

Music Students Need Help in London,

SAYS ANDREW GOLD

"NO sane businessman would send his firm's representative to London and then forget all about him until he returned some years later—if he returned at all. But that, in effect, is just what New Zealand does with her representatives in the arts, sent to study abroad, often with Government assistance. Even if one considers only the strictly business side of the matter, there is a very urgent need for some resident representative, a sort of cultural attache, to give these young people the guidance needed if New Zealand is to get full value from the money spent on them in bursaries."

Andrew Gold, chairman of the New Zealand Music Society in London, said this when *The Listener* met him in Auckland on the eve of a tour which was to include 44 engagements in 45 days and to take him from Dunedin in the south to Kaitiaki in the north. Mr. Gold, with his wife, Pamela Woolmore, a talented soprano, came back to Auckland—his home city—primarily to take part in the recent festival of the arts, but both musicians have contracted to sing in several broadcast programmes. They have already been heard from a number of stations, and this Sunday, July 11, they will present a joint studio recital from Wellington to be broadcast on link by the four YA stations at 8.15

p.m. Other broadcasts next week will be heard from all YCs on July 13 and 15, and from 2XG on July 18.

"Students should not be spoon fed," Mr. Gold said, "but music and the arts are a cut-throat business in London. Talent can be wasted if the student does not have the right contacts or cannot find the right teachers. It is not uncommon for new arrivals to go to teachers who are unreliable to say the least. And months can be wasted in the search for a satisfactory place to live. Even after finding a good room and moving a piano in one may find after a week that every time one practises the woman next door begins banging on the wall. Regardless of the justice of the case one just cannot work under such conditions. There are scores of other problems facing students from abroad in London which could be solved to the greater benefit of all concerned, with the help of a cultural attache who knows the ropes both in New Zealand and London. This man would need to be a musician with established contacts with teachers, agents, the BBC and the NZBS. He could be invaluable to the NZBS as liaison officer on the spot with the BBC; and his guidance would enable our students to make the most of their opportunities."

"Well-known agents agree that it takes from five to seven years for even

a first-class musician to establish himself. The student seeking further experience, or trying for a foothold in music after his bursary has expired, is often in for a very lean time. He would be helped tremendously by expert advice on such matters as who to see to arrange auditions, how to go about financing and staging a recital and so on."

Asked about the National Orchestra, Mr. Gold said he had been amazed by the quality of the recording of its work played in the Third Programme. "I had heard varying reports of its ability, often cutting accounts by ill-informed so-called musicians, and had expected something worse than a third-rate British Orchestra. I wouldn't be pretentious enough to claim it is as good as the Phil-



ANDREW GOLD AND PAMELA WOOLMORE

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