Goossens Will Conduct at Auckland

EUGENE GOOSSENS, the world-famous conductor, who is on his way to an appointment in Sydney, will conduct the National Orchestra of the NZBS in Auckland this coming Friday, June 20. His reply to the invitation, which was sent by radio to the steamer Suva, was received a few hours before we went to press.

The NZBS, on hearing that Mr. Goossens would be passing through Auckland this week, sent its invitation last Wednesday, and the reply came next morning: "Accept invitation to conduct National Orchestra with greatest pleasure." Arrangements then had to be made in great haste for the extra concert, which will mean that the orchestra will give two programmes in one day for the first time—a schools concert is set down for Friday afternoon.

The programme Mr. Goossens is to conduct will be broadcast by 1YA, and is as follows:

Leonora Overture III	*Beethoven*
"Water Music" Suite	*Handel*
"Les Preludes"	*Liszt*
Symphony in D Minor	*Franck*

The Suva is due to reach Auckland late on Monday, June 16, and the orchestra will be free for rehearsals after its concert on Tuesday evening.

Mr. Goossens has been appointed to the double post of Director of the New South Wales Conservatorium of Music and Conductor of the Sydney Symphony Orchestra, and he is on his way there from Canada and America, where he has been conducting for some years.

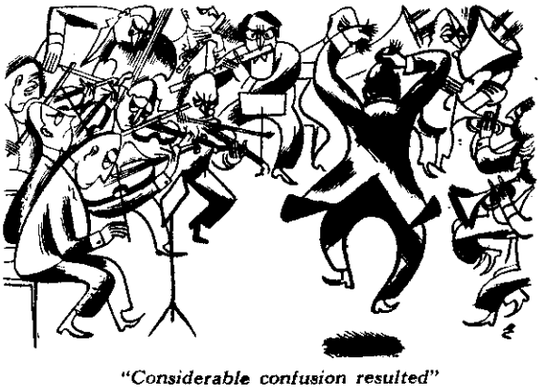
CONCERT PITCH

The Tuning-Note of Orchestras

Special to "The Listener" by IAN COX, through the United Kingdom Information Service.

IT is a commonplace that all members of an orchestra must be agreed on the correct pitch for their instruments before they start playing; that is why the rehearsal starts with the conductor asking some instrumentalist (usually an oboe player) to give an *A*. Now A is simply a name for a note in the treble stave, and in practice has by no means always been the same note. From the 14th to the 17th Centuries *A* wandered over a range of nearly 200 cycles per second (374 to 567 c.p.s.); in the 18th and 19th Centuries, when the use of orchestras was developing rapidly, the range was perforce greatly reduced, but there was still considerable variation; even in the first quarter of our century there were still several well-recognised but quite distinct pitches. The disadvantages of such a situation have, of course, been long recognised, but it was not until 1939 that an international standard of concert pitch was agreed on by the countries principally concerned, and then, with the outbreak of war, it was too late to put it into general practice immediately. The other week, however, the British Broadcasting Corporation took a lead by adopting the new standard *A* (440 c.p.s.) as the tuning note of its Third Programme (583 and 1474 kilocycles), believing that by providing such a datum for practising musicians and instrument manufacturers, interest will be maintained in the new standard and that it may thus be prevented from falling into disuse.

The tuning note itself is produced by an oscillator, and its frequency is accurately controlled by a crystal. Physical science, then, has come to the aid of the musicians by providing a yardstick which can be used independently of musical notation; it can describe a note by stating its frequency, and can sound that note precisely and when required without having recourse to such human adjustments as must be made in playing an instrument whose pitch varies with



"Considerable confusion resulted"