

HERE AND THERE

MAINLY ABOUT PEOPLE AND PROGRAMME FEATURES

HERCULES at a very early age showed his prowess, for when Juno sent two serpents to destroy him in his cradle, the infant hero strangled them with his hands. After he became father of several children, Juno's vengeance still pursued him and she drove him insane, and while in this state he killed his children. His grief was so great that he went into voluntary exile and was purified by Theseus. Later the oracle at Delphi ordered him to serve Eurystheus for twelve years, during which he performed the Twelve Labours. After his release he became the servant of Omphale, Queen of Lydia, and lived with her in an effeminate manner, he wearing woman's clothes, while Omphale put on Hercules' lion skin. In the programme at 1YA on November 13 is "Le Roent d' Omphale" (Omphale's Spinning Wheel) a beautiful tone poem based on the legend of Hercules' enslavement to the queen. The composer warns us not to take his music as literally depicting Hercules' fall, since the motif is meant primarily to illustrate the seductiveness of woman and the struggle between weakness and strength. The charm, suppleness and freshness of this work is Saint-Saens at his best.

INCLUDED in the programme at 2YA on November 14 is the Ballet Suite, "The Sleeping Beauty," one of the most popular of Tchaikovsky's lighter compositions. The work was

commissioned by the directors of the Imperial Opera, in 1888, when the famous Ballet was at its zenith, and productions were given as much thought and care, and as lavish a scale as any opera. Success or failure meant as much to the composer as any other concerned, and Tchaikovsky took his commission very seriously. He retired to the country and spent six industrious weeks over

it. The result was a full-sized entertainment in a prologue and three acts, so that the fairy-tale that we know needed some filling out to fit so large a work. It is due to this that unfamiliar names appear in the ballet. It was produced in 1890 in the presence of the Imperial family, and though Tchaikovsky spoke of the music as among some of his best, it was rather coolly received. It steadily grew in

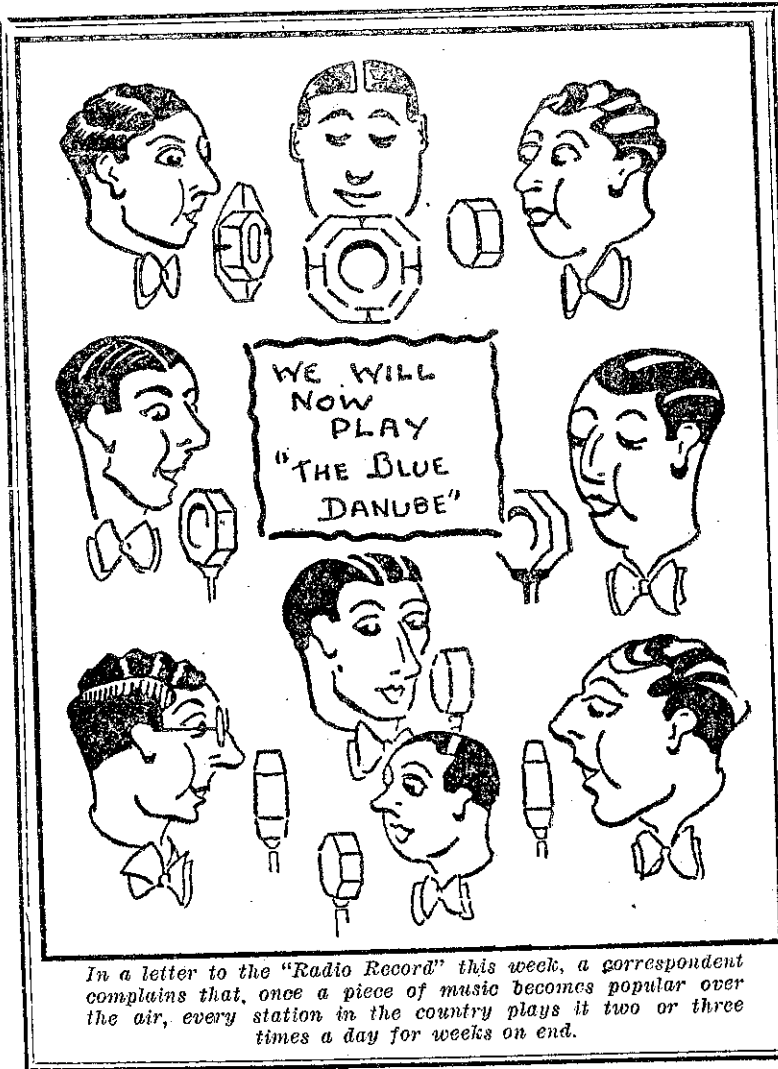
she played the piano, and at seven she was an accomplished violinist, showing so much promise that Professor Leopold Auer, who discovered Mischa Elman, offered her a scholarship at Petrograd. She preferred London, however, and won a scholarship at the Royal Academy of Music instead, where she was awarded the Dove Prize for the most distinguished student. She shows a versatility that is rare in Eng-

lish musicians, and a typical evening's work may be the playing of a violin concerto at Queen's Hall and subsequently appearance in a cabaret as syncopating pianist in a radio act. She has appeared on the stage with headlines announcing both violin and pianoforte performances. Music does not occupy all her time, for she loves dogs, dancing and decoration, and to her hobbies she gives most of her spare moments.

THERE are none who are not familiar with the lilting "Barcarolle" and many other melodies in the "Tales of Hoffman," a recorded version of an arrangement of some of the well-known numbers of which will be heard in the dinner-music hour at 2YA on November 14. Jacques Offenbach, the composer, was the son of a Jewish cantor, and he began to earn his living playing the violin and 'cello in German orchestras. When 17 years of age he went to Paris and began there a rather disreputable but notable career. Most of his companions throughout

his life were the unfortunates of the world. Hoffman was a real personage, and in a sense the hero of the tales he wrote. He was a remarkable man, and, if possible, more disreputable than Offenbach.

DUMAS'S "The Count of Monte Cristo" is being filmed by United Artists.



In a letter to the "Radio Record" this week, a correspondent complains that, once a piece of music becomes popular over the air, every station in the country plays it two or three times a day for weeks on end.

favour, however, to become one of his most popular works, and remains so to this day.

IN Jack Payne's radio party, which is being presented at 2YA on November 15, Peggy Cochrane's name figures as one of the guests. Miss Cochrane was an infant prodigy, though one is not permitted to mention the fact in her presence. At five years of age