

Timaru band, restraining it from playing again any of the airs from *Patience*.

Contests at Oamaru in 1886 and at Christchurch in 1889 were run more along the lines of contests today, with a set test selection which all the competing bands had to play. In November, 1889, the first New Zealand Brass Band Association was formed, but this lapsed, and for a long time contests were conducted by separate North and South Island Associations. It was not until 1931 that the two Associations amalgamated into one New Zealand Association.

J. G. Osborne, formerly secretary of the North Island Association, and secretary of the New Zealand Association since the amalgamation, has been connected with bands as a player and administrator for 65 years. He told *The Listener* that he has attended over 150 band contests, provincial and national, and, since he took over the Association's secretaryship, has issued more than 13,700 bandsmen's certificates of registration and transfer.

Mr. Osborne, who after all his years with the bands is as sprightly and active as a cornetist running up the scale, talked of some of the changes in band music since he started to play. He thinks bands are delving more deeply into classical composers for their music, choosing pieces which require skilled interpretation and a greater range of tone than an ordinary march. He thinks they are also veering towards the modernists,

trying their lips on tone poems and some of the shorter pieces that used to be left to symphony orchestras. There are, however, good composers in England and New Zealand writing solely for brass bands. As the titles of their pieces indicate, they, too, have been influenced in their writing by the modernists. J. D. Goffin, of Timaru, wrote a piece he called *Rhapsody in Brass*, which was published in England and used last year as a test selection in the Band Championships, in London, where the winners of the area contests compete.

PRACTICE MAKES WINNERS

MR. OSBORNE stressed the amount of practice that goes to the making of a good band. "You have to train them like racehorses," he said, "and by the time of the contest most of the boys are as strung up and jumpy as racehorses at the starting barrier!"

Mr. Osborne, whose administrative experience of national band contests goes back to 1929, admits that the quality of the playing of the best bands is high now, but he is not sure whether it is higher than it was about 1913, when competition was very earnest, particularly between Woolston, Kaiporai and the Wanganui Garrison Bands. Given good weather Mr. Osborne confidently expects the 1950 contest to outdo anything ever held before in New Zealand.

Broadcasting the Contest

ALTHOUGH the NZBS has made direct broadcasts from band contests before, they have been confined to the bands' own choices in the Quickstep and Hymn Test sections. This year, two broadcasts will be made from Christchurch's Civic Theatre of the Championship Grade Test Selections—between 8.15 and 9.0 p.m. on Tuesday, February 21, and 9.30 and 10.0 p.m. on Thursday, February 23. The bands heard then will have been allotted those times by the official draw.

Station 3YA will make recordings of the contest performances of all the bands taking part in the various sections from Championship to C grade. Some of these recordings will be played from 3YA, others will be sent quickly to stations

all over the country. In the case of the main events these recordings will be available for broadcasting during contest week.

YA stations will all receive recordings of placed bands in each section, and also of the winning solos, trios and quartets. The ZB stations will have recordings of the placed bands and soloists, and YZ and X class stations will be sent recordings of their own district bands and home winners in the solo sections. If it should happen that winning solo performances are not available for playing during contest week, they will be included in band programmes immediately following the contest.

The following broadcasts can be heard during contest week (February 19-25):—

Summaries of Results (Daily)

National Links: 12.33 p.m., 6.40 p.m., 11.0 p.m.

3YA: 6.30 a.m., 7.30 a.m., 7.0 p.m.

3ZB: 6.45 a.m., 7.30 a.m., 6.45 p.m., 10.45 p.m.

Direct Broadcasts from 3YA

- 2. 0 p.m., Sunday, February 19 (and at intervals throughout the afternoon)—Hymn Test.
- 8.15 p.m., Tuesday, February 21—First Test Selection (Championship Grade).
- 9.30 p.m., Thursday, February 23—Second Test Selection (Championship Grade).
- 12. 0 noon, Saturday, February 25 (and at intervals throughout the afternoon)—Quickstep Test.

Recorded Broadcasts from 3YA

- 6. 0 p.m., Sunday, February 19—Hymn Test Winners.
- 9.30 p.m., Wednesday, February 22—Winning Soloists.
- 10.0 p.m., Thursday, February 23—Winners of A and B Grade Test Selections.
- 9.30 p.m., Friday, February 24—Championship Grade Winning Band.
- 2. 0 p.m., Sunday, February 26—Winners of solos and small groups.
- 7.45 p.m., Monday, February 27—Highlights of the Contest.

N.Z. LISTENER, FEBRUARY 17, 1950.

The Poet's Progress

OF GOOD HEALTH

1. Every morning on that voyage I rose an hour before breakfast and exercised on the deck, then took a cold bath, as my habit has long been: exercising first to get warm in any space which is large enough, then plunging under the water once, and then again to rinse off the soap. I had devised these exercises many years ago rather with a view to health and fitness than to strength or beauty, which it would be absurd of me to desire. But good health is something which all should desire, and spare no pains to possess, particularly artists, to whom like most things it comes easiest, unless they be doomed to ill-health from the first.

2. Good health was never the question with Keats; his spirit was born to ill-health and knew what it worked in. For the spirit works in, and through, the body; and it works the more rapidly, with a strange, incandescent splendour, if the body be involuntarily diseased. But with a body or mind which is willfully diseased it will have little or nothing to do. Which is not to say that an artist should shrink from ill-health, or neglect his duties, or circumscribe his experiences, or set any limit to his enjoyment to attain good health. This last is indeed the whole matter. All comes to him through the pursuit of enjoyment; delight and sorrow, riches and poverty, honour and dishonour, health and disease, as to other men, and both self-knowledge and a knowledge of life, whereby his spirit encounters the extremes it best works in. And the more of this kind he would offer his spirit the more he will care for the good health he was born with, or else seek to acquire it, by regular exercise and bathing after any debauch and prudent eating and drinking between feasts, in which extremes his spirit most delights. A wholesome fear of disease as well as a love of enjoyment are his best means to this end. But to pursue self-indulgence and pleasure without a wholesome regard for discipline and restraint is the mark of a worldly and unspiritual mind, as much as total abstinence and the fear of enjoyment are — one incapable of the highest enjoyment or the deepest grief. The highest physical Pleasure demands that we bring the healthiest and fairest sacrifices to her altar, not sickly digestions and feeble, misshapen limbs; as the highest mental Pleasure demands we bring well-ordered and careful thoughts and not hateful prejudices and witty amusements; while our Spirits demand we bring both. Oscar Wilde was the most famous of those who hoped to satisfy Pleasure with

THIS is the first of several extracts from the unpublished third volume (1939-1950) of D'ARCY CRESSWELL'S *Autobiography*. Copyright is reserved.

less than her due, and could neither gratify his Spirit in this nor in his sufferings afterwards. For indeed he was no artist in this sense, but a worldly, unspiritual man, although a great critic. And Edith Sitwell is another whom a life-long concern for a shallow and conceited pleasure in words has well-nigh reduced to incoherence in grief. They were both indifferent to Nature, and that health of body and mind in the squandering of which true pleasure consists. It was never true pleasure they served, and so their sorrows are either artificial or far-fetched. No more, then, from that connoisseur of the arts who was lately proclaiming in London that art is a product of ill-health. Such a doctrine is unworthy of a New Zealander, however befitting a middle-aged aesthete recollecting his boyhood at Eton. I well remember the laughter which arose from that quarter when Housman died, concerning the exercises he was said to have done every morning. They thought they had uncovered the weakness of the man and his verse, which they could never have done without uncovering their own. For his great weakness was a want of courage in not pursuing the highest pleasure he knew, the love in his heart. Instead he dulled it with eating and drinking in France and being a Don at Kings. His exercises were all right, but his diet was all wrong. And as for his verse, he knew better in what poetry consists than those fashionable apes now do who dabble in words and ideas.

3. After breakfast I would write all the morning in a corner of the dining saloon, leaving the decks and other rooms to the rest of the steerage passengers. After lunch I invariably retired to my cabin, which I had to myself, and read and slept until afternoon tea, after which I would walk on the decks by myself until dinner, reflecting on what I was writing, my thoughts encouraged to flow by the sight and sound of the sea. After dinner I would go at once to bed in my cabin and read until midnight or after. I did my serious reading then, mainly the *Boswell* John S. gave me and the *Epictetus* from Miranda, and some Plato and Plutarch so far as I remember. I must have been thought a very unsociable person by the other passengers, but in truth I had no lack of society from my



JOHN KEATS
"His spirit was born to ill-health"

(continued on next page)