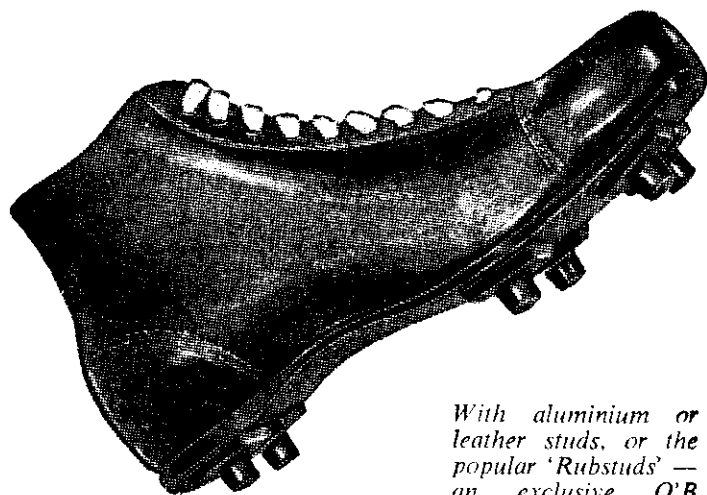


Right from the kick-off!



With aluminium or leather studs, or the popular 'Rubstuds' — an exclusive O'B feature.

Start the season with New Zealand's favourite football boots. Chosen year after year by All Blacks and visiting teams alike. O'B Football Boots are recognised as the very best you can buy. They are available in men's and boys' sizes, for Rugby, Soccer, and Rugby League.

O'B Football Boots

MADE BY M. O'BRIEN AND CO. LTD., CHRISTCHURCH

O'B 47

ARCHIVE

DEUTSCHE GRAMMOPHON SERIES

offer

The Maximum of Musical Value,
The Highest Technical Excellence...

10" LP	
AP 13005 Gregorian Chant	AP 13013 Mozart: Sonata No. 11, K.321
" 13026 Byrd: Virginal Music	" 13021 " 12, K.414
" 13006 Campion: Ten Ayres	" 13016 Bach: Brandenburg Concertos
" 13020 Telemann: Trio Sonata	
Quartet D Minor	
12" LP	
APM 14002 Gregorian Chant (Requiem Mass)	APM 14004 Bach: Cantata 82
" 14018 Troubadors	" 14007 Bach: Cantata 21
" 14019 Madrigals and Songs (1350-1500)	" 14021/22 Bach: Organ Works
" 14020 Monteverdi: Sonata for Sopranos	" 14008 Bach: Italian Concerto
" 14023 Carissimi (Jephtha)	" 14006 Handel: Water Music
" 14027 Schuetz: Musicalische Exequien	" 14031 " Nine German Arias
" 14024 Purcell: Fifteen Phantasies (Viols)	" 14017 Gregorian Chant (Easter Sunday Mass)
" 14024 Scarlatti: Cantata	" 14032 Josquin de Pres: Nine Songs
Corelli: Sonata	" 14011 Bach: Brandenburg Concertos
Ariosti: Viola d'Amore	" 14012 Bach: Brandenburg Concertos

Ask your dealer for detailed catalogue.

All critics agree on the excellence of this series—read their reviews.

Wholesale Distributors:

DELTA TRADING CO. LTD.

P.O. BOX 1617; ROOM 544, D.I.C. BUILDINGS, WELLINGTON.



Eric Burgen

(C.) Punch

NEW RECORDINGS

Allergies and Allegiances

By OWEN JENSEN

THERE'S one thing about music. You can dislike a piece and yet admire it; admire it even warmly and enthusiastically. For although what the music has to say may not ring a bell or get you by the short hairs, it may still leave you filled with admiration at the craftsmanship or the touch of genius. And inspired performance, whatever the music, always has its pleasures. Maybe you finish up envying those whom the music reaches more easily and deeply.

A few of the discs that have come our way this last week or two are a little like that. They are not quite my line of country, but one can hardly fail to be moved by the strength of the music and the felicity of the performance.

Among these is Bruckner's Symphony No. 6 in A Major. Despite attempts to come to terms with Bruckner, his music always leaves me with an impression of tedious prolixity. The deep sincerity of the man comes across, his devotion to his ideals and the ideals themselves; but he speaks not in parables let alone aphorisms. In fact, he tends to labour his points. To Bruckner admirers, this will be the most arrant heresy; but there it is.

This Symphony No. 6 has come nearest to winning me over. Less diffuse than some other of Bruckner's major works, it has some glorious moments of exalted rhapsody. As played in its original version by the Vienna Symphony Orchestra conducted by Henry Swoboda (Festival WAL 201) it is as good an introduction to Bruckner as you could

wish for. The two discs are put up in a handsome album with some useful notes about the work. The fourth side carries Bruckner's settings of Psalm 150 and Psalm 112, sung by the Vienna Kammerchor with the Orchestra. In their essence of Bruckner's philosophy and style these choral works might almost be footnotes to the symphony. The recording is fine.

Another of my allergies is the music of Mahler. Not that Mahler has much, if anything, in common with Bruckner. Bruckner's pietistic spiritual home is a long way from Mahler's pantheistic disillusion. There is no doubt, however, that Mahler in his *Song of the Earth* expresses his pessimism with a touching beauty. Many would place this as Mahler's finest composition. It may be, because in it Mahler is truest to himself, without the arrogance and paranoic extravagance that one tends to associate with his music.

In this recording of *The Song of the Earth*, Elsa Cavelti (mezzo-soprano) and Anton Dermota (tenor) are the singers, the Vienna Symphony is the orchestra. Otto Klemperer as conductor gives an authentic interpretation, in fact, a very beautiful one (Festival CFR12-508).

It used to be almost every young pianist's aspiration to rise to the dizzy heights of virtuosity by dashing off a Liszt Rhapsody with reckless abandon. Maybe many of them still count this a milestone on the road to success. But remembering the innumerable poundings that rattled the pavement of this

N.Z. LISTENER, MAY 13, 1955.