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(Signed) Noel Burrell.

Fencourt, Cambridge,
3rd Dec., 1947.

Alfred Jenkins,
22 Manners St., Wellington.

Dear Sir,—I must say that I wished I had done this course long before now, as it makes one feel as though life is really worth living. I can say that I have never felt fitter before and consider that every young chap should take this course, as it most certainly builds one up.—Yours faithfully (Signed) John Hogan.

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To Study Conducting

OSWALD CHEESMAN, although primarily a pianist, has been concerned with all branches of music. Before the war he was in Australia doing solo and accompanying work in broadcasting there, and he spent a good deal of time touring New Zealand as musical director and pianist of various stage shows. At IYA Auckland, he organised light orchestras and chamber music.

He was in the Pacific area during the war, first as bandmaster for two anti-aircraft regiments, and then for eighteen months as musical director of the Kiwi Concert Party in the Pacific. On his discharge from the army he was appointed studio accompanist at IYA.

Mr. Cheesman was for two seasons conductor of the IYA Studio Orchestra, and when the National Orchestra was formed he became pianist, arranger and deputy conductor of the Auckland Group of the National Orchestra.

He has now been awarded a bursary to continue his studies overseas, and is at present on the Rimutaka, which is making her last voyage to England as a passenger ship. When he arrives in England, Mr. Cheesman will specialise in conducting and arrangement. He plans to do most of his work at the BBC, and although he will receive individual instruction from eminent teachers, he expects to learn much from attending orchestra rehearsals, and watching, listening and studying what goes on at them, particularly the methods used for presenting orchestras for broadcasting.

"The modern conductor," Mr. Cheesman says, "has to be something of a scientist as well; particularly men like Sir Malcolm Sargent and Sir Adrian Boult, who are all the time coming up against the problems broadcasting



Michael-Harold Pictures

OSWALD CHEESMAN

"The modern conductor has to be something of a scientist"

makes for a large orchestra. The shape of the room, and its construction materials, the placing of the various sections of the orchestra and the individual instruments in relation to the microphones, and the design of the microphones themselves, all make an immense difference to the quality of the music received by the listener at his radio set."

Mr. Cheesman feels that the formation of the National Orchestra has aroused immense interest in orchestral music in New Zealand, and the quality of the young musicians now coming forward is very high.

"Orchestras in secondary schools are reaching a standard one would not have thought possible a few years ago," Mr. Cheesman told *The Listener*, "and in a few years, there will be many young musicians available for orchestral work of a high order. Therefore it is possible to say that the formation of the National Orchestra has created in New Zealand a profession that did not exist before."

AFTER RAIN

(Written at Mt. Aspiring homestead)

AFTER long rain the grey sea-martins fly
Like bats obliquely in the harrowed field;
From the steep gorge, the cataract concealed
By blackened ledges, roaring to the sky,
Swells the waste river turbulent in flood
Where bones of trees roll, shorn of lichen now
That fed invisibly on bark and bough.
Purification of the stagnant blood
This after-freshness: cows from milking come
Their veins obscurely stirred (filing beneath
Snow-ridge and glistening bluff, whose blinding breath
Forbids all greenness) by that fertile theme
Extinguished never—the heart's revelation
Of hearth and labour, stall and habitation.

—James K. Baxter