

freshness is delightful. Soloists and orchestra make it that way, too.

Something of the same carefree cheerfulness shines from the music of J. B. Loeillet (1680-1730). Loeillet is remembered among other things as having introduced the side-blown flute to London where he finally settled. These trios for violin, 'cello and harpsichord are attractively played by Georges Ales, Pierre Coddee and Ruggero Gerlin (L'Oiseau Lyre OL50018).

I am not so sure, however, of the Fifth Concertante Symphony for wind instruments by Ignaz Pleyel, nor of Von Dittersdorf's Three Partitas for Wind Quintet on the other side of the disc (L'Oiseau Lyre OL 50014). Both of these composers seem here to have made a fine art of naivety, almost distilling innocence into innocuousness. Wind players, however, would probably not agree, as the members of the French Wind Quintet and Ensemble Instrumental de Paris conducted by Louis de Froment make the most of this windblown gaiety.

The same charge of emptiness can hardly be made against the simplicity of Haydn's *Missa St. Joannis de Deo* and the *Missa Brevis* in F Major. Maybe I am prejudiced about this, believing that Haydn is among those composers who can be depended upon, almost always, to deliver the goods. These two masses are not the mature Haydn, but the youthful spontaneity is most ingratiating. The Akademie Kammerchor and the Chamber Orchestra of the Vienna Symphony and soloists Hedda Heusser and Anni Berger (soprano), with Anton Heiller (organ) and Hans Gillesberger (conductor), give a polished performance (Nixa LLP 8030).

Contemporary Corner

The most exciting contemporary music to come our way this month is in words—selections of the poetry of Federico Garcia Lorca translated from the Spanish and read by Alan Wheatley (Argo RG 19). This is a notable addition to the Argo Anthology of Spoken Poetry which includes Margaret Rawlings reading Keats and Hopkins, Margareta Scott doing Shelley and Robert Speaight the *Four Quartets* and other poetry of T. S. Eliot. The senseless execution of Federico Garcia Lorca in the early days of the Spanish Civil War was regarded as a national tragedy, for already Lorca had been acknowledged as the 20th Century heir of Lope de Vega. His poetry, reflecting the essential spirit of Spain, poetry of "beauty, terror and love" was, and for that matter still is, one of the strongest forces in the renaissance of the Spanish artistic conscience. Alan Wheatley gives a moving interpretation of Lorca's poems.

For an introduction to contemporary music there is Milhaud's *Suite Française*

played by the New York Philharmonic Symphony conducted by the composer (Decca 33C 1027). This suite of five French folksongs was originally written for military band. In recasting it for orchestra, Milhaud has kept to his first intention of making the music straightforward enough for performance by high school or university ensembles; and, in addition to the cheerful sunniness of the music which makes it good listening anyway, there is interest in discovering how music put together so simply can sound so effective. On the other side of the disc is a pleasant suite, *Escales*, by the contemporary French composer Jacques Ibert, of "Little White Donkey" fame. For this, the New York Philharmonic is conducted by Artur Rodzinski.

Code

Just as these notes were going off, a new recording of Schubert's *Der Winterreise* came to hand. Nothing more need be said about this than that Karl Schmitt-Walter (baritone) and Hubert Giesen (piano) make the music as great, and more profoundly beautiful than even Schubert may have imagined it (Decca LXT 2799/2800).

Digging on the Dunstan

GOLD-MINING adventures on the Dunstan and Arrow diggings, and amusing sidelights on life in Dunedin a century ago, are presented in two programmes culled from the diary of James Gillies, an early Otago pioneer. Under the title *Reminiscences of James Gillies*, these programmes will be heard from 4YC, starting at 8.0 p.m. on Friday, September 17. The extracts are read by Basil Clarke, impersonating Gillies himself, and the narrator is William Austin.

Gillies was one of a large Scottish family which has played a distinguished role in New Zealand life. He emigrated from London in 1852 with his brother Thomas (afterwards Mr. Justice Gillies, of Auckland) and seven other relatives.

When he arrived in Dunedin, he settled in his diary some of the town's oddities, and was much impressed when some of the drunken seamen from his ship were put in the rickety gaol, where the easy-going gaoler used to threaten to lock his charges out at night as a punishment. After working as a clerk, James Gillies set out for the goldfields, exchanging his "well-polished boots, black bell-topper and kid gloves" for "hob-nailed bluchers, moleskin trousers, blue woollen shirt and soda-water hat."

After various adventures he left New Zealand for New Caledonia, where he settled down as a pioneer, coffee-planter, trader, and British Vice-Consul. His diary, long forgotten, was discovered there recently by an Australian journalist named Lew Priday, in the possession of Gillies's grand-daughter.

ON PAYING THE THIRD INSTALMENT

*HERE in this communal word-stream flowing
pure bitter blue and green with snow-capture,
draining cloud and unseen mountain of white blood
loosening soil breaking rock before bound close
to earth's inner fire, here stone on worn word-stone
the poets have washed clean the kiss and curse of our being.*

*Then faithful in the coiled city they have faced
waves that are streets flowing with people and lives
and gutter-spoil torn from a red woolworth mountain.
They have inhabited small dark rooms, their thought
painfully laundered above leaking or blocked drains
yet hung out in pitiful cunning across the sun's face.*

*O thought rubbed between stones, handled and worn clean
in deep stream or sunless room of mind
let not your intimacy be quite broken
let you not live revolved and separate, sprung
clean to a switch and dried without any sun
in the easy menace of a mindless wash-machine.*

—J.F.

September Choice

SCHUBERT: *Der Winterreise*, sung by Karl Schmitt-Walter, with Hubert Giesen as pianist. Fine singing, fine playing and great music.—Decca LXT 2799—2800.

FEDERICO GARCIA LORCA: Selections from his poetry, read by Alan Wheatley. Significant poetry re-created with understanding.—Argo RG 19.

BERLIOZ: *Symphonie Fantastique*, played by the London Symphony Orchestra conducted by Hermann Scherchen. Exciting music and high fidelity recording.—Nixa NLP 908.

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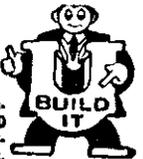
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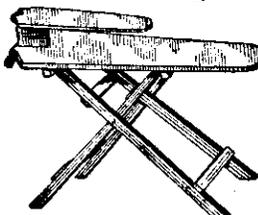


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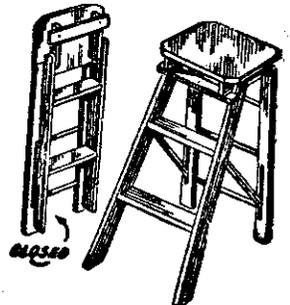
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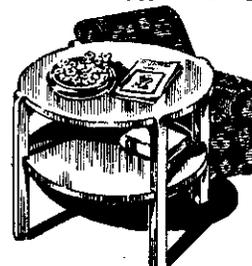
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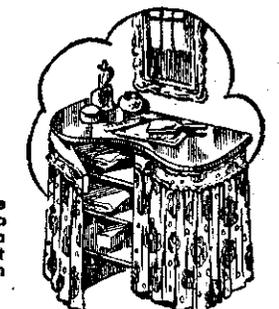
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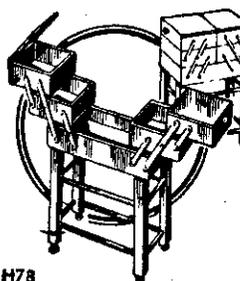
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