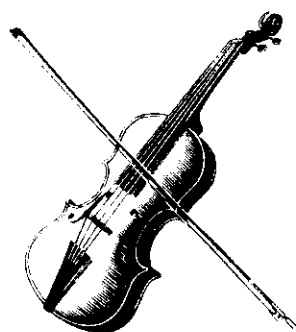


INSTRUMENTS IN THE ORCHESTRA

(1) The Violin

THIS is the first of a series of articles on the instruments of the National Orchestra, designed to help interested listeners towards a more informed appreciation of orchestral music, and a better understanding of the resources at the command of the conductor. The articles will be accompanied by Spencer Digby photographs of the leaders of the different sections in the National Orchestra.



THE violin has been termed "King of Instruments," and though this may not be universally conceded there are few who will deny that for clarity of tone and sensitivity of expression it is not surpassed by any other instrument. It is the most fully occupied member of the symphony orchestra, and it has the principal voice in the string quartet.

The origin of the violin still provides the subject for much argument and conjecture on the part of historians. While some claim that the Arabian *rebab* and the Welsh *crwth* were the logical ancestors of the violin, others point to the Greek *kithara* as their choice. Even the more generally accepted theory that the violin did at least spring from the viol family of the 15th Century is held in some dispute.

The Golden Age of violin-making dawned in the mid-16th Century with such names as Amati, Guarnerius, and Stradivarius. The work of these master craftsmen has never been excelled and seldom equalled, though countless experiments with wood and varnish, and in design and construction, have been carried out.

(making the finger tremble on the string, thus producing a fluctuating note), *harmonics* (touching, but not stopping the strings lightly in certain places), *spiccato*, *staccato*, and so on. A wooden mute may also be used, and different strokes of the bow produce different sounds. By playing upon different strings the quality of tone can be varied and double notes and some chords can be played by stopping two or more strings simultaneously.

The first music for the violin was composed at the close of the 16th Century, but it was Arcangelo Corelli (1653-1713) who came first to "appreciate the qualities of the instrument and to write music worthy of it. Lotti and Paganini gave it its status as a virtuoso instrument and Monteverdi, Lully, and Scarlatti assigned to it increasingly important roles in the orchestra.

In the symphony orchestra the violins are assembled in two groups, the "first" and "second" violins. One group, the first violins, usually sits to the immediate left of the conductor and the other, the seconds, to the right. In writing for the orchestra the composer either uses the two sections independently, assigning each a distinct part to play, or both together. The NZBS Orchestra has 13 first violins and 9 seconds. The leader of the first violins is also the leader of the orchestra. He is responsible for the bowing and notes of his own section and plays a leading part in the guidance of the whole orchestra. Where a passage for solo violin occurs in a work other than one in which a soloist is playing with the orchestra, this is usually played by the leader.

Left:
VINCENT ASPEY,
leader of the National
Orchestra.

Below:
HAYDN MURRAY,
leader of the second
violins.



Between 70 and 80 pieces of wood go to make up the violin, which has four strings, usually of catgut or fine wire. The sounds are produced by the touch of the bow upon the strings and the fingers of the left hand are employed to press down, or "stop," the strings to the fingerboard, thus reducing their effective length and producing higher notes. Sounds can be further modified by such devices as playing *pizzicato* (plucking the strings with the fingers of the bow hand), *vibrato*



Spencer Digby photographs

Waitaki Girls' High School SIXTIETH ANNIVERSARY

To be celebrated at OAMARU, OCTOBER 24, 25, 26, 27. All Old Girls are invited to forward names, addresses, and years of attendance. Circulars will be forwarded to all Old Girls whose addresses are known.

D. V. G. SMITH,
Hon. Secy., Diamond Jubilee Committee,
P.O. Box 89, Oamaru.

PHOTOGRAPHY

NEW BROWNIE 620 CAMERAS, with Built-in Portrait Lens. 55/6. Plus a film 2/2 and postage 8d.

INVISIBLE MOUNTING CORNERS. Double gummed triangle. Put one under each corner and your snap can't be lost. 1/- pkt. 200.

G. B. TOMKINSON

Photographic & Home Movie Supplies,
39 Victoria St. W., Auckland.



DIPHTHERIA-

Will you deny Your Child
this Protection?

● DIPHTHERIA COULD BE VIRTUALLY WIPED OUT IN NEW ZEALAND IF EVERY PARENT INSISTED ON IMMUNISATION FOR THE CHILDREN.

The Treatment is simple, harmless, and free. It is best taken between the ages of six months and one year, but may be given later.

These are facts:

● In seven years up to 1944 the incidence in England and Wales, where extensive immunisation was done, dropped from 61,340 to 29,440; In Eire, where little immunisation was done, the number of cases increased from 2,500 to 5,200.

● It is estimated that in Great Britain, of 100 children born and not immunised 10 will contract diphtheria and one will die; of every 100 immunised one will contract a mild form of diphtheria and death is extremely rare.

● Scottish figures show that an immunised school child is eight times less susceptible to diphtheria than a non-immunised one, and an immunised pre-school child twenty times less susceptible.

IMMUNISATION IS FREE TO
EVERY CHILD IN NEW ZEALAND

ISSUED BY THE DEPARTMENT OF HEALTH

Keep this announcement for future reference.