



Christchurch
Arts Festival

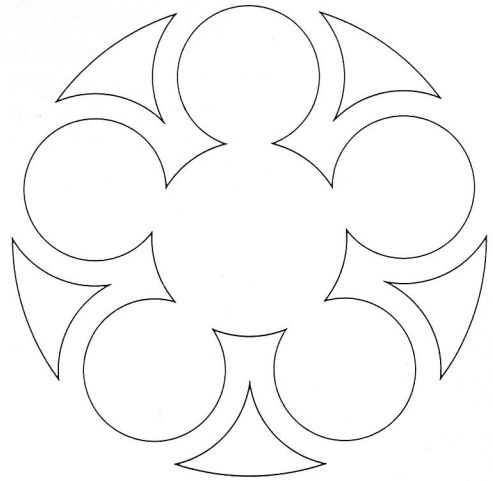
March
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Christchurch Arts Festival
March 3-17 1973



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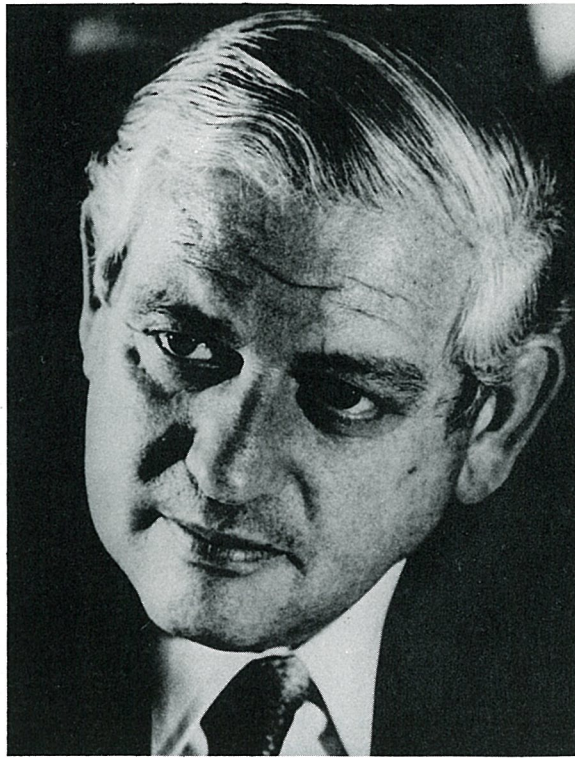
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New Zealand is experiencing a renaissance in its attitude towards the performing and creative arts. The country's sculptors, painters, musicians, singers and dancers are no longer content to imitate overseas styles and methods. Some are returning from overseas to help those already here develop ideas and styles which are uniquely New Zealand's.

Festivals such as this 1973 Christchurch Arts Festival will encourage and assist the growth of these essential and exciting facets of our society. Christchurch has always been a centre for cultural activities, many of which can now be fully appreciated in the city's magnificent new Town Hall. I am sure that the high standard of singing and music displayed during the opening ceremony last year was merely an indication of what can be enjoyed during this Festival. I am confident that the arts will continue to flourish in New Zealand. The Government will give every assistance to ensure that New Zealand artists and craftsmen are encouraged to continue to enrich and provide pleasure for the community. My Government colleagues join me in wishing the organisers and participants in this Festival every success.

A stylized, handwritten signature in black ink, reading "Norman Kirk". The signature is written in a cursive, flowing style with a horizontal line underneath the name.

Prime Minister

Once again Christchurch is able to demonstrate to the rest of New Zealand and to other countries that it has a long-standing and enviable reputation for its cultivation and appreciation of the arts. The Christchurch Arts Festival to be held in the month of March this year will give us the opportunity to hear and see many renowned artists from overseas as well as our own New Zealanders.

Our everyday activities will, therefore, be overshadowed by special events which will be an inspiration towards a higher appreciation of cultural values in the life of our city.

There will be a number of special visitors from other countries and the rest of New Zealand to share with us the joy of the Festival and to those I extend, on behalf of the city, a very cordial welcome and trust that their stay here will always be a pleasant memory.

Christchurch can once again look forward to an event which will stimulate the higher attributes of the individual and experience a period of enjoyment far beyond the normal activities of life. I compliment the organisers and thank them on behalf of the citizens for staging this Christchurch Arts Festival and I trust that it will be an outstanding success.



Mayor of Christchurch.

The 1973 Christchurch Arts Festival marks the beginning of a new era in Festivals in Christchurch. It is the first Festival to be held since the opening of the Christchurch Town Hall complex, and to a large extent it will be based round the facilities of this magnificent new building. Previous Festivals have presented successive committees with enormous difficulties because of the lack of an adequate concert hall and modern theatre, but now with the completion of the long awaited Town Hall, Christchurch has facilities without equal in New Zealand.

Exciting Festivals can now be held on a regular basis and ensure that Christchurch will become, like its sister city Adelaide in Australia, the 'Festival City' of New Zealand.

I wish to express the appreciation of the Festival Executive to all those who have provided the considerable financial backing necessary to mount this Festival—local bodies, the Queen Elizabeth II Arts Council, business firms, and private citizens have contributed most generously, and we trust our programme will meet with their approval. We have tried to have a sufficiently wide range of artistic attractions which will appeal to all sections of the community, and yet have aimed to achieve the highest possible standard of performance. It now only remains for the citizens of Canterbury and further afield to enter into the spirit of the Festival by attending as many events during the Festival fortnight as they possibly can.



Chairman, Christchurch Arts Festival

General Information

1973 Christchurch Arts Festival

Presented by the Christchurch Arts Festival Inc.
supported by the Queen Elizabeth II Arts Council
and Christchurch Local Bodies.

Patron: The Mayor of Christchurch, N.G. Pickering, J.P.

Chairman	H. G. Hay
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Festival Office

Town Hall,
Christchurch.
P.O. Box 13203 Armagh.
Telephone 68-899.

Festival Information Bureau—Town Hall Foyer.

The Souvenir Brochure, Festival posters and membership cards for the Festival Club are on sale and general information is available from the Festival Information Bureau.

The Festival begins at 12.00 noon on Saturday 3 March with an Official Lunch (by invitation only) at which the Prime Minister, the Hon. Norman Kirk, declares the Festival open.

Festival Services will take place on Sunday 4 March at 9.00 a.m. on the Cathedral of the Blessed Sacrament, and 11.00 a.m. in Christchurch Cathedral.

Festival Club

The Festival Club is a focal centre for artists, visitors and residents alike, and is situated in the Conference Room of the Town Hall from March 3-17. The Club is licensed (under Section 219) and opens at 10.00 p.m. on March 3; thereafter the hours are 10.00 a.m. to 1.00 a.m. Mon to Sat, 6 p.m.-midnight Sun. Light refreshments are available all day at a minimal cost. This affords an excellent opportunity for people to meet their friends and Festival artists in relaxed surroundings.

Membership Fee for all or any part of the Festival \$5.00, covering ticket holder and one guest. Tickets available from the Festival Information Bureau, Town Hall.



The Royal Hunt of the Sun

Author's Note

There are, no doubt, many ways of producing this play, as there are of setting it. My hope was always to realise on stage a kind of 'total theatre,' involving not only words but rites, mimes, masks and magics. The text cries for illustration. It is a director's piece, a pantomimist's piece, a musician's piece, a designer's piece, and of course an actor's piece, almost as much as it is an author's piece.

Peter Shaffer.

In the Cathedral of Lima, Peru, is written 'Fame is the flower on a dead man's heart.' It marks the grave of Francisco Pizarro, a swineherd who became a Spanish general. With one hundred and sixty-seven men he conquered the Inca empire of twenty-four million people.

This story of steel against stone has inspired **The Royal Hunt of the Sun** which has been called 'the greatest play of our generation.'

The facts in this spectacular play are historically accurate. The words are Peter Shaffer's.

For his material Shaffer turned to a learned nineteenth century historical classic **The Conquest of Peru** by W. H. Prescott. The most brilliant passages in the history of Spanish adventures in the New World are undoubtedly afforded by the conquests of Mexico and Peru.

Prescott felt that the Mexican conquest would inspire a poet because of its unity, the march of events moving steadily to the consummation—the final siege and downfall of the capital.

The conquest of Peru is quite a different matter. The action, the subversion of the Incas and the execution of the emperor Atahualpa in 1533 finishes long before the story of the Spanish conquest is told.

But the Inca story is one of the most amazing incidents in history. The fact of one civilisation being taken over by another, while emotionally charged, is not exactly uncommon. Who hasn't taken what was once another's possession? And what justifications have not been produced to support the take-over? Even Atahualpa himself slew his brother for his land. But he can explain it.

The Royal Hunt of the Sun allows us to witness some of the remarkable aspects of this epic event. And some of the ironies: To quote Australian scholar Paul Kelly, 'Atahualpa had expected to meet a god and found a man. Pizarro expected to meet a man and found a god.'

A more tragic irony is to be found in the deep bond of love that grows between conqueror and conquered which must end in certain shattering destruction. No matter what twists and turns, the end game has to be death.

An unseen irony, history tells us, is that every one of the conquerors in time met some form of violent death.

Why did Peter Shaffer write **The Royal Hunt**?

'The totality of it was in my head for ages: not just the words, but jungle cries and ululations; metals and masks; the fantastic apparition of the pre-Columbian world. It was not that I wanted to see the real horses of **Ben Hur** canter painfully

round the stage again; but I did deeply want to create, by means both austere and rich—means always disciplined by a central aesthetic—an experience that was entirely and only theatrical. 'What about the words? What did I really want to write? Many things. Basically, perhaps, about an encounter between European hope and Indian hopelessness; between Indian faith and European faithlessness. I saw the active iron of Spain against the passive feathers of Peru; the conflict of two immense and joyless powers. The Spaniard suspected joy as being unworthy of Christ. The Peruvian could hardly know it, since in his wholly organised world he was forbidden despair. The Conquistadors deified personal will: the Incas shunned it. Both in a deep sense denied man—Europe, because of her comparative sense of "freedom", the more unforgivably.

'I suppose what is most distressing for me in reading history is the way man constantly trivialises the immensity of his experience.'

In **The Royal Hunt** art takes over from history and Peter Shaffer probes deep within the heart of one man, Pizarro. The garroting of the Inca may be the most painful experience for the audience; Pizarro's tears the most poignant.

The Killing of the Sun God

'The treatment of Atahualpa, from first to last forms undoubtedly one of the darkest chapters in Spanish colonial history. There may have been massacres perpetrated on a more extended scale, and executions accompanied with a greater refinement of cruelty. But the blood-stained annals of the Conquest afford no such example of coldhearted and systematic persecution, not of an enemy, but of one whose whole deportment had been that of a friend and a benefactor . . . The long confinement of the Inca had been used by the Conquerors to wring from him his treasures with the hard gripe of avarice. During the whole of this dismal period he had conducted himself with singular generosity and good faith. He had opened a free passage to the Spaniards through every part of his empire, and had furnished every facility for the execution of their plans. When these were accomplished, and he remained an encumbrance on their hands notwithstanding their engagement, expressed or implied, to release him . . . he was arraigned before a mock tribunal, and, under pretences equally false and frivolous, was condemned to an excruciating death. From first to last, the policy of the Spanish conquerors toward their unhappy victims is stamped with barbarity and fraud . . .'

— Prescott

'For once, as a man, he (Pizarro) holds on (and here is a faith, for the facts counsel against it) out of deep, useless, barely acknowledged affection, to the life-thread of another man. He celebrates in his stubbornness the wonder of a life. He is left with no answers, ultimately with no existence. But in no very paradoxical sense he recovers joy, by finding real grief. The frost melts. As Genet said: "To see the soul of a man is to be blinded by the sun."' — Shaffer.



Hayes Gordon

Central figure in the Festival production of **The Royal Hunt of the Sun** is director, Hayes Gordon. Hayes Gordon has a distinguished record in show business. A Boston boy, he did a long and valued stint with the Moss Hart U.S. Air Force show **Winged Victory** during World War II. He arrived in Australia in the 1950's playing lead in **Kiss Me Kate**. Then it was **Annie Get Your Gun** and **Oklahoma**, with Evie Hayes, and top Australian radio shows.

Three years ago Hayes Gordon brought Christchurch audiences to their feet with his performance in **Fiddler on the Roof**. But there is a Hayes Gordon who is little known in New Zealand. This tribute is an extract from a portrait of Hayes Gordon written last year by Australian theatre critic Kevon Kemp:

'For a theatre to survive almost twelve years of continuous performance in Australia is for it to be a fiery testimony that miracles are still amongst us. When such a surviving theatre is one founded upon heroic idealism, with ethics strict and plentiful enough to found a church on, and calling out a devotion from its members equalled only by that of a holy order, then the miracle is not only with us but almost unbelievable.

This miracle is called the Ensemble Theatre, whose home is in Sydney but whose warmth is felt around Australia. It is one of the great idea-producers of our theatre, and one of its most significant training grounds. Even when quarrels with its theories arise, as sometimes they do with actors and actresses, I know of no artist who has not been better for the Ensemble experience.

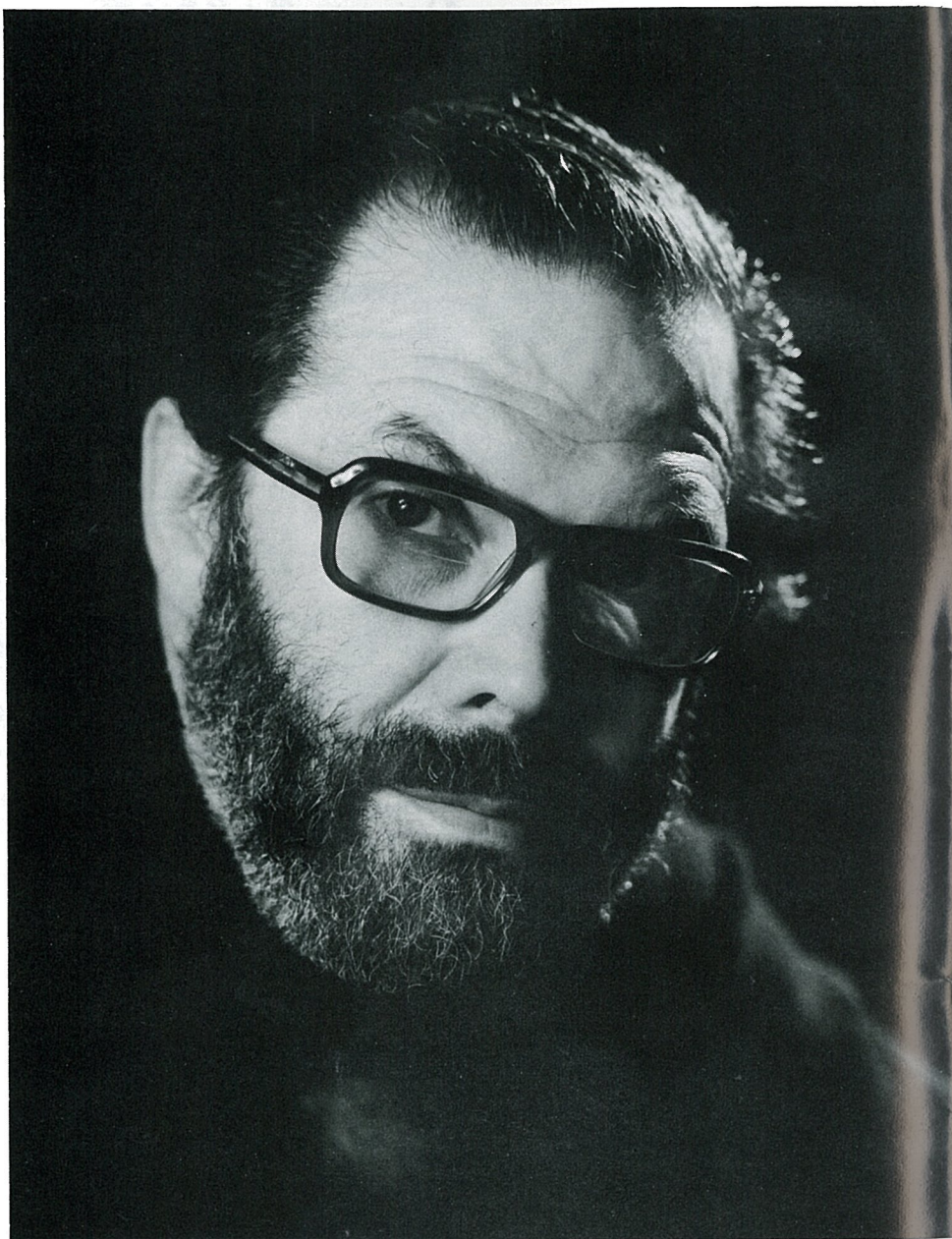
The special quality of the Ensemble has been, and will be as long as it lasts, the refined regard it has for its audience. From Hayes Gordon, its founder and central figure, flows an attitude to people which is perhaps best called a hard kindness. Without condescension, without any overt appearance of instruction or education, the Gordon principles have soaked the Ensemble activities, so that entertainment becomes art, art becomes magic, and magic changes people.

There is a Hayes Gordon phrase, often quoted, which sums this up: "We try to send the audience home a nicer giant." From the audience's point of view, the glorious thing is that for once they are treated as giants.

Importance and dignity clothe an Ensemble audience from the footpath on; these people descending from cars and taxi cabs are transformed into citizens involved in the arts.'

And here is how Hayes Gordon, a total man of the theatre feels about this Festival play—

'I feel to do justice to **Royal Hunt** the audience must be permitted to be stunned, shocked, empathetic, partisan, angry, despairing, hopeful, grateful and perhaps even resolved that a more civilised (considerate) mode of interpersonal relationship may be fashioned.'





Beth Dean

Choreographer for **The Royal Hunt of the Sun** is Beth Dean, a world authority on ethnic dance forms. American-born she now lives in Australia. Ballerina, concert dancer, critic and choreographer, Miss Dean is the author with her Australian husband, Victor Carell, of several books and many articles on dance. She is the Australian correspondent for **Dance** magazine, and critic for the **Sydney Morning Herald**.

In **Royal Hunt** she hopes to help the actors capture the Indian people's affinity with their land, the sun and the sky.

One of her chief joys will be working with Hayes Gordon.

'We both care a lot. We are terribly interested in giving this festival the most exciting and truest expression of the arts through the play.'

Amamus Theatre Group

The Amamus Theatre Group which is presenting two double bills in the Repertory Theatre during the 1973 Christchurch Arts Festival is a surprise addition to the drama programme. This Wellington based group was established two years ago because the members felt the lack of an ethnic, popular theatre.

The members of the ten man group are mainly young actors and actresses, most of whom have had professional training and experience.

The director, Paul Maunder, trained at the National Institute of Dramatic Art, Sydney, and now works as a film director with the National Film Unit. He won the Ngaio Marsh prize for TV playwrighting and directed the film **Gone up North for a While**, recently seen on National Television.

These actors want group involvement rather than individual efforts and specialist stars.

Their work, it would seem, is in sympathy with **O Temperance**, the successful Mervyn Thompson production for the Court Theatre here last year. Their own approach is to work through improvisation, group research and suggestions, constant experimentation to work out what is most effective and most satisfying to the group.

The use of improvisation, with the need to draw on the actor's own experience and powers of observation both extend the individual, and demand of him a less selfish attitude to work (rather than art). It goes along with a far more communal attitude to theatre, and a feeling that the theatre group is responsible to the wider community, and must participate in its affairs. This emphasis on participation is perhaps the best aspect of community theatre. Its insistence that working on the play is just as important as actually putting something on, is another strong aspect. It certainly widens theatre's appeal, and reaches both new audiences and new actors (the National Youth Theatre in London is one example). It is complementary to, rather than a complete replacement for, the theatre that we have grown up with.

One of the plays **I Rode My Horse Down the Road** evolved in this way.

'We recalled what had happened to us as children and adolescents, collated the results, improvised scenes. Some worked, some didn't.

Those that did were kept and a logical order and form evolved. The result was then rehearsed extensively.'

It was well received. One critic wrote 'Here was a very welcome experiment which was also a rewarding theatrical experience. Both the material and the performance had a hard tonal edge of a particularly New Zealand kind: nasal, moaning, maudlin and self-deprecating while at the same time making a show of aggression. In other words, vigorously adolescent. The play is a collation of biographies of remembered injustices and a catalogue of complaints against the adult world. The cast put a lot of themselves into this play and I suppose it is some measure of its success that it exposes them.'

The Wall Street Banks in London have closed, a play concerned with the way the depression affected the lives of a cross-section of New Zealanders, had to be approached in a different way as none of the group had directly experienced it.

'We read newspapers of the period, recorded interviews with people who had lived through it. In this way we built up a number of incidents, memories, themes and feelings.

'It became very much an attempt to bridge the generation gap for us, as products of an affluent age, to try and feel as our parents and grandparents felt in an age of deprivation. Rehearsals became an attempt to understand.'

New Zealand theatre receives strong criticism from Paul Maunder. 'Theatre should be part of the culture in which it exists—which it is not at the moment. It is more a sort of ambassador from Britain and the United States—it should be doing the best, not the mediocre third-rate U.S. plays, if it's going to interpret and mirror New Zealand society, where it exists. Improvisational work may be the way to a New Zealand style, going with a certain gaucherie and the "do it yourself image."'

Paul Maunder is among those who would like to see more care and effort put into producing New Zealand plays, by playwrights who are at home in this theatrical situation. Theatre justifies society and life in the sense that it allows us to live with it and accept it, and, perhaps, to understand more of it.

The Plays

The group presents two double bills, running time for both being approximately 2½ hours.

Repertory Theatre Mar 3-6

Programme A:

'51'

A play concerning the events of the 1951 wharf dispute. It uses music, dialogue narrative from the actual documents available to present an amusing, satirical and poignant re-enactment of the events of this major industrial dispute in N.Z.'s history.

'3 sq. chain and ten'

This play, written by Paul Maunder, is an evocative study of a typical N.Z. family in the 1950s.

Programme B:

'The Wall Street Banks in London have closed'

A dramatic description of the way the depression affected the lives of a cross-section of New Zealanders. Based on research of newspapers and interviews with people who lived through the times.

'I rode my horse down the road'

Scenes from a N.Z. upbringing, based on the groups' memories and developed through improvisation.

Cast: 'The Wall Street Banks in London have closed'



Music

Orchestral & Choral Concerts

Juan Matteucci

Juan Matteucci began his musical career as a cellist, studying at the Conservatory in Santiago and later becoming principal cellist in the Symphonic Orchestra of Chile. While in this position he began training as a conductor, and in 1950 he was awarded a Chilean Government bursary to study at the International Course for Conductors at the Verdi Conservatorium in Milan. On his return to Chile he was appointed assistant conductor of the Symphonic Orchestra, and when in 1955 a new Philharmonic Orchestra of Chile was formed, Juan Matteucci was its permanent conductor. Under his leadership this orchestra won a position of renown among South American orchestras.

Juan Matteucci's New Zealand activities are better known to us. Five years as principal conductor of the NZBC Symphony Orchestra saw him introduced to audiences all over the country, guiding the orchestra to its present level of achievement. In the last two years he has been Musical Director of both the Christchurch Civic Orchestra and the Symphonia of Auckland, as well as a welcome visitor each year to the orchestras of the Australian Broadcasting Commission. Opera and ballet have benefited from his skill over many seasons, as have students at the Cambridge Music School.



Town Hall

Sat 3 March 8.15pm

Festival Opening Concert

Christchurch Civic Orchestra

Conductor: **Juan Matteucci**

Soloist: **Michael Ponti** *piano*

Shostakovich Festival Overture

Moszkowski Piano Concerto in E, Op. 59

(First Performance in New Zealand)

Rachmaninov Piano Concerto No. 3 in D minor, Op. 30

Town Hall

Fri 16 March 12.15pm

N.Z.B.C. Symphony Orchestra

Conductor: **Juan Matteucci**

Soloist: **Michael Ponti** *piano*

'Symphonic Encores'

Beethoven Symphony No. 5 (1st movement)

Mozart Symphony No. 39 (3rd movement)

Schubert Symphony No. 8 'Unfinished' (1st movement)

Liszt Dance of Death

Dvorak Symphony No. 9 'New World' (3rd movement)

Tchaikovsky Symphony No. 5 (4th movement)

Town Hall

Thu 15 March 8.00pm

N.Z.B.C. Symphony Orchestra

Conductor: **Juan Matteucci**

Soloist: **Michael Ponti** *piano*

Rossini Overture, Semiramide

Rachmaninov Rhapsody on a Theme of Paganini

Sibelius Symphony No. 1 in E minor

Town Hall

Sat 17 March 8.00pm

N.Z.B.C. Symphony Orchestra augmented

Christchurch Harmonic Choir

(Musical Director: William R. Hawkey)

Royal Christchurch Musical Society

(Musical Director: Robert Field-Dodgson)

Choir of Villa Maria College

(Joint Musical Directors: Wolfgang and Rolf Just)

Conductor: **Juan Matteucci**

Soloists: **Angela Shaw** *soprano*

Irene Tirbutt *soprano*

Honor McKellar *mezzo-soprano*

Anthea Moller *mezzo-soprano*

David Parker *tenor*

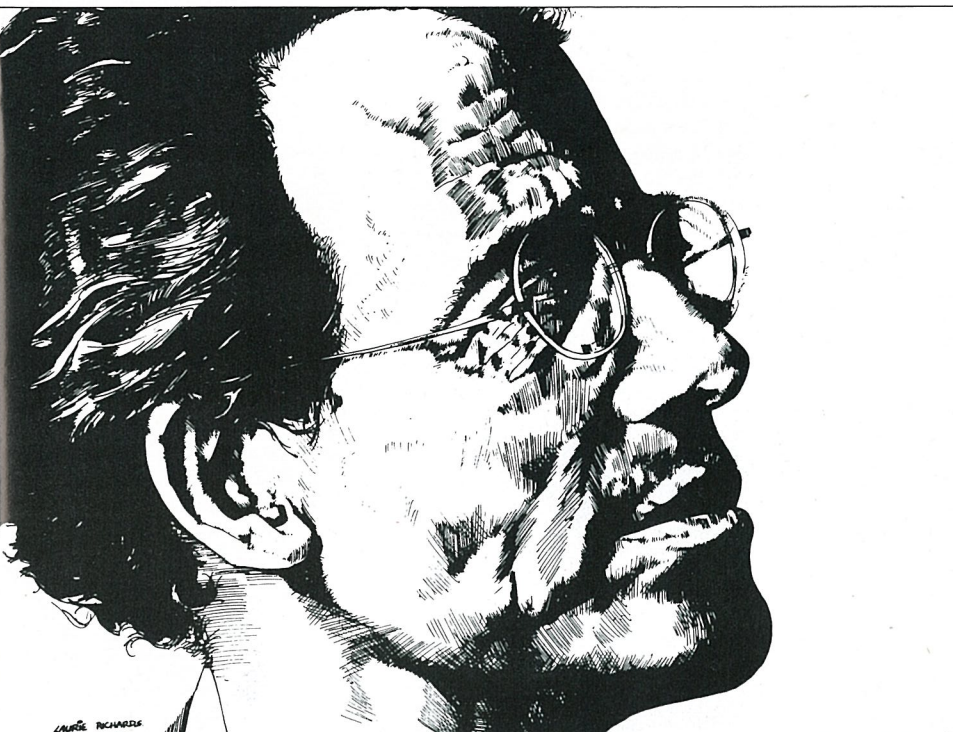
Graeme Gorton *bass*

Charles Naylor *bass*

Mahler Symphony No. 8, 'Symphony of a Thousand'

(First Performance in New Zealand)

Gustav Mahler (1860-1911)



For Gustav Mahler composing was a part-time summer activity sandwiched between his heavy full-time commitments as conductor and director of the Vienna Opera. Against this one can appreciate that a completed oeuvre of five song cycles, a cantata and nine symphonies is no mean achievement in his moderately brief life-span.

Although his song cycles are outstanding examples of the medium it is his symphonies which have enjoyed such a tremendous revival over the last decade. Amongst overseas listeners, particularly the younger generation, he appears to be rivalling Tchaikovsky as the most popular of the Romantic symphonists. He possesses the basic ingredient of popularity—a rich vein of tunefulness in direct Austrian line from Schubert.

Despite this the real factor which determines Mahler's compositional technique is that he is a born contrapuntist. Rather than using melody supported by harmony, Mahler, like Berg, always thought of music in terms of thematic antithesis using two-part counterpoint as a vehicle to heighten emotional tension. The parallel

between Mahler's style from the fifth symphony onwards and Berg's tonal episodes from **Wozzeck** and his **Reigen** from **Three Orchestral Pieces** is quite striking, as in both composers the harmonic usage and orchestration were determined by linear writing.

This is what makes Mahler's historical position unique. While bringing the great Austrian-Germanic symphonic tradition to its close, Mahler was also laying the foundations for the inwardly tense and expressionistic style of Berg and Schönberg.

In colouristic use of orchestration, Mahler is one of the supreme geniuses of all time and occupies the position of a latter-day Berlioz.

However it is Mahler's polyphonic style of writing which had the most far-reaching effects on his orchestration. If Bruckner adopted the terraced orchestral layout typical of the organist, and Wagner blended his sonorities as Debussy once described 'like thick polychromatic putty', Mahler stood alone in his lifetime in eschewing lush sensuousness in favour of economical terseness and adopting a linear clarity of instrumentation almost approaching a chamber music technique. Even in the unprecedented vast forces of his eighth symphony (aptly nicknamed 'Symphony of a Thousand'), Mahler keeps his textures impeccably clear.

Outwardly, many of his symphonies conform to classical type in direct descent from the Viennese tradition of Schubert and Bruckner.

However in his frequent use of voices as well as his literary and philosophically conceived planning Mahler, in his second and eighth symphonies, establishes a clear evolutionary line with the symphony-oratorios such as Beethoven's ninth symphony, Berlioz's **Romeo and Juliet** and Liszt's **Faust** Symphony.

Thus Mahler's eighth is a symphony in name only. Its first part is akin to the religious choral music of symphonic proportions like Bruckner's **Te Deum** while its massive second section, drawing on closing scenes from Goethe's **Faust**, is reminiscent of Wagner's **Parsifal** and comes close to the tradition of Romantic opera and oratorio.

Mahler thinks big. Nearly all his symphonies including the eighth last well over an hour. In his own words each symphony meant 'the building of an imaginary world with the aid of every resource of musical technique'.

Like Berlioz, there is a dualism in Mahler's style in that he attempted, not always with success, to marry sophistication with simplicity and juxtapose the most lofty and cosmic conceptions with simplicity of lyricism, Austrian folk song, popular dance rhythms, nature painting, parody of the banal, and grotesque irony. However even when he does not always succeed in unifying such diverse elements (and critics have been quick to point out the duality between the Catholic polyphonic rigours of Part one and the Romantic operatic leanings of Part two in the Eighth Symphony), Mahler is a composer who bares his soul with such striking sincerity and integrity that we willingly accept his weaknesses alongside his strengths and endear him as one of the greatest symphonists of all time.

Ian Dando



Rachmaninov 1873-1943

Ever dissatisfied with his achievements, Rachmaninov, in later life, used to ask himself: 'I have chased three hares. Can I be certain that I have captured one?' He could reasonably claim to have bagged the lot. As a composer, conductor and, above all, as a breathtaking pianist, he was arguably the greatest Jack-of-all trades music has known.

Tall, impassive and inscrutable, was there ever a composer whose physical appearance so complemented the popular conception of his music? Stravinsky called him a six-and-a-half-foot-tall scowl but that was a judgment clouded, no doubt, by Stravinsky's distaste for 'interpretation' and Rachmaninov was the interpreter—of everything—par excellence.

Since his death in 1943, Rachmaninov's reputation has soared. It has always been high with the public, which is probably one reason why his music has never found much favour with the avant-garde but recently, even on that front, there has been something of a major re-appraisal. The days are now probably gone for ever when Edward Sackville West could write: 'Few artists have proved to be ultimately negligible on so large a scale as Rachmaninov' and if he is not yet considered totally admirable, he has, at least, attained critical respectability—for whatever that may be worth.

Perhaps it is only Time which can refute the criticism made of his being old-fashioned. Although Rachmaninov died thirty years ago almost to the day, his music belongs essentially to the nineteenth rather than to the twentieth century but the relationship of his work to its time was not a factor which bothered him at all.

He was unsympathetic with the fads and musical fancies of the day: 'My constant desire to compose music,' he said, 'is actually the urge within me to give tonal expression to my thoughts. That, I believe, is the function that music should serve in the life of every composer; any other function it may fill is purely incidental.'

The realisation of his musical credo was completely successful and, in gaining recognition for his music, he was helped by genuine inspiration, a technical mastery of his materials and an incomparable gift as a superb pianist. Curiously enough, although he was a relatively prolific composer, Rachmaninov's reputation rests on a handful of works: the Second and Third Piano Concertos, the Paganini Rhapsody, the Second Symphony and a small number of the piano preludes and songs. These are the works with the distinctive stamp: the soaring melodies, the romantic harmonies and exciting climaxes, the gradual thematic ascents and swaying keyboard descents which tend to distract one from an appreciation of the carefully planned sweep of the music, the developing compression of his ideas and the lightening of texture so apparent in his later works, all allied to a matchless pianistic lay-out.

But if the day comes when the Third Symphony, the *Études-Tableaux* and the Vesper Mass come into their own, listeners will meet another Rachmaninov altogether—no less approachable and equally rewarding.

It is true that Rachmaninov sometimes did not know where to stop. This is one reason why works such as the Paganini Rhapsody and the Corelli Variations can lay claim to being amongst his best, for the restrictions of variation form made him curb his emotional excesses. On the other hand, like Stravinsky, he has often suffered at the hands of those who try to wring the maximum out of the works. He was never guilty of this and his recordings are eloquent testimony to his own underplaying of his music.

It was unfair to say: 'metaphorically speaking, Rachmaninov shut himself up in a dark room, frightened himself to death and then translated his soul storms into the language of music.' He was a Romantic all the way and a pre-Revolution Russian Romantic at that, unable—and unwilling—to shake off the pervasive influence of Slav sentiment and an introspective fatalism which seems part and parcel of it. However, these characteristics were, for him, never a platform for self-despair but a spring-board to some of late Romanticism's most popular expressions. Free from hysteria, balanced in thought and eloquent in their utterance, the major works are some of this musical era's great set pieces.

And he was not without a sense of humour. Before a Carnegie Hall recital, his manager, seeing him looking like death (as he usually did) asked if he were unwell. 'No,' Rachmaninov replied, 'I am just rehearsing my sadness.' His years in America, an exile from his homeland, had taught him some lessons.

Gerald Lascelles

Michael Ponti

Michael Ponti was born in Freiburg, Germany, although his father was an American of Italian descent serving with the United States Foreign Service. His early years were spent in the Washington, D.C., area where at ten, he became a pupil of Gilmore MacDonald, a student himself of Hofmann and Godowsky. In 1954 his family returned to Europe, and he continued his studies with Professor Erich Flinsch, one-time assistant to Emil Sauer at the Staatliche Hochschule für Musik in Frankfurt. By his twentieth birthday, he was already touring extensively in Europe, and in 1964 he won the Busoni Competition and received a Silver Medal at the Queen Elisabeth Concours in Brussels. Thereafter his activity expanded to include both South America and the Far East. Michael Ponti's performance of a wide range of piano literature led to an extensive recording contract with Vox that has seen him undertake more than twenty recordings within the past two years. He is scheduled to return to the United States for appearances next season. His New York debut on 13th March 1972, was a sensational success, and he made his first appearance in the United Kingdom at the Queen Elizabeth Hall, London, on 1st June 1972.



Town Hall Sat 10 Mar 8.15pm

Piano recital by
Michael Ponti

<i>Haydn</i>	Sonata No. 52 in E flat
<i>Schumann</i>	Symphonic Studies
<i>Scriabin</i>	Sonata No. 5 in F sharp
<i>Liszt</i>	Sonata in B minor

Piano Romanticism

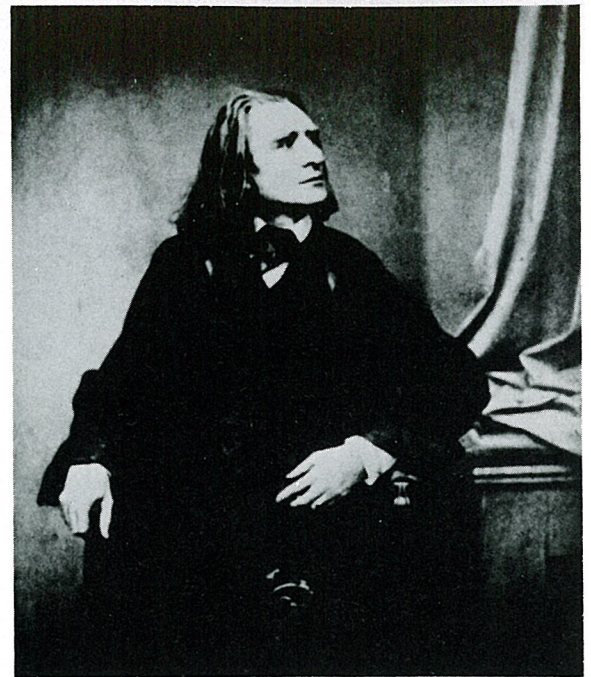
When W. S. Gilbert wrote that there was beauty in the bellow of the blast, he expressed an idea which was at the heart of the Romantic movement. As Mario Praz wrote: 'For the Romantics, beauty was enhanced by exactly those qualities which seem to deny it, by those objects which produce horror; the sadder, the more painful it was, the more intensely they relished it.'

This 'indissoluble union of the beautiful and the sad' was a relationship as attractive to Romantic composers as it was to a Keats or to a Baudelaire. Liszt in his *Faust Symphony* and some of the diabolic piano pieces, Rachmaninov in works such as 'The Isle of the Dead' and some of the piano music—both found the principle irresistible and their sweetest songs may well have been those that told of saddest thought.

It was left to Scriabin to develop the Satanic aspects of the Romantic movement. In music such as the Piano Sonatas which he subtitled 'Black Mass' and 'White Mass' he was regarded by many as showing unhappily clear, albeit talented, signs of the musical decadence to which, it was held, many of his less talented contemporaries and juniors were unfortunately becoming increasingly prone.

These three composers, whose music appears in Festival programmes, not only shared similar intellectual tastes but were also outstanding examples of the Romantic pianist-composer and their chosen instrument, more than any other, was to play a role which has forever linked it to this particular musical era. For the Romantic composer, the piano was, in fact, little short of a God-given gift. In expressiveness, dynamic range, speed of response and general musical flexibility, it was the ideal instrument for his needs and nearly every composer worthy of the name played it.

In the early days of the Romantic movement, piano music, publicly played, had usually been composed by the performer, and it was not until the latter half of the nineteenth century that the



Liszt (1811-1886)

concert pianist, interpreting the works of others, put in a significant appearance. Liszt, Scriabin and Rachmaninov had their feet firmly planted in both camps, however, and no composers could have asked for more compelling publicists than they were for themselves.

Romanticism and pianism were to go hand in hand until the First World War and they held together, even if somewhat tenuously, until the Second, but this partnership, which was to produce such extraordinary examples of colourful personality, technical wizardry, musical charlatanism and personal eccentricity (quite apart from some memorable music) was finally done for by abrupt social change and the cult of fidelity to the score personified by Artur Schnabel.

The notions exploited by these composers were, of course, not ignored elsewhere in the music of the period but they reached their high point in the piano literature and, for pianists, this was the golden age. It might not be without significance that the departure of the keyboard lions seems to have been accompanied by a reduction of worthwhile composition for the piano.

To play this repertoire well, a pianist needs a host of attributes. Personality first and then a technique verging on the prodigious. Liszt and his successors would have been amongst the first to echo Ezra Pound's comment that he believed in technique as the test of a man's sincerity. A disinclination to overdo things, or perhaps just good taste might come next, and then a sensitivity to tone and the use of rubato, care with dynamics, a well developed rhythmic sense and finally mastery of the lyrical line and the powerful statement. The great Romantic pianist had an iron hand in his velvet glove, and, if he combined all these qualities in his playing, he might then find he was the possessor of that elusive and indefinable something we call 'the grand manner.' In recent memory, numbers of pianists displayed it; today only a handful. If the Romantic Revival, currently at the flood, sweeps them back into our ken, good luck to it.

Gerald Lascelles



Scriabin (1872-1915)



André Tchaikowsky

André Tchaikowsky is not only one of the most outstanding of the group of artists who studied in the immediate post war decade and emerged in the late 1950s, he is also probably the most individual in the path he has since chosen.

He started his career in the normal way, via competitions, but in the first three years of his career he had such an enormous success that he played almost 500 concerts. In his first season he was, for example, already playing with all the major orchestras such as New York and Chicago with Mitropoulos and Reiner. After his first concert in Germany he had to return to that country the following season for three months and 40 concerts.

However by 1960, in the fourth year of his career, he had decided to reduce his concert activities drastically. He turned his back on the jet age career and his activities have since then crystallised around a distribution of his time and talent in three directions—a concert career, composing, and musical activities for pleasure.

In the concert career he restricts himself to 60 concerts in a six month period each year; he composes for three months a year. During the rest of the time, particularly in the summer, he plays a great deal of chamber music with friends (strictly for pleasure) and is involved in other diverse activities such as Master Classes.

André Tchaikowsky was born in Warsaw in 1935 and studied at the State Music School in Lodz and in the Paris Conservatoire under Lazare Levy. He later worked with Stefan Askenase. He made his public debut in the Chopin Competition in Warsaw in 1955 winning a prize and he also won a prize the following year in the Queen Elisabeth Concours in Brussels, after

which Artur Rubinstein said of him, 'I think André Tchaikowsky is one of the finest pianists of his generation—he is even better than that—he is a wonderful musician.' He has played in all five continents with most of the world's major orchestras, including the New York Philharmonic, Chicago Symphony, Berlin Philharmonic and London Symphony, under such conductors as Böhm, Giulini, Kletzki, Reiner, Mitropoulos, Schmidt-Isserstedt, Davis and Dorati.

James Hay Theatre

1.10pm

Five *Bach* recitals by
André Tchaikowsky piano

Partita No. 4 in D, BWV 828
Partita No. 1 in B flat, BWV 825

Mon 5 March

Partita No. 6 in E minor, BWV 830
Partita No. 3 in A minor, BWV 827

Wed 7 March

Partita No. 2 in C minor, BWV 826
Four duets, BWV 802-805
Partita No. 5 in G, BWV 829

Fri 9 March

Partita in B minor (Overture in French style) BWV 831
Italian Concerto, BWV 971

Tue 13 March

Goldberg Variations, BWV 988

Thu 15 March

J.S. Bach Keyboard Music

Bach began serious composing by writing variations on chorales. From that he proceeded to preludes and fugues for the organ and from trial and error in that sphere arrived later at various stages of maturity, culminating in the Toccata and Fugue in F, the later Toccata and Fugue in D minor, and the Fantasia and Fugue in G minor, all lengthy and elaborately developed works. It was from these highly extended excursions that he turned later to slighter pieces, ranging from small and isolated dance-movements, preludes and the fugal pieces he called Inventions, to the complete suites and the exquisite miniatures which predominate in the first book of the Forty-eight Preludes and Fugues. It was a matter of leaving the somewhat flamboyant and rhapsodic style of the great organ works for an un-Teutonic brevity, and for the intimate atmosphere of the clavichord and occasionally of the harpsichord.



These works thus replaced the native expansiveness of the virtuoso performer by an almost deliberate concentration or reserve; they are not at all childish pieces, though some of them were written for Friedemann and other beginners. Their motto is manifestly 'Teach us delight in simple things.' For the sake of this delight, the piano has to leave aside its grandeurs of easy resonance and make the most, instead, of its capacity for clarity of rhythm and cross-rhythm

and for melodic understatement and overstatement; also for its control of legato and staccato melodic lines in contrast, and of momentary and unessential overtones by means of the pedal. The main requirement is to realise the melodic and contrapuntal demands of the music.

The study of a man's art must begin with his craftsmanship, and Bach's patience, though by no means unfailing in this matter, is of a superlative order more often than not. Some conscious assimilation of detail is necessary to that sense of significant relationship on which abiding and characteristic memories of the music depend. Nor does exact analysis preclude the exercise of the imagination; it is only want of practice that makes the concurrent use of these two faculties difficult or unnatural. But Bach's art is something more than craftsmanship. The craftsmanship is illuminated by a wider rhythm, or a grander structure, or an illustrative or doctrinal purpose, or perhaps by the revelation of a major creative impulse. That being understood, technical observations will fall into their right place.

Bach's mastery of style and his communicative power are not easily separated, but the greater includes the less. Nor is Bach incapable of characteristic utterance in a simple or at least single-minded style, in which there seems to be little or no conscious manipulation. Yet most of his greatest things are, for most listeners, complicated, or at least packed with relationships which can be assimilated only after several hearings. It is no use pretending that Bach did not enjoy exhaustively comparing and renewing intonations, whether in succession and ordered sequence or in the harmony of opposed melodic lines and rhythms.

Bach thus serves as a touchstone to other composers. His thoroughness, both of structural elaboration and of melodic and harmonic detail, sets a standard which leaves most composers in the balance or found wanting, and at the same time it is a forcible encouragement to the precision of Debussy and later more or less modern composers. His dramatic and otherwise representative writing, considerably overstated by Schweitzer but none the less a perpetual background of the church works, corrects by its often fruitful musical results the composer who disclaims all contact with this earth. Above all, Bach's absorption of technical ingenuity and illustrative interest in a wider and transcendent creative activity, is a warning against the reliance on technique or on dramatic impulse, and at the same time an encouragement to pursue either until it touches those deeper springs of valuation which we call inspiration.

William R. Hawkey

Berlin Philharmonic Octet

The Berlin Octet was originally formed thirty years ago when the late Wilhelm Furtwängler was conductor of the world-famous Berlin Philharmonic Orchestra. He was anxious to encourage his players to form chamber ensembles within the Orchestra, and this particular Octet has received acclaim throughout Europe, Japan, the United States and South America.

The remarkable thing about the Octet is the way eight solo-class players have become one—in tone, temperament and interpretative outlook. The ensemble consists of five strings and three wind players, but the combination is a flexible one, especially as one violinist also doubles on viola, allowing the performance of a not-too-often heard piece such as the Mozart Horn Quintet which demands two violas (as well as violin, cello and horn). This blend of strings and woodwind produces an ensemble of feeling as well as of musicianship which captures the hearts of all their audiences.

The wide repertoire that is possible from this ideal combination of strings and wind includes works that have been especially composed for the Octet by such famous contemporary composers as Hindemith, Hans Werner Henze and Boris Blacher.

Alfred Malacek, violin; Ferdinand Mezger, violin/viola; Kunio Tsuchiya, viola; Peter Steiner, cello; Rainer Zepperitz, double-bass; Jörg Fadle, clarinet; Hans Lemke, bassoon; Gerd Seifert, horn.



Town Hall Tue 13 Mar 8.15pm

Berlin Philharmonic Octet

In association with the Christchurch Chamber Music Society Inc.

Mozart Divertimento in F, K.138

Hans Werner Henze Vier Fantasien aus der Kammermusik 1958

Schubert Octet in F, Op. 166

Music Players '70

Music Players '70 was formed in 1970 by Gary Brain and Barry Margan who invited pianist David James and percussionist Bud Jones to join them in a programme of 20th century music centred around two pianos and percussion. The Chamber Music Federation of New Zealand presented them with such success that further national tours during 1971 and 1972 followed. The N.Z.B.C. engaged them for a series of three television programmes (a fourth has just been filmed).

Kiwi Records sponsored their first commercial recording. They appeared as artists in last year's Auckland Festival, and recordings of their work have been sold overseas and to the BBC. Their première performance of Messiaen's 'Quartet for the End of Time' in Wellington last year was a sell-out and critics hailed it as one of the great chamber music events of the year. During the three years of their existence Music Players '70 have given fourteen New Zealand première performances.



Town Hall Tue 6 Mar 8.15pm

Music Players '70

Bartok Contrasts for violin, clarinet and piano

Rimmer Composition 5 for solo percussion and electronic sounds

Messiaen 'Quartet for the End of Time' for violin, cello, clarinet and piano

Olivier Messiaen (b. 1908)

Music Players '70 is including in its Festival programme a first Christchurch performance of one of the proven masterpieces of 20th century chamber music—Olivier Messiaen's 'Quartet for the End of Time' for violin, cello, clarinet, and piano.

This extensive eight-movement work which bears colourful sub-titles such as 'Dance of fury for the seven trumpets' and 'Cluster of rainbows for the Angel who announces the end of Time' has an equally colourful history surrounding its composition.

In 1941 Messiaen, who had joined the French army, was taken prisoner of war by the Germans. During his two year imprisonment at Stalag VIII in Silesia, Messiaen (himself a pianist) discovered amongst his fellow inmates a violinist, a clarinetist, and a cellist—hence the unusual combination of instruments.

The influence of 'sound colours' was very strong and this sprang from the privations of his circumstances at the time. Messiaen himself writes: 'In the Stalag the lack of food made me dream of sound colours, and one morning, forgetting the horror of the camp, the snow, and the wooden drawers which served us for beds, I was lucky enough to see the Northern Lights, extraordinary green and violet drapes folding and unfolding, twisting and turning in the heavens. Then there are the words of the Angel: "**There shall be time no longer**".'

This latter phrase from 'The Revelation of St. John' Chapter 10, gives a twofold clue to his music. As a devout Catholic, composition, for Messiaen, is an act of faith and an almost orgiastic religious mysticism pervades nearly all of this early and middle period music. Secondly, possibly as a result of his extensive study of Hindu rhythms, there is a timeless Oriental quality in most of his music even in his quicker movements. If Beethoven's music is organic growth and development Messiaen's sounds, like those of Debussy, are complete in themselves and therefore non-developing in the Western sense. The sounds exist sensuously for their own sake rather than being subordinated to a hierarchy of Sonata form. Hence their timelessness.

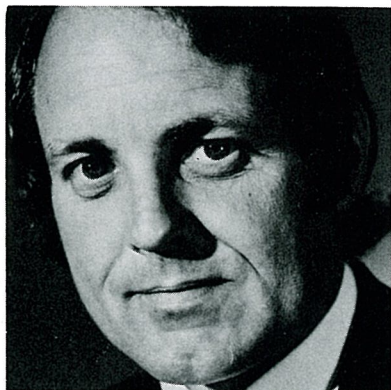
Messiaen's fame as a composition teacher rests on his two most distinguished post-war pupils Boulez and Stockhausen, but there is nothing difficult or avant-garde in his music.

His works including the quartet present tremendous difficulties in performance mainly on account of their rhythmic complexity. Despite this his music is always immediately acceptable to any listener, conservative or otherwise, as the idiom of much of his work, and this quartet in particular, is merely an extension of Debussy's sensory impressionism and Scriabin's introverted harmonic idiom.

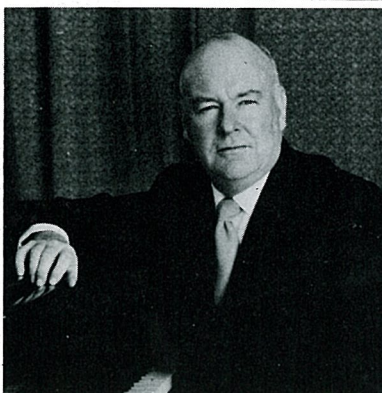
The Wellington premiere of this work last year by Music Players '70 left a profound impression on a capacity audience. This major opus is after all one of the greatest pieces by a composer frequently titled as 'the Messiah of French music.'

Ian Dando





William Hawkey
Maurice Till
Heather Taylor



Anthea Moller
Peter Cooper
New Zealand Wind Quintet

C.S.A. Gallery.

Sun 4 March 8.15pm

Music Workshop

Music Workshop is an attempt to bridge the gap between musicians in different spheres of music and reflects a current trend to do just this. The programme will combine jazz, avant-garde, original compositions, poetry readings, rock and chamber music.

James Hay Theatre

Wed 7 March 5.45pm

Recital by

Heather Taylor *soprano*

Maurice Till *piano*

Rossini La Regata Veneziana

Hugo Wolf Lieder:

Verborgenheit
Der Gärtner
Morgentau
In dem Schatten meiner Locken
Fussreise
Bescheidene Liebe

Samuel Barber Hermit Songs

Rachmaninov Four Songs:

Night
The Little Island
To the Children
Spring Waters

Christchurch Cathedral Thu 8 March 1.10pm

Christchurch Harmonic Chorale

Conductor: **William R. Hawkey**

John Dowland Three hymn tunes from
'Lamentatio Henrici Noel'

Arthur Benjamin Three Part-songs

John Taverner Mass 'The Western Wynde'

Brahms Four German Folk-songs

Michael Tippett Three Negro Spirituals from the
Oratorio 'A Child of Our Time'

James Hay Theatre

Fri 9 March 5.45pm

Christchurch Harmonic Chorale

Conductor: **Simon Tipping**

Shakespeare and Music. A programme of readings from and settings to music of words by Shakespeare.

Christchurch Cathedral

Sun 11 March

Organ recital by

William R. Hawkey

J. S. Bach Toccata and Fugue in F, BWV 540
2 Chorale Preludes on 'O Lamm Gottes,
unschuldig,' BWV 618 and BWV 656
Passacaglia and Fugue in C minor, BWV 582
2 Chorale Preludes on 'Wenn wir in
höchsten Nöthen sein,' BWV 641
and BWV 668
Fantasia and Fugue in G minor, BWV 542

Christchurch Cathedral

Mon 12 March

Harpsichord recital by

Peter Cooper

Scarlatti Five Sonatas
Hans Werner Henze Lucy Escott Variations
György Ligeti Continuum
Herbert Murrill Suite Française

James Hay Theatre

Mon 12 March 5.45pm

Recital by

Anthea Moller *mezzo-soprano*

Maurice Till *piano*

Rachmaninov

Five Songs:

O do not grieve for me, The Harvest Sorrow,
O stay my love, The Christ is risen, Vocalise

Mahler

Lieder:

Liebst du um Schönheit, Ich atmet' einen linden
Duft, Wer hat dies Liedlein erdacht?
Um schlimme Kinder artig zu machen,
Das irdische Leben

Messiaen

Trois Mélodies

John Ritchie

Four Dr Zhivago Songs

James Hay Theatre

Wed 14 March 1.10pm

New Zealand Wind Quintet

with **Peter Cooper** (piano)

Ibert

Trois Pièces Brèves

Mozart

Piano Quintet in E flat, K.452

Malcolm Arnold

Three Sea Shanties

Ballet



From the **Carmina Burana**, Bernard Hourseau's ballet to music by Carl Orff.

The New Zealand Ballet

The New Zealand Ballet is a fully professional company made up of 15 dancers led by Principal Dancer Jon Trimmer, who won the Feltex TV Personality of the Year Award in 1972 for his appearance in the TV production of **Façade**.

The Christchurch Festival sees the first performances by the Company now increased to 15 dancers. The five new dancers are all graduates of the National School of Ballet and were taken into the Company after auditions held in October.

For the Festival The New Zealand Ballet has been fortunate in obtaining the services of guest artist Bernard Hourseau—the French principal dancer now working in Mexico who returns to re-produce and dance in his ballet **Carmina Burana** to music by Carl Orff. This ballet won rave notices when it was performed at the Auckland Festival in 1971 and gives impressions of life in the middle ages, over a cycle of four seasons. The second ballet on the programme is **Pineapple Poll** which is set to music by Arthur Sullivan, arranged by Charles Mackerras. This ballet, in three scenes, is freely adapted from the Bab Ballad, 'The Bumboat Woman's Story', by W. S. Gilbert.

The third offering is a modern ballet by New Zealander choreographer Gaylene Wilson, who has recently returned to New Zealand after completing her Masters Degree in Modern Dance at the University of Utah.

Theatre Royal Mar 14-17

The Christchurch Ballet Society

The Christchurch Ballet Society was formed in 1961 to further the art of ballet in Christchurch. This is accomplished by means of production ballet and by holding schools for Christchurch ballet students.

The Society provides opportunities for teachers to do choreography, and for students to perform in a well-equipped theatre, in order to provide items for a teacher's recital held annually. Grants are also made to local students to assist them to attend the National Ballet School in Wellington.

The work of the Society in 1972 culminated in the production of the ballet **Coppelia** in the James Hay Theatre. This full-length ballet proved so successful, that the Society plans to produce one, and possibly two, ballet seasons each year.

We are extremely fortunate to have as our producer, David Peake, who has studied with the Royal Ballet School in London, and has danced with the Royal Ballet Company, the Sadlers Wells Opera Ballet, the Kiel Ballet Company, and recently with the New Zealand Ballet Company.

Christchurch has a large number of ballet students of great ability, and the Christchurch Ballet Society is working to ensure the full development of these talented young people.

Façade Walton
Death and the Maiden Schubert
The Miraculous Mandarin Bartok
Discothèque David Peake

Repertory Theatre Mar 8-10

Poetry & Literature

James K. Baxter (1926-1972)

Poet, social critic and commune patriarch, James K. Baxter had become a greatly-discussed, greatly-revered figure by the time of his death. Sociologists, in fact, may well find it difficult to account for the spasm of grief that shook New Zealand then.

It was as a poet that he first achieved prominence. His first book, **Beyond the Palisade**, was published when he had just turned 18 and revealed a precocious talent which was enlarged by subsequent collections of poetry, **Blow, Wind of Fruitfulness** (1948) and **The Fallen House** (1953). In those two volumes he seemed to have reached an early maturity.

The romantic and rhetorical manner of those poems was not to last. By the late fifties Baxter was wrestling with private demons. One result of this was a new poetic voice which emerged after a prolonged apprenticeship to suffering and after his visit to India in 1958 which was made possible by a Unesco grant. From that time on his concern was not so much self as society, not one man's private life but a poetic statement of what it meant to be a New Zealander during the quick-changing decade of the sixties. The mode was more realistic and less apparently literary, and his concerns coincided with a new mood in our society which he helped, in part, to shape.

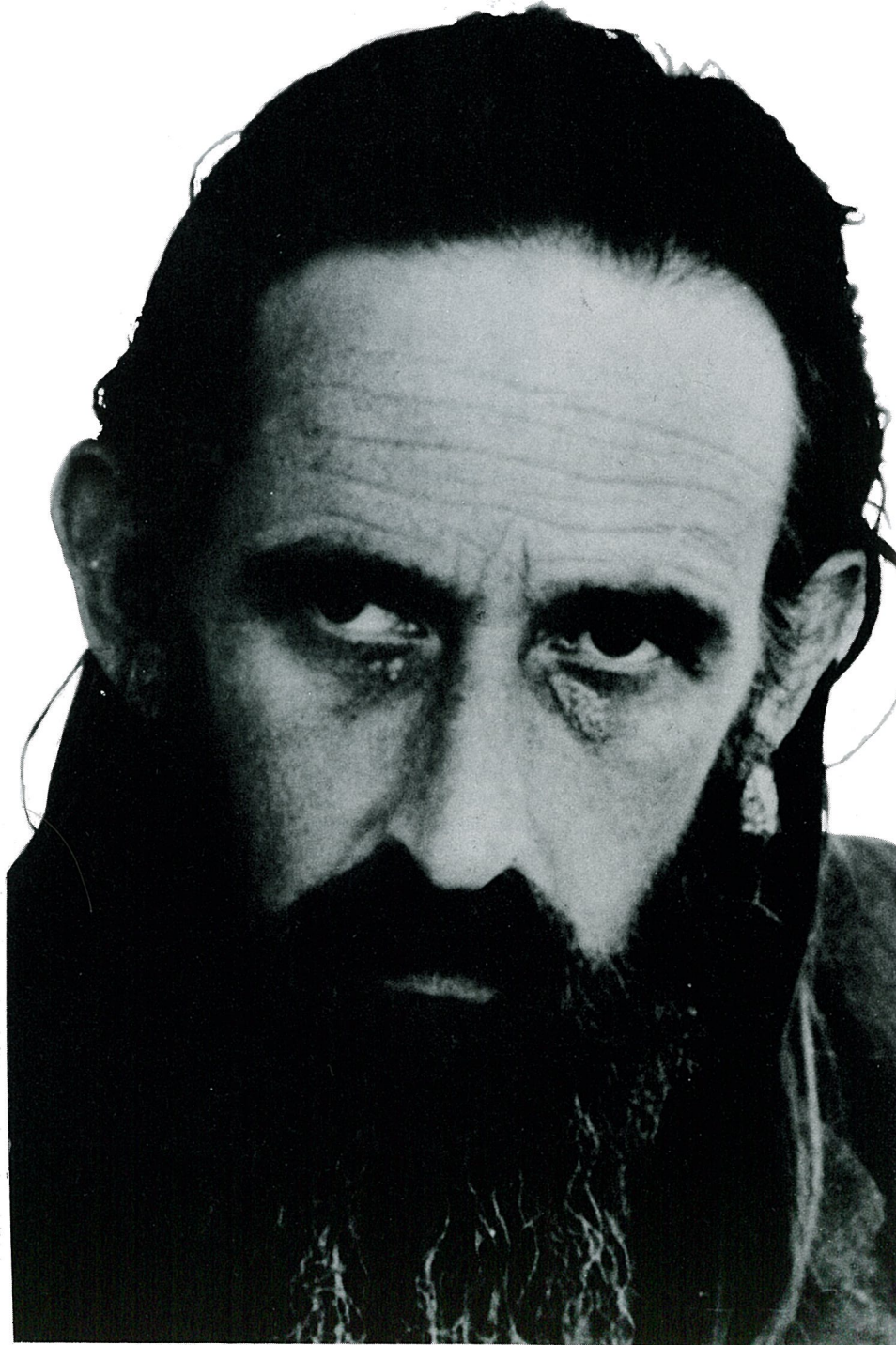
His didactic impulses led him to drama about 1959. His religious play, **The Wide Open Cage** and the social comedy **Three Women and the Sea** date from this time. Other plays were to be written during his Burns Fellowship years as a result of his collusion with Patric Carey at the Globe Theatre in Dunedin.

He had returned to Otago, scene of his childhood, at the beginning of 1966 when he took up the Burns Fellowship at the University of Otago. He was awarded the Fellowship a second time in 1967. During this period a new crop of verse, plays and critical writing emerged. **Pig Island Letters** (1966) and the later poems in **The Rock Woman** (1969) show this mature style which he maintained until his death. The same vigorous, lucid, unpretentious style marked his prose publications from that period, and is especially evident in the lively essays found in **The Man on the Horse** (1967).

Then began that brief but historic and familiar association with Jerusalem, a Maori settlement on the Wanganui River. There were other directions, of course, which led him to communes in Wellington and Auckland, but the emblem of those last years is undoubtedly Jerusalem. His life there is plainly documented in **Jerusalem Sonnets** (1970), **Jerusalem Daybook** (1971), and, finally, **Autumn Testament** (1972).

It may be presumed that there will be posthumous publications of his work because his literary zeal was unflagging. That resonant, melancholic voice may not be heard again on radio, television or public platform in this country, but it remains, urgent, earnest and entire, in the poetry, prose and drama which so enriches our literature and our nationhood.

John Weir



McDougall Art Gallery Sat 3 Mar 11.00am

Children's Verse and Music Programme
(under 11 year olds) arr. Tania Atkinson

McDougall Art Gallery Mon 5 Mar 1.10pm

Poetry Readings from English Literature
Medieval Poetry, arr. C. E. Spear

Christ's College Hall Mon 5 Mar 8.00pm

'Are Books Obsolete?' Panel discussion on the future of the book in the electronic age.
Speakers: Dr K. K. Ruthven, R. W. Hlavac, Prof. J. C. Garrett.
Presentation of Festival Schools Essay Award on the same subject.

McDougall Art Gallery Tue 6 Mar 1.10pm

Poetry Readings from English Literature
16th Century Poetry and Music, arr. B. J. Cochrane

Limes Room, Town Hall Tue 6 Mar 8.00pm

Debate: Canterbury Speaking Union
'That New Zealand Needs an Art Transplant'
Chairman: Rodney Bryant
Speakers: Rev. Bob Lowe, Val McKay, Brian Harman v. Pat Smythe, Jim Hopkins, Brian Burrows.

McDougall Art Gallery Wed 7 Mar 1.10pm

Poetry Readings from English Literature
Elizabethan Poetry and Music, arr. B. J. Cochrane

McDougall Art Gallery Thu 8 Mar 1.10pm

Poetry Readings from English Literature
Metaphysical and Jacobean Poetry, arr. D. C. Gunby

Legislative Chamber, Provincial Council Buildings Thu 8 Mar 8.00pm

Opening Reception for visiting poets, to include talk by Albion Wright on publishing in New Zealand.
Presentation of the Caxton and Pegasus Festival Award for humorous verse, and the Whitcombe and Tombs Festival Award for a work of fiction or non-fiction.

Western Promenade, Town Hall Fri 9 Mar Continuous 12.00-2.00pm

'What Harry Really Sang' — New Zealand Folk Ballad Programme.
Les Cleveland, John A. Lee, Paddy Blanchfield, M.P.

University Hall Fri 9 Mar 8.00pm

First New Zealand Poetry Recital
Maori Poetry and Poetry in the Maori Manner
arr. Alistair Campbell.

Western Promenade, Town Hall Sat 10 Mar Continuous 12.00-2.00pm

What Harry Really Sang' — New Zealand Folk Ballad Programme (repeat)
Les Cleveland, John A. Lee, Paddy Blanchfield, M.P.

University Hall Sat 10 Mar 3.00pm

Second New Zealand Poetry Recital
Poetry of the Colonial and Early 20th Century periods, arr. John Summers.

University Hall Sat 10 Mar 8.15pm

Third New Zealand Poetry Recital
Poetry of the 1920's to 1950's, arr. John Summers

University Hall Sun 11 Mar 4.00pm

Verse and Music Programme, to include:
'Landfall in Unknown Seas' by Allen Curnow, music by Douglas Lilburn
The Author, with the University Orchestra conducted by Simon Tipping.
'Arawata Bill' sequence by Denis Glover, music by R. T. Harris.

University Hall Sun 11 Mar 8.15pm

Fourth New Zealand Poetry Recital
Contemporary Poetry I, arr. John Weir

Chch Primary Teachers' College Hall, Mon 12 Mar 10.00am

Poetry readings and a discussion on contemporary New Zealand poetry and the Education System.
arr. D. S. Long and a group of younger poets.

Open Air—Cranmer Square Mon 12 Mar 12.15pm

(if wet in Christchurch Primary Teachers' College Hall)
James K. Baxter Memorial Poetry Reading

Chch Primary Teachers' College Hall Mon 12 Mar Fifth New Zealand Poetry Recital 8.00pm

Contemporary Poetry II, arr. D. S. Long

McDougall Art Gallery Tue 13 Mar 1.10pm

Poetry Readings from English Literature
Restoration and 18th Century poetry and music, arr. P. J. M. Murray

Christ's College Hall Tue 13 Mar 8.00pm

Bill Hart-Smith — A Canterbury poet now living in Perth talks about the literary scene in Australia.

McDougall Art Gallery Wed 14 Mar 1.10pm

Poetry Readings from English Literature
Romantic Poetry, arr. J. C. Garrett

McDougall Art Gallery Thu 15 Mar 1.10pm

Poetry Readings from English Literature
Victorian Poetry, arr. M. E. Belcher

McDougall Art Gallery Fri 16 Mar 1.10pm

Poetry readings from English Literature
20th Century Poetry, arr. L. A. Baigent

Western Promenade, Town Hall Fri 16 Mar 5.00pm

Presentation of Rothmans' Festival Short Story Award.

Christchurch Cathedral Fri 16 Mar 8.00pm

Religious Drama Society
Play Reading of 'The Wide Open Cage'
by James K. Baxter.

McDougall Art Gallery Sat 17 Mar 11.00am

Children's Verse and Music Programme
(11 years and over) arr. Kirsty Cochrane

Christchurch Cathedral Sat 17 Mar 4.00pm

Religious Drama Society
Play Reading of 'The Wide Open Cage'
by James K. Baxter (repeat)

Visiting Poets sponsored by the Arts Festival

Alistair Campbell
Allen Curnow
Ruth Gilbert
Denis Glover
Bill Hart-Smith
Peter Hooper
Sam Hunt
Barry Mitcalfe
David Mitchell
Vincent O'Sullivan
A. I. H. Paterson
C. K. Stead
Hone Tuwhare
Ian Wedde
Les Cleveland } balladeers
John A. Lee }

The Poetry and Literature Committee of the Christchurch Arts Festival gratefully acknowledges the generous financial support of the New Zealand Literary Fund and the Australian State Literary Fund.

Curnow and Glover

It was fortunate that the Arts Festival Literary Committee persuaded Allen Curnow, Professor of English at Auckland University, and Denis Glover of the printing and typographical department of the Technical Correspondence School, Wellington, to take part in its readings, Glover reading in the Second New Zealand Poetry Recital (Poetry of the Colonial and Early 20th Century periods), and both reading their own and other work of the 30s-50s period as well as examples of their present style.

Glover and Curnow are contemporaries: Glover was born in Dunedin in 1912 and Curnow in Timaru in 1911. Both have strong ties with Canterbury. Curnow was at Christchurch Boys' High School and at Canterbury University and worked on the Christchurch Press until the late 40s. Glover went to Christ's College, was both student and lecturer at Canterbury University and founder of the Caxton Press in 1938.

Both men have made broad significant contributions to New Zealand culture. Playwright as well as poet, Curnow is an influential, stimulating and witty critic, and editor of two anthologies of New Zealand poetry—**A Book of New Zealand Verse** (Caxton 1945) and **The Penguin Book of New Zealand Verse** (1960). Both books ran to more than one edition. Curnow's concern in his longish introductions has been to wean us from the weaker drawing-room element in the Georgian inheritance—after all, the not-easily-forgotten thirties slump made such verse rather untenable—towards a more realistic searching for our private and national identity.

Glover's Caxton Press, significantly it seems, was born in a stable, but shortly moved out into more glorious premises in Victoria Street where it still is. Attracting good writers to himself by welcoming them into his Little Publication Books I, II and the rest, or into the various books of verse, it was appropriate that **Landfall**, under the editorship of Charles Brasch, came out under the Caxton imprint. For the next 20 odd years it acted as chief nurse and midwife to the work of a great number of New Zealand's finest writers.

As a typographer, Glover put out books that were a delight to the eye. Sometimes the founts, ornaments and format were geared to the personality of the poet. Thus in the **Caxton Poets** series for 1948 one turns from the neat chaste dust cover and title page of Brasch's **Disputed Ground** to the ebullient printer's flourishes of the youthful Baxter's **Blow, Wind of Fruitfulness**. But a further tribute to Glover's judgment is the way the **Caxton Poets** have lasted—Hart-Smith our overseas guest poet, J. R. Hervey, Curnow, Dowling and lastly Spear, whose quantitatively slim claim to fame, **Twopence Coloured**, cannot be neglected in any reasonably broad spectrum of New Zealand poetry. As many as 20 poems from Glover's **Caxton Poets** reappear in

O'Sullivan's **An Anthology of Twentieth Century New Zealand Poetry** published by Oxford in 1970.

Glover and Curnow have often worked together without the slightest blurring of their poetic personalities. **Recent Poems** (Caxton 1941) featured the poems of their friends R. A. K. Mason and A. R. D. Fairburn as well as their own. It may not, in fact, be too much to say that they complement one another in presenting a view of New Zealand life at once steady and whole. If Curnow has had a scholar's and a trail-blazer's concern to help us know ourselves as individuals and as a nation, reserving the persona **Whim Wham** to lay about him with his particular brand of political wit and courage, then Glover is, often, the clown. He takes neither himself nor us as seriously as we do so dearly wish to be taken. Yet as Curnow has his lighter side, so Glover can have sardonic overtones as, for example, in **The Magpies** whose gay and happy sounds **Quardle Oodle, Ardle, Wardle Doodle** of the first verse become the dread tone of nature's heartless indifference when time and the 'mortgage man' have killed off Tom and driven Elizabeth mad. Both poets have had some of their work set to music and some of it by the same New Zealand Composer, Douglas Lilburn. Lilburn's setting of Allen Curnow's **Landfall in Unknown Seas**, with the author as narrator, is being performed at the Festival by the University Orchestra. Glover's **Arawata Bill** sequence, with striking musical settings by R. T. Harris of Wellington, is being also heard in its first performance in the South Island. Finally, neither poet has let grass grow underfoot. Glover's Catspaw Press published Curnow's

Trees, Effigies Moving Objects late in 1972. This represents such a strong assault on the bastions of modernity that there has hardly been time to assimilate or evaluate it. In 1970, via the Nag's Head Press, Christchurch, Glover startled his readers with **To a Particular Women**, some sixteen love poems which broke away from the iambic-end-of-line-rhyme poet that Glover had been into a new found formal freedom. In content these forthright poems overcame the difficulty of writing good love lyrics when the time of peaches and cream was over. Glover, we remind ourselves, was born in 1912 and the lucky girl, according to the poems, was his contemporary.

'It's all been done before.

I'm thews and tripes and tendons
just like you.'

In each poem the poet's tongue finds a tenderness and a sense of beauty that does not compromise this former New Zealand University boxing blue. Then in 1971 Catspaw came to light with **Diary to a Woman** showing in its 67 poems the full extent of this miraculous recent blaze. It had not been 'done before' because, in the end, it was done as only Glover could have done it.

John Summers

Repertory Theatre
 Bruce Mason in
 'The End of the Golden Weather'

8.00pm

Mon 12 Mar
 Tue 13 Mar

'To Russia With Love' —
 'The Waters of Silence'

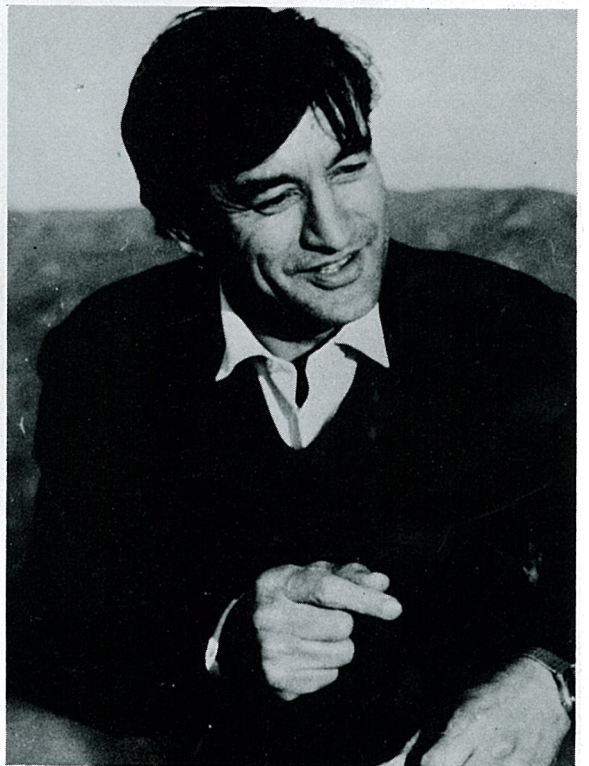
Wed 14 Mar



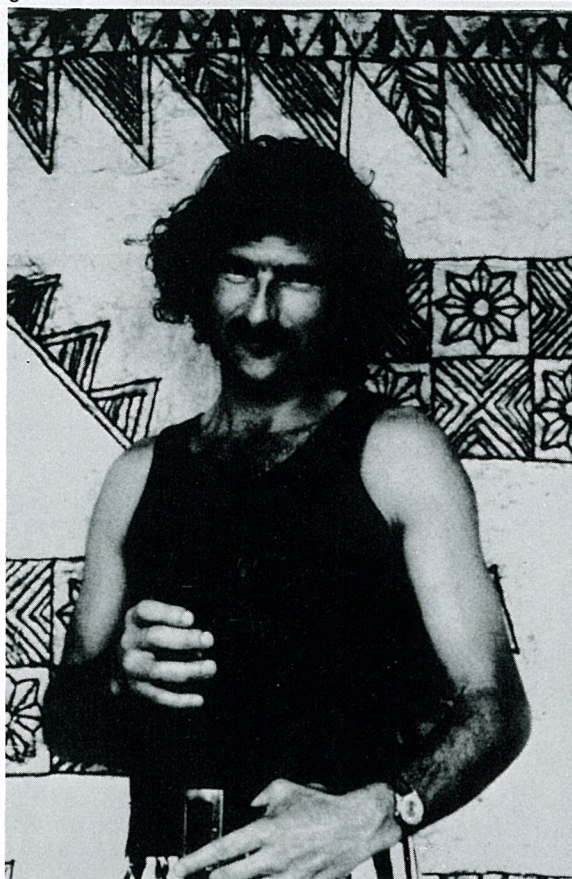
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- 1 Bruce Mason
- 2 Dr. Allen Curnow
- 3 David Mitchell
- 4 Alistair Campbell
- 5 Denis Glover

Visual Arts

McDougall Art Gallery

Weaving: A National Exhibition

Peter Collingwood (Great Britain), a leading international figure, is guest exhibitor, with invited weavers from throughout New Zealand, representing the revival of an ancient art form as contemporary as present day developments in painting and sculpture.

W. A. Sutton Retrospective

An Exhibition of painting reflecting a lifetime of work by one whose name is synonymous with this art in Canterbury.

Gallery admission 50c.

Dates: March 3-25.

Times: Mon. to Sat. 10.00am to 4.30pm.

Sun. 2.00-4.30pm.

C.S.A. Gallery, Gloucester Street

Contemporary Australian Painting

A review of the vigorous and diverse present day painting scene in Australia, emphasising younger artists who have become prominent during the last five or six years, both in this part of the world and abroad.

Canterbury Confrontations

Portraits of artists by other artists living and working in Canterbury today, in a variety of media and styles.

Pottery in Canterbury

Christchurch professional potter, Michael Trumic, has selected work by Canterbury potters and is himself guest exhibitor. Works will be for sale.

Gallery Admission 50c.

Dates: March 3-17

Times: Mon. to Fri. 10.00am to 4.30pm.

Sat. and Sun. 2.00-4.30pm.

Canterbury Museum

Pottery by Uragami

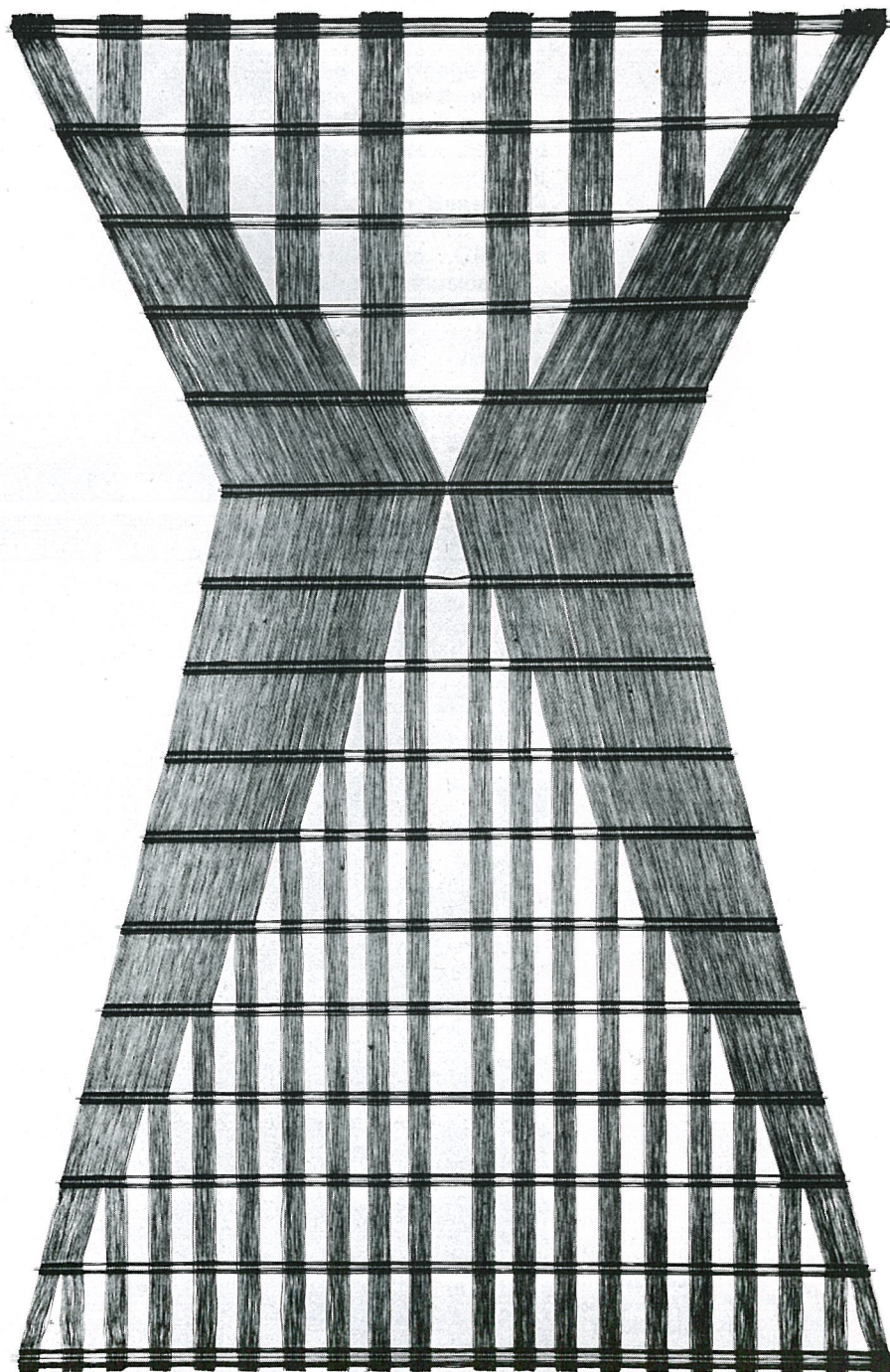
A collection, including prize-winning pieces, by a master potter from Christchurch's Japanese Sister City of Kurashiki. Uragami is visiting Christchurch as a guest of the Festival Committee.

Admission Free.

Dates: March 3-17

Times: Mon. to Sat. 10.00am to 4.30pm.

Sun. 2.00-4.30pm.



Peter Collingwood—Weaver

Peter Collingwood of Great Britain is regarded as a craftsman comparable to painters and sculptors, and one who has worked consistently throughout his career towards a present maturity of style. He is recognised as a craftsman and artist of international importance in his chosen field of weaving, and local weavers in particular are delighted that he accepted an invitation to exhibit a selection of his works in Christchurch for this Festival.

Peter Collingwood lives and works at Nayland, Essex, where the peacefulness of the environment no doubt aids his application to his craft.

Modern weaving, as the exhibition at the McDougall Art Gallery will show, is much more than a revival of the ancient craft of making fabric on a loom. Indeed much of its recent upsurge and its rapidly developing momentum is no doubt due to some of the revolutions it has undergone

in the hands of comparatively few people over a short period of years. Peter Collingwood's work is certainly one of the best examples of how hand-loom weaving has emerged as an exciting, modern art form with particular significance for wall decoration. Most of the pieces (which have been made specially for this exhibition) are decorative wall hangings, but there are also examples of floor rugs. One of the most prominent features of Contemporary Weaving, world-wide, is the achievement, within the traditional use of woven warp and weft threads, of a variety of effects ranging from close to open weave to flat or three dimensional, as well as rectangular and even-shaped pieces. It is this type of approach which has ranked weaving with other contemporary and creative art forms.

Peter Collingwood is the guest exhibitor with weavers invited from throughout New Zealand.



Uragami — Potter

Uragami is a master potter in the Japanese city of Kurashiki. Situated on the southern coast of the main island of Honshu, and in the Prefecture of Okayama, Kurashiki is the sister city of Christchurch in Japan. There is therefore a somewhat special significance in the visit to Christchurch for this festival by Uragami. It was during the initial stages of establishing the sister-city link that he first expressed a wish to visit this city and to bring with him a comprehensive selection of his work for exhibition here.

The traditional Bizen style of pottery is one of the characteristics of Uragami's work, as well as his reliance on natural forms and objects for inspiration. His best-known pieces, however, are traditional incense burners and decorative objects such as the powerfully modelled torso of a bull on which he is seen at work. He has also produced what is believed to be the largest piece of Bizen ware ever produced—a lifesize sculpture of the Emperor Antoku.

Though tradition is of great importance in his work, Uragami nevertheless says he is constantly seeking new approaches.

He hopes to show as much of this as possible in an exhibition of recent works which will be shown during the Festival period at the Canterbury Museum.



Michael Trumic — Potter

Michael Trumic is one of New Zealand's small number of full-time professional potters, and as such, he is one of this country's leading exponents of one of its most vigorous contemporary art forms. The art and craft of pottery making, for purely practical or decorative purposes or a combination of the two, is one of the oldest of man's occupations. It is also one that for a time was eclipsed by the machine age with its perfection as well as ease of mechanical production. This century, however, and especially the decades since the Second World War, have seen a strong revival of hand-made pottery throughout the world. It is a revival which has brought with it a new interest and confidence in man's own individual creative genius. Certainly Michael Trumic's work has attained not only a level of consistent achievement in craftsmanship, but also a distinctiveness in his particular use of forms and glazes. He is largely self-taught, though with experience gained during a visit to Australia on an Arts Advisory Council Award in 1968, and a large number of one-man shows as well as representation in group exhibitions both within New Zealand and overseas.

Born in Yugoslavia, Michael Trumic has now been in New Zealand (he lives and works in Christchurch) long enough to be a New Zealander, and one whose whole life is concentrated on the making of fine pottery. He has been, and is now, very much involved in the promotion of pottery as a professional art form. For this Festival, Michael Trumic is guest exhibitor with other Canterbury potters, as well as the selector for the exhibition of their work on show at the Canterbury Society of Arts Gallery in Gloucester Street.



Contemporary Australian Painting

Painting in Australia, as in New Zealand, has its roots firmly in eighteenth and nineteenth century Europe, and in the British tradition in particular. It now has a heritage very much of its own, with aspects of its own identity as well as links with international trends and movements. Not only have a number of painters of distinction come from Europe to Australia, but increasingly, and largely recently, there has been a considerable feed-back to the main streams and main centres of development on the other side of the world. The names of what is now an older generation of Australian-born painters such as Drysdale, Nolan, Boyd, and Dobell are well-known outside their own country, and some have in fact spent a good deal of their lives away from the land of their birth. But they have remained closely identified with it, naturally, since much if not most of their imagery was drawn from it—a similar case in literature, to make one brief comparison, was the work of New Zealand's Katherine Mansfield.

While the age of the great expatriates is by no

means over, there has probably never been a period of such vigour and diversity as there exists today in painting in Australia. The traditions gathered over the past two centuries or so, combined with close contacts with the rest of the world have brought a period of assurance and strength which can be seen in the work of its young painters and sculptors. It is appropriate, therefore, to assemble an exhibition illustrating the wide area of work which has been produced in the last five or six years. An increasing number of the artists seen here have been included in important overseas exhibitions and their work is represented in major collections both in Australia and abroad. Large numbers of artists are working abroad or have spent long periods overseas holding exhibitions in London and elsewhere, so that the 'Australian Image' provided by Nolan, Boyd and others has been very much broadened.

Contemporary Australian painting will be shown at the C.S.A. Gallery in Gloucester Street, for the Festival period.



W. A. Sutton

W. A. Sutton—Painter

This is the first time that Christchurch, and indeed New Zealand, has seen a fully representative retrospective exhibition of the work of W. A. (Bill) Sutton.

Bill Sutton is a name synonymous with painting in Canterbury. He was born and grew up here, studied here (as well as overseas), and has for many years now been a member of the staff of the University of Canterbury School of Fine Arts. He is at present Senior Lecturer in Painting there. His life-long association with what is now the University of Canterbury School of Fine Arts began with Saturday morning classes at the old art school in Rolleston Avenue, progressing through what he called a heavy grounding in the study of the old masters to 'a romanticised version of impressionism.' The essential quality

of Sutton's light and atmosphere as it came to be applied to the Canterbury situation stemmed from Cézanne and other modern masters of the earlier part of this century. In attempting to come to terms with the essential elements of his own Canterbury environment, Bill Sutton has achieved something distinctive for painting in this region and in this country. He is still heavily involved in his work so this is an opportune moment to pause and review the directions he has taken so far and the new directions his creative ability will lead him from here. This is a momentous occasion for painting particularly in this part of the country and an opportunity for everyone to survey virtually a life-time of work by one of Canterbury's most widely acknowledged artists.

Canterbury Confrontations

On show at the CSA Gallery in Gloucester Street as a contribution to the Christchurch Arts Festival 1973 by Canterbury artists, is a somewhat unusual exhibition of portraits of artists by other artists. It includes works by well-known painters, sculptors, and printmakers, all produced in recent months specially for this occasion. This will not only provide an insight into how people see one another, but also in how artists working in different media use their means of expression when applied to a particular problem such as this 'portrait' assignment has presented. Those exhibiting are: W. A. Sutton, Doris Lusk, Quentin MacFarlane, Olivia Spencer-Bower, John Coley, Ian Hutson, Colette Rands, Tony Geddes, Leo Bensemann, Barry Cleavin, Brian Muir, Bill Cummings, Tony Fomison, Alan Pearson, Carl Sydow, David Cheer, Gavin Bishop, Vivien Bishop, John Turner, Philip Clairmont, Helen Sutherland, Vivien Lynn, Rosemary Campbell, Trevor Moffit, and Graham Barton.



David Cheer by Barry Cleavin



Rosemary Campbell by Trevor Moffit

Light Entertainment



Town Hall
Lulu
and supporting artists

Wed 7 March at 8.15pm
Thu 8 March at 8.15pm

Town Hall
Ivan Rebroff
and the Balalaikan Ensemble
presented by Benny Levin Promotions Ltd.

Fri 9 March at 8.15pm

Town Hall
Christchurch Massed
Brass Bands

Sun 11 March at 8.00pm

Town Hall
Tom Paxton in concert

Mon 12 March at 8.15pm

James Hay Theatre
Grand Night of Jazz

Thu 15 March at 8.15pm

James Hay Theatre
Folk Concert
with Hamilton County Bluegrass Band
Phil Garland
Alister Hulett
Jean Reid
Keith Finlayson

Sat 17 March at 8.15pm

Lulu

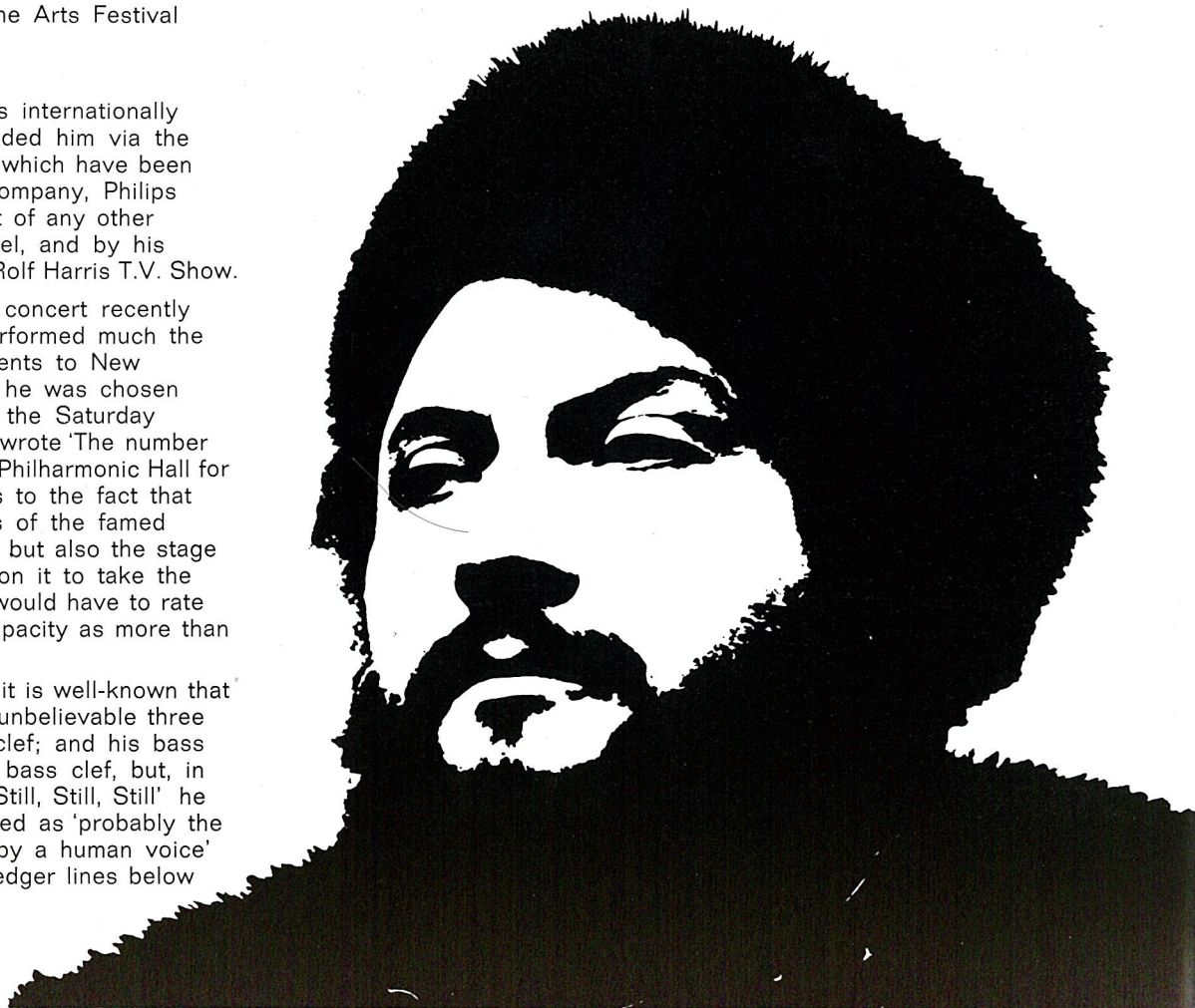
Its Lulu . . . the popular young Scottish pops singer and television star who is one of the stars of 1973 Christchurch Arts Festival. Lulu has had a crammed itinerary during the past few months. She has recorded a new album in Los Angeles and has also been starring in the annual Christmas pantomime in London. Her New Zealand tour has been arranged by the Arts Festival committee.

Ivan Rebroff

The remarkable talents of this internationally celebrated singer have preceded him via the massive sales of his records, which have been described by his recording company, Philips Records, as being the highest of any other continental artist on their label, and by his frequent appearances on the Rolf Harris T.V. Show.

Following a highly-acclaimed concert recently in New York, in which he performed much the same programme as he presents to New Zealand audiences in March, he was chosen 'personality of the week' by the Saturday Review's Irving Kolodin, who wrote 'The number of performers who can fill the Philharmonic Hall for a recital is minimal. Add this to the fact that not only were the four levels of the famed concert hall filled to capacity, but also the stage had to have seats placed upon it to take the over-flowing crowd, and you would have to rate Rebroff's personal drawing capacity as more than exceptional.'

His vocal range is legendary, it is well-known that his high notes are an almost unbelievable three ledger lines above the high clef; and his bass notes three beneath the low bass clef, but, in one of his well-loved songs, 'Still, Still, Still' he sings what has been described as 'probably the deepest note ever recorded by a human voice' an astounding F-sharp, four ledger lines below the bass clef.



Floral Displays

Association of Anglican Women

(Cathedral Mar 4-6)

During the first three days of the Festival a Floral Festival is being held in the Cathedral arranged by the Association of Anglican Women. Fifty-six of the Association's one hundred and fifty-nine branches have been allocated places for flower exhibits, and a historical guide of the Cathedral has been produced for visitors.

Canterbury Horticultural Society:

Floral set pieces on River Bank by the Horticultural Society's Garden Clubs and Affiliated Bodies. Mar 5-10.

Society's Early Autumn and Rose Show in the Horticultural Hall, Cambridge Terrace.

Mar 14 2.00-9.00 p.m.

Mar 15 10.00 a.m.-9.00 p.m.

Admission 30c. Children Free.

Film Festival

The following films will be screened during the Festival at the Odeon Theatre:

March	2/3	Diary of a Teenager	Norway
March	5/6	Entertaining Mr Sloane	England
March	7	Promise at Dawn	France
March	8/9	Battle of Algiers	Egypt
March	10	The Boys of St Paul's Street	Hungary
March	12/13	Early Works	Yugoslavia
March	14	Slaughterhouse Five	1972 Cannes Special Jury Prize
March	15	The Days of Matthew	Poland
March	16/17	Traffic	France

See daily press for screening times.

Associated Drama Events

(See daily press for further details)

Court Theatre, Worcester Street

'Home' by David Storey

Producer: Tony Taylor

Feb. 24-Mar. 17. Tues.-Sun. nightly at 8.00pm.

Tickets (D.I.C from Feb. 15) \$2.00, \$1.50,

\$1.20 (students and senior citizens).

Party bookings for 10 and over \$1.50.

Late Night Show

Elric Hooper at The Court: Cole Porter in the Thirties.

Mon. 5 Mar. at 8.00pm.

Tues. 6 to Sat. 10 March at 10.30pm.

Tickets (D.I.C from Feb. 26) \$1.50, \$1.00.

Other Exhibitions

Ballantynes — Latvian arts and crafts, embroidery, weaving, copperware, wood carving. March 5-9, 12-16

Canterbury Museum — An Exhibition of Historical Photography from the Museum's permanent collections showing the changing face of Christchurch.

March 3-17. Mon. to Sat. 10.00am to 4.30pm.

Sun. 2.00-4.30pm. Admission Free.

Amuri Motors — Weavers' Workshop. Fri. 9 March 9.00am to 5.30pm and Sat. 10 March 10.00am to 4.00pm. Work for Sale.

Mona Vale — 'Creative Living' arranged by Mrs Edna Hanafin. Lace-making, china painting, exhibition of herbs, macrame work, wine-making, embroidery, decorated tiles, pottery, basketry, antique crafts, wood carving, decorated Easter eggs, spinning and dyeing, gemstones, kiln-fired glass, enamel and copperware, ceramic jewellery, leather goods and Maori weaving and carving. Mar 13-15, 10.00 a.m. to 4.30 p.m. Admission 20c. Morning and afternoon teas available on ground floor.

Christchurch artists at work on River Bank with Exhibition (between Cashel and Hereford Streets). Mon. to Fri. during Festival 11.00am to 4.00pm.

Riccarton Players, The Hall, Nelson St, Riccarton

'Gallows Humour' by Jack Richardson

and 'Orison' by Fernando Arrabal

Producer: Taura Henderson

Mar. 2-10. 8.00pm nightly.

Tickets 70c. Telephone the Secretary 588-646

or postal to P.O. Box 8231 Riccarton.

Elmwood Players, Elmwood Playhouse, Fulton Avenue

'The Changing Room' by David Storey

Producer: Hunter Bell

Mar. 10-17. 8.00pm nightly

Tickets (D.I.C or postal to Elmwood Players,

P.O. Box 2585). Opening Night with supper \$2.00,

Other nights 80c.

University Drama Society, Ngaio Marsh Theatre, Students Union Building, Ilam Road

'Billy Liar' by Keith Waterhouse and Willis Hall

Producer: Don McAra

Mar. 10-17. 8.00pm nightly.

Tickets (Haywrights) \$1.20 public, 80c students

60c (concession for students on first 3 nights)

Christchurch Operatic Society Inc., James Hay Theatre

'Oliver!' by Lionel Bart

Producer: J. Fenton

Mar. 24-Apr. 7

Tickets (D.I.C) Evening: Subscribers \$2.00,

Non-subscribers \$2.50, Children \$1.75

Matinees (Sats.) Adults \$1.75, Children and

Senior Citizens \$1.00.

The following companies, organisations and individuals, by their financial assistance have made this Festival possible.
(List at time of publication.)

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Waimairi County Council	Rangiora Borough Council
Paparua County Council	Lyttelton Borough Council
Heathcote County Council	Mt Herbert County Council

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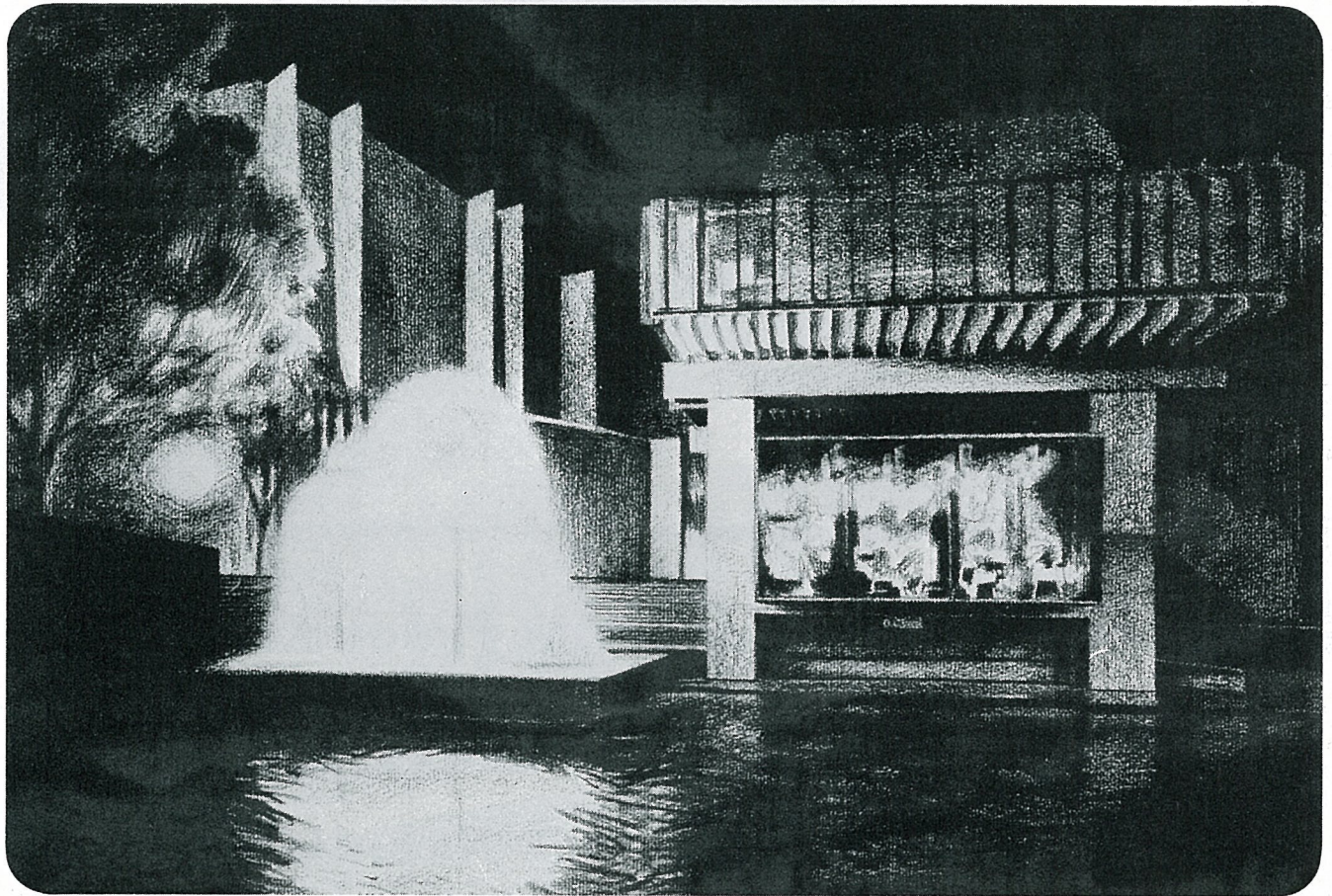
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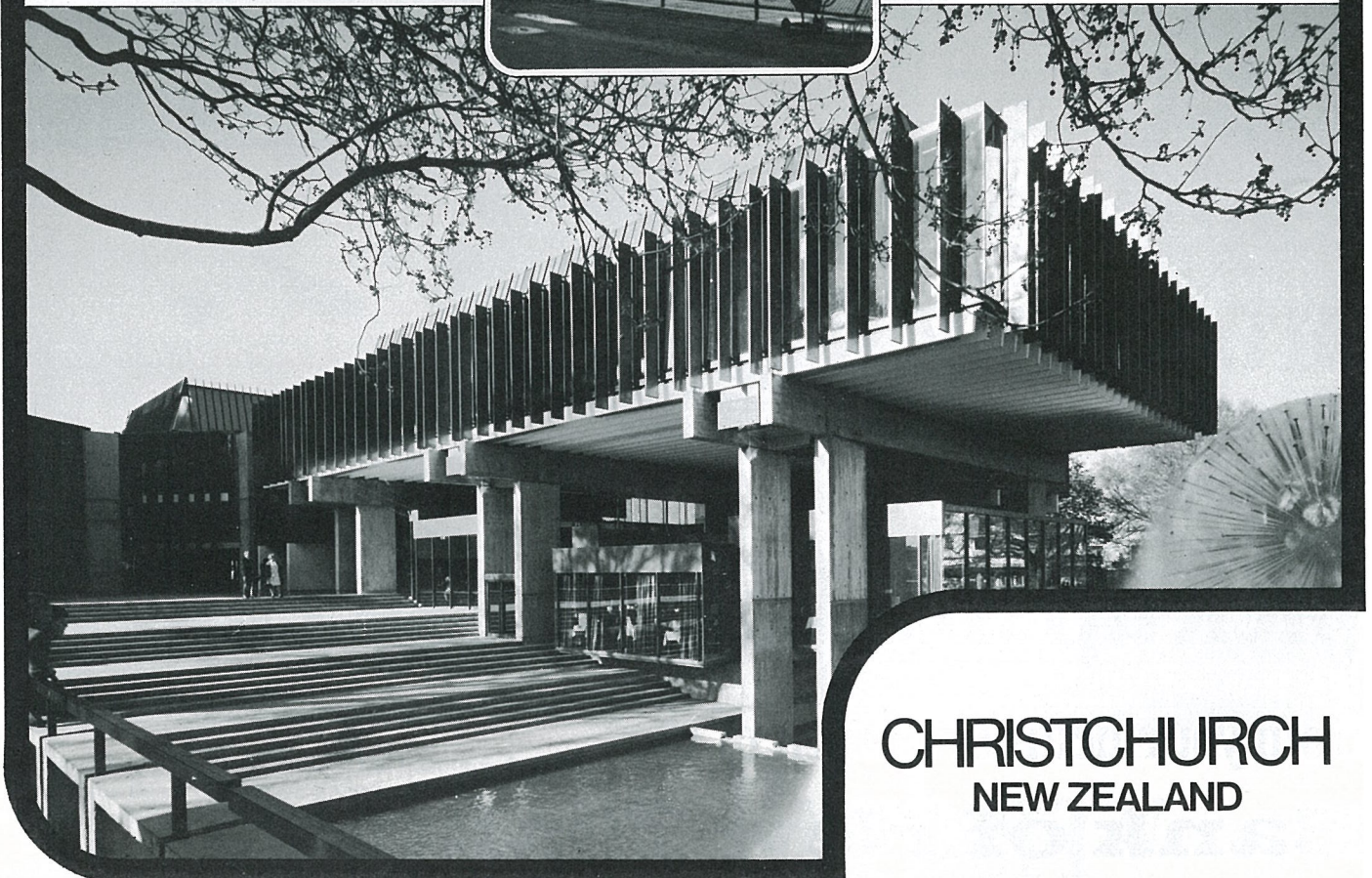
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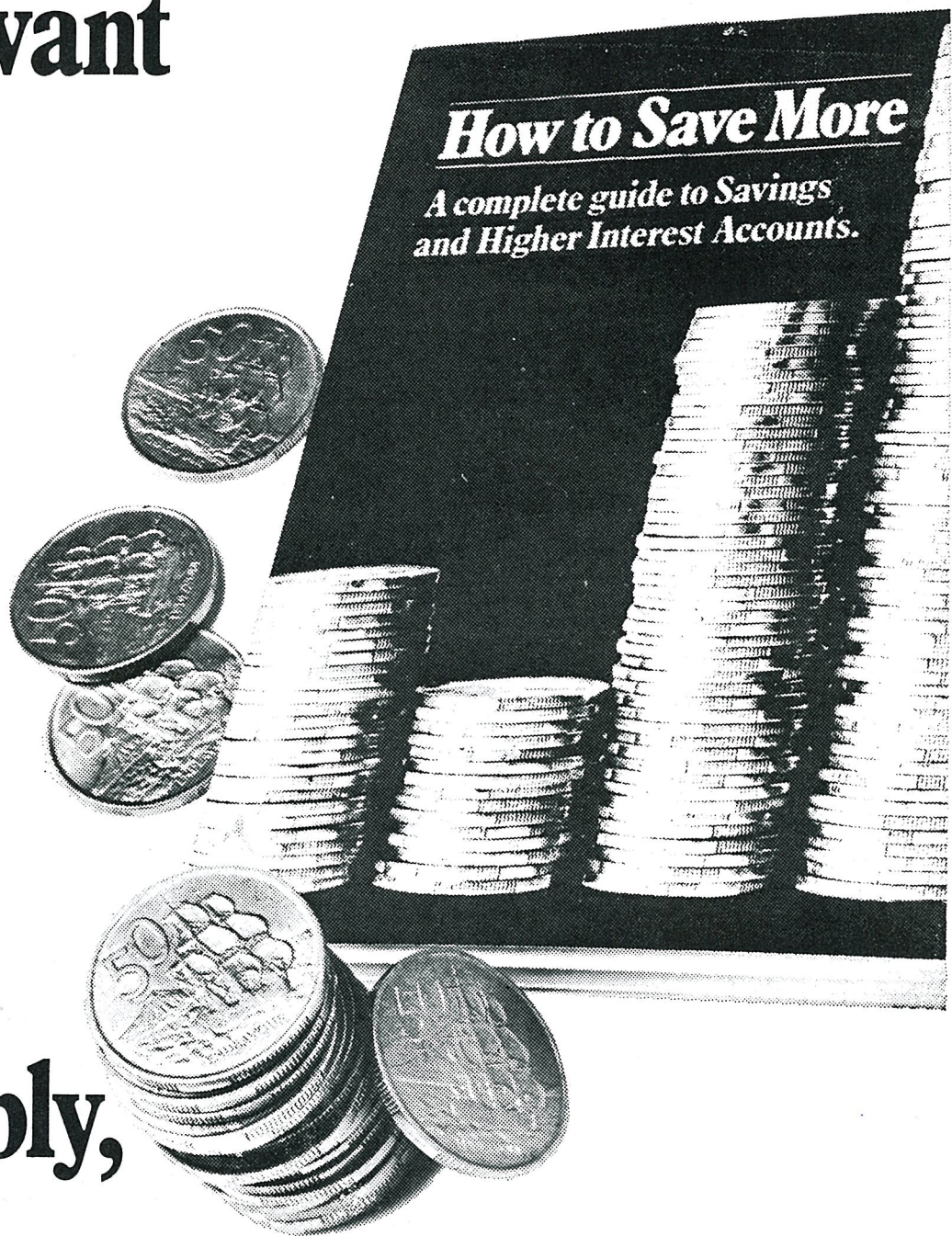


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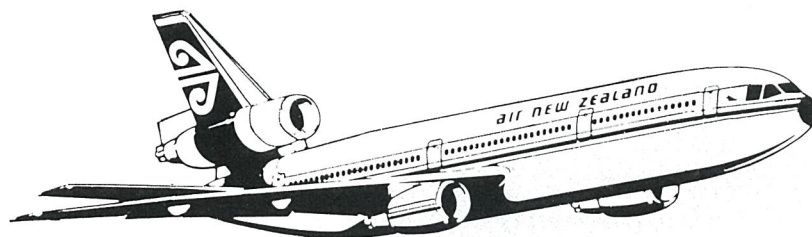
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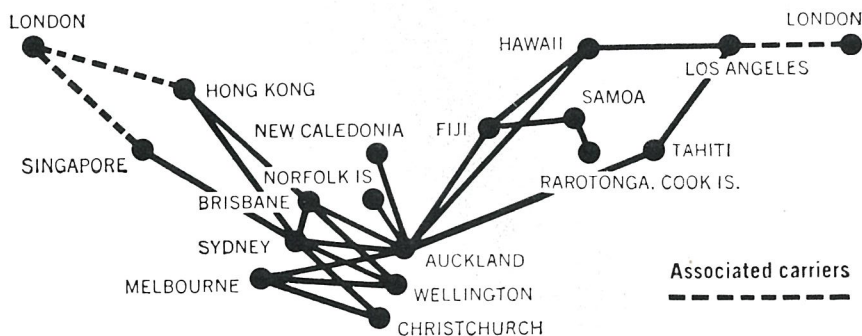
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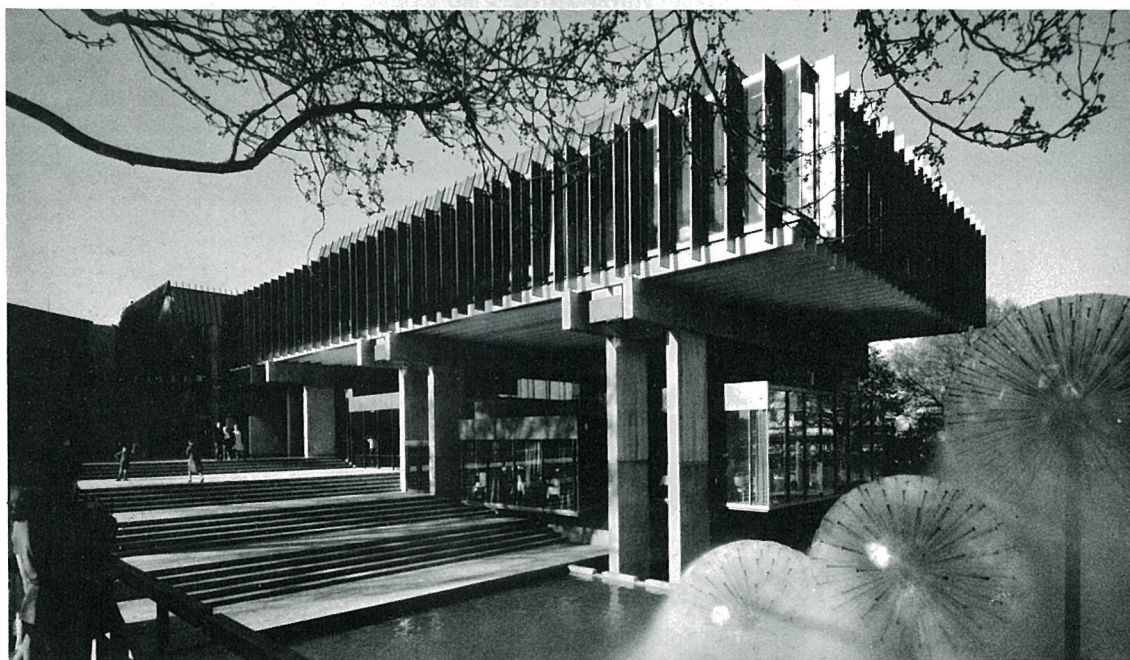
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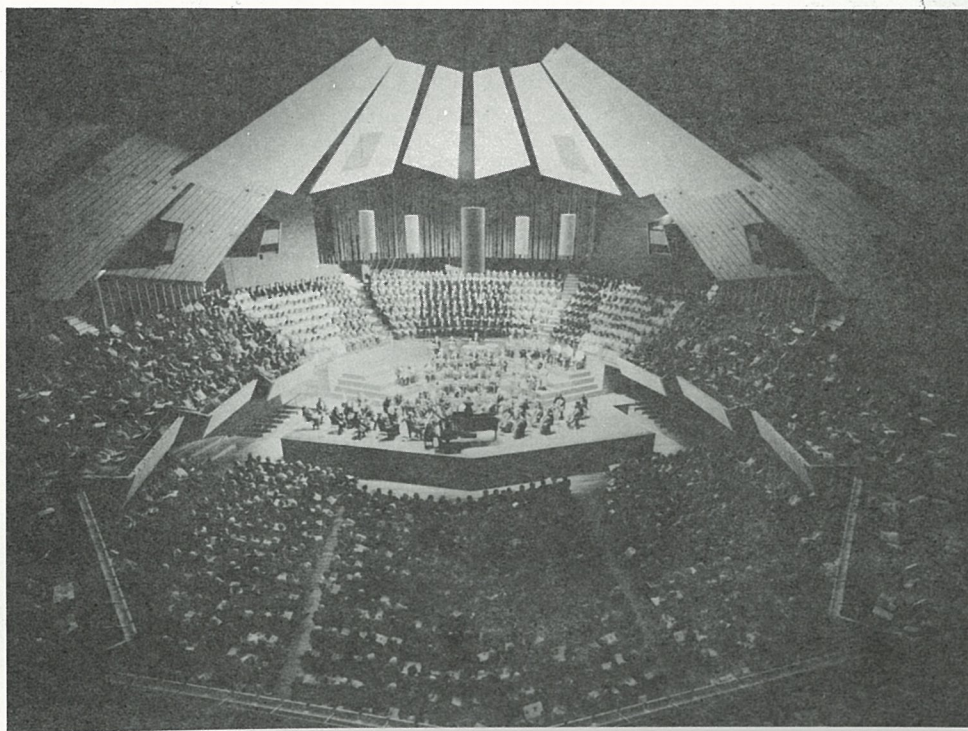
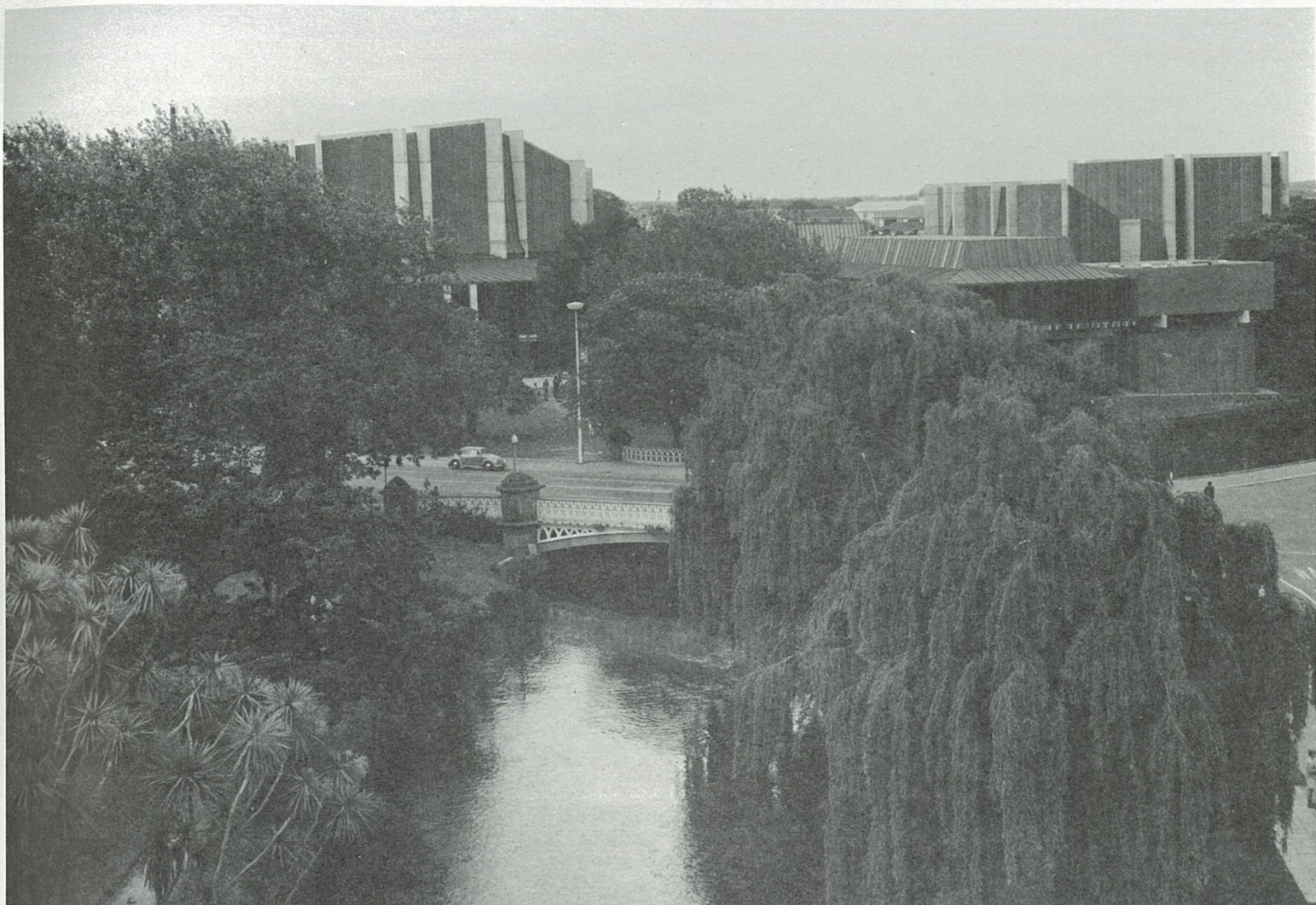
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