



That Desert-Island Library Game Extends To Gramophone Recordings

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and Beethoven choices have proved such an unfailing source of enjoyment over a long period that I give them the places. As for the other choices, they present (a) variety of appreciation, from shapely beauty (Brandenburg concerti) to romantic and emotional appeal ("Dichterliebe"), (b) variety of types of composition, (c) examples from the leading exponents of the art of music, (d) tonal contrasts, e.g. string quartet against full orchestra, (e) a list of works which are to my mind all of lasting interest.

I would probably choose about two thirds of this list again in two years' time, but I might have changed my mind about one third of it.

1. Bach: Concerto in D minor, for two violins.
2. Bach: Album holding the six Brandenburg Concerti.
3. Beethoven: Ninth Symphony.
4. Beethoven: Quartet No. 16 in F Major, Op. 135.
5. Brahms: Variations of a Theme by Haydn.
6. Brahms: Fourth Symphony.
7. Schumann: Piano Concerto in A minor.
8. Schumann: Song Cycle "Dichterliebe."
9. Schubert: Symphony in C major ("The Great").
10. Schubert: Album of selected songs.
11. Franck: Symphony in D minor.
12. Mozart: Clarinet Quintet.
13. Mozart: Symphony No. 29.
14. Debussy: String Quartet in G minor.
15. Stravinsky: Symphony of Psalms.
16. Sibelius: Fifth Symphony.
17. Hugo Wolf: Society Album of Songs.
18. Chopin: Album of Four Ballads.
19. Dvorak: Violin Concerto in A Minor.
20. Rachmaninoff: Piano Concerto in D minor.

L. D. AUSTIN (musician and writer on music, Wellington):

PERHAPS nothing more difficult could be asked of a musician than to name twenty compositions with which to be marooned on a lonely island.

My own list, severely rationed, is liberally besprinkled with tears for the innumerable and equally loved works necessarily omitted. A music library restricted to twenty items must contain no dull numbers, therefore I have excluded Beethoven's Symphonies—a remark which will doubtless excite pious horror in the academic breast! My selections are:

1. Symphony No. 6 (Tchaikovsky).
2. Suite: "Jeux d'Enfants" (Bizet).
3. Prelude to "Tristan and Isolde" (Wagner).
4. Overture to "Die Meistersinger" (Wagner).
5. Tchaikovsky's Violin Concerto (Heifetz).
6. Brahms' Second Piano Concerto (Rubinstein).
7. Chopin's F minor Piano Concerto (Cortot).
8. Grieg's Piano Concerto (Backhaus).
9. Liszt's B minor Sonata (Horowitz).
10. Variations on a Nursery Tune (Dohnanyi).
11. Bach's Prelude and Fugue, A minor (Eileen Joyce).
12. Beethoven's "Waldstein Sonata" (Gieseking).
13. Beethoven's "Appassionata Sonata" (Harold Bauer).
14. Balakirev's "Islamey" (Simon Barer).
15. Schumann's "Carnaval" (Rachmaninoff).
16. Liszt's "Rigoletto Paraphrase" (Egon Petri).
17. Brahms' Piano Quartet, G minor (with Artur Rubinstein).

18. Song Cycle: "In a Persian Garden" (Liza Lehmann).
19. Overture: "Ruy Blas" (Mendelssohn).
20. "Hear My Prayer" (Mendelssohn; sung by E. Lough and Temple Church Choir).

FREDERICK PAGE (Music critic, "The Press," Christchurch):

COULD you not make that raft, please, a grand piano? The thought of spending one's life with gramophone records is horrible and degrading. Even a knife and a piece of wood with which to make a flute, of sorts, would be something.

Yours, con molto espressione,
Frederick Page.

MARSYAS (Music critic of "The Listener"):

THE book choosers had their Shakespeare and their omnibus volumes, so why not I? Beethoven symphonies would be all the better discovered afresh on return, so in goes a quartet instead that could do with concentrated listening in solitude (suits a portable gramophone better, too). The Brahms sextet goes in to appease the voluptuary when necessary, the Stravinsky for good fun, the home-made anthology (18) for odd moments that couldn't be filled by fragments from the long works. Except perhaps for one (the Monteverdi madrigal in No. 18 which I already possess) all the records named have been or could be used on the air.

To take out steel needles, I'd take a lot of cherry-plum thorns and plenty of sandpaper.

1. Album of 16th Century Polyphonic Music including Josquin and Palestrina (Dillon Choir).
2. Volume II. Columbia History of Music (Monteverdi, Purcell, Corelli, Bach and Handel).
3. Bach: Album of preludes and fugues.
4. Handel: "Messiah" (or as many records of it as D. Scott has of the "Passion").
5. Handel: "Water Music."
6. Gluck: Several records from "Orpheus."
7. Mozart: G minor Quintet.
8. Mozart: "Haffner" Symphony.
9. Haydn: "Oxford" Symphony.
10. Beethoven "Archduke" Trio.
11. Beethoven: Quartet no 15 in A minor.
12. Schubert: Song Cycle "The Maid of the Mill" ("Society" Album).
13. Brahms: Sextet in G Major.
14. Songs of the Auvergne (arr. Canteloube).
15. Stravinsky: "Petroushka."
16. Hindemith: Symphony, "Mathias the Painter" (with reproductions of the Grunewald altar paintings if possible).
17. Sibelius: Fifth Symphony and Tapiola ("Society" Album).
18. Corresponding to the Anthologies named in the book lists, an album containing short pieces by Monteverdi ("Ecco Marmor l'onde") Couperin and Scarlatti (harpsichord), Bellini ("Casta Diva"), Debussy (L'Après-Midi d'un Faune"), Tchaikovsky, Strauss ("Tales from the Vienna Woods"), Grieg ("Elegiac Melodies"), Vaughan Williams ("Songs of Travel"), and more if room.
19. Something by Douglas Lilburn, which will have been recorded by the time I can afford the fare to the island.
20. Not on records, but on manuscript paper rounds and canons—Elizabethan, Purcell, Mozart, Haydn and Beethoven—to be taught as tunes to the local residents (see illustrations) and then sung in parts.

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