

PASTEURISATION

Sir.—Referring to "R.W.'s" letter on the value of raw milk I would like to point out that it is a proven fact that boiling does soften the curd of cows milk and render it more digestible for babies. Calves for whom the milk is originally intended are born with more than one stomach to cope with it.

Vitamins are not the "life elements" of milk, as "R.W." states. Milk is a first-class protein food, as are meat, fish, eggs and whole cereals. Nobody advocates that these should be eaten raw. Milk is also rich in lime and phosphorus, which are not affected by pasteurisation. Anyone expecting to obtain the necessary vitamins from milk has no knowledge of food values. It has vitamin A (not affected by cooking), some vitamin B and very little vitamin D. When taken straight from the cow it has some vitamin C, but this rapidly disappears on standing a few hours, so that even untreated milk is a very poor source. All these can be readily obtained from other foods. It is not necessary to fly to oranges as soon as vitamin C is mentioned, as one of your earlier correspondents suggests. There are other far cheaper and equally good sources.

In other words the only way to obtain all the essentials is to eat a balanced diet which would include milk. This also goes for babies who nowadays start their vitamin D and C at four weeks and their vegetables, fruit and cereals round about four months, whether breast or bottle fed.

M.G.M. (Koro Koro).

Sir.—A hand to "E.J.D." and others in their fight against the potential and in most instances unwitting architects of George Orwell's 1984. Milk control unfortunately is a field lending itself to bureaucratic exercise, and Wanganui's narrow escape from the authoritarianism which aimed to force pasteurised milk down unwilling throats is fresh in many memories.

As one who has at times through necessity and choice lived exclusively on milk—except for a small amount of fruit juice—I suggest I have something to contribute to the discussion. My experience shows that unpasteurised milk is infinitely superior to pasteurised. During a year in which I was doing hard manual work, I lived exclusively on unpasteurised milk. I later tried living on pasteurised milk, but after five days I had "had it." It was like drinking chemicals, my taste and stomach having revolted.

On other occasions I have lived exclusively on unpasteurised milk from various herds—without being afflicted by tuberculosis, undulant fever or other diseases. However, impressed by some of the hysterical advertisements on the subject of milk pasteurisation which have been known to make their appearance during such a controversy as this, I decided to give pasteurised milk another trial, though as before in the best of health. Never again. The stuff is dynamite—in reverse—if one is going to try to live on it.

Let I be accused, of being a crank, may I, according to our New Zealand tradition, note that I am not averse to a glass of beer, a glass of pasteurised milk provided I can still get some fresh milk, or averse to eating meat. I am averse, however, to the present policy of trying to force town milk suppliers to sell their superior product for pasteurisation, with the consequent production of an inferior milk, produced at considerable expense to the ratepayers and taxpayers.

When one group of children in a charitable home in England was fed on

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pasteurised milk and the other on unpasteurised milk, the latter showed better health and better gains in measurements. If those in favour of pasteurised milk were interested in a fair trial they would conduct the same experiments instead of making wild and in the main unsupported and unproved statements about the dangers of unpasteurised milk.

PUREX (Wellington).

(Abridged.—Ed.)

Sir,—On glancing through your issue of September 18 I came upon a letter signed by "R.W." (Blenheim), dealing with pasteurised milk. In this letter it is stated that "Experiments at some Barnardo Homes in England have proved that raw milk and not pasteurised is far more beneficial." This statement is incorrect, as the following, taken from a letter dated September 8, 1952, received from the Chief Medical Officer of Dr. Barnardo's Homes (Dr. H. C. Gilmore) will show:

My predecessor in this office, from which he retired in 1941, was a strong believer in the value of "clean" raw milk, and wrote an article to the press some time during 1936. I have never been able to trace the original, and the first concrete reference I have is a clipping from a journal called *Farmer and Stockbreeder*, of January 12, 1937. From that date onward, recurring references to it have been made in a wide variety of journals all over the world, and from time to time I still get letters, although it is now more than 15 years since the original appeared. Towards the end of 1942 there was a sharp recrudescence of correspondence on the question of pasteurisation in quite a number of journals in this country, and a very strongly worded leading article in the *British Medical Journal* appeared in their issue of December 19, 1942. In view of the great publicity afforded to the views of my predecessor at that time, I wrote a brief letter to the *British Medical Journal*, pointing out that the Council of Dr. Barnardo's Homes did not subscribe to his views and that, in fact, while he was still chief medical officer, they had in December, 1938, ordered the general use of pasteurised milk throughout the homes.

D. P. KENNEDY,
Medical Officer of Health,
Christchurch.

(This correspondence is now closed.—Ed.)

MODERN BRITISH COMPOSERS

Sir,—I expected an avalanche to result from my remarks on the above subject, and my present difficulty is to reply adequately without encroaching unduly upon your space. A pleasing feature of the controversy is that your correspondents all sign their full names. Anonymous commentators are not worth bothering about.

To Mr. John Longmire let me say—(1) I appreciate his courteous tone; (2) he still maintains that the Victorian era produced only minor British composers, but excepts Elgar, Parry, Stanford and Delius—which is a distinct retreat from his earlier pronouncement. But what about Stainer, Sullivan, Mackenzie, Cowen, Edward German and Landon Ronald—all of whom were knighted for their services to British music? Can Mr. Longmire deny that they were composers of eminence and distinction in their own spheres? (3) Of course, as Mr. Longmire says, there is "dissonance and discord in all good music," but the great composers knew how to use dissonance discreetly and occasionally; whereas most modern music is all discord.

Mr. W. H. Warren quotes Arthur Jacobs's references to jazz, with the obvious implication that, in Mr. Jacobs's opinion, modern British composers have assimilated the jazz idiom. This does not surprise me; on the contrary, it emphasises the poverty of invention so evident

in the majority of present-day British composers. I might add here that Mr. Jacobs's expressed leaning toward jazz himself completely nullifies his claim to be a sound critic of serious music.

Mr. J. M. Cochrane says (1) "Music, if it is not to decay, must progress and strike out into new fields of tonal expression." Quite true, but "progress" means change for the better; ugliness is not an advance upon beauty in music. (2) Music must express or reflect the age in which it is written, says Mr. Cochrane, just as composers like Bach, Handel, Beethoven, Mendelssohn, etc., mirrored the spirit of their own times. I have demolished this argument before, but it won't hurt to do it again. The idea seems to be that, by contrast with our own era, the period of the composers mentioned was quiet and peaceful. Let us see. The generation before Bach witnessed the Thirty Years' War, followed by disturbed conditions all over Europe, culminating in civil war and regicide in England, and large-scale massacres in Ireland. During the lives of Haydn, Mozart, Beethoven and Schubert, there occurred the French Revolution and wars in almost every European country. The Napoleonic conflict raged for 20 years, producing conditions of starvation and misery among the masses everywhere comparable only with what happened in the post-Hitler debacle. The careers of Schumann, Mendelssohn, Chopin, Liszt and Wagner were passed in an atmosphere of constant upheavals—political, military and economic: such as the Chartist riots, the revolutions of 1830 and 1848, the Crimean and Franco-Prussian wars, famine and desolation in Ireland. In fact, the entire Victorian era was a period of acute suffering for humanity in general, but more especially for lesser orders, the reactions against which went far to precipitate the First World War of 1914-18. Bearing all this in mind, how can anyone contend that former composers reflected the spirit of their age?

Mr. Cochrane offers Benjamin Britten as a typical modern composer—quite rightly so. Up to the present, Britten has not written a single bar of worthwhile music, but he is a worthy co-adjutor of T. S. Eliot, whose "poems" are on the same level.

Mr. Cochrane admits that "the works of modern composers are dissonant," but, he says, should not be looked upon as "harsh" or "ugly." Why not? The term "dissonance" means harshness and ugliness of sound; so why attempt to evade the issue? Your correspondent then naively asks: "What are they (i.e., Vaughan Williams, Britten, Walton and Rubbra) writing if they are not writing music?" My answer, Mr. Editor, is—heaven only knows!

L. D. AUSTIN (Wellington).

A NEW ORATORIO

Sir,—Your guest critic, Arthur Curtis, hopes he may quash Eric Cobbin's oratorio, *The Christ*, before the public hears it. I hope no music critic anywhere has power to do such a thing. He should be struck off the rolls for trying to. Has our profession an infallible record for picking winners?

So far, *The Christ* has been heard only in Auckland, where the Ardmore Teachers' Training College gave its

premiere in 1951. It has a chance now of being performed in the south, by a fully experienced choir, and of being broadcast. Surely any competently written music is entitled to this much airing, whatever its idiom.

Mr. Jacobs points out that the Christchurch Harmonic Society was last engaged in the Mass in B Minor. The Mass is always great guns in any argument against another composer. The Mass has been sanctified by nearly a century of choirs and music critics who woke up to it about a century after its composer died. The Harmonic Society proposes now to risk an almost untried oratorio, in the composer's hearing. In doing so, they may be closer than Mr. Jacobs is to the spirit of that generous, old-fashioned provincial—J. S. Bach.

D.F.T. (Auckland.)

(More letters on this subject have been held over until next week.—Ed.)

CLASSICAL CORNERS

Sir,—May I join "Crotchety Classic" in his protest about the cutting out of "Classical Corner" which— heaven knows—was "narrow" enough. Your explanation that the classical numbers are now being "spread through the programmes" does not help matters at all. Are those who are interested in better music (which need not always be "classical" in the strict sense) supposed to wade through oceans of drivel in the hope of being rewarded with two minutes of "classical music"? This is like being forced to read pages and pages of comics or light fiction to be consoled by one page with a short excerpt from *Hamlet* or *The Canterbury Tales*. Talking of programmes: Could nothing be done about the terrible standard of the Saturday afternoon programmes from 2YC? Stations 2YA and 2ZB supply full entertainment, including sports. Why not give a little more encouragement to the apparently despised type, the "serious listener"?

DOUBLE CROTCHETY
(Wellington).

JERUSALEM, N.Z.

Sir,—I was much interested in an article (August 28) describing the Maori village of Jerusalem, near Gisborne, called by the Maoris Hiruharama. For some years I lived at another Jerusalem on the Wanganui River, and it was also called Hiruharama by the Maoris. I believe there is also a third Jerusalem in the North Auckland district, and still another somewhere in Otago.

The one on the Wanganui River was named by the early French missionaries, and it was here that the late Rev. Mother Mary Joseph Aubert first established a Home of Compassion and a mission school for the Maoris. At that time Jerusalem was a stronghold of the Maori chieftains, who were still warlike. At the island of Motui, a short distance below Jerusalem, a fierce battle was fought between two enemy tribes. It was here that one of the missionaries, Brother Euloge, lost his life trying to prevent the Maoris from slaughtering one another. Jerusalem is beautifully situated in native New Zealand scenery and has quite a history.

C.M.L. (Christchurch).

ANSWERS TO CORRESPONDENTS

D. Dorofeeff (Christchurch).—Many thanks, 1/211 (Stratford).—"Chu Chin Chow" was written by Oscar Asche. It was first staged in 1916 and ran in London without a break for five years.