

Harris thinks the choir would have no voice left by then, or at least no voices fit to give an Imperial cheer. In any case, there are limits to this sort of sawdry jingoism, as Dr. Harris may find out if he makes the same proposition on this side of the world. True loyalty requires no hysteria.

The part of the hero of the J. C. Williamson pantomime this year—"Jack and the Beanstalk"—will be taken by Miss Sybil Arundale, who is now on her way out to Australia, together with other new-comers, for the big Christmas attraction. Miss Arundale began her theatrical career at the age of seven, and from then on till she was about 13 played children's roles. Then she took up pantomime work and appeared as principal boy regularly, either in London or in the provincial towns. She created the leading role in "Lady Molly," and has also appeared in other musical comedies, including "The Cingalee," at Daly's, and "The Merry Peasant" at the Strand. Shortly after her departure from London to fulfil her Australian engagements, she appeared in a comedietta called "A Ward in Chancery."

The results of the National Band Contest at the Crystal Palace on October 1 afforded, says the London "Post," the most striking testimony to the widespread nature of the movement. Some remarkably well balanced skilful, and refined playing was heard in the championship section, for which there were seventeen entries. The Challenge Trophy, valued at a thousand guineas, and the "Daily Telegraph" Challenge Cup went to Foden's Motor Wagon Works (Cheeshire), conductor, Mr. W. Halliwell. The test piece was an ingeniously-arranged selection from the works of Schubert. The Irwell Springs, conductor, Mr. A. Owen, was second.

Caruso says: "No singer can be called a great artist unless his diction is good. Some persons claim that a pronunciation too distinct or too much insisted upon spoils the real voice quality, but this should not be the case if the words are correctly and naturally brought out. I would aver that a fine enunciation, far from interfering with it, aids the voice production, makes it softer and more concentrated; but diction should act rather as a frame for the voice, and never replace it."

The Carl Rosa Opera Company, to whom belongs the credit of the first production in England of Carl Goldmark's "Cricket on the Hearth," and more recently of the same composer's best known opera "The Queen of Sheba," has now acquired the sole rights in Friedrich Smetana's "Zwei Witwen" (The Two Widows), which has never yet been given at Home, and will soon produce an English version of that work. Up to the present time the only opera of Smetana to obtain a hearing in England has been his "Die Verkaufte Braut" (The Bartered Bride). "The Two Widows" is a later opera than the one just referred to, and was originally heard in 1874. It has a good plot, and the libretto is said to be genuinely humorous and the music of a very engaging character.

Willie Percy, the irrepressible Marcellin of "A Knight for a Day," now being played at the Melbourne Princess Theatre, is an omnivorous stamp collector. As a rule Mr. Percy is early on the mat at the theatre and carefully scans the letter rack for anything of rarity in the way of stamps. Recently, when in the West, he became acquainted with another enthusiast, who willingly showed his collection. The popular comedian having seen, gazed over and envied, returned the album, whereupon the owner, to the surprise of his companion, proceeded to count them carefully. "What are you doing?" said Mr. Percy. "Counting them. I always count them after I show the book," was the reply. Philately is evidently a pastime that will not have a chance when the millennium arrives.

# Forecast of a Remarkable Composition.

## ELGAR'S VIOLIN CONCERTO.

By "MUSICAL" in the "London Daily Telegraph."

**A** SHORT two years ago the British musical world was stirred into a condition of ferment by the news that Sir Edward Elgar, acting on Hans Richter's advice or suggestion, had composed a symphony. We all know now what that implied—Elgar, "composer to his majesty the people," had applied the ability which the gods had given him to the creation of a work in the largest and most important form of purely orchestral music. We all know now the result, how Elgar's first symphony created furore in the Free Trade Hall at Manchester in December two years ago, how three days later its effect was no less great when Richter introduced it to as many enthusiasts as Queen's Hall could hold, and how for a twelvemonth the English master's latest work went the round of the chief concert-rooms of England and of Europe in general, and was even taken on tour, as it were, by one of the most brilliant native conductors England has ever produced. For some time the admirers of "The Dream of Gerontius" had looked forward to the fulfilment of their desire that Elgar would devote his gifts to another purely orchestral work. Neither "The Apostles" nor "The Kingdom" had caused a wavering in their faith, but all wanted a successor to the "Enigma Variations." Rumour was busy that a new orchestral work was on the stocks, and in the making. And for once rumour was right, as all knew it was who were a little behind the scenes. The symphony came, and its success was greater than that achieved, I imagine, by any work in the same form in any country. Has any British symphony previously been publicly performed a hundred times in a twelvemonth?

The triumph of the Symphony led many of us to hope for a successor, and though this is not the moment to speak of Elgar's second Symphony—I may, perhaps, be permitted to state that it is to be produced, let us say, within the memory of living man—it is the place to say something of Elgar's new "Violin Concerto." Elgar occupies a position in the wider musical world now that of necessity lends an importance to his compositions as they issue from his pen. It is therefore a matter of first-rate interest that his "Violin Concerto," now printed by Messrs. Novello, is to be played by Fritz Kreisler at the first two—mark the two—concerts of our non-nongerman Philharmonic Society, the composer himself conducting at least on the occasion of the production.

### An Interesting Rehearsal.

In course of my recent travels to the provincial music festivals, I was privileged to hear a particularly thorough rehearsal of the concerto, with pianoforte accompaniment only. This, however, occurred after a prolonged and most enthusiastic description of the work, its main points, its many beauties, and the rest, had been given to me by the eminent violinist who is to introduce the concerto to the world. Frankly, I have never seen a keener enthusiasm in one musician for the music of another than Kreisler showed for Elgar's concerto;

but this by the way. The concerto is in what are described usually as the orthodox three movements, two in more or less quick tempo, the middle movement being an Andante of surpassing loveliness. The key is, I suppose, B minor, but, to the best of my recollection, the opening Allegro is in D, the Andante in B flat, and the finale in B minor—more or less. The orchestra is small—small, that is, for these exuberant days—such extraneous instruments as the double-bassoon and the tuba being marked ad lib. The strings are as usual; of the wood wind there are two of each instrument of the quartet, four horns, two trumpets, and three trombones, with drums.

Writing from recollection, I can recall the splendid vigour and nobility of the first movement—to my mind, and after a first hearing only, a very remarkable and truly great piece of music—the charm and grace of the Andante, which has a peculiarly fascinating and simple introduction; and, again, the manly vigour and the rich solidity of the Finale. In this last movement, by the bye, is a cadenza which has characteristics entirely its own. Two-thirds or so of it are accompanied, if my memory has not deceived me, by muted strings, which are, as it were, thrummed, horns, and a drum-roll. At the moment of hearing this I recollect imagining that, as on a very hot summer day one may see the heat rising over a meadow, the very air glowing, so in the mind's eye one can see a similar atmospheric glow in the accompaniment to this cadenza. There was nothing definite in the accompaniment, merely a shimmer, as it were, of light.

To attempt to criticise a work of such importance from the hearing vouchsafed me would be an impertinence. But, frankly, I believe that Elgar has succeeded in a very high degree in revivifying the once moribund concerto form, and I believe that that will be the universal verdict when it is performed. The music is thoroughly characteristic of the composer of the first symphony; it is permeated with his individuality, and, indeed, it reflects now and then, if only idiomatically, the spirit of the symphony. Melodically it has many a moment of sheer loveliness—my mind goes back to an exquisite little episode in the first movement, and I have been haunted for a month by the song-like theme of the Andante. Of the scoring I am not competent to speak, since I have neither seen nor heard the score otherwise than in its pianoforte guise. But since Elgar is a past-master in the art of orchestration there need be no doubt in the matter. The day of its production is likely to prove to be a date of rare historic importance in modern British music, for we shall obtain then the reply to the question so often asked—Is this the long-awaited master-work, the fourth violin Concerto in the literature of music?

Opera-goers: "I suppose the prima donna is very happy after getting all those bouquets."

Usher: "Oh, no. She only got five."  
"Gracious! Isn't that enough?"  
"No; she paid for six, I believe."

# MORE BLOOD FOR PALE WEAK PEOPLE.

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People who haven't sufficient good, red blood are said to be anaemic. Vigorous health and strength are impossible if the blood supply be deficient or impure. The whole health of the body depends on the blood. That is why there are so many distressing symptoms in anaemia—lack of strength, paleness and listlessness, indigestion, heart palpitation, backache and headache are only a few.

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To increase the blood supply, Dr. Williams' Pink Pills for Pale People can be recommended with confidence. Their one great mission is to make new blood. It is an absolute scientific fact that they combine with food and air to increase the blood supply. Further, they have cured hundreds of people of Anaemia. While so promptly effective these pills contain no harmful stimulants or opiates. They are perfectly safe and create no drug habit. They are carefully compounded in the most scientific manner with the finest ingredients for the blood known to medical science. Over twenty years' record in New Zealand shows how good they are.

"Up to the age of sixteen years I was always a strong healthy girl," said Mrs. Ada Norman, 9, Alfred-st., Adelaide-rd., Wellington. "I went to my trade as cardboard box maker at the age of fourteen, but had to leave it when I reached the age of sixteen. My face became pale or sickly white, my gums and lips were also very pale. I lost my appetite. I could not keep anything on my stomach, and I did not care for any kind of food. My tongue was coated with a dirty yellow substance. I suffered much from palpitation of the heart, and a pain under my heart. My hands and feet used to be very cold owing to feebleness of circulation of the little blood I had in my body. I had a peculiar noise in my ears. Like the buzzing of a saw at times, at other times like the beating of drums in the distance. I was very nervous. I became very thin and used to have fainting fits. My mother and friends thought that I was going into consumption, so I consulted a doctor. He said I was anaemic, and ordered me to the Wellington Hospital, but I would not go. Several told me to try Dr. Williams' Pink Pills. A friend of mine offered to buy some of them for me if I would take them. I commenced them, and took them according to directions, and in about a fortnight's time I found they were doing me good. I continued their use until I had taken about twelve boxes. I was then able to return to my trade again. I got my appetite back, and was able to eat twice the quantity of food that I could at any previous time. I lost all signs of illness, and became more active than ever I had been. I have enjoyed the best of health since Dr. Williams' Pink Pills cured me."

Dr. Williams' Pink Pills are 3/ a box, 6 boxes 16/6, of all dealers, or from The Dr. Williams' Medicine Co. of Australasia, Ltd., Wellington.

The blessedness of poverty is a mere mockery of words spoken from the lips of those who roll in wealth.—"T.P.'s Weekly."

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