

PROGRAMMES FOR APRIL 28—MAY 4

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 291.

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

APRIL 26, 1929

Every Friday. TWO PENCE.

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April 28—May 4

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Monday:

A COVENT GARDEN RELAY

Tuesday:

MORE 'GAY SPARKS'

Wednesday:

'THE MAY QUEEN'

Thursday:

THE PEOPLE'S PALACE

Friday:

SIR GEORGE HENSCHEL

Saturday:

A 'STAR' VAUDEVILLE BILL

From 5GB at 6.45 on Saturday evening: 'THE PRISONER OF ZENDA'



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BRITAIN'S FINEST VALVES

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ELOQUENCE AND THE POWER OF WORDS.

IN his recently published ode, 'The Idols,'* Mr. Laurence Binyon has withdrawn from his main theme in the middle of the poem to write what a poet feels about words. That is his preparation for a protest against this newspaper age; but in his zeal he commits a strange fallacy: 'Ah, lovely living words,' he cries, 'what have we done to you?'

*How have we made you labour, thinned from beauty
and strength,*

*Dulled with our dullness, starved to the apathy of
a serf,*

Outcast in streets, abandoned foundlings of the mind!

As though the words had an existence and soul apart, and a newspaper had no right to use them.

Words are our tools for all purposes; nevertheless, Mr. Binyon was speaking the tentative complaint of many people who, half blinded by long sight, see small value in contemporary literature and oratory, and a great deal of beauty in the books and printed speeches of earlier times. Addison's *Spectators* have a style which (not to slander an excellent contemporary) our current journals have not. Or in Parliament, they cry, 'Where are our Burkes and Sheridans?'

Where are the songs of Spring? Ay, where are they?

Think not of them, thou hast thy music too.

Perhaps, in some not too distant age, the complainers will still be crying the same complaint, with names that are living men to us.

This is, however, an age when the art of words is not publicly and openly assessed and honoured. To that very modern fellow, the man in the street, there is something a little unpleasant about managing words for effect, though he does it himself every day in common speech. We know that we can be put about, lifted up, cast down, and driven to vote, or buy, or volunteer by a clever orator; and we are tender in our personal judgments, and a little ashamed to be so susceptible. Eloquence is not dead for all that. It is not so highly respected, not coolly appraised and remembered; but Democracy is old gospel, eloquence is as powerful as ever, and it still depends upon the cunning use of words. So that an orator, even the most raggedly moving Hyde Park crank, is necessarily an artist still. Speaking came before writing: eloquence is the mother of literature, and the standards of prose style are still founded upon good speaking.

To be truly eloquent upon any subject a man must be on fire; then, even the roughest words will carry some weight; but an oration chosen and arranged and delivered, all by the force of deep sincerity, will have a living

power which is, perhaps, the greatest power ever exercised by a man. To employ the art (for it can be acquired) without hot sincerity can never long succeed. It is impossible to be eloquent with the lips alone; this is, indeed, the magical fact about words, and it almost justifies Mr. Binyon's address to them as beings: they will not submit to the will alone, but somehow, if the heart is

The recently concluded Readings from the Old Testament will be followed at 5.30 on Sunday afternoon by the first of a new series entitled 'English Eloquence.' These readings, which open with Bishop Latimer's Sermon of the Plough, will consist of chosen passages from great oratory of the past.

not on fire, the words are frigid, and the hearer is not persuaded.

It is this very matter of the heart, too, that limits the subjects of eloquence. They must be subjects about which men feel intensely, there must be altruism in them. In a broad way it is true (for instance) to say that there is no such thing as eloquent fiction; 'Sartor Resartus' is eloquent, Tolstoy's 'Confession' is eloquent, all of Ruskin is eloquent, because these giants were possessed with a faith, and so strongly possessed that they made it their life's business to persuade the world into the same faith—to influence, in fact, the action of the world. So it is with all the great English orators from whose fiery words the B.B.C. intend to submit extracts, following up the series of broadcasts from the Bible and the poets. If you look down the list of names you will find that each man was seized and driven by a grand purpose, and that all (with the exception of Dr. Johnson) were either religious or political leaders. Knox was the Reformer of Scotland; he hated what seemed to him idolatry with a perfect hatred, and a perfect hatred is a grand thing, it is only the obverse of a perfect love: sincerity includes both. All such men have the high-seriousness and the fervour of martyrs. Opposition is the very call of God to them; then they put forth their best, so that even their opponents have to admit in them a dignity and grandeur which are high tribute to the spirit of humanity. If you will see what faith can do to make a man heroic, look on at the last days of Latimer. Here was a man who, when he was young and preaching a University sermon, could alter his discourse at the unexpected entry of a bishop, to make it apt and stinging to the laziness which he hated all his life long,

especially in priests. He was forbidden to preach by one authority, and commanded to preach throughout England by another; he was alternately in royal favour and in prison or disgrace. In old age, his servant writes of him as a sore bruised man, over sixty-seven, most assiduous in preaching, generally delivering two sermons each Sunday, and rising every morning, winter and summer, to be at his books by two o'clock. At the accession of Queen Mary he knew he must be called to suffer; then he was at his best, welcoming the summoner. The picture of him, taken from prison, so ill that he dared not drink for fear of vomiting, emaciated with confinement, illness and age, sitting at Oxford to dispute his differences of faith, is pathetic but, in spite of the grotesqueness of age, heroic. The issue was certain. He knew where he stood. Yet he could make a kind of holy joke to Ridley as they went out to death by burning—something about lighting a candle, which all the world remembers.

So it was with Newman, who lost first his ease of heart and then all his friends, for the sake of the great faith that had smouldered and burned within him. But his task was the harder and the less obviously heroic, because his enemy was unseen; and so it was with Lincoln, who, tender-hearted as a woman, they say, yet had to open and conduct a war against his own countrymen, and to justify his acts to himself and the world in the light of a great faith in freedom; and so it was with Woodrow Wilson. It does not matter whether we happen to differ from these men or agree with them. Faith, like love, is a great inspirer: enshrined alive in their words their spirit burns. A larger audience now than ever they had before will hear their words. These words may safely be submitted to critical literary judgment, and well admired and enjoyed; but I think, as there is the spirit of action and reform in every man, these eloquent great men will light candles still, by God's grace, or at least move every hearer to humble pride in the humanity which he shares with them.

I began with Mr. Binyon's great ode: here are his words in honour of words:—

*But words, ah, words—who can tell what they are
made of,*

*Or how inscrutably shaped to colour and bloom?
Sharp odours they breathe, and bitter and sweet and
strong,*

*Born from exultation, endurance and desire,
Flying from mind to mind to bud a thought again,
Spring, and in endless birth their wizard power
prolong.**

Words, indeed, are eloquence; but the honour goes to the men whose magnanimity gave them power.

FRANK KENDON.

* 'The Idols,' by Laurence Binyon (Macmillan).



Epstein's 'Rima' and London Birds.

KNOWING fellows will tell you that since 'Rima' was erected in Hyde Park, the birds have abandoned their sanctuary. This is intended to prove that birds, like mankind, 'don't know much about Art—but do know what they like.' Being naturally curious, I investigated the situation, and lo! as I approached the Epstein bas-relief, there were two sparrows sitting on top of it. The London bird is a bold buccaneer—no more afraid of Epstein than he is of cats. Next week (Tuesday, May 7), Mr. H. J. Massingham will continue his series, 'Adventures among Birds,' with a talk on 'London Birds,' which should be enthralling, for Mr. Massingham must have noticed much which the average Londoner, who is not an observant person, misses. My closest acquaintances in tree-top society are the starlings who nest in the Savoy Churchyard. On evenings when they are in conference, the din is deafening to earnest broadcasters at Savoy Hill. If I remember rightly, these talkative creatures once broadcast during the Children's Hour. There is a mystery about the starlings. Every autumn they 'host' as though preparing to migrate—and yet they never go.

A Saying of the Week.

MY own view and that of many other people connected with the game is that, so long as there is one wounded soldier who served his country and is unable to go to a football match, facilities for broadcasting a game should never be refused.—*An official of the Scottish Football Association.*

Our Musical Lives.

AT 9.15 p.m. on Monday, May 6, Mr. Harry Plunket Greene, the famous singer and teacher of singing, is to give, from London, etc., a talk, entitled 'Are we a musical nation?' After turning this question over in my mind, I have come to the conclusion that we must be extraordinarily musical. On Saturday morning last the following programme was performed outside my house:—

1. 'Tarara Boom-de-ay'

By a man with a barrel-organ and two accomplices who beat their knees and elbows with table-spoons.

2. (a) 'Of Man River'

(b) *Roll away, clouds*



'Felled the man in the green hat.'

By an elderly man in a green plush hat with a voice like a concertina and a concertina like a cinema organ.

3. *Oh for the wings of a Dove!*

By a stout lady wearing a pair of football boots.

The sun was shining; everyone seemed to enjoy the concert, including a ginger cat, which rubbed itself against the football boots, and a woman at number 25, who leaned out of the window and felled the man in the green hat by dropping a shillingworth of coppers on his head from the first-floor front.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Roman Catholic Service.

OF the crowds that daily pass along the Kensington High Street, how many notice the church of 'Our Lady of Victories,' that stands back some distance from the pavement? Yet it is a large and handsome church (until the opening of Westminster Cathedral it was used as a pro-cathedral by the archbishops of Westminster) and of considerable interest historically, despite its comparatively short life. Cardinal Manning, attended by two acolytes with lighted candles, preached some of his most famous sermons from the pulpit in this church. A service is to be relayed (London) from 'Our Lady of Victories' on Sunday evening, May 5, the address being given by the Rev. John P. Arendzen, D.D., D.Ph., M.A.

Boom in Pianos.

ONCE again the pessimists have been defeated. You will remember how, when broadcasting began, they claimed it was the end of music in the home. They were wrong. At the annual meeting of the English Piano Industry, recently, it was announced that production figures were the highest since 1913. Many classes, it was claimed, had, as a result of broadcasting, developed an interest in music, resulting in this increased demand for pianos. . . . The piano as an ornament (what do the tone and touch matter, if the wood clashes with the drawing-room suite?) is, apparently, doomed. A healthy state of affairs.

The Drama—and the Dramatists.

FOLLOWING last week's broadcast debate on radio drama comes news of lectures which various writers are giving on this subject—most notably those which Compton Mackenzie is shortly to give in Scotland, where he will include a survey of radio drama in a larger discussion of 'The Drama Today.' The interest in this new medium for the dramatist, which brings him into touch with such vast audiences, is undoubted; it is to be hoped that still more writers will take advantage of the microphone. Adaptations of famous books are all very well—but we are waiting now for the first important play written specially for broadcasting. *Squirrel's Cage* was a step in the right direction.

Tuneful Italians.

THE 'Foundations of Music' for the week commencing May 6 will consist of early Italian 'cello music, played by Juliette Alvin. At the close of the seventeenth century a group of Italian composers practically monopolized the music of Europe; and among them were one or two whose names are still familiar, and, indeed, of growing interest today—Vivaldi, whose violin sonatas have a particularly strong appeal for us, was fairly typical of his group and time. He was 'concert-master' at the Ospedale della Pieta, a kind of Foundling Hospital in Venice, whose choir and orchestra consisted solely of girls—perhaps the first feminine orchestra. He was a virtuoso player, as was the fashion then. In happy contrast was the shy Corelli, a more sensitive musician, but less a virtuoso, less reliable, even, than Vivaldi. In fact, a mistake made by him when, playing in Naples as solo violinist under Scarlatti, he commenced in the wrong key, so disturbed him that it permanently undermined his health. Other composers of this essentially melodious group, to be represented during the week, are Marcellò, Sammartini, Pianelli, and Boccherini.

It's so Tiring . . .

MISS SPIELMAN, who is to talk at 10.45 a.m. on Monday, May 6, on 'The Problem of Domestic Fatigue,' has recently completed a tour of America, in the course of which she has made a close study of domestic conditions. It must be extremely fatiguing to look after a house.



'Domestic fatigue.'

A young married friend of mine tells me that after telephoning to the butcher for a haunch of venison she feels 'fagged to the wide,' and has scarcely the energy to go on to a bridge party.

The Court of Esterhaz.

IN a fantastic, and rather grim, gesture, Prince Nicolaus of Esterhaz built himself a palace in the middle of a marshy, almost inaccessible, plain. There, after the manner of such autocrats of his time, he surrounded himself with temples and grottoes, hermitages and groves, maintained an amazing retinue, and kept his own choir and orchestra. He had the good fortune (happily not unrecognized by him) to have Haydn for his Kapellmeister. It must have been a trying time for the Esterhaz retainers to be shut in this gigantic palace awaiting their master's pleasure before they might return home to their wives and families. Indeed, Haydn once had the temerity to perpetrate a joke on the Prince by way of a kindly hint: he wrote a 'Farewell' Symphony, during the playing of which the orchestra departed member by member, leaving only the conductor behind. But Esterhaz so enjoyed life in the Versailles-like magnificence he had built around himself that, rather than quit the little court where he reigned supreme and return to the city, he stayed on from earliest spring till latest autumn. But this exile was not without its benefit for Haydn: 'I was cut off from the world,' he wrote; 'there was no one to confuse and torment me, and I was forced to become original.' Most of his best music was composed during this period. The Symphony Concert that is to be broadcast from Birmingham on Sunday evening, May 5, includes Haydn's *D Major Concerto No. 1* (with Arnold Trowell as soloist) and his *Military Symphony in G*.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, April 18, were Turina's *La Procession del Rocío*, Col. 9700; the Entr'acte from Act IV of Bizet's *Carmen*, H.M.V. E531; Allegro from Mozart's *Einse Kleine Nachtmusik*, the Venetian Players, Regal G9280; Monty's *Ozardas*, Yvonne Curti (violin), Col. 5290. *There is a Tavern in the Town* and *John Peel*, Stuart Robertson and chorus, H.M.V. B2992; *O dem Golden Slippers*, Lions Quartette of Seattle, Col. 5292; *Limehouse Blues*, Red Nichols and his Five Pennies, Brunswick 20073; *Glad Rag Doll*, Maurice Elwin, Zono. 5284; and four records from *Wake up and Dream*, Parlo. R2323, H.M.V. B5622, Dominion A91 and Col. 5331.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



At School in Uganda.

IN the Toro province of Uganda, within a few miles of the Equator, there is a school for African boys that is being run on lines that embody the best traditions of English public schools. The founder of the school is Commander E. W. E. Callwell, O.B.E., R.N. (Rtd.), who, after seeing a good deal of adventurous service in the British Navy, took up farming in East Africa. Ill-health, however, drove him into a mission hospital; and, whilst he was there, he became fired with the possibilities of education for African youth. On his recovery he therefore became associated, under the Church Missionary Society, with their great Uganda school at Budo. Later he obtained permission to rebuild the failing school in the Toro province that is now the scene of his activities. He has filled his school with such enthusiasm in sport that in a recent Soccer match against the local Europeans the score was: School, eleven; Europeans, nil. Commander Callwell is giving a Missionary talk from London on Sunday evening, May 5.

A New Musical Comedy.

IT is a matter of regret that we hear so few musical comedies broadcast. The repertory, though, is limited, for it is not possible to obtain the broadcasting rights of many musical pieces. However, at 7.30 on Saturday evening, May 11, *The Island Princess*, an entirely new show by Guy K. Austin and Herbert W. David, will be broadcast from London. The scenes are 'The Aero County Club,' 'Paradise Island in the Pacific Ocean,' and 'The Hall of Canning Towers'—and there is not so much as an inch of Balkan territory involved.

Dogsbody to the Rescue.

DEAR SIR,
If I were in charge of the B.B.C I should not be daunted by the embargo placed upon the Cup Final Commentary. Hiring a balloon, I should drift over the Wembley Stadium and watch the game through a high-powered telescope; my commentary would then be broadcast to Savoy Hill via a transmitter in the basket.

Yours faithfully,

GEO. DOGSBODY.

We were tickled by this suggestion, and hunted high and low for an agency which hired balloons.



'Sponging away the remarks.'

In the course of our search we ran across a man who manufactured pollen for artificial flowers, and another whose business it was to sponge away the remarks pencilled by visitors on the statues at the Crystal Palace, but none who plied with balloons for hire. So we wired Dogsbody, who replied:—

'My uncle at Bath has balloon. He might undertake broadcast if his asthma better. Suggest five hundred guineas fee.'

It may seem unfair, but somehow we felt disinclined to trust the commentary to any relation of Dogsbody.

Vaudeville.

THERE are to be two main vaudeville broadcasts next week, one of which, on Thursday, May 9, includes a relay from the Alhambra. In the Thursday bill we shall hear Harry Hemsley (whose family, I am glad to say, shows no trace of the painful process of growing up), Troy Sisters and Helen, Hayman and Franklin and Mario di Pietro. A second bill on Saturday, May 11, will include Norman Long, Ronald Frankau, Jack Morrison, Mabel Marks, and the Four Aces, a banjo quartet. It is rumoured that we may shortly hear some very interesting new experiments in vaudeville.

Broadcasting in the Theatre.

SOME time since I wrote of the use by dramatists of broadcasting and the loud-speaker as part of the mechanism of their plays. Two more instances have recently come to light. When Ernst Toller's play, *Hoppla*, was given at the Gate Theatre, broadcast news-reports picked up from various stations were used to suggest the state of unrest in Europe which the author wished to convey. In a new play by Erwin Piscator, *The Rivals*, produced at the Koniggrätzertheater, in Berlin, the noises of a battle which formed the background of the play were conveyed to the audience via loud-speakers. The actors and the various 'sound effects' were sequestered with a microphone in a room apart. The dramatist was thus able to convey a big effect which, if it had been given from the wings, would have seriously interfered with the action of the piece. Leslie Henson pays broadcasting a gracefully humorous compliment in his musical play, *Funny Face*. Finding no one on the stage to receive him, he whistles away the time by switching on a wireless set. The announcer is reading an item of news: a rich man has died, leaving £700,000. 'How much?' Henson exclaims, incredulously, and the announcer repeats the figure. I never heard such laughter as greeted this.

York Minster Service.

A MILITARY Service will be relayed nationally from York Minster, on Sunday morning, May 5. A finer setting can hardly be imagined for the pomp and circumstance of such a ceremony than York, where the sculptured towers rise islanded in green. A May morning can make banners and tunics stabbingly bright anywhere; doubly so in such a setting as York. Anyone who has once seen this annual ceremony at the Minster will have no difficulty, at the sound of the massed bands, in calling up the vivid scene; and those who have not will, in their own way, appreciate the service no less. Music will be played by the 5th Inniskilling Dragoon Guards, the 1st Northumberland Fusiliers, and the 1st Green Howards. The Archbishop of York will give the address.

Delius' Chamber Music.

AT a forthcoming Delius Chamber Music Concert (London, May 6, 9.35) both Sonatas for Violin and Pianoforte are being played and the Sonata for 'Cello and Pianoforte. The artists in these pieces will be Albert Sammons, Beatrice Harrison, and Howard Jones. In addition, Howard Jones is playing the *Dance for Harpsichord* (dedicated to Mrs. Woodhouse) and *Five Piano Pieces*. The singer will be Elsie Suddaby, who is singing *Four Elizabethan Songs*.

A Lost Art.

WE all have one secret ambition, whether it be to swim the Channel or make a fortune by having our latest novel banned. Mine is to be able to fold a table-napkin into the shape of a water-lily, as I saw a talented waiter do at Richmond the summer before the War. Often I have



'A blossom of snowy white.'

attempted this feat, but always to the detriment of the table-napkin. It was really magical to watch that waiter; how he twisted the linen into a blossom of snowy white—a beautiful memory. I have great hopes that Mrs. E. M. Stevenson, when she talks on May 6 about 'The Folding and Ironing of Table Linen,' will reveal this secret to me. I never met anyone who knew the trick, which I fear is as irretrievably lost as the Mystical Books of Elephantis.

A Swedish Dramatist.

SWEDISH drama is to be represented in the Great Plays Series by Strindberg's comedy, *There are Crimes and Crimes*, which will be broadcast from 5GB on Tuesday, May 14, and from other stations on Thursday, the 16th. The dictionary defines a 'comedy' as 'a stage play of light, amusing, and often satirical, character, chiefly representing everyday life, etc., with a happy ending.' The English theatre-goer thinks of a 'comedy' as being mainly amusing, though to Continental audiences the term is more inclusive, implying the 'play of everyday life' as opposed to drama on the tragic and heroic scale. Listeners may find it strange that Strindberg attached the label 'comedy' to the rather grim story of Maurice and Henriette which has, however, a happy ending to redeem it in their eyes. August Strindberg is one of the strangest figures in the literature of any nation. Before settling down as a writer, he had been medical student, actor, journalist, and telegraph clerk. Though there is traceable in many of his plays an intense, sometimes maniac, hatred of women, he was three times married. A neglected childhood and an early life of poverty strained his sensitive and neurotic temperament to the point of breakdown, and for five years of his life he was definitely a madman, dabbling in astrology, alchemy, and Black Magic, the victim of hallucinations. *There are Crimes and Crimes* belongs to the period following this upheaval, when he was calmer in mind—one can say no more, for, to the day of his death, early in 1912, he was the prey of his own temperament. When Mr. Robert Lorraine's successful production of *The Father* reintroduced Strindberg to the British public, it was to label him 'realist' and 'misogynist'; in *There are Crimes and Crimes*, he is specifically neither. The play is written on a moral plane; it preaches the power of evil thoughts (Maurice's crime was that of wishing his daughter dead) and the doctrine of repentance.

'The Broadcaster'

The Midlands Calling!

ECHOES OF THE WAR.

Artist who was Saved from the 'Lusitania'—And a Piano which Travelled as Mess Equipment—Two Plays from the Stories of W. W. Jacobs—A Sea Programme—Another Chevalier Recital.

The Yarns of W. W. Jacobs.

WHAT Englishman does not know the yarns—that is the only word—of W. W. Jacobs, and his delightful dock-side and sea-going characters? On Saturday, May 11, 5GB is broadcasting from Birmingham two plays based on his stories. Somehow one always associates humour with W. W. Jacobs, but the first play is distinctly a drama—*The Ghost of Jerry Bundler*. It recounts the incidents which took place in the commercial room of a small country town hotel one winter's night. The second, *The Boatswain's Mate*, is a delightful comedy and shows W. W. Jacobs in his happiest vein. The efforts of George Benn, an ex-bo'sun, to gain the heart and hand of Mrs. Waters, the landlady of The Beehive, are extremely diverting.

A Symphony Concert.

SUNDAY, May 5, sees the weekly Symphony Concert from the Birmingham Studio Symphony Orchestra, conducted by Mr. Joseph Lewis. It might almost be termed a Haydn programme, as that composer is represented by his 'cello *Concerto No. 1 in D Major*, and his *Symphony No. 100 in G (The Military)*. Two Beethoven items are also included—the *Prometheus* overture, and the *Finale* from the same Ballet Suite. The artists are Arnold Trowell (violoncello) and Dennis Noble (baritone). The latter, like so many other singers of serious music, has graduated to their ranks *via* cathedral choirs and light opera.

Our Military Band.

THE Birmingham Military Band broadcasts again, under the direction of Mr. W. A. Clarke, on Wednesday, May 8. The soloists are Winifred Payne (contralto) and Cissie Woodward (pianoforte). The latter is a Birmingham artist, who has broadcast not only from all the B.B.C. stations but from Oslo, Bergen, Stockholm, Copenhagen, Paris (Eiffel Tower), Berne, and Basle.

Tropical Pianos.

THE City of Birmingham Police Band opens 5GB's programmes on Sunday afternoon, May 5, the artists being Ethel Barker (contralto) and Elsie Hall (pianoforte). The latter tells me that in the course of her travels her experience of pianos has not been of the happiest. This chiefly refers to tropical countries, where the notes would stick down and not come up, and *vice versa*; and on one occasion she had to pull the hammers off the strings as she was playing—it was an upright piano—all of which added to the gaiety of the audience but not of herself. I know these hot-climate pianos. During the War, when in Egypt, we 'toured' a piano with our other mess equipment. It suffered every indignity possible, even travelling by Suez Canal barge, and Egyptian State Railway coal truck, yet it still played, perhaps in a somewhat suffocated manner. After each move it was a case of dismantling, emptying out the sand, and tuning up again by means of a railway door key, the latter task being undertaken by Capt. F. H. Nicholas, since the War a member of the Essex County Cricket team.

Orchestral Music.

AN interesting hour's programme helps to form the evening bill on Monday, May 6. The orchestral items include Handel's *Firework Music* and Professor Granville Bantock's *Variations on the Theme H.F.B.*, otherwise known as the *Helena Variations*. This attractive little work deserves to be even better known than it is at present. A personal interest is attached in that the letters H.F.B. are the initials of his wife. The soloist is Parry Jones (tenor), whose operatic work is well known in America in addition to this country. Parry Jones, who in his younger days was well-known in South Wales Rugby and cricket circles, was a passenger in the ill-fated *Lusitania* on her last voyage, and was in the water for six-and-a-half hours before being picked up by a trawler.

Youthful Violinists.

THIS week Ebe Novarini, the eighteen-years-old Italian violinist, appears in 5GB's programmes from Birmingham, while on Tuesday next, May 7, Winifred Flavell, of Wolverhampton, plays violin solos in the afternoon orchestral programme. Although only fourteen years of age, Winifred Flavell has had an astonishing series of successes in musical festivals all over the country. At the early age of nine she passed the higher division examination of the Royal Academy and Royal College of Music, and at the Bournemouth Music Festival she was described by the adjudicator Mr. W. H. Reed (leader of the London Symphony Orchestra) as a real musician, her performance having been absolutely faultless. She has taken in all twenty-one first prizes, including the British Federation of Music Industries Challenge Cup.

A Famous Colliery Band.

THE last relay from the National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, takes place on Monday, May 6, when listeners will hear the Band of the Creswell Colliery Institute, conducted by David Aspinall, who is also well known as an adjudicator at a large number of contests and festivals, such as the Belle Vue and Crystal Palace competitions. Under his direction the Band has come into prominence, and during the last six years has carried off numerous trophies and prizes in all parts of the country. A special correspondent recently said: 'The Creswell Band today is always pleasing to hear, and undoubtedly easily one of the very finest concert bands. It can claim to have the most brilliant set of principal soloists in any one band in the country.'

Reminiscences of Chevalier.

A SHORT while ago Edgar Lane gave from the Birmingham studios a half-hour feature of the work of that artist whom I described as 'London's own comedian'—Albert Chevalier. Although a Cockney by birth, Chevalier was extremely versatile, and his rustic and other studies were just as successful with his public as *Knocked 'Em in the Old Kent Road* and other ditties of the Metropolis. This last recital was so popular—the letters of appreciation included a very charming one from the sister of the great artist—that it has been arranged for Mr. Lane to give a further similar feature of songs from Chevalier's repertoire on Tuesday, May 7.

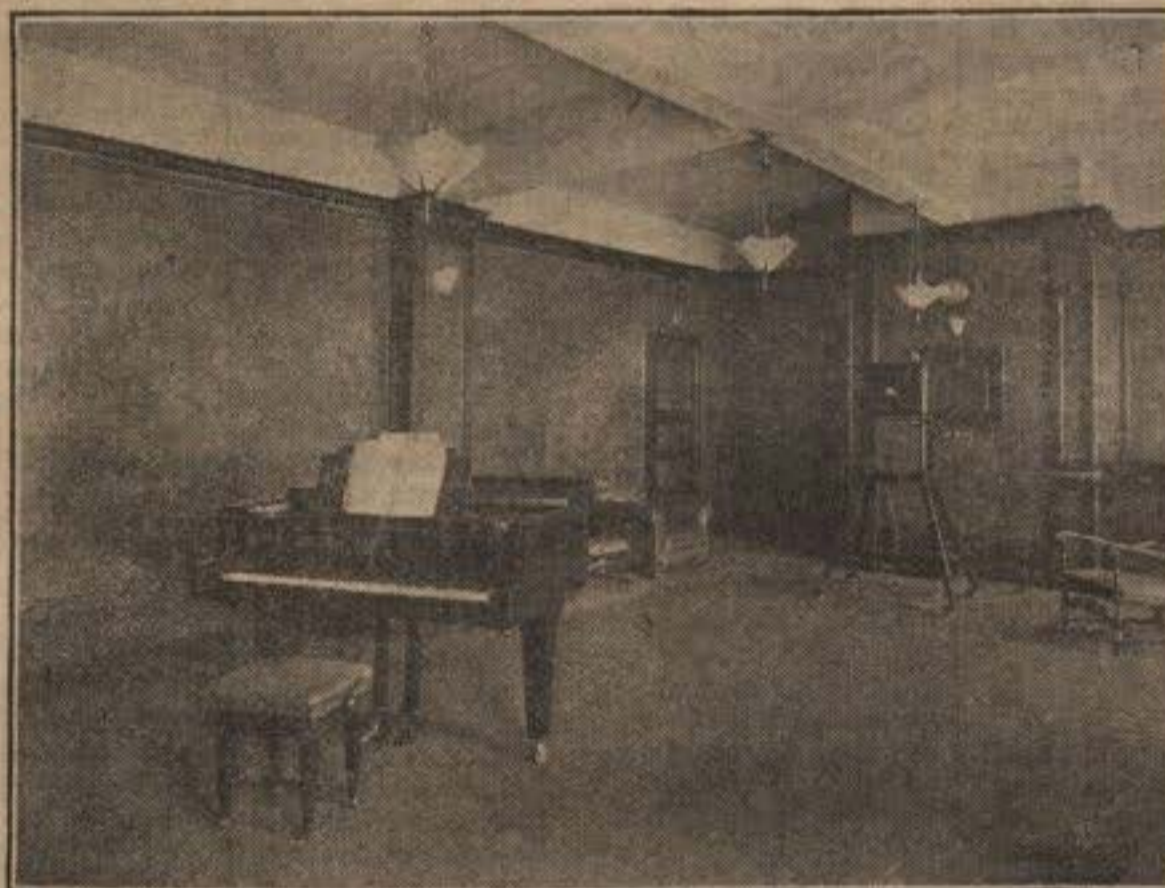
High Power Short Waves.

THE Studio Service on Sunday, May 5, will be conducted by Canon E. L. Cochrane, of Yardley Old Church, Birmingham.

Charles Hill (tenor) and Dorothy Hadley and Oliver Clutterbuck (soprano and baritone) sing in the relays from Lozells Picture House on Monday and Wednesday, May 6 and 9, respectively.

An attractive vaudeville bill on Monday, May 6, includes Angela Maude (in character songs), Ronald Frankau (entertainer), The Gay Pair (light songs and duets), and Victor Sheath (banjo).

'MERCIAN.'



Harold Baker.

A NEW STUDIO AT BIRMINGHAM.

This photograph shows the No. 2 Studio recently opened at Birmingham, which embodies all the latest experience in studio design. The window of the silence cabinet can be seen behind the microphone, and it will be noticed that the walls are covered with felt instead of the drapery formerly in use.

'Music of the Sea.'

FOR those who love the sea in all its moods 5GB has arranged to broadcast from Birmingham on Tuesday, May 7, a programme with the above title. It will open with Sir Alexander Mackenzie's *Britannia* Overture, written for the celebration by the Royal Academy of Music of its seventieth birthday. It happened that the President was then the Duke of Saxe-Coburg and Gotha, the 'Sailor Prince,' so it was a happy idea of Mackenzie to build the overture on a hornpipe and to bring in *Rule, Britannia*. Robert Chignell (baritone) is the singer in this programme, and he will be heard with the Chorus in Thomas Wood's *The Master Mariners*, five ballads, two of which are by John Masefield. Another attractive item is the late Sir Herbert Brewer's *Sir Patrick Spens*, the old ballad which tells how Sir Patrick Spens, 'the best sailor that ever sailed the sea,' was ordered to 'Norway' to bring home the king's daughter, and of the tragedy which befell the ship and its crew. The programme concludes with Alec Rowley's nautical fantasy, *By the Deep Mine*.

EDWIN EVANS discusses MUSIC FOR THE RADIO PLAY

The cinema film and the radio play have both provided new opportunities for the composer of 'incidental music.' Mr. Evans shows the difference between the type of accompaniment demanded by each.



By courtesy of H. F. Botsford, Ltd.

THE THEATRE ORCHESTRA OF THE 18TH CENTURY—

which played accompaniments to the masques of Lawes and Dibdin, the plays of Goldsmith and Sheridan. The picture above is from a cartoon by Hogarth of the first performance of *The Beggar's Opera* in Lincoln's Inn Fields.

IN Grove's 'Dictionary of Music and Musicians,' the subject of the accompaniment of the drama and of dramatic declamation is considered to be sufficiently covered by two short articles on incidental music and on melodrama (accompanied declamation). At the time when the present edition was planned the accompaniment of the screen-play had not seemed to its editors to have reached a stage worthy of consideration and the radio-play had not yet come into existence. The rise of these two dramatic forms, each destined in course of time to attain the recognition now reserved for opera and ballet, has the effect of so broadening the basis of discussion that the whole subject is ripe for a more serious investigation.

At a first glance one might imagine that there was little difference in principle between the music which accompanies the unfolding of a dramatic story on the screen, and that which assists the radio listener's imagination to apprehend the incidents which reach him in the form of spoken drama. But a little reflection will show that this can only apply, in either case, to music having but a loose connection with the drama, such as overtures, interludes, and music which is purely illustrative. This includes the kind of descriptive music which aids the illusion, for instance, of a rushing stream in the background, or similar scenic effects, or provides the distant sounds of dancing or revelry not actually within the scene. The moment the association becomes closer the differences begin to make themselves felt. So soon as synchronization becomes desirable the divergence is complete, for a very simple reason. All music is, so to speak, articulated on its stresses. These supply the skeleton to be clothed in tonal substance. Now the stresses of speech, whether prose or poetry, are one thing, those of action or gesture another. The rhythms originate differently and rarely coincide, even at the climaxes. Thus we have, on the one side, those forms in which speech carries the main burden of the story, gesture being mainly illustrative except at decisive points, and, on the other, forms in which the story is entirely visualized in action, without the aid of words.

There are, in fact, on either side of the dividing line, three definite stages in the association of music and drama, according to which is predominant in the partnership. Though we are concerned here with only one of them, it will make the subject clearer if we enumerate them. On the gesture side you have: (1) The classical ballet in which set numbers are danced in strictly musical forms, the music being therefore dominant; (2) The ballet *d'action*, and mime-plays like *L'Enfant Prodigue*, in which there is a more equal sharing of the common purpose, and (3) The screen play, in which the action dominates the music. To these three stages correspond on the other side: (1)

Lyrical opera in which the words are sung to strict musical forms; (2) Musio-drama in which the words and the music collaborate to produce the dramatic effect, and (3) Melodrama, in which the drama is spoken to a subordinate musical accompaniment. These are the large-scale dramatic forms, but the smaller types follow the same patterns, giving the set lyrical song, the free type of modern declamatory song, and the accompanied recitation.

The incidental music to a radio-play obviously conforms to the third of these stages, that of accompanied melodrama, and—since monologue is far more feasible in an unseen play than on the stage—of accompanied declamation. One might be tempted to think that it required to be more intense in order to compensate for the invisibility of the action, but experience will probably tend the other way. The corporal presence of the actors is, in fact, rather inimical to psychological subtlety in the music. The composer may have been prompted by what he imagined as passing through the mind of the personage on the stage, but the actor, being more concerned with outward expression, will choose a more direct method. Hence I do not think that radio-dramatic music, as it develops, will lean towards alarms and excursions. I think that, on the contrary, it will tend to become more subtly evocative. The word 'atmospheric' has an evil reputation when applied to music. It has so often been employed to describe music that was formless, not of set purpose, but because the composer could not produce a well-knit texture. But if we can imagine that word rehabilitated and used in its best sense, it may serve to describe a very desirable element in radio-play music. It will not need to be elaborate. The little piece for unaccompanied flute which Debussy wrote to be performed behind the scenes in a play by Gabriel Mourey was an ideal example. This is the little piece which came into the possession of the late Louis Fleury, and was often played by him. It does not appear to have been published. But it takes a master to produce an atmosphere in one short, melodic line.

Since the affinity of radio-play music is, not with cinema music, but with melodrama and accompanied recitation, these are the forms that should be explored in search of applicable precedents. Recitation music has a variegated past, in which memories of Corney Grain and Clifford Harrison mingle with classical examples such as Schumann's *Schön Hedwig* (Op. 106), *Vom Haideknaben*, and his setting of Shelley's *Fugitives* (Op. 122). Another good example is Hiller's *Vom Pagen und der Königstochter*. Some time ago Sir Alexander Mackenzie composed accompaniments for a set of recitations, and the late Stanley Hawley

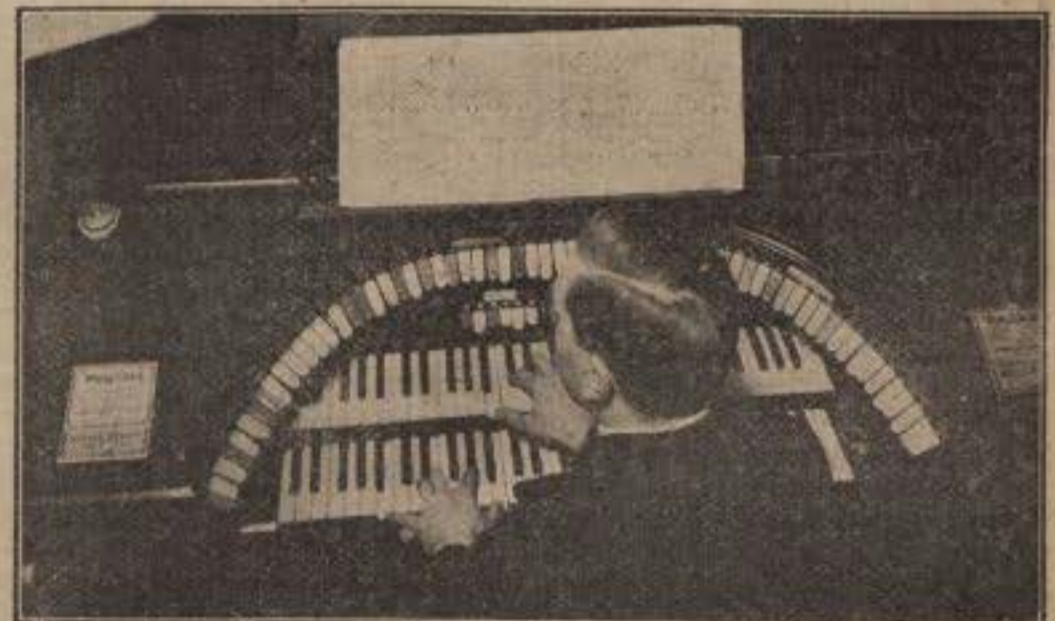
specialized in this genre, in which his delicate though not very resourceful, harmonic sense was a valuable asset. All these are with piano. Orchestral examples are rarer, but perhaps more immediately relevant. The best-known examples are Karl Stör's very elaborate symphonic accompaniment to Schiller's *Lied von der Glocke*, Grieg's *Bergliot*, Max Schilling's rather vehement *Hexenlied*, and Richard Strauss's *Enoch Arden*. All of these have certain qualities which correspond to those required in radio-play music.

There have always been musicians who objected on principle to this form of art on the grounds that the free rise and fall of the voice in declamation necessarily produced notes which were 'out of tune' with any musical accompaniment. This scarcely applies to the drama, where the protagonists stand out from all else so completely that a dissonance of their speech with the musical background matters as little as one between the hero's necktie and the sky-borders. But it does really count for something in the concert-room, where sensitive ears are liable to become conscious that the laws of euphony are occasionally defied. That is the underlying motive of modern attempts to notate plain speech. It explains, for instance, the voice-part of Schönberg's *Pierrot Lunaire*, which is more declamation than song.

Turning from dramatic declamation to staged drama, the best examples are to be found in those portions of incidental music which are performed while the spoken scene is in progress. Classical precedents are provided by such episodes as the grave-digging scene in *Fidelio*, the dream in *Egmont*, the incantation scene in *Der Freischütz*, and some of Mendelssohn's music to the *Midsummer Night's Dream*. Two of these productions are operas, in which a dramatic effect is achieved by reverting temporarily to spoken dialogue whilst the music continues. In more recent times Arthur Bliss wrote two very effective scenes for *The Tempest*, and, though my memory of it is less vivid, I believe part of the music which Cyril Scott did for Matheson Lang's *Othello* comes under this heading. Incidentally, mention of that production reminds me somewhat forcibly of one of the advantages that the radio-play can claim. The audience made it quite impossible to hear any of Scott's interludes. That, at any rate, would not happen on the wireless.

Spoken dramas accompanied throughout by music are rare. Most musicians will think at once of Schumann's *Manfred*, which was staged some time ago at Drury Lane. Though the music is not continuous, it would be a fairly representative

(Continued in columns 2 and 3 overleaf.)



—AND THE INCIDENTAL MUSIC OF OUR OWN DAY.
A picture of that most ingenious of one-man orchestras—the modern cinema organ.

THE STORY OF OSCAR, ORPHEUS AND EURYDICE.

I SUPPOSE I am old fashioned, but I do believe in doing one thing at a time. Mathilda says she wouldn't mind so much if the time ever came—which strikes me as a remark in singularly bad taste. But then, Mathilda is my wife, and is apparently privileged to say things to me that no other woman would dream of saying. However, it is not about Mathilda that I wish to speak on this occasion.

I had just returned from the office and, as usual, I went up to my son's room to see if I could be of any assistance to him in his home-work. You may imagine my surprise when, on entering the room, I found the boy doing his home-work with the headphones glued to his ears!

'Oscar,' I said (he was a *Chu Chin Chow* baby), 'What does this mean?'

His only reply was to frown and to say 'Sh!' 'No, Oscar,' I repeated, 'It is not "sh." I regard this as a very serious matter.'

But the boy interrupted me with another 'Sh!' and a slightly deeper frown. Really, I thought, this is a bit too much. And I said as much.

'Really,' I said, 'This is a bit too much.'

But Oscar, it seems, did not hear me; or in any event he took no further notice of me, which I thought, to say the least of it, was impolite. However, what could I do? I did what I think any dignified man would have done in the circumstances. I simply walked out of the room.

Half an hour later I returned to the charge. I am a stickler if I am nothing else. This time I found Oscar still wearing the headphones, but with his home-work laid aside.

'Oscar,' I said, 'What is the meaning of this? Am I to understand that you have finished your home-work?'

Remarking that as the music had now been turned on, he might as well take the headphones off, he suited the action to the word.

'Hullo, dad!' he added, 'What's the trouble now?'

It was hardly a respectful greeting, but I let it pass.

'The trouble is,' I said, 'that I am paying high fees—I think I may say extortionately high fees—to enable you to attend the best school in the neighbourhood, and yet when I come to assist you in the home-work they have set you to do, what do I find?'

The boy appeared to think I was asking him a riddle.

'Give it up, dad!' he said.

'Impertinence will not help you, Oscar,' I said, in what I believe are called freezing tones. The boy, however, did not appear to become appreciably colder.

I continued.

'I find that, instead of doing your home-work, you are frittering away your time, yes literally flitt—frill—I confess that I became momentarily confused with the words. But it was excusable, and there was certainly no need for Oscar to say:—

'All right, dad, I know what you mean. Go on!'

'Wasting your time,' I continued, ignoring his interruption, 'with this so-called wireless.'

'Why "so-called," dad?' was Oscar's reply.

'Bah!' I said, 'I will not argue with you.'

'But, dad, I've done my home-work. I was doing it when you came in first time.'

'But I distinctly saw you,' I retorted, 'with the headphones glued—yes, literally glued—'

The boy interrupted again: 'Not literally, dad, but never mind.' I thought I'd listen in at the same time as doing my home-work, that's all.'

I stood for a moment gazing at the boy, with incredulity written in my face, as the saying goes. At last I found my voice.

'Of what did your home-work consist?' I inquired.

'I'd got to write out the story of Orpheus and Eurydice,' replied Oscar.

'A most interesting story, too, though perhaps



a bit of a chestnut,' I rejoined. I felt I could say as much as that with perfect veracity, although the details of the story had momentarily escaped me. 'Please be good enough to show me how you have presented it.'

The Listener

THE B. B. C. NEW WEEKLY

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Full Text of the
POLITICAL BROADCASTS
By THE PRIME MINISTER
and
SIR HERBERT SAMUEL.

'ST. JOAN'
A Critique of the Broadcast
By G. G. COULTON.

'WHY DO WE DIE?'
By Prof. CREWE
will appear in next Wednesday's issue.

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Oscar handed me his exercise book, and this is what I read:—

The Story of the Savoy Orpheus and Eurydice.

Once upon a time there was a musician called Orpheus, and he lived at the Savoy. And he played so beautifully that all the animals listened in to him every night. It didn't matter what sort of animal it was, whether it was a man-eating lion

or the gentlest of hens, they all listened in. (As a matter of fact, it was the hen who proposed that he should be relayed.) And his wife's name was Eurydice.

One day Eurydice was sitting in a glade listening to the 6.30 news bulletin, when a snake bit her in the foot, and she felt a slight depression as she moved eastwards over the north coast of Thessaly. In spite of everything the doctors could do for her she grew steadily worse and there was no prospect of improvement over the week-end. At last I regret to announce that she passed away peacefully in the latter part of the afternoon.

Orpheus, of course, was very much out up at her death, and in spite of the decrease in the number of unemployed during the past week, he took no further interest in life. It was true that the Government's industrial transference scheme brought him some relief, but it was only a temporary measure, and was not calculated to solve his problem in its entirety. At last he made up his mind that he could stand it no longer. He took his harp and went in search of Eurydice in one of London's best-known night clubs. No previous indication had been given of his arrival, and the management of the club was taken completely unawares. Everywhere he went he played so sweetly that the names and addresses of forty-seven guests were taken without protest. At last, after many adventures, he entered the underworld, where his music was so much appreciated that even the flying squad, who were keeping a strict watch on several well-known resorts, let him slip through their hands. Finally he found Eurydice, and after making a short appeal for the Boys' and Church Lads' Brigade, he got permission to take her away with him, on condition—

I broke off. I could read no more.

'What is the meaning of this—this balderdash?' I asked, looking up at Oscar.

But the boy had put the headphones on again, and in answer to my question he only frowned and said 'Sh!'

'Really!' I said, 'Really! This is too much.'

I hesitated for a moment, but as Oscar did not reply, I walked straight out of the room. It was the only dignified thing to do. ALAN THOMAS.

MUSIC FOR THE RADIO PLAY.

(Continued from previous page)

example except that Byron's poem lacks those dramatic qualities which are the musician's best opportunity. Still there are scenes which should broadcast well. It will probably come as a surprise to many that there was one composer who specialized in this form of dramatic music. This was Zdenko Fibich, one of the founders of the modern Czech school. He not only produced a series of such melodramas—using the word in its original sense—but he actually composed a trilogy of them, *Hippodameia*, consisting of three plays, each occupying a full evening: *Pelops's Wooing*, *The Atonement of Tantalus*, and *The Death of Hippodameia*. Mrs. Newmarch writes of this in 'Groves': 'Fibich's music which accompanies the text throughout is a continual orchestral commentary, never drowning the words, but clothing them in a flexible garment upon which the various leading motives, traced in a succession of clear designs, help to elucidate the ever-changing emotions of the protagonists.' These three dramas, which were produced at Prague in the early 'nineties, represent the extreme form of accompanied spoken drama. Certainly it is not likely that the radio-play will assume such dimensions.

In a lighter, and perhaps homelier, sphere there is the music of *Prunella*, which was broadcast some time ago. Its special relevance to this article consists in the fact that the spoken lines are mostly synchronized to the music. The latter is of very

slight character, but markedly rhythmical, which makes it difficult for the actors to keep strict time without becoming stilted. Hawley's recitations which, though synchronized, were rhythmically much more flexible, probably furnish a better precedent for the accompaniment of the spoken dialogue in a radio play.

The incidental music of a radio-play should thus consist of an overture and occasional illustrative interludes, such as were described in the opening part of this article as common to all drama in which music is employed; then, certain brief episodes of a subtly evocative or 'atmospheric' character, keying the listener to the mood of the scene, or of the personage about to assume the leading part in it, or possibly suggesting the conditions under which the scene is presumed to be enacted; and, finally, accompaniment of the spoken dialogue which may be continuous, or nearly so, in a poetic play, or merely occasional in ordinary drama, the question of synchronization being also dependent upon the character of the subject. In fact, on the wireless, as elsewhere, every production is a law unto itself. The method that suits one play will not suit another. But so far as any precedents are likely to be of assistance, these are to be sought, not in the cinema, but in the accompaniment of the spoken drama.

EDWIN EVANS.

(In next week's *Radio Times* Mr. Evans will discuss Music of the Cinema.)

A Pioneer of Concerts—

And Vendor of Small Coals.

One of the friends of this odd character was Handel, whose little-known Overtures are the subject of Sir Walford Davies' new series of talks on 'Music and the Ordinary Listener.'

THOMAS BRITTON sold coals. Every working-day, until he died, he cried his coals through the streets of London. In 1677, he rented a small stable in Jerusalem Passage, somewhere off the Clerkenwell Road, in London. When he set out in the morning, to cry his coals, he wore a picturesque (though strangely inappropriate) blue smock. And when he returned in the evening, to his stable, he—but it is what he did with his evenings that makes Thomas Britton the strange figure he is.

The ground floor of his stable was where he kept his coals: in the low-roofed storey above he lived. And a queer life it was. Out of the proceeds of his small-coals trade he somehow saved enough money to buy himself a number of musical instruments, including some rare old pieces that came to be much admired by his visitors. He also built himself a tiny organ with five stops. Further, he collected round him an extraordinary library of books on history and the sciences—in English and in Latin. And, later on, he made himself a kind of amateur's laboratory.

No wonder rumour had it that he was mad, that he was a magician. But there was nothing of the magician about him. He was simply an unassuming, well-likable, simple and kindly vendor of small coals.

Today the world has all but forgotten him. In a remote corner of our National Portrait Gallery there hangs a portrait of him, a bin of coals in his hand, his face arresting, alert, refined. This portrait is painted by the famous Woolaston, his friend. Nor was Woolaston his only famous friend, for Britton could number among his acquaintances and intimates men and women whose names, now that he himself is forgotten, are written boldly across the pages of history.

Chief in interest today among those friends is, perhaps, Handel. He knew Britton and admired him. He visited the little room above the stable often. He played upon the little organ. In fact, much of his music must have had its first performance there.

For in that upper room in Clerkenwell were given the first concerts, within the modern meaning of the word, that London ever knew. Britton himself, no idle performer, would play upon his five-stopped organ. Old Pepusch—whom everyone remembers now as the composer and editor of the *Beggar's Opera*—played upon the harpsichord. Sir Robert l'Estrange, known as the finest amateur player upon the viol da gamba of his time, gave his best. And Handel played, time and time again. As for the audience, it could boast among its numbers, bewigged dukes and powdered duchesses and most of the 'Who's Who' of the day.

Edward Ward, best-known as the author

of *London Spy*, was among Britton's neighbours; and thanks to him we have a vivid, if exaggerated, picture of the strange coal-vendor's home. 'His hut wherein he dwells,' says Ward, 'which has long been honoured with such good company, looks without as if some of his ancestors had happened to be executors to old snarling Diogenes, and that they had carefully transplanted the Athenian Tub into Clerkenwell; for his house is not much higher than a canary pipe and the window of his state room but very little bigger than the bung hole of a cask.'

Yet to this meagre shanty, every Thursday night, came all the nobility of town; and



National Portrait Gallery

Thomas Britton: Small-Coals Musician.

they were rewarded with some of the best music of the time. So popular did the concerts become, in fact, that they were considered the event of the week in fashionable London; so that Ward, after his manner, says: 'any body that is willing to take a hearty sweat, may have the pleasure of hearing many notable performances.' Though the concerts began as probably nothing more than entertainments to Britton's many friends, it soon became necessary to make a charge of ten shillings yearly—which was not so paltry a sum in those days; and coffee was provided at the price of one penny a cup.

All this time Britton continued in his humble trade, unspoiled by fashion's attempt to make him their darling, unchanged by his tremendous popularity. Rhymes were made about him, and he was the humorous subject of at least one well-known song:—

*'Altho' disguised with smutty looks,
I'm skilled in many trades;
Come, hear my fiddle, read my books,
Or buy my small-coals, Maids!'*

Those 'books,' indeed, provide the best clue to this odd man. They must have been an amazing collection. A catalogue of them is still extant, in the sale book of John Bullard, an auctioneer. It details over a thousand books, of which some four hundred or so are on Divinity. Here is the title-page of the catalogue: 'The Library of Thos. Britton, Small coal man. Being a curious Collection of Books on Divinity, History, Physick, and Chemistry. Also an extraordinary Collection of MSS. in Latin and English. Will be sold by Auction at Tom's Coffee House, adjoining to Ludgate, on Thursday, 1st of November, at Three in the afternoon.'

Nor was even the gathering in of all these books accomplished in a usual manner. It was the custom (so we are told) of 'certain nobleman collectors'—the Earls of Oxford, Pembroke, and Winchelsea among them—to meet on Saturday evenings to go on bookhunting-expeditions; and Britton, his day's work done, but still in his blue smock and with his bag, would join them.

His curiosity was insatiable: whether of the arts or of the sciences he could never know enough. The occult sciences particularly attracted him. And he was strangely superstitious. His superstitious mind, indeed, was indirectly responsible for his unhappy death. There lived in Leicester Square, at the time, a famous ventriloquist, a blacksmith named Honeyman, known to most people as 'the talking man.' A friend of Britton one day took Honeyman with him on a visit to Clerkenwell. The ventriloquist unthinkingly determined to play a trick on the superstitious vendor of coals. Directly he entered the 'State Room,' he threw his voice into an opposite corner, peremptorily bidding Britton to get down upon his knees and repeat the Lord's Prayer—or he would die in a few hours. So frightened was poor Britton that he obeyed; but the shock was too much for him and, within a few days, he died.

In addition to the National Portrait Gallery of this queer figure out of the seventeenth century, there exists an engraving of another portrait of him; and beneath it is printed an anonymous verse which well sums up his enigmatical character:—

*'Tho' doom'd to Small Coal yet to Arts
ally'd,
Rich without Wealth and Famous without
Pride,
Musick's best Patron, Judge of Books
and Men,
Belov'd and Honour'd by Apollo's
Train.
In Greece or Rome sure never did appear
So bright a Genius in so dark a Sphere;
More of the Man had artfully been sav'd
Had Kneller painted and had Vertur
Grav'd.'*

C. HENRY WARREN.

FINDING THE LISTENER—IN LANCASHIRE.

Our travelling correspondent continues his search for the Listener

TOM, the eldest brother, is 'general manager' when anybody calls. Bill, the next, is 'works manager' when strangers are there. Bert, the baby, is 'in charge of the forge' if a visitor looks in. All the rest of the time they are three of the hardest-working, most enterprising workmen in a trade allied to cotton that you could find in the length and breadth of Lancashire. Tom's eldest girl is stenographer, bookkeeper, and general factotum. In fact, she rules the three of them with a rod of iron, if they but knew it.

Before her advent, dinner was taken standing up—just the shortest possible interruption from hard work. But Sally has altered all that. 'Thee canna wak properly all th'afternoon if thee doesna give thee stomachs a rest,' she said authoritatively. She makes the three sit down to the meal and afterwards she aids their digestions by insisting upon half an hour's rest and smoke, while the wireless set she made them make does its duty.

Dick and Alec nearly precipitated a crisis on 'Change the other day. Well-known cotton brokers, they were talking on the floor and Alec suddenly remarked, 'Fifteen sixty two it is.' Those in the vicinity gasped. Why on earth had cotton jumped fivepence a pound during the lunch hour? What tremendous manipulation was being worked? Had America gone mad? Rumour spread like wildfire and Alec and Dick found themselves the centre of an excited crowd. Had they gone mad, somebody wanted to know. What had they heard, others asked. Why fifteen sixty two? Enlightenment came suddenly and simultaneously to them. 'That thee's Daven'thry wave-length, tha great gumps!' Alec said, and a crisis in the price of cotton was averted.

She's really a jolly good sort, is Mrs. Alleyne; but she was a lot more natural when she and Harry lived in a little house not a hundred miles from Manchester. Tea, with a good serving of meat would be ready in the little kitchen, the kettle boiling away against the time that Harry's step could be heard on the pavement outside. But Henry prospered amazingly, and the 'Allen' of yesterday is the 'Alleyne' of today.

Wireless has gripped Harry with an absorbing interest, and Mrs. Alleyne has a warm regard for it. But there is one fly in the ointment, and that is the lack of exclusiveness about the air. All sorts of people can listen just as well as Mrs. Alleyne can! But Harry chuckles. He has never quite reached the social heights that Marjorie has conquered. 'Eh, Maggie,' he'll say, knowing that the good lady objects to the abbreviation, 'Ah looks at it this road: live and let live, 'owd lass.'



'Oh! and what's Thornley Dodge don't thee as tha mun behave like a great looney, eh?'

Mrs. Alleyne becomes Mrs. Allen temporarily on such occasions, and Harry enjoys the brief resurrection of the atmosphere of the days that are gone by!

I ought to say that Bob Hillier, like many other Lancastrians, is a keen politician. He had the earphones on listening to a political speech the other evening when Mrs. Bob came into the kitchen. His face was red, his fists were clenched, and he beat a tattoo with his feet that made the oat leap for the door.

'Oh, 'tell wi thi' he shouted. 'Ah ne'er heard such danged noansence i' me life. Thee coom oop t' Lancasheer and tha'll geet it were't chicken geet chopped! I'll—I'll—'

Words failed him. He flung the earphones

across the room, swept past Mrs. Bob and disappeared into the night.

A few minutes later he returned sheepishly, grinning at himself for his childishness in trying to argue with the wireless.

Mrs. Bob had the earphones on and she was laughing heartily. 'Oh! and what's Thornley Dodge don't thee as tha mun behave like a great looney, eh? Ah think he's champion!'

Bob began to explain that he had been listening to Mr. WX, the politician, speaking on the subject of unemployment. But what's the good of trying to talk to a person who is listening to a good comedian on the wireless?

Howard believes in education.

'When I were a lad i' Owdham I 'ad t' be in't mill at five o'clock, noan so much schooling fer me tha' knows, but I want my kids to get all they can,' he often says.

'Thee'll listen t' wireless for schools, our Dora, and thee too, young Bob,' he told the youngsters one day when, it so happened, there was a school holiday. 'Ah'll be home missen to see as tha' does too!'

But sweet sixteen and enterprising eleven had other views. I do not defend them; I merely state the facts. They put the grandfather clock back an hour and when Howard came in, 'By gum, tha'rt early, Dad,' they said. Howard looked at the clock and agreed. 'Ay! ay! but ha mun run over t' car. Thee call me in when t' hour's oop,' he directed.

They did; and when he discovered that he'd 'been had proper,' he enjoyed the programme so much that he forgot to be angry.

This is not one of those cases where it is wise to point the moral.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, April 28.		
3.30 Brass Band Concert.	4.0. Symphony Concert.	9.5. Manchester. Orchestral Concert.
5.30 Violin Recital by Brona.	9.0. Military Band.	9.5. Cardiff. Concert.
9.5. Programme of Oratorio.		
Monday, April 29.		
8.40. Opera from Covent Garden.	4.0. Ballad Concert.	3.30. Manchester. Orchestral Concert.
10.25. MacDowell Programme.	7.0. Band of H.M. Royal Marines.	3.30. Belfast. Light Music.
Tuesday, April 30.		
12.0. Studio Concert.	4.0. Orchestral Concert.	4.0. Glasgow. Instrumental and Orchestral Concert.
7.45. Chamber Music.	8.0. Military Band.	7.45. Belfast. A New Musical Comedy.
Wednesday, May 1.		
3.45. Light Classical Concert.	3.0. Military Band.	4.5. Cardiff. Concert.
9.35. 'The May Queen.'	8.0. Herman Finck's Music.	9.35. Manchester. May Day Programme.
Thursday, May 2.		
4.0. Studio Concert.	3.0. Symphony Concert from Bournemouth.	4.0. Cardiff. Organ Recital.
8.0. B.B.C. Concert from the People's Palace.	10.15. String Orchestra.	4.0. Glasgow. Scottish Concert.
Friday, May 3.		
3.30. Concert to Schools.	3.0. Organ Recital.	4.15. Manchester. Orchestral Concert.
7.45. Song Recital by Sir George Henschel.	8.0. Opera from Covent Garden.	9.50. Belfast. A 'Derry' Programme.
Saturday, May 4.		
4.35. Studio Concert.	3.30. Orchestral Concert.	4.0. Glasgow. Ballad Concert.
7.30. Military Band Concert.	10.20. Chamber Music.	7.45. Cardiff. Operatic Request Concert.
Monday to Saturday. 6.45. Bach's 'Klavierbuchlein' and 'Notenbuch,' played by Gordon Bryan.		

The rival merits of the two mills were a bone of humorous contention between Arthur and Ernie.

'Ah tell tha, in oor mill us can spin cotton to finer count than thy old ramshackle spindles e'er knew,' Arthur would maintain.

'Spin!' Ernie would exclaim derisively. 'It's a puzzle t'me how cotton ever comes to yarn the way tha mucks it about in yon draughty owd barn!'

One day Arthur failed to put in an appearance at the local club. There had been an accident at 'yon draughty owd barn'; and Ernie found his friend lying at home with a crushed foot.

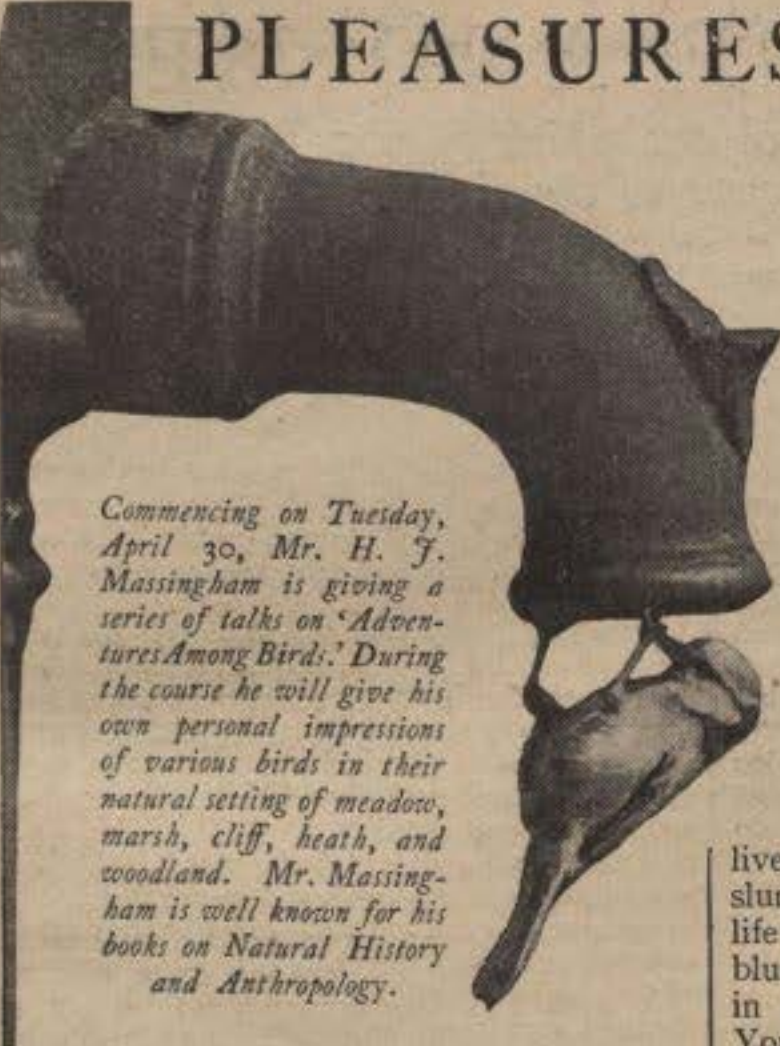
No time to jest about spinning mills; rather the occasion for something to help pass the weary hours of convalescence.

Ernie and half a dozen other friends of Arthur put their heads and a bit of cash together and bought a 2-valve set.

'Aw reet now,' Arthur says. 'Ahm noan so partickler like if us foot taks two years t'heal—this is grade-ley.' HUGO N. BOLTON

PLEASURES OF BIRD-WATCHING.

By H. J. MASSINGHAM.



Commencing on Tuesday, April 30, Mr. H. J. Massingham is giving a series of talks on 'Adventures Among Birds.' During the course he will give his own personal impressions of various birds in their natural setting of meadow, marsh, cliff, heath, and woodland. Mr. Massingham is well known for his books on Natural History and Anthropology.

ALL through the nineteenth century we were so occupied in 'conquering nature' and in playing with efficiently modernized methods of imposing our will upon the wild that we had no time to ask ourselves whether, after all, there was not more to be said for an untamed creature who went her own sweet way than for a trim parlourmaid who always did exactly what she was told. But nowadays, when the machine of progress is swallowing huge chunks of country England like an army of mediæval dragons, we are longing to tousle our new parlourmaid's hair, to burn her cap, and to use her apron for wrapping up sandwiches. We want the lovely tempestuous wayward chuck to find herself again and to companion us in our hard and troubled lives. Of this profound, instinctive, violated need the art of bird-watching was born.

If I were a dictator, a modern Cæsar, one of my first fiscal measures would be to democratize the price of binoculars. If most of us could afford a pair of Zeiss 'eights' I believe that in time the artificially involved problem of bird-protection would solve itself, and that we should be on the way to making modern life what was John Keats's ambition, 'a vale of soul-making.' For the real trouble is that we rarely see birds as they really are, but merely as hurrying blobs of matter that are for ever rushing out of our way, and have even less relevance to our power of appreciating the astonishing fact that we are alive than letter-boxes and lampposts. But if the field-glass were to accompany the toothbrush in the traveller's bag, then we should borrow the eagle eyes of stout Cortez when first he gazed upon the Pacific. We should greet the new world unveiled with a wild surmise. This month there arrives in England from the Upper Nile, Congo, Zambesi, or Sabi Rivers a birdling of mingled yellow and green who may catch a corner of our eyes as a drifting young beech-leaf which has left the tree-fold.

Or a voice like a moonbeam descending an invisible Jacob's ladder will be shaken out of the bridal willows, and make us remember and at once forget that there is a Golden Treasury among the books at home. But the field-glass is there, and at once we are newborn. We proceed to investigate a world we had hitherto taken for granted, and that is revolution, that is transformation, that is remoulding what foolish professors like Dr. Spengler call 'destiny.' We have broken with an automatic habit, parted with the past—and the world's great age begins anew. Possibly we are doing something really important for the first time in our

lives, and certainly a whole new set of slumbering faculties are stirred to strange life within us. And then, after much blundering as of a creature moving about in worlds not realized—catch your bird. You will be astounded to meet almost within reach of your outstretched arm a fluttering flame of green and gold, whose silvery underside in shadow is dusted with the palest lavender, the bloom, you might say, of fairy fruit. And so, for the first time since you were born, you will have seen a bird.

If you have well and truly seen, not only the willow-warbler, a summer migrant who winters in Africa, but any of our common birds, thrush, robin, blackbird, swallow, kestrel, gull or wheatear, the lustrous enamel on the swallow's wings, the robin's throat trembling in the urge of his song, then you have seen nature and life and beauty with the eye of the mind, and nothing will ever be quite the same again. From that moment your sense of values will be insensibly and inarticulately altered, for years of teaching, leagues of daily routine and custom, libraries of instruction can never equal and as often as not actually impede the knowledge that comes to a man from seeing something, no matter what it may be, for himself. He may see something extremely ugly, but that is better than seeing nothing at all. But if he see something that is beautiful and living, the stature of his own life is increased thereby, or, as William Blake put it much better,

He that catches the joy as it flies
Lives in eternity's sunrise.

These are all the ornithological observations on the pursuit of bird-watching I have to offer. If a sight of your first bird stimulates you to become a naturalist, to read books, to put up hiding tents and form theories, well and good. But if in your much learning you forget what you once saw, that learning, being without root, however profuse in foliage, will wither. If you aspire to collect shells and skins, you saw nothing at all. But if you did

see something, you need no guidance from anybody but yourself.

Here is an example of what I mean. The song of the golden-crested wren (our smallest British bird) is little above a whisper; it is nearly always heard only from the high tree-tops, and it is comically different from that of our familiar kitty-wren, which can flood a whole valley with its vociferous peals. But he that hath ears to hear, let him hear. He will hear a double up-and-down note repeated many times, and though so subdued and of so little power of carriage, exceeding gay and bright. Suddenly it breaks off into a bubbling and shivering of tangled notes, a wild, frantic, passionate flourish, as though the spring had gone to the birdkin's head. Put up your glasses and spy him out, and you will notice that the line of gold bordered by two dark ones running backwards from the minute brow gives the mite a fantastically ferocious appearance. And from this whisper, this spot of shadow creeping among the strong new green shoots of the larch-boughs, you will be gladdened by a sense of the riotous exaltation of spring.

Articles by
JAMES AGATE,
EDWIN EVANS,
A. LLOYD JAMES
In Next Week's *Radio Times*.



Photographs by Oliver G. Pike

THE SHADOW ON THE WALL.

A House Martin returning to its nest. This photograph has been much criticized, experts maintaining that a bird in the position shown could not throw a shadow this shape. The explanation is that the focal-plane shutter of the camera exposed the shadow before the bird, which in the brief space it took the shutter to travel, lowered its wings. This fact gives some idea of the great speed with which small birds move their wings.

Mr. de Courville at a rehearsal in the Studio.



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RAIDS

As children, we are told we should be 'Seen and not heard.' When we grow up and become B.B.C. artists the advice is perfectly useless, for we have to be 'Heard and not seen.' In the voice alone, we must convey:—

Firstly, All those characteristics which are minutely indicated by an author in his manuscripts. The description of 'Sir George Longton, a man of about fifty, gruff and abrupt in his manner, tall and broad-shouldered, etc., etc.,' has to be indicated by one thing only—the voice.

Secondly, All those stage 'instructions,' crosses, and 'business' which in theatrical parlance means the opening of a door, of a bag, or envelope, the picking up and reading of a newspaper, and a million other details, even as trivial as a wink or a smile.

These have to be provided for in the dialogue by such phrases as 'I am going away, good-bye,' 'Ah, here is a newspaper, what does it say?' or 'Why are you winking or smiling at me?' etc.—all intended to convey to the listener that which should be seen and seen only on the stage.

These are only a few, very few of the differences between the stage and the microphone, for at every rehearsal I have been faced with new problems of how to convey to the 'blind' listener something vital which must be conveyed by means of sound alone.

The B.B.C. provides facilities for almost every sort of sound to be broadcast—it is an easy matter for its experts to convey the sound of a motor-car or motor-boat, of the splashing of the sea, or the noise and din of a crowd; but when it comes to a question of a revolver shot, loud and realistic enough to convey a sense of genuine alarm, a blow from a fist or a smack, in fact, the most ordinary things of all—and, incidentally, the most important—serious technical obstacles arise.

I have tried to transmit dancing *via* the microphone, and although the taps of the feet came through clearly enough, it was not convincing. We tried a wooden board, a calico matting, in fact, everything we could think of, but in the end the effect was one which could just as easily have been obtained by beating time with a couple of clay pipes on a tray.

I mention some of the obstacles which have to be surmounted, because listeners are apt to criticize without realizing the difficulties which often stand in the way of the B.B.C. To me, it is marvellous how such vast and varied programmes are prepared day after day.

Their work knows no limit at Savoy Hill. All day and all night they are working and rehearsing strenuously, taking the greatest pains to secure a perfect performance. This enormous work is

MICROPHONE AND ME.

Albert de Courville on the Problems which Face a Theatre Producer when he comes to the Studio.

undertaken for what? For just a few minutes, and then it is finished.

These one-hour revues which I have contributed to the B.B.C. programmes have provided me, I must admit, with as many thrills as I have had in the course of a great many years producing for the theatre.

There is as much detail attached to these shows as there is in a full evening's production. In the course of a two-hour show one has the resources of dancers, pictorial lighting and scenic effects, and even moments when perfect silence is the most effective thing in the world, but when up against the microphone one is going at full speed all the time with just sounds.

The greatest help to a producer is the reaction of an audience. Do they laugh? Do they applaud? Are they interested? Are they still? Or, do they fidget?

The answers to these questions always enable me to make changes and alterations which will make the entertainment—be it a play, a musical comedy, or a revue—as near to perfect as possible.

But when broadcasting, one works in an atmosphere of deathly silence. True, we have an audience of a select few who come presumably because they are interested in the technicalities of broadcasting. They laugh here and there, they applaud, but they see an entirely different type of entertainment to

that which the listeners hear. They see the artists with manuscripts in their hands, they see the expressions of their faces, and so on.

They sit in a small room close up to the artists, and they therefore cannot be of any help to us at all.

It is the man or woman who tells you a day or two later that it was good or bad, who tells you whether you have succeeded or failed. It is the owner of a radio set who takes the trouble to write you a letter expressing his, or her, pleasure that makes it worth while.

I am glad I have been able to put my hands on material which I have accumulated for some fifteen years in the course of productions which must have cost a large fortune, and to help my unknown friends to pass away an hour, and make them forget the thousand and one things that must be forgotten to make life worth while.

When I produced one of the big revues with which my name has been associated, I strove to put into two hours as much fun and liveliness as possible, and if I succeeded, the show played to hundreds of thousands of people, and ran nearly a year, as a dozen of my shows have fortunately done. In this case I have to put in nearly as much work, and the show only runs one hour! But it plays to some *two million people!*

And it's worth it.

ALBERT DE COURVILLE.

TALKS OF THE NEW SESSION.

THE serial talks in the Talks Programme for the summer show considerable variety of subjects. A series which should be of very wide interest is that which has been arranged on twelve Thursdays on the subject of China. These talks are to be given by various different people, the first talk, 'An Englishman Looks East,' being by Lord Gosford. This will be followed by a talk by Commander Stephen King-Hall, who is already well known to listeners. Besides this there will be four talks by Dr. Lionel Giles on the history, religion, philosophy, literature, and art of China. Then there will be a talk by Mr. H. T. Silcock, and it is hoped some talks by Chinese speakers, leading up to a final summary of the whole series by Sir Frederick Whyte, who has recently been appointed Adviser to the Nationalist Government in China. It is hoped that the different outlook of the various speakers in this series will serve to give a comprehensive and unbiased account of this great nation, both in the past and in the present, and to help listeners to realize the great problems which are facing those in China today.

Another interesting series is that on 'The History of the English Countryside.' These talks have been arranged specially to interest rural listeners, and it is hoped that discussion groups may be formed in villages to listen to this series. The first two talks will be given by Mr. E. N. Fallaize on the early history and customs of the village community, and the last four—on the development of the countryside and the condition of rural England today—by Sir John Russell. Mr. E. N. Fallaize is Honorary Secretary of the Royal Anthropological Institute, and Sir John Russell is well known as Director of the Rothamsted Experimental Station. This series will be on Wednesday evenings from May 1 to June 5.

During the autumn many listeners took part in what was a novel experiment in educational broadcasting, the practical biology talks by Mr. Norman Walker of Leeds University. Once more, on Tuesday evenings, from April 30 to June 4, from Daventry 5XX only, Mr. Norman Walker is going to direct experiments through the microphone.

Listeners who wish to perform these experiments in their own homes under Mr. Norman Walker's direction, will be able to obtain a small parcel of the necessary chemicals upon application to Mr. Alfred Millard, c/o the B.B.C., Savoy Hill, London, W.C.2. The title of this series will be 'Next Steps in Biology.'

Immediately following on Mr. Walker's series and also at 8 o'clock, there are to be six talks by Mr. Z. F. Willis, of the Y.M.C.A., on 'The Foundations of Character.' These talks should be of special value to all psychologists, and especially to those interested in the training of the young.

On Friday evenings at 7.25 p.m., there will be two series of interest to historians. From May 3 to June 7, Mr. E. L. Woodward is going to talk on 'How to Approach Modern European History.' Mr. Woodward is a Fellow of All Souls and a University Lecturer in Modern History at Oxford, and in these talks he is proposing to explain how the historian sets about his job of writing history, and how it is that the historian, like everyone else occupied in a particular trade, has formed his own technique.

From June 14 to July 19 Mr. R. H. Gretton is going to discuss 'Some Makers of Modern Politics.' He will show how various great statesmen of Victorian days have contributed to the changes in political method.

Students of literature will probably be interested to hear Mr. T. S. Eliot, the well-known poet and literary critic, talking about 'Six Types of Tudor Prose,' and those who find themselves defeated by the facts and figures of finance may gain some useful help from Mr. A. Kahn's talks on economics, 'Spending and Saving.'

Sir Walford Davies, on Tuesday evenings, is going to give his eighth series of talks on 'Music and the Ordinary Listener,' which are this time to be on 'Handel at the Harpsichord,' in which twelve little-known overtures by Handel are to be analyzed week by week.

On Monday evenings, Monsieur E. M. Stéphan and Signor S. Breglia will continue to give their French and Italian talks alternately.

Herman Klein tells of the amazing VERSATILITY

of Sir George Henschel—singer, pianist, composer, conductor, accompanist, and teacher of singing, who, though in his eightieth year, is still one of our finest singers of *Lieder*.

CURIOSLY enough, Sir George Henschel is always associated in my mind with the Leeds Festival. I have known him ever since he made his *début* in London at a Monday 'Pop' as long ago as 1877, when I was a budding critic, and Lillian Bailey, the sweet American soprano whom he afterwards married, was practising old Italian airs in Bentinck Street, not many doors from our corner house, where Manuel Garcia was living and teaching my humble self among others. All through the last quarter of the nineteenth century I watched, enjoyed, and wrote about those manifold activities of George Henschel that seem very nearly forgotten today, though they constituted a big slice of the London musical life of that epoch and contained the busiest, proudest moments of his long career. For he was not only a first-rate baritone singer, as you know and still hear today, but a veritable 'Admirable Crichton' of a musician—composer, conductor, pianist, accompanist, concert giver, teacher, all rolled into one and working simultaneously with the most complete efficiency.

Yet, as I say, he always brings Leeds to my mind, and for two reasons. He sang there in that memorable year (1880) when Arthur Sullivan conducted the Festival for the first time and brought out his *Martyr of Antioch*; he also created the baritone part in J. F. Barnett's cantata *The Building of the Ship*; and he took part in an extensive selection from Handel's oratorio *Samson*. Now, please note that the poem of Barnett's cantata was written by Longfellow, then alive and a great friend of Lord Houghton, who was residing at Elmete Hall, near Leeds, and a friend of Henschel's. The latter was anxious to know the poet, and this is the witty letter of introduction that Lord Houghton gave him:—

DEAR MR. LONGFELLOW,

Mr. Henschel, our chief bass singer, desires to be introduced to you. It is pleasant to present singer to singer. Mr. Henschel is a German by origin, but has made himself half an Englishman, and is going, in a very short time, to make himself for the other and better half an American by marrying a Boston lady. I write from the great Musical Festival at Leeds, my neighbouring town, which has had this peculiarity, that its two most successful pieces have been good music applied to good poetry. Music is usually married to such very wretched verse that to hear Milman's 'Martyr of Antioch' and your 'Building of the Ship' set to harmony and admirably sung has been a real aesthetic pleasure.*

Henschel's second appearance at Leeds (and my second reason for this association)

* 'History of the Leeds Musical Festival,' by Fred R. Spark and Joseph Bennett, 1858-1880.

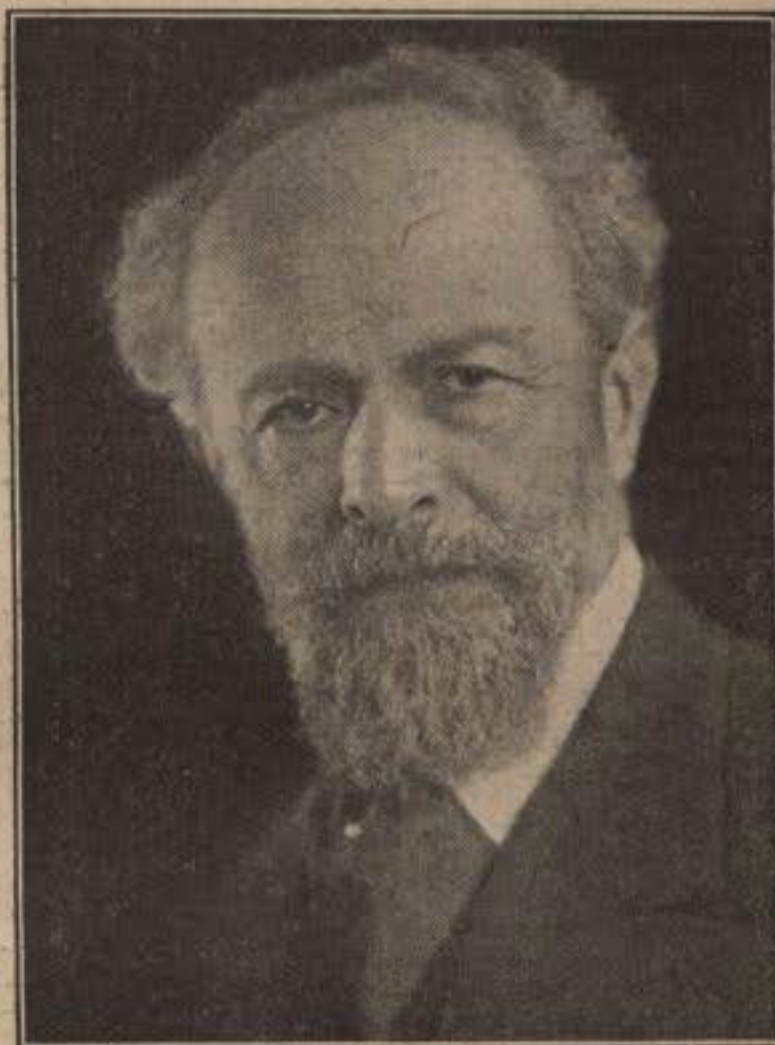
was, I fancy, at a Festival in the 'nineties, when he again sang in *Samson*. I had then for the first time the strange experience of listening to the performance by the *electrophone*, from a house some distance away from the Town Hall. I remember how clearly his voice came over, and how wonderful it appeared to be hearing it so well at least a quarter of a mile off; and when, after many years, I listened again to his unforgettable *Lieder* singing, this time by *wireless*, it seemed as though I were enjoying that rare experience all over again—only under much more favourable conditions.

But that was not the only important innovation with which the name of Sir George Henschel ought to be for ever associated. He was practically the inventor of the 'vocal recital'—a form of entertainment that music critics and others might feel less inclined to loathe, were it always as artistic and interesting and skilfully devised as Mr. and Mrs. Henschel knew how to make it. Their efforts, separate or united, used to draw unfailing crowds to the old St. James's Hall—delightful programmes that included good songs of every school and type, admirably sung in one of four or five languages, duets that were given to

Recitals by Sir George Henschel will be broadcast from the London Studio on Friday next, May 3, and on May 8 and 13. Details of these programmes of Lieder will not be announced until just before each recital.

perfection, and all alike accompanied on the piano by the husband with that exquisite delicacy of touch and sureness of memory and execution whereof he was at that time an artist without an equal. It seems very wonderful to realize that the veteran of today (he is now in his eightieth year) is still capable of performing something like the unique feats of his youthful period for the benefit of thousands of new listeners, to whom until quite recently he had been no more than a name!

His voice has changed very little, except that it is not, of course, so resonant and powerful as once. It was never quite of a sweet or lovable quality. The art, the intellectuality, the musicianship of the singer was what pleased and attracted you, not his organ. The intimate friend of Brahms, he could interpret that master's *Lieder* with the same clarity and beauty of style as those



SIR GEORGE HENSCHEL.

A recent portrait of the famous British musician, of whom Herman Klein so charmingly writes in the accompanying article.

of Schubert or Schumann, which was something of a revelation to English amateurs in the 'eighties. Hugo Wolf and Strauss came to the front a trifle too late for him.

It is not so easy to estimate Henschel's talent in the direction of composition or to foretell the verdict of posterity upon the sixty odd works catalogued in Grove's 'Dictionary.' Personally, I like many of his songs, and his charming *Serbisches Liederspiel* for vocal quartet is unduly neglected. But as a conductor he possessed undoubted gifts, and, although somewhat eclipsed by the magnetic personality of his contemporary, Hans Richter, he made a big name for himself by splendid work as the first conductor of the Boston Symphony Orchestra, by carrying on the labours of August Manns in Scotland, and, last but not least, with the excellent London Symphony Orchestra, which he founded in 1886 and directed for many seasons with conspicuous ability and perseverance in the face of all sorts of difficulties. Here, perhaps, he was a little in advance of his time. Nevertheless, his achievements had an enduring value.

Sir George was knighted in 1914. After the death of his accomplished wife in 1901 he lived for some years in retirement, then married again and returned for a time to the concert platform. During most of his career he was busily engaged in teaching singing, a kind of work that naturally appealed to him and in which he was particularly successful. His daughter, that charming vocalist, Miss Helen Henschel, has long enjoyed a wide reputation and is an especial favourite with the radio public.

HERMAN KLEIN.

Home, Health, and Garden.

A BALANCED DIET FOR CONVALESCENTS

By Miss J. Lindsay and Prof. V. H. Mottram.

THE problems in convalescence are: (1) to persuade the patient to eat by tempting the appetite; (2) to give digestible and yet nutritious meals. Small portions of several dishes are to be preferred to large helpings of one dish. First-class protein must be well represented, and also the various vitamins. By digestibility we do not mean especially those foods which leave the stomach rapidly—which is the usual meaning—but those which give least trouble to the alimentary tract. These vary for each person, but on the whole it is safe to class boiled, steamed, and grilled chicken, mutton and lamb, and fish; plain boiled or steamed young vegetables (with the exception of new potatoes); ripe fruit; boiled, cold, or poached eggs; custard, and light steamed puddings or stewed fruit, as digestible foods. The calorie intake may be considerably lower than normal (e.g., 2,500 instead of 3,000) because the convalescent is probably resting much of the day in a warm atmosphere.

The following is a suggestion for a convalescent diet which could be varied in many ways. It contains 93 grammes protein, 105 grammes fat, 366 grammes carbohydrates. Two-thirds of the protein is first-class protein. The total calorie yield is nearly 2,900. The four important vitamins are liberally represented.

BREAKFAST: Poached egg on toast; toast, butter and honey; tea, milk, sugar.

Amounts: One egg; 3 ozs. bread for toast; $\frac{1}{2}$ oz. butter, $\frac{1}{2}$ oz. honey, $\frac{1}{2}$ pint of milk, $\frac{1}{2}$ oz. sugar.

BEVERAGES: Orangeade.

Amount: Juice of one orange and $\frac{1}{2}$ oz. sugar.

LUNCH: Sweetbreads en casserole; sieved green vegetable; sago cream and stewed plums.

Amounts: 4 ozs. sweetbreads, $\frac{1}{2}$ pint milk, 1 oz. carrot, $\frac{1}{2}$ oz. flour, 1 oz. turnip, 1 oz. onion, $\frac{1}{2}$ oz. butter (N.B.—The vegetables can be removed after cooking, if they be thought too indigestible); 2 ozs. spinach, $\frac{1}{2}$ oz. sago, $\frac{1}{2}$ pint milk, $\frac{1}{8}$ pint cream, 1 oz. sugar, 3 ozs. plums, 1 oz. bread.

TEA: 1 oz. bread, $\frac{1}{2}$ oz. butter, 1 oz. mustard and cress or lettuce, $\frac{1}{2}$ pint milk, $\frac{1}{2}$ oz. sugar.

SUPPER: Dutch sole, mashed potatoes, new carrots; peach Rupert.

Amounts: 6 ozs. sole, $\frac{1}{2}$ oz. butter, $\frac{1}{2}$ oz. flour, $\frac{1}{2}$ pint milk, 1 oz. egg, and 1 oz. lemon; potatoes 3 ozs., carrots 3 ozs.; $\frac{1}{2}$ oz. butter between the two vegetables.

Peach Rupert.

1 oz. rice.	4 ozs. lemon.
$\frac{1}{2}$ oz. gelatine.	2 ozs. jam.
4 ozs. peach.	2 ozs. sugar.
1 pint milk.	1 gill of cream.

Wash rice, place in double pan, add milk, and cook till rice is tender, add the sugar and flavouring, such as vanilla or almond. When quite cold, fold into it the slightly whipped cream. Half fill Melba glasses with the mixture. Place a peach on top and cover with a jam glaze.

Jam Glaze.

Place a gill of water, 2 lbs. jam, $1\frac{1}{2}$ lbs. sugar, $\frac{1}{2}$ oz. gelatine, lemon juice in pan. Boil for about four or five minutes, strain, when cool add carmine, and when showing signs of setting, use.

HOW TO MAKE A BUDGET

LAY-OUT OF THE WEEKLY WAGES.

DATE OF WEEK..... PLACE.....

PEOPLE IN THE FAMILY.....
(Give the ages of the children)

NUMBER OF ROOMS IN THE HOUSE.....

RECEIPTS and HELPS.

WAGES.....

STUFF FROM THE GARDEN.....

PAYMENT IN KIND..

or
GIFTS OF { Firing, Clothes, etc. }

SPECIAL POINTS....

(Such as:—People in the family who partly live out or have meals out, etc.)

SPENT.

RENT.....

FOOD.....
(Each item singly, if possible, and amount as well as price.)

FUEL.....

LIGHT.....

CLOTHES (including Shoes)

INSURANCE: CLUBS.....

SUNDRIES.....

(Include here money spent on the garden.)

Listeners should study this Budget Form before hearing Mrs. McKillop's talk from 5XX on April 29, at 10.45 a.m.

THIS WEEK IN THE GARDEN.

VIOLETS take the first place amongst winter flowers, and no time should be lost in preparing the ground where they are to be grown during the summer months. In the south, a border with a northern aspect will suit them best. This should have a dressing of good loamy soil, well-decayed farmyard manure, and a little leaf soil and sharp sand. Single varieties are more robust growers than double varieties. The rooted runners of the former should be planted at least 15 ins. apart each way, so that they may form good crowns before autumn, whereas for the double varieties 12 ins. each way will be sufficient.

To concentrate the strength of the plant to the main stem or central crown, all side-shoots should be pinched as they appear.

Winter-flowering carnations that were rooted and potted on early in the year should not be allowed to become pot-bound before being moved into larger pots. Keep them growing on steadily in a cool, airy house, and keep a sharp lookout for aphid, spider, and thrips.

Chrysanthemums belong to the list of autumn flowers, but some varieties, if properly treated, will

last well into the winter months. Plants that are filling their pots with roots should be moved into larger-sized pots to keep them growing. The plants should have as much light and air as weather conditions permit to keep them dwarf and sturdy.

If sweet peas raised in pots are not already planted, the first opportunity should be taken to get them into their flowering quarters. Place twiggy branches round them at once to support and shelter the plants until the larger stakes are put in.

Seeds of biennials and many perennials may be sown now to provide good plants for next year. They may be sown in the open, but are under better control if room can be found in a cold frame. Those recommended for sowing within this next week or two include Canterbury bells, sweet Williams, evening primrose, foxglove, wallflower, forget-me-not. When a sufficient size, prick them out into nursery lines in soil that has not been manured during the season, as the seedlings become large and soft on heavily manured ground and do not stand severe winter weather.—*Royal Horticultural Society's Bulletin.*

The B.B.C. booklet of Household Talks for 1928 will be published on May 15, and can be obtained from any bookstall, price 1/-, or direct from the B.B.C., Savoy Hill, for 1/3 post free.

SINGLE GAS RING RECIPES.

Tomato Rarebit.

4 ozs. grated cheddar cheese,
2 skinned tomatoes,
3 tablespoonfuls of milk and water.
Seasoning.

Slice the tomatoes. Simmer in milk for a few minutes (till soft). Add grated cheese and seasoning. Heat gently till cheese is melted (about two minutes). Serve on toast.

Cod Salad.

This is a simple way of making a fish salad with as little trouble as possible:

4 to 6 ozs. cod.	$\frac{1}{2}$ pint milk and water.
$\frac{1}{2}$ oz. margarine.	$\frac{1}{2}$ oz. flour.
1 egg.	Squeeze of lemon juice.

Seasoning.

Put milk and water in saucepan. Bring to boil. Add margarine and fish. Keep under boiling point till fish is cooked (ten to fifteen minutes). Remove fish and flake down. Mix flour to a smooth paste with milk and water. Add to liquid in saucepan.

Stir till boiling. Add seasoning and enough lemon juice to give a tart flavour. Add egg. Beat sauce well. Mix with fish. This is really a mock salad dressing. It makes an equally good dish when eaten hot.

Many food specialists complain that not enough milk is taken in the diet, yet a glass of milk is not always palatable. Junket forms an easy solution to the difficulty. Even the gas-ring has only a few minutes use, since the milk must only be lukewarm when the rennet is added. Plain junket can be easily varied. When egg is mixed with the milk the junket tastes like a real custard pudding.

$\frac{1}{2}$ pint milk.

2 teaspoonfuls of sugar.

1 egg, 1 teaspoonful of rennet.

Beat the egg slightly. Heat the milk. Pour over the egg, stirring well. Stir in rennet. Eat when cold. Flavour with cinnamon or nutmeg.

Lamb, pork, and mutton all cost about the same for the necessary protein ration, while eggs and bacon are the dearest source of all. Summer time is an easier season for housekeeping, as fresh fruit makes an admirable second course, and crisp salads solve the vegetable problem. But in colder weather more substantial meals require to be provided. Variety can be added to the menu by acquiring a small gas ring oven. Baked fish, chops, liver and bacon, can be added then to the menu, and a baked potato in its 'jacket' eaten with plenty of butter is quite a treat.

Storage of food is the great worry for the single room or small flat. Most cereals, except flour, can be bought in small quantities. Self-raising flour can be bought by the pound and answers the purpose satisfactorily. Ordinary flour is not usually sold by less weights than 3 $\frac{1}{2}$ lbs. Vinegar for occasional salad dressings is usually sold in too large bottles for the small cupboard. Substitute lemon juice instead. If the coffee tin is lined with grease-proof paper, the coffee will keep its flavour better. A biscuit-tin, bought for a few pence from the grocers, with a few holes pierced in the lid, makes a good bread container. Failing this, keep bread wrapped in a tea-cloth. An inverted earthenware flower-pot will help to keep the butter cool in summer.

Any part of tinned food which has not been used should be emptied out of the tin and stored in a basin. This is particularly important in the case of tinned fruits.—(From a talk by Miss Helen M. Tress.)

Vegetarian Savoury.

$\frac{1}{2}$ oz. nut fat.	1 egg.
$\frac{1}{2}$ oz. finely chopped onion.	$1\frac{1}{2}$ ozs. grated cheese.
1 skinned tomato.	1 oz. brown breadcrumbs.
$\frac{1}{2}$ teaspoon chopped parsley.	Seasoning.

Cook the onion in nut fat. Add sliced tomato and beaten egg. Cook for a minute or two. Add the other ingredients. Stir well and pile on rounds of toast or, if liked, on baked mushrooms.

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5.0
A RECITAL
BY
BROSA

SUNDAY, APRIL 28
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

8.45
AN APPEAL
BY
MRS. BALDWIN



10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 A Popular Band Concert

(S.B. from Manchester)
GWLADYS NAISH (Soprano)
DENNIS NOBLE (Baritone)
THE WINGATES TEMPERANCE BAND
(Conducted by H. MOSS)

March, 'Washington Grays' Graffula
Selection, 'Maritana' Wallace

3.50 GWLADYS NAISH

Aria, 'Dove Sono' ('The Marriage of Figaro')
Mozart
Variazioni di Concerto sul 'Carnevale di Venezia'
Benedict

SIR JULIUS BENEDICT.

Though counted as among our English composers, was really a German who made his home with us. He occupied a leading place in the Victorian world of music; for about forty years he was looked up to as one of its leaders. Remembered now almost wholly by his opera, *The Lily of Killarney*, he won several successes, not only in that direction, but in sacred oratorios and cantatas. He left besides some purely orchestral music which is still occasionally played.

These brilliant concert variations on the well-known 'Carnival of Venice' air were long among his most popular drawing-room pieces, in an age when vocal accomplishment was more usual than it is now.

3.58 DENNIS NOBLE

Three Comrades
Hans Herrmann
Ah, could I but express in song
Malashkin

4.5 BAND

Cornet Solo, 'The Swiss Boy'
Arban
(Soloist, E. CLAYTON)
Selection of Meyerbeer's Works

4.30 GWLADYS NAISH

Heart o' Fire Love (Songs of the Hebrides)
arr. Kennedy-Fraser and Kenneth Macleod
Polacca ('Esmeralda') Goring Thomas

4.38 DENNIS NOBLE

At Santa Barbara Kennedy Russell
Ettrick Graham Peel

4.45 BAND

Trombone Solo, 'My Task' Ashford
(Soloist, B. BYERS)
Selection, 'Romeo and Juliet' Gounod

5.0 A RECITAL

by
ANTONIO BROSA (Violin)
Adagio } (1st Sonata for Violin alone) Bach
Fuga... }
Andante Haydn, arr. Brosa
Caprice Paganini, arr. Kreisler
Pièce en forme de Habanera Ravel, arr. G. Catherine
La plus que lente (Waltz)
Debussy, arr. Leon Roques
Tarantelle Fred d'Erlanger

5.30 'ENGLISH ELOQUENCE—I'

The Sermon of the Plough, preached on January 18, 1548, by the Rt. Rev. HUGH LATIMER, Bachelor of Divinity, sometime Bishop of Worcester.

THE series of Bible Readings came to an end last Sunday, and today a new series begins. It is called 'English Eloquence,' and as great eloquence is inspired in great men by great

subjects, this series should not follow ignobly its predecessor. Its aim is to represent each week one of the finest sermons or speeches delivered in English by churchmen and statesmen ranging from Hugh Latimer to President Wilson.

As a great cause, the Reformation in England inspired many champions, and of these Hugh Latimer was the most eloquent. 'Did there ever any man flourish, I say not in England, but in any nation in the world after the Apostles, who preached the gospel more sincerely, purely and honestly than Hugh Latimer?'

Born in Leicestershire—my father was a yeoman and had no lands of his own—he lived and preached reformation during three reigns. But the Reformation was a social as well as a religious movement. And though Latimer had preached on matters of dogma under Cardinal Wolsey and had resigned his See for refusing



LATIMER PREACHING BEFORE EDWARD VI.

Latimer's famous 'Sermon of the Plough' is the first in the series of great speeches and sermons that will be broadcast, under the title of 'English Eloquence,' at 5.30 on Sunday afternoons.

to subscribe to the Six Articles of Henry VIII, his greatest sermons were those preached against the crying social evils of the age.

For eight years he had been persecuted, imprisoned and silent; but with the accession of Edward VI he was granted a licence to preach and devoted himself to the redress of the injured and oppressed. 'In which his painful travails he continued all King Edward's time; preaching for the most part two sermons every Sunday; and besides this, every morning ordinarily, winter and summer, about two of the clock in the morning, he was at his book diligently.' The Sermon of the Plough was one of the fruits of this time, which passed all too soon. Persecution revived under Mary and at the last, 'When Master Latimer stood at the stake, and the tormentors were about to set the fire upon him and that most reverend father Doctor Ridley, he lifted up his eyes towards heaven with a most amiable and comfortable countenance, saying these words: "God is faithful, which does not suffer us to be tempted above our strength."'

(For 5.45-8.45 Programmes see opposite page)

8.45 The Week's Good Cause:

Appeal on behalf of the National Birthday Trust Fund for the extension of The Maternity Services by Mrs. BALDWIN

THIS Fund, the purposes of which are to assist the voluntary maternity hospitals in the London area (and the Leeds Maternity

Hospital) and to raise the status of midwives, was inaugurated at the end of 1928 under the auspices of Mrs. Stanley Baldwin and the Minister of Health. The Fund aims at encouraging every member of the population to send in a shilling on his or her birthday (thus raising 42,000,000 shillings) to the Headquarters of the National Birthday Trust Fund, Carlton House, Regent Street, S.W.1. Mrs. Baldwin will make the Appeal from 'Chequers.'

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.5 Selections from the Popular Oratorios

LINDA SEYMOUR (Contralto)
WILLIAM BARRAND (Bass)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
Conducted by
STANFORD ROBINSON

WILLIAM BARRAND
Introduction, 'As God the Lord' ('Elijah') Mendelssohn

ORCHESTRA
Overture ('Elijah') Mendelssohn

CHORUS
Help, Lord! ('Elijah')
He, Watching over Israel ... } Mendelssohn

LINDA SEYMOUR and WILLIAM BARRAND
Recit., 'Arise, Elijah' ('Elijah') Mendelssohn

LINDA SEYMOUR
Air, 'O rest in the Lord' ('Elijah') Mendelssohn

CHORUS
He that shall endure to the end ('Elijah') Mendelssohn

WILLIAM BARRAND
Recit., 'And God said, Let the waters, ('Creation') Haydn
Air, 'Roaming in foaming billows'

CHORUS
Achieved is the glorious work ('Creation') Haydn

ORCHESTRA
Pastoral Symphony ('Messiah') Handel

LINDA SEYMOUR
Recit., 'Then shall the eyes' .. } 'Messiah'
Air, 'He shall feed his flock' .. } Handel

CHORUS
Destroyed is Babylon ('The Last Judgment') Spohr

QUARTET and CHORUS
Blest are the Departed ('The Last Judgment') Spohr

WILLIAM BARRAND and CHORUS
Prologue, 'Hasten, hasten' ('The Golden Legend') Sullivan
Scene 2. Introduction and Contralto Solo, 'Slowly, slowly' ...

CHORUS (Unaccompanied)
Evening Hymn, 'O Gladsome Light' ('The Golden Legend') Sullivan

EPILOGUE—CHORUS
God sent his Messenger, the Rain ('The Golden Legend') Sullivan
(See article on page 191.)

10.30

Epilogue

5.45
Bach Cantata
from the
Guildhall School

(For 3.30-5.30 Programmes, see opposite page)

5.45-6.15 app. Church Cantata
(No. 31) **Bach**

'**DER HIMMEL LACHT**'
(The Heavens Laugh)

Relayed from the Guildhall School of Music

ELSIE SUDDABY (Soprano)

JOHN ARMSTRONG (Tenor)

KEITH FALKNER (Bass)

LESLIE WOODGATE (Organ)

JOHN FIELD (Oboe)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

(Trumpets, Tympani, Oboes, Bassoon and Strings)

Conducted by **STANFORD ROBINSON**

BACH left two Easter Cantatas and this one in particular embodies the gladness of the Church's most joyous festival in a truly wonderful way. As has already been pointed out several times in these notes, the Church Cantatas not only formed part of the service of the day for which they were composed, but had the closest possible relation to it. Each of the so-called Chorale Cantatas, particularly, is founded on one of the Chorales (or hymns) set down for the day's service, and the texts are almost always related to the day's Gospel. In many cases, indeed, the Cantata texts embody part of the words of the Gospel.

This Easter Cantata is laid out for an exceptionally large orchestra.—three trumpets, three oboes, taille (tenor oboe), bassoons and strings in six parts, as well as kettledrum and continuo (figured bass). Bach uses this big force in the most splendid way in the orchestral introduction; we do indeed hear the heavens laughing and the Earth rejoicing, and the big opening chorus, in five parts, is not less eloquent of exaltation.

The aria for bass, 'Prince eternal,' is built upon one of Bach's motives of majesty or solemnity in illustration of the ideas called up by the word 'Prince.' With the same delight in weaving his music round an idea, the last aria for soprano is a glorified cradle song with a beautiful oboe obbligato, in which a gentle, swaying figure persists almost all the way through.

The Chorale at the end is fully accompanied, the orchestra soaring above the soprano voice with splendid effect.

The words are taken, by permission of Messrs. Constable and Co., from 'Bach's Cantata Texts, Sacred and Secular,' by C. Sanford Terry.

I.—*Sonata*

II.—*Chorus*

The heavens shout, the earth with praise exulteth,

And everything that draweth breath. The Saviour lives! He now in triumph riseth,

And proud hath burst the bars of death. He who within God's acre resteth, The Holy One to heaven now calleth.

III.—*Recitative (Bass)*

O longed-for day!
Come, spirit, sing with joy!
The First and Last, Beginning and the Ending.

He Whom our heavy guilt did cast to hell's grim keeping,

Today is risen from the tomb!
He Who was dead, behold, now liveth ever!

And, as the head, so liveth every member. Within His hands He holds
The keys of death and hell's dark portal. His mantle's folds
Blood red be-dyed and torn with scourging cruel,
Today are decked with victory like a jewel.

IV.—*Aria (Bass)*

Prince eternal, strong defender,
Lord Almighty, God's own Son,
See, Thy cross was but a ladder
Set to raise Thee to Thy throne!
Lo, the piercing cords that bound Thee
Deck Thee now with glory rare!
Yea, on the cruel thorns that tore Thee
Gems of worth and beauty are!

THE DAY OF REST.
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Broadcast Churches—XI.

SHEFFIELD
CATHEDRAL.



Sidney Ellis

By the Ven. **J. RUSSELL DARBYSHIRE**, Archdeacon and Vicar of Sheffield

SHEFFIELD cannot boast of possessing one of the great historical cathedrals which are such an architectural glory of our land. When the Diocese was formed by being cut out of the arch-diocese of York, in 1914, the Parish Church of Sheffield became the Cathedral Church. Although plans have been drawn up for a very extensive enlargement of the existing church, first the period of the war and since then the lean years of industrial depression have made the realization of that scheme of enlargement impossible. Nevertheless, the church as it stands is not without dignity. Situated in the centre of the city, it is placed in a large open churchyard which sets off as advantageously as possible the cruciform church of perpendicular architecture with its central tower and spire.

There was an earlier church of the twelfth century, of which some few stones remain embedded in the East wall of the Sanctuary, but the oldest part of the present edifice dates from the fifteenth century. Its general plan is very similar to, although less elaborately ornamented than that of the neighbouring Church of Rotherham, which formerly was the more important town of the two.

Before the Reformation Sheffield was served from the Priory at Worksop, and for a time was in some financial difficulties after the Royal appropriation of the revenues of religious houses. Queen Mary Tudor, however, restored to Sheffield some of the money anciently given for its support, and established a corporation of twelve Church Burgesses, a body which still exists, and is responsible in great measure for the repair of the fabric. Quite lately this body has carried through very extensive repairs in the roof where, as has happened in so many ancient churches, damage done by the Death Watch Beetle was found to be widespread.

The central tower and chancel arcades are all that is remaining of the fifteenth century work. A chapel on the South side of the sanctuary was added in the sixteenth century to be the mortuary chapel of the Earls of Shrewsbury, the Lords of the Manor, and that chapel still contains fine monuments to the fourth and sixth Earls, the latter of whom was the custodian of Mary Queen of Scots when she was in captivity at Sheffield Manor. This chapel also contains an ancient stone altar, which, though it has at some time been cut in two, retains still its five incised crosses. At a later date a chapel was built on the North side, and for a time the cruciform shape of the church was quite lost. The nave was almost entirely rebuilt in the early years of the nineteenth century, but in a manner which to some extent retained the appearance of the former Perpendicular nave. About 1880, transepts were added and an extra bay built to the West. These additions are clearly defined, being designed in what is known as the 'decorated' rather than the Perpendicular style. A good deal of fair stained glass was added about the same time, which has tended to make the Church rather dark.

Since its elevation to Cathedral rank the Church has been enriched by one very notable gift. The Freemasons of Sheffield, as a War Memorial, repaved the Sanctuary in Portland stone, erected a fine English altar and reredos of carved and gilded wood designed by the late Mr. Temple Moore, and set up sixteen finely carved Canons' Stalls East of the Choir. The added dignity thus given to the church is very noteworthy. Some further colour and dignity is added by the laying up of a number of Colours of the York and Lancaster Regiment, the latest having been placed in position last July.

Sheffield Cathedral has for many years been famous for its music. A tablet in it commemorates Sir William Sterndale Bennett, who was born at Sheffield, where his father was organist of the church. For the last thirty years the music has been under the capable direction of Mr. T. W. Hanforth, F.R.C.O., who brought to Sheffield the inspiration of York Minster, where he was trained.

A Service from the Cathedral will be relayed from Sheffield tonight at 8.0.

8.0
A Service
from
Sheffield Cathedral

V.—*Recitative (Tenor)*

Arouse thee, then, my soul whom Christ delivered!
To Him thy homage pay!
A new life at His service lay!
Flee! shun the works of darkness!
Soul, let thy Saviour now above receive
thy love and goodness!
Thy conduct, as a vine, see no ill fruit
it beareth.
But e'er that it to heaven its branches
reareth!
O Christian, haste, and see hell's tomb,
escape ye!
But leave the stone, thy sin, in darkness
wrapped,
Behind thee, and seek for Jesu's self
alone!

VI.—*Aria (Tenor)*

He who would in Christ be living
Must himself to God be giving,
In Whose image was he made;
To the skies his soul uplifting,
From the tomb of sin escaping,
Now God's sign is on him laid.

VII.—*Recitative (Soprano)*

As members by their head
Are guided all and led
So can from Jesus nought divide me,
Whatever may betide me,
If I with Him do suffer pain, then He
to heaven above will guide me,
Where sits He throned on high, my God
my flesh shall see in heaven.

VIII.—*Aria (Soprano)*

Life's last moment, quickly come!
Close mine eyelids, in death sleeping!
Christ above will on me shine,
With the light of heaven down leaping!
Come, dear angels, take me home!

IX.—*Chorus*

My course is set to heaven above;
To Christ I'd hence betake me.
Asleep in Him and in His love,
No mortal hand can wake me.
Lord Christ, fair victor in the strife,
'Tis He shall call my soul to life,
And bliss eternal grant me!

8.0 A Religious Service

From Sheffield Cathedral

S.B. from Sheffield

I. A THANKSGIVING FOR THE GOSPEL

Hymn, 'Come ye faithful, raise the anthem' (English Hymnal, No. 380)

Short Lesson, Titus iii, 4-7

Lesser Litany

Lord's Prayer

The Magnificat (Walmisley in D)

2. AN ACT OF WORSHIP

Hymn, 'Ye watchers, and ye holy ones' (English Hymnal, No. 519)

Short Lesson, Revelation v, 11-13

The Salutation

An Act of Worship

Anthem, 'Light of the World'

Elgar

3. THE SERVICE OF WITNESS

Address by the Venerable **J. RUSSELL DARBYSHIRE**, Archdeacon and Vicar of Sheffield

Hymn, 'Judge Eternal, throned in splendour' (English Hymnal, No. 423)

Prayer

Blessing

(For 8.45-10.30 Programmes, see opposite page)

10.30 Epilogue

(For details of this week's Epilogue see page 185)

SUNDAY, APRIL 28
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0
Birmingham
Symphony
Concert

OUTSTANDING
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SYMPHONY No. 5 in C Minor—(Beethoven)—Royal Albert Hall Orchestra—D1150 53, 6/6 each (from Daventry—Sunday at 4; London, Thursday at 8.30)
TRISTAN & ISOLDA, Act 3—(Wagner)—Artists, Conductors and Orchestras of international repute as Wagnerian interpreters—D1413-17, 6/6 each (London, Monday at 8.45)
TRIO in G Major—(Haydn)—Cortot, Thibaud & Casals—DA895-96, 6/- each (London, Tuesday at 7.45)
SPANISH DANCE—Thibaud—DB1113, 8/6 (London, Tuesday at 4.18)
LOTUS LAND—Cyril Scott—B2394, 3/- (London, Tuesday at 8.40)
TWENTY-FOUR PRELUDES—(Chopin)—Cortot—DB957-60, 8/6 each (London, Wednesday at 9.30)
LEONORA OVERTURE, No. 3—(Beethoven)—Vienna Philharmonic Orchestra—D1614-15, 6/6 each (London, Thursday at 8)
NOW SLEEPS THE CRIMSON PETAL—Browning Mummery—B2355, 3/- (Daventry Ex., Friday at 6.30)
CURTAIN FALLS—Peter Dawson—B2936, 3/- (Daventry Ex., Friday at 7.18)
GÖTTERDÄMMERUNG (Twilight of the Gods)—(Wagner)—Artists, Conductors and Orchestras of international repute as Wagnerian interpreters—D1572-87, 6/6 each (Daventry Ex., Friday at 7.45)
SECOND HUNGARIAN RHAPSODY—(Liszt)—Philadelphia Symphony Orchestra—D1296, 6/6 (London, Saturday at 5)
NÄILA WALTZ—Backhaus—DB926, 8/6 (London, Saturday at 8.30)
NOCTURNE—Quartet in D Major—(Borodin)—Budapest String Quartet—D1441, 6/6 (Daventry Ex., Sat. at 10.55)
HUMORESQUE (Dvořák)—Kreisler—DB1091, 8/6 (Daventry Ex., Sunday at 9)
HENRY VIII DANCES—New Symphony Orchestra—B2981, 3/- (Daventry Ex., Sunday at 9)
SYMPHONY No. 1 in C Minor—(Brahms)—Philadelphia Symphony Orchestra—D1499-1503, 6/6 each (Daventry Ex., Thursday at 4)
LA PLUS QUE LENTE—Helfferich—DB945, 8/6 (London, Sunday at 5)
SCHEHERAZADE (Rimsky-Korsakov)—Philadelphia Symphony Orchestra—D1436-40, 6/6 each (London, Monday at 3).

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3.30 'SAUL,' BY ROBERT BROWNING
Read by V. C. CLINTON-BADDELEY.

4.0-5.30 **Symphony Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CASTELL)
Conducted by JOSEPH LEWIS
FRANK TITTERTON (Tenor)
MICHAEL MULLINAR (Pianoforte)

ORCHESTRA

Overture, 'Il Seraglio'Mozart

FRANK TITTERTON and Orchestra

Aria, 'Lend me your aid' ('Irene')...Gounod

MICHAEL MULLINAR and Orchestra

Pianoforte Concerto in A (K. 488)Mozart
Allegro; Andante; Presto

FRANK TITTERTON

In the Steppe *Liapounov*
The Little Island

Rachmaninov

My Native Land

Gretchaninov

Michael Tucha's Songs
('Ivan the Terrible')

Rimsky-Korsakov

Over the Steppe

Gretchaninov

ORCHESTRA

Symphony No. 5 in C MinorBeethoven
Allegro con brio; Andante con moto; Scherzo; Allegro; Presto.

5.0 Industrial Christian Fellowship Service

Relayed from the Central Hall, Birmingham

Order of Service:

Organ Prelude

Wostenholm

Hymn, 'Judge Eternal, throned in splendour' (Songs of Praise, No. 284)

Reading, Luke xii, 22 to 31

Anthem, 'The Crown of Roses'...*Tchaikovsky*

Prayers

Hymn, 'When thro' the whirl of wheels' (Songs of Praise, No. 399)

Address by Sir JOSIAH STAMP

Hymn, 'Rise up, O men of God' (Songs of Praise, No. 350)

Benediction

At the Organ, M. L. WOSTENHOLM

8.45 The Week's Good Cause

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

DORA LABBETTE (Soprano)

PARRY JONES (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Merry Wives of Windsor'

Nicolai

THERE are many operas on subjects from our Shakespeare by German composers. That industrious fellow, the German, studies our Shakespeare rather more thoroughly than we do ourselves. Nicolai, the composer of *The Merry Wives of Windsor*, was one of the adventurous young people who ran away from home. He had the good luck to fall into kindly hands and to be given a first-rate education in music under the same master as the great Mendelssohn, and his

career throughout was a happy and successful one. He held several posts as conductor and director, of which he might have made use to produce his own works, but made himself responsible rather for the best possible performances of the great classics.

This Overture is made up principally of music from the third act of the opera, in which the scene is laid in Windsor Forest, where Falstaff and the rest join in a crazy fancy-dress frolic. The quiet tune of the opening, which the violoncellos begin, suggests the moon rising over the forest, and all the other lighthearted tunes concern themselves with the merrymaking with which the opera ends.

DORA LABBETTE

A Bird Song } *Delius*
Wiegenlied..... }
Devonshire Folk Song :

Sweetheart come along
arr. Gibson

BAND

Humoresque... *Dvorak*

In a Troika *Tchaikowsky*

Parade Militaire

Massenet

PARRY JONES

Where'er you walk

Handel

O Vision Entrancing

Goring Thomas

BAND

Three Dances ('Henry VIII')*German*

A GREAT deal of German's best known work is music originally written for the theatre, particularly for many of the Shakespeare plays; so popular have these become, that it is not too much to say that they are probably known to a wider public at the present day than the plays themselves.

These three dances are part of the incidental music composed for a production of Shakespeare's *Henry VIII*, at the Lyceum Theatre, London,

in 1892. The first is a Morris Dance, in the sturdy robust rhythm traditionally associated with that old-time measure of the country. There is an introductory section of sixteen bars before the tune itself enters.

The second, called 'Shepherd's Dance,' is a light-footed movement, graceful and dainty, in which the same spirit of brightness prevails as in the first more boisterous dance. In this movement, too, there is an introductory section before the tune enters.

The third dance has the name of 'Torch Dance,' and is much the most energetic and vigorous of the set. In the same time-measure as the first dance, it is built up on a rushing, strenuous tune which hurries along without a pause to its close, played on the full strength of the orchestra.

DORA LABBETTE

I've been roaming *Horne*

Have you seen but a whyte lillie grow *Anon.*

Twelve days of Christmas...*arr. Frederick Austin*

BAND

Selection, 'Madame Butterfly' *Puccini*

PARRY JONES

Fair House of Joy *Quilter*

Serenade *Strauss*

When Night Descends *Rachmaninov*

BAND

Ballet Suite, 'La Source' (The Fountain) *Delibes*

Scarf Dance; Love Scene and Variation;

Circassian Dance

10.30

Epilogue

Sunday's Programmes continued (April 28)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 *S.B. from Manchester*
 5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Sheffield (See London)*
 8.45 *S.B. from London*
 9.0 West Regional News
 9.5 **A CONCERT**
 Relayed from the Park Hall
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 Leader, PAUL BEARD
 Conducted by WARWICK BRAITHWAITE
 Symphonic Poem, 'Le Rouet d'Omphale'
 (Omphale's Spinning-wheel).....*Saint-Saëns*
 LEONARD GOWINGS (Tenor)
 She rested by the broken brook *Coleridge-Taylor*
 The Serenade.....*Brahms*
 Fair House of Joy.....*Quilter*
 COMMUNITY HYMN SINGING
 ORCHESTRA
 Italian Caprice.....*Tchaikovsky*
 10.0 *S.B. from London*
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

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

3.30 *S.B. from Manchester*
 5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Sheffield (See London)*
 8.45 *S.B. from London*
 9.0 *S.B. from Cardiff*
 9.5 *S.B. from London*
 10.30 Epilogue
 10.40-11.0 *S.B. from Cardiff*

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

3.30 *S.B. from Manchester*
 5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Sheffield (See London)*
 8.45 *S.B. from London (9.0 Local Announcements)*
 10.30 Epilogue

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30 *S.B. from Manchester*
 5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Sheffield (See London)*
 8.45 *S.B. from London (9.0 Local Announcements)*
 10.30 Epilogue

2ZY MANCHESTER. 374.3 M. 793 KC.

3.30 **A BRASS BAND CONCERT**
 Relayed to London and Daventry
 (See London)
 5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Sheffield (See London)*
 8.45 *S.B. from London (9.0 Local Announcements)*
 9.5 **An Orchestral Concert**
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 Symphonic Prelude, 'Romeo and Juliet'
Tchaikovsky
 EDA ISHERWOOD (Soprano)
 From the Land of the Sky Blue Water...
 The Moon drops low.....*Cadman*

A Swan.....*Grieg*
 I Love Thee.....*Grieg*
 KATHLEEN MOORHOUSE, Solo (Violoncello) and
 Orchestra
 Concerto in D.....*Lalo*
 Lento—Allegro maestoso; Andantino con
 moto; Andante—Allegro vivace.
 EDA ISHERWOOD
 The Star.....*Roger*
 Winds in the Trees.....*Thomas*
 At Dawning.....*Cadman*
 ORCHESTRA
 Overture, 'The Secret of Suzanne' *Wolf-Ferrari*
 10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 343.9 M. 1,250 KC.

3.30—A Symphony Concert. The Newcastle-on-Tyne
 Philharmonic Orchestra. Leader, Alfred Wall. Conducted
 by Edgar L. Bainton. Orchestra: Overture, 'The Wasps'
 (Vaughan Williams); Symphony, No. 6, in C Minor, Op. 68



LEONARD GOWINGS,
 the well-known tenor, sings during this
 evening's concert relayed by Cardiff from
 the Park Hall.

(Glazounov). 4.14—Grace Angus (Soprano): Balalaïka
 (Cradle Song) (Peter Warlock); Trees (Katherine Heyman);
 With verdure clad (Haydn). 4.22—Evelyn Barrow (Piano-
 forte) and Orchestra: Symphonic Variations (César Franck).
 4.45—Grace Angus: Come again (Dowland—1562); Diaphenia
 (Pilkington—1570); Hark, all you ladies (Campion—1575);
 The Spirit of the Lord (A. Sullivan). 4.53—Orchestra:
 Prelude, 'Après-midi d'un Faune' (Debussy); Nocturne. Fêtes
 (Debussy); Irish Rhapsody, No. 1, Op. 78 (Stanford). 5.30-
 6.15 app.—S.B. from London. 8.0—S.B. from Sheffield
 (See London). 8.45—S.B. from London. 10.30—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

3.30—S.B. from Manchester (See London). 5.0-6.15 app.—
 S.B. from London. 8.0—S.B. from Sheffield (See London).
 8.45—S.B. from London. 9.0—Scottish News Bulletin.
 9.5—A Light Orchestral Concert. The Station Orchestra,
 Conducted by Herbert A. Carruthers. Overture, 'Idomeneo'
 (Mozart). Anne Ballantine (Contralto) and Orchestra: Verdant
 Meadows (Verdi Prati) (Alicia) (Handel); O lovely Tree (Ombra
 mal fu) (Handel); Elegy (Elegie) (Massenet). Luigi Gasparini
 (Violoncello): Kol Nidrei (Hebrew Melody) (Bruch); Minuetto
 con Variazioni, from Concerto in C (Haydn, arr. Piatti). Orches-
 tra: Suite, 'The Crown of India' (Elgar). Dance of the Nautch
 Girls; Minuet; The Warrior's Dance; Interlude; March of
 the Mogul Emperors. Petite Suite (Tchaikovsky). Anne
 Ballantine: To Music (Schubert); Devotion (Strauss); Ave
 Maria (Schubert); Luigi Gasparini: Rapsodie Hongroise and
 Vito (Spanish Dance) (Popper). Orchestra: Minuet, 'Bérénice'
 (Handel). 10.30—Epilogue.

2BD ABERDEEN. 511.2 M. 964 KC.

3.30—S.B. from Manchester (See London). 5.0-6.15 app.—
 S.B. from London. 8.0—S.B. from Sheffield (See London).
 8.45—S.B. from London. 9.0—S.B. from Glasgow. 10.30—
 Epilogue.

2BE BELFAST. 502.7 M. 991 KC.

3.30—S.B. from Manchester (See London). 5.0-6.15 app.—
 S.B. from London. 8.0—S.B. from Sheffield (See London).
 8.45—S.B. from London. 10.30—Epilogue.

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MONDAY, APRIL 29

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 182 KC.)



- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) Mrs. MARGARET MCKILLOP: 'Planning the Household Budget—IV, The Family Budget on a Weekly Wage'**
- (A table which listeners will find useful in following this talk appears on page 178 of this issue.)*
- 11.0 (Daventry only) Gramophone Records**
- 12.0 A BALLAD CONCERT**
KATIE DANIELS (Contralto)
ARTHUR COX (Tenor)
- 12.30 ORGAN RECITAL**
By E. J. GADBALD
From Lozell's Picture House, Birmingham
- 1.0-2.0 LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA**
From the Piccadilly Hotel
- 2.30 Broadcast to Schools:**
Miss RHODA POWER, 'What the Onlooker Saw (Course III)—Beaux and Belles in Bath'
- 3.0 Musical Interlude**
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—The First Narcissus (Greek)'**
- 3.20 Musical Interlude**
- 3.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR:**
'The Queen Cook' from 'The Phoenix and the Carpet' (E. Nesbit)
'Five Songs of Elfland' (York Bowen), sung by EVA NEALE
'Poupée Valsante' (Poldini), and other Piano Solos, played by CECIL DIXON
'Bowling,' by A. E. R. GILLIGAN, the Sussex County Cricketer

The pieces to be played as 'Foundations of Music,' from Monday to Thursday inclusive, are all taken from Friedemann's little book; those for Friday and Saturday come from one of two similar books which Bach compiled for his second wife Anna Magdalena. She also had the benefit of careful teaching at his hands, and became musician enough to be a very real help to him in his work, making beautiful copies of some of his music, eventually in a handwriting so like his own that experts are often in some doubt whether it is hers or the master's. All the pieces to be played on Friday and Saturday are Bach's own except one little Rondo which Bach copied from Couperin.

- 7.0 Mr. JAMES AGATE: Dramatic Criticism**
- 7.15 Musical Interlude**
- 7.25 Monsieur E. M. STÉPHAN: French Talk—**Reading from 'Petits Chefs-d'œuvre Contemporains,' by Jules Claretie, page 1, to 'il essayait de le faire rire,' line 16, p. 3



The Second Act of
TRISTAN
will be relayed from the
Royal Opera House, Covent Garden,
between 8.40 and 9.50 tonight

- 6.0 Talk**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**
BACH—KLAVIERBUCHLEIN AND NOTENBUCH
Played by
GORDON BRYAN (Pianoforte)

WHEN Bach's eldest son, Wilhelm Friedemann, was about ten years old, the great master compiled for him a little book of pieces for the klavier (as we should now say, for the pianoforte), mainly his own compositions, but including one or two taken from other sources. The instruction of the lad, and his practice, were no doubt what John Sebastian had in mind, but almost without exception, the little pieces are music which we treasure now for its own sake,—melodious and compactly knit with all the master's deft skill. Many of the pieces were afterwards included in other collections of his pianoforte music, a number of them, for instance, in the 'Well Tempered Klavier,' that monument of keyboard music. Sometimes the names by which they are denoted in Friedemann's little book are not those which Bach gave them later; some, for instance, to which he afterwards gave the name of 'Invention' he calls here 'Præambulum.' Some are dance movements such as we find in the French and Italian Suites—Allemandes, Minuets, Courantes, and Giges; some are simple chorales, and one or two are little choral preludes.

- 7.45 Vaudeville**
RUDY STARITA (Xylophone and Vybrophone Solos)
DAVID JENKINS and SUZETTE TARRI (In Popular Duets)
WISH WYNNE (Character Studies)
Sketch
'Mrs. Hamblett Records Her Vote'
by
HERBERT C. SARGENT

8.40 'Tristan and Isolda'
ACT II
Relayed from the Royal Opera House, Covent Garden

TRISTAN and Parsifal were both running in Wagner's mind while he was at work on the Nibelung's Ring, and in the summer of 1857 he put the big work aside, partly because he had begun to doubt whether there was any chance of its ever coming to performance. Just then he was waited on by an envoy from the Emperor of Brazil with a request that he would compose an opera specially for Rio de Janeiro. Taken somewhat by surprise, Wagner gave no definite answer, but began work nevertheless on Tristan. He has left it on record that the poem and the music were written with 'an artist's perfect abandonment in his task,' and he had no doubt himself that the union of poetry and music was the most completely satisfying of any he had achieved. But some years elapsed before the opera was produced, one disappointment

after another delaying the performance, and only gradually did it win its way to the position it now holds.

The story of Tristan is known to every good Briton; the germ of it is in our Sir Thomas Malory's 'Morte d'Arthur.' In Wagner's opera, the second Act is chiefly given to a long love duet between Tristan and Isolda at night in the garden of the King's Palace.

At the beginning, Brangane, Isolda's maid, is restraining her impatient mistress from signalling to Tristan until the King and his Court are safely out of reach, on a nocturnal hunt. Brangane suspects the Knight, Melot, of having arranged the hunt as a ruse, and, at the end of the act, her fears are justified. The King and his followers return to find the lovers together, and Tristan is mortally wounded by Melot's sword.

- 9.50 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices**

10.10 Miss REBECCA WEST: 'The Zoo Contenary'

10.25 A MacDowell Programme

JOHN TURNER (Tenor)
ETHEL WALKER (Pianoforte)

ETHEL WALKER
Mélodie, Op. 39
Midsummer (New England Idylls, Op. 62)
From a Wandering Iceberg (Sea Pieces)
Song, Op. 55, No. 5

JOHN TURNER
Thy Beaming Eyes
The Swan bent low
A Maid Sings Light
O Lovely Rose
Slumber Song

ETHEL WALKER
From the Depths (Sea Pieces), Op. 55, No. 6
To a Wild Rose (Woodland Sketches)
Polonaise, Op. 46, No. 12

11.0 A Hand at Auction Bridge

MR. GEORGE PLAYFAIR.	
♠ 10, 5, 4, 2	
♥ 5, 4, 3	
♦ Q, Kn, 10, 8, 2	
♣ Kn.	
COL. OLIVER.	MR. HENRY PLAYFAIR.
♠ K.	♠ Kn, 8, 7, 6, 3
♥ A, Q, 9, 8	♥ 10, 2
♦ A, 7, 3	♦ 5, 4
♣ A, K, 10, 7, 3	♣ Q, 6, 5, 4
MR. A. J. ALAN.	
♠ A, Q, 9	
♥ K, Kn, 7, 6	
♦ K, 9, 6	
♣ 9, 8, 2	
Score—Game all	
Col. Oliver and Mr. H. Playfair, 12	} in the 3rd game.
Mr. A. J. Alan and Mr. G. Playfair, 16	

11.15-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

MONDAY, APRIL 29

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.30

Vaudeville from Birmingham

3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Conducted by E. A. PARSONS

Polish Dance Borodin
EDWARD RABY (Baritone)
A Jolly Old Cavalier Dix
Harlequin Sanderson

ORCHESTRA
Scheherazade Rimsky-Korsakov
Chant Elégiaque Tchaikovsky
Caucasian Suite Ippolitov-Ivanov
Prelude No. 3 Rachmaninov
Overture, 'Russian and Ludmilla' Glinka

7.0 **THE BAND OF H.M. ROYAL MARINES**
(CHATHAM DIVISION)
(By permission of THE COMMANDANT and OFFICERS)
Conducted by Lieut. P. S. G. O'DONNELL, M.V.O.
Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham

Overture, 'Macbeth' Sullivan
Selection, 'Rigoletto' Verdi, arr. Barker
Ox Minuet Haydn
Gipsy Rondo Haydn
Ballet Suite, 'Les Erinnyes' ('The Furies')
..... Massenet
Selection, 'Schumann's Favourite Airs'
..... arr. Kappey
Xylophone Solo, 'Tarentelle de Concert'
..... Greenwood
(Soloist, Musician C. ORCHARD)

4.0 A Ballad Concert

RUPERT BRUCE (Tenor)
WILLIAM GWIN (Baritone)

RUPERT BRUCE and WILLIAM GWIN
At the Mid-hour of Night (Old Irish Air)... Anon.
O gin I were where Gowdie Rins (Songs of the North)... arr. Lawson

RUPERT BRUCE
The Bonnie Earl of Moray... (Songs of the North) arr. Lawson
Touch not the nettle
Castles in the Air arr. Diack

RUPERT BRUCE and WILLIAM GWIN
Negro Spirituals:
Deep River } arr. Burlingame
Evr'y time } and
I feel de spirit... } McCarthy



Mr. BALDWIN is among the speakers at the inaugural meeting of welcome to the International Council of Women, whose speeches will be relayed tonight at 8.15.

WILLIAM GWIN
French Songs
Ah, if I had the power to Forget (Eighteenth Century) arr. de Flagry
In Paris the Big City (Eighteenth Century)
Souvenir Lalo

RUPERT BRUCE and WILLIAM GWIN
Sicilian Folk Song arr. Favara
Breton Marching Song—'To Sound of Fife' arr. Docoudray

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
FLORENCE OLDHAM
(Syncopated Numbers at the Piano)

5.30 **The Children's Hour:**
(From Birmingham)
'A Blue Mist,' by Jessie Bayliss Elliott
CHRISTINE SILVER reading a short story
ARTHUR ACKERMAN and JENNY WYNNE in Old Folk Songs

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, 'The Vampire' Marschner
Romanesca Leoncavallo
Danse des Bacchantes Gounod
Suite, 'Where the Rainbow Ends' Quilter

Relayed from Westminster Congregational Church, Buckingham Gate

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 MELVILLE GIDEON
(In his own Compositions)

9.30 **Vaudeville**
(From Birmingham)
ARTHUR ACKERMAN and JENNY WYNNE in 'Ye Olde Time Songs'
GEORGE BUCK (Comedian)
CHRISTINE SILVER (Character Studies)
CHRISSE THOMAS and her Musical Glasses
THE TWO M'S (in Light Songs and Duets)
PHILIP BROWN'S DOMINGOS DANCE BAND

10.30 DANCE MUSIC: CRO'S CLUB BAND, directed by RAMON NEWTON, from Cro's Club

11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton Hotel

(Monday's Programmes continued on page 186.)

This Week's Epilogue
'JUDGE OF THE WORLD'
Psalm 94
Revelation xx, vv. 1-6, 11-14
'O quickly come, dread Judge of all.'
Genesis xviii, v. 25.



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Monday's Programmes continued (April 29)

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5WA CARDIFF. 323.2 M. 928 KC.

11.5-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfia Genedlaethol Cymru)

- Overture, 'Der Freischütz' ('The Marksman') Weber
- Serenade, 'In the Far West' Bantock
- Ballet Music, 'The Merry Wives of Windsor' Nicolai
- Ballet Suite Rameau, arr. Mottl

COMPOSED among the woodlands of Weber's home in Holstein, his opera *Der Freischütz* has always been regarded as a masterpiece, and Wagner's admiration for it is known to everyone.



SKYSCRAPERS OF THE WINDY CITY.

A view over the great buildings of Chicago, the metropolis of the Middle West, about which Mr. A. K. Little will talk from Cardiff this afternoon.

Berlioz was also enthusiastic in its praise, calling it 'art that is divine.' The central point of the story is a contest of marksmanship, and the plot turns on an old forest legend. It tells of an evil spirit which, in exchange for a man's soul, will give him magic bullets which are bound to hit their mark, irrespective of the aim. *The Seventh Bullet* was the name given to the opera on its first performance here in London in July 1824, two years before Weber died.

The Overture is a fine example of Weber's romantic music, and the supernatural basis of the tale is vividly suggested in the note of foreboding which makes itself heard as an undercurrent to the main joyous tunes. The principal of these is the great song which the heroine sings, and the way in which it closes the Overture, rising in triumph over the sombre hints of evil, foreshadows the happy ending of the opera.

PROFESSOR BANTOCK'S career has taken him all over the world, and more than one distant land has given him inspiration for his music. In this Suite, produced at the Three Choirs Festival in 1912 (it was at Hereford that year) he makes use of several well-known American and Negro tunes such as 'Way down upon the Swanee River,' 'Yankee-doodle,' and 'Johnny, get your gun.' There are four movements, all bright and melodious.

ALTHOUGH not so often played as the Overture, Nicolai's Ballet Music must sound almost as familiar to listeners, consisting as it does, mainly of tunes which make their appearance in the Overture too. The Ballet occurs in the last act where Falstaff, the Merry Wives, and all the others join in a crazy fancy-dress frolic in Windsor Forest at night. The reels are designed for the discomfiture of the

fat Knight, and at the end the Merry Wives graciously accord him their pardon.

RAMEAU'S father, the organist of Dijon Cathedral, had no intention that Jean Philippe, his eldest son, should follow in his own footsteps. From a very early age, however, the youth decided the matter for himself; it is recorded of him that, when only seven years of age, he played the harpsichord well and could read at sight any piece of music set before him. He eventually won for himself the undoubted position of the greatest French musician of his time and many honours were conferred upon him. He was on the point of being raised to noble rank in 1764 when he died of typhoid fever.

The Ballet pieces to be played this evening have been collected from his operas and arranged for modern orchestra by the conductor Mottl, who has performed a similar good office for some of Gluck's music.

2.30 Broadcast to Schools: Professor W. M. TATTERSALL, D.Sc.: 'Plant and Animal Life by the Shore—II, How Sea Shore Animals Protect Themselves'

IN this talk listeners will hear of anemones and their stinging threads, of the spines and pincers of sea-urchins, of the claws of lobsters and crabs, and of many very strange and wonderful weapons of defence.

3.0 London Programme relayed from Daventry

4.45 Mr. A. K. LITTLE: 'The Magic of Chicago'

CHICAGO regards itself as the intellectual centre of the Middle West. It is the centre of its literary activities, its theatres produce the best modern plays in a way not unworthy of a metropolis,

and it has some of the best art galleries and libraries in the States.

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.5 West Regional News

10.10-11.15 S.B. from London

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

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.5 S.B. from Cardiff

10.10-11.15 S.B. from London

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

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (10.5 Local Announcements)

Programmes for Monday

SPY	PLYMOUTH.	395.3 M 757 KC
2.30	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15-11.15	S.B. from London (10.5 Local Announcements)	
2ZY	MANCHESTER.	378.3 M 793 KC
2.30	London Programme relayed from Daventry	
3.30	THE NORTHERN WIRELESS ORCHESTRA IVAN MELLODEW (Baritone) (From Manchester) EDNA PICKERING (Pianoforte) (From Leeds)	
	ORCHESTRA Overture, 'La Gazza Ladra' (The Thieving Magpie) Rossini Selection, 'A Life for the Czar' Glinka	
4.0	IVAN MELLODEW Onaway, awake, beloved Cowen In Silent Night Rachmaninov Ettrick In Summertime on Bredon } Graham Peal	
4.18	EDNA PICKERING Menuet in G, Op. 14, No. 1 } Paderewski Menuet in A, Op. 16 No. 7 }	
4.28	ORCHESTRA Suite, 'Nautical Scenes' Fletcher	
4.40	IVAN MELLODEW Had a Horse Korbay Comrades of Mine } James The Stockrider's Song } The Wheel-tapper's Song } Wolseley Charles	
4.50	EDNA PICKERING Melodie, Op. 8, No. 3 } Paderewski Theme and Variations, Op. 16, No. 3 } 5.0 ORCHESTRA Selection, 'An Artist's Model' Jones	
5.15	The Children's Hour: S.B. from Leeds	
6.0	London Programme relayed from Daventry	
6.15-11.15	S.B. from London (10.5 Local Announcements)	

Other Stations.

5NO	NEWCASTLE.	245.9 M 1,250 KC.
2.30	London Programme relayed from Daventry.	
5.15	The Children's Hour.	
6.0	London.	
6.15-11.0	S.B. from London.	
5SC	GLASGOW.	401.1 M 740 KC.
3.0	Broadcast to Schools. Schools Bulletin.	
3.10	Musical Interlude.	
3.15	S.B. from Aberdeen.	
3.30	Dance Music by Charles Watson and his Orchestra. From the Playhouse Ballroom.	
4.0	A Concert. Grace M. Forbes and Charles E. Stuart (Duets).	
4.45	An Organ Recital by S. W. Leitch. From the New Savoy Picture House.	
5.15	The Children's Hour.	
5.58	Weather Forecast for Farmers.	
6.0	London Programme relayed from Daventry.	
6.15	London.	
6.30	Bulletin of Juvenile Organizations.	
6.45	London.	
10.5	Scottish News Bulletin.	
10.10-11.15	London.	
2BD	ABERDEEN	511.2 M 964 KC.
3.0	Broadcast to Schools. S.B. from Glasgow.	
3.15	Professor J. Arthur Thomson: 'Natural History round the Year—1. Flowers and their Visitors.'	
3.30	A Studio Concert. The Station Octet. Christine Shepherd (Contralto). Cormack S. Robertson.	
5.15	The Children's Hour.	
6.0	London Programme relayed from Daventry.	
6.15	S.B. from London.	
6.30	Juvenile Organizations' Bulletin.	
6.45	London.	
10.5	Glasgow.	
10.10-11.15	London.	
2BE	BELFASL	502.7 M 991 KC.
12.0-1.0	Concert. The Radio Quartet. Linda Brown (Soprano).	
2.30-3.20	London Programme relayed from Daventry.	
3.30	Light Concert Music. The Orchestra.	
4.10	David Wilson (Baritone). 4.22—Orchestra. 4.45—Organ Recital by Charles Howlett. Relayed from the Classic Cinema. 5.15—The Children's Hour. 6.0—Talk. 6.35—S.B. from London. 10.25—Down in the Cane-brake. 11.0-11.15—London.	

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.

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7.25
MR. MASSINGHAM
TALKS
ABOUT BIRDS

TUESDAY, APRIL 30

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.15
AN ADDRESS
BY
MR. CHURCHILL



- 10.15 a.m. **The Daily Service**
10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 (*Daventry only*) 'Menus and Recipes: Some Nut and Fruit Dishes'
11.0 (*Daventry only*) Gramophone Records
12.0
A CONCERT
NORA DESMOND (Soprano)
HERBERT DE LEON (Baritone)
VERA BENENSON (Pianoforte)
1.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still Pictures
by the Fultograph Process

- 2.30 Broadcast to Schools:
SIR WALFORD DAVIES:
(a) A Beginner's Course
(b) An Intermediate Course with 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 Broadcast to Schools:
SIR RICHARD GREGORY, D.Sc., LL.D.: 'Earth and Sky—Earthquakes and Volcanoes'
4.30 LOUIS LEVY'S ORCHESTRA
(Continued)
5.15 **THE CHILDREN'S HOUR:**
To celebrate the Centenary of the Zoo, the programme will be relayed 'straight from the horse's mouth,' so to speak
6.0 POEMS BY HUMBERT WOLFE
Read by V. C. CLINTON-BADDELEY
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN.
6.30 Musical Interlude
6.45 **THE FOUNDATIONS OF MUSIC**
BACH—KLAVIERBÜCHLEIN AND NOTENBUCH
Played by GORDON BRYAN (Pianoforte)

7.0 'Holidays at Home and Abroad'—I. Mr. H. V. MORTON: 'The Cathedral Cities of England'

THIS is the first of Mr. Morton's series of holiday talks, widening out from the British Isles to some of the more accessible holiday-haunts abroad. His first three talks will deal with England, Scotland, and Ireland, the present talk being devoted to the Cathedral Cities of England. The whole series is designed to help listeners in the perplexing and important annual question, Where shall we spend our holiday? As the author of 'In Search of England,' and many other books attractively descriptive of the less known parts of the British Isles, Mr. Morton is an admirable guide.

7.15 Musical Interlude

7.25 Mr. H. J. MASSINGHAM: 'Adventures among Birds—I, Birds of the South'

MR. MASSINGHAM'S wide knowledge of birds, their habits, their haunts, their characteristics, etc., coupled with his vivid style as an author, make him extremely suited to play this new rôle of listeners' guide to Birdland. His series, which covers birds of most classes, opens with a general talk on the birds of the south. A characteristic note, and one well calculated to win approval, is Mr. Massingham's frequent interpolation, into his more serious background, of vivid personal adventures and snatches of intimate lore. Mr. Massingham is a son of the late H. W. Massingham, the well-known editor and essayist; he has written several books on Natural History, and he has edited the 'Seventeenth Century Poets.'

7.45 **Chamber Music**

CECIL BONVALOT (Violin); CEDRIC SHARPE (Violoncello); SUZANNE DE LIVET (Pianoforte)
Trio..... Haydn
Andante; Adagio cantabile; Rondo all'ong hareso

ALTHOUGH Haydn is claimed by Vienna as one of its own musicians, he was by birth a Croat, and all his life the Hungarian folk music had a special interest for him. It crops up in many places in his works; even the 'Emperor's Hymn,' in one of the best known string quartets, was originally a Croat melody. The so-called 'Gipsy Rondo,' which is the last movement of this thoroughly happy Trio, is probably the best known example of his Hungarian music to which

he has given that name. It is a vivid translation into chamber music of the verve and gusto of which the native Hungarian music is so full.

8.0 SUZANNE DE LIVET

An Chloe (To Chloe).....Mozart
Plaisir d'amour (Love's Happiness) (with String Accompaniment, arr. Cecil Bonvalot).....Martini

CECIL BONVALOT and CEDRIC SHARPE

Duo No. 3 for Violin and Violoncello in B Flat
Beethoven
Allegro sostenuto; Aria con variazioni;
Andante con moto; Allegro assai

TRIO

Nocturne.....Schubert

SUZANNE DE LIVET

L'Invitation au voyage.....Duparc

8.30 CEDRIC SHARPE

Aria.....Bach, arr. Sharpe

Tambourin.....Rameau, arr. Sharpe

CECIL BONVALOT

Berceuse (Cradle Song).....Fauré

Lotus Land.....Cyril Scott, arr. Kreisler

TRIO

Fantasy Trio in A Minor.....Ireland

8.0-8.30 (*Daventry only*)

MR. NORMAN WALKER: 'Next Steps in Biology—I, Life with Oxygen'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 **Political Broadcast**

Pre-Dissolution Series—Conservative Address
by the Rt. Hon. WINSTON CHURCHILL, M.P.,
Chancellor of the Exchequer

9.45 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.50 **De Courville's Hour**

'Gay Sparks'

with

JACK PADBURY'S COSMO CLUB SIX

10.50-12.0 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB BAND, directed by RAY
STARITA, from the Ambassador Club



THE MOST AMUSING PLACE IN LONDON—FOR A HUNDRED YEARS.

The centenary of the Zoo will be celebrated with a programme relayed from the Gardens themselves during the Children's Hour today.

TUESDAY, APRIL 30

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15

An Edward German Programme

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£275 A YEAR FOR LIFE WHEN YOU RETIRE.

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- £275 a Year for Life.**
From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.
- £20 a Month if Unable to Work.**
Applicable to residents of the British Isles, Canada, and the United States. Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £275 a year becomes due.
- Income Tax Rebate.**
If Income Tax remains as now, you will save over £200 during the run of the arrangement. This is additional to the profit you can make on the transaction.

- £2,000 for Your Family if Anything Happens to You.**
Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. Should that be the result of an accident the sum would be increased to £4,000, plus the profits.
- Any Age, Any Amount.**
Though 35 and £275 a year for life have been quoted here, the plan applies at any age and for any amount even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

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(Mr., Mrs., or Miss)

Address

Occupation

Exact Date of Birth

R.T.26.4.29.

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 CASTELL

Overture, 'Egmont' Beethoven
BOOTH HITCHEN (Baritone)
The Erl King Schubert
Marchiatare (Neapolitan Folk Song) Tosti
ORCHESTRA
Selection, 'The Damnation of Faust'
Berlioz, arr. Foulds

EDE NOVARINI (Violin)
Spanish Dance Granados, arr. Kreisler
L'Abelle (The Bee) Schubert, arr. Sitt
Caprice—Staccato Von Vecsey

L'ABELLE is the best known piece by one Franz Schubert. He was so modestly anxious that there should be no confusion between his work and that of his illustrious namesake that he allowed his name to appear on programmes as François Schubert, much to the indignation of an anonymous listener who wrote to protest against this 'Frenchifying' of the great Schubert's German 'Franz.'

This Schubert was a distinguished violinist who served for fifty years in the Royal Orchestra at Dresden, retiring, after some years as leader, on the fiftieth anniversary of the date of his joining. His wife and daughter were both opera singers and both made successful appearances in London on the stage and on the platform of the old 'Monday Pops.'

ORCHESTRA
Melody and Valse Mignon Moszkowski
BOOTH HITCHEN
Once I loved (Old English Song) } arr. Somervell
Sir Eglamore }
Thou art so like a flower Liszt
ORCHESTRA
Fantasia, 'The Works of Moussorgsky'
EDE NOVARINI
Zephir Hubay
Prelude and Allegro Pugniani, arr. Kreisler
ORCHESTRA
Irish Tune from County Derry } Percy Grainger
Shepherd's Hey }

5.30 The Children's Hour:
(From Birmingham)
'Flicker and Flip'—A Tale of a Tail, by Mabel France
ARTHUR LINDSAY will Entertain
'Jobey's Cat gets Lost,' by T. Davy Roberts
Songs by MARJORIE HOVERD (Soprano)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MUNRO and MILLS
(Syncopated Piano Duets)
RONALD GOURLEY (Whistling Solos)

8.0 A MILITARY BAND CONCERT
EDITH FURMEDGE (Contralto)
AUBREY MILLWARD (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
March, 'Le Lion de St. Marc' Fabiani
Overture, 'Giovanna d'Arco' (Joan of Arc) Verdi

EDITH FURMEDGE
My heart is weary ('Nadeshda') Goring Thomas
BAND
Selection, 'Fallen Fairies' German
AUBREY MILLWARD
My lovely Celia Higgins
My Captain Cyril Scott

8.40 EDITH FURMEDGE
Sleep, my Love, sleep Sullivan
Kathleen Mavourneen Crouch
BAND
From Foreign Parts Moszkowski
Italy; Poland; Hungary
AUBREY MILLWARD
Love is a Babel Parry
Dream Pedlary St. John Brougham
The Adventurers William Wallace

BAND
Songs Without Words
Mendelssohn
Nos. 41, 36, 48, 45

9.15 Political Broadcast
Pre-Dissolution Series
Conservative Address
By the Right Hon.
WINSTON CHURCHILL
M.P., Chancellor of the Exchequer

9.10 A Violoncello Recital
by
BEATRICE HARRISON
Elegie Fauré
The Lonely of Heart
Basil Maine
(Accompanied by the Composer)
The Silver Tip (Irish Reel)
Eposito

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 An Edward German Programme

(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CASTELL)
Conducted by JOSEPH LEWIS
Overture, 'Much Ado About Nothing'
Coronation March and Hymn
Symphonic Poem, 'Hamlet'
Solemn March
March Rhapsody on Original Themes

AS everybody knows, Sir Edward German first made his mark by incidental music written for the theatre, particularly for Shakespeare plays. The Overture, *Much Ado About Nothing*, along with many other attractive numbers, was composed for a production of the play, in 1898, by the late Sir George Alexander at the St. James' Theatre.

HAMLET made its first appearance at the Birmingham Festival of 1897. The composer tells us that he has endeavoured to depict the character of Hamlet as stern and relentless yet, in his moods, alternately hesitating and impetuous. The influence of this character may be said to dominate the entire work.

Hamlet's love for Ophelia is overpowered by his doubts, his distrust of the Queen, and his determination to avenge the murder of his father; his fury reaches its height as he stabs the King.

The poison which Hamlet has received from the weapon of Laertes now begins to take effect, and hence to the end the music is descriptive of the ebbing away of his life.

(Tuesday's Programmes continued on page 190.)



EDITH FURREDGE
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Tuesday's Programmes continued (April 30)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Rev. E. EHRARD REES: 'Welsh May Day Customs'
- MAY DAY used to be the great day in Wales for a dress parade. During the dark winter months the women were spinning and weaving, and the fruits of their labours were shown on May Day, and more particularly on the first Sunday in May.
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London
- 7.45 S.B. from Swansea
- 9.0 S.B. from London
- 9.45 West Regional News
- 9.50-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 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. R. H. SPURRIER (Chairman of the National Council of the Animals' Welfare Committee): 'Animal Stories from Real Life'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour: The Seven Ages put into Three Acts—Yesterday, Today, and Tomorrow

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. F. S. RUSSELL (of the Marine Biological Laboratory, Plymouth): 'Life in Tropic Seas—I, The Great Barrier Reef of Australia'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 Gramophone Records
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
A Pianoforte Recital by LUCY PIERCE
- 2.30 London Programme relayed from Daventry



A 'CLOSE-UP' OF 'FLOSS,'

a beautiful specimen of the Alsatian breed, and one of the heroines of the stories that Mr. R. H. Spurrier will tell in his talk from Bournemouth this evening.

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

- 2.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg
'Pynciau'r Dydd Yng Nghymra'
Gan:
Yr Athro E. ERNEST HUGHES,
A WELSH INTERLUDE
'Current Topics in Wales'
A Review, in Welsh, by
Professor E. ERNEST HUGHES,
7.25 S.B. from London
- 7.45 An 'Afan Thomas' Programme
Selected from his unpublished Compositions and arranged by GWILYM THOMAS
LOUISA DAVIES (Soprano)
A. C. LAVIS (Baritone)
and
THE STATION TRIO:
T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)
- 9.0 S.B. from London
- 9.45 S.B. from Cardiff
- 9.50-12.0 S.B. from London

4.0 THE NORTHERN WIRELESS ORCHESTRA

- Suite, 'Stars of the Desert' . . . Woodforde-Finden
- 4.15 London Programme relayed from Daventry
- 4.30 ORCHESTRA (Continued)
Overture, 'Orpheus in the Underworld'
Waltz, 'Thoughts' Alford
Selection, 'The Damnation of Faust' . . . Berlioz
Chanson Méditation Coltenet
Two Irish Dances Finucane
March, 'The Children of the Regiment' Fucik
- 5.15 The Children's Hour
- 6.0 Miss PHYLLIS BENTLEY: 'Books for Children.' S.B. from Leeds
- 6.15 S.B. from London
- 7.0 'Trade Tendencies in the Industrial North'—III. Lord BARNBY: 'The Wool Textile Trade of Yorkshire.' S.B. from Leeds
- 7.15 S.B. from London
- 7.45 A BAND CONCERT
THE BAND AND PIPERS OF THE QUEEN'S OWN CAMERON HIGHLANDERS
Conducted by CHARLES W. GRIGGS
(By kind permission of Lieut.-Col. J. S. DREW, D.S.O., M.C., and OFFICERS)
Relayed from the Brighter Homes Exhibition at the City Hall
March, 'The Red Cloak' Mansfield

Programmes for Tuesday.

Overture, 'Marinarella' Fucik
Alpine Fantasy, 'A Night in Switzerland'

Ord Hume
Eckersberg

Descriptive Fantasia, 'The Battle of Waterloo'

8.15 LILY ALLEN (Soprano)

From the Studio

A Cycle of Life Landon Ronald
Prelude; Down in the Forest (Spring); Love,
I have won you (Summer); The winds are
calling (Autumn); Drift down, drift down
(Winter)

8.30 BAND

From the City Hall

Xylophone Duet, 'The Two Maes' Alford
Soloists, Bandsmen MACKENZIE and MCDENNEY
Suite, 'Edinburgh Castle' arr. Charles W. Griggs
March; Strathspey; Reel
Medley, 'A Lightning Switch' Alford
Humoresque, 'Old Folks at Home and on Tour'

Roberts

France, Scotland, Spain, Germany, Ireland,
Italy, and Hungary

9.0-12.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO

NEWCASTLE.

245.9 M.
1,230 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell. From the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Pianoforte Recital by May Conn: Scherzo in C Sharp Minor, Op. 39 (Chopin); Study in C Major, Op. 31 (Glazunov); Seguidilla (Albeniz); Intermezzo in Octaves (Leschetzky) 6.15:—S.B. from London. 7.0:—The North-East Coast Exhibition, Newcastle-upon-Tyne, May-October, 1929—V. Mr. L. C. Robson, Chairman of Publicity Committee: Publicity? 7.15:—S.B. from London. 7.45:—Melville Gideon (In his own Compositions) 8.0:—Here's Tae Ye! An Evening in a Village Inn. 9.0:—S.B. from London. 10.50:—Dance Music. From the Oxford Galleries. 11.30-12.0:—S.B. from London.

5SC

GLASGOW.

401.1 M.
749 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools: Dr. George Pratt Insh: Scotland in the Eighteenth Century—I, Three Travellers. 3.15:—Musical Interlude. 3.20:—M. Jean-Jacques Oberlin: Elementary French, 'Leçon de Géographie—La France.' 3.45:—Dance Music. By Charles Watson and his Orchestra. From the Playhouse Ballroom. 4.0:—An Instrumental and Orchestral Concert. The Station Orchestra: Le lac des fées (Auber); Margaret E. Shepherd and Rosabel Miller (Pianoforte Duets); Schottische Tänze, Op. 41 (Dvorak); Fourth Waltz, Op. 91 (Chaminade); Tarantella (Rad); Orchestra: Suite, 'From the Samoan Isles' (Geeb); Suite, 'Summer Days' (Coates). Margaret E. Shepherd and Rosabel Miller: Slavonic Dances, Op. 46, Book 1 (Dvorak); Prelude and Irish Tune (E. M. Lee). Orchestra: Intermezzo, 'Merry Playmates' (Howell); March, 'Prodana Nevesta' (Smetana). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. A. G. Hight: Talks for Owner Drivers—I. 6.15:—S.B. from London. 7.45:—J. H. N. Craigen. In a One-Man Revue. 8.0:—A Chamber Concert. David Stephen (Pianoforte) and The Fellows String Quartet. Fantasy Quintet in E Minor for Pianoforte and String Quartet (David Stephen). Webster Gibson (Tenor): Aye wankin' O' and Afton Water (arr. Black). The Fellows String Quartet: Quartet for Strings in C Minor, Op. 18, No. 4 (Beethoven). Webster H. Gibson: O were my love yon iliac fair, and Weel I lo'e Mary (E. G. Scott). The Fellows String Quartet: Drink to me only with thine eyes (arr. Poehon); Finale from Hornpipe Quartet in D (Haydn). 9.0:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-12.0:—S.B. from London.

2BD

ABERDEEN.

311.2 M.
964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Dance Music. From the New Palais de Danse. 4.15:—An Afternoon Concert. The Station Octet: Overture, 'The Marriage of Figaro' (Mozart); Selection, 'Haddon Hall' (Sullivan). 4.30:—Rita Reith and A. E. Cruickshank (Duettists): Calm, Silent Night (Goetz); Down in the Forest (Rouald); The Maiden in Grey (Barnicott). 4.40:—Octet: Fantasia, 'Carmen' (Bizet). 4.50:—Rita Reith and A. E. Cruickshank: Aye Maria (Cavalleria Rusticana) (Mascagni, arr. Dezza); The Spider and the Fly (Smith); Columbine's Garden (Besly). 5.0:—Octet: Petite Suite de Concert (Coleridge-Taylor). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50-12.0:—S.B. from London.

2BE

BELFAST.

302.7 M.
991 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Bob Dryden's Rivoli Rhythm Boys. From the Plaza. 5.0:—A Syncopated Interlude by E. Sibbald-Treacy (Pianoforte) and Jack Lambie (Saxophone). 5.15:—The Children's Hour. 6.0:—Archie Douglas. Poetry Recital of Old Scottish Ballads. 6.15:—S.B. from London. 7.45:—Love in Greenwich Village. A New Musical Comedy in Two Acts. Being a modernized version of 'Love in a Village' by Arne (1702). New Book and Lyrics by John Watt. New Music by George Barker. 9.0-12.0:—S.B. from London.

Some Famous Oratorios.

On Sunday evening of this week, beginning at 9.5, a programme of selections from the better-known Oratorios is to be broadcast from London and some other stations. Some notes on the Oratorios are given below.

Mendelssohn's 'Elijah.'

MENDELSSOHN, was always happily at home in this country and made many visits, from the early one which produced the *Fingal's Cave* overture, and the Scots Symphony, to his last visit, in 1846, when he came over specially to conduct the first performance of *Elijah*. The work had been commissioned for the Birmingham Festival and was finished with all Mendelssohn's usual punctuality in spite of his having countless other duties and responsibilities to cope with at the same time. The performance, on August 26, was a triumphant success, and eight separate numbers had to be repeated, so insistent was the audience. Writing home after the performance, Mendelssohn himself told his brother, 'No work of mine ever went so admirably at the first performance, or was received with such enthusiasm, both by musicians and the public as this. I never in my life heard a better performance—no, nor so good, and almost doubt if I can ever hear one like it again.'

Haydn's 'The Creation.'

SECOND only to Handel's *Messiah* in the affections of British music lovers, Haydn's big oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, and finally with the coming of Man. There can be but few listeners who do not know at least parts of it, and who have not enjoyed its fresh and charming melody, set forth as it is with fine expressive orchestral accompaniment.

Handel's 'Messiah.'

WHEN Handel set himself in the autumn of 1741, at the age of fifty-six, to compose *Messiah* he was under a cloud of misfortune and bitter disappointment which must have overwhelmed any but the stoutest spirit. His last two operas had failed, largely, so we are told, through the plots of his opponents. In these days music was taken seriously and feeling between rival

factions ran high. It is believed that Handel's opponents even engaged hired ruffians to prevent people reaching the theatre where his operas were being given. He was in anything but good health; his eyesight was beginning to fail him and he was almost penniless. He shut himself in his house (he was living at Brook Street), and, seeing no one, hardly stopping even to touch the food which his faithful man brought to his room, he set himself to the composition of *Messiah* with such wholehearted zeal that the work was completed in little more than three weeks.

Spohr's 'The Last Judgment.'

SPOHR'S music was much better known to our fathers and grandfathers than it is to us. For a good many years he was a pretty regular visitor to this country, conducting his own works at the big English Festivals; one of the greatest triumphs of his career was won by his oratorio *Calvary* at Norwich, in 1839.

The Last Judgment was produced in the Lutheran Church at Cassel on Good Friday, 1826. In 1830 it was given at the Norwich Festival, and eight years later Spohr himself conducted a performance of it in London by the Sacred Harmonic Society.

Sullivan's 'The Golden Legend.'

WHEN Sullivan's *Golden Legend* appeared in 1886, it won an immediate and tremendous success, rather to the astonishment of those admirers who found it difficult to think of the composer of the 'Pirates' and 'Pinafore' as a master of serious music. The libretto was made by Sullivan's friend, Joseph Bennett, from Longfellow's poem, and tells how the young Prince Henry, lying sick of a mysterious malady, is told that the only cure is the blood of a maid who will give her life for his. Lucifer has a big hand in the plot, appearing now as a Friar and at another time as Brother Angelo, a monk with medical skill. At the end, the Prince is healed miraculously, and weds the devoted Elsie, who had been willing to die to save him.



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WEDNESDAY, MAY 1
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.35
Sterndale Bennett's
'The
May Queen'

10.15 a.m. The Daily Service

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

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

FROM now until the General Election, many women will be keenly concerned in the why and wherefore of the politics of the moment. In her immediately forthcoming talks, therefore, Mrs. Strachey will treat rather more than usual upon politics, though, of course, from a non-party angle.

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT

ELSIE FRANCIS FISHER (Soprano)
WILLIAM BIGGS (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
From the Restaurant Frascati

2.30 Broadcast to Schools:
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—(Course III), Some Water-babies (II) Caddis Worms'

2.55 Musical Interlude

3.0 Mr. J. C. STOBART, Miss UNA BROADBENT and others:
'Foundations of English Poetry' (Course II)

3.30 Professor F. T. G. HOBDAY, C.M.G., F.R.C.V.S., F.R.S.E.:
'Talks about Animals—I. The Importance of Good Health in Domestic Animals'

3.45 A Light Classical Concert

ELIZABETH RYAN (Soprano)
THE HENRY BRONKHURST TRIO
JULIUS ROSTALL (Violin), EDWARD J. ROBINSON (Violoncello), HENRY BRONKHURST (Pianoforte)

TRIO

Trio No. 1 in G ('The Gypsy')..... Haydn
Andante; Poco Adagio (Cantabile); Finale (Rondo all'Ongarese)

4.0 ELIZABETH RYAN

Hoffnung Grieg
Waldwanderung Grieg
Aus mein grossen Schmerzen Franck
Loreley Schumann
Widmung..... Schumann

4.15 TRIO

Trio in C..... Brahms
Allegro; Andante con moto; Scherzo (Presto); Finale (Allegro giocoso)

4.45 ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:

That's the Life!

—wherein we pitch our camp in the open air (weather permitting, of course)

6.0 Musical Interlude

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

6.30 The Week's Work in the Garden, by the Royal Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BACH—KLAVERBUCHLEIN AND NOTENBUCH
Played by GORDON BRYAN (Pianoforte)

7.0 Talk under the auspices of the Ministry of Health

7.15 Musical Interlude

7.25 Mr. E. N. FALLAIZE: 'The History of the English Countryside—I, Early History and Customs'

MR. FALLAIZE'S first talk takes us back to an England earlier even than the Stone Age, to an England of which, indeed, nothing

QUINTET

Sais tu? (Dost know?) Fontenailles
Valse, Rose Mouse (Moss Rose)..... Bosc
Serenade Gounod
Liebesleid (Love's Grief) Kreisler

8.30 Can You Syncopate?

A Further chat on an increasingly popular topic by BILLY MAYERL, with illustrations by himself

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. HUGH WALPOLE: 'Plot and Character in the Modern Novel'

9.30 Local Announcements: (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 'The May Queen'

A Pastoral

Written by HENRY F. CHORLEY

Composed by Sir W. STERNDALE BENNETT

The May Queen OLIVE GROVES
The Queen DORIS OWENS
LOVER JOHN ARMSTRONG
Captain of the Foresters
(Robin Hood)

STUART ROBERTSON

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

SIR WILLIAM STERNDALE BENNETT was a leading figure in the Victorian world of music, and did more for his generation than we are apt to remember now. He was one of the first students at the Royal Academy of Music, which in those days was in comparatively humble quarters off Hanover Square. It was a boarding school then. He had the good luck to play at one of the Academy concerts at which Mendelssohn

was present, and then and there began a friendship which had a considerable influence on Bennett's career. He visited Leipzig more than once at Mendelssohn's invitation and played and conducted his own music in the famous Gewandhaus. Schumann was also keenly interested in the young Englishman and spoke very warmly of him in the columns of his own paper.

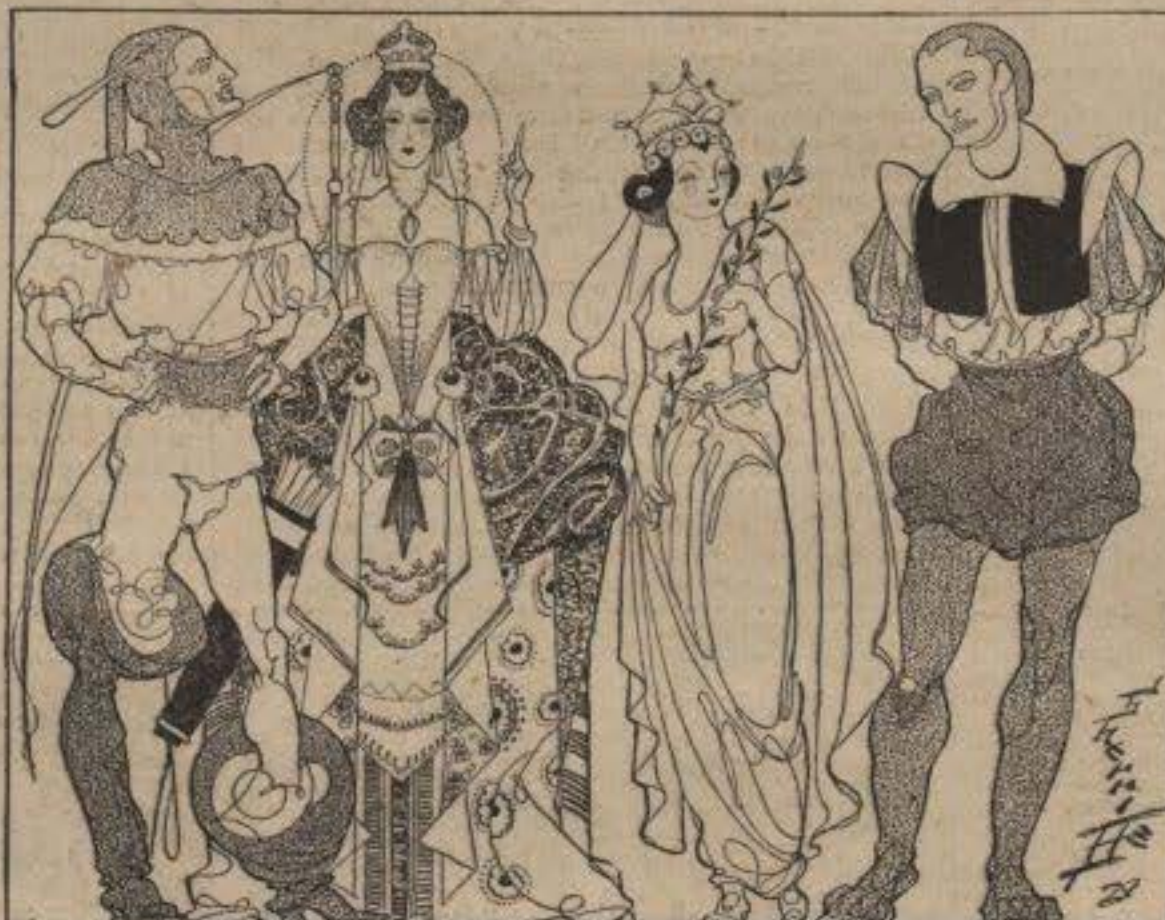
In the course of his long and busy career, Sir William held many important appointments, chief of which was at the Royal Academy, whose Principal he became in 1866. He was Professor of Music at Cambridge and founder of the Bach Society

For many years the most popular work in its own class, *The May Queen*, is still a favourite Cantata, especially with choral societies of modest size and attainment. Thoroughly melodious and grateful to sing throughout, it is as good an example as we possess of the music of its day—a day before problems and revolutionary tendencies began to seek expression in terms of sound. It sets forth the joyous spirit of May Day in the freshest and most wholesome way, and its popularity is very easy to understand.

It was composed for the Leeds Festival of 1858, at which Sir William was the conductor.

11.0-12.0 DANCE MUSIC: ALFREDO and his BAND from the New Princes Restaurant

(Wednesday's Programmes continued on page 194.)



'THE MAY QUEEN'—Tonight at 9.35

survives to us today but a few buried remains and a few history-hiding customs. To these customs Mr. Fallaize will refer, building up the dim fabric of our island-history, through Stone and Bronze Age, to the glimmerings of civilization as we understand it today on rural life. Mr. Fallaize, who, in conjunction with Sir John Russell, is giving this series each Tuesday of May, is Hon. Secretary of the Royal Anthropological Institute, Recorder of the Anthropological Section of the British Association, and was formerly a member of the Council of the British Association.

7.45 A Concert

EILEEN PILCHER (Contralto)

THE GERSHOM PARKINGTON QUINTET

Overture, 'Night Birds' Strauss

EILEEN PILCHER

Time's Garden Goring Thomas

Bluebells from the Clearing .. Ernest Walker

Morning Hymn Henschel

QUINTET

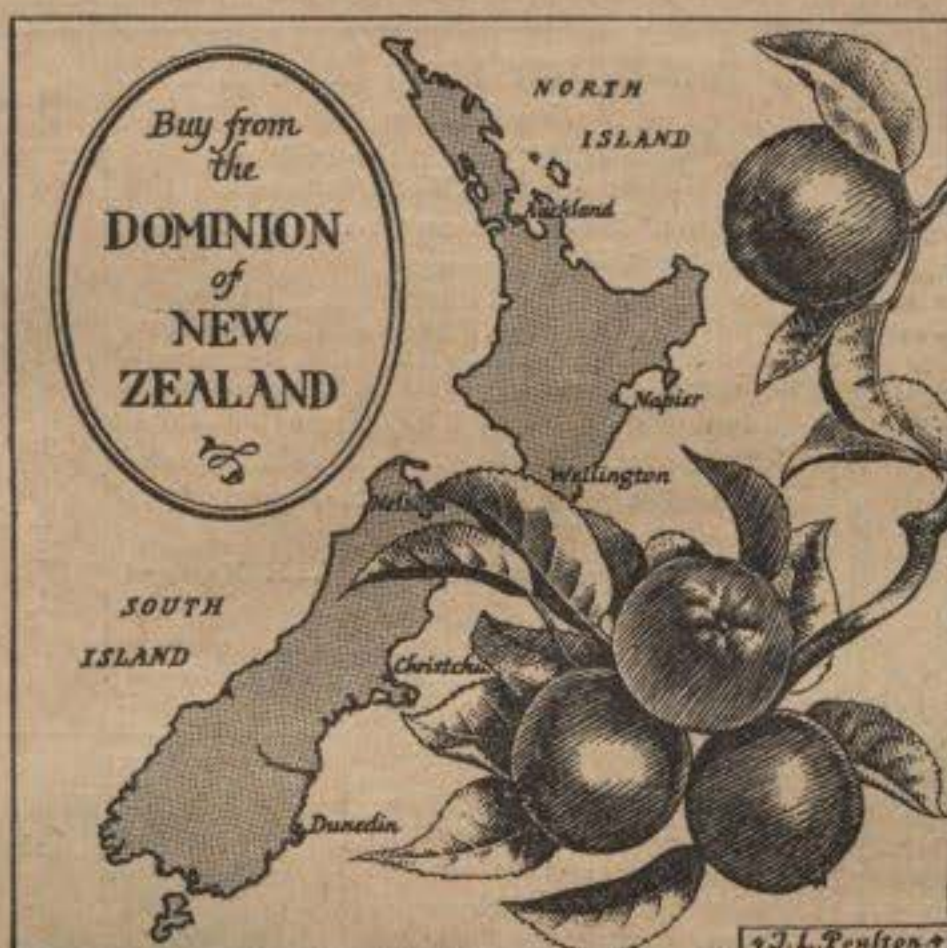
Ballet Music from 'Etienne Marcel'.. Saint Saëns

EILEEN PILCHER

At the Mid Hour of Night..... Cowen

Shepherd's Cradle Song Somervell

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In October, when the last of the Home apples are gathered, New Zealand orchards are bursting into flower.

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Only the best fruit passes the government inspection for export to British markets.

On March 24th, the first ship-load of New Zealand apples arrived in the London Docks on board the ss. *Port Hobart*.

Now they are in the shops; every apple perfect in growth and quality, and as fresh as on the day on which it was picked.

Look for apples marked 'New Zealand', and then ask for some of the New Zealand favourites, 'Delicious', 'Sturmers', 'Jonathans', 'Dunns', and try their quality for yourself.

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NEW ZEALAND APPLES



'New Zealand Apples'—a leaflet with new recipes—will be sent post free on application to the EMPIRE MARKETING BOARD, Westminster, London, S.W.1, by whom this notice is issued



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Can you add those extra notes which make all that difference between "syncopation" as it is written and as you hear it played on the radio or record? Don't spoil your playing for lack of rhythm. Billy Mayerl himself will teach you through the post, and after one lesson, in your spare time, you will see how simple it is.

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WESLEYAN & GENERAL ASSURANCE SOCIETY
CHIEF OFFICES - BIRMINGHAM



WEDNESDAY, MAY 1

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Herman Finck's Music

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'Poet and Peasant' *Suppe*
MIRANDA SUGDEN (Soprano)
The Nightingale *Batten*
Happy little Dream *Mischa Leon*
Gathering Daffodils *Somerville*
A Thrush's Love Song *Alison Travers*

BAND
The Voice of the Bells *Luigini*
FODEN WILLIAMS will Entertain

BAND
Selection, 'Cavalleria Rusticana' *Mascagni*
MIRANDA SUGDEN
The Valley of Laughter *Sanderson*
Homeward to You *Eric Coates*
Everywhere I look
Molly Carew

BAND
Down South *Myddleton*
Suite, 'La Feria' *Lacome*

FODEN WILLIAMS
In further Entertainment

BAND
Selection, 'The Yeomen of the Guard' *Sullivan*

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

FLORENCE OLDHAM
(Syncopated Numbers at the Piano)

5.30 The Children's Hour:

(From Birmingham)
'May Day'—a Sketch by VERNON and MERYL BARNETT, assisted by MARJORIE PALMER (Soprano) and HAROLD CASEY (Baritone) MARGARET ABLETHORPE (Pianoforte)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, 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*
Song Transcription, 'She is far from the Land' *Lambert*

FLORENCE CLEETON (Soprano)
A May Morning *Denza*

ORCHESTRA
Fantasia, 'Rigoletto' *Verdi, arr. Tavan*

NORRIS STANLEY (Violin)
Ave Maria *Schubert*

ORCHESTRA
On the Bosphorus *Lincke*

FLORENCE CLEETON
Down in the Forest *Landon Ronald*

CHARLES BADHAM (Pianoforte)
Concert Study in G Flat *Moszkowski*

ORCHESTRA
Three Dale Dances *Haydn Wood*

FLORENCE CLEETON
Tell me, Gipsy *Day*

ORCHESTRA
Serenade *Braga*
Siamese Patrol *Lincke*

8.0 Herman Finck's Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Opera Bouffe'
Dance Suite, 'Decameron Nights'
Intermezzo, 'The Dream Girl'
Pot-Pourri, 'Looking Backward'
One-step, 'Hullo Girls'
Valse, 'The Land of Roses'
March, 'In Toyland' (or 'Baby's Birthday')

9.0 Way Down South

(From Birmingham)

A Programme of Plantation Songs and Negro Spirituals by

THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

and OLIVE KAVANN (Contralto)

9.30 A Recital

by

HILDA BOR (Pianoforte)
Mortify us by Thy Grace (Chorale)... *Bach, arr. Rummel*
Arietta

Leonardo Leo, arr. Palumbo
Toccata in A *Paradies*
Toccata in C *Schumann*
Four Preludes, Nos. 7, 20, 21, 22 *Chopin*
Concert Study in F Minor

Liszt
Danse Espagnole (Villanesca) (Spanish Dance)... *Granados*
Danse Rituelle du Feu (Fire Ritual Dance) ... *De Falla*

IN the first half of the eighteenth century Leo held a foremost position in the musical world of Italy, as composer of church music and of comic operas. Many of these latter were, by

all accounts, really humorous, with the music as well as the texts contributing to the merriment. They are thus among the earliest examples in a long line of distinguished work which reached its highest point in Verdi's *Falstaff*.

Leo was no less distinguished as a teacher, numbering among his pupils Piccini, who is best remembered today by his quarrel with the great Gluck. He was a strict master, but one who earned the sincere affection of his pupils, and at least one happy instance of that is recorded. Leo had dedicated one of his works to King Charles Emmanuel of Savoy, and had refused to allow other copies of the music to be made. His pupils, however, succeeded in writing it out without his knowledge, and performing it for their master's benefit.

A number of his Comic Operas are preserved in Italian libraries, and our British Museum has several examples of his sacred works. But he left also a considerable volume of purely instrumental pieces, and as listeners will hear for themselves in this one, he had a very happy gift of fresh and joyous melody.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 ALFREDO and his BAND from the New Princes Restaurant

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

Sensational Case THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan,
Relates Her Experiences.

"A SMALL grey piece of flannel that looked like worn-out home-spun." Thus begins the Authoress in her account of her experiences of Radicura radium pack. She continues:—

So simple and unassuming is the external appearance of the celebrated Radium pack Radicura. But it contains radium, which substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid paregoric qualities which the Radicura packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radicura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of proud jars containing expensive ointments, bottles of strong-smelling and richly coloured liquids, and patent tablets in neat glass tubes. These had not helped at all. And now the small radium pack was going to show them all what it could do.

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(Signed) LILLY PORTHAN.

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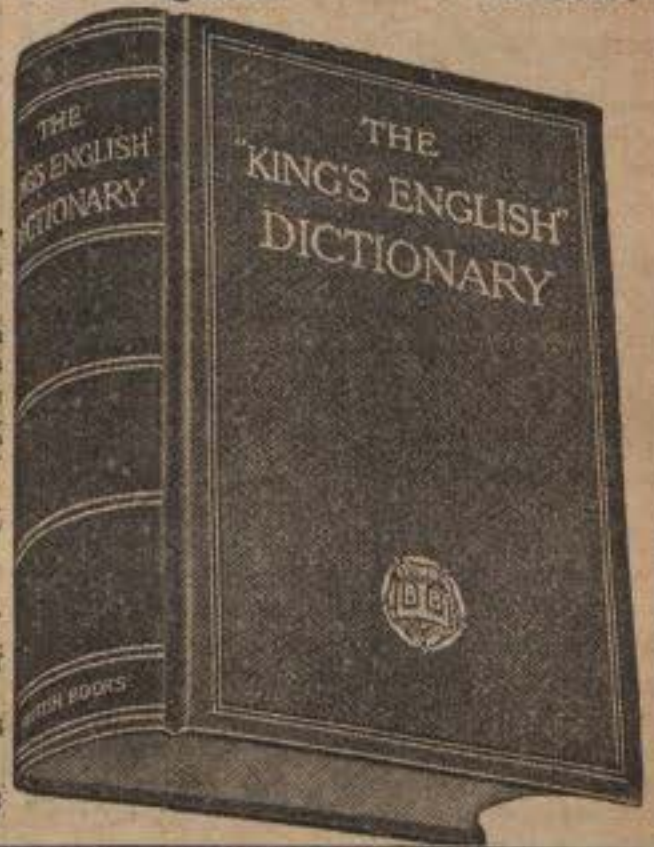
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Wednesday's Programmes continued (May 1)

5WA	CARDIFF.	323.2 M. 928 kc.
1.15-2.0	An Orchestral Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Overture, 'Magic Flute' Mozart Concerto Grosso, No. 4 in F for Strings, Oboes, and Bassoons Handel Tone Poem, 'Dance in a Village Inn' .. Listz	
2.30	Broadcast to Schools: Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—II, St. David and the Work of the Great Monasteries' S.B. from Swansea	
2.55	London Programme relayed from Daventry	
3.45	The Beethoven Trios—No. II THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PEN- GELLY (Pianoforte) Trio, Op. 97, in B Flat Scherzo and Andante cantabile	
4.5	A Concert SEYMOUR COLLINS In Light Songs THE STATION TRIO Suite, 'Sur des chants Bretons' (On Breton Songs) Huré Sérénade Humoristique Lacombe SEYMOUR COLLINS In Light Songs TRIO Two Old English Tunes Quilter Romance sans Paroles (Song without words) Schmitt Flight of the Bumble Bee Rimsky-Korsakov	
4.45	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	Fashion Plates NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Conducted by WARWICK BRAITHEWAITE March, 'Queen of Sheba' Goldmark 'The Greek Vase' A Diminutive Drama by MAURICE BARING Characters: Giovanni, a young sculptor A Dealer A young sculptor lies in bed in a cold garret in Rome and a prosperous dealer sits beside him ORCHESTRA Suite, 'Le Roi s'Amuse' Delibes A Shakespearean Fashion Plate 'Cleopatra's Barge' (Antony and Cleopatra) ORCHESTRA March, 'Cleopatra' Mancinelli Valse, 'Artists' Life' Strauss 'Medea Goes Shopping' A Sketch by MAURICE BARING Characters: Medea Glaucé A Salesman Medea is waiting impatiently in a shop in Corinth, for she cannot find a salesman ORCHESTRA Selection, 'The Passing Show of 1914' Finck	
9.0	S.B. from London	
9.30	West Regional News	
9.35-11.0	S.B. from London	

5SX	SWANSEA.	294.1 M. 1,020 kc.
1.15-2.0	S.B. from Cardiff	
2.30	Broadcast to Schools: Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—II, St. David and the Work of the Great Monasteries'	
2.55	London Programme relayed from Daventry	
3.45	S.B. from Cardiff	
4.45	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	S.B. from Cardiff	
9.0	S.B. from London	
9.30	S.B. from Cardiff	
9.35-11.0	S.B. from London	

6BM	BOURNEMOUTH	288.5 M. 1,040 kc.
2.30	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.30 Local An- nouncements)	

5PY	PLYMOUTH.	396.3 M. 757 kc.
2.30	London Programme relayed from Daventry	



ST. DAVID,

the patron saint of Wales, whose connection with the work of the great monasteries Professor E. Ernest Hughes will describe, in his series of talks on 'Great Leaders and Movements in Welsh History,' from Swansea this afternoon. This picture shows the statue of the Saint in St. David's Cathedral.

Photo by
Aubrey Golquhoun.

5.15	The Children's Hour: MAY DAY REVELS Songs and Stories by GEORGE MANNERING (Baritone)
6.0	London Programme relayed from Daventry
6.15-11.0	S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)

2ZY	MANCHESTER.	378.3 M. 793 kc.
2.30	London Programme relayed from Daventry	
3.0	Broadcast to Schools: Mr. R. E. SOPWITH: 'Shakespeare's "Mid- summer's Night's Dream" and Songs from the Plays—II, "Midsummer Night's Dream," Act II' S.B. from Sheffield	
3.30	London Programme relayed from Daventry	
3.45	THE NORTHERN WIRELESS ORCHESTRA ANNIE PICKERING (Soprano)	
4.45	London Programme relayed from Daventry	
5.15	The Children's Hour: S.B. from Leeds ERN SHAW gives us another Radiosity Competi- tion	

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	An Orchestral Concert Relayed from the Miners' Convalescent Home, Blackpool THE MAJESTIC CELEBRITY ORCHESTRA Musical Director, GERALD BRIGHT (By kind permission of the Hotel Majestic, St. Anne's-on-Sea) ANNIE CHADWICK (Soprano)
9.0	S.B. from London (9.30 Local Announcements)
9.35-11.0	A May-Day Programme 'The First Walpurgis Night' A Ballad for Chorus and Orchestra Words by GOETHE, translated by W. BARTHOLOMEW Music by MENDELSSOHN DOROTHY VERNEY (Contralto) ARTHUR WILKES (Tenor) HERBERT RUDDOCK (Bass-Baritone) THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON Overture, 'A May Night' Rimsky-Korsakov 'Spring's Message' A Cantata for Chorus and Orchestra Composed by NIELS W. GADE (Op. 35) Words by GEIBEL, translated by Mrs. CHARTERIS CAIRNS ORCHESTRA Overture and Pageant Music, 'The May Queen,' Op. 39 Sterndale-Bennett

Other Stations.

5NO	NEWCASTLE.	245.9 M. 1,250 kc.
2.30	—London Programme relayed from Daventry.	
3.45	—Elinora Hoggarth (Soprano).	
4.8	—George Head (Banjo).	
4.15	—Music from Fenwick's Terrace Tea Rooms.	
5.15	—The Children's Hour.	
6.0	—London Programme relayed from Daventry.	
6.15	—S.B. from London.	
6.30	—Royal Horti- cultural Society's Bulletin.	
6.45	—Musical Interlude.	
6.45-11.0	—London.	
5SC	GLASGOW.	401.1 M. 748 kc.
3.0	—Broadcast to Schools: Mr. George Burnett: 'Scott and his Contemporaries—I, Lady Nairne: The Flower of Strathbrann.'	
3.25	—Musical Interlude.	
3.30	—London Programme relayed from Daventry.	
3.45	—A Light Concert. The Station Or- chestra. A. K. Rogers (Baritone).	
4.45	—Dance Music by Charles Watson and his Orchestra. From the Playhouse Ball- room.	
5.15	—The Children's Hour.	
5.58	—Weather Forecast for Farmers.	
6.0	—An Organ Recital by S. W. Litch, from the New Savoy Picture House.	
6.15	—London.	
6.30	—Edin- burgh.	
6.45	—London.	
7.25	—Mr. Alexander Waulless: 'Angling in Scotland.'	
7.45	—Melville Gideon (in his own Compositions).	
8.0	—Aberdeen.	
8.30	—London.	
9.30	—Scottish News Bulletin.	
9.35-11.0	—London.	
2BD	ABERDEEN.	511.2 M. 964 kc.
3.0	—Broadcast to Schools. S.B. from Glasgow.	
3.30	—London Programme relayed from Daventry.	
3.45	—George Steadman's Orchestra, from the Electric Theatre.	
5.0	—A Short Vocal Recital by Grace Freeland (Mezzo-Soprano):	
5.15	—The Children's Hour.	
6.0	—London Programme relayed from Daventry.	
6.15	—S.B. from London.	
6.30	—Mr. George E. Greenhow: Horticulture.	
6.45	—S.B. from London.	
7.25	—S.B. from Glasgow.	
7.45	—The Station Odet: Scottish Selection, 'The Thistle' (arr. Myddleton).	
8.0	—Song and Story of the Gael. Alastair McLean (Reciter); Mary Lamont (Soprano).	
8.30	—London.	
9.30	—Glasgow.	
9.35-11.0	—London.	
2BE	BELFAST.	502.7 M. 991 kc.
12.0-1.0	—Gramophone Records.	
2.30	—London Pro- gramme relayed from Daventry.	
3.30	—May Day. Orchestra:	
4.10	—A Vocal Interlude by Elsie McCullough (Soprano).	
4.22	—Hylda Henningway (Violin).	
4.34	—Popular Opera Orchestra.	
5.0	—A Song Recital by Janie Martin (Soprano).	
5.15	—The Children's Hour.	
6.0	—Organ Recital by Charles Howlett, from the Classic Cinema.	
6.15	—S.B. from London.	
6.50	—Royal Horticultural Society's Bulletin.	
6.40	—S.B. from London.	
7.45	—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown, B. M. Kent (Tenor).	
9.0-11.0	—S.B. from London.	

Both Sides of the Bristol Channel.

WHEN THE AUDIENCE BOWED!

An Unexpected Compliment from Balkan Hill Tribesmen—The Laws of Hywel Dda—In Honour of the Priory for Wales—A Clifton Arts Club Hour—More Stories of the Sea—The Ancient Coracle.

A Noble Tribute.

ADOLPHE HALLIS (pianoforte) will be the artist at the Symphony Concert in the City Hall, Cardiff, on Thursday, May 9, at 7.45 p.m., when he will play César Franck's *Symphonic Variations* with the Orchestra. Mr. Hallis, who received an enthusiastic reception when he played at the City Hall last season, has told me of an amusing incident which happened to him when, with a violinist friend, he gave a concert in a small Balkan frontier town. 'That was probably the first time that our audience of rough hill tribesmen had ever been treated to that type of music,' said Mr. Hallis, 'and they certainly had no acquaintance with conventional platform manners, for when, after a sonata, we rose to bow our thanks, the whole audience as one man stood up and solemnly bowed in return! I have never felt a greater thrill of sincerity in appreciation of beauty in Art!'

Playing Under Difficulties.

MR. HALLIS comes from South Africa. On a return visit his first public appearance was in the City Hall, Cape Town, with the well-known Cape Town Municipal Orchestra. 'I played the Tchaikovsky Concerto and there was a huge audience and something of an electric atmosphere, which may have affected the municipal electric light supply,' said Mr. Hallis, 'for half-way through the first movement the entire lights of Cape Town failed and the town was plunged into blackest darkness. For over twenty minutes an extempore concert in the dark was improvised, to which I contributed my share.'

Hywel Dda, the Great Lawgiver.

PROFESSOR ERNEST HUGHES takes 'Hywel Dda' as the subject of his broadcast to schools on Wednesday, May 8, at 2.30 p.m. Hywel Dda (Howell the Good) was a statesman who legislated not so much by giving a new set of laws as by taking the best of the existing laws of local application and co-ordinating them for the benefit of the whole country. He called together four of the wisest men from every district in Wales and set them to write down the laws in force in their areas. He then selected twelve of the wisest men in the whole country to pick out the best laws and to improve those that were not so good. This talk is the third in the series 'Great Leaders and Movements in Welsh History,' and Professor Hughes will tell how Hywel Dda summoned a national assembly to proclaim laws for all Wales.

The Knights of St. John.

A PROGRAMME in honour of the Priory for Wales has been arranged for Wednesday, May 8, at 7.45 p.m. Wales desired to have an organization peculiarly her own, and this desire was realized by the creation of a separate Priory for Wales of the Venerable Order of St. John of Jerusalem, with H.R.H. The Prince of Wales as Prior. Much of the success of the Priory, which has its Headquarters in Cardiff, is due to the enthusiasm and untiring energy of Sir Herbert Lewis, the Commissioner for Wales. The programme will give four dramatic episodes illustrating the history and work of the Order.

Organ Recital.

AN organ recital by Mr. Edgar H. Daniels' organist of the Parish Church, Pontypridd, will be broadcast on Thursday, May 9, at 4 p.m. Mr. Daniels began his musical career as a chorister of Gloucester Cathedral under the late Sir Herbert Brewer.

A Celtic Programme.

THE special anniversaries have all had their day—or rather their evening—and on Tuesday, May 7, at 7.45 p.m., a programme has been devised in honour of Celts in Wales, Scotland, and Ireland. Parry Jones (tenor) will sing songs of all these three countries and in addition the Orchestra will give selections of the most popular airs.

A WELSHMAN IN SOUTH AFRICA

The following letter has been received by the Cardiff Station in connection with the first broadcast, through London and 5SW, of the National Orchestra of Wales. The writer is Mr. J. H. Meredith, a native of Cardiff, now living at Zwinguin, Natal, South Africa.

'PLEASE allow me to congratulate you on the portion of your Station's broadcasting on Tuesday last, March 12, 1929.

'I received it via 5SW, the short-wave station, and the strength of the signals enabled me to put it over land lines to five other loud-speakers situated in a radius of five miles. I tuned in 5SW at 7.40 p.m. G.M.T., and I heard the London Announcer say the programme was to be taken from Cardiff Station, and, being a native of Cardiff, naturally I held on.

'After a few remarks from the Announcer at Cardiff re the programme, the Orchestra played the *Men of Harlech*, and played it as I have never heard it before; it was simply glorious. This was followed by the Orchestra playing *Wine, Women and Song*.

'Fading then started, and the group of three songs by a soprano was spoilt. The singer, whoever she was, had a glorious voice.

'I did not catch the name of the Orchestra, but I must say their playing was wonderful, and I would like to offer my appreciation to the conductor, if possible.

'I have not been home since the War, and left Cardiff in 1899, so you can guess what thoughts were mine when I listened and pictured the old town.'

Evensong from Bristol Cathedral.

EVENSONG on Sunday, May 5, will be relayed from Bristol Cathedral at 3.30 p.m. The organist will play a voluntary, and the Anthem will be *O Clap Your Hands*.

A 'Cellist's Double.

ARNOLD TROWELL, who plays in the Popular Concert at the City Hall, Cardiff, on Saturday, May 11, once caused a great deal of excitement when he came on the platform at a concert in the Isle of Man. He felt uncomfortable, for there seemed to be some mystery which he could not fathom. It was only afterwards he found out the reason. He was apparently very much like Sir Hall Caine in appearance at that time, and the audience thought that their popular novelist had turned musician! Mr. Trowell has a link with Wales, for his mother's family came from Blacnavon, in Monmouthshire. Apart from his music Mr. Trowell is an enthusiastic collector of antiques, and his first question when he is in a strange town is 'Who is the best antique dealer here?' If no advice is forthcoming, he searches the telephone book.

Dramatic Activities in Bristol.

BRISTOL Drama Club won high praise from Sybil Thorndike at the British Drama League annual festival this year. 'I was intensely pleased with the acting of the Bristol players,' she said. The Clifton Arts Club, Bristol, promotes annually a dramatic contest for original plays which is open to all. The plays performed by the Club for the last five years have all been written by members. At present a revue is in rehearsal and a Clifton Arts Club Hour will be broadcast on Friday, May 10, at 8.0 p.m., the principal items being selected from this revue. This is the third year in succession in which the Club has presented a revue consisting of the work of its members.

Tales of the Sea.

ISHOULD have liked to tell you of France, stationed in Gower, who had two hooks instead of hands. The awe-inspiring figure of a man rushing towards them brandishing two steel hooks may have accounted for his dispersing a gang of smugglers. Nor have I time to tell you of the fight at the turnpike gate or of the cutters that regularly discharged contraband. That was a most aggravating close to a thrilling talk, you will agree. It came at the end of 'A Rough Night at Rhossilli,' by Mr. A. R. Dawson, and was the last of his series on 'Smuggling Days and Smuggling Ways.' Listeners will be glad to know that Mr. Dawson's new series of talks on 'Treasure Trove of the Sea' is every bit as thrilling as the former series, and the talk on Friday, May 10, at 6.0 p.m. is entitled 'Wreckage and Derelicts.'

The Coracle in West Wales.

FOR his next talk in the series on 'Old Welsh Crafts,' on Tuesday evening, May 7, Mr. Iorwerth Pente takes as his subject 'The Coracle.' The coracle is a species of fishing boat still used extensively on the Tywi and Teifi and some other Welsh rivers. It is a light boat, oval in shape, and formed of canvas stretched on a framework of split and interwoven rods, and well coated with pitch or tar. These boats, which are propelled by a paddle, are so light that they are carried on the back. The fishermen work in pairs, a net being dragged between the two coracles. The coracle, which forms a link between modern Wales and the past, was in existence among the inhabitants at the time of the Roman invasion and Caesar refers to it. A pleasant sight, still to be seen in West Wales, is the manufacture of these boats in the remote villages of the wooded valleys.

The Care of Animals.

BY a happy coincidence, kindness to animals is stressed from two quite different standpoints on the same day. On Monday, May 6, at 4.45 p.m., Councillor Peter Freeman tells of 'Animals' Welfare Week.' The week is from May 5 to May 12, and the active co-operation of churches, chapels, schools, trade unions, and other bodies is expected. The other talk at 2.30 p.m. is the broadcast to schools, and is by Professor W. M. Tattersall. His subject is 'Sea-Shore Nurseries.'

The B.B.C. Popular
Orchestral
Concerts

Fifth Concert
Thursday 2nd May
at 8 o'clock

Relayed from the
People's Palace
Mile End Road

Overture, 'Egmont' *Beethoven*

BEETHOVEN'S sympathy was always readily enlisted in favour of any cause which held out a promise of relief to the downtrodden and oppressed, and the heroic figure of the young Egmont in Goethe's play, struggling for the freedom of the Netherlands against the tyrant Philip II of Spain, made a strong appeal to his imagination. That the real Egmont, as history's ruthless hand has drawn him for us, was a much less heroic figure than Goethe and Beethoven would have us believe, matters but little now. Posterity owes him thanks at least for a great play, and for some of Beethoven's noblest music.

The Overture begins with a sombre theme, given out with massive strength by the whole body of the orchestra. Then a little tender phrase, played first by woodwinds and echoed by the violins, leads to a slightly altered version of the opening, after which a little scale passage carries us on to the big main tune of the quick part of the Overture, introduced by the basses in a great descending scale. This is very clearly worked out, with the help of a little reiterated figure which listeners will recognize as the massive opening in a quicker time. Then there is a plaintive dialogue on the woodwinds, interrupted by heavy cadences on the whole orchestra. At the end there is a stirring quick movement in major which is taken from the end of the play. There, it comes immediately after Egmont's farewell speech upon the scaffold before he is beheaded; it is called a 'Symphony of Victory,' and Beethoven meant it to typify the victory of freedom over tyranny.

'My Heart Ever Faithful.'

Taken from the Church Cantata, *God so loved the world*, composed for Whitsuntide, one of the most joyous of all the Cantatas, this beautiful air has long had a specially warm place in the affections of singers and of listeners alike. The lovely melody is eminently grateful to sing, and to its wonderfully peace-giving effect a very expressive obbligato for a solo 'cello contributes almost as much as the melody for the voice.

Concerto No. 1, in D Minor, for Pianoforte and Strings *Bach*

The great Bach wrote comparatively few works for a single clavier with orchestra, and authorities are generally agreed that this one in D Minor, usually referred to as 'Number One,' is the best of them.

Of this Concerto, it is eminently true that in its virile, sincere wholesomeness it can speak for itself far better than any mere works may hope to do, no matter how enthusiastic the scribe might

be in its praise. There are three movements: the first is a big, robust Allegro, of which the chief tune is boldly announced at the outset by all the strings in unison; in the second, Adagio, a theme of rather solemn import, also played first by the strings in unison, becomes anon the bass for a very beautiful, song-like melody on the pianoforte;

dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. All the former tunes return, lending the music a note of exaltation, and the Overture ends with a great song of joy in which the first Leonora tune rings out triumphantly.

PROGRAMME

PART ONE

8.0 Overture, Egmont..... *Beethoven*

ELSIE SUDDABY

Aria, 'My Heart Ever Faithful'..... *Bach*
(From the Cantata for Whitsuntide)

HARRIET COHEN

Concerto No. 1, in D Minor *Bach*

Overture, 'Leonora,' No. 3 *Beethoven*

9.0 INTERVAL

PART TWO

9.15 Overture, 'Coriolan' *Beethoven*

Symphony, No. 5 in C Minor..... *Beethoven*

ELSIE SUDDABY

(Soprano)

HARRIET COHEN

(Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by

Sir LANDON RONALD

the third, again an Allegro which has a spirit of wholesome merriment in spite of its minor mode, is based on two figures, heard simultaneously at the opening, one beginning with a downward scale and the other mounting vigorously upwards.

Overture, 'Leonora,' No. 3 *Beethoven*

'Leonora,' No. 3, begins with a solemn descending scale, and then we hear the beautiful air which, in the opera, Florestan, the hero, sings of the happy spring time of his own youth. Leonora appears with the beginning of the quick section, in a very beautiful tune eloquent of noble strength and dignity. A little later another impressive tune reminds us once more of Florestan and his unhappy lot in prison. After these have foreshadowed the action of the story, there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera the same trumpet call announces the arrival of the Governor, through whose coming Florestan is released from his unjust imprisonment. A quiet tone on the woodwinds expresses the

The rest of the orchestra carry this on, and then the second subject appears, quietly at first, breaking out anon in a joyous C Major.

The third movement is in Beethoven's own Scherzo form, intended, like those of the 6th and 7th Symphonies, and the great Pianoforte Trio in B Flat, to be repeated, along with the Trio, twice over, and rounded off by a second *da capo*. It begins with a very soft theme on the basses, continued by upper strings, horns, and woodwinds, and coming to rest on a pause. Then the horns announce the theme which is so vivid a reminder of the opening of the first movement, and on these the Scherzo is built up. The Trio is begun with a running figure on the basses, which Berlioz thought suggestive of elephants dancing. It leads, through a very beautiful transition passage, to the opening of the last movement, a triumphant major, played by the whole strength of the orchestra. It is here that, for the first time in the history of the classical Symphony, trombones make their appearance. The Movement is rounded off by a noble Coda.

Overture, 'Coriolan' *Beethoven*

Beethoven's Overture was not written for the Shakespeare tragedy, but for a play on the same subject by the German dramatist von Uöllin. None the less the music is perfectly in accord with Shakespeare's play. Wagner thought the Overture an eloquent description of the scene in which Coriolanus's wife comes with his mother and his little son to plead with him, and it may well be that some such picture was in Beethoven's mind as he composed his music.

Symphony No. 5, in C Minor

Beethoven

Allegro con brio; Andante con moto; Scherzo: Allegro; Finale: Allegro

The Symphony begins at once with the famous phrase which is known as 'Fate knocking at the door'; it is commonly supposed that Beethoven himself allowed this to be accepted as an interpretation of the four-note theme which, as a rhythmic figure, pervades most of the great first movement. It reappears, too, in the slow movement, and in the second theme of the Scherzo.

The slow movement opens with a broad singing melody played by violas and 'celli in unison.



10.30
FRED WEBSTER
WILL
CHALLENGE

THURSDAY, MAY 2

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)



10.30
SAM STEWARD
FOR THE
LIGHTWEIGHT
TITLE.

10.15 a.m. **The Daily Service**
10.30 (*Daventry only*) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 'The Care of the Child—I, Dr. GEORGE F. BUCHAN; The Young Baby'
THIS series follows on 'Our Boys and Girls.' The speakers in the present series include Dr. Buchan (who is giving four of the talks), Dr. Saleeby, the Hon. Mrs. St. Aubyn, and Miss McLeod.

11.0 (*Daventry only*) Gramophone Records
12.0 A CONCERT
HARRY COSTIGAN (Baritone)
NANCY PHILLIPS (Violin)
HINDA PHILLIPS (Pianoforte)
1.0-2.0 A RECITAL OF GRAMOPHONE RECORDS. By CHRISTOPHER STONE

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

2.30 Broadcast to Schools:
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Evensong
From Westminster Abbey

3.45 'Life in Foreign Lands'—I, Mrs. PHILIP NOEL BARKER: 'Village Life in Modern Greece'

MRS. PHILIP BAKER is dealing with 'Village Life in Modern Greece,' of which she has a wide, first-hand knowledge, visiting there some time every year. Speakers later on in this series will include Madame Kallas, Baroness Margareta Palmstierna, and Madame Jo. Amers-Kuller.

4.0 A Concert
LESLEY DUDLEY (Soprano)
CALLENDER'S BAND

5.15 THE CHILDREN'S HOUR:
'THE SWORD OF WELLEMAN'
(Lord Dunsany)
With music to suit the occasion by THE OLOF SEXTET

6.0 Musical Interlude

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
BACH—KLAVIERBÜCHLEIN AND NOTENBUCH
Played by GORDON BRYAN (Pianoforte)

7.0 Miss V. SACKVILLE-WEST: 'New Novels'

MISS V. SACKVILLE-WEST will be remembered by listeners for her illuminating series of talks last year on Modern English Poetry. She now turns to prose and will provide a weekly review of some of the best novels as they appear. Her best-known work, so far, has been the epic poem, 'The Land'—a poem that amazes one with its combination of learning and aesthetic beauty. It is the modern epic of the English countryside and rightly won its author the Hawthornden Prize of 1927. Her prose includes several unusual travel books and an attractive study of 'Aphra Ben.'

7.15 Musical Interlude

7.25 The Rt. Hon. THE EARL OF GOSFORD, M.C.: 'China—I, An Englishman looks East—The New China'

THIS series of twelve Thursday talks will deal with a country whose problems, racial, social, political, and economic, are the concern of every thinking man or woman today. 'East is East and West is West' is an aphorism that has become more and more questioned as civilization has tended towards its present international aspect. Hard to understand, easy

active, alike as musician and as scribe, is most easily learned by listening to his music itself. If anybody was ever entitled to call one of his own pieces a 'Romance,' it was Schumann.

THE two tributes of Schumann, quoted above, are by no means all that could be said in praise of Chopin. He was one of the world's really great pianists, and a composer for his instrument whose niche in the temple of Fame is peculiarly his own. A master of delicate and original rhythm and harmony, a real master also of style, he holds the affection of pianists and lovers of pianoforte music even more by the fascination of his melodies. Choosing in most of his shorter pieces the forms in which something of rhythm and type are definitely prescribed, he was thus apparently facing himself with the task of saying the same thing over and over again, and yet he never says the same thing twice. Not only did he invest every new Etude, Ballade, Mazurka, whatever it might be, with an interest and an importance such as they never had before, but each one has a message of its own for us, which can neither be repeated nor imitated. It was as though he possessed that magical power, given only to the elect, of transmuting everything he touched into a unique gem, of whose production no other holds the secret.



PLAYING AT THE PEOPLE'S PALACE TONIGHT.
A camera study of Harriet Cohen, who is the solo pianist in the concert that will be relayed from the People's Palace at 8.0 tonight.

to romanticize, China needs, more than almost any other country, the searchlight of clear thinking before it can be understood by Western races. The series will aim at giving listeners a detailed idea of the cultural and historical background of this huge country and at providing an intelligent understanding of its contemporary problems. Lord Gosford, who is a Director of the American Tobacco Co. (China), Ltd., is opening the series.

7.45 A Recital
GERTRUDE MELLER (Pianoforte)
Romance in F Sharp Schumann
Valse in A Flat, Op. 42 Chopin
Fantasie, 'Impromptu' Chopin
Rhapsody in C Dohnanyi

THE appearance of Schumann's name beside Chopin's inevitably recalls the remark 'Hats off, gentlemen—a genius.' At another time Schumann spoke of Chopin as 'the boldest and proudest poetic spirit of our time.' Enthusiasm was the mainspring of Schumann's nature, a warm-hearted generosity and outlook which is often part and parcel of the genuinely romantic temperament. Exactly what 'romantic' means, as we apply it to the whole school of music on whose behalf Schumann was so tirelessly

8.0 B.B.C. Orchestral Concert
Relayed from the People's Palace, Mile End Road, E.1

ELSIE SUDDABY (Soprano)
HARRIET COHEN (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by SIR LANDON RONALD
Overture, 'Egmont' Beethoven
ELSIE SUDDABY and Orchestra
Aria, 'My heart ever faithful' (from the Cantata for Whitsuntide) Bach
HARRIET COHEN and Orchestra
Concerto No. 1, in D Minor Bach
ORCHESTRA
Overture, 'Leonora,' No. 3 ... Beethoven

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 B.B.C. Orchestral Concert
(Continued)

ORCHESTRA
Overture, 'Coriolan' Beethoven
Symphony No. 5, in C Minor Beethoven
(See page 198)

10.0 Local Announcements; (*Daventry only*)
Shipping Forecast

10.5 Mr. VERNON BARTLETT: 'The Way of the World'

10.30 The Contest for
The Lightweight Championship
of Great Britain

SAM STEWARD v. FRED WEBSTER (of
(Lightweight Kentish Town) Ex-
Champion) Amateur Lightweight
Champion

Organised by Mr. BARNEY JACOBS
Running Commentary by Mr. LIONEL BETTINGSON
and Mr. A. ST. J. AUSTIN
Relayed from The Royal Albert Hall

10.30 Description of the Scene

10.35 The Fight

11.30 app. - 12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

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TRISTAN AND ISOLDE, in Three Acts. Recorded at Bayreuth Festival, 1928.
PARSIFAL—8 Records. Recorded at Bayreuth Festival, 1927.

Orchestral and Band.

SYMPHONY, No. 5 IN C MINOR (Beethoven). Felix Weingartner and Royal Philharmonic Orchestra (Nos. L1880-L1883—6s. 6d. each).
"MERRY WIVES OF WINDSOR," Overture. Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1723—6s. 6d.).
HUMORESQUE. Grenadier Guards Band (No. 4972—3s. 6d.).
MADAME BUTTERFLY, Selection. Percy Pitt and New Queen's Hall Light Orchestra (No. 9306—4s. 6d.).
EGMONT OVERTURE. Wilhelm Muenzberg and Concertgebouw Orchestra (No. L1799—6s. 6d.).
POET AND PEASANT OVERTURE. H.M. Grenadier Guards Band (No. 5067—4s. 6d.).
YEOMAN OF THE GUARD, Selection. H.M. Grenadier Guards Band (No. 2409—3s. 6d.).
CORIOLAN OVERTURE. Wilhelm Muenzberg and Concertgebouw Orchestra (No. L1848—6s. 6d.).
DOWN IN THE FOREST. Albert Sandler's Orchestra (No. 4642—3s. 6d.).
LEONORE OVERTURE, No. 3. Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1978-L1979—6s. 6d. each).
SYMPHONY No. 1, IN G MINOR (Brahms). Felix Weingartner and Royal Philharmonic Orchestra (Nos. L2145-L2149—6s. 6d. each).
TORREADOR ET ANDALOUSE. Jean Lensen's Orchestra (No. 4293—3s. 6d.).
BOHEMIAN GIRL, Overture. Percy Pitt and B.B.C. Orchestra (No. 9160—4s. 6d.).
H.M.S. PINAPORE, Selection. H.M. Grenadier Guards Band (No. 3259—3s. 6d.).

Instrumental.

SPRING SONG. J. H. Squire Trio (No. 3605—3s. 6d.).
PLAISIR D'AMOUR. W. H. Squire—Cello—(No. L2095—6s. 6d.).
SHEPHERD'S HEY. Left Poulischoff—Piano—(No. 4829—3s. 6d.).
AVE MARIA. Zimbalist—Violin—(No. 9674—4s. 6d.).
PRELUDE No. 7. London Flute Quartet (No. 4215—3s. 6d.).
ROMANCE IN F SHARP MAJOR. William Murdoch—Piano—(No. L2159—6s. 6d.).
CHERRY RIPE. Lionel Tertis—Viola—(No. D1569—4s. 6d.).
POEM. W. Steff-Langston—Cinema Organ—(No. 4320—3s. 6d.).
CAVATINA. J. H. Squire Celeste Octet (No. 4154—3s. 6d.).
ON WINGS OF SONG. J. H. Squire Celeste Octet (No. 9275—4s. 6d.).

Vocal.

MAGNIFICAT IN D MINOR. St. George's Chapel Choir (No. 9174—4s. 6d.).
HEMELE, Where'er You Walk. Frank Mullings, Tenor (No. 9350—4s. 6d.).
EMERALDA, O Vision Entrancing. Arthur Jordan, Tenor (No. 9204—4s. 6d.).
HERL KING. Frank Tiszertan, Tenor (No. 9431—4s. 6d.).
KATHLEEN MAVOURNEEN. Muriel Branakill, Contralto (No. 9199—4s. 6d.).
MAY QUEEN, 'Tis Jolly to Hunt. Norman Allin, Bass (No. L1790—6s. 6d.).
MAY MORNING. Ladies' Choir, William Turner's (No. 4457—3s. 6d.).
IMMORTAL HOUR, Faery Song. William Hestline, Tenor (No. 3546—3s. 6d.).
KISHMUL'S GALLEY. Arthur Jordan, Tenor (No. 3397—3s. 6d.).

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J. H. SQUIRE CELESTE OCTET.
HARRIET COHEN, Piano.
BILLY MAYERL, Piano.
DORA LABBETTE, Soprano.
Sir GEORGE HENSCHEL, Baritone.
B.B.C. WIRELESS CHORUS.
CLAPHAM and DWYER.
JACK PAYNE and the B.B.C. DANCE ORCHESTRA.
RAY STARITA

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THURSDAY, MAY 2

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

Relayed from the New Pavilion, Bournemouth (No. XXIX of the Thirty-fourth Winter Series) THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by Sir DAN GODFREY
Overture, 'Le Carnaval Romain' Berlioz
Fugue for Strings Mary Lucas
(First Performance)

FOR this new work the composer has furnished the following explanation:—
"In this Fugue there are two contrasting themes—the main theme with its counter subject and a second theme which is used in all the episodes. At the beginning of the work each group of strings announces the main theme and its counter subject in turn. After this, the second theme is given out by the first viola, taken up by the first violin and then all the second violins. The main theme now starts a series of adventures, and at length reaches a climax, shedding its counter subject in doing so. It is just subsiding in the double basses when the second theme, which has kept calm and unchanged all this time, superimposes itself by means of the violins and violas in octaves and thus has the last word. After this, the main theme reappears in chastened mood, there is a short coda, and the work is at an end."

Italian Serenade
Hugo Wolf
Pianoforte Concerto in E Flat Liszt
Allegro maestoso; Quasi adagio; Allegro vivace; Allegro marziale animato

(Soloist, ISIDOR GOODMAN)

Symphony No. 1, in C Minor Brahms
Un poco sostenuto—Allegro, C Minor; Andante sostenuto; Un poco allegretto e grazioso; Adagio—Allegro non troppo ma con brio

4.30 LOZELLS PICTURE HOUSE ORGAN

Overture, 'Oberon' Weber
Intermezzo Hollins
PHYLLIS PECK (Soprano)
Cherry Ripe Scott
Song of the Palanquin Bearers Martin Shaw
ORGAN
Selection, 'A Kiss for Cinderella' Bucalossi
Entr'acte, 'Love's Joy' Kreisler
Reverie, 'In Rose Time' Elliott
PHYLLIS PECK
If there were dreams to sell Ireland
Sweet and Low Somervell
ORGAN
Little Modern Suite Rosse

5.30 The Children's Hour:

(From Birmingham)
'Queen Carmina's Cookery Class,' a Play by NORMAN TIMNIS
Songs by GEOFFREY DAMS (Tenor)
HELEN ALSTON will Entertain

8.0 'Derelicts' and 'Catherine Parr'

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MUNRO and MILLS (Syncopated Piano Duets)

8.0 Two Plays 'Derelicts'

By GEORGE CALDERON
(From Birmingham)

George (unmarried)—age 52
Agatha (unmarried)—age 47
A Mother—age 50
Uncle (a retired Admiral)
Arthur (a Naval Officer)—age 22

The Girl—age 19
A Hotel Garden on a Summer Night in the light of a full moon

'Catherine Parr'

or
'Alexander's Horse'
By MAURICE BARING
(From Birmingham)
King Henry VIII
Catherine Parr

A Breakfast Chamber in the Palace in London.

Incidental Music by THE MIDLAND PIANO FORTE TRIO.

9.0 Vaudeville

(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A String Orchestral Programme

(From Birmingham)

THE MIDLAND STRING ORCHESTRA
Conducted by JOSEPH LEWIS

Elegy, Op. 58 Elgar
Two Bagatelles Fletcher

JOAN ELWES (Soprano) and Orchestra
Dido's Lament ('Dido and Aeneas') Purcell
Hark the Echoing Air Purcell

ORCHESTRA
Ballet Air, Op. 1, No. 1 Percy Pitt
Suite for Strings Scarlatti, arr. Harrison

JOAN ELWES
Three Songs of the North .. arr. Lucy Broadwood

ORCHESTRA
Variations on 'Barbara Allen' Adam Carse

IN these Variations for String Orchestra the tune is first very simply presented, and then a flowing variation follows in the same quiet, meditative spirit. A lively and vigorous one succeeds: beginning strongly, it makes way for a quiet little reminder of the tune, in the middle. The next variation is in waltz measure, dainty and gracious, and a more sprightly rhythm comes after it. Then there is a change to minor, with a sombre version of the tune beginning in the basses, and the piece comes to an end with a brisk two in the bar, worked out at rather more length than the earlier variations.

9.0—VAUDEVILLE—9.0

CLAPHAM and DWYER

IN 'ANOTHER SPOT OF BOTHER'

JEANE PAULE

and

LEONIE LASCELLES

IN HARMONY AND DUETS

HELEN ALSTON

SONGS AT THE PIANO

PATRICIA

ROSSBOROUGH

SYNCOPIATED PIANISMS

ERNEST JONES

BANJO

PHILIP BROWN'S

DOMINOES DANCE BAND

FROM BIRMINGHAM TONIGHT

Programmes for Thursday.

5WA CARDIFF. 323.2 M. 926 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. IFAN KYRLE FLETCHER: 'Experiment in the Theatre—II, The Repertory Theatre and the Amateur Movement'
- 4.0 ORGAN RECITAL by EDGAR H. DANIELS
Relayed from the Parish Church, Pontypridd
Toccata and Fugue in D Minor Bach
Question and Answer Wolstenholme
Sonata No. 2 Mendelssohn
Introduction and Allegro (Sonata No. 1)
Pastorale Guilmant
Marche Militaire Schubert, arr. Archer
- 4.45 BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton, Bristol
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London
- 10.0 West Regional News
- 10.5-12.0 S.B. from London.

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

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 10.0 S.B. from Cardiff
- 10.5-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Miss MARJORIE SIMMONS: 'Market Places of the South'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35-12.0 S.B. from London (10.0 Local Announcements)

(Thursday's Programmes continued on page 202)



“Don't Spoil the Ship for a Ha'porth . . .”

Of course it is a great nuisance to spend money on paint—there are so many more interesting ways of spending it; and it is a nuisance to have “the painters” in the house.

But if your house needs painting, and you don't have it done now, it will have to be done later; and then it may cost you a good deal more, because decay may have begun, and you will have to repair and replace as well as paint.

If you are about to have any property repainted, you will be interested in this Illustrated Booklet on the care of property, which will be sent you post free.



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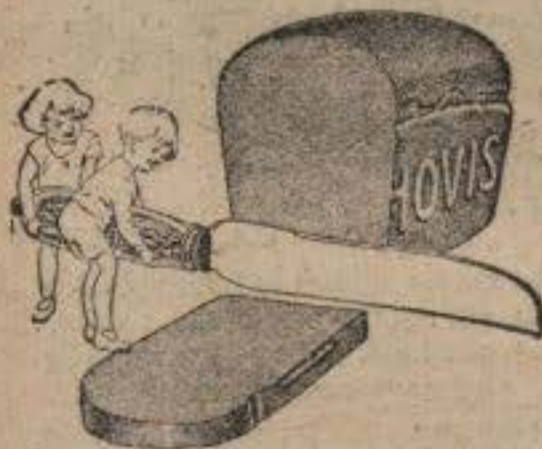
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Thursday's Programmes continued (May 2)

5PY PLYMOUTH. 396.3 M 757 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
'Village Swallows' are heard by 'Mother Dumpty' from 'Santa Claus in Summer' (Compton Mackenzie), who spreads the news to 'Little Mary Fawcett' (Witty) and 'Little Orphan Coon' (Wood)

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (10.0 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 A LIGHT CONCERT
S.B. from Hull

CLARENCE HOUGHT (Baritone)
The Two Grenadiers... Schumann
Ships of Rio... Keel
The Yeomen of England German
My father has some very fine sheep... arr. Hughes
SABINA SMITH (Banjo)
Rugby Parade... Oakley
Trixie... Milner
Romping Rossie
Madeline Rossiter

EDNA GARRARD (Pianoforte)
Italian Concerto (First Movement)... Bach
Impromptu in F Sharp... Chopin

CLARENCE HOUGHT
Silent Noon... Vaughan Williams
Ships of Yule... } Martin Shaw
Cargoes... }

SABINA SMITH
White Coons... Payne
Royal Parade... Kennedy
Coonland Memories... Pidoux

EDNA GARRARD
Intermezzo in A Minor } Op. 118 } Brahms
Intermezzo in A... }
Prelude in G... Stanford

4.30 A Band Concert

THE BAND AND PIPERS
of

THE QUEEN'S OWN CAMERON HIGHLANDERS
Conducted by CHARLES W. GRIGGS
(By kind permission of Lieut.-Col. J. S. DREW, D.S.O., M.C., and OFFICERS)
Relayed from the Brighter Homes Exhibition at the City Hall

March, 'The Thin Red Line'... Alford
Cornet Solo, 'A Brown Bird Singing'... Wood
(Soloist, Lance-Cpl. ALLEN)

Intermezzo, 'The Chimes'... Ord Hume
Melodies from 'Lilac Time' Schubert, arr. Clutsum
Waltz, 'Der Rosenkavalier'... Strauss
Selection, 'Carmen'... Bizet

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45-12.0 S.B. from London (10.0 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.5 M. 1,230 KC.

12.0-1.0:—Gramophone Records. 2.30:—Broadcast to Schools: Prof. J. L. Morison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—II. Lord Shaftesbury, the Friend of Working Women and Children.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Market Prices for Farmers. 6.35-12.0:—London.

5SC GLASGOW. 401.1 M. 740 KC.

11.0-12.0:—A Recital of Gramophone Records. 2.45:—Mid-Week Service, conducted by Rev. J. Mitchell Kerr, B.D., Woodside Parish Church: Prayer; Scripture Reading, Joshua xxiv, vv. 29-31; Address; Hymn, 'Soldiers of Christ, arise' (B.C.H., No. 534); Benediction. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—S.B. from Aberdeen. 4.0:—A Scottish Concert. The Station Orchestra: Overture, 'Heronian' (Learnmont Drysdale). Winning Rough and Wynnefred Sinclair (Dialogues); Selection from 'Penny Plain' (Chapter 13) (O. Douglas). Orchestra: Scottish Fantasia, 'Caledonia' (Stephen). Winning Rough and Wynnefred Sinclair; Christina and Grammar (J. J. Bell); Home Came our Gude-man at E'en (Anon.); Mrs. McLeerie's Country Visit (J. J. Bell). Orchestra: Kettle Suite (Foulds). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—An Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—London. 6.30:—Dundee. 6.45:—London. 10.0:—Scottish News Bulletin. 10.5-12.0:—London.



TRECYNON PUBLIC HALL,

in the main street of the little colliery village, the home of one of the oldest amateur dramatic companies in Wales. Mr. Ifan Kyrie Fletcher this afternoon talks from Cardiff on 'The Repertory Theatre and the Amateur Movement.'

2BD ABERDEEN. 511.2 M. 904 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadest to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 3.45:—Miss Marion Angus: 'Character in Fiction'—I. 4.0:—Afternoon Concert. The Station Octet. Forbes Y. Rae (Tenor). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Dundee. 6.45:—S.B. from London. 7.45:—Melville Gideon (In his own Compositions). 8.0:—S.B. from London. 10.0:—S.B. from Glasgow. 10.5:—London. 10.20:—Dance Music, from the New Palais de Danse. 11.15-12.0:—London.

2BE BELFAST. 502.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 3.30:—A Religious Service. 3.45:—'Country Life in Foreign Lands'—I. 4.0:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, from the Plaza. 5.0:—A Violoncello Recital by Marjorie Brown: Sonata in F (Marcello). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 8.0:—Symphony Concert. 10.0:—Regional News. 10.5-12.0:—London.

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7-45
A RECITAL BY
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HENSCHEL

FRIDAY, MAY 3

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.15
AN ADDRESS
BY
MR. SNOWDEN



- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 'A Dinner for Four' People Costing 5s.**
- 11.0 (Daventry only) Gramophone Records**
- 12.0 A SONATA RECITAL**
HELEN LUARD (Violoncello)
REGINALD PAUL (Pianoforte)
Sonata in G Minor *Rachmaninov*
Lento—Allegro moderato; Allegro scherzando;
Andante; Allegro mosso
- 12.30 ORGAN RECITAL**
by
R. WALKER-ROBSON
(Organist and Master of the Choristers, Christ Church, Crouch End)
Relayed from St. Mary-le-Bow
Fugue in G Sharp Minor (from Sonata XVI)
Rheinberger
Andante for String Quartet *Debussy*
Berceuse *Julian Nesbet*
Sea Surges
Adagio in F from Trio for Oboes and English Horn *Beethoven, arr. W. T. Best*
Overture in C *Pricker*
- 1.0-2.0 LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 2.30 Broadcast to Schools:**
Dr. B. A. KEEN: 'The Why and Wherefore of Farming (Course III)—The Farmer's Year—What Happens in the Winter.'
- 2.55 Musical Interlude**
- 3.0 Mr. ERNEST YOUNG: 'Round the World (Course III)—In Finland'**
- 3.25 Musical Interlude**
- 3.30 Concert to Schools**
THE SYBIL EATON QUARTET
CHRISTINE McCLURE (Mezzo-Soprano)
Under the direction of Sir WOLFORD DAVIES
- 4.15 FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham

- 5.15 THE CHILDREN'S HOUR:**
'The Boyhood of Chief Buffalo Child Long Lance'
'Hiawatha and Mudjokeewis'
Songs by JOHN THORN
- 6.0 Miss E. RANDALL: 'Savouries'**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Ministry of Agriculture Fortnightly Bulletin**
- 6.45 THE FOUNDATIONS OF MUSIC**
BACH—KLAVERBUCHLEIN AND NOTENBUCH
Played by GORDON BRYAN (Pianoforte)
- 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'**
- 7.15 Musical Interlude**
- 7.25 Mr. E. L. WOODWARD: 'How to Approach Modern European History—I, The Historian and the General Reader'**
- 7.45 A Song Recital**
by
SIR GEORGE HENSCHEL

SINCE Sir George Henschel made his home with us in 1884, he has been a leading figure in the British world of music. It was he who established the London Symphony Concerts which for eleven years did much to introduce to London audiences new works, both British and foreign, which might otherwise not have had a hearing. He revived also much forgotten music, and in 1891 organised a choir to take part in the large choral works. For some years he conducted the Scottish Orchestra in Glasgow and Edinburgh, and in 1895 brought the orchestra to Windsor to give a command concert before the Court. One contemporary notice referred to 'Sir George Henschel and his band of wild Highlanders,' the writer apparently being unaware that the orchestra was largely recruited from Germany. But heavy as is the debt we owe him in these ways, it is by his singing, to his own accompaniment, particularly of Schubert's songs, that he keeps a place of his very own in our affections. There, his art is of that quality which can make one forget that it is art at all; even now, with his eightieth year in view, Sir George is a very prince of singers, to whose wonderful gifts mere words can never hope to do anything like justice.

(See also article on page 177.)

- 8.0 A CONCERT**
DOROTHEA WEBB (Contralto)
THE VICTOR OLOF SEXTET
SEXTET
Fantasia of Irish Melodies *Mulder*
- 8.15 DOROTHEA WEBB**
Three Appalachian Folk Songs...
(Unaccompanied).....
The Gipsy Laddie
Black is the colour of my True
Love's Hair
The Nightingale.....
} *Coll. and arr. Cecil Sharpe*
- 8.22 SEXTET**
Folk Tune and Fiddle Dance .. *Percy Fletcher*
Dorset Daisy *E. Melvin*
Pas des Fleurs ('Naila')..... *Delibes*
- 8.38 DOROTHEA WEBB**
My Bonny Boy (Unaccompanied) } *Coll. and arr. Cecil Sharpe*
Jack, The Jolly Tar }
- 8.45 SEXTET**
Slavonic Dance, No. 10, in E Minor .. *Dvorak*
Voici que le Printemps *Debussy*
Minuet in D *Mozart*
Liebesfreud *Kreisler*
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Political Broadcast**
Pre-Dissolution Series—Labour Address
By the Right Hon. PHILIP SNOWDEN, M.P.
- 9.45 Local Announcements: (Daventry only)**
Shipping Forecast and Fat Stock Prices
- 9.50 'The Eternal Waltz'**
(See foot of page)
- 10.50 SURPRISE ITEM**
- 11.20 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel**

12.0-12.15
Experimental Transmission of Still Pictures
by the Fultograph Process



THE ETERNAL WALTZ

A Musical Burlesque

Music by LEO FALL

Book by R. E. JEFFREY

will be broadcast from London
and Daventry

TONIGHT AT 9.50

Characters:

The Comedian
The Leading Lady
The Producer

A Member of the Company

The Leading Man

Dr. Grauss

A Waiter

Luigi

Lula

Mimi

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL



FRIDAY, MAY 3

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN RECITAL
by
LEONARD H. WARNER
from
St. Botolph's, Bishopsgate
- 4.0 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
FLORENCE OLDHAM
(Syncopated Numbers at the Piano)

- 5.30 The Children's
Hour:
(From Birmingham)
'Augustus the Agita-
tor,' by BARBARA
SLEIGH
Songs by DAPHNE
HICKMAN (Soprano)
and OUTHBERT FORD
(Baritone)
'Mysteries—just round
the Corner,' by
HELEN M. ENOCH

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

- 6.30 Light Music
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
- Lorraine March Ganne
Selection, 'The Kiss Call' Caryll
- ROBERT CHADDOCK (Tenor)
Now sleeps the Crimson Petal..... Quilter
I heard a Piper piping..... Peterkin
Come, dance at our Wedding..... Sanderson
- 7.0 ORCHESTRA
Suite, 'Sur le Mode Mineur' (In the Minor
Mode) Marie
- MARGERY RAINBOW (Violin)
Serenade Drilla
Berceuse (White Rose Asleep) Haydn Wood
Hungarian Poem..... Lederer
- 7.18 ORCHESTRA
Selection, 'Oh! oh! Dolphine' Caryll
- ROBERT CHADDOCK
Faery Song ('The Immortal Hour') .. Boughton
Kishmul's Galley arr. Kennedy-Fraser
The Curtain Falls Guy d'Hardelot

MARGERY RAINBOW
Cradle Song Tor Aulin
Poem Fibich, arr. Kubelik
Moto Perpetuo German
ORCHESTRA
Silhouettes Ewing

8.0 'Götterdämmerung'
(Dusk of the Gods)
Act II
Relayed from the Royal
Opera House, Covent
Garden



FROM COVENT GARDEN TONIGHT.
Act II of the *Götterdämmerung* will be
relayed by 5GB this evening at 8.0.

knowing nothing of Hagen's guile. Hagen's plot
succeeds; Gunther and the vassals realize Siegfried's
treachery and agree, when Hagen an-
nounces that it demands the hero's death.
Brünnhilde too condemns him.
The Act closes with the glad music for the
twofold bridal of Siegfried and Gutrune and
Gunther and Brünnhilde. But the grim 'motive
of Murder' breaks in, and to the sound of it
the curtain falls.

- 9.5 Musical Interlude
- 9.15 Political Broadcast
Pre-Dissolution Series—Labour Address by THE
RT. HON. PHILIP SNOWDEN, M.P.
- 9.45 A Short Pianoforte Recital
- 10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN
- 10.15-11.5 DANCE MUSIC: THE PICCA-
DILLY PLAYERS, directed by AL STABITA,
and the PICCADILLY HOTEL DANCE BAND,
directed by JAMES KELLEHER, from the Piccadilly
Hotel

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of *The New Pepys' Diary of the Great Warr, etc.*

April 6.—My wife to Ashsted to her she-
cosen Martha, the sour spinster-woman; she
lying grievously sick of a bronkil rheum, and
the doctor doubts how it shall goe with her:
so they send for my wife, being her next of
kin. She is, by what I have always heard,
like to cutt upp pretty warm.

April 7 (Lord's Day, 1st after Easter).—To
Church to M^r Blick, where we had Korah,
Dathan and Abiram. Reminded me of Uncle
Athanasias his once saying the one good thing
about these wretches was they usually cropping-
upp with the first asparagus; but with the present
late season and an early Easter, do bring us noe
such luck this yeare, Od rot 'em!

In the Litany, where M^r Blick paused upon
the petition for sick persons, I did dutifully,
but not wishfully, ask for Martha to recover;
being that every X^{ristian} man may and must com-
mand his duties, albeit no man, X^{ristian} or other,
may command his wishes. The Fripp woman
wears yet another hatt, also black and white
socklets, the first time of my seeing her in them,
and chuses the colours, I believe, to play-upp

to old Blick's Cambridge hood, the artfull
baggage.

A good service, this night, on the wireless
from Hull. The anthem was my old favourite
'God is a Spirit' (Sterndale Bennett's) and hath
methinks the fairest catchiest tenour part to
it of any anthem ever writ.

April 8.—Foans me my wife from Ashsted
that Martha sinks fast, and, if I would see her
alive, must come at once. So away and come
to Martha's and my wife takes me upp to her,
but is too far gone to know me. The way she
fights for her breath, albeit unconsciously, is
most pitifull; so as I was cutt to the heart that
I had not prayed more wishfully for poor
Martha in Church yesterday, God forgive me!
Strange how different a thing it is to speak or
think at a distance of folks dying from what it
is to stand neare and see them die. Whereby,
however lightly or callously a man may hold
absent death, he shall become instantly a changed
man in all his feelings by the awefull solemn
sedness of present death, ceven poor sour stingy
old Martha's.

8.0
Opera from
Covent
Garden



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out of
your fix!

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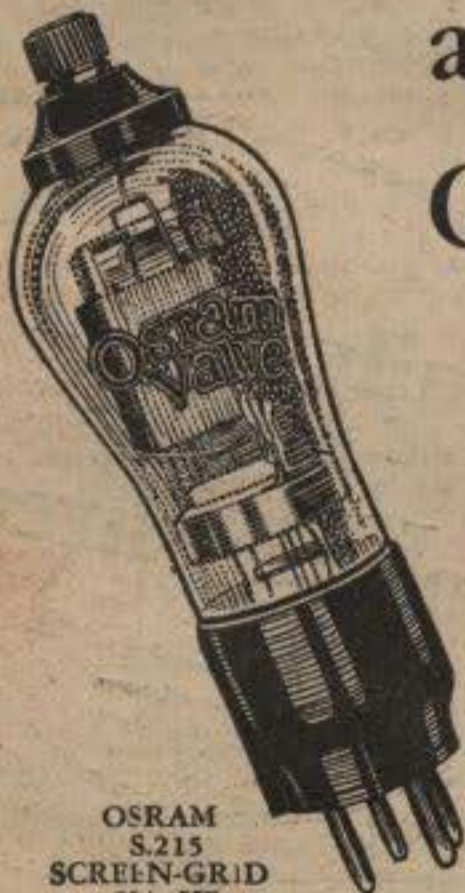
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Friday's Programmes continued (May 3)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. W. H. JONES: 'Village Histories—II, Kenfig'

6.15 S.B. from London

9.45 West Regional News

9.50-11.20 S.B. from London

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

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 Mr. W. HASLAM: 'Fancy Pigeons as a Hobby'

6.15 S.B. from London (9.45 Local Announcements)

9.50 MELVILLE GIDEON
In his own Compositions

10.5 'Pamela Comes to Town'
A Play in One Act, by CONSTANCE ENNE
Stephanie
George
Peter
Mrs. Blaydon

It is about six o'clock on a very wet, gloomy evening. Peter, assistant editor of *The Morning Messenger*, is seated at his desk, endeavouring to put the finishing touches to an article which has taken several hours of interrupted labour to compile.

Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

10.50-11.20 S.B. from London



THE ANCIENT MACE OF KENFIG.

Mr. W^r H. Jones this evening gives from Cardiff the second of his talks on Village Histories. His subject is the old Glamorganshire village of Kenfig.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.45 S.B. from Cardiff

9.50-11.20 S.B. from London

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

2.30 London Programme relayed from Daventry

6.15-11.20 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 395.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
Another Helping of Mixed Salad
The ingredients will be absolutely fresh with new dressing

6.0 London Programme relayed from Daventry

6.15-11.20 S.B. from London (9.45 Forthcoming Events, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 Broadcast to Schools:
Mr. L. J. F. BRIMBLE: 'Experiments with Plants—II, How a Plant Manufactures its Food'

2.55 London Programme relayed from Daventry

3.0 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'A Day in May' *Friml*
DOREEN IBALL (Recitations)

ORCHESTRA
Selection, 'Katja the Dancer' *Gilbert*

DOREEN IBALL

ORCHESTRA
Waltz, 'Oriental Memories' *Collins*
March, 'Land of the Maple and Beaver' *O'Neill*

5.15 The Children's Hour

Other Stations.

5NO NEWCASTLE. 343.9 M. 1,330 KC.

2.30:—Broadcast to Schools: Prof. Arthur Holmes, D.Sc. 'Simple Geology—II, Some Common Rocks and their Origin.'

3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Mr. Ewart Kempton: 'Contract Bridge'—II. 6.15-11.20:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

2.30:—Broadcast to Schools. Mrs. Donald Fraser: 'Travelers' Tales of Other Lands—African Boys and Girls.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools (Mozart). The Station Orchestra: Overture, 'Don Giovanni.' Matthew Nisbet (Bass): O Isis and Osiris and Within these sacred bowers (The Magic Flute). Orchestra: Symphony in C (The Jupiter) (First Movement). José Gray (Soprano): You who have knowledge (Voi che sapete) and O, what feelings (Non so più cosa son) (The Marriage of Figaro). Orchestra: Eine kleine Nacht musk. 4.0:—In Lighter Mood. Orchestra: Danes Miniatures de Ballet (Ansch). Norman MacLean: The Devout Lover and When the swallows homeward fly (M. V. White); Trade Winds (Kool); When Childer Plays and I love the jound dance (Walford Davies). Orchestra: Selection, 'Mister Cinders' (Ellis and Myers). 4.45:—An Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Stinart Sanderson: 'Food in Season—II, Meat.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-11.15:—S.B. from London.

2BD ABERDEEN. 311.2 M. 954 KC.

2.30:—Broadcast to Schools. S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra. Directed by B. E. Cahill. From the Picture Playhouse. 5.0:—Miss E. O. Abel: 'Afternoon Teas.' 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50:—'At the Court of Old King Cole.' A Humorous Fantasy of Music, Song and Jest. P. Elliot Dobie (Baritone). The Radio Players. The Station Octet. 11.0-11.20:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0:—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0:—Musical Comedy. The Radio Quartet. 2.30:—London Programme relayed from Daventry. 4.15:—Concert. Quartet. Robert Johnston (Tenor). 5.15:—Children's Hour. 6.0:—'Savouries,' by Miss E. Randall. 6.15:—S.B. from London. 9.50:—A 'Derry' Programme. The Orchestra, conducted by Mr. A. J. Cunningham, Conductor of Londonderry Philharmonic Society. The Bohemian Male Voice Quartet. 10.50-11.20:—S.B. from London.

HAS INFLUENZA LEFT YOU DEAF?

That seems to be the general query—ear troubles usually follow the strenuous and flu-spreading winter in spite of every care and help by Doctors. Often when the disease has been cured—deafness remains, increasing with time and strain—creating headaches.

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**7.30
Military
Band
Concert**

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 'Current and Future Fashions'—I, Miss JANE HUNTER, 'Fashions for the Out-size Woman'
- 1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by RENE TAPPONNIER
From the Carlton Hotel
- 2.30 **The Rugby League Challenge Cup Final**
Wigan v. Dewsbury
Community Singing
Conducted by A. C. CAIGER
and
THE BAND OF H.M. WELSH GUARDS
(By kind permission of Colonel R. E. K. LEATHAM, D.S.O.)
(Under the auspices of the *Daily Express*)
- 2.50 A Running Commentary on the Match
Relayed from Wembley Stadium

SID PHILLIPS

Tonight at 9.35

- 4.35 **A Concert**
MILDRED WATSON (Soprano)
THE J. H. SQUIRE CELESTE OCTET
Introduction and Rondo Capriccioso
Mendelssohn, arr. Sear
Cavatina *Raff, arr. Sear*
Toreador and Andalous *Rubinstein*
MILDRED WATSON
There are faeries at the bottom of our garden
Liza Lehmann
The Shadow March *Teresa del Riego*
Daddy's Sweetheart *Liza Lehmann*
OCTET
Irish Love Song *J. H. Squire*
Nocturne and March of the Dwarfs *Grieg*
- 5.15 **THE CHILDREN'S HOUR:**
'ERBERT TAKES HIS FAMILY TO THE TOWER'
by C. E. HODGES
- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
- 6.40 Musical Interlude
- 6.45 **THE FOUNDATIONS OF MUSIC**
BACH—KLAVIERBÜCHLEIN AND NOTENBUCH
Played by
GORDON BRYAN (Pianoforte)

**YVONNE AND THE
ALEXIS BROTHERS**

Tonight at 9.35

SATURDAY, MAY 4
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 Col. PHILIP TREVOR: 'Prospects for the Cricket Season'

CLAPHAM AND DWYER

Tonight at 9.35

7.30 A MILITARY BAND CONCERT

RUSSELL OWEN (Tenor)
EFFIE KALISZ (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Bohemian Girl' *Balfe*

MICHAEL WILLIAM BALFE, though counted as one of our English composers, was really Irish, born in Dublin in 1808. At the early age of six he was playing the violin for his father's dancing classes, and a year later was able to score the dance music for a band. In 1817 he appeared as solo violinist and in the same year made his debut as a composer with a ballad which was afterwards sung by Madame Vestris. After several years of varied experience, which included playing in the orchestra at Drury Lane, travelling abroad and meeting Cherubini, Rossini, and other masters, singing too as an operatic baritone with decided success, he began his career as a writer of English Opera in 1835. For some time he combined his activities in that direction with singing, and among the parts in which he made successful appearances was that of Pagageno, in the first performance of *The Magic Flute* in English, in March, 1838.

In 1841 he removed to Paris, where several of his works were produced with real success. It was during his stay there that he composed *The Bohemian Girl*, the most successful of all his operas, and the only one which maintains its hold on public affection today. He came back to England and produced it at Drury Lane Theatre in November, 1843. Fifteen years later it was given in Italian at Her Majesty's with the name *La Zingara*, and in 1869 the *Theatre Lyrique*,

**A Variety Item from the
LONDON PALLADIUM**

Tonight at 9.35

Paris, staged it in an enlarged form with several additional numbers by Balfe himself, calling it *La Bohémienne*.

RUSSELL OWEN
Houage *Cecil Moon*
The Jealous Lover *Quilter*
Give a Man a Horse *Harold Flower Thomas*
BAND
Selection, 'H.M.S. Pinafore' *Sullivan*
EFFIE KALISZ
Gnomereigen (Gnomes' Dance) *Lisz*
Papillons (Butterflies) *Grieg*
Etude—C Sharp Minor *Chopin*

BAND
Ballet Suite, 'The Swan Lake' .. *Tchaikovsky*
Valse; Dance of the Swans; Hungarian Dance

THIS was the first Ballet which the Imperial Opera of Moscow commissioned from Tchaikovsky. He had just finished his Third Symphony, and composed this music in the quiet

**9.35
Vaudeville
and the
Palladium**

country house of a married sister, working so happily that the first two acts were finished in a fortnight.

The first performance was not a great success, inadequate performance being more to blame than the music itself. Its tuneful grace and charm soon won their way to popularity, and in the form of a Suite the music has ever since held a place of its own in the affections of Tchaikovsky's admirers.

In the Ballet, the Swan is a beautiful maiden who has been enchanted by a wicked magician and who is in the end rescued by her faithful Knight. There are six movements in the Suite, called respectively:—

- (1) Scene; (2) Waltz; (3) Dance of the Swans; (4) Scene; (5) Hungarian Dance; (6) Scene

RUSSELL OWEN
Marthe *Gwynne Davies*
Thinkin' of Mary *T. C. Sterndale Bennett*
On London Bridge *Maurice Besty*
BAND
Rhapsody No. 4 *Lisz*
EFFIE KALISZ
Waltz, 'Naila' *Delibes, arr. Dolnanyi*
BAND
Gavotte ('Mignon') *Ambroise Thomas*
Marche Indienne *Sellenick*

STAINLESS STEPHEN

Tonight at 9.35

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GERALD BARRY: 'The Week in London'

THIS talk inaugurates a new series designed to provide an opportunity for the discussion of events of topical interest at home, as distinct from Mr. Bartlett's commentaries on events abroad. As editor of the *Saturday Review*, Mr. Gerald Barry is in an excellent position to place events before listeners in an intimate and attractive manner. Listeners will remember Mr. Barry's recent debut before the microphone, when, with Sir William Bull, he debated in a most lively fashion the question of the Channel Tunnel.

9.30 Local Announcements: (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville

CLAPHAM and DWYER
(In Another Spot of Bother)
SID PHILLIPS
(The celebrated Saxophonist from the 'Café de Paris')
STAINLESS STEPHEN (Comedian)
YVONNE and ALEXIS BROTHERS (In Harmony)
JACK PAYNE
and the B.B.C. DANCE ORCHESTRA
and
A VARIETY ITEM
from
THE PALLADIUM

10.35-12.0 DANCE MUSIC: AMBROSE'S BAND, from the May Fair Hotel

**JACK PAYNE
AND THE B.B.C. DANCE ORCHESTRA**

Tonight at 9.35

SATURDAY, MAY 4

5GB DAVENTRY EXPERIMENTAL

(462.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

6.45

'The Prisoner of Zenda'

- 3.30 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
Overture, 'Anaereon' Cherubini
JOSEPH FARRINGTON (Bass) and Orchestra
Recit., 'I rage, I melt, I burn' ('Acis and Galatea')
Aria, 'O ruddier than the cherry' Handel
- 3.50 ORCHESTRA
Slow and Final Movements from Symphony in G (The 'Surprise') Haydn
JOSEPH FARRINGTON
The Vagabond ('Songs of Travel')
Bright is the ring of words Vaughan Williams
The Roadside Fire
- 4.10 ORCHESTRA
Suite, 'Picturesque Scenes' Massenet
March; Ballet Air; Angelus; Bohemian Fête
- 4.30 **Thé Dansant**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
FRANK THOMPSON (Entertainer)
- 5.30 **The Children's Hour:**
(From Birmingham)
'Another School Yarn,' by Housemaster
JACKO will entertain
Selections by THE SMALL HEATH JUVENILE ORCHESTRA, conducted by W. F. BARLEY
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
- 6.40 Sports Bulletin (From Birmingham)
- 6.45 **'The Prisoner of Zenda'**
(See foot of page.)
- 8.25 Interlude
- 8.30 app. **Royal Academy Dinner**
Speeches relayed from Gallery No. 3, Royal Academy, Burlington House
The President of the Royal Academy, Sir WILLIAM LLEWELLYN, K.C.V.O., will propose 'The King'

The Queen, The Prince of Wales and other Members of the Royal Family, proposed by the President. Replied to by H.R.H. PRINCE GEORGE

The Armed Forces of the Crown, proposed by the President. Replied to by Field-Marshal Lord PLUMER, G.C.B., G.C.M.G.

His Majesty's Ministers, proposed by the President. Replied to by The Most Hon. The Marquis of SALISBURY, K.G., P.C.

The Guests, proposed by the President. (It is hoped that the ARCHBISHOP OF CANTERBURY will reply)

The Royal Academy, proposed by the Rt. Hon. J. H. WHITLEY, P.C. Replied to by the President

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Chamber Music

CICELY HALFORD (Mezzo-Soprano)

THE SPENCER DYKE STRING QUARTET:

SPENCER DYKE (Violin); TATE GILDER (Violin); BERNARD SHORE (Viola); B. PATTERSON PARKER (Violoncello)

String Quartet in C Gordon Jacob
Allegro ma non troppo; Scherzo, Allegro e molto vivace; Poco lento; Vivace

LISTENERS have already made Gordon Jacob's acquaintance as composer for orchestra and for Military Band. Important works of his for these teams have more than once been heard; he is among the few present-day musicians who has shown a practical interest in the Military Band by composing specially for it.

After service in the Great War, which included two years as prisoner of war in Germany, he entered the Royal College of Music to study composition under the late Sir Charles Stanford, and conducting under Dr. Adrian Boult. He is now on the teaching staff there.

10.45 CICELY HALFORD
Zigeunerlieder (Gipsy Songs) Brahma
QUARTET
Nocturne and Scherzo from Second String Quartet Borodin
Fantasia in D, Op. 32 Ernest Walker

11.15-11.45
Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 210.)

CHARACTERS

from

DICKENS



MRS. NICKLEBY on APPETITE

"You have no appetite, my dear Miss Bray, and upon my word I really think you ought to take something that would give you one. I am sure I don't know, but I have heard that two or three dozen native lobsters give an appetite, though that comes to the same thing after all, for I suppose you must have an appetite before you can take 'em. If I said lobsters, I meant oysters, but of course it's all the same."

Iron Jelloids encourage the appetite.

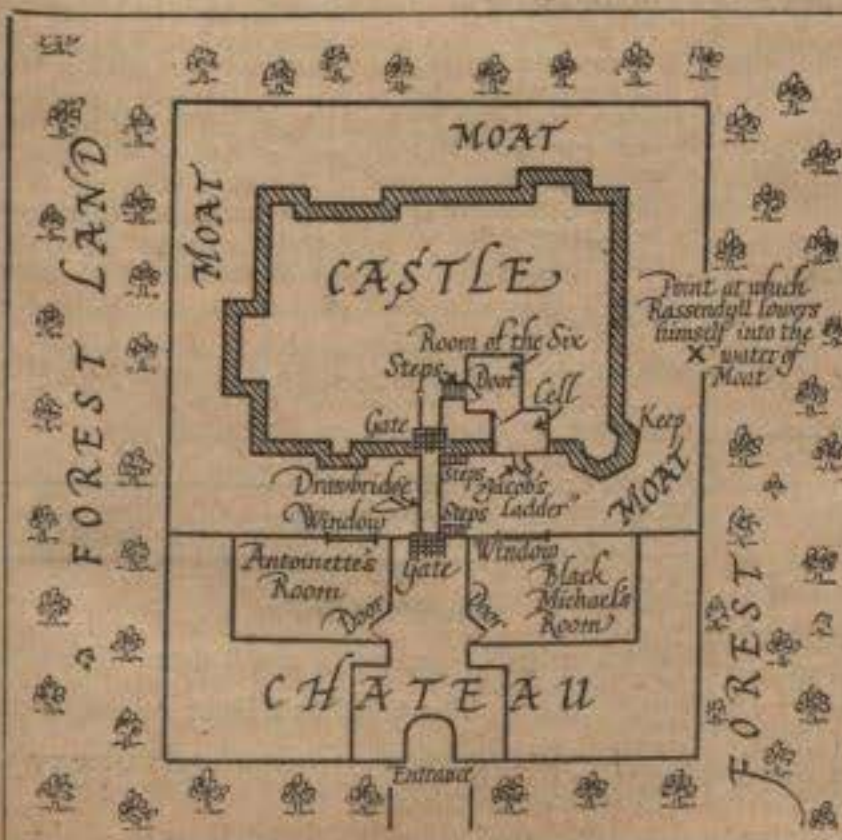
Iron Jelloids are exactly suited to such cases. They give that sweet health and help you to hold your own. If you would have radiant health, an elastic step, and well-braced nerves, you must have strong blood. To improve and strengthen the blood, take Iron Jelloids—commended by Medical men and the Medical press. Iron Jelloids are palatable, reliable and easy to take, and inexpensive—ten days treatment only 1/3—for five weeks 3/-. Everyone should take Iron Jelloids now and again. They are great BLOOD ENRICHERS. Ask for Iron Jelloids No. 2. If you suffer from NEURALGIA ask for Iron Jelloids No. 2A.

The NURSING TIMES: "Iron Jelloids have won the approval of the Medical Profession, and are a real advance in tonic medication."

Iron Jelloids

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For MEN.....IRON JELLOIDS No. 2A
For CHILDREN.....IRON JELLOIDS No. 1

Ten days treatment 1/3. Five weeks treatment 3/-



From 6.45 to 8.25 p.m.

The PRISONER of ZENDA

by ANTHONY HOPE

The story of three months in the life of an English gentleman. Retold for broadcasting by HOLT MARVELL

The play produced by Peter Creswell

Here is a plan of the Castle and Chateau of Zenda, where Rudolf Rassendyll passed two stirring nights.



Walk the Barratt way

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CATALOGUE FREE—For complete description of this amazing 2-Valve Set, & other powerful installations, write for Illustrated Catalogue to-day.
J. G. GRAVES Ltd. Sheffield



Saturday's Programmes continued (May 4)

5WA **CARDIFF.** 323.2 M. 928 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'Caliph of Bagdad' Boieldieu
Waltz, 'España' Waldteufel
Pastoral Franck
Suite, 'My Lady Dragon-fly' Finck

2.30 London Programme relayed from Daventry

4.0 **The Crowning of the Queen-of-the-May**

The Ceremony arranged by The Royal Society of St. George
In aid of the Royal Infirmary
Relayed from the Playhouse

'The Frog Prince'

A Fairy Pantomime adapted from the Original Tale by DOROTHY COOMBS and C. H. BREWER
Princess Petunia
The Frog
Witch



'QUEEN OF THE-MAY.'

The Cardiff May Queen for 1928 and her Court. This afternoon's picturesque ceremony at the crowning of the new May Queen is being relayed by Cardiff from the Playhouse, starting at 4.0.

His Majesty, King Thistledown
Count Fipercott, Chancellor of the Exchequer,
Katie, the Dairymaid
Prince Menial
Town Crier
Scene 1. By the Magic Well
Scene 2. The Breakfast Room in the Palace
Scene 3. By the Magic Well

4.45 app. London Programme relayed from Daventry

5.15 S.B. from Swansea
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Sports Bulletin
6.45 S.B. from London

7.0 Mr. A. G. POWELL: 'The Romance of Lundy Island'

7.15 Mr. N. V. H. RICHES, 'County Cricket'

7.30 MELVILLE GIDEON
In his own Compositions

7.45 **An Operatic Request Concert**

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Leader, PAUL BEARD

Conducted by WARWICK BRAITRWAITE

Overture, 'Mignon' Ambroise Thomas

THE LYRIAN SINGERS and Orchestra
Pilgrims' Chorus (Tannhäuser) Wagner
Soldiers' Chorus ('Faust') Gounod

ORCHESTRA
'Peer Gynt' Suite, No. 1 Grieg

DOROTHY BENNETT (Soprano) and Orchestra
Qui la voce (In softest accents) ('I Puritani')
Bellini

ORCHESTRA
Hungarian Rhapsody, No. 1, in F Liszt

DOROTHY BENNETT (Soprano)

PHILIP WILLIAMS (Tenor)

WILLIAM MICHAEL (Baritone)

THE LYRIAN SINGERS

PRISON SCENE ('Il Trovatore') (Verdi)

Soprano Solo, 'Breezes of the Night'
Miserere Scene with Tenor, Soprano and Choir,
Duet, Soprano and Baritone

THE thoroughgoing tragedy with which Verdi's opera ends has never affected its popularity in the least. Italian opera enthusiasts apparently enjoy seeing hero and heroine, as well as villain, coming to untimely and terrible death. At the beginning of the fourth Act, Manrico, the

hero, is imprisoned by the wicked Count who is his rival for the affections of Leonora. The two are brothers, although the Count learns of it only after he has had Manrico put to death. Leonora comes to the prison and sings to her beloved, weeping beneath his window. In this expressive aria, she bids love fly to comfort him within the dungeon.

On one occasion a distinguished prima-donna, carried away by the fervour of her own conception of the part, hurled herself against the prison wall, which proved, unfortunately, too insecure for such an onslaught: the whole wall fell backwards, the lady falling on hands and knees

above it. That, of course, revealed to the audience that there was neither prison nor Manrico behind it, and for once the tragedy of the scene made way, all unwillingly, for irresistible mirth.

The tolling of a bell is heard, and the voices of Pricets chanting the Miserere, part of the service for one about to die. Leonora realizes that it is her beloved whose death is thus foretold, and suddenly she hears his own voice, mourning his lot, but welcoming death as a release from his sorrows. Her horror at his fate and his own lament are welded with the music of the chant in a most effective way and the scene is one of the finest of Verdi's dramatic conceptions.

9.0 S.B. from London

9.30 West Regional News; Sports Bulletin

9.35-12.0 S.B. from London

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

12.0-12.45 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

Saturday's Programmes continued (May 4)

- 6.45 *S.B. from London*
- 7.0 *S.B. from Cardiff*
- 9.0 *S.B. from London*
- 9.30 *S.B. from Cardiff*
- 9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 286.5 M. 1,040 KC.

- 12.0-1.0 Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45 *S.B. from London*
- 7.15 Eye-Witness Account of the Finals of the Hard Court Championships at Melville Park, Bournemouth, by Major C. L. COOPER-HUNT (Cambridge University 1st Six and Hants County)
- 7.30-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 A GRAMOPHONE RECITAL OF LIGHT ORCHESTRAL MUSIC
- Overture, 'Orpheus in the Underworld' *Offenbach*
- On Hearing the First Cuckoo in Spring... *Delius*
- Gossamer Wings... *Gerrard*
- Selection, 'La Boutique Fantasque' (The Fantastic shop)... *Rossini-Respighi*
- Angelus... ('Scenes Pittoresques'—Bohemian Fête... Picturesque Scenes) *Massenet*
- Gollywogs' Cake Walk... *Debussy*
- Intermezzo from 'Cavalleria Rusticana' *Mascagni*
- The Berceuse, 'Tempter Suite'... *German*
- Entrance of Tziganes ('The Two Pigeons') *Messager*
- Vienna by Night... *Komzak*
- Tchaikovskiana... *arr. Herman Hand*
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour: The Third Edition of 'THE NEWS BULLETIN' goes to Press
- 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. 378.3 M. 793 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
- FRANCES STONEX (Contralto)
- 2.30 London Programme relayed from Daventry
- 4.35 Three Operatic Selections
- THE NORTHERN WIRELESS ORCHESTRA
- 'Pagliacci'... *Leoncavallo*
- 'Madame Butterfly' *Puccini, arr. Tavan*
- 'Rigoletto'... *Verdi*
- 5.15 The Children's Hour

- 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 Professor C. J. PATTEN: 'The Art of the Falconer.' *S.B. from Sheffield*
- 7.15 *S.B. from London*
- 7.30 The Minnehaha Amateur Minstrels
- Interlocutor: H. ALBISTON GEE
- Musical Director: ARNOLD BENNETT
- At the Piano: S. WEBB and W. BENSON
- Stage Manager: FRANK BOWYER
- Producer: HARRY BLYTH
- 9.0 *S.B. from London*
- 9.30 Local Announcements and Regional Sports Bulletin
- 9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 243.3 M. 1,230 KC.

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms' 2.30:—London. 5.15:—The Children's Hour. 6.0:—London. 6.15:—*S.B. from London*. 6.40:—Local Sports Bulletin. 6.45:—*S.B. from London*. 7.15:—Mr. T. W. Bell, Secretary of the Northumberland Football Association, 'Association Football.' 7.30:—*S.B. from London*. 8.30:—North of England Musical Tournament. Relayed from the City Hall. 9.0-12.0:—*S.B. from London*.

5SC GLASGOW. 401.1 M. 745 KC.

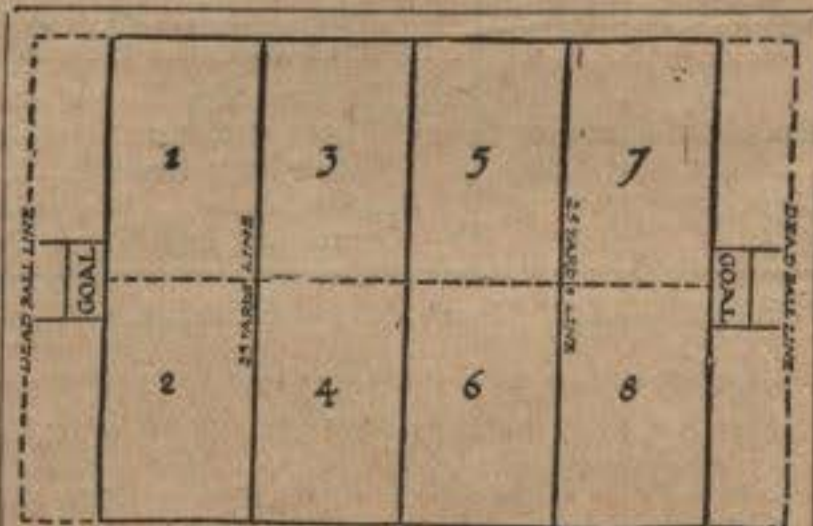
11.0-12.0:—Gramophone Records. 3.30:—Dance Music. By Charles Watson and his Orchestra. From the Playhouse Ballroom. 4.0:—A Ballad Concert. Orchestra. James Newall (Tenor). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—*S.B. from London*. 7.0:—Mr. Herbert J. Nicol: 'The Lighter Side of Politics'. 7.15:—Musical Interlude. 7.30:—Witch Wood. 9.0:—*S.B. from London*. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—*S.B. from London*.

2BD ABERDEEN. 511.2 M. 954 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music. From the New Palais de Danse. 4.0:—An Interlude. Kathleen Souter (Mezzo-Soprano). Ruby Duncan (Pianoforte). 4.30:—Dance Music (continued). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.0:—*S.B. from Glasgow*. 9.0:—*S.B. from London*. 9.30:—*S.B. from Glasgow*. 9.35-12.0:—*S.B. from London*.

2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.35:—A Pianoforte Recital by Claude de Ville. 4.45:—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—*S.B. from London*. 6.40:—Sports Bulletin. 6.45:—*S.B. from London*. 7.30:—Handel's 'The Station Chorus and Orchestra. Conducted by E. Godfrey Brown. John Turner (Tenor). Victoria Gordon (Contralto). John W. Sowerby (Violoncello). 8.22:—Pauline Barker (Harp). Beatrice Allen (Soprano). 9.0-12.0:—*S.B. from London*.



Use this plan when you listen to the Rugby League broadcast from Wembley this afternoon.

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Brown
H4 LOUD SPEAKER

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GO TO YOUR DEALER NOW —BEFORE IT IS TOO LATE!

Notes from Southern Stations.

HOW ORDNANCE MAPS ARE MADE.

Bournemouth Talk on a little-known Subject—Recital by favourite Bristol Singer—The Wonderful Career of a Norman Urchin—Further Notes for 5GB Listeners.

THE share contributed by His Majesty's Ordnance Survey (the headquarters of which are at Southampton) to those services on which the well-being of the average citizen depends is perhaps not so well known as it might be were the making of maps associated less with remote hills and dales than with the busy haunts of men. On Tuesday, May 7, Captain Withycombe will say something about the work of the Ordnance Survey from the Bournemouth Studio, and among other things he will describe what goes to the making of maps twenty-five miles to the inch, and of those handy little folding maps without which no motorist is properly equipped.

MISS LILIAN KEYES (soprano) gives a recital from the Cardiff Studio on Wednesday, May 8, at 4.5 p.m. Miss Keyes has won an amazing number of challenge cups, scholarships, and prizes, but what gives her particular pride is the fact that she has sung in every hospital in Bristol and in the district for miles around. She is a great favourite with Colston Hall audiences.

WITH the coming of the summer months a certain number of local religious services will be broadcast from Plymouth. The first will be given in the Studio on Sunday evening, May 5, and will be conducted by the Rev. Harry Vodden, Priest-in-Charge of St. Catherine's, Plymouth. The Choir of St. Catherine's will attend.

A NEW revue with queer scenes and peculiar draperies, entitled *Odds and Evens*, will be included in the Children's Hour from Plymouth on Wednesday, May 8.

IN his second talk from the Plymouth Station at 7 p.m. on Tuesday, May 7, on 'Life in Tropic Seas,' Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, will deal with Coral Reefs and how they are built. He will describe how a reef grows and takes the form of a solid rock structure of the dead and broken fragments of the coral skeleton.

D. R. WINSLOW HALL will give a talk on 'The Founder of Christchurch Priory' from the Bournemouth Studio on Thursday, May 9. In Rannulf Flambard we have an extraordinary instance of how 'one man in his time plays many parts.' Starting as a base-born urchin in Normandy, he became successively an immigrant adventurer, a man of business, an ecclesiastic, a landowner, the controller of England's finances, the chief administrator of English law, a king's crony, a prisoner in the Tower, a rebel, a forgiven captive, and a bishop; but, wonderful as he was in all these ways, he was greatest as an architect. We know him now as a pioneering poet in stone and lime. This poetic power first revealed itself in him when the green mounds of Twynham inspired him to design and build our noble Christchurch Priory, and Durham, in his later years, gave to his constructive genius even wider scope.

HERE are some brief details of interesting items in forthcoming programmes arranged by the Birmingham Station for 5GB Listeners:—

Irene Bonas (soprano) and David Lilliman (violin) appear in the Light Music Concert on Wednesday, May 8, while Dorothy D'Orsay (contralto) is singing in a similar programme on Friday, May 10.

A programme 'For the Old Folks' is being given by the Birmingham Studio Chorus and William Bennett (bass) on Saturday, May 11.

A Violin and Piano Recital by Daisy Shorrocks (violin) and Nigel Dallaway (pianoforte) opens the programme on Saturday afternoon, May 11.

THE Children's Hour from 5GB on Monday, May 6, will contain a story of Japan, 'The Feast of Flags,' by Lucy Yates. T. C. Lawton will give the first part of 'The Old Tower Talks,' entitled 'What I've seen.' Tony and Jacko will be heard in duets, and there will be banjo solos by Victor Sheath.

On May 9 there will be an Historical Play by Betty Keane entitled *Plot and Counterplot*, written round the adventure of a Jacobite rebel. There will be selections by Philip Brown's Dominoes Dance Band.

On May 10, Maurice K. Foster will start a series of Cricket Talks with 'Let's prepare for Cricket.' This series, by a speaker who formerly played for Worcester, should interest all young cricket enthusiasts.

B.B.C. PUBLICATIONS.

'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of twelve well-known operas, this time *Jongleur de Notre Dame*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Jongleur de Notre Dame* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining four of the series for 8d.

1. '*Jongleur de Notre Dame*' only.

Please send me.....copy (copies) of *Jongleur de Notre Dame*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

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Please send me.....copy (copies) of each of the next twelve Opera Librettos, as published. I enclose P.O. No..... or cheque value in payment, at the rate of 2s. for the whole series.

3. *The Remaining Four of the Series*.

Please send me.....copy (copies) of each of the remaining four Librettos. I enclose P.O. No..... or cheque value in payment, at the rate of 8d. for the remaining four Librettos.

'THERE ARE CRIMES AND CRIMES.'

There are Crimes and Crimes, by Strindberg, to be broadcast on May 14 and 15, is the ninth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *There are Crimes and Crimes* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining four of the series for 8d.

1. '*There are Crimes and Crimes*' only.

Please send me.....copy (copies) of *There are Crimes and Crimes*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. *A Complete Series*.

Please send me.....copy (copies) of Great Plays Booklets as published. I enclose P.O. No..... or cheque value..... in payment, at the rate of 2s. for the whole series (includes back copies).

3. *The Remaining Four of the Series*.

Please send me.....copy (copies) of the remaining four Great Plays Booklets. I enclose P.O. No..... or cheque value..... in payment, at the rate of 8d. for the remaining four Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

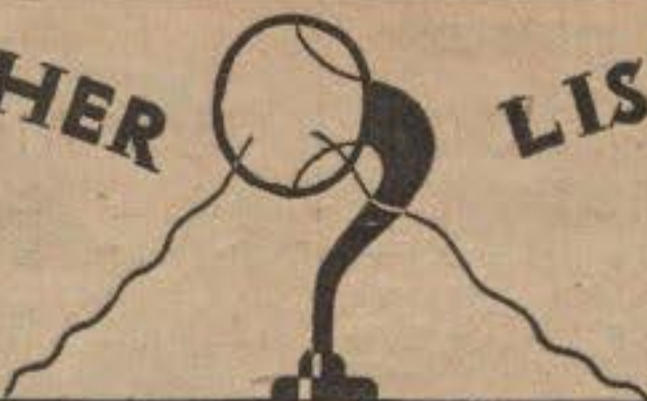
Name.....

Address.....

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

WHAT THE OTHER LISTENER THINKS



E. D. D. S.

An Old Musician finds New Joys—The 'Vox Humana' Organ Stop—In Praise of Talks—Should there be Surprise Items?—Age and Dance Music—Parodying Schubert.

THE OLD PLAYER LISTENS.

AFTER over forty years of varied experience as an orchestral horn, in my 'seventies I became a listener to wireless B.B.C. programmes. Some unexpected things resulted. I found that long familiar works were astonishingly full of quite fresh charm. No longer absorbed in a single part in the thick of things, I hear in my quiet room every alternation of balanced tone inspired by composer and conductor. Every difference of interpretation is noted. For instance, horn passages from London B.B.C. orchestra come through with truth and sonority; from Manchester with scarcely less clarity, but from Birmingham, although other instruments are quite good—the horn has to be hunted. Are the instruments grouped alike in each case, or can it be that 'Brummagem brass' no longer shines as of yore? Of the woodwind, the clarinet is—from any source—almost perfectly rendered; the oboe is often a delight, but not always—at its best it is delicious; bassoon and flute come through equally well. But the tone of massed strings is hardly ever so satisfying as that of a solo violin, viola or cello. The drums?—I wanted to have a bang at them, but the London Wind Quintet is just now visiting the provinces in this room, and my loudspeaker is speaking for all five. Allow me to listen. Blow the drums! An object lesson is in progress. Ah! now it is the Aguilar Quartet of Lutes. Dolmetsch lectured here recently and used a lute; this chance to compare is most interesting. Excellent! Glad I did not go out tonight.—*Corn, Leicester.*

THE PEOPLE'S PALACE CONCERTS.

It may be that the acoustic properties of the People's Palace, Mile End Road, are exceptional, or that it offers, in some way, unusual facilities for successful broadcasting, but the reception during the excellent concert on April 4th seemed to me to attain more nearly to perfection than during any previous 'outside' broadcast of a similar nature. In this respect one noticed in particular the remarkable clarity of the double-basses during the playing of the first movement of the 'Peer Gynt' Suite—and these instruments usually seem to provide the microphone with one of its sternest tests. In every way a most enjoyable and notable occasion.—*E., Devon.*

THE 'VOX HUMANA' STOP.

YOUR correspondent, 'R. C., Stirling,' will no doubt be interested to learn that the tremolo stop on a pipe organ is not called 'vox humana.' The vox humana in this case is a more or less successful imitative reed, while the stop which gives the tremolo effect is worked mechanically and is generally called 'tremulant.' Full details of both these stops can be obtained from Wedgwood's Dictionary of organ stops. Confusion has probably arisen in your correspondent's mind from the fact that it is a common practice of the makers of American organs to label as 'vox humana' the fan tremulant with which these instruments are usually provided—possibly an appeal to a class of performer who is usually musically uneducated.—*C. F. Bradshaw, 29, Greenford Ave., Southall, Middlesex.*

AMONG others who have replied in similar fashion to the inquiry of 'R. C., Stirling' regarding the 'vox humana' stop are: B.M/O/F6F, Southport; F. A. Marriott, Edgbaston; Anstour, Edinburgh; H. N., Winchester; V. Perrot, 60, Eastlands Road, Rugby; J. W. Dungey, 17, Dean's Road, Hanwell; E. H. Laxton, The Organ Works, Aberdeen; 'Flute,' Chesterfield, Derbyshire; J. B., Lichfield.—*ED., The Radio Times.*

THE BEST IN MUSIC.

THE B.B.C. programmes have this week included more of the best in music than any Continental Station. Their introduction of the Amar-Hindemith Quartet and of Paul Hindemith's work is epoch making. Here in England we are musical, but we are not ashamed to be ignorant, which is a mistake; because if we would study music we would soon be able to convince the B.B.C. that the works of Brahms and Beethoven are what we want, and that endless performances of aerobatics by Liszt and his school, of puerilities by Grieg and his school, please no one. I see the necessity for honest jazz, and for the British ballad, but good musicians ought not to be encouraged to waste their talent on trick playing and 'showing off.' The B.B.C. has the future of music in England very largely in its own hands. It has an enormous class of earnest if childish students, over-willing to swallow whatever is within their reach, in their desire for 'education'; these people have a strong, inherent sense of the best; they prefer the music of the great—from Bach to Brahms.—*Highbrow, Devon.*

'BRAVO!'

I FEEL I must write my great appreciation of the wonderful piano concerto by Grieg to which I listened on Sunday evening. Mr. Maurice Cole's performance was absolutely delightful and the whole piece held me spellbound. I was more than pleased to hear the spontaneous and evidently genuine 'Bravo' with applause from, I presume, the Studio. I think this applause occasionally adds just the finish which we listeners wish to give, but cannot.—*Wm. C. Elliott, Rockville, Stokes Road, Waterlooville, Hautz.*

A LOVER OF TALKS.

IN a recent issue I notice that a correspondent signing himself 'Marmion,' says he switches off when the Talks come on. On the contrary I switch on for them and consider them the most interesting items on the B.B.C. programmes. I usually switch off for the Vandeville, and Jazz—which probably 'Marmion' enjoys—I dislike. I must congratulate the B.B.C. for catering for all tastes. I particularly enjoy the debates, and think the idea of political discussions by the three parties an instructive and excellent plan. I also enjoy the French and German lessons, as I speak both languages, and find it a very good method of keeping up both, which get rusty in time.—*An Appreciative Listener.*

THE SURPRISE ITEM.

ONE of the chief attractions of wireless lies in the fact that by studying the programme one can listen in to any item of interest to oneself and can absent oneself from the set when one is not interested. The inclusion of surprise items in great part destroys this particular advantage. One may miss an interesting item, but who is likely to sit up on chance? I fail to see who can benefit by the inclusion of surprise items, and I know they are a source of annoyance to many. They appear to me to be quite contrary to the whole idea of entertainment by programme.—*Charles Russell, Elmstead Spinney, Chidehurst.*

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

TREASURES OF CHURCH MUSIC.

MAY I, a satisfied listener, add my very earnest and sincere support to Mr. Henry Taaffe's plea for the performance of the masses composed by the old masters. If, to those mentioned by Mr. Taaffe, the names of Schubert, Cherubini, Dvorak, and, to mention a contemporary, Villiers Stanford are added, what a mine of glorious music we have, and what opportunities for the National Chorus. One more request, may we not hear again that wonderful poem, 'The Hound of Heaven,' with the equally wonderful accompaniment by (I believe) Stanford Robinson. It must be almost three years since it was done, but the memory of that Sunday afternoon remains with H. S. Madden, 20, Poplar Grove, Hammersmith.

(For the information of our correspondent, Francis Thompson's poem, 'The Hound of Heaven,' was broadcast from London last Good Friday, March 29.)

SING BACH IN YOUR BATH.

IN answer to Mr. Rodham Knollys, not only is it possible for a housewife to sing a Beethoven Sonata, a Bach Prelude or a Brahms Symphony, but my wife and I frequently do so as we get up in the morning. The worst of it is, the B.B.C. gives us too little of them. The superstition that Beethoven and Bach are dry and difficult, and that horrible stuff like jazz can be enjoyed by anyone who has not first dined not wisely, but too well, seems to die hard in English-speaking countries. Give listeners a chance to pick up Beethoven, Bach, or even Brahms, and they will soon sing them in their baths.—*A. H. M. Robertson, 13, Laurel Rd., Wimbledon.*

'ULTIMATUM.'

I SHOULD like to offer the B.B.C. my heartfelt congratulations on their excellent production of Mr. Cecil Lewis's play *Ultimatum*. I can say, in all sincerity, that I enjoyed it more than any other item I have heard broadcast, and I have been a radio enthusiast for many years now.—*F. Randall Moll, 175, London Road, Lowestoft.*

HOW OLD ARE THEY?

I NOTICE that your correspondent, 'B.W.W.' of Cambridge, suggests that correspondents should attach their ages to their letters, and that then 'the effects of age on the acidity of the so-called "highbrow" views would be most amusing.' I am sixty-three years of age, and make this suggestion: that your correspondent (and others who share his views) should seriously carry out this 'acid' test, i.e., give their undivided attention to the sounds of the jazz tunes as they present themselves to their consciousness and then ask themselves the question—Is this music?—*W. Gregory, 231, Southwood Road, Bristol.*

ACTING on 'B.W.W.'s' suggestion that anti-jazz correspondents should attach their ages, I do so. I have reached the advanced age of thirty, but I am not yet conscious of any symptoms of premature decrepitude, nor of senile decay, unless it be a decided 'weakness' for music in preference to jazz. Your correspondent's statement that most of the antipathy to the modern dance is probably due to old age, or its resultant jealousy, is hardly logical; individual taste is, I think, generally the governing factor.—*Ypres, Prestwick.*

WOULD you kindly allow me to disagree with your correspondent 'B. W. W., Cambridge'? I myself am only a boy (age twenty-four years), but I enjoy to the full classical music. I should like 'B. W. W.' to read Shakespeare, and perhaps then he will realize the music that lies in nearly every line of his works. I personally cannot see what people like 'B. W. W.' live for if they miss such magnificent music as the Russian Ballet, Puccini's *Butterfly*, and Wagner's *Lohengrin* and *Parsifal*. The last-named is perhaps too significant for me to be able to explain its celestial beauty.—*James Rouberry, Wellington View, Perrins Lane, Wollscote.*

NEITHER OLD NOR INFIRM!

IN answer to 'B. W. W., Cambridge,' I should like to state that I am a ballet dancer aged fourteen and *detest* jazz. I suppose I must be a so-called 'highbrow,' although I am not old and far from infirm.—*J. M., Barons Court.*

FOR the benefit of 'B. W. W., Cambridge,' I am twenty-five and have given up dancing because I cannot stand the disgusting noise made by the modern dance band. The idea of young or old being jealous of the present-day dancing fanatic is too funny.—*G. P. S., Maidstone.*

TOO OLD AT FORTY!

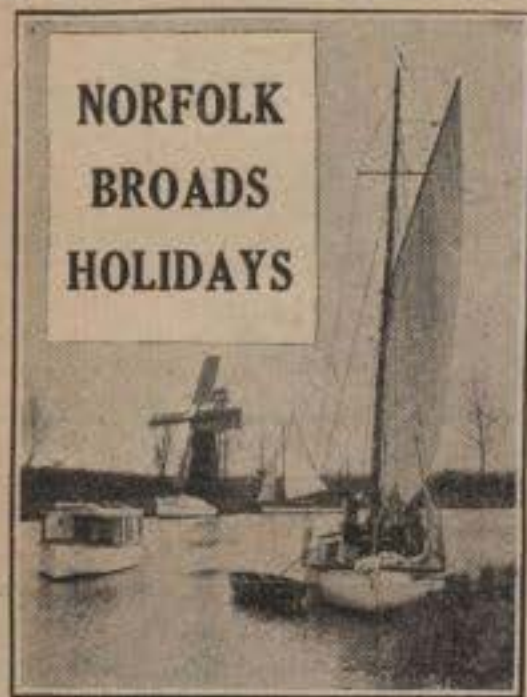
YOUR correspondent, 'B. B. W.' of Cambridge, suggests that 'most' of the 'antagonists of modern dance music would be found to be those who are too old or infirm,' etc. I don't think I am very lonely in my distaste for the insane slow-motion of the modern dance floor; for this pastime savours nothing of vigorous health, air, the moorlands, the woods, nor the gymnasium, but of the dusty, sultry parade ground and sometimes of the dark cave. It is not even worthy of the unworthy music, employed. The latter is spineless, but the former is merely a quivering jelly. Let 'B. W. W.' see Pavlova dancing to Chopin's music and then compare with jazz. I would assure him that age is beside the point. The antics of the ballroom were piffle to me at an age when cross-country running was a delight. For his information, I am not yet forty nor too infirm to climb the 'Green Hills of Somerset.' All praise to the B.B.C. for catering furiously for all tastes.—*Percy A. Hill, Rosecott, West Town, Nr. Bristol.*

DOING HIS BIT.

I, AND doubtless thousands more of your listeners, have felt grateful to the B.B.C. for the admonitions given to motorists and others to avoid littering the countryside with paper, empty bottles, etc., at holiday times, and I have no doubt your appeals have been fruitful. I felt it might be of interest to relate that on the Easter Saturday we were sitting on a concealed bank on Pepper-box Hill, overlooking Salisbury, a spot where many motorists pull up for a picnic lunch. I had observed the tidiness of this beautiful spot and was shortly to discover one good reason for this. A bright, healthy-looking country lad of about twelve went quietly along with a basket and gathered up every scrap of paper, etc. As he was walking away, I approached to congratulate him, and to thank him. He modestly replied: 'It is not much to do,' but I inwardly hoped it would shame any guilty adult who saw this bonny lad doing his bit towards keeping the countryside tidy and attractive.—*(Rev.) R. Deane Cooper, 8, Orchard Way, Highfield, Southampton.*

ALMOST SACRILEGE?

WITH great regret I heard recently a jazz version of 'The Unfinished Symphony' broadcast. I feel I must express my indignation and disgust at the audacity of modern 'composers,' who violate such music as this gem of Schubert's. I am very fond of syncopation when original, and delight to listen, and dance to this type of music, but I do think it amounts almost to sacrilege when any person defiles the wonderful compositions of the old masters. Surely after this awful treatment of the Unfinished Symphony there can be nothing more to spoil unless it is our National Anthem.—*J. T. P., Caecrihan.*



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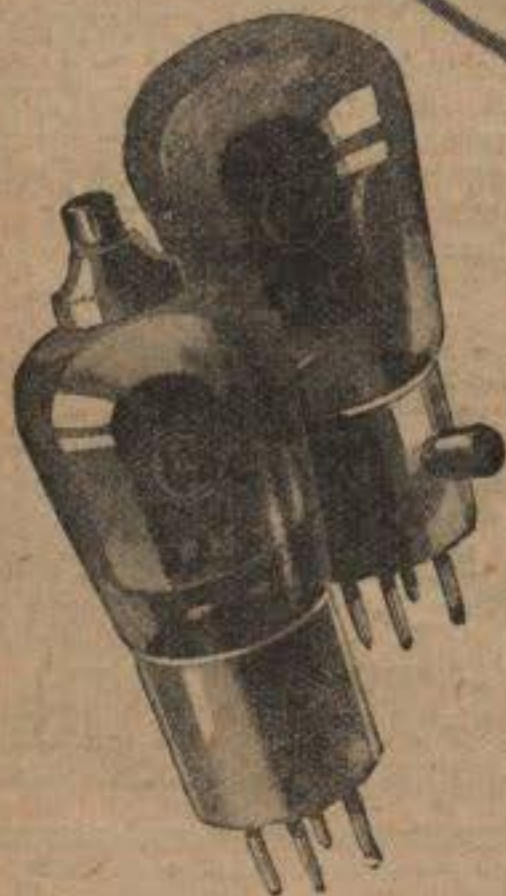
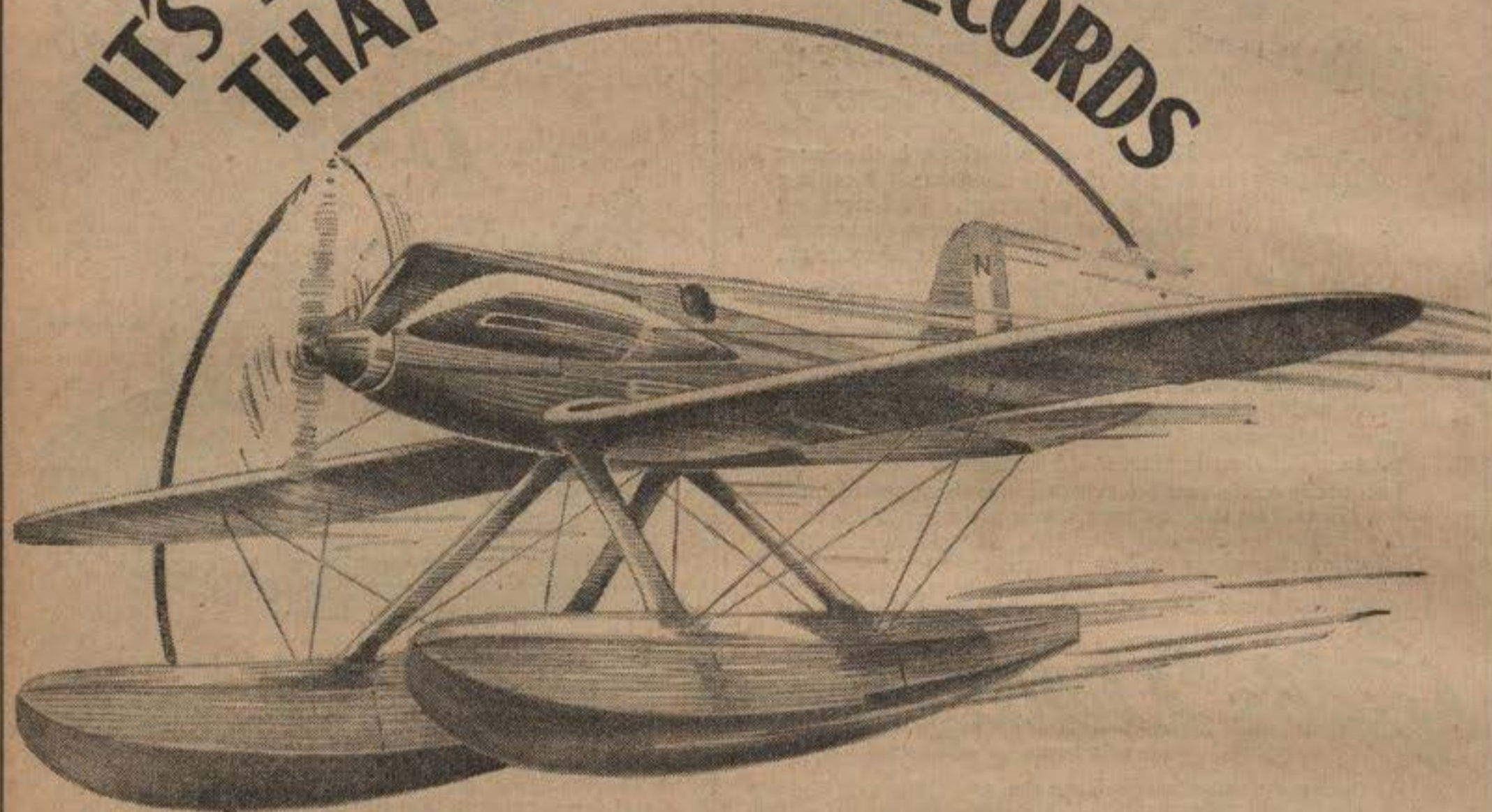
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