

# New Concert Orchestra for 2YA

On Monday, June 6, 2YA's new Concert Orchestra, playing under the conductorship of Leon de Mauny, will give its first performance. The personnel comprises eighteen of Wellington's leading instrumentalists, and the combination will thus be the largest which has been engaged for regular performance at any New Zealand station. The Board's action in forming this orchestra will be applauded by listeners, who, while appreciative of the good work done by the orchestras under Signor A. P. Truda and Mr. M. T. Dixon, will welcome the considerably larger combination. Leon de Mauny needs no introduction to musical circles, either as a violinist or as a conductor. The remarkable success, which has attended the Wellington Symphony Orchestra under his baton is well known, and listeners can expect the 2YA orchestra also to prove a very effective combination. The following is an outline of Mr. de Mauny's career, and his general views on broadcasting as given a representative of the "Record" during an interview.

**I** COMMENCED studying music at the Liege, Conservatoire, in Belgium.

After spending several years here under the famous Cesare Thompson, I left for London, and for fifteen years played in most of the big orchestras there, including the London Symphony.

Then came the War. When I was demobilised four years later, I returned to London, only to find the extensive teaching connection I had worked up before the War had completely disappeared. By chance, I met in London a Mr. Will Hutchens, who is well-known in this country as the conductor of the Wanganui Orchestral Society, and he advised me to come out to New Zealand. In 1923 I did so, and settled in Wellington.

In 1926 I was appointed conductor of the Wellington Professional Orchestra, which gave Sunday night concerts only. The following year, however, through lack of funds, the orchestra went into recess, and has been there ever since. After this I had the idea of forming the Wellington Symphony Orchestra. This had been an ambition of mine from the time I landed, but at that time there were not enough good violinists in the city, and as the backbone of a big orchestra, they are all-important. However, by 1928 I had enough players from among my own pupils to make a start, and in October of that year the first concert was given, which, by the way, was broadcast. It met with such response that the Incorporated Society was formed.

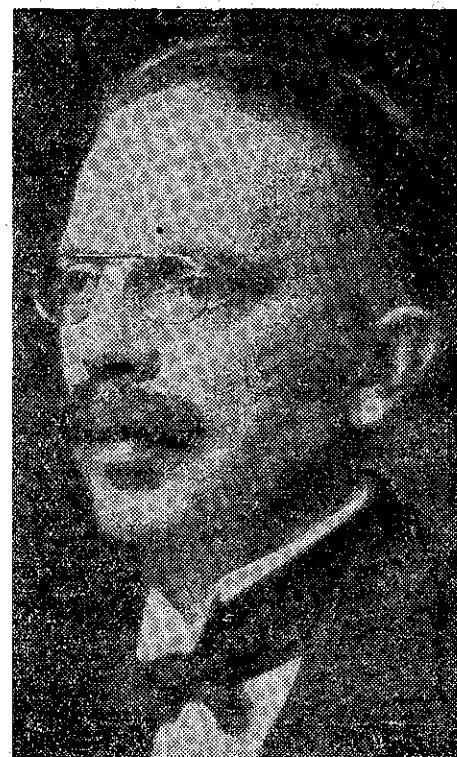
When I left London broadcasting was just a novelty, and I don't think anyone suspected it would have any important commercial or entertainment possibilities. How little they knew.

In England I did, nowever, have extensive experience in recording work with the H.M.V. people, at Hayes, Middlesex. This was before the days of electrical recording. It was an arduous business, for it was always necessary to play and replay a selection until the recorders were completely satisfied with the tonal balance of the result. I remember we played one

selection twelve times before the final recording. There was certainly no excuse for any mistakes in the record after that.

I will never forget my first broadcast, in 1924, from a small station operated by Mr. Charlie Forest. The studio was a rather cheerless, bare little room on the top floor of the Ford Building. I remember it had a concrete floor and the roof leaked very badly. The first time I appeared I played a Fantasia, and shortly after a listener in Wanganui 'phoned through requesting a repeat performance. How ever he enjoyed it with the primitive transmitting and receiving apparatus then in use, I don't know, but evidently he did.

One hears a lot these days of listening-in about the apparent unpopularity of classical music, and the necessity of reducing it to a minimum in the programmes. I believe that good music can be made interesting to everybody, if it is well played and if people would really listen and endeavour to cultivate an appreciation for it.



Leon de Mauny.  
—S. P. Andrew, photo.

## 2YA Concert Orchestra Inaugural Programme June 6

8.0: Overture, 2YA Concert Orchestra, "Plymouth Hoe" (Ansell). Morceau, "Sous la Feuille" (Thomas). Valse from "Eugene Onegin" (Tchaikowsky).

8.16: Soprano with orchestra, Christina Ormiston, "Rose Resurget" (Lehmann); "Waltz Song" (German).

8.23: Suite for strings, 2YA Concert Orchestra, "Folk Tune and Fiddle Dance" (Fletcher), Fantasia, "La Tosca" (Puccini).

8.43: Baritone with orchestra, W. B. Brough: "Even Bravest Hearts" (Gounod); (b) "Pagan" (Lohr).

8.50: Boy Soprano, Lex Macdonald: "The Black Bird Song" (Scott); "The Lass With the Delicate Air" (Arne).

8.57: Intermezzo, 2YA Concert Orchestra, "Au Matin" (Godard). March, "Pomp and Circumstance" (No. 4), (Elgar).

**I**N a very short time, no effort would be needed. Many people have, to a certain extent, been musically spoilt by broadcasting. So much "ear tickling" music is broadcast—music which requires no conscious effort to listen to, and which is often treated as a background while the listener is engaged in various occupations—that when music which is worth listening to is broadcast, it is not appreciated because full attention is needed if it is to be enjoyed.

However, on the other hand, I believe that radio is playing a very important part in giving people the opportunity to cultivate a deeper appreciation of good music—not so much in the towns; the people there can hear good music any time they want—but in the country. Even the inhabitants of tiny villages, far remote from civilisation, can hear by radio music that in the ordinary way they

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