

# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

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<i>President:</i>	Miles Warren
<i>Secretary-manager:</i>	Russell Laidlaw
<i>Exhibitions Officer:</i>	Tony Geddes
<i>Receptionist:</i>	Joanna Mowat
<i>Editor of News</i>	Stuart McMillan

Aug - Sept 9	Barrie Cleavin (Prints)
Aug - Sept 9	Thelma Muschamp (Painting)
Aug - Sept 9	Bob Goundrill (Photography)
Sept 2 - 16	John Foster (Prints)
Sept 16 - Oct 1	The Group
Sept 18 - 30	Philip O'Regan (Painting)
Oct 2 - 16	John Oakley (Painting)
Oct 7 - 21	Bill Sutton (Painting)
Oct 6 - 21	Roy Cowan & Juliet Peter (Pottery & Prints)
Oct 19 - 31	Pat Hanly (Painting)
Oct 24 - Nov	Edgar Mansfield (Sculpture & Bookbinding)
Oct 26 - Nov	Colette Rands (Painting)
Oct 23 - Nov	Ronald Left
November	V. Mountford
	J. E. Murphy
	N. Lemon
	Pene Evison
	M. Hedwig
December	Weavers
	C.S.A. Summer Exhibition
	Bill and Katherine Nichol
	Sue Patterson
January 1974	"Art N.Z. '74" (C.S.A. Commonwealth Games Exhibition of Painting, Prints, Pottery, Sculpture, Weaving and Jewellery.)

Exhibitions are mounted with the assistance of Q.E.11 Arts Council through the Agency of the Assoc. of N.Z. Art Societies.



## New members

We welcome to the C.S.A.

Mrs Hilary Ruscoe  
Mr & Mrs Michael Thomas  
Mr James A. Slater  
Mrs N. Abbott  
Mrs D. M. McClelland  
Mr & Mrs B. C. Gatehouse  
Mrs D. R. Smith  
Miss Malvina Overy  
Mrs Ann Willis  
Mrs R. S. Black  
Prof. Roy P. Kerr  
Mrs Beryl Mathias  
Mr & Mrs William Nichol  
Mrs Betty Wood  
Mr & Mrs Michael Abrahamson  
Mr & Mrs Douglas Arthur  
Mr J. Howard Booth  
Mr & Mrs Richard Harman  
Miss Eileen Kernahan  
Mr & Mrs T. H. Rutherford  
Mrs Gillian Scoggins  
Mrs Judith A. Stark  
Mr D. J. Thornley  
Mrs Joan Will

Mrs Gussie Fenton  
Mr Richard Dear  
Mrs Myree Fogelberg  
Miss C. McCormick  
Mr & Mrs Guy Jansen  
Mr S. L. Bennington  
Mr B. S. Cooke  
Mrs Linda Arthur

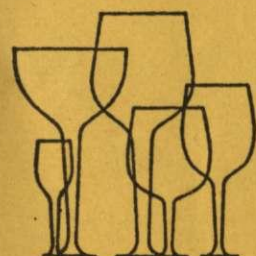
The cover was designed by A.P. Geddes, with apologies to Pieter Brueghel, the elder.

## Happenings in the Gallery

Variety is the spice of life, they say and some recent exhibitions have proved just that. Furniture was the order of the day when a June exhibition contained some selected, modern, imported furniture from Christchurch homes. Hardly any need to say how successful this was as the exhibition enticed more people into the Gallery than we have seen for some time. So our appreciation goes to all exhibitors who may have spent any time dining off apple boxes.

A retrospective exhibition by Mr W. S. Baverstock, past Director of the McDougall Art Gallery, must have brought back some memorable moments for Christchurch citizens. Mr Baverstock is indeed a very modest man and if it hadn't been for a suggestion from Mr Laidlaw we wouldn't have had the opportunity to admire the skills of Mr Baverstock's pen.

Our Graphic & Craft exhibition has been plagued by disasters for the second year. Last year invitations didn't arrive on time, this year they did but in a printing error the dates were mixed, so don't be disheartened Graphic & Craft fans, it can't happen again although next year we would like much more support from our exhibitors, especially our talented potters.



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For those who appreciate the uninhibited emotions of others in "natural habitat", some brilliant photography by Ans Westra was the best photographic exhibition we have seen for some time. A far cry from Ans Westra's own words.. "I've had all sorts of jobs, even painting the gold lines on cups they sell in Woolworths."

In July, a lively opening and exhibition by Chris Grosz & Rex Valentine. Rex's bold and sturdy pots sold steadily and at the same time Rex took up residence with his wheel even though industry did cease for a few days while he dashed up north for a sailing adventure back to Christchurch.

Lunchtime concerts held about every two weeks are well attended and due to force of circumstances the last concert was held in the North Gallery which proved to be a much more intimate atmosphere and I think most people would agree, without so many acoustic problems. Concerts in the Gallery are a result of time and effort put in by Jocelyn Allison in arranging these programmes and our musical calendar is now booked through to December.

After our previous pleas for a piano, Julian Haselden has come to our rescue and our new acquisition will be installed in the Gallery shortly for an indefinite period.

Recent purchases for the C.S.A. Permanent Collection are, "Surprise Lunchbox" (pencil & photo montage) by Max McLellan bought from the exhibition of Auckland Painting, "Relief" by Don Peebles, Untitled painting by Jeffrey Harris, and "Ben Nevis from Glencoe" (early painting) by Duncan Darroch.

Joanna Mowat

#### LUNCH-TIME RECITALS

1.10 to 2 p.m.  
19th September  
10th October  
17th October  
24th October

#### OBITUARY

It is with sad regret that we note the death through illness of one of our youngest members Philip O'Regan, aged 18. Philip became a working member of the Society last year and has exhibited and sold work in Society exhibitions since then. His one-man show will open on Monday 17th September.

Philip began his art training in 1968 and since then has worked avidly toward his own exhibition which he did so up until the time of his death. Philip's ambition was to share his creative feelings and ideas with fellow Society members through the work which will be seen in this exhibition.

BASHIR BARAKI

#### OTHER CENTRES:

Waimate Art Group. Closing 13th September.  
Te Awamutu Festival  
A.N.Z. Bank Print Competition. Closing 24th September.

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# The exhibitions

## W. A. SUTTON — PAINTING

October 7 — 21

Born Christchurch. Studied at Christchurch Boy's High School and Canterbury College School of Fine Arts; Diploma 1937; later at the Anglo — French Art Centre, St John Wood London.

At present Senior lecturer and tutor in painting at the University of Canterbury School of Fine Arts; member of the Visual Arts Advisory Panel Queen Elizabeth 11 Arts Council of N.Z; Member of the Board of Trustees, National Gallery, Museum and War Memorial; sometime Vice President of the C.S.A.; member of The Group.

Half a dozen one-man shows in New Zealand since 1947, and taken part in several travelling exhibitions of contemporary painting organised by the Auckland City Art Gallery. Represented in travelling exhibitions of N.Z. painting to London, Moscow and the Pacific, Expo 70, Tokyo.

Represented in Art Galleries and private collections throughout N.Z. Retrospective exhibition of paintings at present touring the country. Many portrait commissions.

Mainly interested in the unique and the sky forms in Canterbury and working out a synthesis of structure and pattern based upon them. Paints entirely in oils and despises acrylics.

## ROY & JULIET COWAN

October 6 — 21

### ROY COWAN

Born Wellington. Trained as teacher and art specialist. Worked in teaching and related occupations. Became a full-time artist and craftsman in 1959. Has received awards from Association of N.Z. Art Societies and Q.E.11 Arts Council for study abroad and research in N.Z. Mediums include painting, printmaking, pottery & ceramics, and sculpture. Currently engaged in commissioned works for buildings.

### JULIET COWAN (PETER)

Born in Canterbury, to a pioneer farming background. Attended Canterbury University School of Art (Diploma in painting 1940). Became staff illustrator to School Publications in Wellington until able to finance trip to London in 1951 for study at the Central School. Introduction to lithography.

Back in N.Z. in 1952, married Roy Cowan and returned with him to London in 1953 for a two year period. Studied pottery part-time at the L.C.C. School at Hammersmith.

Upon a reluctant return to N.Z. settled in Wellington with lithographic equipment and a small electric kiln. The pottery movement was only in its beginnings at that time, so we developed with it.

The demands made by potting and print-making upon time and energy, plus domestic survival, leave little time for that hardest-of-all commitment — painting! Thus I paint at irregular intervals, on chosen themes of personal interest only. It is inevitable that any exhibition will reflect many different interests, and a range of mediums.

## PHILIP O'REGAN — PAINTINGS

September 17 — 30

Born in Hawera in '54. From the time I could hold a crayon I enjoyed drawing. Through school years the interest grew into a longing to paint. During my secondary education at Xavier College, I was fortunate to have Mr Bashir Baraki as my Art teacher. He encouraged me, and the art periods at Xavier together with private tuition from Mr Baraki form the tutoring period; this gave me confidence, and in the past two years I have enjoyed doing what I most want to do. I have no message to give, my work is the product of my own imagination, and desire to see it in colour and form. I observe the pattern of nature, earth, sky, growth — and try to portray these — the unexpected colour and form in nature.

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**EDGAR MANSFIELD —Sculpture and Photographs  
of Bookbindings.**

Born in London 1907. Settled in Hastings 1911 (and Napier 1965). Entered teaching 1924. First specific art training under Roland Hopkins Napier 1924-25. Dunedin Training College 1926-7 and third year for Art 1928 under W. H. Allen and R. N. Field. Work changed from naturalistic to abstract in 1929-30. Art and crafts teacher Feilding High School 1929-33.

(Subjects included kick wheel pottery (4 wheels, gas kiln), abstract art and design, and musical appreciation).

Went to London in 1934 to study design and crafts (Central and Camberwell Schools of Art and Reimann School of Design).

British Forces 1941-46. Returned to Hastings for one year then went back to London to teach bookbinding and typographic design and colour theory and practise to trade students at the London College of printing, and continue to create bookbindings (and paintings) and begin experiments in "animism" sculpture (returning home "on leave" for several months every four years).

Retired early (1964) to concentrate on creative work, and spend half of each year at home. Remained here since December, 1969, for domestic reasons. Will resume annual trips to London in 1973 to arrange exhibitions etc.

**JOHN FOSTER — Prints  
September 2 — 16**

Awarded Queen Elizabeth 11 Arts Council Grant 1972.  
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**JOHN OAKLEY — Paintings  
September 30 — October 13**

I have never been a prolific painter, working mainly in fits and starts. This is the fifth one-man show I have had, the last one being in Christchurch in 1957.

I saw so much wonderful painting during my last visit overseas in 1959 that I felt depressed about my own efforts, and it is only recently that I have started painting again.

I have strong feelings for New Zealand and for Canterbury in particular. In that I am unashamedly parochial.

Inspiration for my work comes directly from nature but my paintings never turn out the way I hope and want them to. Each one is a new experience and turns out differently.

Painting for me seems to get more difficult as time goes on, but probably other painters feel that too.

**RONALD JOSEPH LEFT — PAINTING  
October 23 — Nov 5**

Studied at Elam School of Fine Art, Auckland. Graduated with Bachelor of Fine Arts in 1971.

His October exhibition comprises mainly paintings completed this year and some painted in Southland in 1972.

"For me a painting must become a complete world in itself. To impose order, through painting, on the world as I see it, is not my concern. Painting is a search for the deep order in nature. The logic of a painting is allied to that order in nature, of which man is an integral part. The logic of the paint is a metaphor of the logic of the organic, chemical world."

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## PATRIC HANLY — PAINTINGS

October 19 — 31

### An Interview.

*Question: You were primarily concerned with becoming a painter rather than acquiring an academic qualification. Why was this?*

Answer: Trying to become a painter and all that goes with being one, seemed to me at the time of being a student, of more importance ultimately than acquiring an academic qualification which does provide an easier or more regular way of living. One could be trapped in the teaching or whatever the qualification allowed and this would not give one the time for the *total* commitment to painting that is essential if one is to do the thing properly.

*Question: You had a preference for the masters of the early Italian Renaissance — why did you feel this way?*

Answer: I did not have a preference for early Italian Renaissance painting alone, but did become very interested in them while in Italy. I loved their exquisite simplicity of style, which seemed wholesome and devastatingly honest.

*Question: Your studio hours — in what surroundings do you work and when?*

Answer: I work irregular hours, about four hours a day in a 16' x 18' studio shed in my back garden which is very green and lush. The studio is not a mess but there is usually lots of work around, most of which gets destroyed. Hopefully the best pieces are left.

*Question: Do you do anything other than painting?*

Answer: I have taken freehand drawing and perception studies for eight years at the University of Auckland Faculty of Architecture, nine hours a week, after which I go home and work.

*Question: Do you have any other special interests?*

Answer: I am a big kite fan and build large and small kites which have decorative attachments, banners, bells etc. I enjoy this because it involves lots of other people, like the Auckland Festival Kite Fly last year which (1972), had fifteen thousand people!

*Question: What is your philosophy of painting — for money, to express ideas, communicate with people?*

Answer: To communicate with people - communicate what? Well, after twenty years of ideas and directions, I would say ultimately to communicate love — and that's it.

*Question: Why are you a painter — what started you off?*

Answer: Possibly that I intuitively felt that there was something more to life than football, cycling, boxing and girls, which is how everybody feels at sixteen plus, and I'd always been drawing, it was the only thing I was good at anyway, so maybe I had no option.

*Question: Would you consider it a wise thing if the State were to help with finance, etc?*

Answer: It would be very helpful for *genuine* artists of every kind if there was an assistance wage that could be paid when things are financially tough, but I don't think anyone should be spoon fed.

*Question: How does your painting relate to New Zealand — landscape, people?*

Answer: I don't know how it relates or if it does at all. Critics and historians tend to make these assertions and want to localise or nationalise art and artists — but art is an international communication and can touch anyone, anywhere.



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**ALGETY**  
**TRAVEL**

**Question: Being Christchurch inhabitants we are naturally very proud of our new Town Hall. You contributed to this magnificent building — in what way?**

Answer: The town hall is a very tremendous piece of design and is a world class building, I was very honoured to have been asked to work on it. My brief to design and execute the mural from the Architects was for a work which was *festive and gay*; and as the buildings' main function is *entertainment*, the mural had to enhance this general theme, hence the mural of Rainbow Pieces, the spectrum no less — its simply supposed to be formally festive and it was great to do.

**Jane Frampton**

## Pottery notes

The Annual Exhibition of the N.Z. Society of Potters will take place in October in Dunedin and most Potters will be busy putting aside their best pots for selection.

The Ashburton Society of Arts had an Exhibition early in July. Hazel McCaughern was their guest potter and her 68 pots were much admired and appreciated. Invercargill, Oamaru, Timaru, Ashburton and Nelson were well represented. Gipsy and Eddie Poulsten submitted some sculptured pieces and there were other pieces of sculptured forms in Oamaru stone, steel and fibre-glass.

The Rangiora Pottery Group held its first Exhibition this month in the "Capricorn". This Group was formed as a result of the intense interest aroused by an Adult Education survey. The main problem was finding suitable premises to house the Group and its activities. A 100 year old two-storeyed farm cottage was kindly lent by a local farmer and now houses workrooms and a drip-fed oil kiln. Apart from limited professional tuition members are all basically self-taught. Emphasis has been placed on learning and practising the complete craft from digging clay, firing and experimenting with glazes and textures. The members had some 120 interesting pots displayed.

In the C.S.A. Gallery Wilf Wright displayed some interesting pots different from his usual style of craftsmanship.

The Graphic Art Exhibition was not well supported by potters and therefore the few pots submitted made rather a poor showing.

Also in the Gallery there was a combined Exhibition of the work of Chris Grosz, painter, and Rex Valentine, potter. Out congratulations go to Rex for having 3 pots bought by the McDougall Art Gallery and one by the Teachers' Training College. Rex Valentine, a new young potter, hopes to go to Japan next year and his stay there ought to give him the experience he is seeking.

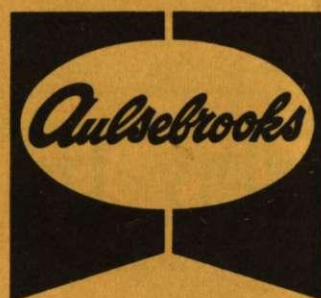
Recently Several Arts had an exhibition of Nelson crafts. Represented in it were spinners, kintters and weavers whose work was well executed and displayed. The potters included Christopher Vine, earthenware, Nancy Malcolm, raku, Carl Vendelbosh, Bob Wallace and Stephen Carter, stoneware, and the over-all standard was high. On the opening night many pots were sold. Warwick Freeman and Ray Mitchell also exhibited some fine silverware.

A group of people who through time and dedication have developed skills and knowledge in some art form are creating an "Artists' Quarter" between Oxford Terrace

and Tuam Street. The first two involved in the venture are Noel Gregg and Peter Marden. Noel is an iron-worker and Peter an artist. A building was made available for two potters, Denys and Philip Hadfield, and soon after Sue Turner and Noelene Bull set up a studio for weaving. The owners of the property are making room for full-time artists and craftsmen to develop their own studios while in and around them will be open courtyards and trees. A Gallery run by Peter Marden called the "Iron and Art Gallery" is for the resident artists and is open during the week.

The over-all aim is to develop this area of Christchurch into an Artists' Quarter, each having his own studio, while sharing the Gallery, to help and encourage artists and craftsmen to develop their skills by discussion and the sharing of creative ideas.

The June meeting took the form of a brief history of porcelain by Rosemary Perry which she concluded by describing the difficulties of the making and firing of porcelain, which we all found most interesting. The



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evening was concluded by Mari Tothill showing slides of some porcelain from the National Palace Museum in Taiwan.

The theme of "Vitality in Pottery" was the basis of the July meeting by David Brokenshire. A passport to the meeting was three pieces of fired clay which display some aspect of vitality be it for texture, colour or function. The attendance was large and the display of pots very interesting and stimulating; so too was the lecture which left us all with something to think about.

The McDougall Art Gallery had an exhibition of pots by Hamada kindly lent by local members. The display was attractively arranged and spot-lighted which showed the pots in all their perfection.

**Mari Tothill**

### **SYDNEY LOUGH THOMPSON O.B.E. — A TRIBUTE.**

The first time I saw him he was painting a picture of the Worcester Street Bridge, with the Chamber of Commerce beyond and a beautiful pink flowering cherry on the river bank in the foreground.

Tall, with a black beard, and wearing a sombrero type of hat and an elegant cloak — for there was an easterly blowing — he concentrated on his work quite oblivious of those who stopped by.

Stepping back from his easel he would hold up a brush full of paint between his eye and the subject, seemingly to check the tone and the colour, and then place it deftly on the canvas.

It was the first time I had seen a real artist at work — and I was fascinated. Here was the legendary New Zealand painter back once more from France where he had been living for so long.

I was young then — and so was the cherry tree. Many artists painted that same cherry tree. Margaret Stoddart did a lovely water colour of it.

But art is long and life is short, so says the classics. Paintings endure, but the cherry tree has long since gone, and now — so has the painter.

The recent deal in France of Sydney Lough Thompson at the ripe old age of 96, brings feelings of regret rather than sorrow. His life's work was done, and one does not mourn his passing.

With over seventy years of painting to his credit a significant chapter in the history of New Zealand painting has ended, but his paintings remain.

Though some may think not he has had a far greater influence on the course of New Zealand painting than his first teacher Petrus Van der Velden whom he admired so much.

In those days foreigners rarely came here and Van der Velden, with his colourful personality, his bohemian dress and his bombastic manner, outshone local artists like John Gibb, a somewhat dour Scot but nevertheless a painter of merit.

He fired the young Thompson with enthusiasm, but his influence did not last.

On his arrival in France at the beginning of the century Sydney Thompson soon discarded the sombre palette of his old master for the rich pure colour of the Impressionist school, and his painting developed rapidly.

It sparkled with a unity of light and atmosphere. His technique loosened, and, since he was a draughtsman of consummate skill, with a few deft strokes of colour he could suggest a figure standing relaxed in sunlight, as convincing as the background figures in Rembrandt's "Night Watch" or the figure of the man servant drawing the curtain in Velasquez' "Maids in Waiting."

It was not until the early thirties that I got to know Sidney Thompson. I was living in one of his studio flats in Cambridge Terrace when he returned once more from France. I saw a good deal of him from time to time and he often asked me into his studio next door to see his work.

He was a kindly man and softly spoken, but his gentle manner belied his underlying strength of purpose.

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## Reviews

He was dedicated to his art, and generous in his advice to young painters. I never once heard him criticise a fellow artist unkindly — nor anyone else for that matter.

Though he is better known for his landscapes he was also a remarkably fine portrait painter. His influence has been wide. It extends from John Weeks and the Kellys — Elizabeth and Cecil — down to painters of the present time.

The painter who came nearest to emulating his style is Evelyn Page of Wellington. But no one could equal his amazing sense of colour.

**John Oakley**

*Introducing Abstract Art. By Robin Capon. 128 Pages 152 black and white illustrations. 4 colour plates. Batsford. \$4.80.*

In the illustration the paper was first folded in half. A meandering line was drawn either side of the centre fold, the lines being repeated outwards to the edge of the paper. The spaces between lines should be varied and they are coloured accordingly.

This description, taken from the book is typical of the flavour of the whole. It is a book primarily concerned with techniques. A few suggestions are made of where certain artists got their ideas. The characteristics of various materials are described and their effects when put together. Of interest not only to teachers, but to parents, and indeed to many who might wish to understand techniques.



### CSA Gallery hours

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**New Zealand Composer Edition — Chamber Works Vol. 2**  
**Anthony Watson: Sonata for Solo Viola. David Farquhar: Three Scots Ballads. Douglas Lilburn: Sonata for Violin and Piano. Sonatina 2 for Piano. Viola: Gavin Saunders. Baritone: Barry Mora. Piano: Margaret Nielsen. Violin: Ruth Pearl. KIWI SLD-32**

All four works on this record will repay careful listening. The Lilburn Sonatina and especially the Watson Solo Viola Sonata may seem difficult for the listener at first hearing, but those who take the trouble to listen carefully for a number of playings will not be sorry.

The Solo Viola Sonata is given a fine performance. It is in four movements, and all except the final dance are fairly sombre pieces — one looks in vain for a joke in the scherzo. The only slight difficulty I have is the inclusion of tonal sections in a predominantly atonal work. But this problem seems to be diminishing with repeated listening.

David Farquhar's Three Scots Ballads are superb. He achieves here an economy and clarity which is not always present in his symphony. The baritone I find uneven, at times thrilling and then annoying because of excessive vibrato — but more thrilling than annoying. It is hard to imagine the piano parts of both this and the Lilburn better played.

The two Lilburn works are good examples of his early and more recent styles. The Violin Sonata (1950) is fairly easy to follow, but no less good because of that. The Sonatina (1962) will possibly require several listenings before one likes it, but as with the Watson viola work is well worth the effort.

The Australasian Performing Rights Association (APRA) is to be congratulated in making this record available.

**Kit Powell**

**LILBURN: Aotearoa Overture. Third Symphony. FARQUHAR: Symphony. NZBC Symphony Orchestra — KIWI SLD-14**

This record is another of the New Zealand Composer Edition made possible by APRA. It was first issued about four years ago.

The two Lilburn works are again examples of his early modal writing (the Aotearoa Overture) and his more recent terse style (the Third Symphony). The Overture is easy to follow and is exciting music. The Symphony requires more work by the listener, but the effort is well worth it.

After Lilburn's economical style, the Farquhar Symphony seems rather long. The first and third movements are more successful than the middle movement.

Both works are very well performed; the Lilburn conducted by John Hopkins and the Farquhar by Juan Matteucci.

**Kit Powell**

**STRAVINSKY: Firebird and Petrushka Ballet Suites. Berlin Philharmonic Orchestra, conducted by Leopold Stokowski. EMI CFP 134**

Stravinsky made a concert suite of music from his Firebird Ballet, but no such "authorised" suite exists for Petrushka. The Petrushka Ballet "Suite" on this record is a suite extracted from the ballet by the conductor Stokowski. It starts with the "Russian Dance" (the second piece in the first tableau) and omits the third tableau (the scene in the Moor's tent), but since the last four bars of the second and third tableaux are identical, there is no obvious hiatus.

The nonagenarian Stokowski manages to draw the very best from all sections of his orchestra, but particularly impressive are the brass and percussion departments — indeed, the record has made me aware of aspects of the brass writing of which I was previously unaware. One example is in the Finale of the Firebird where the music speeds up and goes into 7/4. Stokowski takes this section rather slower than is indicated in the score, but presumably by doing this succeeds in making the horn glissandi as I imagine Stravinsky would have wanted them and as I have never heard them before. The effect is quite electric.

There are many other fine moments, and only one very slight disappointment: the xylophone does not seem quite close enough to the microphone. In the "Infernal Dance" of the Firebird one has to listen for it, whereas it would demand attention. However, with so much to recommend the record this is just a quibble.

**Kit Powell**

**BEETHOVEN: Piano Concerto No. 4 in G Major Rondo in G Major. Hands Richter-Haaser piano. The Philharmonia Orchestra conducted by Istvan Kertesz. CFP 155 EMI \$3.99.**

Hans Richter Haaser is an intensely articulate pianist and establishes this at once in the marvellous five-bar statement with which the work opens. There is no doubt that the dialogue has begun and one is never again unaware of it, even in the more decorative solo passages of the first movement, and in the brilliant cadenza. This quality makes the record outstanding and never more so than in the beautiful short second movement where the piano, pianissimo, appears in a series of encounters with the strings, sempre staccato. Richter-Haaser gives gentle urgency to the piano's message which heightens the relief and joy of the final movement. Istvan Kertesz gets an extraordinary sound, particularly from the cellos, suggesting steady, menacing, resistance. The break up,

which begins at Bar 38 with the first diminuendo, is deeply moving and shows a sensitivity matching that of Richter Haaser. The recording is good, and particularly satisfying in the Second Movement where the contrast in volume between the two protagonists is maintained without the piano losing immediacy.

The second side ends with Beethoven's graceful Rondo in G Major.  
**BCD.**

**RAVEL: Le Tombeau de Couperin, Prelude, Jeux d'eau, Gaspard de la nuit, Sonatine. Werner Haas: piano. Philips Universo Series 6580 046 \$3.50.**

The playing of Werner Haas has a clarity and a taut elegance eminently suited to Ravel's piano works, especially if one thinks of Ravel as a French neo-classicist. There is an emphasis on form (take for example the Fugue from *Le Tombeau de Couperin*) and a fastidious attention to detail which results in a glittering and sparkling performance of the impressionistic *J'aux d'eau*.

The taut control is particularly obvious in "Ondine" from *Gaspard de la Nuit* where the hands alternately take up a fast trill leaving to the other a slow rhythmic melody, and in "*Le Gibet*" from the same work, where a sombre B flat tolls monotonously through the entire piece.

Then comes the very exciting 'Scarbo' (name of a diabolic creature) played mostly in the lowest register(s) and extremely fast. Here, however, I did wonder whether a subjective approach might have produced something more genuinely terrible.

This is altogether a most interesting record and good value at \$3.50.

**BCD**

## ROCK-JAZZ

The music of John McLaughlin's Mahavishnu Orchestra on *Birds of Fire* (CBS 474078) is an exciting synthesis of heavy rock played by jazz and rock musicians who claim some links with the music forms of the east.

It is also the culmination of the efforts of many musicians, among them a drummer Tony Williams, guitarist Larry Coryell, and larger groups led by Miles Davis.

The first music of this type was from Tony Williams on his *Lifetime Volumes I and II*, both of which featured John McLaughlin on Guitar *Ego*, the third in the series took the music even further, and this in turn was developed by Miles Davis, who was much criticised for his rejection of traditional lyrical tonal forms on a double album *Live Evil*.

The orchestra, only five strong, has Moog synthesiser and violin to augment the traditional guitar, bass and drums trio.

"One Word" is the longest and most exciting of the ten tracks, but two shorter tracks, "Open Country Joy", and "Thousand Island Parks" are reminiscent of the lyrical music of Gary Burton. This is certainly the most exciting of the albums yet released by McLaughlin.

**John McNeill.**

## ROCK

**FAMILY. Bandstand. Reprise Stereo 4000. Released in N.Z. through EMI.**

Sometimes Bandstand can sound like a rather ordinary noise, but the next playing can stand you on your ear. Roger Chapman is the focal point of the band although his gritty, trembling vibrato vocals seem a little more

submerged than on some of the group's earlier stuff. He and Charlie Whitney, the band's song writers, have produced eight of the nine tracks on the album, amongst them the strong "My Friend the Sun", "Top of the Hill", "Glove", and "Coronation". Family's music is not easily accessible. It takes time to impregnate, and even when it has it is not really your good-time groovin' party rock. And that's particularly true with this record where there's a brooding melancholy floating around the edges. It's a "Yer Blues" sort of L.P. which perhaps explains why some of the fire of their earlier things like "Gypsy Woman" seems to have gone. It has a terminal quality — the sound of a band near the end. In fact, Family is disbanding, according to one report, about the end of this year.

But, make no mistake, Family still drive. On tracks like "Burlesque", "Dark Nose", "Glove", and especially "Top of the Hill" they still churn but it's darker now.  
**A.J.H.**



By P. Clairmont

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By P. Clairmont, Sept 1972 from G.I. Combat Comix