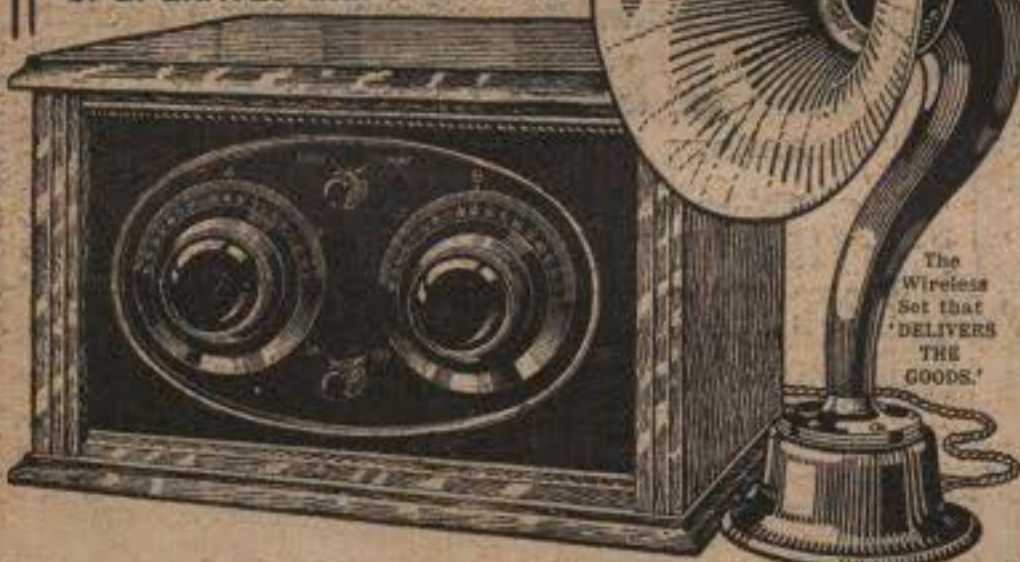
The **LOUD SPEAKER** is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and Oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast. **Set complete £7. 17. 6**

WRITE for CATALOGUE

It is not possible in the above brief specification to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-Valve Set, write for our illustrated catalogue to-day, and the fullest particulars will be sent you per return post.

British in every detail.

J. G. GRAVES Ltd. SHEFFIELD



The Wireless Set that 'DELIVERS THE GOODS.'

IMPORTANT.—All Purchasers of the above Set (or other Graves Wireless installations) will receive the full benefit of the reductions in Marconi Royalties, and the correct amount in each case will be deducted from the invoice. —J. G. GRAVES Ltd. SHEFFIELD.

Phillips

RUBBER SOLES & HEELS

From Factory direct to User.



C-P
(Carriage Paid)
STEEL MASTS
EASIEST TO ERECT

The below mast prices include carriage anywhere in England and Wales. Carriage to Scotland, Ireland and Channel Islands, 3/6 extra. Being the actual manufacturers, we offer these masts direct to the user without intermediate profits at 50% less than similar masts. The prices include Steel Tubes with Mast Rings, ample galvanised stranded Stay Wire, Pulley, Cleat, solid metal Foot Rest, galvanised stay Fasteners, and necessary bolts, with instructions for erecting.

- 26ft. Tapering from 1 1/2" dia. to 1". In 3 sections. **10/-**
CARRIAGE PAID
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Note.—Permanent stability is secured by staying at FOUR corners and "C.P." Masts will not blow down. It is important to ascertain these details before purchasing other masts.

HALYARDS: Best real Manilla (not cheap clothes lines), 50ft., 1/3; 100ft., 2/6. AERIAL: Pure copper, 12 strands, 28 gauge, 100ft., 2/6.

Money refunded in full if not completely satisfied.

C.P. STEEL MAST CO., SUNNINGVALE AVENUE, BIGGIN HILL, KENT.

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MODEL W.1a.
FOR A.C. MAINS
100 v. at 30 m/a
£7 2s. 6d.

Other models up to 350 v. at 100 m/a
All models incorporate Westinghouse Metal Rectifier.



Advt. of Regent Radio Supply Co., 21, Bartlett's Bldgs., E.C.4.

DOUBLE-SCALE VOLTMETER

High Resistance Type, reading 0/6, 0/120v. Single Scale. 0/6v. 3/6.

RELIABILITY WIRELESS GUIDE

Sent for New Edition No. 1099. It's FREE. Packed full of good things at keen prices for Wireless Constructors and all Broadcast Listeners. Trade Enquiries Solicited.

J. H. TAYLOR & CO.
18, RADIO HOUSE
MACAULAY ST. HUDDERSFIELD

WIRELESS CABINETS

For panels, 7" high, Oak, 12" 17" 14" 17/6

A first payment of 14/- brings a new and never ending interest into your home

7 Days' Free Trial, carriage paid and transit risks taken.

For 14/- down you may have a Mr. Riley's "Home" Billiard Table to test on your dining-table. Test one for 7 days; you will most certainly want to keep it. The balance of the price can be paid in easy monthly instalments. Cash Price, £11 15/-. Riley's Billiard and Dining Tables can also be had on easy payment terms. Write to-day for act.

E. J. RILEY, Ltd., RAYMOND WORKS, ACCRINGTON
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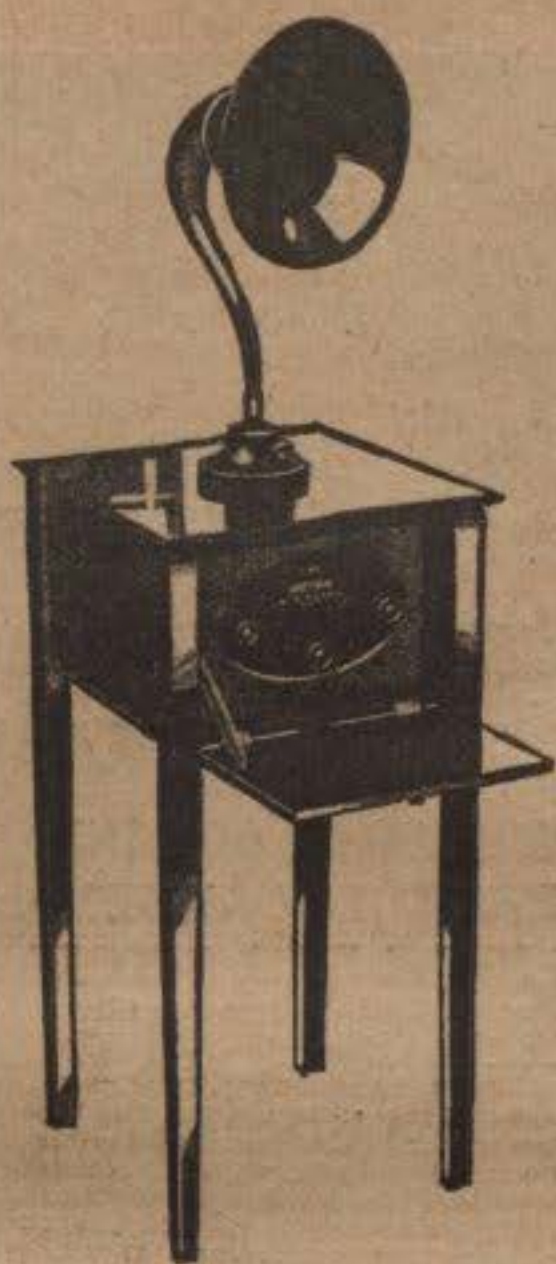
FREE BILLIARD TABLES 32 GIVEN AWAY.
Write for Details and Price List.

Showing Riley's "Home" Billiard Table resting on ordinary dining-table.

Here are the various cash and easy payment prices for Riley's "Home" Billiard Tables:—

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8ft. 4ins. x 2ft. 4ins.	... £21 10 0

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BRITAIN'S CHEAPEST SIMPLEST & BEST SETS

You can't buy Fellows Wireless at any Wireless Shop. Our products are sold direct to you, by post from Head Office or at any of our branches. All the middle profits are thus saved and **you** get better goods at far lower prices.

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

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

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

CABINET MODEL			TABLE MODEL		
2 Valve Little	Cash	12 Monthly Payments of	2 Valve Little	Cash	12 Monthly Payments of
Giant	£8 12 6	16/3	Giant	£7 2 6	13/6
3 Valve	£10 2 6	19/-	3 Valve	£8 12 6	16/3
4 Valve	£11 12 6	22/-	4 Valve	£10 2 6	19/-

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The Fellows "Regenerator" H.T. Battery is made by a process known only to Fellows. Our own chemists found the formula that gives the "Regenerator" Battery a lower internal resistance than any other. So time and again after the hardest work the "Regenerator" regains its power.



- 54 Volts (Post 6d.) - 6/-
- 60 Volts (Post 9d.) - 6/3
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- 9 Volt grid bias. (Post 3d.) 1/3

The H.T. that won't grow old

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| BRIGHTON: 31, Queen's Road. | ISLE OF WIGHT: "Sunningdale," The Cliff, Sandown. | PORTSMOUTH: Pearl Buildings, Commercial Road. |
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Louden Valves are famous as the finest of all non-ring valves. They are made in Britain by the finest machinery, the finest methods and the most skilled labour obtainable. They are the cheapest first-class valves made.



- Bright Emitters, 6v - - - 3/6
- Dull Emitters, 2, 4 or 6v - - 6/6
- Dull Emitter Power, 4 or 6v - 8/-

Postage:

1 Valve, 4d.; 2 or 3 Valves, 6d.; 4, 5 or 6 Valves, 9d.

Louden Valves—Silver Clear

FELLOWS WIRELESS.

Head Office: Park Royal, London, N.W. 10

M.C. 33



Span the Eastern Hemisphere by building this New Receiver

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

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

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

CAN BE BUILT OF LISSEN PARTS THROUGHOUT.

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

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

FREE STEP-BY-STEP CHART & WIRING DIAGRAM.

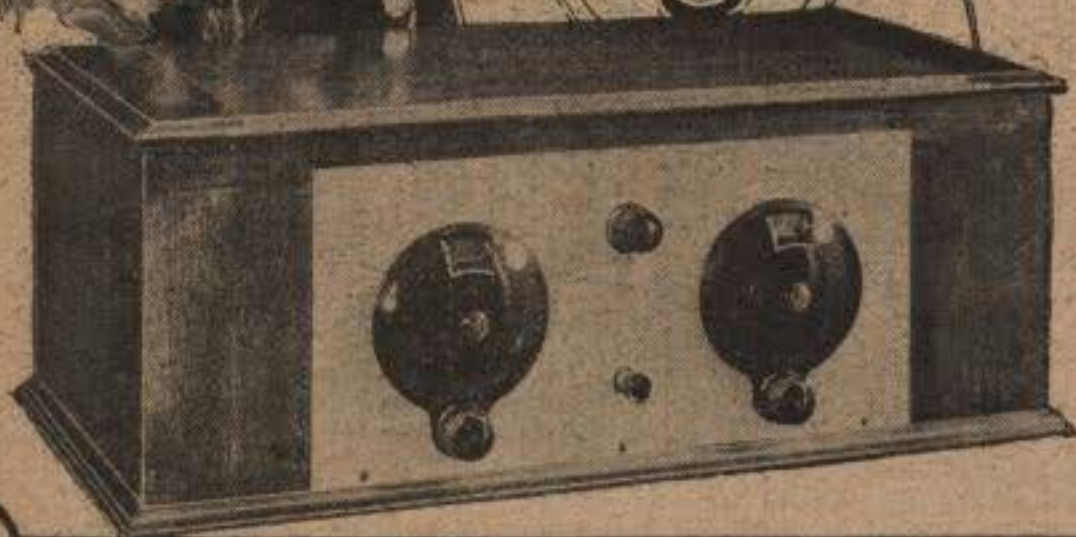
Ask your radio dealer for the step-by-step Chart of the LISSEN S.G.3 Receiver. You can buy the parts just as you like, all at once or by instalments. You do not have to wait to buy the whole outfit; and probably you already have some suitable parts in use in an old receiver. Your radio dealer will help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

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

FREE
Step-by-step
Chart and
Wiring
Diagram

FULL INSTRUCTIONS
for building
the
1929 MODEL
SCREENED GRID
RECEIVER

LISSEN



RECEIVER

LISSEN LIMITED, Friars Lane,
Richmond, Surrey

(Managing Director: Thos. N. Cole.)