

technically to give a satisfactory performance. Nor will the appointment of good conductors or organisers with fabulous salaries improve the position and produce a lasting and continuous high standard of varied productions.

The writer is of the opinion that the whole question of the popu-



larity and standard of New Zealand music runs in a cycle — performers, performers' ability, musically educated audiences, wider general appreciation and financial support, the last governing the « performers » again. And so on around the circle.

At present or, rather, in pre-war years, the artists were mainly enthusiastic amateurs who were prevented from becoming full-time professional musicians owing to insufficient financial support preventing them from improving their ability.

Again, audiences were appreciative but not sufficiently numerous to give the above-mentioned requisite financial support. Thus, the « circle » was too small to be self supporting for the presentation of large musical works involving many performers.

soon as the assistance was withdrawn. This, of course, would be the case if education were not provided for the public at the same time.

In brief, the above statements are for the purpose of showing that, as advocated in previous articles, musical growth must come from the schools, colleges and other youth educational centres. Then, and then only, will the art of music flourish in a natural and self supporting manner.

It is opportune at this stage to outline a few ideas should the matter of temporary subsidies be considered in conjunction with an educational scheme.

In a symphony orchestra, there are string, woodwind and brass sections. The second of these, i.e., the woodwind — flutes, oboes, clarinets, bassoons — is sadly overlooked in the Dominion, but the encouragement of military bands — not to be confused with the well-known brass bands — in New Zealand, would at least give youthful aspirants incentive to study these instruments. Brass players are already happily united in their bands and every New Zealander is able to recall the pre-war contests. These are excellent for training for there is no Kneller Hall for New Zealand bandsmen.

The string section of an orchestra comprises the backbone and must always be sound and reliable. In every day life insufficient use is made of small string ensembles, but it is pleasing to note that the National Broadcast-



Assistance such as the granting of subsidies, would tend to balance the « circle » and instead of an assisted growth there would be an immediate stagnation as

ing Service is pioneering in this direction. From string trios and quartets to small ensembles, there are many ways in which groups should be employed for