

Brilliant Orchestra Engaged for 2YA

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item on the same evening of the preceding week. This last would act as a perpetual popular vote on the items played, and would ensure repetition of the items most enjoyed. Further, by being made applicable to both combined and solo items would act as a stimulus to the performers to give of their best. The other nomination of an item to be chosen would give scope for the direct record of the public taste.

MR. Bellingham immediately accepted the tacit challenge of this offer, and agreed that two blanks would be provided in the programmes of each evening on which the orchestra appeared—the first to be the popular nomination of any item of the same class programme and the other a repetition of the most popular item from the



MR. HARRY BERRY.
—S. P. Andrew, photo.

It is not very often that a small boy of seven commences his musical studies on the trumpet and continues with that instrument throughout his musical career. Such, however, is the history of Mr. Harry Berry, the cornetist of the new 2YA Orchestra. Winner of numerous championships, about 23 all told, Mr. Berry has also the distinction of being a champion of champions, which title he won in Sydney. Mr. Berry first came to New Zealand on tour with the First Australian Band (Redfern) as soloist, and was with this band when it won the championship title in Dunedin in 1923, returning to Australia where, in 1924, he captured the gold medal for an original composition. In 1925 Mr. Berry returned to New Zealand under special engagement to the Wanganui Garrison Band, in which he played as professional cornet when they won the Dominion Championship in the band contest held in Dunedin at the time of the Dunedin Exhibition. Again Mr. Berry returned to Australia, only to be brought over some months later (1926) for the purpose of reorganising the Wellington Tramway Band, which he conducted for about twelve months prior to accepting a position at Fuller's. In 1928 Mr. Berry was engaged by the Woolston Band as professional cornet. Mr. Berry has acted in the capacity of professional cornet and conductor since the age of twelve, at which time he formed and conducted a brass band of twenty-two youthful enthusiasts at Warrnambool, Victoria. Mr. Berry has also had about twelve months' experience in broadcasting, having appeared before the microphone of 2FC, whilst in Sydney. Following are a few press notices:—Sydney News: "Mr. Harry Berry created a world's record for high range playing. Has a compass of 5½ octaves. Etc., etc. Australian Musical News: 'Meet Mr. Harry Berry, the magician of the cornet.' Lyttelton Times: "His dainty call-like tone provided the crystal gem of the evening."



MR. W. E. McLEAN.
—S. P. Andrew, photo.

MR. W. E. McLEAN, who for the past two and a half years has been the leading violinist at the Paramount Theatre, has also joined the new 2YA orchestra. Mr. McLean is a gifted violinist, with many years of orchestral work to his credit, having held the position of leading violinist at the Public Hall, Redditch; Temple Theatre, Dudley; Cinema De Luxe, Chester; the Picture House, Birmingham. (Eight years orchestral experience.). Mr. McLean was a student at the Birmingham Conservatoire for two years, where he studied under Mr. Hytch. Locally he has continued his studies under Miss May Donaldson, Premier Prix, Brussels.

programme of the same evening in the preceding week.

AS a means of allowing the public to express its wishes, we offered to receive the requests of the public, analyse them, and make known the result to the station director and orchestra a few hours before the evening performance. This was accepted, and details of the scheme of procedure will be found on Page 5. The object of this procedure is that the work of the station shall not be interrupted by an unduly heavy mail or by telephone requests. No telephone messages in this connection will be taken, either by ourselves or the station—requests must be in writing.

TO LEARN BY EXPERIMENT.

THE company has in mind, simultaneously with the institution of the orchestra, to experiment for a period in the direction of reducing the amount of announcing in order to give more music and less talk. This experiment will probably take the form of merely announcing the nature of the next item. The psychological reaction will be carefully watched in order to judge of its acceptability to the public. The present system of broadcast announcement is much like Topsy—it has "just grown"—and experiment may give a procedure which will eliminate delays and produce greater satisfaction to the listening public.

ANOTHER experiment contemplated by the company has a very important bearing upon the capacity of receiving sets to give listeners the best quality of reception, and is designed to enable them to detect whether their sets are catching and conveying to them all the sound put into the air by the station. As every listener knows, different sounds are conveyed at different vibration rates, and the finer tones require the highest rates of vibration. Some components of sets are not adapted to reproduce the finer tones, hence that listener loses those sounds and is not in a fit position to judge the music that is being broadcast. The test the company has in contemplation is to



MR. FRANK HUGGINS.
—S. P. Andrew, photo.

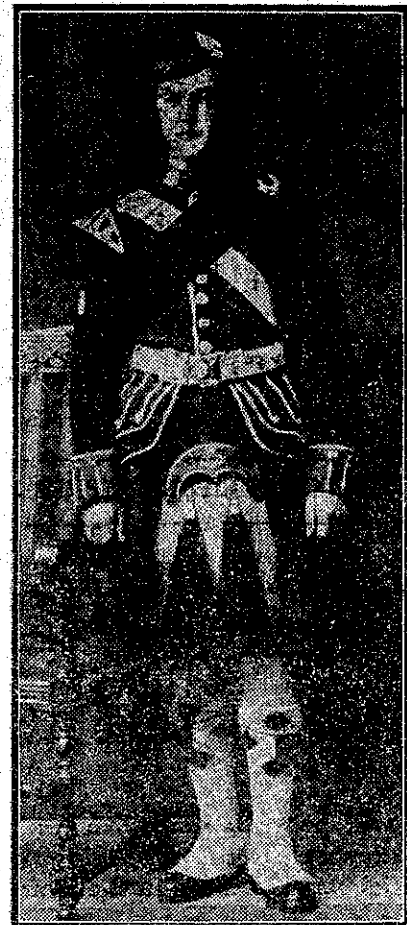
AT an early date Mr. Frank Huggins, the double bass of the new 2YA Orchestra, displayed undoubted ability as a fine musician. His first instrument was the violin, and at the age of fourteen he made his debut in orchestral work by appearing with the Theatre Royal Orchestra in Timaru. Later on he undertook the study of the cello and double bass. Not satisfied with this he also made a study of the trombone and monstre bass, a wind instrument of huge proportions. For seven years he was associated with the North East Valley Band, Dunedin, as trombone soloist. He has filled positions on the leading theatre orchestras both in Dunedin and Wellington, having for many years held a seat with the Grand Opera House Orchestra as 'cellist, which was in itself a distinction, as a new orchestra was employed for each performance as it came along. Mr. Huggins studied under Richard Langdon and Signor Squarise, and has had some thirty years' experience as an orchestral player. He declares he finds a great deal of satisfaction in playing the double bass. Such a versatile player should prove of great value to the 2YA Orchestra.

broadcast different vibration frequencies embodying the ranges employed in the production of the musical tones of a standard orchestra. Full details of this proposed test will be given later, but its utility in enabling listeners to test for themselves the efficiency of their equipment in reproducing the full range of musical notes will be obvious.

A BEARING ON POPULAR TASTE.

THE point raised here has quite a bearing upon the popular demand for jazz as a broadcast item in comparison with orchestra items and high-class music. Jazz represents rhythm in music, and no matter what sort of set is used, rhythm can be heard, but poor sets would miss much of the best in high-class music. With the steady improvement that has been taking place in reception sets, there has arisen a demand for better music, this being due to the greater purity of the reproduction, and the full use made of the wider range of tones. The better class of music depends upon the quality of tone, harmony, and melody, and unless the listener has an effective set which is reproducing quality, it is ob-

vious the owner cannot get satisfactory reception and appreciate the quality of the music given. Listeners in general are coming to appreciate this,



MR. S. BARRETT.

ONE of the youngest members of the orchestra, Mr. S. Barrett, rose to the dizzy heights as a clarinetist whilst on tour with the Argyll and Sutherland Highland Band. Mr. Barrett was born in London, and commenced his musical career with the study of the clarinet at the age of eight, and has continued in this direction for about seventeen years. At the age of fourteen he joined the Argylls, and was associated with them for nine years, and it was during this time that he received all his instrumental knowledge. During this nine years of association with the Argyll and Sutherland Highland Band, he went on tour with them some seven or eight times. England, Scotland and Ireland were some of the points visited, whilst an extended tour of six months was conducted in France. In 1925, during the Dunedin Exhibition, the Argylls came to New Zealand and participated in the band contest which was held in Dunedin at that time. Afterwards a tour of New Zealand was also conducted, Mr. Barrett acting as soloist during this time. When the band returned to Scotland Mr. Barrett went with them, only to return to New Zealand about eighteen months ago. His first engagement was with the Empress Orchestra. Later he joined the Paramount Theatre Orchestra, and only leaves them to take up his new duties as a member of the 2YA Orchestra.



MR. M. T. DIXON.
—Hardie Shaw, photo.

MR. M. T. DIXON, the pianist of the new orchestra at 2YA, was born in Durham, England, and received his secondary education at Bede College. At a later date he finished his musical studies under Mr. York Bowen, of the Royal Academy of Music. Coming to New Zealand, he undertook concert tours with J. and N. Tait as solo pianist and accompanist.

The following are a few excerpts from newspaper criticisms:—Lyttelton Times: "Much might be written of Mr. Matthew Dixon, who is a fine exponent of the pianoforte. As a soloist and accompanist he leaves little to be desired." Auckland Star: "A pianist of more than ordinary calibre." New Plymouth Herald: "Proved himself a highly proficient pianist." Hawke's Bay Herald: "Plays with considerable insight and clear execution." Christchurch Press: "Displayed delicacy of tone, taste and feeling." Later Mr. Dixon was associated with theatrical work, acting as orchestral conductor at various theatres, finally being appointed musical director at the new Regent Theatre, which position he held until accepting the appointment with 2YA.

and unquestionably there is a wider movement in favour of first-class reception components. The same principle applies in the case of gramophones. In the old-fashioned records the high overtones could not be reproduced, and it was impossible to tell one instrument of an orchestra from another. With the better reproduction now available, and the flexibility of the electrical pick-up, etc., modern gramophone reproduction is an entirely different thing.

ORCHESTRA AND CONDUCTOR.

AS a factor in entertainment the new 2YA orchestra will take premier rank. Through it listeners generally will receive a wide range of balanced and popular music. The public will be given what it wants—in fact, under the scheme outlined the public will largely arrange its own programmes, and we anticipate a hearty welcome and a brilliant career for the new orchestra under the permanent conductorship of Mr. Geo. Ellwood, whose career is so well known as to really require little recapitulation. He was born in Yorkshire, England, but came to New Zealand at such a very early age that he may well be regarded as a New Zealander. When only seven years old, he commenced the study of the cello, and under Mr. Hugo Gorlitz, a family trio later toured with remarkable success, young George being termed by the Press "a pocket edition of Gerardy." After this tour the trio proceeded to Europe to study. London held them for a few weeks, and then, armed with a letter of introduction to Jean Gerardy, they proceeded to Brussels, Gerardy, after hearing the lad of eleven play, sprang from his chair, exclaiming "I will teach him for nothing!"—a very great privilege, as Gerardy's fee was £4 4s. an hour.

In addition to taking these private lessons, George Ellwood entered the Liege Conservatoire, and was admitted into Gerardy's "master class." On the conclusion of nine months' study he entered for the scholarship, and gained the "Premier Prix." The only time



MR. F. C. J. FORREST.

MR. S. J. FORREST started the study of the trombone just because his people wanted him to take up something else. When he was twelve years old he joined a brass band. He received his education at Marlborough College, South Island. Whilst in the South Island he was a member of the 10th Mounted Regimental Band as trombonist, and came to Wellington some years later. He was a member of the 1st Battalion Band and Waterside Workers' Band at the same time, playing soloist in both. Later he joined the Port Nicholson Silver Band. He commenced his orchestral work when he joined the Jazzola Band. He was with the popular "Dixie Boys' Six" jazz band, which was one of the first jazz bands in Wellington, and was the rage five or six years ago. From dance orchestra to grand orchestra work was but another step in this brilliant trombonist's career, and he subsequently joined the Wellington Professional Orchestra as soloist, staying with them for about three years. He then joined the Regent Orchestra from its inception, and was with it until February of this year. Mr. Forrest then reverted to dance music, when he joined the Cabaret Gaiety Palais de Dance. He became a member of the Fuller Orchestra, and leaves them to join the new 2YA orchestra. He toured New Zealand with the Walter George Sunshine Players in 1923.

in the history of the Conservatoire that this great honour has been gained by a boy of twelve. The Liege Conservatoire has long been famous for its string players, and such famous men as Gerardy, Eugene Page, Ovide Musin, Joseph Jongen, Charles de Beriot, and others, too numerous to mention, had received their training within its walls. After several years' experience in Belgium and elsewhere, in 1913 George Ellwood returned to London to play at Madam Clara Butt's great concert in the Albert Hall, which was, so to speak, the grand finale of her world tour. Unfortunately, on account of ill-health, he was unable to perform, and his place was taken by Jacques Haffmann, the great 'cellist. Later, on the completion of a special course in harmony at the Guildhall School of Music Mr. Ellwood again returned to New Zealand, and establishing himself as a teacher in Christchurch, where very quickly he won an enviable reputation.

Amongst his well-known pupils at that time was Mr. Harold Beck, the 'cellist of the talented trio who nowadays broadcast from 3YA, Christchurch. In 1918 Mr. Ellwood once more turned his face towards Europe, proceeding to Brussels, where he commenced a course of composition, instrumentation, and conducting, with Joseph Jongen, the director of the Brussels Conservatoire, also studying singing and choir training with Maurice Weynaert. Mr. Ellwood on this occasion remained on the Continent for nearly four years.



MR. L. W. PROBERT.

MR. L. W. PROBERT, drummer, dropped into the drumming business years ago, more by accident than design, his musical career commencing with the piano as a boy. His hobby has always been music, and as a recreation from mundane things, and as the result of a request by the old Garrison Band, under Lieut. T. Herd, he commenced playing the big brass drum for them, and incidentally earned the nickname of "Baughard" from his friends.

This recreation was pleasure enough until he found that when playing at outside performances, the Tramway Department had built all the trams too narrow at the conductor's end to take the big bass drums. As the department couldn't see its way clear to alter the tram entrance, and as the band couldn't alter the drum, Mr. Probert decided to learn the side drum, which would be more convenient to carry. With this end in view he received first lessons in manipulating the sticks from Tommy McGregor, a well-known side drum player in Wellington, and at a later date he continued these studies under the late Mr. Herbert Bloy, an expert on percussion instruments. Somewhere about 1911 or 1912 Mr. Probert applied to Mr. Walter Fuller at the old Theatre Royal, Lambton Quay, for a job in the orchestra, and was asked to attend rehearsal. This he did, with disastrous results. The band had finished the last notes of a lively march whilst he was still looking at the first few bars. The manager very kindly told him to have about a year's practice and then come back. Twelve months later he again applied, and was fortunate in securing an engagement in the new His Majesty's Theatre, when it opened in Courtenay Place. Under the excellent guidance of Mr. Frank Crowther, he progressed famously with the drumming business, and since that time has played for almost every conceivable class of performance, from light popular numbers to grand opera. Mr. Probert has given up playing time and again, but the demand has always brought him back again.



MR. CLAUD TUCKER.

MR. CLAUD TUCKER, the well-known Wellington flautist, should be a decided acquisition to the 2YA Orchestra. He has principally appeared as a soloist, and is well known to the Wellington concert-goer. For some years past Mr. Tucker has been first flute of the Wellington Professional Orchestra. A pupil of Signor A. P. Trada, who considered Mr. Tucker his most promising pupil, he has made a special feature of obligato playing. During the tour of the celebrated flautist, John Amadio, some six years ago, Mr. Tucker was complimented by this gentleman for his very fine performance. Mr. Tucker has appeared in the Wellington Competitions at different times, and secured three first prizes as soloist. He commenced his studies of this instrument at the early age of ten, and at twenty-six has accomplished as fine a tone and finesse which should contribute largely to the success of the orchestra.