

The world's most wanted pen

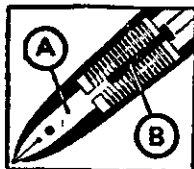
Here is the world's most coveted pen — the incomparable Parker "51." *

Its unique tubular nib of 14 carat gold has a micro-polished point of wear-resistant alloy, which is jewel-smooth. The precision-fit lustraloy cap which never loses its satin finish slips on securely without twisting. Hidden within the barrel is a patented self-filler.

* Actually 83 surveys in 34 countries prove Parker to be the world's most wanted pen.

Parker "51"

Notice how the nib (A) is hooded against dirt and damage — only the point shows. When the pen is correctly filled, the ingenious ink-trap (B) prevents flooding and leakage.



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CONCERT PREVIEW

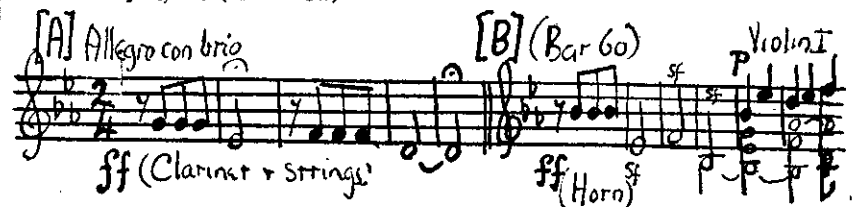
THIS is the second of a series of five articles written for "The Listener" by BESSIE POLLARD. Each discusses in outline an important symphonic work to be heard during the provincial orchestral season of the National Orchestra. Later a similar series will appear in conjunction with the orchestral concerts in each centre.

(2) Symphony No. 5 in C Minor, Op. 67

(Beethoven)

BEETHOVEN sketched themes of the Allegro, Andante and Scherzo movements of his Fifth Symphony as far back as 1800 and 1801. We can trace from his sketch books that while he was composing *Fidelio* and the G Major Piano Concerto (1804-06) he was also working at this symphony, laying it aside however, to complete the Fourth Symphony in B Flat. The C Minor Symphony was completed in the vicinity of Heiligenstadt in 1807, dedicated to Prince von Lobkowitz and Count Rasoumovsky, and performed for the first time at the Theater an der Wien, Vienna, on December 22, 1808.

It has never been proved that Beethoven originated the phrase "Thus Fate knocks at the door," regarding the famous four-note motif ("A" below) which begins the Symphony. From this small "germ" phrase grows the whole of the thematic material of this stormy movement. Its rhythmic pattern dominates the second subject, too ("B" below)—



Two other themes ("A" and "B" below) play an important part in the structure of the opening movement—both closely related to the two main subjects—



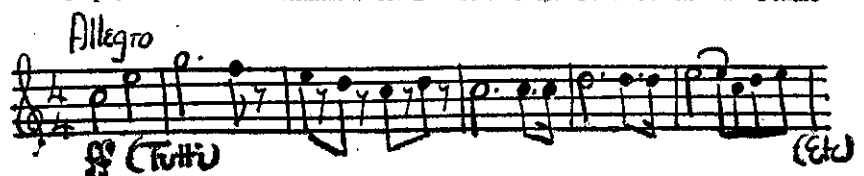
The second movement—*Andante con moto*—is cast as a theme and variations, based on a noble melody (below) varied with simplicity and eloquence—



To begin the Scherzo movement the lower strings give out a mysterious and ominous theme ("A" below), then the horn forcibly introduces the Fate motif in an altered form ("B" below)—



The Trio section is a fiery fugato with almost grotesque passages assigned to the double basses. Towards the end of this Scherzo movement occurs that amazing passage which links the third movement to the *Finale*. After a sustained chord the drum beats mysteriously and softly, and the orchestra gradually works up to a tremendous climax which almost hurls itself into the exultant *Finale*—



Beethoven's Symphony No. 5 in C Minor, Op. 67, will be presented by the National Orchestra, conducted by Andersen Tyer, at the second public concert at Wanganui on Thursday, July 14, and also at the second Hastings public concert on Saturday, July 23.

N.Z. LISTENER, JULY 8, 1949.