

Australian Programmes

Times Corrected for N.Z.

Thursday, March 19.

STATION 2FC.—9.30 p.m.: Old-time Minstrel Show. 10.30 p.m. and 10.51 p.m.: Al Hammett, saxophonist. 10.37 p.m. and 11.25 p.m.: Bernice Patterson, popular vocalist. 11 p.m.: "The Door," a one-act play.

2BL.—9.30 p.m., 9.50 p.m., and at intervals throughout the evening: The National Broadcasting Orchestra. 9.44 p.m. and 10.36 p.m.: Gladstone Bell, cellist. 10.23 p.m. and 11.38 p.m.: Constance Burt, soprano. 10.30 p.m.: Neville Amadio, flautist. 11.18 p.m.: Chopin pianoforte recital.

3AR.—9.30 p.m.: "Problems of Reconstruction," an address by Sir Lennox Raws, O.B.E., relayed from the Official Dinner of the Institute of Engineers. 10 p.m.: Programme of studio reproductions.

Friday, March 20.

STATION 2FC.—9.30 p.m.: Concert programme, arranged by the Musical Association of New South Wales. 10.45 p.m.: Military band concert relayed from 3LO, Melbourne.

2BL.—9.40 p.m. and 11.30 p.m.: The Gresham Singers. 9.47 p.m. and 10.57 p.m.: Wally Baynes in "Comicalities" 9.54 p.m. and 10.40 p.m.: Jack Lumsdaine, "The Radio Rascal." 10.11 p.m. and 10.47 p.m.: George Edwards and Billy Hughes in short sketches.

3LO.—9.30 p.m.: Half an hour of variety. 10 p.m.: Beethoven sonata recital. 10.30 p.m.: Comedy interlude. 10.45 p.m.: Military band concert.

3AR.—9.50 p.m.: Community singing, relayed from the Central Hall, Geelong.

Saturday, March 21.

STATION 2FC.—9.30 p.m.: Relay from 2NC, Newcastle, of a concert by the Newcastle Steel Works Band.

2BL.—9.30 p.m., 9.44 p.m., 11.7 p.m. and 11.28 p.m.: The A.B.C. Dance Band. 9.37 p.m. and 11.21 p.m.: Leslie Reed, the Welsh miner, in baritone solos. 9.51 p.m. and 11.14 p.m.: Bob Strother, entertainer. 10 p.m.: Description of boxing contest at Sydney Stadium. 11 p.m. and 11.38 p.m.: Mary Stevens, popular vocalist.

3LO.—9.30 p.m.: Relay from the Melbourne Town Hall of the "Toc H Pageant." Speeches by his Excellency the Governor and his Grace the Archbishop of Melbourne will be broadcast. Musical items by the Postal Institute Choir and the Colingwood Citizens' Band.

3AR.—9.30 p.m.: The Austral Brass Band in varied selections, followed by Jean Brunton, contralto; Syd Hollister, comedian; and Jack and Jill, "Propriety Unlimited." At intervals during the evenings descriptions by Mel Morris of dirt-track motor-cycling events will be given from the Exhibition.

The Life of Beethoven

(Continued from page 2.)

certo, and most audibly one hears them in the third of the "Razoumowsky" quartets.

If Beethoven inspires veneration as well as admiration, it is because one divines the depths and complexity of the experience behind those shapely and harmonious patterns of sound. This music of the mature middle period had an amplitude of scale, a dignity, and also an emotional complexity to which, as yet, the world had been a stranger.

There are few external events to record during this middle period, which stretches, more or less, from the Third Symphony to the Eighth (1804-1816). His life was devoted to incessant creation, varied only by his few concerts and by still rarer visits to Berlin or Budapest. There were two Beethovens, the creator and his keeper. This keeper was painfully inefficient. He lived an untidy, irregular existence in rooms that were a litter of papers, broken chairs, and unfinished meals. He was unbusiness like over money, could not manage servants, and changed his lodgings almost every year. The most one can say for him is that he had the sense to take his charge into the country through the long summer months.

There, in solitude, amid the lovely scenery which lies so near Vienna, Beethoven revelled in the woods, washed himself in the brooks from the dust of his battles, and heard as rhythm the contours of the hills. Most of his themes came to him out of doors.

The keeper may have been a tragic man, at the sight of whose face, set in a mould of hopeless suffering, his friends could hardly refrain from tears. The creator could lose himself, a man intoxicated with joy, in his inner world of inaudible sound. Peasants would watch him in the fields, gesticulating madly, shouting, singing, beating time, and then stopping to jot down his themes in a notebook. Their cattle would stampede at the strange apparition, but it was deaf to their indignant shouts.

The accounts of Beethoven's manner in conducting give the same impression of complete absorption in his music. To indicate a diminuendo, he would sink down until he disappeared behind the desk; for a crescendo he would rise very gradually, until at fortissimo he leapt into the air, shouting a strange, inarticulate cry. It is probable that no human being has lived for so many hours of every day in an inner world of sound. It became for him the real world, and of this world he was the emperor and the master.

Two sources of inspiration Beethoven had outside his music. First, there was his love of nature, legible most

clearly in the Pastoral Symphony. One is surprised by his naive imitation of the brook and the birds, and one is tempted to say to him what Robert Bridges said to the nightingales: 'Beautiful must be the mountains whence ye come.' And then one recalls that long years had passed since he had heard the shout of a cuckoo or the rhythm of a brook.

*"Nay, barren are those mountains and spent the streams;
Our song is the voice of desire, that haunts our dreams."*

The other inspiration was love. But it was rather the hope of love that inspired him than any actual experience. One woman whom he loved wrote of his "virginal purity." He desired marriage but always some impediment, his deafness, his poverty, his humble birth, or perhaps his modesty, stood in the way.

Some brief happiness he may have had with the Countess Julia Guicciardi, and he wrote the Moonlight Sonata under its influence, but this pretty young woman preferred to marry a title. To the Countess Theresa of Brunswick, "the immortal beloved" of his letters, he came nearer, at least in affectionate friendship, but though in some sense she loved him, they did not marry. To this attachment we owe the radiant Fourth Symphony, with its excited Finale, which seems to describe the entry of need and startling beauty into his life.

His craving for love went unsatisfied to the end, and the saddest chapter is that which tells of his guardianship of his nephew, Karl. On this worthless youth, who wasted his own time and his uncle's slender earnings on billiards and women, and failed in every profession which he tried to enter, Beethoven lavished the pent-up affections of his lonely life. Karl could not stand the emotional strain of the relationship and made a half-hearted attempt at suicide.

Amid these shadows, lonely, embarrassed, and impoverished, in wretched health, and harassed by the worry and tragedy of Karl, Beethoven wrote the sublimest works of his career. For his third period includes the Ninth Symphony, the solemn Mass in D, and the five late string quartets.

He was at last ready to say all that was in him, and with turbulent majesty, this man, who had travelled through all the circles of hell, wrote to Schiller's words his final Hymn to Joy. Who can doubt that the entire symphony was for Beethoven a revela-

tion of the meaning of life; a celebration of the joy, which by love, but also by struggle, an emancipated humanity may attain?

That music has this power of revelation he once declared to Bettina Brentano, Goethe's fascinating friend, though she may have polished the phrases which she professes to report. "Music," he told her, "is a higher revelation than all wisdom and philosophy"; indeed, it is "the one incorporal entrance into the higher world of knowledge."

More intimately still, in the late quartets, one hears this revelation of an artist who "associated with God without fear." Unintelligible to his contemporaries, they are difficult even for us. As one grows familiar with them (for all of them are now available on the gramophone) the puzzle vanishes, but only when one realises that they are a thing never before attempted in the art of sound. This is the music of the inner life, and one compares it to Shakespeare's Sonnets. It was not written outwards for an audience, but solely, as Beethoven tells us, for himself. At first, the movements seem disconnected; an outbreak of riotous fun is followed by a cry of despair which might be a penitentiary psalm. Evidently he is conversing with himself (especially in Op. 130 and Op. 131), surveying life as he has lived it, testing his familiar theme of "heroism," and drawing from it, but only after defiant warfare, the assurance of triumph.

This was the work, not of an aged but of a deeply experienced man, subtler in technique and richer in invention than all that had gone before. His mind teemed with projects, but the neglected body was worn out. On a journey in mid-winter, after a trying visit to his brother John, he caught a chill, which struck inwards and developed dropsy. The pain and loneliness of a long illness were relieved only by the generous act of the London Philharmonic Society, which sent him, as an advance, a cheque for £100. It served for his funeral. Amid a tempest, in March 1827, Beethoven died. The life-long hymn to joy was ended as a stranger closed his eyes.

(With acknowledgments to "Radio Times.")

Radio in the Great North-west

SINCE radio was introduced to the North-West of Canada, it has materially assisted in the advancement of the Canadian skin industry. Nearly every fur trapper has his radio receiver. Not only are the sets used for entertainment purposes after the day's work is done, but also for the reception of trade bulletins and instructions from the trading centres.

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