

John Ireland Festival in New Zealand

John Ireland will be receiving many tributes in the month of his seventy-fifth birthday. A particularly pleasing one paid slightly in advance was the Festival of his music which took place in July at Canterbury, New Zealand, under the auspices of the Music Department at University College there. Dr. Vernon Griffiths, Professor of Music at the College, discussed the programmes with Dr. Ireland last year, when he was visiting England. They were truly representative, and included the three piano trios, 'cello, violin and piano Sonatas, some songs, the *Concertino Pastorale*, the *Minuet and Elegy for Strings* and *These Things Shall Be*.

Advancement of Music in South Africa

In the Spring issue of TEMPO (No. 31) we gave news of the activities of the South African Council for the Advancement of Music. Since then the Transvaal Music Societies have been discussing regional federation, and in Capetown similar ideas for Cape Province have also been considered at a meeting convened by the South African Association of Arts and Dr. William Pickerill.

Another plan of the Council for the Advancement of Music is aimed at creating the opportunity for South African music and musicians to get better known abroad. Approaches are being made to the Arts Council of Great Britain and the Committee for Cultural Relations between South Africa and the Netherlands to try and facilitate tours by South African and European artists on a reciprocal basis.

Among the international artists now visiting South Africa, or planning to go there shortly are Jennie Tourel, Shura Cherkassy, Denis Matthews, Jussi Björling. Julius Katchen may go there later in the year.

CLEMENS KRAUSS 1893-1954

With the death of Clemens Krauss, one the youngest representatives of an old and great school of musical interpretation has disappeared. Descending in a direct line from Wagner, Liszt, Bülow and Richard Strauss, his aim was ever to realise the total architectural design of the works in his care, without sacrificing any of their detail. Like Richard Strauss himself, whose devoted friend and disciple he had been for more than a quarter of a century, Krauss was the composer's majestic servant rather than a tyrannical interpreter who tries to imprint his own individuality on the works of others. In this great school of interpretation he acquired, like Richard Strauss, a truly stupendous knowledge of the repertoire. He could whistle any clarinet part from *Rosenkavalier* or tap the timpani part from *Siegfried* without hesitation. Apart from music, he was a man of wide interests and knowledge. His library, miraculously saved from the flames of burning Munich, might have led any visitor to believe that its owner was a professor of philosophy. Yet he never boasted of his knowledge, musical or otherwise, and many of those who knew him only superficially never suspected a philosophical and serious mind beneath the surface of a self-assured and often sarcastic man of society, who possessed that particularly Austrian air of nonchalance. It was this nonchalance which, in the end, was to bring him into trouble, and causing him to waste his energies in guest conducting, it led to his death in Mexico City.

ERNST ROTH