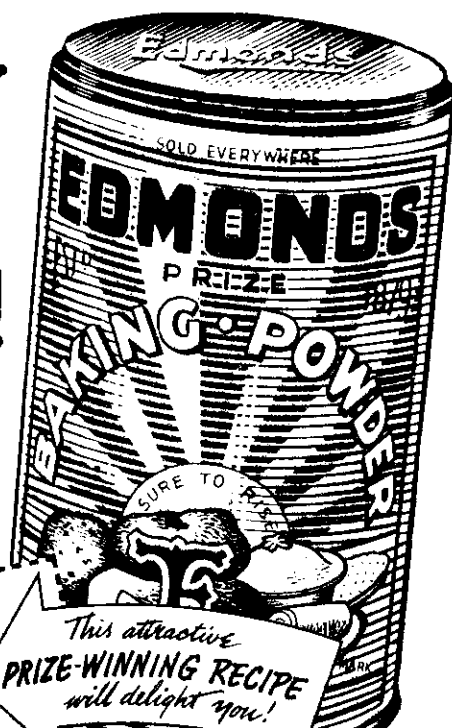


# Recipe for finest Cooking!

For superior texture, quality, flavour and lightness that satisfies the most critical, modern cookery experts always use EDMONDS 'SURE TO RISE' Baking Powder—the secret of successful cooking.



## HONEY SNAPS

2 oz. honey, 1 oz. sugar, 2 oz. butter, 2 oz. flour, 1 teaspoon EDMONDS BAKING POWDER, ¼ teaspoon ground ginger.

Melt butter, sugar and honey, add other ingredients, stir till smooth. Drop in teaspoon lots on to cold tray. Bake in moderate oven about 10 minutes. Leave on tray to cool a few minutes.

T. J. EDMONDS LTD., CHRISTCHURCH

**EDMONDS**  
PURE GRAPE CREAM OF TARTAR  
**SURE-TO-RISE**  
**BAKING**  
**POWDER**



This attractive  
PRIZE-WINNING RECIPE  
will delight you!

## NEW RECORDINGS

# Too Much of a Good Thing

A Monthly Review by  
OWEN JENSEN

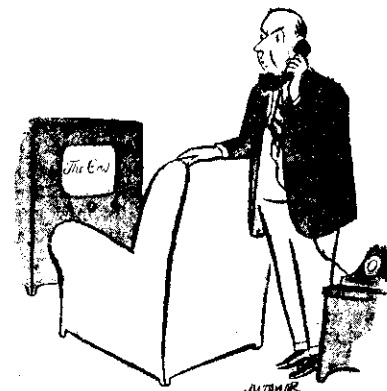
WHAT do you do when you sit down for an hour or two with your gramophone? Do you select your evening's listening with epicurean fastidiousness; or do you peck at this or that, taking for the most part just what comes to hand?

Well, don't tell me, for it's every man to his taste and mood, I suppose. And, after all, these days the matter is mostly solved by the LP which, running the best part of an hour, anyway, leaves you with no further trouble than picking out something to tail off your symphony, concerto or string quartet—unless, of course, you've settled in for a real session of listening. But what do you do if your LP is a string of symphonic poems by Camille Saint-Saëns? Played by L'Orchestra des Concerts Colonne conducted by Louis Fourestier (Columbia 33CX 1158), any one of them comes off excellently. After listening to the whole bunch, however, I couldn't really say I was pining for more. Saint-Saëns in homoeopathic doses can be quite enlivening, but *La Jeunesse d'Hercule*, *Danse Macabre*, *Phaeton* and *Le Rouet d'Omphale*, even as richly played as they are on this disc, may be too much of a good thing.

Of course, you may say, turn it off, turn it off when you've had enough. But that's half the enjoyment of an LP, to be able to put it on and sit back and become an audience until the end of the side. Unfortunately, neither the composers of yesterday nor our contemporaries have ever given a thought to measuring out their symphonies, concertos or quartets by the LP length and to tuck them in on medium plays or 45s is only part of the answer. What to add as a fill-up, a matter that was not unknown in the days of the 78s, is an even more tricky problem today.

One solution is to offer the listener double of what he likes. How happily this comes off depends on how much you like what you like in the first place. As with four Saint-Saëns symphonic poems I'm afraid I find two Mozart Flute Concertos asking too much of my enthusiasm. On the second side interest begins to waver. I must admit, however, to being somewhat allergic to the flute as a solo instrument. Mozart may have been sympathetic to this reaction, too, for he wrote to his father about these works: "I could be sure scribble off things the whole day long, but a composition of this kind goes out into the world and naturally I do not want to have cause to be ashamed of my name on the title page. Moreover, you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear."

Flute players and their adherents, however, will no doubt be grateful for this music, and grateful to have it played so beautifully. Mozart: Two Flute Concertos—No. 1 in G Major (K.313) and No. 2 in D Major (K.314), played by Camilla Wanauser



"Drama Department?" ... Boo-oo-oo!"

(flute), and the Pro Musica Chamber Orchestra of Vienna conducted by Hans Swarowsky (Vox PL 8130).

Prokofiev's *Lieutenant Kijj Suite*, backed by his *Scythian Suite*, seems to me to come off better, not because one is more favourably disposed to Prokofiev's adventures, but because the two compositions are so different in character. The *Scythian Suite*, music for ballet written when Prokofiev was twenty-three, owes something to Stravinsky's *Rite of Spring*, but brilliant and attractive as it is, it lacks the impressive stature of Stravinsky's music. The better-known *Kijj* film music is one of Prokofiev's later works, more original and more mature music, and comparatively easy on the ears. Both suites are played by the Vienna Symphony Orchestra, who give a dynamic performance under the direction of Herman Scherchen (Nixa WLP 5091).

The Schubert Symphony No. 4 in C Minor ("Tragic"), coupled with the same composer's Symphony No. 5 in B Flat, certainly makes a disc worth the money; but then few but could not be favourably disposed to this gracious music. The word "gracious" is used advisedly, for not only does it describe the No. 5 in B Flat, but the "Tragic," although more serious in character, is by no means the sombre work that Schubert's own sub-title would suggest. The two works are played by the Philharmonic Symphony Orchestra of London, conducted by Dean Dixon, who give us strong and vigorous playing, if a little brash at times (Nixa NLP 913). This version of the "Tragic" is preferable, I think, to Klemperer's with the Lamoureux Orchestra (Vox PL 7860), although the Vox disc has the advantage, if your taste runs that way, of the Mendelssohn "Italian" Symphony on the reverse side. The Nixa is excellently recorded.

The LP comes into its own when it presents opera, for here you can have the complete work in comfort, everything but what the eye might have seen. Supplying this is a pleasant exercise for the imagination.

This month's opera is Gluck's *Orfeo Ed Euridice* (Nixa ULP 9223-1-3). Gluck's music is as beautiful as ever and, despite that the elements of his style have long ago passed into the common stock of operatic writing and out again, the drama still comes across. Erna Berger is Euridice, Margarete Klose sings as Orfeo, perhaps a little thickly

contralto in her lower register, and Rita Streich is Amor, not quite so satisfyingly as her two associates. The Chorus and Orchestra of the Berlin Civic Opera are fine, as indeed is the whole recording.

Handel's operas hold the interest these days by the music alone. But what music, music whose ingratiating quality is rarely missing. So many of Handel's operatic airs have passed

\* follow the trend  
\* smoke  
\* WEST END



PLAIN OR CORK TIPPED