

sound which could be drawn from the orchestra of that simpler age. He made use of it so frequently that for years he was known to a very wide

to 9 on Monday, November 13. The New Light Symphony Orchestra will play the Italian masterpiece at 8.30 p.m. (H.M.V. EA1237).

ern pine," and "a land which was the mightiest in its old command."

MUSICAL CALENDAR.

ANDERSEN TYRER BORN

Sunday, November 12.

Born: Henri Frederick Herny, composer (1818); Alexander Borodin, Russian composer (1834-1887).

Monday, November 13.

Born: James Albert Mallinson, English composer (1870); Dr. C. H. Kitson, musical writer (1874); Montague Phillips, English composer (1885).

Died: G. A. Rossini, Italian composer (1792-1868); Frederick S. Kelly, Australian composer (1831-1916).

Tuesday, November 14.

Born: Gasparo Spontini, Italian composer (1774-1851); J. N. Hummel, German pianist and composer (1788-1837); Fanny Mendelssohn-Bartholdy (1805-1847); Rev. John Curwen, founder of tonic solfa (1816-1880); Frank Kidson, musical antiquary (1855); John Francis Cooke, Editor "The Etude" (1875); Geoffrey Shaw, English composer (1879).

Died: Ignaz Joseph Pleyel, Austrian composer (1757-1831).

Wednesday, November 15.

Born: Gervase Elwes, English tenor (1866-1921).

Thursday, November 16.

Born: Charles Kennedy Scott, English conductor (1876); Paul Hindemith, German composer (1895).

Died: Francois Thome, French composer (1850-1909).

Friday, November 17.

Born: Andersen Tyrer, English pianist (1893).

Died: Theodor Leschetizky, Polish pianist and teacher (1830-1915).

Saturday, November 18.

Born: Sir Henry Bishop, English composer (1786-1855); William Schwenk Gilbert, librettist (1836-1911); Amelita Galli-Curci, Italian soprano (1890).

Died: Mathilde Marchesi, singing teacher (1826-1913).

circle of admirers as "Signor Crescendo."

Rossini's Gaiety.

"THE Italians in Algeria" is exuberantly gay and sparkling music. Its overture rivals all others in this happy quality. Full of Rossini's irresistible melody, it was a great popular success. The opera, as a whole, has long ago vanished from the boards, but the overture retains its hold on the popular affections, and deservedly so; it is a characteristic example of Rossini's wonderful gift for sparkling melody, and it, too, makes full use of his favourite device—crescendo. This overture, together with no less than four others, viz., "The Thieving Magpie," "William Tell," "Taverdi," and "Semiramide," is included in a delightfully conceived "One Hour With Rossini," which is featured on 4YA's programme from 8

Poetically Inspired.

ELGAR'S Overture, "In the South,"

has been played by the London Symphony Orchestra under the baton of the composer, and issued on three red H.M.V. 12-inch discs that will find a welcome in every cultured home where they are heard. Listening to this gorgeously beautiful work is an emotionally exciting experience for even a hard-bitten critic, and the words "lost in admiration" sum up the impressions of the first hearing. The Overture has for its motto two quotations from Tennyson and Byron respectively, "Lands of palm and south-

The Italian Scene.

IT records his impressions of Italy formed by a visit to that country in 1903-1904, particularly in the splendid beauty of the Vale of Andora. The whole work is a spontaneous outburst in music. The composer further endeavoured to paint the relentless and domineering onward force of the ancient day, and to give a sound-picture of strife and wars, the drums and trampings of a later time." A calmer spirit follows with a gentle "Italian melody," the source of which, we are assured, is genuinely original. The Overture is dedicated to "My Friend, L. F. Schuster," and was first produced at the Elgar Festival, Covent Garden, London, 1904.

FAMOUS BRITISH CONDUCTORS—No. 2

Sir Henry Wood likes Youths at his Concerts in Blazers and Flannel Bags



A CONDUCTOR of international fame, Sir Henry Joseph Wood, was born in London, March 3, 1869. He began his musical career at the age of 10 as organist at St. Mary's, Aldermanbury. At the age of 14 he was giving organ recitals at the Fisheries and International Exhibition at South Kensington. These lasted until 1885, after which he began studying in earnest at the R.A.M. As conductor he started in a modest way with various suburban musical societies until, in 1890, he was given his first chance as conductor of the Rousby Opera Co. Then followed seasons with the Carl Rosa, the Georgina Burns, and the Signor Lalo's Opera Companies. At 25 his opportunity came when Robert Newman launched the first season of Proms at the Queen's Hall, with Wood as conductor. He was knighted in 1911. In addition to the Proms and numerous symphony concerts, he has conducted in all the largest provincial towns, and has often appeared abroad, notably in America, where, in 1925, he directed a memorable series of concerts with the Los Angeles Philharmonic Orchestra at the famous "Hollywood Bowl," playing the music of living British composers before an audience of eighty thousand. Sir Henry has been a pillar of broadcasting since 1927, when he conducted the first series of broadcast Proms. Since then he has additionally conducted numberless broadcast concerts, both in London and in the Provinces. The work entailed by the Proms alone—timing items, studying scores, rehearsing, etc.—is sufficient proof of his great physical vitality; yet he manages to appear as alert and unruffled on the fiftieth concert of the season as on the first. He is a painter of no mean order, and a keen carpenter. He finds time, moreover, to foster an orchestra of 100 players at the Royal Academy of Music, and takes the liveliest practical interest in the Musical Festival Movement. In 1912, he introduced women into the Queen's Hall Orchestra, with excellent results. He has done more for orchestral work and for spreading the taste in England for orchestral music than any other man. He raised orchestral playing to a consistently high level, unattained before. This he secured partly by means of founding a stable and permanent orchestra, by securing an adequate number of rehearsals, and by really tuning his orchestra, for his ear is unusually true and unflinching. He established the precedent for sectional rehearsals (brass, wood, and string), insisted on unanimity of bowing, and introduced the French style of double-bass bowing. His adoption of the low Continental pitch (A = 435 at 59 degrees Fahr.) in 1895 at Queen's Hall was an immense advantage. Genial, businesslike, and adventurous, he has never been seen conducting a Prom concert without a flower in his buttonhole. He has his dress shirts and collars solidly built in one piece, using up two per concert. He likes young people in his audiences, likes to see them turn up in blazers, jumpers, and flannel trousers, and is delighted with their galaxy of cigarettes and lipsticks.