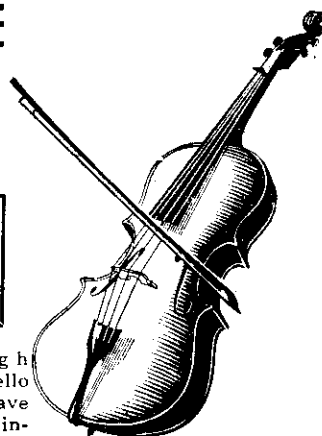


INSTRUMENTS IN THE ORCHESTRA:

(3) The Violoncello

THE third of a series of short articles on the instruments of the National Orchestra, written 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 violoncello, or 'cello as it is more popularly known, is a direct descendant of the old *viola da gamba*, or bass viol, which it broadly resembles and which (though not without a struggle) it supplanted in the orchestra. The sloping shoulders of the viol have been rounded, the flat back has become arched, and instead of being gripped between the knees while being played, as was the case with the earlier 'cellos as well as with the bass viol, it is rested on a long metal "peg" which can be retracted into the body of the instrument when not in use.

The construction of the 'cello is the same as that of the violin, except that it is larger (about 48 inches in length). The bow is shorter and heavier. The instrument has a rich, powerful tone and has a wide range of expression. It supplies the tenor voice of the string family and in addition to its vital role in the orchestra, and in smaller string combinations, is often to be heard as a solo or as an accompanying instrument. It is pitched an octave below the viola.

The 'cello section of the orchestra is usually situated immediately in front of the conductor and to his left, behind the first violins. The National Orchestra has six violoncellos.

Though few 'cello players have become internationally known as virtuosi, as have so many violinists, the names of such masters of the instrument as Alfredo Piatti, the German Bernhard Romberg and the Catalan Pau Casals, spring readily to mind. Of these the last-named, being contemporary and having made numerous recordings, is perhaps best known. He has also composed and was the founder and conductor of the Barcelona Orchestra.



Spencer Digby photograph

CLAUDE TANNER
The National Orchestra's principal 'cellist

SHORTWAVE HIGHLIGHTS

THE Pacific Service of the BBC is being heard at excellent strength in New Zealand at present, and during the coming week will provide short-wave listeners with some broadcasts of more than usual interest. Cricketing enthusiasts will be concerned chiefly with the eye-witness accounts of the Fourth Test between South Africa and England to be played at Leeds.

Stations, Frequencies, Wavelengths and Times of Transmission: GVZ, 9.64 mc/s, 31.12 metres (5.0-9.0 p.m.); GRX, 9.69, 30.96 (5.0-9.0 p.m.); GSN, 11.82, 25.38 (5.0-9.0 p.m.); GSI, 15.26, 19.66 (6.0-9.0 p.m.); GSG, 17.79, 16.86 (5.45 p.m.-9.0 p.m.); GRQ, 18.025, 16.64 (6.0-9.0 p.m.).

Headlines in the Programmes for the week July 27-August 2: Fifty-third Season of Henry Wood Promenade Concerts, 5.15 p.m. Sunday. The Economic

Prospect (talk by Graham Hutton), 7.30 p.m. Sunday; Religious Service from the Oslo Conference of Christian Youth, 5.30 p.m. Monday; Sweet Sister (radio play), 6.45 p.m. Monday; Window on Britain: London Underground Railways, 6.45 p.m. Tuesday; "Ashenden" (a series of six secret service stories by W. Somerset Maugham), 5.30 p.m. Wednesday; Country Magazine, 8.15 p.m. Wednesday; "Emily Davison—Suffragette," 5.30 p.m. Thursday; Diplomatic Diary (Hon. Harold Nicolson), 6.15 p.m. Thursday; Science Notebook, 8.15 p.m. Thursday; Second World Conference of Christian Youth (talk by the Rev. Francis House), 6.15 p.m. Friday; the Reader Takes Over, 6.45 p.m. Saturday; On the Land (talk), 7.45 p.m. Saturday.

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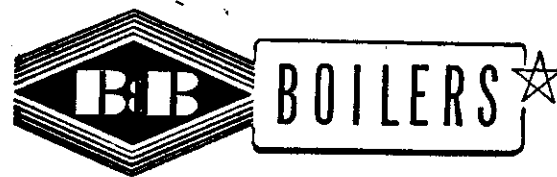
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