

remains—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive.

"Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments flounder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack, and in fierce contest the victory seems to be won.

"But this is only a dream. True to his nature, he is playing with his doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on, and hears them not. Beethoven then leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again. . . . This time they arouse Egmont from his reveries, and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

"For the third time the terrible chords resound with trumpets and kettledrums thundering out from the orchestra fortissimo. At last the illusion is over. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror the people surround the scaffold of their idol, and their heartfelt prayers ascend to Heaven.

"But now their wrath, gaining double force from the martyrdom of their hero, and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward, and soon triumphal sounds of victory announce the tyrant's downfall. We hear the chains resolutely rent asunder and louder rises the cry of victory."

A record of the "Egmont" overture played by the Royal Italian Marines will be broadcast from 1YA on Sunday, May 5.

"Pagoda of Flowers."

AMY WOODFORD-FINDEN was born in Valparaiso, Chile, where her father was Consul. She received a

very good education and studied music privately under several famous musicians. She has written many songs, and has been specially successful with those of an "atmospheric" nature. Her "Indian Love Lyrics" are favourites the world over, and they seem to be the very expression in music of Lawrence Hope's poems, of which they are the setting. Another popular composition is the song-cycle, "The Pagoda of Flowers." This dainty work contains solos for four voices and concerted numbers.

The "Pagoda of Flowers" will be produced by the "Melodious Four" at 3YA on Thursday, May 9.

"Military Polonaise."

OF all Chopin's works, this "Polonaise" in A Major is the most consistently bright and joyous. It contains no trace of the underlying melancholy or tragic utterances that are found in nearly everything else that he has written. The proud, bold, martial character of this piece, its well marked and regular rhythm, have caused it to be known as the "Military Polonaise." It is full of life and power, festival up-pour and buoyancy.

Mrs. Ernest Drake will play "Polonaise in A Major" at 4YA on Monday, May 6.

Violinist, Pianist, Composer.

IT is not generally known that Fritz Kreisler, one of the world's greatest violinists, might perhaps, had he chosen, have attained equal fame as a pianist. Born in Vienna in 1875, Kreisler studied there and later in Paris, under such masters as Massart and Delibes. He has composed several numbers for violin, and has arranged a large number of classical pieces for violin and piano. One of the most conspicuous successes of recent years, in the light opera field, is his delectable operetta, "Apple Blossoms."

The Studio Trio at 1YA will play selections from "Apple Blossoms" on Tuesday, May 7.

"Rule Britannia!"

THIS song appeared in the Masque of "Alfred" which was first performed at the residence of Frederic, Prince of Wales, in 1740, the occasion being the commemoration of the Accession of George I, and the birthday of the Princess Augusta. The words of the Masque were written by Thomson and Mallet, the words of this song being attributed to Thomson. The music is by Dr. Arne, who after altered the Masque into an opera, which was performed at Drury Lane for the benefit of Mrs. Arne, in 1745. The song "Rule Britannia" became a favourite with the Jacobite party, which produced a version, altered and adapted to their views. Wagner declared 'hat the first eight notes of this song portrayed the English character—its vigour, its resolution, and its eternal greatness.

Mr. McVie will render as a clarinet solo, a "Rule Britannia" fantasia, at 4YA on Wednesday, May 8.

The Opera "Turandot."

AT his death Puccini left his last opera, "Turandot," unfinished. It was debated as to whether the opera

should be performed in its unfinished state or whether it should be completed according to the sketches left by the composer. At last the latter course was decided upon, and Maestro Alfano, himself a composer, set to work to complete the opera. It was produced in April, 1926, in Milan, and was immediately acclaimed as a work of Puccini in a more virile style than his previous operas.

Signora Marotta will sing "Tu Che di Gelo" at 2YA on Monday, May 6.

Hawke's Bay Notes

(By "Listener.")

A LOCAL paper reported a unique coincidence in regard to the finding of the Southern Cross. It was said that the announcer at 2YA opened his afternoon session by stating there was no news of the missing flyers. Then he played a selection from "Good News." After the following record, he was able to announce the good news that Smithy and his crew had been found. Was the coincidence noticed elsewhere?

THE Napier Radio Club, by the way, appears to be coming back with a kick, and with Hastings should be able to put in a lot of good work. It is probable that the Hastings members will be the guests of the Napier Club at their next meeting. That's the right spirit, for such inter-club visits and an interchange of lecturers will do a lot of good.

OVER reception of late there has not been much to kick about, all stations coming through at good strength, with 1YA in first place. The Aussies, of course, are tip-top, and one may be pardoned for wondering why it is that 2BL and 2FC, with less power than

2YA, are heard here with greater volume than the giant Wellington voice. There seems something wrong with our location in relation to 2YA. At the same time there are sometimes exceptionally good nights from 2YA. Sunday, the 14th, was an instance. The Port Nicholson band concert came through clear as a bell, and not till near the finish was there any fading or distortion.

EVERYONE is looking forward to the opening of the dinner music sessions, and the R.B.C. will make a lot of friends through that move.

CONGRATULATIONS to the New Zealand stations on rebroadcasting the recent boxing contests, in which Leckie and Purdy were featured. Up this way reception was better direct from Australia, but probably city listeners with less powerful sets were not so fortunate, and in catering for these, the Company did something worth while.

THE last couple of nights has found static back, but listening conditions could not be termed unbearable. All stations are reported at good strength, the Australians shining. On the 19th, 7ZL, Hobart, at 10.30 New Zealand time was being received with as much volume as 2BL.

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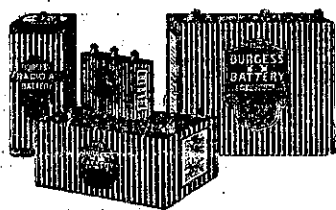
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