



Try these Tested Recipes from Edmonds-

RECIPES WITHOUT EGGS

DATE NUTTIES

4 oz. butter
4 ozs. sugar
1 dessertspoon golden syrup
8 ozs. flour
1 teaspoon EDMONDS Cake Baking Powder
½ teaspoon cinnamon
8 ozs. chopped dates
2 ozs. chopped walnuts
About 1 tablespoon milk

METHOD:

Cream butter and sugar, add golden syrup and beat well. Add sifted dry ingredients, mixed fruit and lastly milk. Put in small heaps on greased trays. Bake 15 minutes, 400° F.

WALNUT BISCUITS

4 ozs. butter
3 ozs. brown sugar
1 dessertspoon golden syrup
5 ozs. flour
1 teaspoon EDMONDS Cake Baking Powder
½ breakfast cup chopped walnuts
1 teaspoon vanilla essence

METHOD:

Cream butter, sugar and golden syrup. Add remainder of ingredients. Roll into small balls. Place on greased trays and flatten with a fork.

Bake 15 — 20 minutes, 350° F.

THESE RECIPES HAVE BEEN THOROUGHLY TESTED, BUT WE DO NOT GUARANTEE SUCCESS UNLESS EDMONDS PRODUCTS ARE USED.

EDMONDS

Quality Products

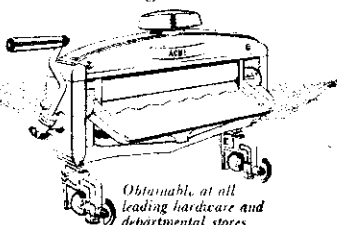


How young is a blanket?

A blanket is as young as it feels and looks. No matter what its age, if it's still soft, fluffy and warm, it's a young blanket. So if you want your blankets—and everything else—to keep their life and freshness for years to come, then the answer is the ACME Cleanser-Wringer.

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New Recordings

TWO ORATORIOS AND A FESTIVAL

A monthly review by
OWEN JENSEN

IT'S a long way from Handel to Walton, from the *Messiah* to *Belshazzar's Feast*; but not so far as the two hundred years between their first performances might suggest. New recordings of both these works show that an oratorio's an oratorio under the skin, whenever it may have been written. That means not only "sacred words as properly adapted for the Occasion," as was reported of the first performance of *Messiah*, but quite a slice of drama, too.

For reasons best known to themselves, the record companies have come out in a rash of *Messiahs*. Columbia, H.M.V., Decca and Nixa have each produced a version. The Nixa production is the first to come our way. It is conducted by Hermann Scherchen, who is responsible, no doubt, for the character of the whole performance. The soloists are Margaret Ritchie (soprano), Constance Shacklock (contralto), William Herbert (tenor) and Richard Standen (bass), with George Eskdale (trumpet) and Thomas Matthews (violin). The choruses are sung by the London Philharmonic Choir with the London Symphony Orchestra (Nixa NLP 907: 1-3).

In listening to this performance, even those who know *Messiah* back to front, and the right way round, too, may feel they are hearing the work for the first time. You may be thrilled, or you may dislike some of what you hear; but you will certainly be astonished.

Hermann Scherchen has used the Eulenberg edition of the score which, so it is claimed, fairly represents Handel's text. The relatively small choir and orchestra give the music unusual clarity and an athletic quality that comes out in Scherchen's unorthodox fast tempi. This is the aspect that may astonish you. There seems no particular warrant for the raising of the speed limits, and Handelian traffic inspectors in multi may feel like giving Mr. Scherchen a warning. But the rest of us, admiring the virtuosity of his conducting and the impeccable singing of the soloists, to say nothing of the brilliant trumpeting of George Eskdale, will be glad that the suet pudding, Sunday-bun-fight sort of treatment that Handel's *Messiah* too often receives, is replaced with an incisive dramatic character which gives the music a bright new look—one of which I rather feel Handel would have approved. Altogether this is an outstanding recording.

This brings us to *Belshazzar's Feast*, also newly recorded by Nixa (NLP 904). Walton is actually brought a little nearer Handel in this interpretation by a toning down of the drama which made the original H.M.V. standard recording under Walton himself such an electrifying experience. Dennis Noble, soloist in both performances, has in the

ten years since the appearance of the original recording reduced the voltage of his singing somewhat, adopting what might be called a more "classical" style. Nevertheless, despite this obvious, although by no means considerable mellowing of the interpretation, *Belshazzar's Feast* is still dazzling music. Brilliant as the original recording was, this new version has, taking it altogether, more to commend it. There is, for one thing, infinitely more detail to be heard. The dramatic punch of the Huddersfield Choir is here replaced by the lithe, whip-like impassioned singing of the London Philharmonic Choir, clear as a bell. Sir Adrian Boult presents choir, soloists and the Philharmonic Promenade Orchestra meticulously but always leaving the music with its fine vigour. Almost best of all, you have *Belshazzar's Feast* complete on two sides, with, therefore, only one interruption. The recording is as brilliant as the performance.

The same Philharmonic Promenade Orchestra—it sounds like the London Philharmonic in disguise—is taken by Sir Adrian Boult through Holst's *Planer Suite* (Nixa NLP 903). I say "taken through" because the suave, imperturbable virtuosity of the playing—particularly the woodwind—gives the impression of its being no trouble to anyone. The fidelity of the recording matches the realism of the music. After 40 years, Holst's music hits the imagination as vividly as it did in the days when "modern" music was still a fighting cause.

Music for Peace

The most significant recording of the month, and perhaps of a twelve-month, is the two-disc documentary of the Llangollen International Folk Music Festival, 1952. Recorded by the BBC for the Unesco International Music Council, these recordings will be made available in New Zealand by Nixa (WLP 6209: 1 and 2). They should be generally procurable very shortly. This music should not be missed.

The story of the Llangollen Festival is a triumph of enthusiasm over all sorts of difficulties. Llangollen is a place in North Wales where they like to sing. They had the idea that it might be a good thing to share their singing; so they put their heads together and their hands in their pockets and borrowed whatever else they needed. In 1947 Llangollen launched its first International Eisteddfod, an epic gesture of international goodwill. Every July since then, choirs, individual singers, players and dancers have gathered in Llangollen for a week of music as vital and heart-warming as you're ever likely to hear. They come



(C) PUNCH (continued on next page)

N.Z. LISTENER, JUNE 11, 1954.