



## NO REST FOR ODNOPOSOFF

WHAT do visiting artists do when they are not practising or giving concerts—stay in their hotels, go on tours or relax at the cinema? The answer depends a great deal on the artist, but during his few days in Wellington the virtuoso violinist Ricardo Odnoposoff must almost have set a record for activity. Colour photography and anthropology are his interests outside music (he collects unusual instruments and has a small museum of them in his home), so he finds plenty to do wherever he goes. His first morning in Wellington was spent rehearsing in the Town Hall with Raymond Lambert. That afternoon, on one of Wellington's perfect days, he went on a brief sight-seeing trip in the company of Eric Meier, a local instrument maker, and the Concert Manager, J. L. Hartstonge. His guides took him to the highest vantage point on the city hills—where he found the view "absolutely staggering." From here Odnoposoff was taken to the zoo, carrying on all the time an animated conversation with Eric Meier about vintage fiddles, their history, who owned them, and their various tonal qualities. Odnoposoff has both a Stradivarius and a Guarnerius, but he plays most of his concerts on the Guarnerius. Met by the Curator of the Zoo, Mr Cutler, he photographed some of the rarer birds and some birds peculiar to New Zealand. There was the bittern, a rare type of weka, and the smoky-black Polar gull which was feeling rather uncomfortable, having only recently been sent up from the South Pole. Back at the hotel Odnoposoff gave Eric Meier a demonstration of the tonal qualities of various fiddles, and by then it was time to prepare for the

evening concert. Here, with indefatigable energy, he gave a generous half-hour of encores.

Next morning *The Listener* called to see him—in his hotel, where he had been trapped by a telephone call.

"I tell you this telephone is a wonderful invention, but it keeps you busy," he said, as he sat down to talk to us. "Now what would you like to know about? Composers I have met, competitions or teaching?"

As he had been born in the Argentine we asked first if he could tell us something about musical life in South America, but he replied that he did not often visit South America today, and he lives in Vienna. "But," he said, "on my travels I do have opportunities to meet the composers of the various countries. I have worked with the Brazilian, Heitor Villa-Lobos—and know well the Americans Copland and Samuel Barber, and in 1947 I spent two and a half weeks with the Russian, Shostakovich."

●  
RAYMOND LAMBERT,  
who is touring with Ricardo  
Odnoposoff as accompan-  
ist



at violin competitions and to conduct master classes for gifted young violinists. Ricardo Odnoposoff has had his share of both these activities. Competitions have taken him to Prague, Holland, Rome and Geneva.

"Geneva was the best," he said, "as it was probably the only time I shall find myself spending a week and a half with Menuhin, Francescatti and Oistrakh. This kind of thing may never happen in our lives again." Teaching also claims him, and he is a Professor for violin master classes at the Vienna State Academy of Music. But master classes take him all around the world from such places as Caracas in Venezuela to Salzburg.

"How did he come to be playing the rabaab?" we asked him—the rabaab being a native Indonesian instrument he was shown playing in a recent *Listener*.

"When I was touring Indonesia in 1955," he said, "I went to see a gamelan orchestra in the broadcasting studio, and this rabaab was given to me in appreciation of my Indonesian visit. I was very proud and happy to have it. I put it in my little museum, which now has all kinds of instruments in it. There are South American mandolins, little drums, flutes and panpipes. It was very interesting for us while in Indonesia to learn the rhythms and patterns of the native gamelan orchestra."

"Do many composers approach you to try out their works?" was our final question. He jumped up, slapped us on the shoulder and said cheerfully: "My dear fellow—too many and they are quite a bother." The remainder of the sentence was lost as he was already out of the door on his way to drink official cups of tea. After this he planned to meet Dr Falla at the Museum, see C. Tuarau, a Maori carver at work, be shown the Maori rooms and then pay a visit to the Botanical Gardens, with the afternoon to be spent in rehearsal. Eager and enthusiastic about all he does and sees, Ricardo Odnoposoff will spend two days sightseeing in Rotorua before he gives his final concert in Auckland. He then flies back over the Tasman to resume his Australian tour, have his photographs developed, and if he is lucky perhaps take back a Maori instrument to his small museum.