

NZBS SYMPHONY ORCHESTRA ASSEMBLES

Players Now Rehearsing In Wellington

IT is now possible to announce the names of the musicians who have accepted appointments with the National Symphony Orchestra of the New Zealand Broadcasting Service. They will be associated in four groups: a small Symphony Orchestra stationed in Wellington, a Salon Orchestra in Auckland, a String Group in Christchurch, and a String Group in Dunedin. The whole 59 players assembled in Wellington on Thursday last for a fortnight of rehearsing under the baton of Andersen Tyrer, who will conduct the orchestra as a whole.

The Auckland, Christchurch, and Dunedin sections will remain in their own centres for the greater part of the year to give recitals and provide a permanent basis for orchestral work, and thus avoid the undesirable denuding of local musical interests of their key performers. The players located outside Wellington will return to their cities after the fortnight of rehearsals, at the end of the first week in November. Plans are now being made for the assembling of the various sections to provide orchestral seasons in the main centres next year.

Here is the disposition of the players assembled in Wellington for the first rehearsal:

First Violins:

Vincent Aspey (leader), Leela Bloy, Harry Elwood, Haydn Murray, Rees McConachy, Eva Christeller, Felix Millar, Moya Cooper-Smith, Carl Whitmore, Ethel Wallace, Reginald Svttonn, Lesley Anderson, Mascot Blake.

Second Violins:

Alex Lindsay, Desmond Lavin, H. Engel, Frances Henry, Carl Hellriegel, Gwen Morris, Alex. Munro, Thelma Lupp, Gordon English, Margaret Sicely.

Violas:

Frank Hoffee, William McLean, Freda Meier, John Phillips, Otto Hubscher, Ngaio Garland.

Violoncellos:

Claude Tanner, Greta Ostova, Harold Taylor, June Taylor, Sam McLean, Valmai Moffett, Ormi Reid.

Contra Basses:

Wm. Barsby, A. T. Dronke, C. Engel, D. Sutherland.

Flutes:

George Poore, C. R. Ainsworth.

Oboes:

Frank Robb, J. Sheldon.

Clarinets:

J. A. McCaw, K. A. Wilson, Frank Gurr.

Bassoon:

G. Booth.

Horns:

Peter Glen, B. Garry, D. Day.

Trumpets:

Joe Springfield, Herbert Vincent.

Trombones:

Harold Brown, R. Owers, J. C. Tibbles.

Timpani, etc:

Roy Brinsdon.

Percussion:

Oswald Cheesman.

Piano:

Althea Harley-Slack.

Here is the composition of the four separate groups:

AUCKLAND SECTION

First Violins: Moya Cooper-Smith, Carl Whitmore.

Second Violins: Carl Hellriegel, Gwen Morris.

Viola: Otto Hubscher.

Violoncello: June Taylor.

Contra Bass: E. C. Engel.

Flute: George Poore.

Oboe: J. Sheldon.

Clarinet: Frank Gurr.

Piano: Oswald Cheesman.

In Charge: Harold Baxter.

WELLINGTON SECTION

First Violins: Vincent Aspey (leader), Leela Bloy, Haydn Murray, Eva Christeller, Rees McConachy, Felix Millar.

Second Violins: Alex. Lindsay, Desmond Lavin, H. Engel, Frances Henry.



Spencer Digby photograph
ANDERSEN TYRER: Conductor

Violas: Frank Hoffee, Wm. McLean, Freda Meier.

Violoncellos: Claude Tanner, Greta Ostova, Sam McLean.

Contra Basses: Wm. Barsby, A. T. Dronke.

Flute: C. R. Ainsworth.

Oboe: F. Robb.

Clarinets: J. A. McCaw, K. A. Wilson.

Bassoon: G. Booth.

Horns: Peter Glen, B. Garry, D. Day.

Trumpets: Joe Springfield, Herbert Vincent.

Trombones: Harold Brown, R. Owers, J. C. Tibbles.

Timpani: Roy Brinsdon.

CHRISTCHURCH SECTION

First Violins: Lesley Anderson, Mascot Blake.

Second Violins: Margaret Sicely, Gordon English.

Viola: J. Phillips.

Violoncello: Valmai Moffett.

Piano: Althea Harley-Slack.

In Charge: Harry Ellwood.

DUNEDIN SECTION

First Violins: Ethel Wallace, R. Svttonn.

Second Violins: Thelma Lupp, Alex. Munro.

Viola: Ngaio Garland.

Violoncello: Harold Taylor.

Contra Bass: D. Sutherland.

Piano: Ormi Reid.

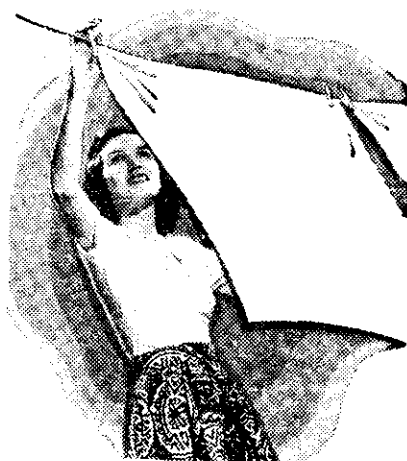
In Charge: Gil Dech.

"THE formation of this, the first National Orchestra for New Zealand, is an epoch-making event for the country," said the Governor-General, Sir Bernard Freyberg, V.C., in a speech to the musicians when they assembled at the Waring-Taylor Street studio last Thursday morning. "I must congratulate all who are responsible for the very great work in getting the orchestra together; and we shall look forward with much pleasure to hearing your music."

The Hon. Walter Nash, deputy Prime Minister, apologised for the absence of the Prime Minister (the Hon. Peter Fraser) who was away from Wellington. The formation of an orchestra had been in the mind of the Government ever since it took office, he said. Preliminary arrangements were made in 1938, and had it not been for the war the centennial orchestra would have been kept going. It was a great blow to the late Mr. Savage that he could not realise his dream. However, when the strain of war was over, Mr. Fraser decided that an orchestra should be formed and, with the recommendation of Sir Thomas Beecham, Mr. Andersen Tyrer was appointed to organise it.

"I wish the orchestra and each individual member every possible success and I pay a tribute to Professor Shelley and to Station 2YA for the magnificent work done towards bringing the best of music to the people of this Dominion," said Mr. Nash. "I hope that those people who listen to your work will have as much pleasure as the Government has had in bringing you together."

The Director of Broadcasting (Professor James Shelley) welcomed the musicians. A good orchestra, he said, was the key round which a lot of cultural activity could centre. New Zealand had its peculiar difficulties in getting such an enterprise under way; the task of forming an orchestra was a big one, for it was well realised that no orchestra paid for itself. Some of the world's biggest orchestras had 50 per cent. of their money provided for them by millionaires, by endowments, and so on—they were expensive things. He pointed out that there would be no difference in the standing of the groups in Auckland, Wellington, Christchurch, and Dunedin; all would at times work as a whole and it was anticipated that each centre would have a season in which the majority of the orchestra would be present and at the disposal of local committees to foster musical activities generally. That did not mean that the players would be at the beck and call of all and sundry, but they would form a focal point for music in general.



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