

Autumn. Included in the dinner-music session at 3YA on May 2 is the music of the fourth and last episode of Marius Petipa's ballet, "The Seasons." As there is much movement and excitement on the stage during this last part of the work, so does the music become more and more cumulative in effect. When the curtain rises Bacchanalian revelry is in full swing. Very soon the former seasons re-enter, firstly Winter to "patter" music in imitation of hail. Next comes Spring and a theme by a solo clarinet, followed closely by the chief satellite—the Zephyr. A brief return to the music of the Bacchanal follows, to be abruptly broken off at the entry of Summer to the tune of the "Cornflowers and Poppies Waltz." The adagio, "The Fall of the Year," and a miniature tone poem containing some of the most beautiful music prepares the listener for more Bacchanal music. It soon becomes less frenzied, a new dance is begun, during which "a rain of dead leaves" falls on the stage. At the height of this dance, darkness falls. The brasses thunder out the theme of Winter, while the rest of the orchestra is thrown into a state of great agitation. Out of chaos emerges the theme that accompanied the Bacchanal, but transfigured and played quietly. This short poetic section is called "Apotheosis," showing the constellations which float above the earth, a quiet echo from the spaces above where changes on time and seasons ring. The curtain falls, breaking upon quiet reflections, then a full orchestra brings the music to a fortissimo ending.

Jascha Heifetz. Listeners on May 1 will hear the recorded version of "Hebrew Melody" as interpreted by the incomparable Jascha Heifetz. Beginning at three years of age to play the violin, young Jascha completed the course of the Royal Music School at Vilna at seven, and after study with Professor Leopold Auer in Petrograd, was a mature artist at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. After terrible experiences in escaping from his distressful country to the United States by way of Siberia during the war, he conquered America. He now ranks as one of the greatest violinists of the day. His technique is flawless, intonation perfect, quality of tone superb and entirely individual, phenomenal mastery over bow and violin having vouchsafed him in childhood by a beneficent nature bent upon creating a perfect model.

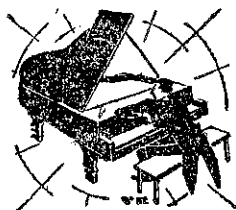
Ambitious Performance. Congratulations are due to the Dunedin Orchestral Society upon the decision to include in their programme of May 2 Beethoven's Ninth Symphony—with full chorus. This tremendous work is not often performed, even in the capitals of Europe, and the writer is not aware of a previous performance in New Zealand. Since the advent of broadcasting, recorded versions have been heard and it may be presumed that the gramophone and radio share the honour which prompted the original suggestion that the society perform the stupendous work. The idea of setting Schiller's "Ode to Joy" to music first came to Beethoven in 1792. In 1808 he wrote the choral Fantasia, the precursor of the choral section of the Symphony, and in 1823 the score was completed with the "Ode to Joy" as its final movement. For thirty-one years Beethoven's ideas were germinating before the final touches were given to this tremendous work! There is something gratifying in the thought that it was an English society which commissioned and paid for the Symphony which was later known as "The Ninth." The Philharmonic Society was always exclusive. A new sub-

Here and There

Selections from this Week's Programmes

By "TRIPLE GRID"

scriber was all but refused because he kept a confectioner's shop, but his sponsor was able to assure the directors that the subscriber had never served behind the counter. Never progressive, never propagandist, the society marked an epoch when it gave the initial performance of the terrific Choral Symphony. A pathetic story is told of the Vienna premiere performance. When the applause had reached full volume, one of the singers touched Beethoven (he was standing by the conductor) on the shoulder and motioned to him to turn and see the manner of his reception. He had heard nothing! He had been completely deaf for some years. The work is a great interpretative test for the conductor and a trying



High Lights in the Programmes

ELLWOOD STRING OCTET—2YA, Sunday.

LYRIC CHOIR—4YA, Sunday.
 "NINETY DAYS' LEAVE"—4YA, Monday
 THE MELODIE FIVE—2YA, Tuesday.
 DUNEDIN ORCHESTRAL SOCIETY—4YA, Tuesday.
 RELAY OF JOHN BROWNLEE CONCERT—All YA's, Thursday.
 RELAY FROM RADIO EXHIBITION—4YA, Friday.
 WELLINGTON HARMONIC SOCIETY—2YA, Saturday.

The Talks

"TWO THOUSAND YEARS AGO"—2YA, Monday.
 "THE GLORY THAT WAS GREECE"—4YA, Monday.
 "THE MANORS & FARMHOUSES OF OLD ENGLAND"—1YA, Tuesday.
 "HOW TO SPEAK IN PUBLIC"—2YA, Friday.
 "MORE WATERFRONT CHATTER"—1YA, Saturday.
 "NATIONAL SPORT OF SPAIN"—2YA, Saturday.

technical one for the unfortunate sopranos who have continually to shout on top A.

Tutankhamen, one of the last three kings of the eighteenth dynasty, gained the title through a judicious political marriage. His tomb in the Valley of Kings was discovered by Lord Carnarvon and Mr. Howard Carter, and was officially opened on November 29, 1922. All of the articles found, including a magnificent painted wooden mannikin in the king's likeness and used as a sort of tailor's dummy, point to the fact that, at his death, Tutankhamen was a mere boy. If this be granted, the religious changes effected during his short reign become extraordinary. This was the first tomb of an Egyptian king to be found intact, and its small size bears silent witness to the troubles of his reign and to his premature death. Crossing from Egypt to Italy we visit Pompeii, ancient city of laughter, happiness, and love, which is now the scene of excavations. During the great eruption of Vesuvius in A.D. 79, Pompeii and Herculaneum, retreats of wealthy Romans, were covered completely by ash and lava, the superincumbent mass being about twenty feet deep. In 1755 one of the Bourbon kings ordered excavations to be commenced, and statues, walls and buildings when unearthed were in a wonderful state of preservation. Figures in all states of attire, in attitudes of flight, were also found, but everything, excepting statuary capable of being moved, was ruthlessly buried, eventually to crumble. To the short reign of Murat (1808-15) we owe the Forum, the town walls, and the Street of Tombs. Most of the buildings were constructed of stone or brick, but such is their state of preservation that the most beautiful mosaics the world has known have recently been unearthed by an excavating expedition. "Two Thousand Years Ago, Wandering in Pompeian Ruins—the Tutankhamen Marvels," is the title of a talk to be given by Mr. C. E. Wheeler from 2YA on Monday, May 1, when he will take us to explore these remnants of earliest civilisations.

The Glory That Was Greece. The story of early Greece is shrouded in the mist of ages—legends of gods and heroes, which constitute her only approach to history, are of that mystic kind in which a superstitious and ignorant age delights. But how much truth may underlie the tales of Cecrops, Cadmus, Theseus, Heracles, and many others, it is difficult to say; or to what extent the events of the Argonautic expedition, Trojan war, and other exploits, may be real, historians can never hope to fathom. Yet, ever with us are famous names, such as Homer, Aristotle, Plato and Socrates, even if only as a memory of the golden days of the Grecian Empire. Writers, philosophers, historians, scientists, they have left their marks indelibly on the scroll of time. As in literature, so in the other arts the Greeks attained the highest pitch of excellence, and in architectural and sculptural proficiency furnished models for the rest of the world. In no other race has artistic spirit and genius been so generally diffused throughout the people, and expressed itself so markedly in the minor arts of life. Professor T. D. Adams will give listeners a word-picture of people, architecture, art and customs of this civilisation flourishing twenty centuries ago, from 4YA on May 1 in a lecturette entitled "The Glory that was Greece."

Successful Women Composers. A recorded version of Calliope ballet will be heard from 3YA on May 3. In addition to being a brilliant pianist, Cecilie Chaminade was one of the first Frenchwomen to