

# Colin Horsley and the Orchestra



COLIN HORSLEY (nearest camera) rehearses with the National Orchestra. His second Wellington concert with the Orchestra will be broadcast this Saturday (May 24) by 2YA, and a third will be given from 1YA on June 17

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grown willow. For the benefit of cricketers who are impatiently waiting till the Rugby season's over, here is a description of its manufacture:

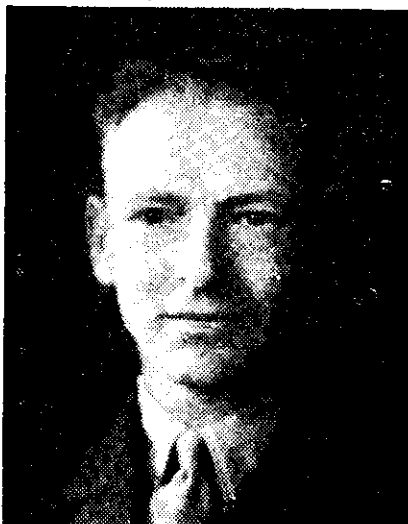
When the willow trunks have about 50 inches circumference they are felled in winter and sawn into lengths of two feet four inches. These are hand-cleft into 10 or 12 segments. The segment is sawn into a blade and stacked to season six months in the open, six months indoors, and then partly shaped with a knife. The face of the blade is subjected to a pressure of two tons to the square inch to harden it. The handle is made of imported Sarawak cane and its end is sawn to fit the blade exactly. Nothing but glue and a perfect fit hold the two parts together. A burnish with a bone on the blade makes it ready for the boundaries.

Fishermen's jerseys are hand-knitted from hard spun yarn, known popularly as "dog's hair and oakum." Most fishing villages have a distinctive traditional pattern, said to be of use in identifying the owner in case of drowning—a sort of civil counterpart of the soldier's "meat-ticket."

And so it goes on, through knitting, quilting and smocking, to the thrift crafts which, brought about by the war shortages, induced many ingenious forms of thrift. Notable among these was the revival of hand-spinning with wheel or

spindle, using wool gathered from hedges and fences.

There are 12 groups of textiles, from tweeds to Scottish tartans. The traditional domestic pottery of Great Britain from very early times is well represented. Baskets, from a bee-skep to an airborne pannier of peeled willow, as used to supply troops from the air, are shown, and one interesting exhibit is of barge ware. These painted utensils are used



R. D. McEWAN  
Whangarei and 21 points south

by the bargees who live on the canals. The barges themselves, including the cabin, are also decorated. The designs are popularly known as "Egyptian," suggesting their probable gypsy origin.

In panel form, there are photographs of rural craftsmen at work, and of recent types of agricultural machinery. Along with her rural crafts, Britain seeks to employ all the resources of modern agricultural science and engineering. The photographs show some examples of this application of mechanisation to farming.

The whole exhibition indicates that the artistic faculty is not found only in a few select persons. The makers of these implements are ordinary men and women whose art is as spontaneous and natural as the craftsmanship with which they serve the community.

A talk had been arranged from 1YA to coincide as closely as possible with the first appearance of the exhibition, and, as it moves round the various centres, listeners will have an opportunity of hearing it described from other National stations.

Here is the North Island itinerary of the display: Auckland, opening on Wednesday, May 21, closing May 30; Hamilton, June 9 to 13; Whangarei, June 25 to 28; New Plymouth, July 7 to 11; Palmerston North, July 21 to 25; Gisborne, August 5 to 8; Napier, August 18 to 22; Hastings, September 1 to 5; and Wellington, September 12 to 25.

COLIN HORSLEY, the 26-year-old pianist from Wanganui, who has been in England for the last nine years, arrived in Auckland by the Ruahine three days before his first scheduled broadcast, which was the performance with the National Symphony Orchestra of Rachmaninoff's Second Piano Concerto.

The Listener had a short interview with him during his first hectic day back in New Zealand, and found him looking about the place as if it were almost a new country to him, comparing Auckland's atmosphere with Curacao's, and noting what happens when people want to buy extra food on Saturdays here.

On the boat with him came his manager, V. L. Drewry, formerly of the BBC's music department, and his Bluthner piano, which he hoped he could get off the boat to use in New Zealand. It was crated and carried in the hold, and he kept his fingers in practice by using a dummy keyboard during the voyage. The other side of Panama, however, he decided to play the Rachmaninoff Concerto, with Mr. Drewry playing the orchestral part on the second of the ship's two pianos. A tuner came on board at Panama and made the necessary adjustments, and the performance was duly given.

Colin Horsley is glad to be back in New Zealand for a while, but sees no possibility of his remaining here because he feels a need to be near the centre of things.

"The centre of things" has meant, for him, playing with all of England's best orchestras, playing chamber music with the Griller and Zorian String Quartets, giving the first performance of a new piano concerto by the young English composer Humphrey Searle, and now, waiting for the manuscript of another new concerto commissioned for him from another English composer, Lennox Berkeley. He has brought with him a Suite for Piano by another New Zealander in London, Hugo Anson, who is registrar of the Royal College of Music. He hopes to broadcast this while he is here. Two other compositions he has brought which will be new to listeners here are both sonatas—one by Balakireff and one by Prokofieff.

Colin Horsley will be in New Zealand for several weeks, giving public recitals in the four main centres and in his own town. Then he intends to visit Australia before going to America and back to London in October.

Colin Horsley's first public appearance since his return to New Zealand was with the NZBS National Orchestra in Wellington last week. He will be heard in two other concerts with the Orchestra. On May 24 he will play the Saint-Saens Concerto in G Minor at an orchestral concert in the Wellington Town Hall, and on Tuesday, June 17, he will play the Tchaikovsky Concerto in B Flat Minor with the Orchestra in the Auckland Town Hall. He will also broadcast from 2YA Studios on May 22 and 25, from 3YA on June 4 and 6, and from 4YA on June 8 and 9. Studio recitals will be given from the 1YA Studio later in June, with final broadcasts during July.