

FRIDAY NATIONAL

MARCH 17, 1939

DROITWICH 200 kc/s, 1500 m. LONDON, AND NORTH 1149 kc/s, 261.1 m. For Scottish National see page 76

5.20 THE BBC VARIETY ORCHESTRA

Leader, Frank Cantell
Conductor, Charles Shadwell
Aubrey Rouse (bass-baritone)

March, The Grenadiers
Scherzinger, arr. Charles Shadwell
Rhythm of the Clock.....*Peter Kana*

AUBREY ROUSE
Myself when Young.....*Lehmann*
Leatin'.....*Sterndale Bennett*

ORCHESTRA

Violins and Violas
Barle and Gordon
Sunrise on Derry.....*Carylan de Lyle*
The Lady Craves Attention

Eddie Carroll
(Solo pianoforte, ARTHUR SANDFORD)

AUBREY ROUSE
The Late Player.....*Allison*
I travel the road.....*T. Hayer*

ORCHESTRA

Where the Shannon flows down to
the Sea.....*Tolchard Evans*
Tom, Tom, the Piper's Son
arr. Les Brown

6.0 THE FIRST NEWS

Time Signal, Greenwich
including Weather Forecast

6.20 National Bulletin for Farmers

6.25 'FROM MY POST-BAG'
Sandy Macpherson
at the BBC Theatre Organ

6.45 'THE WEEK IN
WESTMINSTER'
Fred Marshall, M.P.

7.0 'SWEDISH WEDDING'

A musical tale arranged by Sven Sköld and told by Olle Nygren (baritone) and Ingrid Wiksjö (soprano)
The Radiotjänst Male Chorus and the Septiman Orchestra
Conductor, Sven Sköld
from Stockholm
(By courtesy of Aktiebolaget Radiotjänst, Stockholm)

7.30 EARLY ITALIAN SACRED MUSIC—4

sung by Yves Tinayre (tenor)
Berkeley Mason (organ)
A section of the Boyd Neel Orchestra
Leader, Frederick Grinke
Conducted by Trevor Harvey
Ave Mater, O Maria
Anon. (Venetian School, 14th century)
Laudi a San Francesco (Voice unaccompanied).....*Anon. (Florentine School, 13th century)*
Salve Regina (1680)
Carlo Grossi (17th century)

8.0 'LIFE BEGINS AT SIXTY'

A Boarding-House Saga
Written and remembered by C. Denier Warren. Lyrics by Pete Warren. Music by Charles Tovey
The characters are
Wynne Castleton, the girl
Wynne Ajello
Jerry Carew, the boy.....*Graham Payne*
Colonel Tromper, the Army man
Bobbie Comber
Miss Lapis, the dumb blonde
Vera Lennox
Bert Bassett, the commercial traveller
Horace Percival



'SWEDISH WEDDING'—a romantic musical tale of Sweden will be told in the broadcast from Stockholm this evening at 7.0. This picture shows a Swedish wedding-party in national costume led by musicians from the church to the wedding feast.

9.45 MUSIC BY CYRIL BRADLEY ROOTHAM

The BBC Orchestra
(Section D)
Leader, Paul Beard
The BBC Women's Chorus
Chorus Master, Leslie Woodgate
Conductor, Sir Adrian Boult

ORCHESTRA
Dances from The Faery Queen
(Purcell)

10.0 CHORUS AND ORCHESTRA

Three Choruses from Achilles in Scyros (words by Robert Bridges)
1 O daughter of Nereus, 2 Now the glorious sun is set, 3 We live well-ruled
The Golden Time (A Carol for all seasons)

Symphony No. 2
1 Adagio molto ed espressivo, 2 Allegretto e grazioso, 3 Andante moderato
(First performance)

A short article on the Symphony, by Jasper Roatham, son of the composer, will be found on page 13

10.45 FRENCH TALK

'Lettre de Paris'
Robert de Saint Jean
(From Paris)

11.0 THE GROSVENOR HOUSE DANCE BAND

Directed by Sydney Lipton
with Ivor Davis, Celia, The Three T's
from Grosvenor House, Park Lane

Time Signal, Greenwich, at 11.30

11.30-12.0 DANCE MUSIC

on gramophone records



60, ACACIA DRIVE, that select boarding-house run by ex-gentleman's gentleman Otis Harbottle, will be visited by microphone tonight at 8.0. It is the birthday of the proprietor and he discovers that 'Life Begins at Sixty'!

9.0 THE THIRD NEWS

Time Signal, Greenwich
including Weather Forecast
and Forecast for Shipping

9.25 'AUSTRALIA SPEAKS'

Description of the Commonwealth today recorded in Australia, introduced by Michael Terry
3—'The Beauty of the Australian Bush. A glimpse of the world's strangest wild life'

W. J. Dakin, D.Sc., Professor of Zoology in the University of Sydney
(The series arranged in collaboration with the Australian Broadcasting Commission)

Tonight's speaker is an Englishman by birth who went to Australia in 1913. During the course of his work he has travelled extensively and carried out researches on both sides of Australia. He can therefore be relied upon to paint a vivid picture of the wild life of the Australian bush.

Professor Dakin is a popular microphone figure in Australia, having given, during 1938, fortnightly talks on popular science.

LOVER

Conducted by
RALPH HILL

First Concert Performance

of Hindemith's opera

'Mathis the Painter'

(Wednesday: National, 8.0)

the Painter

Ursula appears, and her ardent championship of the new doctrines and her moral exaltation convert the Cardinal, not to Lutheranism and marriage, but a new way of life within the Catholic Church—humble, unworldly, and obedient to authority.

Sixth Tableau: Mathis and Regina are discovered in the depths of the Odenwald. Regina is haunted by nightmare visions of her dead father. Mathis tries to calm her, wraps her in his cloak, and persuades her to sleep. A transformation scene follows, in which Mathis, in the figure of the St. Anthony in his own picture, is tempted by the various powers of the world, each represented by a character from his past life. Luxury appears as the Countess Helfenstein; Wealth as the Dean of Mainz Cathedral. Ursula appears and tempts him to lust, and he becomes a martyr as he resists her. Capito, the Cardinal's secretary, comes to mock him for a fool, Schwalb for a coward and a weakling. Devils torture him until he breaks into agonised prayer, and at the name of Jesus they disappear, while the scene

changes to that of another panel of the Iseheim altar piece—the meeting of the hermit Paul (Cardinal Albrecht) and Anthony (Mathis). The Cardinal shows Mathis his mistake in giving up his painting: he must go back to the world and paint to the glory of God, thus serving his fellow men as he was meant to.

Seventh Tableau: This is laid in Mathis's workshop in Mainz, where Ursula is watching over him as he sleeps and over Regina, who is dying. She tells how Mathis returned home and began to paint, feverishly, the terrible visions which he had seen in the Odenwald, how he finally broke down and for a long time lay between life and death. Mathis wakes up in time to see Regina die, peacefully and no longer haunted by her father. Ursula leaves him, and in the last scene the Cardinal comes to offer Mathis a home where he can work undisturbed. But Mathis feels that he is dying and refuses, and the curtain falls on him, alone, saying goodbye to his few treasures—his painting, things and the ribbon given to him by Ursula.

MARTIN COOPER

Confession of Faith

First performance of Rootham's Second Symphony (Friday: National, 9.45)



Cyril Rootham

ROOTHAM'S Second Symphony was his last work. He never heard it. In the spring of 1956 he had it in mind to write another symphony, very different from his first, which is bustling and exuberant.

He pondered over it all the summer but did not actually begin writing until October, 1956, when illness forced him to forsake other work and gave more leisure for composition. By Christmas he had completed the sketch, with full indications for orchestration, of nearly half the first movement and had written the main theme of the second movement. Then he grew suddenly worse, and was in bed for sixteen weeks, very ill. But by May, 1957, he was downstairs again, though he had to be supported on either side, and the paralysis was spreading to his hands.

The Symphony had been taking shape in his thoughts, and he struggled along as fast as his failing fingers would allow. By September, when he had virtually finished the first movement, was half-way through the second, and had sketched an idea or two for the third, he could barely sign his name, and musical notation was beyond him. Dictation was the only way. Students and friends in Cambridge undertook the task, and in the original sketch there are eleven different hands. All the last movement, half the second, and a little of the first, were dictated literally note by note. Some phrases which came to Rootham in the night watches when he could not sleep were taken down, on the backs of envelopes or anything that was handy, by his wife.

Working by Dictation

By the end of January, 1958, the sketch was finished; but there was no full score. With the devoted help of his students and of Dr. Patrick Hadley he began this, also by dictation. The paralysis had affected his throat and he spoke with difficulty; but by March 12 the second movement was complete, the first movement half, and the last movement three-quarters scored. Early on Sunday, March 13, Rootham dictated to me a few directions about the scoring; five days later he was dead. By one of his last wishes the score was completed by Dr. Hadley.

Composed under the shadow of inevitable death, the work is a confession of faith. From the uneasy and mysterious opening, it marches on through changing moods of ever-growing intensity—relieved only by the gentle and innocent *Allegretto e grazioso* of the second movement—until two-thirds of the way through the last movement. Then the conflict dies away, and women's voices are heard singing words taken from the Revelation of St. John: 'Behold, there shall be no more death, neither sorrow nor crying, neither shall there be any more pain; for the former things are passed away. And there shall be no night; and ye shall need no candle, neither light of the sun; for the time is at hand.'

These last words mark the climax of the whole work; and after it the music dies gradually away to its serene and quiet ending. 'I want it', said Rootham, 'to sound like infinity.'

JASPER ROTHAM

CAST (in order of singing)

- Mathis, painter in the service of Albrecht von Brandenburg.....DENNIS NOBLE (baritone)
- Hans Schwalb, leader of the Peasants' Revolt.....JOHN FULLARD (tenor)
- Regina, Schwalb's daughter.....NOEL FADIE (soprano)
- Sylvester von Schaumburg, one of Waldburg's officers.....BRADBRIDGE WHITE (tenor)
- Lorenz von Pommerfelden, Dean of Mainz Cathedral.....NORMAN WALKER (bass)
- Wolfgang Capito, the Cardinal's Councillor.....JOHN MCKENNA (tenor)
- Albrecht von Brandenburg, Cardinal Archbishop of Mainz.....PARRY JONES (tenor)
- Ursula, Riedinger's daughter.....STILES-ALLEN (soprano)
- Riedinger, a rich burgher of Mainz.....FOSTER RICHARDSON (bass)
- Countess Helfenstein.....MURIEL BRUNSKILL (contralto)
- The Count's Piper.....MARTIN BODDEY (tenor)
- Truchsess von Waldburg, Commander of the Army of the Confederation.....VICTOR HARDING (bass)

PROGRAMME

- 8.2 PRELUDE: Concert of Angels
- 8.30 SECOND TABLEAU: Hall in the Martinsburg at Mainz (Pommerfelden, Capito, Albrecht, Ursula, Mathis, Riedinger, Sylvester. Chorus: Papiests, Lutherans, Students)
- 8.54 THIRD TABLEAU: Riedinger's Home on the Market Place of Mainz (Riedinger, Capito, Ursula, Mathis. Chorus: Lutherans)
- 9.15 NEWS
- 9.37 FOURTH TABLEAU: The little war-shattered town of Königshofen. Late afternoon in June (Countess Helfenstein, the Count's Piper, Mathis, Schwalb, Regina, Sylvester, Truchsess. Chorus: Peasants)
- 9.56 SIXTH TABLEAU: Mathis and Regina in flight through the forest of Odenwald (Mathis, Regina, Countess Helfenstein, Pommerfelden, Ursula, Capito, Schwalb, Albrecht. Chorus: Demons)
- 10.30 INTERVAL
- 10.35 SEVENTH TABLEAU: Mathis's Studio in Mainz (Ursula, Regina, Albrecht, Mathis)