

# INTENSIVE REHEARSALS

## National Orchestra's Preparations

**W**HEN the National Symphony Orchestra makes its debut at the Town Hall, Wellington, on Thursday, March 6, it will present the result of more than three months of intensive rehearsing. In those three months, between 130 and 150 works, including 12 symphonies, have been prepared. Included among the more ambitious works, in terms of orchestral technique, are *Till Eulenspiegel's Merry Pranks*, and *Don Juan*, symphonic poems, of Richard Strauss.

The assembling of the orchestra meant two visits to each of the four main centres, Andersen Tyrer told us in an interview. His first tour was to make a general survey and his second to give musicians, including those released from the Armed Forces, an opportunity to be heard. His assessments were based on the value of the player to the orchestra as a whole. "It was pretty difficult," he said. "And quite a few more would have been selected had finances allowed the orchestra to be larger. Some were eliminated, of course, because only a

limited number of certain instruments were required.

"To my surprise I found four French horns in the country and I was more than delighted. It was thought at first that we would have to go outside for them, but we managed to select every single player from residents of New Zealand."

### Many Young Players

A large percentage of the orchestra is made up of young players. The youngest is 19 years and the "father of the orchestra," George Poore (flautist), is more than 60 years. His breath control, said Mr. Tyrer, was the envy of many a young man. He had picked young players because of their promise, and some of the more experienced musicians for their value in passing on their knowledge to the others.

Quite a number of the players had never heard some of the works in the repertoire, much less performed in them, and therefore much detailed training was needed in tone production, the correct bowing for the strings, balance and gradation of tone, and rhythm.

On Monday, February 17, the whole orchestra will assemble in Wellington

for rehearsal. In the meantime the groups in the other centres are studying and practising daily in preparation for the opening concert, parts being sent to them regularly.

### Concerts for Schools

"In its short history, broadcasting had already brought good music within the range of much larger numbers of people than before, but even the radio and gramophone did not fully transmit the personal touch," said Mr. Tyrer. Seeing a performer, or orchestra, was an added thrill. That there was an audience for "live" performances could scarcely be disputed. As evidence of that, one had only to recall the success of the Centennial Musical Festival, when 65,000 people attended the performances. Concerts given to school children were specially successful. Orchestral concerts for schools would be part of the scheme of the National Orchestra.

A formidable task before him was the moulding of the players until they became an organic whole, and also the building up of a repertoire, said Mr. Tyrer. It required patience. "With the co-operation and enthusiasm of the members of the orchestra, I feel confident that our joint efforts will bring success. In all sincerity I can say that never have I worked with a more enthusiastic body of players. I know they have given me of their best and I have nothing but praise for their combined efforts."



**New lines  
for a new lady**

*"Oh my gracious, how curvaceous a body has to be!"*  
*Lady take heart, you have a start on nature—inna Berlei!*  
*Berlei achieves without a gasp a waist a masculine arm can clasp.*  
*And the newly tilted bosom—my, you'd better fly and get that Berlei fitted.*  
*Berlei schemed these dreams*  
*To give you line and shape and glamour.*  
*You'll have all this and heaven too*  
*When Berlei shapes a brand new you.*

**Berlei**