



1878
Carbon
Filament



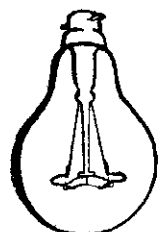
1897
Nernst
Lamp



1905 Drawn
Tantalum
Wire

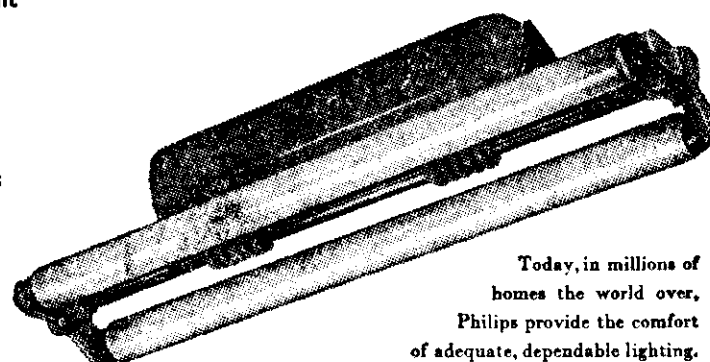


1909 Drawn
Tungsten



1934 Coiled
Coil Filament

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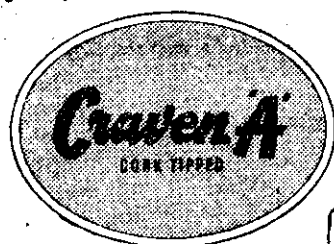
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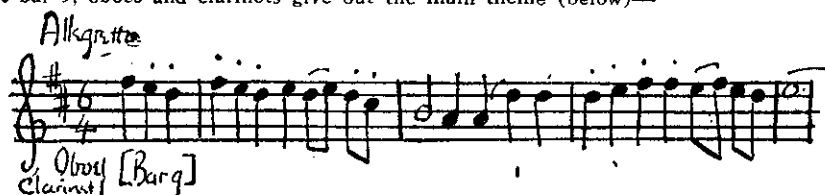
The Orchestra

AUCKLAND FESTIVAL

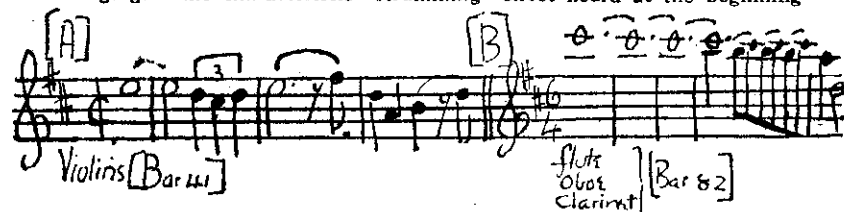
ON Monday, June 11, Wednesday, June 13, and Friday, June 15, the National Orchestra, under the direction of the guest-conductor, Sir Bernard Heinze, will present three concerts in association with Auckland's Music Festival. The second concert will include in its programme: Suite for Strings (Purcell, arr. Barbirolli) and Symphony No. 2 in D Major, Op. 43, by Sibelius. Here BESSIE POLLARD discusses the last-named work in outline.

SIBELIUS'S Second Symphony, written in 1901-02, received its première on March 8, 1902, at a concert given in Helsingfors by the composer. Georg Schneevoigt, Sibelius's intimate friend and colleague, says that the composer aimed to depict... "in the first movement, the quiet, pastoral life of the Finns, undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organise in defence of their own rights, while, in the Finale, hope enters their breasts, and there is comfort in the anticipated arrival of a deliverer."

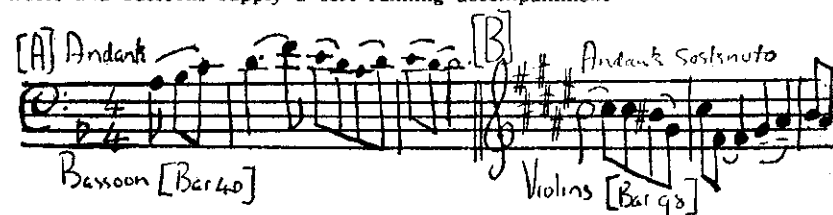
The first movement (*Allegretto*) is based on various rhythms, that of 6/4 being predominant; it opens with an accompaniment figure for strings, over which, at bar 9, oboes and clarinets give out the main theme (below)—



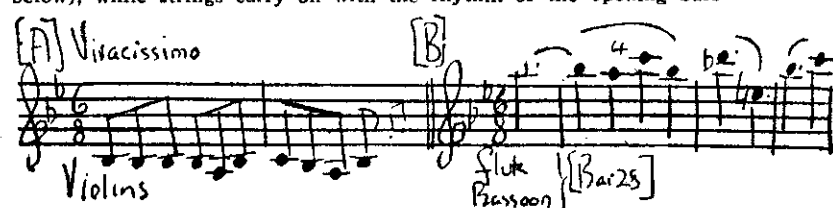
This subject is developed to a certain extent, and several sub-themes are heard. I quote one of these (entering at bar 41) at "A" below. A pizzicato string passage at bar 74 makes way for an important theme announced by upper woodwind in octaves ("B" below), while bassoons and brass supply a sustained background, and strings give the characteristic "strumming" effect heard at the beginning—



Double basses, pizzicato, over a tympani roll, begin the second movement (*tempo andante ma rubato*), with a figure which serves as the rhythmic background for the bassoons' modal melody ("A" below) appearing in bar 40. The second expressive theme is heard at bar 98 from upper strings ("B" below), while flutes and bassoons supply a soft running accompaniment—



The third movement, *vivacissimo*, begins with a quick-moving violin theme ("A" below), at bar 28, flute and bassoon announce the second theme ("B" below), while strings carry on with the rhythm of the opening bars—



The finale, *allegro moderato*, is cast as a kind of rondo based on a short, simple melody, heard in part at the outset from the strings, and ultimately announced in full at bar 25 (below). One writer has referred to the whole effect of this last movement as being that "of a mighty sarabande, conceived on a vast, heroic scale"—

