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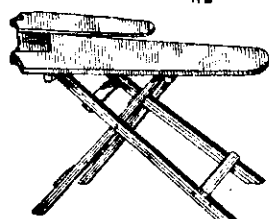


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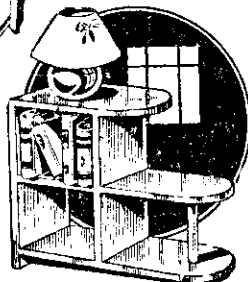


PANELLED DROPSIDE COT. Attractive, with many desirable features, including panelled ends to exclude draughts... easy moving... drop side... slat bottom... closely-spaced bars. Measures 3ft 6in x 2ft x 3ft 3in high. Price **70/-**

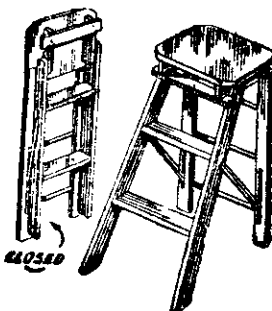
KAPOC MATTRESS, in quality Ticking to fit this cot. Price **54/-**



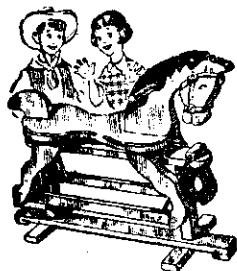
IRONING BOARD (Folding). With movable sleeve-board. Widely spaced legs. 3ft 4in x 12in wide. Price **37/6**



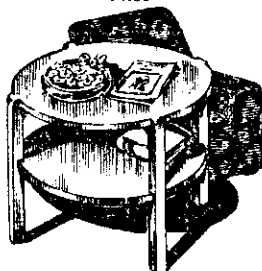
END TABLE. A particularly handy kit set in quality timber. Ideal for those favourite books and lamp shade. Great asset to every home. Measures 24in x 10in x 23 high. Price **36/6**



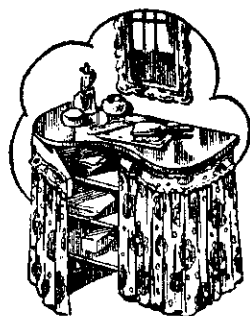
STOOL STEPS. A comfortable kitchen stool and a handy pair of steps combined. Easily assembled in 30 minutes. 25in high. Price **17/6**



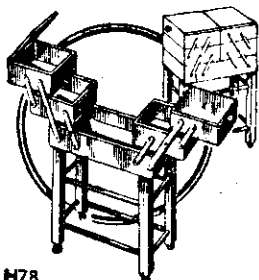
ROCKING HORSE. Strong durable inside or outside play toy, swung on strong metal hangers. Size 40in long. Price **39/-**



ROUND TABLE. Attractive occasional table with extra room on centre shelf and a spacious top at a convenient height. Measures 20in diameter, 22in high. Price **37/6**



KIDNEY-SHAPED DRESSING TABLE. Practical use and appeal. Economy and pleasure of assembly. Three commodious shelves hold ample. Drapery not supplied. 35in long, 30in high, 17in wide. Price **60/-**



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New Recordings

DESERT ISLAND TRILOGY

A monthly review by
OWEN JENSEN

THIS is winter—or it soon will be; and this is the time when the fancy is likely to turn to thoughts of tropical islands, suitably deserted, and equipped, of course, with all home comforts, including an LP player. If your mind runs in this direction and you have your desert island staked out, here are the records. They will warm your enthusiasms for the winter, and probably many other winters, too.

The first, taking precedence only because of its stature, is a recent recording of Beethoven's Symphony No. 3 in E Flat ("Eroica"). It is played by the Philharmonia Orchestra conducted by Herbert von Karajan (Columbia 33CX 1046). This is as fine as you could wish. Patiently and inexorably, Karajan and the Philharmonia build up Beethoven's edifice, playing what Beethoven wrote, not pedantically, but with a lively feeling for the spirit of the music. Except for an occasional slight rawness in the brass, this is an exemplary and inspiring performance.

Next is a recital of Schubert songs sung by Elisabeth Schwarzkopf with Edwin Fischer "at the piano" (Columbia 33CX 1040). This is breathtaking singing topped off with equally sensitive piano accompaniment. Not that there is any show of virtuosity either vocal or pianistic. On the contrary, so inevitable is the phrasing and so complete the fusion of voice and piano that one forgets Schwarzkopf and Fischer in remembering only the music. Here is "Who is Sylvia?" sung as one imagines always it might be, sung, and "The Muse's Gift" with a magical rhythm, and "Gretchen at the Spinning Wheel," "To Music," "To be Sung on the Waters" and "The Young Nun," with, as well, less familiar but as beautiful Schubert songs like "Ganymede," "To the Beloved" and "Song in the Green Countryside."

For epic listening on a desert island, there is Moussorgsky's opera *Boris Godounov* (HMV ALP 1044-7). *Boris* is one of the really great operas, tremendous drama, revealed with virile, penetrating music; and this presentation

leaves nothing unsaid. Indeed, it says rather more than Moussorgsky intended. The Russian "Five"—Balakirev, Cui, Borodin, Rimsky-Korsakov and Moussorgsky—had among them a well-meant but not altogether felicitous habit of titivating each other's music. At the flick of an eyelid or the twitch of an ear, Rimsky-Korsakov was likely to fall to and finish off anything Moussorgsky had left incomplete, or even, as he did here, give it a new look. Besides re-orchestrating *Boris*, he added, patched and altered. The result is brilliant; but it isn't altogether Moussorgsky. Once having heard Moussorgsky's originals—even he rewrote *Boris*—one cannot be wholly satisfied with the Rimsky-Korsakov refurbished version. However, as this is the one usually sung outside Russia—Covent Garden include the original Moussorgsky in their repertoire, however—and the "Iron Curtain" being what it is, one must make do with the music as most of the singers know it. This is no bad bargain.

The heroes of the HMV recording are the conductor Issay Dobrowen, who is surely responsible for the fine balance and shape given to the whole work, and the bass Kim Borg, who is most impressive in the little he had to do. Boris Christoff makes a successful Boris Godounov, but as he had to undertake two other parts as well, he finishes up by being Boris Christoff only, which means better singing than characterisation. However, this is a comparatively minor matter in what is an exceptional recording.

If the down-to-earth realism of Moussorgsky may seem a little disquieting for desert island solitude, you might settle for a complete performance of *Lohengrin* (Nixa ULP 9225-4). The chorus and orchestra of the Munich State Opera House are fine. The conductor is Rudolf Kempe. The cast, with George Vincent as a vocally eloquent Lohengrin, is a well-balanced one and, despite a tendency of Marianne Schech as Elsa to sharpen on her more dramatic high



Eric Burgess

(C) Punch

N.Z. LISTENER, MAY 7, 1954.

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