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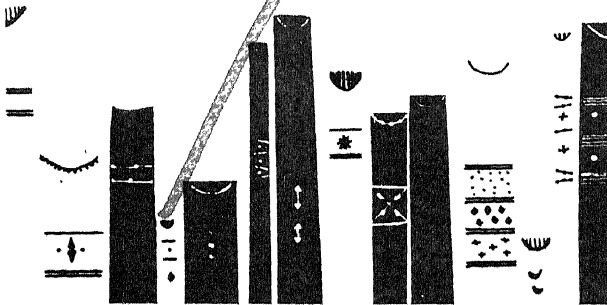
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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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AS WE BEGIN the twenty-fifth volume of THE NEW RECORDS we would like to say a word of sincere thanks to the hundreds of retail record dealers who subscribe to TNR and recommend it to their customers. Of course, we know that if TNR gives a recording a rave review, its sale is greatly stimulated; and we also know that a vast number of record collectors have been guided in building their libraries by the recommendations and warnings to be found in our columns; and further, we know that TNR has been responsible for the sales of thousands upon thousands of records by dealers everywhere. The great majority of dealers appreciate this and go out of their way to recommend our publication.

We have earnestly tried not to interfere in any way with independent record dealers, for we sincerely believe that the health and growth of the whole record industry, of which we are a part, depends upon a vast network of strong independent and financially sound record retailers spreading out into the smaller cities and towns of our country. For this reason, we have always urged our readers to purchase their records locally and to send to our publisher only for items that could not be readily secured in the home market. The maintenance of this policy for over two decades is in no way altruistic, for it is the local dealers who continually interest new persons in record collecting, and thus prospective subscribers to THE NEW RECORDS are being developed. These retailers also help to keep the interest of the older collectors continually stimulated. It is these collectors, old and new, who support our publication. It is the orders they send to our publisher for unusual items that are not available locally, often quite small in themselves, but large in the aggregate, that make our publisher's record

business one of the largest and most widespread in the world. Much of this business is directed our way by dealers everywhere; for it, our sincere thanks.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect; and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The Current Market Prices of all Mercury 12-inch LP's (10000-, 25000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

NOTE: The Current Market Prices of Westminster Records are as follows: WN/SWN/XWN-18000 series, \$3.19; W-LAB-7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-

four years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning March, 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Verdi—arr. Mackerras: *The Lady and the Fool*. One side, and Weber: *Le Spectre de la Rose*. And Minkus: *Don Quichotte—Pas de Deux*. New Symphony Orchestra of London. 1-12" disc (*LL-1518) \$3.98. (TNR Feb. '57 & June '54).

Tejera: *Joys and Sorrows of Andalusia*. Luis Maravilla (guitar) and Pepe Valencia (vocals). 1-12" disc (*DT-TKL93109) \$3.98. (TNR Oct. '52).

ORCHESTRA



Tchaikovsky: (3) *Symphonies*. Leningrad Philharmonic Orchestra conducted by Eugen Mravinsky or Kurt Sanderling. 3-12" discs (*D-DXE-142) \$11.98.

CONTENTS: *Symphony No. 4 in F minor, Op. 36* (Sanderling); *Symphony No. 5 in E minor, Op. 64* (Mravinsky); *Symphony No. 6 in B minor, Op. 74* ("Pathétique") (Mravinsky).

The last three symphonies of Tchaikovsky recorded by Russia's greatest orchestra and recorded in brilliant high fidelity in Vienna by Deutsche Grammophon, housed in an attractive three pocket cover, is proudly presented by Decca. For every one of these three pocket sets that is sold we would imagine three of the single discs would be sold were they available separately. However, we must consider them as a package, rather than individually. As a package we can only recommend them to those who do not already own a favorite recording of one or more of these great favorites. Your reporter would not trade his individual recordings for this group, although it must be admitted that the three are well done, magnificently reproduced on quiet discs, and are a shining example of the powers of this great orchestra.

Sanderling's statement of the *Fourth* is low voltage by most standards we know, yet it has great drive and expansiveness in its way. It is always unhurried and darkly tinted, compared to the bright and glossy performances we usually hear of this work. It has a cumulative effect of being a bigger and more important work than we usually think it—and this effect is not achieved with garish exaggerations. It is a powerful performance, but

one which might not have enough excitement for many persons.

The *Fifth* and *Sixth* are conducted by the dean of Russian conductors, Eugen Mravinsky, chief conductor of the Leningrad Orchestra (German-born and trained Sanderling is an associate conductor of the group). The *Fifth* is presented with less contrast, brio, color, and effect than our crack American orchestras offer. Mravinsky, for the most part, lets the music speak for itself, does not pull out all the stops until the last movement, and then he maintains a very even pace, again letting the music have its own effect. It is good, but lacking in rhetoric for our taste (being weaned in Philadelphia, this Russian brew has a different taste). It is in the *Sixth* that Mravinsky lets his hair down and comes off with a thrilling reading of the "Pathétique" that is worth the price of the entire album. We doubt that any LP in the current catalogs can top this reading of the *Sixth*, and we can only recall the HMV recording by Furtwängler in days gone by as a reasonable comparison. A burning inspiration, magnificent orchestral playing, and superlative recording result in this gorgeous performance.

E. E. SHUPP, JR.

Rimsky-Korsakov: *Scheherazade, Op. 35*. Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3300) \$3.98.

Rachmaninoff: *Symphony No. 2 in E minor, Op. 27*. Leningrad Philharmonic Orchestra conducted by Kurt Sanderling. 1-12" disc (*D-DL-9874) \$3.98.

Another recording of the *Scheherazade* brings the total number of LP's around the two dozen mark, and it also demands that the lines of distinction be drawn rather finely in choosing the best of the lot. For sumptuous tonal quality the Philadelphia Orchestra under Ormandy is always hard to beat (*C-CL-850) and the new one under consideration by van Beinum does not displace Ormandy on tonal matters. For delineation of detail in this complex score, no one has ever exceeded the Pittsburgh Symphony Orchestra under Steinberg (*CL-P-8305), whose recording is a masterpiece of clarity in orchestral detail with credit to the recording engineers as well as the artists. Van Beinum is not even in the same league with Steinberg when it comes to orchestral balance, control and clarity. The best that can be said for van Beinum and the Amsterdam performance is that it is a typical reading by a good orchestra and recorded with depth and splashy effect. Ormandy has all of that plus a lot more. Steinberg remains our favorite in *Scheherazade* because his is the most thrilling performance, not because of pace, but because of all the detail which he defines so sharply. To us, no other reading has ever matched Steinberg's and we recommend it strongly to anyone who has not yet heard it.

By a strange coincidence Ormandy and Steinberg are the contending rivals for honors in the Rachmaninoff *Second* against the strong new entry of the Leningrad Philharmonic, superbly recorded in Berlin—reproduction that displays the full glories of this great orchestra. Ormandy's reproduction is definitely dated by comparison with both the present set and with Steinberg's. As the Ormandy interpretation offers nothing above these other two, we may dismiss that one. Steinberg is again a clarifier of the ensemble (as he usually is), and it is give and take with Sanderling. We believe most persons will prefer the Decca record as an example of the Leningrad Orchestra, playing music it plays well. We own the Steinberg and are not trading it for the newer disc. S.

Mozart: The Early Symphonies (Vol. I). L'Orchestre de Chambre des Concerts Lamoureux conducted by Pierre Colombo. 1-10" disc (*OL-DL-53008) \$3.98.

CONTENTS: *Symphony No. 1 in E-flat, K. 16; Symphony No. 6 in F, K. 43.*

Mozart: The Early Symphonies (Vol. II). L'Ensemble Orchestral de l'Oiseau-Lyre conducted by Louis de Froment. 1-12" disc (*OL-50118) \$4.98.

CONTENTS: *Symphonies Nos. 2 in B-flat, K. 17; 3 in E-flat, K. 18; 4 in D, K. 19; 5 in B-flat, K. 22; 7 in D, K. 45.*

Mozart: The Early Symphonies (Vol. III). L'Ensemble Orchestral de l'Oiseau-Lyre conducted by Louis de Froment. 1-12" disc (*OL-50119) \$4.98.

CONTENTS: *Symphonies Nos. 8 in D, K. 48; 9 in C, K. 73; 10 in G, K. 74; 11 in D, K. 84.*

Mozart: Symphony No. 35 in D, K. 385 ("Haffner"). One side, and **Schubert: Symphony No. 8 in B minor ("Unfinished").** Vienna Philharmonic Orchestra conducted by Carl Schuricht. 1-12" disc (*L-LL-1534) \$3.98.

The early Mozart symphonies are available in one other recording (TNR June '54) under Otto Ackermann, but the present set is adequate in every way. Although the 10-inch disc is conducted by Colombo and all the others by de Froment, the readings present a unified picture of these early works. Included in the collection is the *Third Symphony*, acknowledged to be by Abel and copied by the boy Mozart as an exercise. The eight-year-olds just aren't writing things like this any more, and it's a fascinating business to be able to listen to the first demonstrations of Mozart's genius.

The first Schuricht disc to appear for quite some time offers rather routine readings of two standards, already available in a dozen or more other versions and one other pairing. The Vienna Philharmonic does best with the Schubert symphony, and the customary London *fff* sound is rich and pleasing.

N.

Shostakovich: Symphony No. 1 in F, Op. 10. One side, and **Kabalevsky: Colas Breugnon Suite, Op. 24.** St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (*C-ML-5152) \$3.98.

Milhaud: Suite Provençale. One side, and **Milhaud: Saudades do Brasil.** Concert Arts Orchestra conducted by Darius Milhaud. 1-12" disc (*CL-P-8358) \$3.98.

The St. Louis Symphony is currently celebrating its seventy-fifth year and its twenty-fifth under Maestro Golschmann. The present disc is its second release on the Columbia label. The works presented are relatively unfamiliar ones, played with dazzling brilliance and admirably recorded. The Shostakovich Symphony is, by this time, regarded as a landmark of contemporary music; Golschmann gives it a superlative reading. The overture to the Kabalevsky suite is likely the only familiar portion of that score; all of it, however, is well worth hearing.

Darius Milhaud's *Saudades do Brasil* is a suite of twelve short pieces for small orchestra, originally composed for solo piano. Capitol's notes tell us that the Portuguese word *saudade* is defined as "an ardent longing for an absent thing." Milhaud spent the years 1917-18 in Rio. The work testifies clearly to the fact that the composer must have missed Rio very much. The rhythms are those of Brazil—maxixes and tangos; the music, however, is Milhaud's own.

The *Suite Provençale* stems from a commission the composer received in 1936 to write the music for a play about a 12th century Provençal troubador. It called to our mind the music William Walton has done for Olivier's Shakespeare films, at once suggesting antiquity, yet underlaying it with a basic idiom that has its roots in contemporary composition. These performances, under the baton of the composer, may be regarded as definitive; Capitol deserves a vote of thanks for reaching out from the usual repertoire to present this disc. N.

Brahms: Symphony No. 4 in E minor, Op. 98. Berlin Philharmonic Orchestra conducted by Eugen Jochum. One and one-half sides, and **Brahms: Akademische Festouvertüre, Op. 80.** Berlin Philharmonic Orchestra conducted by Paul van Kempen. 1-12" disc (*D-DL-9866) \$3.98.

Berwald: Symphony in C (1845) ("Singuliere"). One side, and **Berwald: Symphony in E-flat (1845).** Berlin Philharmonic Orchestra conducted by Igor Markevitch. 1-12" disc (*D-DL-9853) \$3.98.

Eugen Jochum and the Berlin Philharmonic may be producing some of the finest orchestral recordings of the present time. There is a luminous quality about this reading of the *Fourth* that makes it immediately a leader of most other versions. The chief factors of Jochum's art are difficult to evaluate, chiefly because his conducting is completely devoid

of eccentricity and sensationalism. The final movement of the symphony, with its theme and thirty variations, emerges as the master stroke of Brahms' genius that it is; no other recorded version of the work delineates the architecture of this movement so markedly. The *Academic Festival Overture* is a pleasant bonus, equally well played.

Franz Berwald, a Swedish composer (1796-1868), spanned the musical lives of Schubert, Mendelssohn, and Berlioz. His work shows the influences of all these men, strangely coalesced into two symphonic works of surprising excellence. The Adagio of the *B-flat Symphony* has a gentle tenderness and melodic purity that can rival any romantic composer. You can put this one on when your know-it-all friends drop in; it will keep them guessing. But more than just an oddity, these works are of some consequence. One of the advantages of the current recording era is the opportunity to recall to life such gems as these; Decca deserves our gratitude for bringing such music to our attention. N.

Bruckner: Symphony No. 5 in B-flat. Three sides, and **Wagner: Gotterdammerung**—Dawn; Siegfried's Rhine Journey; Siegfried's Funeral Music. Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. 2-12" discs in album (*L-LL-1527/8) \$7.96.

Bruckner's symphonies seem to be enjoying an unprecedented degree of popularity in this country; and for this much wider acceptance of his music, thanks must be given to the long playing record. Incredible as it may seem, this is the second recording of the *B-flat Symphony* and it is also the 27th recording of a Bruckner symphony.

Herr Knappertsbusch and the Vienna Philharmonic Orchestra, with a notable assist from London's engineers, give a stunning performance of the work. The opening movement, with its moving Adagio "introduction," is superbly presented, while the slow movement, so full of problems for the conductor (he must conduct 6/4 with one hand and 4/4 with the other, or like Nikisch, "help the group which needs me most!"), is negotiated with deceptive ease. The robust Scherzo and powerful Finale are presented in a straightforward manner that achieves a very convincing degree of forcefulness.

The version used here is that of the Schalks and Loewe (not the *urtext* usually favored), and it is of interest to note that the Bruckner scholar, Dr. Werner Wolff, does not agree with the detractors of the Schalks and Loewe—"nobody has the right to abuse (them), whose efforts for the Bruckner cause can not be overrated. The critic who abuses them comes *post factum*, when things are over. I believe artistic motives alone should be the criterion in deciding which edition to use. . . . to make the matter one of character is wrong and rather disagreeably distasteful." To which one can only add a hearty "amen!"

Rousing performances of two popular excerpts from *Die Gotterdammerung* make almost a feature attraction out of what is admittedly a filler. Good and always exciting sound plus intelligent notes are added features. W.

Russian Ballet. Philharmonia Orchestra conducted by Igor Markevitch. 1-12" disc (*ANG-35151TP) \$3.48. 1-12" factory-sealed disc (*ANG-35151) \$4.98.

CONTENTS: *Parade* (Satie); *Le Spectre de la Rose* (Weber—arr. Berlioz); *L'Après-midi d'un Faune* (Debussy); *Daphnis et Chloé* (Suite No. 2) (Ravel).

Glazounov: The Seasons, Op. 67. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Albert Wolff. 1-12" disc (*L-LL-1504) \$3.98.

Markevitch's collection of Russian ballet music on Angel records was released originally about two years ago in a sumptuous three-record set titled *Hommage à Diaghilev* (TNR Feb. '55). Now, apparently, all these discs are to be made available singly, but without the remarkable brochure which accompanied the original album. Erik Satie's short ballet *Parade* is the prize of the present disc, a pleasant novelty of impish wit. The other selections are admittedly routine, but all are excellently played.

Glazounov's ballet *The Seasons* is often suggestive of the big ballet works of Tchaikovsky, both with regard to its large scale staging and its lucid orchestration. London's usually choice sound quality is at its very best in this release, and Wolff's reading of the score is most satisfactory. N.

Wagner Recital. Detroit Symphony Orchestra conducted by Paul Paray. 1-12" disc (*ME-MG-50107) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Die Gotterdammerung*—Dawn and Siegfried's Rhine Journey; *Siegfried Idyll*; *Parsifal*—Prelude; *Tristan und Isolde*—Prelude (Act III).

Wagner: Die Meistersinger—Preludes (Acts I & III); Dance of the Apprentices; Procession of the Mastersingers. One side, and **Wagner: Lohengrin**—Prelude (Act I). Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 1-12" disc (*WEST-W-LAB-7028) \$7.50.

Current Market Price: \$5.95.

A Wagner Program. Württemberg State Orchestra conducted by Ferdinand Leitner. 1-12" disc (*D-DL-9854) \$3.98.

CONTENTS: *Die Meistersinger*—Prelude (Act I); Dance of the Apprentices; Procession of the Mastersingers. *Die Walküre*—Magic Fire Music; Ride of the Valkyries. *Tristan und Isolde*—Prelude and Liebestod. *Gotterdammerung*—Funeral March. More of Paray's wonderful way with Wagner's

music this month, with Mercury's Olympian reproduction very much in evidence (see TNR Jan. '54 and Apr. '56) . . . Westminster's great Laboratory Series continues to grow slowly, adding works of great merit by fine conductors, featuring reproduction that is absolutely "tops" . . . Leitner keeps his Wagner stepping a little bit too lively for us; this music requires contemplation and savoring, like fine brandy, but Herr Leitner treats it like warm beer—drinking it down before it gets even warmer.

R. Strauss: Ein Heldenleben, Op. 40. Philharmonic-Symphony Orchestra of New York conducted by Willem Mengelberg. 1-12" disc (*CAMDEN CAL-337) \$1.98.

Who wants to shed a tear for the "good old days"? Most of us old (pre hi-fi) timers can recall the time when whatever Mengelberg did was practically predestined to become the definitive performance of it. Fortunately, such a recording session was an event in those days, and the recording engineers employed what was the best reproduction techniques possible at the time, so that a Mengelberg recording was really something! Today the audiophiles would probably laugh at this Camden disc—and they may be right; the recording shows its age: some surface noise, distortion on the very high notes, bass somewhat thin. All of this criticism is, of course, by today's standards; this was the ultimate in hi-fi then.

But the performance—that is entirely another matter. Few will gainsay that Mengelberg knew and loved this music, or that the New York Philharmonic-Symphony under Mengelberg's direction surely played their hearts out in this recording. Many Camden orchestral discs we have dismissed rather preemptorily; but this one is truly a bargain.

Mozart: Serenade in G, K. 525 ("Eine kleine Nachtmusik"). One side, and **Mozart: Symphony in C, K. 425** ("Linz"). London Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50121) \$3.98.

Current Market Price: \$3.19.

Although there are numerous recordings of both of these works presently in the LP catalogs, there may be enough interest in the excellent reproduction which Mercury features in its Olympian Series to warrant this LP—admittedly fine performances, and exquisitely recorded.

Verdi: Rigoletto (opera for orchestra). Andre Kostelanetz and his Orchestra. 1-12" disc (*C-CL-970) \$3.98.

Current Market Price: \$2.98.

What with Kosty's recordings of *Bohème*, *Tosca*, *Madama Butterfly*, *Carmen*, *Traviata*, *Aida* and even *Pique Dame* all having been great sellers, there's no reason to doubt that his latest opera-for-orchestra, *Rigoletto*, will also be purchased in great quantities,

especially since this is Columbia's classical "Buy of the Month" for March.

Handel: Music for the Royal Fireworks. Berlin Philharmonic Orchestra conducted by Fritz Lehmann. One side, and **Handel: Concerto in B-flat.** And **Handel: Concerto in G minor.** Hermann Töttcher (oboe) with Bach-Orchestra (Berlin) conducted by Carl Gorvin. And **Handel: Concerto Grosso in G, Op. 3, No. 3.** Bach-Orchestra (Berlin) conducted by Carl Gorvin. 1-12" disc (*D-ARC-3059) \$5.98.

NOTE: For review of this disc see under CHORAL.

Waxman: Sinfonietta for Strings and Timpani. Los Angeles Festival Orchestra conducted by Franz Waxman. One-half side, and **Foss: Concerto No. 2.** Lukas Foss (piano) with the Los Angeles Festival Orchestra conducted by Franz Waxman. 1-12" disc (*D-DL-9889) \$3.98.

NOTE: For review of this disc see under CONCERTO.

CONCERTO



Brahms: Concerto No. 1 in D minor, Op. 15. Rudolf Firkušny (piano) with the Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CL-P-8356) \$3.98.

Brahms: Concerto No. 2 in B-flat, Op. 83. Alexander Unisky (piano) with The Hague Philharmonic Orchestra conducted by Willem van Otterloo. 1-12" disc (*EPIC LC-3303) \$3.98.

Mozart: Concerto No. 23 in A, K. 488. Monique Haas (piano) with the Berlin Philharmonic Orchestra conducted by Ferdinand Leitner. One side, and **Schumann: Concerto in A minor, Op. 54.** Monique Haas (piano) with the Berlin Philharmonic Orchestra conducted by Eugen Jochum (TNR June '52). 1-12" disc (*D-DL-9868) \$3.98.

With Backhaus, Curzon, Malcuzyński, Rubinstein, and Serkin offering competition in the Brahms *Concerto No. 1*, Capitol had to come up with a strong entry—which it did, and with striking results. Firkušny is a pianist of the first rank, and his reading of the difficult Brahms *First* is an admirable accomplishment. There is great strength and solidity in the first movement, becoming serenity in the Adagio, and a nice sparkle and drive in the Rondo. Steinberg and the Pittsburgh Orchestra provide an accompaniment any artist would welcome; it is perfectly adjusted and yet has a strong contribution of its own. Reproduction is exceptional in quality and balance, making this one of the better editions of the work, if not the very best.

Some of the top pianists have also recorded the Brahms *Concerto No. 2*, and in modern reproduction we find good versions by Rubinstein and Serkin,

either of which will be preferred by most persons over the present set by Uninsky. Uninsky is an accurate and a sensitive player, and much of the *Second* is admirable, but the total effect has not the stature of the other two noted above. The orchestral portion is played nicely, with the reproduction placing the orchestra a bit distant and lacking in impact. We would say this is a very respectable third choice, and for those who may have an aversion to the above artists, this one is worth hearing.

Previously issued on a 10" LP (TNR June '52), the Schumann *Concerto* is now offered by Decca in a coupling with a new edition of the *Mozart No. 23*. Miss Haas is a capable pianist, whose work has been previously admired. We could admire the present Schumann, but we could not recommend it above Giesecking, Lipatti, Novaes, Rubinstein, or Serkin, nor is the reproduction of the latest. The Mozart has commendable style and exceptional taste, and enjoys fine orchestral playing. This is one of the loveliest of the Mozart piano concertos. It is interesting to compare Curzon and Giesecking with Miss Haas: she is just a shade below them in authority and exceeds them at times in delicacy. If the coupling appeals, this disc can be recommended.

S.

Brahms: Concerto in A minor, Op. 102 ("Double") David Oistrakh (violin) and Pierre Fournier (violin) with the Philharmonia Orchestra conducted by Alceo Galliera. One and one-half sides, and **Brahms: Tragische Ouvertüre, Op. 81** ("Tragic Overture"). Philharmonia Orchestra conducted by Alceo Galliera. 1-12" disc (*ANG-35353TP) \$3.48. 1-12" factory-sealed disc (*ANG-35353) \$4.98.

Oistrakh has been a partner in this work in a couple of previous issues, but never has his art been accorded reproduction comparable in quality to the present disc. The violin and the 'cello solo parts are etched with fine clarity and tone and are at the same time in balance with the orchestra. Galliera is dutiful in his accompaniment and provides strong orchestral passages when the occasion arises. It is soloists' day, for the most part, and they do a handsome job. While Fournier is not quite as adroit as Oistrakh, he manages to equal the great Russian fiddler most of the time, and their rapport is always close.

The "Double" Concerto is a difficult work and a rewarding one for the artists; it is also rewarding for the audience when two such distinguished soloists appear together. The first movement is dramatic for the most part, with deep and rather tragic overtones and a powerful conclusion. The second movement is a lyrical *andante* with graceful melodies predominating. It is the finale which always pleases us the most. Here we have a rondo that is gay and playful, with the two soloists chasing each other

around with perky tunes and nice orchestral texture woven through the whole thing. A dashing coda brings the work to a close. Two or three other LP's of recent years may have individual excellences, but as a whole they do not displace the present performance from the top of the list.

Galliera offers a reading of the *Tragic Overture* as a filler on the second side. It is a solid performance played with splendid finish by the Philharmonia Orchestra and can hold its own with the best of them, except Bruno Walter. Again, the reproduction is elegant.

E. E. SHUPP, JR.

Foss: Concerto No. 2. Lukas Foss (piano) with the Los Angeles Festival Orchestra conducted by Franz Waxman. One and one-half sides, and **Waxman: Sinfonietta for Strings and Timpani.** Los Angeles Festival Orchestra conducted by Franz Waxman. 1-12" disc (*D-DL-9889) \$3.98.

Lukas Foss' *Piano Concerto No. 2* was written in Rome during 1951/2, was premiered at the Contemporary Music Festival in Venice and introduced to the United States in the fall of '51 by Charles Munch and the Boston Symphony Orchestra; withdrawn for revision, it was re-introduced by Franz Waxman in its here-recorded revised form at the Los Angeles Music Festival. Thus the present recording may be said to be definitive, for the composer, a first-rate artist, is at the keyboard.

As with many modern works, the Concerto will have to be heard several times, for it is "modern" and will probably not be understood on first acquaintance. The themes are difficult of access, yet one theme follows the next logically, and there is no "dissonance for its own sake"—no tricks nor sleight-of-hand, nor is this just note-stringing. The work follows the form of the 19th century concerto in that the soloist emerges as the protagonist of the drama, pitting his forces against those of the orchestra. "Lovely" is an adjective we could not use; "interesting" would state less than the case here. For this is real music with a distinctive character containing much that will please, much that will cause reflection and contemplation, some that may irritate; and it surely gives the pianist ample opportunity to show his talents. Artur Rubinstein has called the work "one of the finest pieces written in our time," with which words we shall end our discussion of it.

Franz Waxman, besides being the conductor here, is a composer of no mean talents, and his *Sinfonietta for Strings and Timpani*, which fills out the second side of this disc, proved more than moderately interesting. Starting off with a gay first movement, the mood suddenly changes to a dirge in the second movement (for 'cellos and timpani only), and ends in what must be a tremendously difficult-to-play Scherzo-finale. As with the Concerto, this must be considered to be a definitive performance.

Decca is to be congratulated for its courage and enterprise in making this disc available. J.

Corelli: Concerto Grosso No. 1 in D, Op. 6. And **Vivaldi: Concerto in A for Viola d'Amore and Strings.** And **Vivaldi: Concerto in D minor, Op. 3, No. 11** (from "L'Estro Armonico"). And **Martini: Concerto in F for Piano and Strings.** I Musici. 1-12" disc (*ANG-35253TP) \$3.48. 1-12" factory-sealed disc (*ANG-35253) \$4.98.

Respighi: Gli Ucelli ("The Birds"). One side, and **Respighi: Trittico Botticelliano.** Scarlatti Orchestra conducted by Franco Caracciolo. 1-12" disc (*ANG-35310TP) \$3.48. 1-12" factory-sealed disc (*ANG-35310) \$4.98.

It is entirely too long since the last release by I Musici (TNR Feb. '56), that capital chamber orchestra so highly praised by the late Arturo Toscanini. This newest release more than lives up to expectations; it is sheer loveliness . . . The Scarlatti Orchestra's rendition of *Gli Ucelli* was formerly on a 10-inch Angel, but it is now coupled with the *Botticelliano Triptych* and re-issued on a 12-inch LP. The coupling is a happy one, and we doubt whether any finer performance of either work exists, nor any better reproduced.

The music on this brace of records provided the most enjoyable hour and a half in this month's reviews; we think you'll find it irresistible, too.

Handel: Concerto in B-flat. And **Handel: Concerto in G minor.** Hermann Töttcher (oboe) with the Bach-Orchestra (Berlin) conducted by Carl Gorvin. And **Handel: Concerto Grosso in G, Op. 3, No. 3.** Bach-Orchestra (Berlin) conducted by Carl Gorvin. One side, and **Handel: Music for the Royal Fireworks.** Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-ARC-3059) \$5.98.

NOTE: For review of this disc see under CHORAL.

Bruch: Concerto No. 1 in G minor, Op. 26. One side, and **Wieniawski: Concerto No. 2 in D minor, Op. 22.** Mischa Elman (violin) with the London Philharmonic Orchestra conducted by Sir Adrian Boult. 1-12" disc (*L-LL-1486) \$3.98.

Dvořák: Concerto in A minor, Op. 53. Johanna Martzy (violin) with the RIAS Symphony Orchestra conducted by Ferenc Fricsay. One and one-half sides, and **Ravel: Pièce en Forme de Habañera.** And **Ravel: Berceuse sur le Nom de Gabriel Fauré.** And **Milhaud: Ipanema.** Johanna Martzy (violin) and Jean Antonietti (piano). 1-12" disc (*D-DL-9858) \$3.98.

Mischa Elman's performance of these two concerto favorites will delight all his devotees. His playing is beautifully supported by Boult's direction and the rich and vibrant Elman tone is most evident. Though this artist has used the *Bruch G minor Concerto* as a concert staple for years, we under-

stand this is his first recording of the work.

Johanna Martzy demonstrates a considerable technical facility in her reading of the Dvořák *A minor Concerto*. The work itself is admittedly not a display piece; it leans more toward the folk elements in Dvořák's writing. The encore pieces are worthwhile additions to the disc, particularly the Ravel pieces. N.

Schumann: Concerto in A minor. One side, and **Tchaikovsky: Variations on a Rocooco Theme, Op. 33.** Pierre Fournier (violoncello) with the Philharmonia Orchestra conducted by Sir Malcolm Sargent. 1-12" disc (*ANG-35397TP) \$3.48. 1-12" factory-sealed disc (*ANG-35397) \$4.98.

There are several very fine recordings of the Saint-Saëns *Cello Concerto* presently available, not the least of which is Rostropovich's (*V-LM-2016, TNR June '56); Fournier makes another excellent one available . . . The pretty *Variations on a Rocooco Theme* is now available in three worthwhile recordings: Gendron (*L-LL-947, TNR June '54); Navarra (*CL-P-18012, TNR May '56); and the present one. Gendron offers the same coupling as Fournier; Navarra offers Bloch's *Schelomo* with his. Eenie, meenie, minie, mo . . .

CHAMBER MUSIC



Beethoven: Quartet No. 10 in E-flat, Op. 74 ("Harp"). One and one-half sides, and **Beethoven: Quartet No. 11 in F minor, Op. 95.** Koeckert Quartet. 1-12" disc (*D-DL-9894) \$3.98.

Beethoven: Quartet No. 10 in E-flat, Op. 74 ("Harp"). Quartetto Italiano. 1-12" disc (*ANG-35367TP) \$3.48. 1-12" factory-sealed disc (*ANG-35367) \$4.98.

Beethoven: Quartet No. 14 in C-sharp minor, Op. 131. Koeckert Quartet. 1-12" disc (*D-DL-9863) \$3.98.

Beethoven: Quartet No. 16 in F, Op. 135. One side, and **Beethoven: Grosse Fuge in B-flat, Op. 133.** Koeckert Quartet. 1-12" disc (*D-DL-9893) \$3.98.

Beethoven—arr. Winograd: Grosse Fuge in B-flat, Op. 133. One side, and **Mozart—arr. Winograd: Fantasy and Fugue in F minor, K. 608.** And **Mozart: Adagio and Fugue in C minor, K. 546.** String Orchestra conducted by Arthur Winograd. 1-12" disc (*MGM-E-3382) \$3.98.

We cannot see any superiority of the Angel recording of the "Harp" Quartet over that of the Decca, and we must perforce recommend the Decca for the bonus of the charming *Quartet No. 11* included on it . . . The Koeckert Quartet performs both the *Quartet No. 14* and the *Quartet No. 16*, as well as the *Great Fugue*, in sterling fashion; one can easily see why this group is regarded as Germany's leading chamber music ensemble today . . .

If MGM's purpose in issuing the Winograd disc was to make the *Great Fugue* and Mozart's *Fantasy and Fugue* more palatable to the novice, in the hope that he will be then moved to investigate the original, then we are in favor of it; those already "in the know" will not find much of interest here, though, in all fairness, we must say that as "arrangements" go, these are as good as you'll find.

CHORAL



Handel: Israel in Egypt (complete). (Sung in English). Elsie Morison (soprano), Monica Sinclair (contralto), Richard Lewis (tenor); Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent, with Ernest Cooper (organ.) 2-12" discs (*ANG-35386/7TP) \$6.96. 2-12" discs in factory-sealed album (*ANG-3550B) \$9.98.

Handel: Music for the Royal Fireworks. Berlin Philharmonic Orchestra conducted by Fritz Lehmann. One side, and **Handel: Concerto in B-flat.** And **Handel: Concerto in G minor.** Hermann Tötcher (oboe) with Bach-Orchestra (Berlin) conducted by Carl Gorvin. And **Handel: Concerto Grosso in G, Op. 3, No. 3.** Bach-Orchestra (Berlin) conducted by Carl Gorvin. 1-12" disc (*D-ARC-3059) \$5.98.

Among the masterpieces of choral music, Handel's *Israel in Egypt* stands as a veritable giant. Too often it has been overshadowed by the *Messiah* but, on records at least, one can hear this magnificent work in two outstanding versions; the earlier on Bach Guild was favorably noted in THE NEW RECORDS of March 1953.

To be sure, the earlier set is a little closer to Handel's original scheme (there are five soloists, and the duet, *The Lord is a Man of War*, is sung by two basses as directed) but Sir Malcolm Sargent has done a minimum of "arranging" and reading of Handel's mind. The resultant performance is a thrilling one. The massive choruses, of course, are the main attraction, and the Huddersfield Choral Society has never sounded better. The soloists are fine, and the Liverpool Philharmonic provides sure support. Sir Malcolm's tempi always seem appropriate, and the whole affair is infused with high excitement and enthusiasm. The factory-sealed package includes notes and pictures that add considerably to one's understanding.

Definitive is the word for the Decca-Archive Handel disc. The *Music for the Royal Fireworks* is a complete joy—one of the finest collections of beautiful tunes to be found anywhere. Dr. Lehmann's sensitive and inspired direction makes the performance the best on records. The two oboe concerti and the orchestral concertetto (Op. 3) are also fine Handel, performed in a manner that calls for the highest praise. Recorded sound is very good—the *Fireworks Music* is much better reproduced here than

on the earlier Decca disc although the tapes are the same. Highly recommended. W.

Brahms: Ein deutsches Requiem, Op. 45. (Sung in German). Elisabeth Grümmer (soprano), Dietrich Fischer-Dieskau (baritone), Choir of St. Hedwig's Cathedral and the Berlin Philharmonic Orchestra conducted by Rudolf Kempe. Three sides, and **Mahler: Kindertotenlieder.** (Sung in German). Dietrich Fischer-Dieskau (baritone) with the Berlin Philharmonic Orchestra conducted by Rudolf Kempe. 2-12" discs in box (*V-LM-6050) \$7.98.

When one reaches the fifth recorded version of a work such as Brahms' *Ein deutsches Requiem* he is apt to be struck with a sort of verbal paralysis. Certainly the background of the work has been pretty thoroughly gone into in these columns, and it remains only to relate this new performance with its predecessors and appraise its merits or lack of them.

Of the four recordings still available, two of them are on the elderly side, both having been issued around July 1948, and thus they may be dismissed on technical grounds. The other two, one a Decca the other a Capitol, are both first class performances and those who own either need not be disturbed by this new RCA Victor recording. In the review of the Decca issue in THE NEW RECORDS of July 1956 the present writer stated "those who do not own the Brahms *Requiem* now have two excellent versions from which to choose." Well, it is only necessary to change the word "two" to "three" and the story is complete.

The present recording has preserved a very fine performance of Brahms' magnificent score but, in all truthfulness, it has no musical merit that the other two recordings do not have. The soloists are excellent, the recorded sound is top-flight, and the package is all one could ask for.

What it does have, however, is a complete recording of Mahler's *Kindertotenlieder* on the fourth side. Dietrich Fischer-Dieskau sings these lugubrious songs in a very sympathetic manner; technically, this version surpasses all previous recordings. W.



OPERA

Mozart: Bastien und Bastienne (complete). (Sung in German). Soloists and Munich Chamber Orchestra conducted by Christoph Stepp. 1-12" disc (*D-DL-9860) \$3.98.

Bastienne Rita Streich (s)
 Bastien Richard Holm (t)
 Colas Toni Blankenheim (bs)

Mozart's little singspiel *Bastien und Bastienne* deserves attention for many reasons. First, it is the amazing work of a twelve year old boy (this fact alone, as Voltaire would have put it is, "a sufficient reason") but then, in the second place, there is also

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

the foreshadowing of *Die Entführung aus der Serail* and *Die Zauberflöte*—not to mention Beethoven's "Eroica."

Previous recordings of this genuinely enjoyable little work include an early but excellent performance on Period and a newer but much poorer performance on Columbia. The present Decca version is, then, the third recorded performance and, all things considered, it is the best, for it outshines the earlier Period disc mechanically and overshadows the Columbia recording artistically.

Rita Streich needs no words of praise from this corner after her work in other Mozart opera recordings, notably the Decca recordings of *Entführung* and *Zauberflöte*; she sings a delightful *Bastienne*. Richard Holm, a tenor relatively new to records, is a thoroughly charming *Bastien*. The best, and also completely new to this writer, is Herr Toni Blankenheim, who sings the role of the pseudo-magician, *Colas*. He is the possessor of a deep, cavernous bass and a lively sense of humor. One hopes that this sample of his talents is just a forerunner of many more discs by this young and engaging artist.

Herr Strepp (also a newcomer) proves to be a fine Mozart conductor—he keeps things moving without rushing them. Decca has supplied, in addition to crystal clear recording, a fine libretto that includes dialogue as well as arias. All in all, the disc is as delightful an experience as the phonograph has to offer.

W.

Mozart: *Die Entführung aus dem Serail*, K 384 (complete). (Sung in German). Soloists, Beecham Choral Society and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (*ANG-35433/4TP) \$6.96. 2-12" discs in factory-sealed album (*ANG-3555B/L) \$10.98.

Constanze Lois Marshall (s)
Blonde Ilse Hollweg (s)
Belmonte Léopold Simoneau (t)
Pedrillo Gerhard Unger (t)
Osmin Gottlob Frick (bs)
Pasha Selim Hansgeorg Laubenthal (sp)

Mozart and Beecham—here is a combination that, almost eighteen years ago, made phonographic history with a recording of *Die Zauberflöte*; now history repeats itself, and we have an epochal recording of Mozart's first really characteristic opera, *Die Entführung aus dem Serail*. This opera, states the late Alfred Einstein, "marks the complete emergence of Mozart's personality as a dramatic composer . . . from now on he would write nothing in which the drama would be indifferently treated." Even the relatively insensitive Emperor Joseph II is supposed to have remarked, at the first performance on 16 July 1792 "Too beautiful for our ears, and far too many notes, my dear Mozart." Whereupon Mozart is said to have replied, "Exactly as many, your Majesty, as are needed!"

There are so many outstanding things about this performance that one scarcely knows where to begin—although everything about it begins and ends with Beecham. Most characteristic are the moderate and unyielding tempi Sir Thomas adopts. This writer did not realize it, but Fricsay's tempi in the Decca set (TNR March '56) seem very rapid by comparison. As a result of these deliberate tempi, Beecham's singers always sing, they never yell or screech, and they are always able to give proper value to the notes and expression to the words.

The soloists are all superb. There is no finer Mozart stylist among tenors than Léopold Simoneau, whose phrasing, tonal beauty and general *élan* are wonderful. Second tenor Unger also is highly satisfactory. Osmin, in the person of Gottlob Frick, becomes the rascally, vengeful old reprobate Mozart intended him to be, and vocally, he too is superb. The ladies, the Misses Marshall and Hollweg, are fine. Miss Marshall, undoubtedly urged on by that old perfectionist Sir Thomas, gives one of the finest performances of *Martern aller Arten* this writer ever heard.

Sir Thomas' handling of the orchestra is something that cannot be described—the clarity, the phrasing and astonishingly silky tonal quality are characteristics of the conductor, although it must be admitted that Angel's recording is such that these qualities are possibly enhanced. The whole set is beautiful enough to make you cry.

A handsome libretto is included in the factory-sealed package. It is going 'way out on a limb to say this so early in the year, but 1957 is unlikely to bring forth a more wonderful, a more gorgeous recorded performance than this.

W.

Boito: *Mefistofele* ("complete"). (Sung in Italian). Soloists, Orchestra and Chorus of the Rome Opera House conducted by Vittorio Gui. 2-12" discs in box (*V-LM-6049) \$7.98.

Mefistofele Boris Christoff (bs)
Faust Giacinto Prandelli (t)
Margherita Orietta Moscucci (s)
Martha Amalia Pini (c)
Wagner Piero de Palma (t)

This writer has always been at a loss to understand why Boito's magnificent *Mefistofele* has never been popular in this country. It is certainly melodious (*Dai campi, dai prati; L'altra notte in fondo al mare*; and *Lontanò, lontanò*, to mention three gorgeous tunes); dramatic (the *Prologo; Son lo spirito che nega*; and *Ecco il mondo*, to mention but three big scenes); and there are three "fat" roles for soprano, tenor and bass. But no—some flaw in the musical make up of our impressarios or our opera-going public (a gaping chasm in the skull perhaps, as Gene Fowler so quaintly puts it) has blinded everyone concerned to the work's obvious merits.

Now, with a resplendent recording and perform-

ance, RCA Victor has taken the bull by the horns and shows everyone who has ears to hear just what he has been missing; and what a lot it is! Boris Christoff, who was born for the title role, is sonorous, musical and dramatically convincing. He rants and roars to be sure, but always within the bounds of good taste and in a musical fashion. His Mefistofele emerges as a three dimensional fallen spirit—truly an inspired performance. Beside this heroic characterization, Giacinto Prandelli as Faust seems a little pale, but this is only to be expected. He sings very well in what seems to be a much lighter voice than one remembers from previous recordings. Orietta Mascucci, a newcomer to records, is a fresh and youthful-sounding Margherita, who sings with genuine feeling and expression. She has a lovely lyric soprano that augurs well for her future. Amelia Pini is a deep-voiced and credible Martha.

Vittorio Gui, in a foreword, gives his reasons for omitting Act 4 and, much as this writer deplors cutting of operas, he must admit this act is not seriously missed. In fact, when he plays his Urania Mefistofele, Act 4 is almost invariably a casualty. All of which brings us to the end of this review. Every opera lover should have this Mefistofele, even if he already owns the still excellent Urania set (TNR May '53). Victor's usual good libretto is included, and the recorded sound is spectacular. W.

Verdi: Otello (complete). (Sung in Italian). Soloists, Chorus and Orchestra of La Scala Opera Company conducted by Carlo Sabajno. 3-12" discs in box (*CAM-CCL-101) \$5.98.

OtelloNicolo Fusati (t)
IagoApollo Granforte (bt)
DesdemonaMaria Carbone (s)
EmiliaTamara Beltacchi (ms)
CassioPiero Girardi (t)
RoderigoNello Palai (t)

The Art of Elisabeth Rethberg. Elisabeth Rethberg (soprano) with orchestral accompaniments. 1-12" disc (*CAM-CAL-335) \$1.98.

CONTENTS: *Otello*—Salce, Salce & Ave Maria; *Der fliegende Holländer*—Traft ihr das Schiff; *Die Fledermaus*—Czardas; *Il Re Pastore*—L'amero saro costante; *Faust*—Le roi de Thule; *Boccaccio*—Hab' ich nur deine Liebe; *Un Ballo in Maschera*—Ma dall' arido stelo & Morro ma prima in grazia.

Victor's Camden series is enriched this month by what must be considered the best all-around performance of Verdi's *Otello* on records. It is, of course, the old 1928-29 La Scala version that features a fine Otello, a superior Desdemona and what probably is the greatest Iago on discs, that of the fabulous Apollo Granforte . . . and all this at the fantastic price of \$5.98!

Nicolo Fusati, in the title role, sounds very much like the present day Mario del Monaco, and he is a very acceptable Otello—virile, passionate and very

much the "wronged" husband. Vocally he is always equal to the occasion, and if he does not infuse the role with the pathos and humanity that Martinelli or Zenatello did, it is still a first-class performance. Maria Carbone surprised this writer—he had forgotten what a fine singer she was on these discs. Her work in the Love Duet is exquisite, and in the Finale she is superb. Despite the excellences of these two, however, it is Apollo Granforte who towers over everyone by virtue of his great musical and dramatic gifts. This Iago is real—no cardboard villain; his performance could not be bettered. The minor roles are given to first-rate singers and Carlo Sabajno's direction is the sort one always used to expect on records—truly great. The recorded sound, while nearly thirty years old, is astonishingly good—it is not hard to get used to, and then everything is all right. This set could almost be the buy of the year.

The record devoted to *The Art of Elisabeth Rethberg* is also far better technically than one has any reason to expect, while musically and artistically it is a joy from start to finish. Here, again, the modest price puts it in the "best buy" category. W.

Wagner Recital. Kirsten Flagstad (soprano) with the Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. 1-12" disc (*L-LL-1533) \$3.98.

CONTENTS: *Lohengrin*—Elsas Traum; *Parsifal*—Ich sah' das Kind; *Die Walküre*—Der Männer Sippe & Du bist der Lenz; (5) *Wesendonck Lieder*.

Famous Operatic Arias. Roberta Peters (soprano) with the Rome Opera House Orchestra conducted by Vincenzo Bellezza or Jonel Perlea. 1-12" disc (*V-LM-2031) \$3.98.

CONTENTS: *Il Barbiere di Siviglia*—Una voce poco fa; *Lucia di Lammermoor*—Mad Scene (with Preziosa, bs, and Mineo, bt); *Fra Diavolo*—Non temete, Milord (recit.) . . . Or son sola (aria); *Lakmé*—Bell Song; *Don Pasquale*—Quel garde il cavaliere (recit.) . . . So anch'io la virtù magica (aria) (Bellezza). *Rigoletto*—Tutte le feste al tempo & Caro nofe (Perlea).

Italian Operatic Arias. Hilde Gueden (soprano) with orchestral accompaniments. 1-12" disc (*L-LL-1322) \$3.98.

CONTENTS: *La Taraviata*—Ah! fors' è lui & Sempre libera; *Gianni Schicchi*—O mio babino caro *Tunardot*—Signore, ascolta & Tu che di gel se cinta; *Falstaff*—Sul fil d'un soffio etesio; *La Bohème*—Quando m'en vo; *L'Elisir d'Amore*—Della crudel! *Isotta & Prendi, per me sei libero; Rigoletto*—Car nome & Tutte le feste al tempo & Solo per m' l'infamia.

There are three different sopranos—dramatic coloratura and lyric, represented here as well as three well-defined and very different personalities. The apparently indestructible Kirsten Flagstad i

* indicates LP 28 1/8 rpm.
∅ indicates 45 rpm.

heard to good advantage (by and large) in a Wagner concert. The familiar *Lohengrin* and *Walküre* performances are presented in the cool, almost detached manner one has come to associate with the great Norwegian soprano. Her *Parsifal* and *Wesendonck Lieder* performances are, unless one's memory is completely at fault, new to records. They are admirably sung. Aside from a few explosive notes and a slight tendency to force, Mme. Flagstad's art is as secure as ever. Excellent accompaniments by Knappertsbusch and the Vienna Philharmonic Orchestra, along with good recorded sound, make the disc a desirable one.

But what can one say about Roberta Peters' willful and doctrinaire performances of some of the staples of operatic literature? To twist and use Rossini's lovely melodies to one's own ends is really rather childish, and to follow the same procedure in performing Lucia, Lakmé and Gilda is to lay one's self open to adverse criticism. This well-recorded disc, then, is for the uncritical—those who delight in virtuosity for its own sake. Personally, this writer feels that Miss Peters is wasting God-given talents, and we hope someone will speak seriously to her concerning talents and duties.

Hilde Gueden, admittedly one of this corner's favorites, contributes a collection of Italian operatic arias that are uniformly good. Her Violetta, Liù and Lauretta are thoughtfully conceived and artistically executed characterizations. This intelligence, plus a musical and sensuous voice make her performances thoroughly delightful. The performances from *Rigoletto*, *Bohème* and *L'Elisir d'Amore* have been taken from the complete operas and have been reviewed in earlier issues of THE NEW RECORDS. Big spacious sound—heartily recommended. W.

French Operatic Airs from Lully to Rameau. Ettel Sussman (soprano) with Instrumental soloists and l'Ensemble Orchestral de l'Oiseau-Lyre conducted by Louis de Froment. 1-12" disc (*OL-50117) \$4.98.

CONTENTS: *Circé*—Air de Circé (Desmarests); *Alcyone*—Air d'Alcyone (Marias); *Callirhoë*—Monologue de Callirhoë (Destouches); *Amadis*—Air d'Arcabonne, *Armide*—Air d'Armide (Lully); *Alcme*—Air de Ménélie, *Les Ages*—Air de Florise, *Hésione*—Air d'Hésione (Campra); *Enée et Lavinie*—Prologue (Colasse); *Céphale et Procris*—Air de Procris (de la Guerre); *Les Festes de Thalie*—Air d'Isabelle (Mouret).

Mr. Bach at Vauxhall Gardens. Jennifer Vyvyan and Elsie Morison (sopranos); Boyd Neel Orchestra conducted by Thurston Dart (organ and harpsichord). 1-12" disc (*OL-50132) \$4.98.

CONTENTS: (5) *Vauxhall Songs*; *Sei Canzonette a Due*, Op. 4; *Concerto in F for Organ and Strings*, Op. 7, No. 2.

Here are two records from Oiseau-Lyre's appar-

ently inexhaustible supply of music from a bygone era. The first, devoted to French Opera from, roughly, 1660 to 1750, is of uneven interest. There is a similarity in all the music that makes for somewhat monotonous listening although, in all fairness, it must be admitted that the disc should not be played through at a single sitting. Ettel Sussman displays a voice that is adequate and a sense of musicianship and style that are well above average. This record, then, is for students of the period rather than for the general operatic public. Such a limitation should not, however, exclude the curious, for it is by curiosity that one learns and expands his musical horizons. Good recorded sound.

Mr. Bach at Vauxhall Gardens is a delight from start to finish. The "Mr. Bach," of course, is Johann Christian, son of the great Johann Sebastian Bach, also known as the "Milanese" or "English" Bach. Here one is treated to a sample of what it must have been like in an 18th century "pleasure garden." The music, artistry and performances on this record are all very superior—perhaps this writer liked the organ concerto better than the rest but, like the contemporary Mrs. Papendieck "we were all enchanted . . ." This one is recommended unreservedly. Good sound, excellent jacket notes. W.

Famous Records of the Past (Vol. VI). Voices of "The Golden Age." 1-12" disc (*FRP-6) \$3.98.

CONTENTS: *Paride ed Elena*—O del mio dolce ardor (Battistini); *Puritani*—A to o cara (Bonci); *Acis and Galatea*—O Ruddier than the Cherry (Bispham); *Jongleur de Notre Dame*—Liberte (Garden); *La Juive*—Il va venir (Ponselle); *Samson et Dalila*—Amor viens aider (Gerville-Reache); *Mefistofele*—Son lo spirito (Didur); *Magic Flute*—Der holle Rache (Hempel); *Roberto il Diavolo*—Roberto io t'adore (Lilli Lehmann); *Patric*—Pauvre martyr (Ananian); *Samson et Dalila*—Mon coeur (Matzenauer); *Faust*—Serenade (Arimondi); *Siberia*—O bella mia (Ruffo); *Vivandiere*—Viens avec nous (Calvé).

Famous Records of the Past (Vol. VII). Voices of "The Golden Age." 1-12" disc (*FRP-7) \$3.98.

CONTENTS: *Don Giovanni*—Brindisi (d'Andrade); *Faust*—Jewel Song (Jeritza); *Romeo et Juliette*—Ah leve-toi soleil (Muratore); *Africana*—In grambo a me (Litvinne); *Huguenots*—Dillo ancor (O'Sullivan and Llacer); *Nozze di Figaro*—Non piu andrai (Campanari); *Carmen*—Habanera (Branzell); *Sosarme*—Rendi'l seren oal ciglio (Butt); *Don Giovanni*—Nella bionda (Journet); *Favorita*—Spirito gentil (Borgioli); *Lucrezia Borgia*—Vieni la ma vendetta (Navarini); *Tosca*—E lucevan le stelle (Shipa); *Fanciulla del West*—Ch'ella mi creda (Zematello).

Famous Records of the Past (Vol. VIII). Voices of "The Golden Age." 1-12" disc (*FRP-8) \$3.98.

CONTENTS: *Otello*—Niun mi tema (Slezak);

Carmen—Chanson bohème (Onegin); *Andrea Chénier*—Nemica della matris (Formichi); *Trovatore*—Di quella pira (Lindi); *Don Giovanni*—Deh vieni alla finestra (Schorr); *Pique Dame*—Se all' egual (de Luca); *Louise*—Adieu de la pere (Rothier); *Die Tote Stadt*—Paul's Lied (Tauber); *Magic Flute*—Der Vogelfanger (Fugere); *Huguenots*—Bianco al par (Lazaro); *L'Amore dei Tre Re*—Son quarant'anni (Lazzari); *Tosca*—Recondita armonia (Giorgini); *Turandot*—No piangere Liu (Martinelli); *Turandot*—Marte di Liu (Zamboni).

This, the most recent issue of Famous Records of the Past, consists of three discs, each subtitled "Voices of the Golden Age." Now the "Golden Age" is a much abused period of time and historians are not even agreed as to its dates. Be all this as it may, these records only serve to prove that "Golden Age" or not, mediocre singers were as plentiful then as now. There are forty-two artists represented on these three records and only eleven of them really deserve the description "great" (from the performances given, of course); the others are either good or, astonishingly enough, plain bad.

For example, the Battistini, Bispham, Ponselle (this is a magnificent record—a test pressing from an unreleased disc), Didur, Butt, Journet, Tauber, Fugère (at 85 years of age!), Formichi, Martinelli and Zamboni records are really wonderful—superior examples of the singer's art. On the poor to bad side are d'Andrade, Campanari, Branzell, Borgioli, the O'Sullivan-Llacer duet (he sings consistently sharp—it is pretty dreadful; for a "golden age" performance of this exciting music hear the Wittrisch-Tesschemacher recording), Onegin, Lindi ("Golden Age" indeed!), and Giorgini. Middling, perhaps due to inadequacies of the recording, are such great names as Lilli Lehmann, Hempel, Bonci, Zenatello, Schorr and others.

Recorded sound is rather poor, almost primitive in some cases, and understandably so, for the old records from which most of the transfers were taken are worn. Others, notably the Martinelli *Turandot* excerpt seem to have been made at an actual performance (dated 1937) but it was in a role that he never sang at the Metropolitan.

Famous Records of the Past discs are for the dyed-in-the-wool collector of rarities or student of opera. The average music lover and phonophile is advised to proceed with caution, for such liberties as are taken with Mozart and others will make his flesh creep. One begins to suspect "Golden Ages" as much as the politician's "New Eras." W.

VOCAL



'Ere's 'Olloway. Stanley Holloway with the Lovely Quartet. 1-12" disc (*C-ML-5162) \$3.98.

'Ere's 'Olloway, and here is a great disappointment.

Stanley Holloway has been one of our favorite

comedians ever since we first made his acquaintance through his recitations of *Albert and the Lion*, *Three Ha'pence a Foot*, *With 'Er 'Ead Tucked Underneath 'Er Arm*, and the series in which Old Sam Small is the hero. More recently, we thoroughly enjoyed and got a lot of laughs from his *With a Little Bit of Luck* and *Get Me to the Church on Time* from the smash hit, "My Fair Lady." Naturally, then, when we heard of a new record by our favorite, we could hardly wait until it arrived at the studio.

But the record did arrive, and we did play it. Oh, my! It is true that the Lovely Quartet was around somewhere when Holloway made a few of the numbers; but from the sound, it would seem that it was in another part of the building. The selections, some sung and some recited, are a conglomeration of pieces that were made popular in English Music Halls by various vaudeville artists; most of them do not suit Holloway very well, and we doubt whether any of them will be thought very funny by an average American audience.

If you wish to hear Stan Holloway at his best, turn to the Angel LP (*ANG-65018, TNR Jan. '56) which contains a dozen of his best recitations about Albert Ramsbottom, Sam Small, and others.

Mahler: Kindertotenlieder. (Sung in German). Dietrich Fischer-Dieskau (baritone) with the Berlin Philharmonic Orchestra conducted by Rudolf Kempe. One side, and **Brahms: Ein Deutsches Requiem, Op. 45.** (Sung in German). Elisabeth Grümmer (soprano), Dietrich Fischer-Dieskau (baritone), Choir of St. Hedwig's Cathedral and the Berlin Philharmonic Orchestra conducted by Rudolf Kempe. 2-12" discs in box (*V-LM-6050) \$7.98.

NOTE: For review of this set see under CHORAL.

When Dalliance Was in Flower. Ed McCurdy (vocals) with banjo and recorder accompaniments. 1-12" disc (*ELEKTRA EKL-110) \$4.98.

CONTENTS: *Go Bring Me a Lass*; *The Trooper*; *A Young Man and a Maid*; *A Wanton Trick*; *There Was a Knight*; *Two Maidens Went Milking One Day*; *A Lusty Young Smith*; *Tom and Doll*; *A Riddle*; *A Maiden Did A-Bathing Go*; *The Jolly Tinker*; *Old Fumbler*; *The Three Travelers*; *Kitt Hath Lost Her Key*; *To a Lady*; *Four Able Physicians*; *Sylvia the Fair*.

Elektra has one of the largest catalogs of folk songs extant; the research and care which go into its presentations have been of an extremely high degree. Therefore one does not doubt that the songs contained on this new Elektra release are as accurate as it is possible to be, both as to words and melodies. Assuming this, we must observe that, though there were no magazines such as *Esquire* or *Playboy* in Elizabethan England, the people did not

want for lusty songs full of *double entendre*; further, we predict that more copies of this disc will fall into the hands of the present *Playboy* and/or *Esquire* set than will be purchased by lovers of folk music for its own sake.

Bernstein: Candide. Max Adrian, Robert Rounseville, Barbara Cook and the Original New York cast with orchestra conducted by Samuel Krachmalnick. 1-12" disc (*C-OL-5180) \$5.98.

Noel Coward in New York. Noel Coward (vocals and monologues) with orchestral or piano accompaniments. 1-12" disc (*C-ML-5163) \$3.98.

CONTENTS: *I Like America; Louisa; Half-Caste Woman; I Went to a Marvelous Party; Time and Again; Why Must the Show Go on; New York Medley; What's Going to Happen to the Tots; Sail Away; Wait a Bit, Joe; 20th Century Blues; I Wonder What Happened to Him; The Party's Over Now.*

The musical, *Candide*, based on Voltaire's lively diatribe against senseless optimism, has top talent everywhere you turn: book by Lillian Hellman, music by Leonard Bernstein, lyrics by Richard Wilbur with additional lyrics by the late John Latouche and Dorothy Parker, and stars Max Adrian, Robert Rounseville, Barbara Cook and Irra Petina. It should be terrific; but alas!—it has everything except singable tunes.

Like *Noel Coward in Las Vegas* (TNR Oct. '55), *Noel Coward in New York* features the inimitable Mr. C. in numbers that he has made famous and that have made him famous; his host of fans will certainly wish to add this one to their collections.

Suddenly It's the Hi-Lo's. The Hi-Lo's with orchestra conducted by Frank Comstock. 1-12" disc (*C-CL-952) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Swing Low, Sweet Chariot; Life Is Just a Bowl of Cherries; Deep Purple; My Sugar Is So Refined; Brahms' Lullaby; The Desert Song; Stormy Weather; I Married an Angel; Tenderly; The Old Ox Road; Love Walked In; Basin Street Blues.*

This disc has a certain harshness about it, particularly when the Hi-Lo's sing a word with "s" in it, like "just." It sounds as though they were too close to the mike. However, if you keep your treble control turned all the way down, you can eliminate most of this. The Hi-Lo's run through a dozen songs with their tricky, bouncy arrangements in a manner sure to please. This is Columbia's "Buy of the Month" in the pop category.

50th Anniversary Album. John Jacob Niles (vocals and dulcimer). 1-12" disc (*CAM-CAL-330) \$1.98.

CONTENTS: *The Cuckoo; Lord Bateman and the Turkish Lady; Jimmy Randal; John of Hazel*

Green; Carol of the Birds; That Lonesome Road; John Henry; The Wife Wrapt in the Wether's Skin; The Cruel Brother; Down in Yon Forest; Molly Hamilton; Earl Brand.

The Great Sandburg. Carl Sandburg (vocals and guitar). 1-12" disc (*LYR-LL-66) \$5.95.

Current Market Price: \$4.98.

CONTENTS: *The Good Boy; Boll Weevil Song; Careless Love; In de Vinter Time; Moanish Lady; Foggy, Foggy Dew; I Wish I Was a Little Bird; I'm Sad and I'm Lonely; Cigarettes Will Spoil Yer Life; We'll Roll Back the Prices; The Horse Named Bill; Jay Gould's Daughter; He's Gone Away; Casey Jones; I Ride an Old Paint; Man Gorn' Roun'; Gallows Song.*

Songs of Erin. Mary O'Hara (vocals and Irish harp). 1-12" disc (*L-LL-1572) \$3.98.

CONTENTS: *Weaving Song; Quiet Land of Erin; I Wish I Had the Shepherd's Lamb; Bonny Boy; Aililiu Na Gamnha; She Moved Thro' the Fair; Spanish Lady; Eileen Aroon; Spinning Wheel; Dileen O Deamhas; Londonderry Air; I Have a Bonnet Trimm'd with Blue; Castle of Dromore; Next Market Day; My Lagan Love; Ceol and Phobaire; Fill, Fill a Run O; Ballymure Ballad.*

Dear Little Shamrock. Patrick O'Hagan (tenor) with instrumental accompaniments. 1-12" disc (*L-LL-1524) \$3.98.

CONTENTS: *Gentle Maiden; Good Roaring Fire; Lark in the Clear Air; Star of the County Down; Shannon River; Ould Turf Fire; Love Thee, Dearest; Down by the Glen Side; Dear Little Shamrock; I'm Not Myself at All; She Moved Through the Fair; I Know Where I'm Going; The Fairy Tree; Little Town in the Ould County Down.*

Favourite Ballads. Thomas L. Thomas (baritone) accompanied by Ivor Newton (piano). 1-12" disc (*L-LL-1522) \$3.98.

CONTENTS: *Smilin' Through; If I Could Tell You; One Love for Ever; From the Land of the Sky Blue Waters; Forgotten; Pale Moon; Duna; In My Garden; Sunrise and You; Marcheta; Your Song from Paradise; O That We Two Were Maying; In the Gloaming; I'll Sing Thee Songs of Araby; A Perfect Day.*

Songs from Brazil. Clara Petraglia (vocals and guitar). 1-12" disc (*WEST-WP-6030) \$3.98.

Current Market Price: \$3.19.

The high-pitched voice of John Jacob Niles is too well known among folk song collectors to require comment from us; we will only note that this is apparently a "new" Camden disc—not a re-issue—and the sound is much better than one usually finds on this label . . . Lyricord seems to have enlarged its 10-inch LP of Sandburg (TNR Jan. '51), offering a larger sampling to admirers of this more manly-voiced folk singer (and poet, biographer, teacher and what have you) . . . Mary O'Hara has a

lovely voice, admirably suited to the Irish numbers she essays for us here; her own accompaniments on the Irish harp lend just the right flavor . . . Patrick O'Hagan is not "just another" Irish tenor; the principal attraction for us was the most unusual and pleasant accompaniments—a perfectly charming disc! . . . The Thomas L. Thomas disc is one of those you'll buy for your mother-in-law; she'll love every number . . . Clara Petraglia is, of all things, a teacher of higher mathematics, as well as a student of folklore and folk music; her small voice is typical of a great many American folk singers, and her interpretations seem of the refined, night-club variety—not at all earthy or in the least unpleasant.



VIOLONCELLO

Tchaikovsky: Variations on a Rococo Theme, Op. 33. One side, and **Schumann: Concerto in A minor.** Pierre Fournier (violoncello) with the Philharmonia Orchestra conducted by Sir Malcolm Sargent. 1-12" disc (*ANG-35397TP) \$3.48. 1-12" factory-sealed disc (*ANG-35397) \$4.98.

NOTE: For review of this disc see under CONCERTO.



PIANO

Mendelssohn: Songs without Words (complete). Ania Dorfmann (piano). 3-12" discs in box (*V-LM-6128) \$11.98.

Rachmaninoff Recital. Nadia Reisenberg (piano). 1-12" disc (*WEST-XWN-18209) \$3.98.

Current Market Price: \$3.19.

CONTENTS: (5) *Piano Pieces*, Op. 3; (7) *Piano Pieces*, Op. 10; *Polka de W. R.*

We have just spent a delightful couple of hours with this album of *Songs without Words*. We hadn't intended to, for we've not begun to cover all the records the editor has assigned us for this month; yet such is the superior artistry of Mme. Dorfmann that she just wouldn't let us turn her off. It reminded us that it's fairly easy to command the hearer's attention by sheer volume of sound; but the genius can summon one with a whisper, a gesture or a pause. Mendelssohn's beautifully-wrought miniatures played by Ania Dorfmann is a musical experience we fear that many will miss, such being the probable interest in this set; it will be to their loss, for here is as fine an example of composer-performer rapport as you'll ever find on discs. Louis Biancolli's liner notes are a model of clarity and add—if anything could—to the listener's enjoyment.

Mme. Reisenberg's Rachmaninoff Recital is another most enjoyable disc, featuring *THE Prelude in C-sharp minor* (No. 2 of Op. 3). The performances and the reproduction are in every way above reproach; but if RCA Victor's annotator is a model

of clarity, Westminster's is quite the opposite.

Chopin Recital. Niedzielski (piano). 1-12" disc (*L-TW-91147) \$4.98.

CONTENTS: *Scherzo No. 3 in C-sharp minor*, Op. 39; *Mazurkas Nos. 25 in B minor*, Op. 33, No. 4 and 13 in A minor, Op. 17, No. 4; *Ballade No. 3 in A-flat*, Op. 47; *Impromptu No. 1 in A-flat*, Op. 29; *Nocturne No. 12 in G*, Op. 37, No. 2; *Polonaise No. 6 in A-flat*, Op. 53 ("Heroic").

Chopin: (17) Waltzes. Livia Rev (piano). 1-12" disc (*DT-DTL-93088) \$3.98.

CONTENTS: *Waltzes Nos. 2 in A-flat*, Op. 34, No. 1; 7 in C-sharp minor, Op. 64, No. 2; 9 in A-flat, Op. 69, No. 1; 1 in E-flat, Op. 18; 5 in A-flat, Op. 42; 11 in G-flat, Op. 70, No. 1; 10 in B minor, Op. 69, No. 2; 6 in D-flat, Op. 64, No. 1 ("Minute"); 12 in F minor, Op. 70, No. 2; 13 in D-flat, Op. 70, No. 3; 14 in E minor; 8 in A-flat, Op. 64, No. 3; 4 in F, Op. 34, No. 3; 3 in A minor, Op. 34, No. 2; 15 in E; 16 in A-flat; 17 in E-flat.

Chopin Recital. Philippe Entremont (piano). 1-12" disc (*EPIC LC-3316) \$3.98.

CONTENTS: *Ballade No. 3 in A-flat*, Op. 47; *Nocturne in D-flat*, Op. 27, No. 2; *Impromptu No. 1 in A-flat*, Op. 29; *Tarantelle in A-flat*, Op. 43; *Scherzo in B minor*, Op. 20; *Polonaises in F-sharp minor*, Op. 44 and in A, Op. 40, No. 1.

Chopin Recital. One side, and **Brahms: Variations and Fugue on a Theme by Handel**, Op. 24. Julius Katchen (piano). 1-12" disc (*L-LL-1325) \$3.98.

CONTENTS OF RECITAL: *Ballade No. 3 in A-flat*, Op. 47; *Scherzo No. 3 in C-sharp minor*, Op. 39; *Fantasie in F minor*, Op. 49.

Chopin: (20) Nocturnes (complete). Nadia Reisenberg (piano). 2-12" discs (*WEST-XWN-18256/7) \$7.96.

Current Market Price: \$6.38.

CONTENTS: Vol. I: *Nocturnes Nos. 1-11* (*WEST-XWN-18256); Vol. II: *Nocturnes Nos. 12-20* (*WEST-XWN-18257).

Chopin: (12) Etudes, Op. 10 (complete). Ruth Slenczynska (piano). 1-12" disc (*D-DL-9890) \$3.98.

CONTENTS: *Etudes Nos. 1-12*, Op. 10; *Impromptus Nos. 1 in A-flat*, Op. 29 and 2 in F-sharp, Op. 36.

Chopin: (12) Etudes, Op. 25 (complete). Ruth Slenczynska (piano). 1-12" disc (*D-DL-9891) \$3.98.

CONTENTS: *Etudes Nos. 1-12*, Op. 25; *Impromptu No. 3 in G-flat*, Op. 51; *Fantasy-Impromptu in C-sharp minor*, Op. 66.

These records, gentle reader, represent over seven hours of Chopin (with a smidgeon of Brahms thrown in for good measure). Rather than discuss

the music, all of which is familiar and lovely, we thought we'd write a bit about the four new artists represented. However, London, Ducretet-Thomson and Epic have decided not to say a word about Niedzielski, Rev, and Entremont, respectively, so their backgrounds must remain, for the nonce, a mystery. Decca, however, tells us that Ruth Slenczynska was born in California in 1925, studied under Petri, Schnabel, Cortot and Rachmaninoff, and was pronounced by the late Olin Downes as "the greatest prodigy since Mozart." Her Polish ancestry seems to have given her a fine feeling for Chopin, as her two debut discs for Decca will reveal . . . The usually top drawer Julius Katchen seems to have had an off day here . . . but Reisenberg is wonderful!

ORGAN



Leibert at Home. Dick Leibert, playing the Hammond Electric Organ. 1-12" disc (*WEST-WP-6029) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Limehouse Blues*; *Moritat* (from "Three-Penny Opera"); *Canary Caprice* (Paganini—arr. Leibert); *Rosa Maria*; *Theme from "Moulin Rouge"*; *Hallelujah*; *Mouse and the Pussy Cat* (Grieg—arr. Leibert); *Underneath the Stars*; *Jasmine*; *English Lavender*; *Waltz to a Princess*; *Lover*.

Leibert Takes Richmond. Dick Leibert, playing the Wurlitzer organ in the Byrd Theatre, Richmond (Va.). 1-12" disc (*WEST-XWN-18245) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Dixie*; *In the Still of the Night*; *In a Little Clock Shop*; *St. Louis Blues*; *No Other Love*; *Ol' Man River*; *Greensleeves*; *Holiday for Strings*; *Autumn Leaves*; *Virginia Hoe-Down*; *Tara Theme*; *Washington and Lee Swing*.

Moon River Music. Lee Erwin, playing the Quinby pipe organ, Summit (N. J.). 1-12" disc (*ZODIAC LP-333) \$3.98.

CONTENTS: *Caprice Viennois*; *Stardust*; *Nearness of You*; *Vilia*; *Golden Grain of Sand*; *Laura*; *My Ship*; *As Time Goes By*; *But Not for Me*; *Out of Nowhere*; *Blue Moon*; *Fantasy*; *Minnequa*; *Most of All*; *I See Your Face Before Me*; *All the Things You Are*.

Popular and mood music by Dick Leibert and Lee Erwin this month, featuring a variety of organs. The first disc listed above features Leibert playing his own Hammond Electric, which he has had specially built for himself and which contains a good many more effects than are found on the standard Hammond . . . Leibert then turns his talents to a large theatre organ, and we rather imagine that during the course of this disc you'll hear just about every effect the mighty Wurlitzer can produce, including the winding of a clock . . . Cincinnatians

may recall when Lee Erwin was associated with a midnight radio program over radio station WLW called "Moon River." We understand that for the eleven years Mr. Erwin played this "Moon River Music," this program became a part of courtship in dimly-lit living rooms all over the nation (evidently it became a network show). So girls, if your toothpaste, perfume or toilet soap haven't made your fella propose yet, maybe slipping this Zodiac disc on the hi-fi (low volume, please) will!

Fidelity of all three discs is of today's very finest.

Bach: (3) Preludes and Fugues. Pierre Cochereau, playing the organ of Notre-Dame de Paris. 1-12" disc (*OL-50125) \$4.98.

CONTENTS: *Preludes and Fugues in C, BWV. 547*; *in E minor, BWV. 533*; *in B minor, BWV. 544*.

Liszt: Fantasia and Fugue on "Ad nos, ad salutarem undam." Pierre Cochereau, playing the organ of Notre-Dame de Paris. 1-12" disc (*OL-50126) \$4.98.

The organ of Notre-Dame de Paris is a massive, five-manual instrument built by Cavallé-Coll in 1868. It is ideally suited to the dazzling virtuoso demands of the Liszt *Fantasia and Fugue*, a work that looked ahead of its own time to the organ works of Franck. The orchestral sonorities that Liszt envisioned for his organ compositions are very much removed from the pattern of Bach's organ writing, but M. Cochereau presents both with equal effectiveness.

A feeling of the spaciousness of this famous church has been captured admirably on both these discs. Fortunately the consequent muffling so often encountered has been avoided.

VIOLIN



The Violinist Composer. David Oistrakh (violin) accompanied by Vladimir Yampolsky (piano). 1-12" disc (*D-DL-9882) \$3.98.

CONTENTS: *Elegiac Poem, Op. 12* (Ysaye); *Etude in E, Op. 18, No. 5* (Wieniawski); *Zortzico* (Sarasate); *La Gitana* (Kreisler); *Legende, Op. 17* (Wieniawski); *Romances Op. 7, Nos. 2 & 3* (Vieuxtemps); *Variations on the G String on Rossini's "Moses"* (Paganini).

Oistrakh Encores. David Oistrakh (violin) accompanied by Vladimir Yampolsky (piano). 1-12" disc (*ANG-35354TP) \$3.48. 1-12" factory-sealed disc (*ANG-35354) \$4.98.

CONTENTS: *Clair de Lune* (Debussy); *Jota* (Fallá); *Extase* (Ysaye); *Valse Scherzo* (Tchaikovsky); *Love Song* (Suk); (3) *Hungarian Dances* (Kodály); *Legende, Op. 17* (Wieniawski); *Mazurka* (Zarzycki).

It would seem that Decca agrees with Bernard Shaw, who once wrote: "I am always inclined to believe in a violinist who can play Wieniawski. Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference

in the world between the two." Whether or not you agree, you will surely concur that David Oistrakh performs these short numbers to perfection.

The choice of encore pieces for the great violinist is abundant, says Neville Marriner, Angel's annotator; yet he must choose carefully to further stimulate the audience following the more profound *pièce de resistance*. Here are several, again performed as well as you'd wish. Neither Angel's nor Decca's reproduction is tops in fidelity; yet it is quite satisfactory.

MISCELLANEOUS



Guitar Music of Latin America. Laurindo Almeida (guitar). 1-12" disc (*CL-P-8321) \$3.98.

CONTENTS: (2) *Etudes*, (2) *Preludes* (Villa-Lobos); *Bullerías y Cancion, Tehuacan* (Barroso); *Preludio para Guitarra, Op. 5, No. 1* and *Choro da Saudade* (Barrios); *Vals* (Ponce); *Preludio y Tremolo, Invention, Cajita de Musica* (Almeida).

From the Romantic Era. Laurindo Almeida (guitar). 1-12" disc (*CL-P-8341) \$3.98.

CONTENTS: *Variations on a Theme from Mozart's "The Magic Flute"* (Sor); *Minuet in G* (Beethoven); *Fragment from Beethoven's Septet, Op. 20* (arr. Tárrega); *Adagio Sostenuto* (arr. from Beethoven's "Moonlight" Sonata); *About Strange Lands and People and Träumerei* (arr. from Schubert's "Kinderscenen"); *Waltz in B minor and Nocturne, Op. 9, No. 2* (Chopin); *Waltz* (Grieg); *Elegie* (Massenet); *The Little Shepherd* (from Debussy's "Children's Corner"); *The Maid with the Flaxen Hair* (from Debussy's "Preludes, Bk. I").

A Spanish Guitar Recital. Maria Luisa Anido (guitar). 1-12" disc (*CL-P-18014) \$3.98.

CONTENTS: *Asturias* (2 excerpts) (Albéniz); *En los Trigales* (Rodrigo); *Pavana* (Sanz); *Suite Castellana* (Torroga); *Recuerdos de la Alhambra and Sueno* (Tárrega); *Danza Espanola No. 5* (Granados).

Almeida's recital of Latin American guitar music will be hard to take for lots of persons; not that it isn't beautiful, but there is much sameness throughout the record, and the music will prove so unfamiliar to most persons that only a student of the guitar could sit all the way through this disc without squirming . . . Much more pleasant is the disc entitled "From the Romantic Era." Here Almeida has selected works familiar to most persons and plays them in a perfectly delightful manner. One almost forgets that the works were not written for the guitar . . . Maria Luisa Anido is a superb technician whose feeling for the works she plays overshadows even her skill.



BOOKS OF MUSICAL INTEREST

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Fabulous Phonograph. By Roland Gelatt. 320 pp. Illustrated. J. B. Lippincott Company (Philadelphia and New York). Price \$4.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York) \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classico Editions, CSM—Colosseum, D—Decca, DT—Duerstet-Thompson, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—Odeon, LYR—Lyricord, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 † indicates 45 rpm.

H. ROYER SMITH COMPANY

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

The third supplement to the *World's Encyclopædia of Recorded Music* is now available. It contains "all recorded music of worthwhile interest from every record-producing country in the world" issued during the three years 1953 to 1955 inclusive. Thus with the two earlier volumes listed on page 16 of this issue of THE NEW RECORDS under "Books of Musical Interest" there is available a comprehensive encyclopædia of recorded music from the advent of electrical recording through 1955. In this latest volume will be found also a few outstanding recordings issued through March 1956 and an appendix containing a listing of pre-recorded tapes. For those who are only interested in the latest hi-fi recordings the present volume, which is complete in itself, is indicated.

We must mention that these books are not for the average record collector; they are for the specialist—the serious and discerning collector who has a flair for research and wants to know what is or has been available in the realm of worth-while recorded music during the present generation.

If your local dealer cannot supply any or all of these publications, orders sent to the publishers of this bulletin will be filled promptly. Prices include postage to all points in U.S.A.

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Our editorial matter will be kept short this month in order to conserve as much space as possible for the reviews. However, we do want to mention that the 1957 Angel catalog has

just come off the press. Containing 40 pages, it lists all available Angel records through March 1957. The publisher of THE NEW RECORDS has a supply of these catalogs and will be happy to supply a copy without charge to any reader requesting one.

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Every so often someone writes and wishes to know where he can secure a recording for learning the International Wireless Morse Code (CW), and until recently we have had to reply that the several sets that were available had been discontinued and were out-of-print. We are pleased to announce that an excellent course consisting of one 12-inch LP disc and a 12-page booklet has been prepared by Jac Holzman, of K2VEH. It is known as "Elektra Code Course." The price of the complete set (LP disc and booklet) is \$3.50.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect; and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The Current Market Prices of all Mercury 12-inch LP's (10000-, 25000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

NOTE: The Current Market Prices of Westminster Records are as follows: WN/SWN/XWN-18000 series, \$3.19; W-LAB-7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning April 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

The public in general, and readers of TNR in particular, are by now quite familiar with the purpose of "Sampler" discs, which have become very popular with the record-buying public and which are being issued in limited quantities by the various manufacturers. We are listing a few of the better new ones below with the contents of each:

Tchaikovsky: Swan Lake—Suite. One side, and **Tchaikovsky: Nutcracker Suite, Op. 71a.** Symphony Orchestra conducted by Herbert Williams. 1-12" disc (*WEST-XWN-18223) \$3.98.

Current Market Price: \$1.98.

Grieg: Concerto in A minor, Op. 16. Yury Boukoff (piano) with the Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. One side, and **Grieg: Peer Gynt Suites Nos. 1 & 2.** Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 1-12" disc (*WEST-XWN-18231) \$3.98.

Current Market Price: \$1.98.

Lyrichord Hi-Fi Sampler. Various orchestras and conductors. 1-12" disc (*LYR-LLS-1) \$1.98.

CONTENTS: *Clair de Lune* (Debussy); *Romance Cantabile* (Beethoven); *Whipped Cream Waltz* (Strauss); *German Dance* (Mozart); *Rondo* (Louis Ferdinand); *Paris Overture* (Mozart); *Fan-*

tastic Impromptu (Chopin); "Alleluja" Symphony (Haydn).

High Fidelity Demonstration Record (Vol. 2). Various orchestras and conductors. 1-12" disc (*UR-UCS-56) \$1.98.

CONTENTS: (6) frequency bands, constant tone (30 cps, 50 cps, 100 cps, 1,000 cps, 10,000 cps, 15,000 cps); *Marche Militaire* (Schubert); *Trumpet Concerto* (Haydn); *Champagne Polka* (Strauss); *Swan Lake—Danse Espagnol* (Tchaikovsky); *L'Africaine—Marche Indienne* (Meyerbeer); *Serenade* (Drigo); *Egyptian March* (Strauss); *Domino* (Ferrari).

NEW LP RELEASES

Beethoven: Concerto No. 3 in C minor, Op. 37. Wilhelm Kempff (piano) with Berlin Philharmonic Orchestra—van Kempen. 1-12" disc (*D-DL-9898) \$3.98. (TNR Feb. '54).

Berlioz: Harold in Italy, Op. 16. Frederick Riddle (viola) and the Philharmonic Symphony Orchestra of London—Scherchen. 1-12" disc (*WEST-XWN-18285) \$3.98. (TNR Dec. '54).

Current Market Price: \$3.19.

Beethoven: Concerto No. 2 in B-flat, Op. 19. Badura-Skoda (piano) with the Vienna State Opera Orchestra—Scherchen. One side, and **Beethoven: Coriolan Overture, Op. 62.** And **Beethoven: Die Weihe des Hauses Overture, Op. 124.** Vienna State Opera Orchestra—Scherchen. 1-12" disc (*WEST-XWN-18340) \$3.98. (TRN Nov. '54).

Current Market Price: \$3.19.

Handel: (6) Concerti Grossi, Op. 3. Boyd Neel Orchestra—Neel. 1-12" disc (*L-LL-1130) \$3.98. (TNR Dec. '50 & Aug. '52).

Handel: Messiah (excerpts). Addison, Sydney, Lloyd, Gramm and Zimble Sinfonietta—Stone. 1-12" disc (*UNI-NLPL-1043) \$3.98. (TNR Mar. '56).

ORCHESTRA



Hindemith: Mathis der Maler. One side, and **Toch: Symphony No. 3.** Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CL-P-8364) \$3.98.

Mahler: Symphony No. 4 in G. Hague Philharmonic Orchestra conducted by Willem van Otterloo, with Theresa Stich-Randall (soprano). 1-12" disc (*EPIC LC-3304) \$3.98.

By now, most record collectors are well aware of the fact that Capitol is second to none in matters of elegant reproduction and smooth record surfaces. Its classical repertoire has expanded splendidly on LP, and its light music series (Hollywood Bowl Orchestra, etc.) is about the best to be had. One of Capitol's real prizes is the Pittsburgh Symphony; whoever bagged this group should be the fair-haired boy around Capitol. The Pittsburghers under Wil-

liam Steinberg have not issued one "turkey" in their long list, they have produced some "best of them all" performances, and now they have a "first" to their credit which is truly a blue ribbon affair. The Hindemith *Mathis der Maler* is every inch the equal of the other two recordings available—those by Ormandy and Hindemith, himself.

The Toch *Third Symphony* was introduced by Steinberg and this is its first recording. Premiered in December 1955, the *Third* was awarded the Pulitzer Prize in 1956. It is scored with daring and imagination as well as originality (organ, vibraphone, and "hisser" which create many unique effects, mostly in the percussion section). These effects are inclined to be musical rather than noisy, for most of them are quiet and subtle. The whole score is unconventional and highly original in concept, yet it hangs together well and makes its point even on first hearing. We give much credit to Steinberg for this effectiveness, for the Pittsburgh Orchestra plays with a sureness born of long and careful preparation. This is a most remarkable performance and recording for a "first" of a difficult new work. The reproduction could not be bettered at this time—it is incredibly realistic and well balanced. We can offer nothing but the highest praise and acclaim for this disc, which is also deserving of a Pulitzer Prize!

Mahler's *Symphony No. 4* is a serene, pastoralish work which is less demanding and more accessible than many of this master's works. The Bruno Walter reading was a gem, but is aging in reproduction; Van Beinum issued a nice performance a while back; and now we have what is the best reproduction and a surprisingly fine performance. Theresa Stich-Randall sings the fourth movement superbly; we can recommend this disc highly. E. E. SHUPP, JR.

R. Strauss: Le Bourgeois Gentilhomme Suite, Op. 60. Berlin Philharmonic Orchestra conducted by Ferdinand Leitner. 1-12" disc (*D-DL-9903) \$3.98.

R. Strauss: Sinfonia Domestica, Op. 53. Saxon State Orchestra conducted by Franz Konwitschny. 1-12" disc (*D-DL-9904) \$3.98.

R. Strauss: Burleske in D minor. One side, and **Françaix: Concertino for Piano and Orchestra.** And **Honegger: Concertino for Piano and Orchestra.** Margrit Weber (piano) with the Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9900) \$3.98.

Schumann: Concerto in A minor, Op. 54. One side, and **R. Strauss: Burleske in D minor.** Rudolf Serkin (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5168) \$3.98.

Current Market Price: \$2.98.

Decca issues three Deutsche Grammophon recordings, made in Germany, of Richard Strauss works that lack neither authority in their perform-

ers nor excellence in their reproduction. The Berlin Philharmonic under Leitner plays the genial music of *Le Bourgeois Gentilhomme* with graceful style and devotion. They at least equal Krauss and the Vienna Philharmonic and Reiner and the Chicago Orchestra; Berlin has the most mellow and appropriate reproduction of them all. It is a fine statement of the score, which is typical if somewhat watered-down Strauss, music which we would characterize as nice for the late programs of FM stations.

The *Sinfonia Domestica* is more lusty and verbose Strauss which rambles on at a great rate for a long time. It is a clever scenario and an unusual orchestral painting. Clemens Krauss and the Vienna Philharmonic gave a good account of the work (*L-LL-483) a few years ago which is every bit the equal of the present set as far as the conductor and the orchestra are concerned, but which is not as good as far as the engineers are concerned, this new one being a splendid recording of the present day. The only thing which might annoy some hi-fi-ers is the overly long echo present in the hall. It does not blur the music, but it hangs on rather long at times. Maybe Ormandy will do this again some day, and then we will probably have the best all-around version. In the meantime, we would say Konwitschny and the Saxon State Orchestra are highly acceptable.

The talented Swiss pianist, Margrit Weber, performs three provocative works for piano and orchestra. Aided by the Berlin Radio Symphony Orchestra, formerly known as the RIAS Orchestra, under its founder Ferenc Fricsay, Miss Weber gives a sterling account of the Strauss *Burleske*, a formidable piece which trips along lightly and gaily. The little Françaix *Concertino* and the jazzy Honegger *Concertino* both receive their best phonographic editions here, and neither of them ever sounded better to us. A pair of gems, they are quite irresistible as performed and recorded on this disc.

Columbia's classical "Buy of the Month" also features a warm reading of Richard Strauss' *Burleske*. Low price aside, it should be a matter of coupling which would persuade the prospective purchaser to buy one or the other. It is also interesting to note that the *Burleske* proves to be an apt companion to the romantic Schumann *Concerto in A minor* as well as to the Françaix and Honegger works. There are several excellent readings of the Schumann: Gieseking, Novaes and Lipatti, to name three. Serkin's should now be added to the list in selecting one's favorite. S.

Danse Macabre. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5154) \$3.98.

CONTENTS: Danse Macabre, Le Rouet d'Omphale, Phaëton, La Jeunesse d'Hercule (Saint-Saëns).

We don't recall ever having seen an LP disc de-

voted exclusively to the short works of Saint-Saëns. It must have seemed a good idea to Columbia, for here is Maestro Mitropoulos in sparkling readings of this quartet of pieces. Close-to, brilliant reproduction.

Bach: (3) Brandenburg Concertos. Boyd Neel Orchestra conducted by Boyd Neel. 1-12" disc (*UNI-UNLP-1040) \$3.98.

CONTENTS: *Concertos Nos. 1 in F; 2 in F; 4 in G.*

Bach: (3) Brandenburg Concertos. Boyd Neel Orchestra conducted by Boyd Neel. 1-12" disc (*UNI-UNLP-1041) \$3.98.

CONTENTS: *Concertos Nos. 3 in G; 5 in D; 6 in B-flat.*

(4) Symphonies by Three Sons of Bach. Louis de Froment Chamber Orchestra conducted by Louis de Froment. 1-12" disc (*ANG-35338TP) \$3.48. 1-12" factory-sealed disc (*ANG-35338) \$4.98.

CONTENTS: *Symphony in B-flat (J. C. Bach); Symphony in D minor (W. F. Bach); Symphony No. 1 in D, Symphony No. 3 in F (K. P. E. Bach).*

This newest version of Bach's *Brandenburg Concertos* is offered by Unicorn on two single records, not as a packaged set. This may be a fortunate circumstance, as there is considerable variation in the standards of performance between the two discs. On the record that contains *Concertos 1, 2, and 4*, there are several matters that disturb us somewhat. The trumpet work in the *Second Concerto* is taxing in the extreme; but the present performer is frequently so far out of tune as to be noticeable to the poorest ear. Granted that in an actual performance of so difficult a passage, a soloist can muff a note here and there (we hope only here and not there as well), but on a record, this sort of thing just will not do. Soon the owner is playing the record for a friend and saying, "Here is the place where he misses the high F-sharp." With the technical facility available today to splice tapes, etc., there is certainly no excuse for a noticeably bad error on a recorded performance. Boyd Neel uses the present-day flute for the solo voices of the *Fourth Concerto* instead of the recorder-type flute intended by Bach. The effect is possibly more polished and subtle, but we like the distinctive tone quality of those versions employing recorders.

The other disc is a far different matter. The strings in *Concertos 3 and 6* are beautifully rich and vibrant, particularly the low-voiced instruments of the *Sixth Concerto*. The solo harpsichord in the *Fifth Concerto* is equally fine, and marvelously well defined. Sonics throughout are models of clarity and definition, completely up to Unicorn's standard. If you're interested in half a *Brandenburg set*, the latter disc is equal to any available.

The collection of symphonies by the sons of Bach is an attractive presentation, containing some gor-

geous Baroque music beautifully played. This sampling of works from the sons of the master musician is a striking illustration of the difference between talent and genius. The most interesting work on the disc is the *D minor Symphony* of Bach's eldest son, Wilhelm Friedmann Bach. Rather than looking back upon the works of the parent, this symphony anticipates the symphonies of Mozart. Devotees of eighteenth century music will find this release hard to resist.

Mozart: Symphony No. 39 in E-flat, K. 543. Philharmonia Orchestra conducted by Herbert von Karajan. One side, and **Mozart: Concerto in A, K. 622.** Bernard Walton (clarinet) with the Philharmonia Orchestra conducted by Herbert von Karajan. 1-12" disc (*ANG-35323TP) \$3.48. 1-12" factory-sealed disc (*ANG-35323) \$4.98.

Mozart: Symphony No. 41 in C, K. 551 ("Jupiter"). One side, and **Haydn: Symphony No. 95 in C minor.** RIAS Symphony Orchestra, Berlin, conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9745) \$3.98.

Haydn: Symphony No. 100 in G ("Military"). One side, and **Haydn: Italian Overture.** Vienna Philharmonica Symphony conducted by Hans Swarowsky. And **Haydn: Concerto in E-flat.** Adolph Holler (trumpet) with the Vienna Philharmonica Symphony conducted by Hans Swarowsky. And **Haydn: "Toy" Symphony in C.** L'Orchestre Radio-Symphonique de Paris conducted by René Leibowitz. 1-12" disc (*UR-UX-104) \$4.98.

Von Karajan's version of the *Mozart Symphony No. 39* seems to us to hold a close kinship with the eloquent reading by Beecham. It surpasses almost all versions in sonic loveliness, and should disappoint almost no one. The *Clarinet Concerto* features Bernard Walton as soloist, who does some interesting things with this beautiful work. Walton's tempi are generally faster than Reginald Kell's, particularly in the first movement. Karajan's accompaniment of the soloist is a model of tasteful balance.

Fricsay's rendering of the *Mozart* and *Haydn* pair leaves us unimpressed, yet without being able to establish definite points of weakness. The twentieth "Jupiter" faces considerable competition in many versions, our own preference being the Steinberg reading on Capitol (*CL-P-8242, TNR May '54). The *Haydn* symphony fails to alter our opinions toward Scherchen's performance for Westminster.

The *Urania* disc presents a collection of *Haydn* works headed by the "Military Symphony." Swarowsky's reading of this work is no match either musically or sonically for Scherchen's now-famous marvel for Westminster. The celebrated *Allegretto* lacks the steadied pace and dynamic contrast that can make it such a thrilling experience. The *Trumpet Concerto*, on the other hand, is slower than one would expect. Soloist Holler plays carefully and with a gorgeous full tone marked with real brilliance.

The *Toy Symphony* (haven't we decided that Leopold Mozart wrote this?) seems to have been added as an afterthought. All the jingling, banging, and tootling elements that supplement the strings have been reproduced with excellent clarity. N.

Franck: Symphony in D minor. Bamberg Symphony Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-DL-9887) \$3.98.

Each major manufacturer of records feels that it must have a recording of every major symphonic work represented in its catalogs, and this month Decca gives us its Franck *Symphony in D minor*. It is a straightforward performance, and it features excellent reproduction. Ormandy, Paray and Furtwängler have better ones—more satisfying, with reproduction as fine as Decca's.

Hanson: Fantasy Variations on a Theme of Youth. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson, with David Burge (piano). And **Triggs: The Bright Land.** Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. One side, and **Rogers: Leaves from the Tale of Pinocchio.** Eastman-Rochester Symphony Orchestra conducted by Howard Hanson, with Marjorie Truelove MacKown (narrator). 1-12" disc (*ME-MG-50114) \$3.98.

Current Market Price: \$3.19.

Casella: La Giara (Symphonic Suite). One side, and **Respighi: The Pines of Rome.** Orchestra of the Accademia di Santa Cecilia (Rome) conducted by Fernando Previtali. 1-12" disc (*L-LL-1575) \$3.98.

Dr. Hanson's series of recordings of American music continues with a disc devoted to three composers. The Hanson and Triggs works are pleasant diversions both inspired by the composers' youth; Hanson's variations are lush and broadly orchestrated; Triggs' piece is for strings. The Bernard Roger's score is something Mercury would dearly love to have become the successor to *Peter and the Wolf*. With a slight British accent, Marjorie Truelove MacKown narrates the story outline, which the orchestra punctuates with musical pictures. It is a bit wordy, and a bit slow compared to the famous Prokofiev model; although designed for persons of all ages, we wager the kids will stay awake longer than the adults. The spoken word and the orchestral music are skillfully blended in this recording.

London presents the gifted Italian conductor, Fernando Previtali, in a pairing of works by the Italian contemporaries, Casella and Respighi. Both of these composers held posts at the Santa Cecilia Academy in Rome, and both the present works were first performed within a month of each other. Composed in 1924, they are dissimilar in that Casella looked forward towards the neo-classic idiom while Respighi deals with the expanded orchestral texture of the day. Casella's work, *La Giara* ("The Jar"),

is a suite drawn from a ballet. It is a charming work, worthy of a recording, and a good coupling on this disc. *The Pines of Rome* has lately been considered a high fidelity specialty, a Toscanini specialty, or both. No fledgling orchestra, the orchestra of Respighi's own Santa Cecilia Academy deals lovingly and mightily with the score. Fortunately all is not clangor, for the major portion of the score is very tender and evocative music; the Academy orchestra plays these delicate portions with tonal beauty. This is the only disc that does not couple *The Fountains of Rome*—a daring departure from custom.

E. E. SHUPP, JR.

Brahms: Symphony No. 3 in F, Op. 90. Berlin Philharmonic Orchestra conducted by Eugen Jochum. One and one-half sides, and **Brahms: Tragische Overture, Op. 81** ("Tragic Overture"). Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-DL-9899) \$3.98.

Schubert: Rosamunde, Op. 26. One side, and **Schubert: Symphony No. 5 in B-flat.** Columbia Symphony Orchestra conducted by Bruno Walter. 1-12" disc (*C-ML-5156) \$3.98.

Tchaikovsky: Hamlet, Op. 67 (Overture-Fantasia). One side, and **Tchaikovsky: The Storm, Op. 76** (Overture). And **Balakirev: Overture on Russian Themes.** Philharmonia Orchestra conducted by Lovro von Matacic. 1-12" disc (*ANG-35398TP) \$3.48. 1-12" factory-sealed disc (*ANG-35398) \$4.98.

Jochum's reading of the Brahms *Third* is not quite the revelation that several of his Brahms and Beethoven recordings have been, but it is a more than adequate version when compared with the others available. The F major work is less introspective than either the *First* or *Fourth*, yet it manages to create a spell all its own. It seems nearly an impossibility for this conductor and orchestra to produce a poor recording, and the present effort becomes one more to add to an impressive list. Lehmann's appended *Tragic Overture* is all right, but of less consequence than the major work on the disc.

Walter's renditions of the Schubert works are carefully and lovingly-wrought presentations, especially the music from *Rosamunde*. The *Fifth Symphony* epitomizes the romantic genius of Schubert, and Walter's talent for revealing that genius is almost unparalleled.

The Angel disc presents several lesser-known works in bold readings by von Matacic. Tchaikovsky's *Hamlet* never comes alive like the earlier *Overture-Fantasia*, *Romeo and Juliet*, but it remains a noble statement characterizing the hero of Shakespeare's greatest drama. *The Storm* is Tchaikovsky's earliest composition and sounds like a beginner's work—provided of course that the beginner happens to be an incipient genius for orchestration. Balakirev's *Overture* is derived from familiar folk themes, one of which later became the principal sub-

ject of the finale to Tchaikovsky's *Fourth*. The engineering of this disc is especially good, particularly with regard to the tympani and other percussive efforts. N.

Copland: Appalachian Spring (complete ballet). One side, and **Copland: Billy the Kid** (ballet suite). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5157) \$3.98.

Kodály: Háry János (suite). One side, and **Stravinsky: Le Baiser de la Fée** (suite). RIAS Symphony Orchestra conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9855) \$3.98.

Dutilleux: Le Loup. L'Orchestre du Théâtre des Champs-Élysées conducted by Paul Bonneau. One and one-half sides, and **Inghelbrecht: La Nursery**. L'Orchestre du Théâtre des Champs-Élysées conducted by D. E. Inghelbrecht. 1-12" disc (*DT-DTL-93086) \$3.98.

Khachaturian: Masquerade (suite). L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Richard Blareau. One side, and **Messager: Les deux Pigeons** (ballet suite). And **Chabrier: Le Roi malgré Lui—Fête polonaise**, Danse slav. L'Orchestre de l'Opéra Comique de Paris conducted by Richard Blareau. 1-12" disc (*L-LL-1521) \$3.98.

Stravinsky: Song of the Nightingale. One side, and **Stravinsky: Pulcinella Suite**. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1494) \$3.98.

Strauss: Graduation Ball. One side, and **Meyerbeer: Les Patineurs**. Ballet Theatre Orchestra conducted by Joseph Levine. 1-12" disc (*CL-P-8360) \$3.98.

Rossini—arr. Respighi: La Boutique Fantasque. One side, and **Pizzetti: La Pisanella** (suite). Philharmonia Orchestra conducted by Alceo Galliera. 1-12" disc (*ANG-35324TP) \$3.48. 1-12" factory-sealed disc (*ANG-35324) \$4.98.

Chopin: Les Sylphides. One side, and **Dukas: La Peri**. Hallé Orchestra conducted by George Weldon. 1-12" disc (*ME-MG-50117) \$3.98.

Current Market Price: \$3.19.

Eight discs of wonderful ballet music, the only totally unfamiliar material being featured on the Ducretet-Thomson disc (*DT-DTL-93086). Henri Dutilleux (1916-) composed *Le Loup* ("The Wolf") in 1953; it is the story of a girl who marries a wolf by mistake, realizes it after the wedding but succumbs to his embraces, anyway, for they are very much in love. But the gossips drive the wolf away from his bride, and he is killed. It has been said that Dutilleux' music protests the disintegration of traditional forms, which will be obvious to anyone hearing this work; it is melodious, undissonant, but modern and fresh.

Inghelbrecht is better known, to most Americans at least, as a conductor; his *La Nursery* is a light-

weight collection of charming popular French tunes, a most pleasant bit of fluff.

Lack of space precludes detailed discussion of the other discs. If your library lacks an up-to-date recording of any of them, surely you may add any of these without hesitation. Performances and reproduction are exemplary in every way.

Cole Porter Symphonic Suite. Stanley Black and his Orchestra. 1-12" disc (*L-LL-1565) \$3.98.

CONTENTS: Night and Day; Don't Fence Me In; Do I Love You; Begin the Beguine; Miss Otis Regrets; Easy to Love; Anything Goes; I've Got You under My Skin; It's d'Lovely; Just One of Those Things; Let's Do It; In the Still of the Night; Allez-vous-en; I've Got My Eyes on You.

Album of Ballet Melodies. Mantovani and his Orchestra. 1-12" disc (*L-LL-1525) \$3.98.

CONTENTS: Nutcracker Suite—Waltz of the Flowers, Sleeping Beauty—Waltz, Eugen Onegin—Waltz (Tchaikovsky); Spectre de la Rose (Weber); Giselle—Pas de deux (Adam); La Gioconda—Dance of the Hours (Ponchielli); Carnival of the Animals—Le cygne (Saint-Saëns); Faust—Waltz (Gounod); The Bartered Bride—Dance of the Comedians (Smetana).

The *Cole Porter Symphonic Suite* isn't that at all, for Stanley Black has given us very danceable arrangements of some of Mr. Porter's greatest songs. This, we are sure, will please anyone interested, for symphonic treatment applied to Cole Porter is something we couldn't (and wouldn't care to) imagine! . . . Mantovani will tackle anything, and his many fans don't seem to care what it is, they love it; they'll surely welcome his offering of this handful of the most popular ballet melodies. Another sure-fire best-seller.

Beethoven: Symphony No. 5 in C minor, Op. 67. One and one-half sides, and **Beethoven: Die Weihe des Hauses Overture, Op. 124** ("Consecration of the House"). Philharmonia Orchestra conducted by Otto Klemperer. 1-12" disc (*ANG-35329TP) \$3.48. 1-12" factory-sealed disc (*ANG-35329) \$4.98.

Beethoven: Symphony No. 6 in F, Op. 68 ("Pastoral"). Berlin Philharmonic Orchestra conducted by Eugen Jochum. 1-12" disc (*D-DL-9892) \$3.98.

Hearing the first movement of Klemperer's *Fifth*, one might think that this is what he has been waiting for all these years. The drive and force are there in just the right balance; the orchestral texture is full and often overwhelming in its power; the tempo is right; the sonics are thrilling. The second movement is only slightly less impressive, marred only by minute faults of intonation in the woodwinds. The third movement begins with gorgeous horn passages. Then things seem to fall apart.

In the bridge passage joining the last movements of this symphony, Klemperer fails to develop that feeling of terrible tension demanded for a complete realization of this work. The last movement again finds this conductor with a much slackened tempo of the type that marked his recent "Eroica" recording. Another critic has called his speed "klempering"; the word seems to fit somehow. This is an almost great recording of one of the great symphonies, but it fails to conclude with the bold proportions of its opening movement.

Jochum's "Pastorale" is everything we anticipated it would be, judging from his other recent Beethoven efforts. Those with an ear for the sensational may term this reading "moderate," but this is it for us: a delicately rendered, superbly balanced "day in the country." The scene by the brookside is suitably leisurely and restful; the gathering of jolly country folk is merry but not frenzied; the storm movement is forceful while still maintaining its status as a country thunderstorm; thankfully it never becomes the tornado and deluge of several versions. Some day, before too long we hope, Decca will come forth with a complete set of Beethoven symphonies by Jochum and the Berlin Philharmonic. N.

Dreams of Paris. L'Orchestre de Moulin Rouge conducted by Marcel Guillemain. 1-12" disc (*UR-UR-9001) \$3.98.

CONTENTS: *La Seine; Domino; Mademoiselle de Paris; La Vie en Rose; In Paris in April; Paris Wakes Up at Night; Poor People of Paris; Mosquée de Paris; Under the Bridges of Paris; St. Germain des prés; Paris, I Love You; Champs Elysées.*

Hi-fi mood music with a French flavor. We don't quite see what one has to do with the other, but with this disc you get a free copy of Art Buchwald's *Paris*, a paper-bound book (35c value) which will be especially funny to one who has made a trip or two to Paris.

Shostakovich: Symphony No. 1 in F, Op. 10. One side, and **Prokofiev: Scythian Suite, Op. 20.** L'Orchestre national de la Radiodiffusion française conducted by Igor Markevitch. 1-12" disc (*ANG-35361TP) \$3.48. 1-12" factory-sealed disc (*ANG-35361) \$4.98.

Stravinsky: L'Oiseau de Feu. One side, and **Kodály: Háry János—Suite.** Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3290) \$3.98.

This writer is in the minority, preferring Schostakovich's *First Symphony* to any of his others; and this new recording of it, under Markevitch, is a great one, featuring the very best of *frr* reproduction. Prokofiev's *Scythian Suite* deserves a wider hearing than it generally gets, these days, and we feel that the present recording will do much to insure this. Markevitch's skillful direction and the agile playing of the French Radiodiffusion Or-

chestra make this work hard to resist. The whole record is most welcome and is recommended without reservation.

It hardly seemed necessary to us to add another *Firebird* to the eleven already in the LP catalogs, but we must confess that this is a good one, comparing favorably with Ormandy (TNR Oct. '53) and Dorati (TNR Aug. '52). The *Háry János* of Kodaly is equally well performed, not quite shading Ormandy (TNR Aug. '50), but worth investigation, certainly, for its superior reproduction.

J. C. Bach: Sinfonia in B-flat. And **Mozart: Die Zauberflöte—Overture.** One side, and **Beethoven: Egmont Overture, Op. 84.** And **Humperdinck: Hansel und Gretel—Overture.** And **Saint-Saëns: Le Rouet d'Omphale, Op. 31.** Philharmonic-Symphony Orchestra of New York conducted by Willem Mengelberg. 1-12" disc (*CAM-CAL-347) \$1.98.

More excellent performances by Mengelberg and the New York Philharmonic, partly hidden by the pre-LP reproduction, but worthwhile at the price. (see TNR Mar. '57).

The Do-It-Yourself H. M. S. Pinafore. Philharmonia Orchestra conducted by Louis Shankson. 1-12" disc (*CONCORD 3001) \$3.98.

This disc is quite a disappointment. Ignoring the fact that it measures some $\frac{3}{16}$ of an inch less than 12 inches, so that it would not play on our changer, all of the jacket notes and the Concord catalog lead the prospective purchaser to believe that contained on this LP are all of the orchestral accompaniments to *H. M. S. Pinafore*; when, in fact, only an excerpted Act I is here, plus three numbers of Act II.

Nevertheless, if you like to sing G. & S. airs at home and would like some accompaniments to your doubtless very fine work, this disc should give you a lot of pleasure; a printed score, containing the words to all of the music played, is included with the disc; and the accompaniments are just that—this disc is not an orchestral version of the airs; it is meant to be sung to.

Dvořák: Slavonic Dances, Op. 46 and 72 (complete). Vienna State Opera Orchestra conducted by Mario Rossi. 1-12" disc (*VAN-VRS-495) \$4.98.

This record is certainly an outstanding value, for it represents the first time that all sixteen of Dvořák's lovely *Slavonic Dances* have been squeezed on two LP sides. Maestro Rossi does quite well with them, too, with performances somewhat between Kubelik (TNR Mar. '56) and Szell (TNR Feb. '57)—not quite so lush as Szell, somewhat less taught than Kubelik. Purely on the basis of price (\$4.98 against \$7.98 for either Kubelik or Szell), we'd have to give the nod to Rossi—the dividends of the *Romeo and Juliet Overture* (Kubelik) or *Sme-*

tana's *Quartet No. 1* (Szell) would not sway us. But on the basis of performance alone, we still prefer Kubelik.

The Romantic Music of Chopin. One side, and **Rossini**—arr. Respighi: *Rossiniana*. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (*C-ML-5161) \$3.98.

CONTENTS OF CHOPIN: *Etude No. 9 in G-flat, Op. 25* ("Butterfly"); *Etude No. 6 in E-flat minor, Op. 10*; *Prelude No. 4 in E-minor, Op. 28*; *Prelude No. 6 in B minor, Op. 28*; *Prelude No. 12 in G-sharp minor, Op. 28*; *Prelude No. 21 in B-flat, Op. 28*; *Prelude No. 13 in F-sharp, Op. 28*; *Etude No. 2 in A minor, Op. 10*; *Mazurka No. 2 in C, Op. 56*; *Mazurka No. 3 in C, Op. 67* (all arr. Golschmann).

Golschmann's arrangements of Chopin's airy piano pieces prove that Chopin knew a good tune when he had one; hearing them also convinces us that they were designed for the piano—heavy orchestral treatment does not improve them . . . although the *Rossiniana* takes one full side of this LP, one would gather from the cover and the list of contents that either it wasn't even there or it was of no more importance than one of the Chopin pieces. Further (in the contents) Columbia gives credit for the composition to Respighi, whereas he was merely arranging some of Rossini's pieces into an orchestral suite (as, to be fair, Columbia says in its notes). Rossini, too, was a tune-spinner of no mean talents, and this finely-wrought performance of *Rossiniana* would be our reason for buying the disc.

CONCERTO



Chopin: Concerto No. 2 in F minor, Op. 21. Vladimir Ashkenazy (piano) with the Warsaw Philharmonic Orchestra conducted by Zdzislaw Gorzinski. One side, and **Chopin: (6) Piano Works.** Vladimir Ashkenazy (piano). 1-12" disc (*ANG-35403TP) \$3.48. 1-12" factory-sealed disc (*ANG-35403) \$4.98.

CONTENTS OF PIANO WORKS: *Ballade No. 2 in F, Op. 38*; *Etudes Nos. 1 in C, Op. 10, No. 1 and 15 in F, Op. 25, No. 2*; *Mazurkas Nos. 29 in A-flat, Op. 41, No. 4 and 21 in C-sharp minor, Op. 30, No. 4*; *Scherzo No. 4 in E, Op. 54*.

Falla: Noches en los Jardines de España. Eduardo del Pueyo (piano) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. One side, and **Falla: El Amor Brujo.** Corinne Vozza (contralto) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. 1-12" disc (*EPIC LC-3305) \$3.98.

Vladimir Ashkenazy won the 1956 Brussels International Piano Competition sponsored by Queen Elisabeth of Belgium as well as the 1955 International Chopin contest in Warsaw. The present re-

recording was made on the earlier occasion, and an impressive recording debut it is, especially in view of the fact that the performer was only 18 at the time.

The soloist shows his finest promise in the delicate *Larghetto* of the Concerto. The solo pieces are all capably played, providing a good sampling of Chopin by a young pianist of considerable merit.

On the Falla disc, the reading of *Nights in the Gardens of Spain* takes the top honors. The work is more nearly a symphonic poem than a concerto, the piano being featured as a prominent member of the ensemble rather than as a solo voice. The balance obtained by Epic's engineers contributes much to the success of the present performance.

On the overside, *El Amor Brujo*, contralto Corinne Vozza sings the vocal parts of the score. Hers is a forceful, occasionally un-pretty voice, but somehow it seems particularly fitted for the barbaric colorations so necessary to this music. Jean Martinon conducts both works with a keen appreciation of the Andalusian folk elements inherent in their origins. N.

Brahms: Concerto in D, Op. 77. Leonid Kogan (violin) with the Paris Conservatory Orchestra conducted by Charles Bruck. 1-12" disc (*ANG-35412TP) \$3.48. 1-12" factory-sealed disc (*ANG 35412) \$4.98.

Bach: Concerto in E. Leonid Kogan (violin) with the Philharmonia String Orchestra conducted by Otto Ackermann. One side, and **Bach: Double Concerto in D minor.** Leonid Kogan and Elisabeth Gilels (violins) with the Philharmonia String Orchestra conducted by Otto Ackermann. And **Bach: Sonata No. 2 for Violin Solo**—Sarabande. Leonid Kogan (violin). 1-12" disc (*ANG-35343TP) \$3.48. 1-12" factory-sealed disc (*ANG35343) \$4.98.

Vieuxtemps: Concerto No. 5 in A minor, Op. 37. One side, and **Sarasate: Fantasy on Themes from Bizet's "Carmen."** And **Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28.** Leonid Kogan (violin) with the State Radio Orchestra of the USSR. 1-12" disc (*WEST-XWN-18228) \$3.98.

Current Market Price: \$3.19.

Violin Encores. Leonid Kogan (violin) with piano accompaniments. 1-12" disc (*WEST-XWN-18229) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Sevilla, El Puerto* (Albeniz—trans. Heifetz); *Raymonda Ballet*—Grand Adagio (Glazounov—trans. Zimbalist); *Raymonda Ballet*—Waltz (Glazounov—trans. Pogozhev); *Il Palmiti* (Paganini—arr. Kreisler); *Capriccio Basque, Op. 24* (Sarasate); *Polonaise, Op. 21, No. 2* (Wieniawski); *Introduction and Variation on a Theme by Rossini* (Paganini).

Leonid Kogan belongs to the bravura school of

Soviet concert soloists that we have come to know better in the persons of Oistrakh and Gilels. He is a remarkably talented violinist who has provided a number of impressive recorded performances. But, lest you suspect that the heights are about to be stormed, he is no Oistrakh—not yet at any rate.

The Brahms Concerto may be the best disc of the collection with regard to its gorgeous sound, but it gives us a rather passive reading of this Concerto, lacking in the warmth we have come to expect from the work. It's all there if you are looking for the notes, but rather unimaginatively presented—or so we thought. A much better choice is the Bach disc, which contains a firmly disciplined reading of the *E major Concerto*, well supported by Ackermann. The *Double Concerto* finds Mr. Kogan sharing honors with Elisabeth Gilels (who is Mrs. Kogan as well as sister to the pianist) to produce a most satisfactory reading of this familiar work.

The Westminster records are from Soviet-made tapes, presumably, and are slightly less impressive, sonically, than the Angel releases. The programs, however, are much more interesting. Of particular worth is the Sarasate *Fantasy on "Carmen,"* which skillfully combines technical wizardry with pleasing melody. Vieuxtemps' *Concerto* is one of seven that he composed for the instrument. It consists of two extended movements joined by a cadenza. Written by a violinist for himself as well as other performers, it combines virtuoso playing with a somewhat operatic style of melody. The "Encores" disc contains a collection of adaptations by Heifetz, Paganini, et al. with piano accompaniments. All are superbly played. N.

Rachmaninoff: Concerto No. 1 in F-sharp minor, Op. 1. Sviatoslav Richter (piano) with the State Radio Orchestra of the USSR conducted by Kurt Sanderling. One side, and **Saint-Saëns: Concerto No. 5, Op. 103 ("Egyptian").** Sviatoslav Richter (piano) with the Moscow Youth Orchestra conducted by Kiril Kondrashin. 1-12" disc (*MONITOR MC-2004) \$4.98.

Rachmaninoff: Concerto No. 4 in G minor, Op. 40. Yakov Zak (piano) with the Moscow Youth Symphony conducted by Kiril Kondrashin. One side, and **Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43.** Yakov Zak (piano) with the State Symphony Orchestra of the USSR conducted by Kiril Kondrashin. 1-12" disc (*WEST-XWN-18335) \$3.98.

Current Market Price: \$3.19.

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43. One side, and **Franck: Symphonic Variations.** Leon Fleisher (piano) and the Cleveland Orchestra conducted by George Szell. And **Delius: Irmelin—Prelude.** Cleveland Orchestra conducted by George Szell. 1-12" disc (*EPIC LC-3330) \$3.98.

Current Market Price: \$2.98.

The first two discs listed above have master

tapes which originated in Russia. The Monitor record is satisfactory if your phonograph and your ear are not too critical. Other recordings of the Rachmaninoff *Concerto No. 1* are not high fidelity either, except for De Groot (*EPIC LC-3145), although Rachmaninoff's own recording has interest other than high fidelity to recommend it. The *Saint-Saëns Concerto No. 5* is represented by several recordings of equal or greater merit, at least in matters of reproduction. Richter is a competent pianist, but we cannot enthuse over this disc, particularly at \$4.98.

Westminster's editing produces a record of better sound than the Monitor disc, but the general level of excellence is hampered by the original tape, which is not as good as our domestic recording sessions produce. Zak is a sensitive pianist, whose performances of the two Rachmaninoff works we find very faithful to the tradition. He has a nice subtlety for the Rachmaninoff shadings and, of course, an ample technique where required. As this is but the second LP to be listed of the *Fourth*, we can recommend it to those who do not wish to acquire the Rachmaninoff album of the four concertos, with the composer playing (*V-LM-6123).

The rising young American pianist, Leon Fleisher, is accorded the finest reproduction of all the discs in this discussion, and he also enjoys the best orchestral accompaniment, for Szell and the Clevelanders are deady accurate and nicely adjusted in their portion of the proceedings. The reproduction is so good on this disc that it shows up the piano a bit too well—this instrument has an all too prevalent tinny quality often heard in concert grands these days. However, Fleisher is thoroughly excellent in the Rachmaninoff and also in the Franck; and Szell's Delius piece is a nice filler for the second side. Epic has made this its classical "High Fidelity Hit of the Month," and it is a mighty good buy at its bargain price, which will obtain for this month only. S.

Mozart: Concerto in A, K. 622. Bernard Walton (clarinet) with the Philharmonia Orchestra conducted by Herbert von Karajan. One side, and **Mozart: Symphony No. 39 in E-flat, K. 543.** Philharmonia Orchestra conducted by Herbert von Karajan. 1-12" disc (*ANG-35323TP) \$3.48. 1-12" factory-sealed disc (*ANG-35323) \$4.98.

Haydn: Concerto in E-flat. Adolph Holler (trumpet) with the Vienna Philharmonica Symphony conducted by Hans Swarowsky. And **Haydn: "Toy" Symphony in C.** L'Orchestre Radio-Symphonique de Paris conducted by René Leibowitz, and **Haydn: Italian Overture.** One side, and **Haydn: Symphony No. 100 in G ("Military").** Vienna Philharmonica Symphony conducted by Hans Swarowsky. 1-12" disc (*UR-UX-104) \$4.98.

NOTE: For review of these discs see under ORCHESTRA.

Bach: Concerto No. 2 in E. One side, and **Beethoven:** Romance in G, Op. 40. And **Beethoven:** Romance in F, Op. 50. Igor Oistrakh (violin) with the Gewandhaus Orchestra, Leipzig, conducted by Franz Konwitschny. 1-12" disc (*D-DL-9875) \$3.98.

NOTE: For review of this disc see under CHAMBER MUSIC.

Schumann: Concerto in A minor, Op. 54. One side, and **R. Strauss:** Burlesque in D minor. Rudolf Serkin (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5168) \$3.98.

Current Market Price: \$2.98.

NOTE: For review of this disc see under ORCHESTRA.

CHAMBER MUSIC



Bach: Sonata in C for (2) Violins and Piano. David and Igor Oistrakh (violins) and Vladimir Yampolsky (piano). And **Beethoven:** Trio No. 9 in E-flat. Emil Gilels (piano), Leonid Kogan (violin) and Mstislav Rostropovich (violin). One side, and **Mozart:** Sonata No. 15 in B-flat, K. 454. David Oistrakh (violin) and Vladimir Yampolsky (piano). 1-12" disc (*MONITOR MC-2005) \$4.98.

Bach: Concerto No. 2 in E. One side, and **Beethoven:** Romance in G, Op. 40. And **Beethoven:** Romance in F, Op. 50. Igor Oistrakh (violin) with the Gewandhaus Orchestra, Leipzig, conducted by Franz Konwitschny. 1-12" disc (*D-DL-9875) \$3.98.

It is interesting to note that the three works presented on this Monitor record are also offered, by the same artists, on Colosseum discs; it should further be remarked that the brilliant reproduction on the present LP is vastly superior to the tinny, archaic sounds which emanate from most Colosseum records. Angel offers the Mozart Sonata by Oistrakh and Yampolsky (*ANG-35356, TNR Jan. '57), but the other two works are available in satisfactory reproductions only on this Monitor record. Since the artists featured are some of the leading exponents of their instruments of our day, it must be stated that if you are inclined towards these works, this is the disc to get.

Oistrakh fils competes with Oistrakh père for honors in the Bach Concerto (*C-ML-5087, TNR Sept. '56). Both are first-class fiddlers. The day when Igor will shade his illustrious father may come, but it hasn't arrived yet. Too, David has the advantage of having the Philadelphia Orchestra behind him; local pride aside, it is a superior instrument to the Gewandhaus Orchestra of Leipzig. Columbia's coupling is more interesting, featuring the lovely Vivaldi Concerto in A minor for (2) Violins (Stern and D. Oistrakh) and the Bach Concerto No. 1 in A

minor (Stern). If the present Decca disc were poor, we should dismiss it in a sentence or two; it is not so, but Columbia's is still to be preferred on all counts.

J.

CHORAL



Purcell: Ode for St. Cecilia's Day. Alfred Deller (counter-tenor), April Cantelo (soprano), Wilfred Brown (tenor), Maurice Bevan (baritone), John Frost (bass); Ambrosian Singers and Kalmars Chamber Orchestra of London conducted by Michael Tippett. 1-12" disc (*BG-BG-559) \$4.98.

Dunstable: (6) Motets. One side, and **Okeghem:** (5) Chansons. Pro Musica Antiqua directed by Safford Cape. 1-12" disc (*D-ARC-3052) \$5.98.

CONTENTS: *Sancta Maria, Ave Regina Coelorum, Sancta Dei Genitrix, Quam pulchra es, Speciosa facta es, O rosa bella* (Dunstable); *Petite Camusette, Ma bouche rit et ma pensée pleure, Ma maistrresse et ma plus grande amye, Fors seulement, L'autre d'antan* (Okeghem).

Gibbons: Anthems, Madrigals and Fantasies. The Deller Consort and Consort of Viols of the Schola Cantorum Basiliensis. 1-12" disc (*D-ARC-3053) \$5.98.

CONTENTS: *O Lord, I lift my heart to Thee; Thus Angels sung; Fantasia I à 3; Almighty and Everlasting God; O my love, how comely now; Fantasia "In nomine" à 5; O Lord, increase my faith; This is the record of John; What is our life; Fantasia II à 3; The silver swan; Fantasia à 4; The Cries of London.*

This is a first recording of a major opus by Henry Purcell and, as such, will be welcomed by admirers of the English master's work. It is performed in sterling fashion by the several soloists (including the redoubtable Alfred Deller), the Ambrosian Singers and a chamber orchestra directed by Michael Tippett. The music, which is very illustrative, praises various musical instruments; the organ ("wondrous machine"), the "airy violin," the "am'rous flute and soft guitar" and the "life and all the harmony (sic!) of war." It is a very interesting disc, a worthy addition to any library, a must for those whose special field of interest lies in the 17th century. For those who are curious or who like to celebrate, Saint Cecilia is the patron saint of music and her day is November 22nd.

Your correspondent freely admits to being a push-over for the Decca Archive Series (even the striking silver and blue labels have a class all their own) and, as such, was virtually flattened by these two superb examples of (1) the recording art and (2) the completeness and intelligence of the packaging. The Dunstable and Okeghem selections, sung by Safford Cape's excellently trained group, is an outstanding presentation of the music of these two little known Masters. Perhaps the music is not for everyone, but for the cognoscenti one only need

* indicates LP 38 1/8 rpm.
 Ø indicates 45 rpm.

to say "Come and get it!"

The Orlando Gibbons disc is more accessible. Gibbons was a musical giant if there ever were one, and this very comprehensive and representative selection of his music is most ably presented and is mightily persuasive. Included are two magnificent madrigals *What is our life* ("Thus march we playing to our latest rest/Only we die in earnest, that's no jest") and *The Silver Swan* ("Farewell all joys, O death come close mine eyes/More Geese than Swans now live, more fools than wise") and a few of the incomparable instrumental fantasias and anthems. The disc is outstandingly annotated and, since it is perfect in every respect, it is a bargain even at \$5.98. W.

St. Paul's Cathedral Choir. St. Paul's Cathedral Choir directed by Dr. John Dykes Bower (organ). 1-12" disc (*ANG-35381TP) \$3.48. 1-12" factory-sealed disc (*ANG-35381) \$4.98.

CONTENTS: *Gabriel's Message*; *The Infant King*; *Shepherd's Cradle Song*; *Ding Dong! Merrily on High*; *O Jesu most kind* (Bach); *A Spotless Rose* (Howells); *Hodie Christus Natus Est* (Sweetlinck) (Christmas Music). *Hosanna to the Son of David* (Weelkes); *The Call, I Got Me Flowers, Easter* (from 5) *Mystical Songs* (Vaughan Williams) (Easter Music). *The Silver Swan* (Gibbons); *Weep, O Mine Eyes*; *My Bonny Lass She Smileth* (Morley) (Madrigals). *Hail, Gladdening Light* (Wood) (Anthem).

The Netherlands Chamber Choir. Netherlands Chamber Choir conducted by Felix de Nobel. 1-12" disc (*EPIC LC-3263) \$3.98.

CONTENTS: (9) *Dutch Folk Songs*; (9) *Valerius Songs*; *Il Grillo* (Dascanio); *La Tortorella* (Obrecht); *In Festis Beatae Mariae Virginis* (Dufay).

Good choral records are always popular, and it is a pleasure to report that the two discs listed above are both top-flight.

The Angel offering covers a wide variety of material: Easter and Christmas music, madrigals and an anthem. All are sung with an amazing purity of tone, accurate pitch and an over-all sense of fitness that comes from intimate acquaintance with the material—a circumstance usually compounded of equal parts of enthusiasm and rehearsals. Outstanding are *The Silver Swan* and the two Vaughan Williams songs, although it must be noted that there is not a dull piece on the record.

The Netherlands Chamber Choir sings a somewhat less varied program than its English *confrères*, but one that, because of its unfamiliar material, does not lack interest. There are nine Valerius (1575-1625) songs, including the famous *Wilt heden nu treden* (known in English speaking countries as the *Prayer of Thanksgiving*) and nine Dutch folk songs. A religious piece by Dufay and secular songs by Al-

brecht and Dascanio complete the "concert." The performances are as fine as one could ask for—precise attack, careful phrasing and more than average attention to the niceties of group singing.

Both discs have good clean recorded sound. The factory sealed Angel package and the more modest Epic package have informative notes. W.

Archangelsky: Divine Liturgy of St. John Chrysostom. Cathedral Choir of the Holy Virgin Protection Cathedral, New York City, directed by Nicholas Afonsky. 1-12" disc (*WEST-XWN-18247) \$3.98.

Current Market Price: \$3.19.

Lest there be those who, having glanced through THE NEW RECORDS for September 1956, think we are reviewing the same record twice, we hasten to say that this is not so; this *Divine Liturgy of St. John Chrysostom* is the product of Alexander Andreyevich Archangelsky, while that reviewed last September was a service consisting of parts composed by Ippolitov-Ivanov, Gretchaninov, Rimsky-Korsakov, Rachmaninoff and others. The service is the same: it is the mass, or eucharist, of the Eastern Orthodox Church.

Both the music and its performance are beautiful. Archangelsky composed in a reverent, yet most lyrical manner, eleven sections for this Liturgy. Hear, for example, the moving *Hymn of the Cherubim* (the 5th section)—gorgeous singing of marvelous music! The singing is all in Russian, but the words, both in Russian and in English, accompany the disc, so the work is not too difficult to follow.

Paeans must go to Nicholas Afonsky, who keeps things very much under control and has trained his forces to razor sharpness; an obvious love for the work at hand by all concerned here also adds to the listener's enjoyment. An unusual and most welcome disc, highly recommended to students of religious music and to lovers of fine singing by a church-size choir. J.

Tansman: Isaiah, the Prophet. (Sung in French).

Radio Philharmonic Orchestra and Choir conducted by Paul van Kempen. 1-12" disc (*EPIC LC-3298) \$3.98.

Alexandre Tansman (1897-) is an expatriate Pole who has been living in Paris since the Twenties. He is but indifferently represented on LP discs, and the only work by which he is known in this country is a *Triptych for String Orchestra*. The present work, composed in 1949-50, carries the full title *Isaïe, le Prophète, Oratorio symphonique pour chœur mixte et orchestre*. It is in seven movements, two of which are purely instrumental. The text is drawn from various parts of Isaiah, and the composer has been astonishingly successful in realizing the essential musicality of the words. The piece is scored for large orchestra and is modern without being excessively dissonant.

Paul van Kempen and the Radio Philharmonic Orchestra and Choir of Hilversum give the score a rousing performance—one that has drive and sincerity. The choir sings expressively, and the orchestra (a very "busy" orchestra one must add) is always accurate and alert. Epic's sound is all that could be asked for, and the text and translation is supplied on the jacket.

For all its excellences, however, one doubts whether the disc will have a very wide appeal. This, then, is one for the adventurous, for the collector of esoterica. **W.**

Folk Songs and Fairy Tale. Obernkirchen Children's Choir directed by Edith Möller. 1-12" disc (*ANG-65031) \$3.98.

CONTENTS: *Heut' Lockt der Sonnenschein; Freund Husch; Vespergesang; Das Echo; Medley of (5) German Children's Songs; Mädchen am Brunnen; Wiegenlied (Brahms); America, the Beautiful; The Bremen Town Musicians* (musical fantasy).

Irish Folk Songs. Little Gaelic Singers of County Derry directed by James McCafferty. 1-12" disc (*D-DL-9876) \$3.98.

CONTENTS: *Dawning of the Day; Spanish Lady; Sweet Babe, a Golden Cradle Holds Thee; Next Market Day; My Singing Bird; Believe Me, If All Those Endearing Young Charms; Eileen Og; Let Mr. Maguire Sit Down; The Bard of Armagh; Eileen Aroon; Kitty of Coleraine; Wiegenlied (Brahms); Palatine's Daughter; Oh, Come to the Hedgerows; Hail, Glorious St. Patrick.*

With the tendency towards getting away from 10-inch LP's Angel thought it had better issue a 12-inch of the lovely singing of the Obernkirchen Children's Choir (see TNR Oct. '54 and Jan. '55). The group continues to show its marvelous training, yet the presentations are seemingly casual and most disarming. . . . The Little Gaelic Singers sound very much like the Obernkirchen Children's Choir (high-pitched voices, no basses), but featured on some of the numbers is Michael McWilliams (baritone). We didn't care for the piano accompaniment, but this is a personal matter; the singing is fine, the numbers cute.

VOCAL



Hospitality Blues. One side, and **Exsanguination Blues.** Doug Harrell (vocals). 1-7" disc (♯COLONIAL CR-501) \$1.29.

Exsanguination Blues was written in 1955 by Doug Harrell to be presented as one of a series of skits on the annual Student-Faculty Day program at the Medical School of the University of North Carolina; it proved to be a big hit there, and the few records that Harrell had pressed were bought up and circulated privately. Colonial Records heard of it, talked Harrell into writing *Hospitality Blues* as a

companion piece, and has issued the present disc. *Hospitality Blues* will prove as funny to the layman after his stay in a hospital as *Exsanguination Blues* was to the medical students. A clever gift for your physician; but buy two, because if you play it before you give it, you'll want one, too.

Rockin'. Frankie Laine (vocals) with Paul Weston and his Orchestra. 1-12" disc (*C-CL-975) \$3.98.
Current Market Price: \$2.98.

CONTENTS: *By the River Ste. Marie; So Black and Blue; That's My Desire; Blue Turning Grey over You; That Lucky Old Sun; Baby, That Ain't Right; Shine; Rockin' Chair; We'll Be Together Again; West End Blues; Give Me a Kiss; Sunny Side of the Street.*

Frankie Laine has the knack of digging up an old tune, putting a lot of "sock" in it, and bringing it to life again. Not that oldies like *Black and Blue, Shine, Rockin' Chair* and *On the Sunny Side of the Street* need much treatment to cause us to give a listen, but Frankie puts everything he has into whatever he sings; and this is plenty! Here is one of the best of Columbia's popular "Buys of the Month."

Coloratura Favorites. Rita Streich (soprano) with the RIAS Symphony Orchestra conducted by Kurt Goebel. 1-12" disc (*D-DL-9873) \$3.98.

CONTENTS: *Village Swallows (Josef Strauss); The Nightingale (Alabieff); La Follietta (Marchesi); Les Filles de Cadix (Deibes); Villanelle (Dell'Acqua); Last Rose of Summer (Flotow); Chi sa? (Szernik); Druassen in Sievering (Strauss); Il Bacio (Arditi).*

Offenbach at His Best. Frieda Teller (soprano) with les Musiciens de Chaillot directed by William Gunther. 1-12" disc (*REQUEST RLP-8027) \$4.98.

CONTENTS: *La Belle Hélène—The Joys of Love & The Traps of Love; Les Bavards—Let's Go to Spain; Vert-Vert—God Be with You; Barbe-Bleue—To Have a Chance; Le Pont des Soupirs—On the Bridge of Sighs; Madame Archiduc—Zing Zing Zing and a Tralala; Orphée aux Enfers—Oh Death, I Call You; La Chanson de Fortunio—A Bedroom Fight & No One but You; La Perichole—My Love, I Am Writing to You & You Are the One for Me; Le Voyage dans la Lune—Give Me the Moon; La Grande-Duchess de Gerolstein—Tell Him.*

Rita Streich proffers a concert of most popular coloratura arias, such as one might hear on the "Firestone Hour." Since the fans of this popular TV and Radio show must number in the millions, we predict a rather wide sale for this disc; it is quite well done. . . . Mme. Teller's Offenbach disc should also prove popular, but not for the same reason. It is a pleasant package of gay material by one of the greatest melodists of all time, featuring the light and

lyrical voice of Frieda Teller. The accompaniments are performed by a group consisting of a harpsichord, a flute, piano and organ; odd as this may sound to you, we ask only that you hear it. A most unusual disc, very pleasing to the ear.

Vocal Music of Monteverdi. New York Pro Musica Antiqua directed by Noah Greenberg. 1-12" disc (*C-ML-5159) \$3.98.

CONTENTS: *Zefiro torna; Si ch'io vorrei morire; Chiome d'oro; Ohime; Io mi son giovinetta; Amor—Lamento della ninfa; Interrotte speranze; Amor che deggio far; Sestina—Lagrima d'amante al sepolcro dell'amata.*

Authentically-performed madrigals by the musical giant of his day, Claudio Monteverdi. Noah Greenberg and the New York Pro Musica-Antiqua richly deserve the praise they have received since the group was founded in 1953; spirit and effervescence are very much in evidence here.

Falla: El Amor Brujo. Corinne Voza (contralto) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. One side, and **Falla: Noches en los Jardines de Espana.** Eduardo del Pueyo (piano) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. 1-12" disc (*EPIC LC-3305) \$3.98.

NOTE: For review of this disc see under **CONCERTO.**

Here Comes the Showboat. Frances Wyatt (soprano), Audrey Marsh (soubrette), Mac Perrin (baritone), Gordon Goodman (tenor), The Quartones, The Evalines, the Merrill Stanton Choir and orchestra conducted by Allen Roth. 1-12" disc (*EPIC LN-3329) \$3.98.

Current Market Price: \$2.98.

If you liked Epic's record, *Gentlemen, Be Seated!* (TNR May '56), you'll surely be interested in this memento of the days when the showboat presented "Refined and Moral Entertainment." "The following amazing and edifying offerings" are contained on the present disc: *Here Comes the Showboat; At a Georgia Camp Meeting; On the Banks of the Wabash; Down by the Ohio; Where the Rhododendrons Grow; Meet Me in St. Louis; Down by the O-hio; Roll On, Mississippi, Roll On; I'd Love To Live in Loveland; My Sweetheart's the Man in the Moon; Let the Rest of the World Go By; Miss Trombone; Dear Old Girl; Sweet Genevieve; Polly Wolly Doodle; Darling Nellie Gray; He's a Cousin of Mine; By the Light of the Silvery Moon; Oh, Dem Golden Slippers; Beautiful Dreamer; and the Grand Finale (Down Among the Sheltering Palms; Carolina Moon; Cuddle Up a Little Closer; Bill Bailey, Won't You Please Come Home).*

Epic has instituted a new pricing policy on its "High Fidelity Hits of the Month," of which this is one, making them available at the special price of

\$2.98 for the month only. Judging by the sales of *Gentlemen, Be Seated!*, our advice to dealers is to lay in a good stock of *Here Comes the Showboat.*



OPERA

Verdi: Il Trovatore (complete). (Sung in Italian). Soloists, Orchestra and Chorus of La Scala (Milan) conducted by Herbert von Karajan. 3-12" discs (*ANG-35422/4TP) \$9.94. 3-12" discs in factory-sealed album (*ANG-3554-5S/L) \$13.98.

Conte di Luna Rolando Panerai (bt)
 Leonora Maria Meneghini Callas (s)
 Azucena Fedora Barbieri (ms)
 Manrico Giuseppe di Stefano (t)
 Ferrando Nicola Zaccaria (bs)
 Ines Luisa Villa (ms)
 Ruiz Renato Ercolani (t)

During the 1920's there arose in Germany a veritable Verdi renaissance. Nearly all of the Italian Master's operas were restudied and presented with detail and enthusiasm. Now Herbert von Karajan was, in all probability, too young at the time to have taken an active part in this now famous re-birth, but he very likely heard much of it as a child and as a student. In all events, he certainly works wonders here with the much abused score of *Il Trovatore*. To be sure, he has expert vocal assistance that, *mirabile dictu*, goes along in musicianly fashion—no holding of notes to show off, none of the absurdities that are so often the bane of Italian opera.

Maria Callas, as the ill-fated Leonore, gives her best recorded performance since the marvelous *Lucia* and *Puritani* recordings which served to introduce her to the American public. Both her arias are sung exquisitely, and in the ensemble numbers she uses her magnificent voice with intelligence and telling effect. Giuseppe di Stefano, who seems to have no limitations, is a Manrico who makes sense. He performs this minor miracle by taking the role seriously, enunciating the words carefully and by using his glorious voice in an expressive manner and (hey presto!) Manrico becomes a real, flesh and blood hero. Certainly the finale to Act 3 (*Di quella pira*) has never been more thrillingly sung on records than here. Elsewhere (notably in *Ah, si ben mio* and in the duet *Ai nostri monti*) his phrasing and expression deserve the adjective "fabulous." Rolando Panerai also makes the melodramatic *di Luna* less unreal than many other interpreters by playing down the raging and cursing. Of course, he sings *Il balen* very beautifully—so beautifully that one almost feels sorry for the vindictive Count. Fedora Barbieri also sings very well and turns in a first-class characterization; she even manages to make Azucena sound old—which, of course, she is. The lesser roles are all entrusted to singers of more than ordinary merit. Ferrando, in the person of Nicola Zaccaria, deserves special mention for his work in the opening scene.

This *Il Trovatore* stands virtually alone among the complete Verdi operas recorded thus far because of the high musical and vocal level maintained by everyone—soloists, chorus, orchestra and conductor. It is Verdi in *excellsis*. W.

Wagner: Die Götterdämmerung (complete). (Sung in German). Soloists, Oslo Philharmonic Orchestra and Norwegian State Radio Orchestra and Chorus conducted by Oivin Fjeldstad. 6-12" discs in box (*L-XLLA-48) \$28.88.

BrünnhildeKirsten Flagstad (s)
 GutruneIngrid Bjoner (s)
 Waltraute }Eva Gustavson (ms)
 First Norn }
 Second Norn }Karen Marie Flagstad (ms)
 Wellgunde }
 FlosshildeBeate Asserson (c)
 SiegfriedSet Svanholm (t)
 GuntherWaldemar Johnsen (bt)
 AlberichPer Grønneberg (bt)
 HagenEgil Nordsjo (bs)

London Gramophone, in an ambitious and generally artistic project, presents for the American music lover the first listenable complete recording of *Die Götterdämmerung*. The performance is that of January 1956 as presented in a series of broadcasts by the Norwegian State Radio System. The fact that Mme. Flagstad came out of retirement to sing her last Brünnhilde adds interest and a tinge of melancholy to the proceedings. Certain technical and artistic lapses inherent in any "live" performance of an opera were corrected at a later date, and the entire affair, gigantic and sprawling as it is, may be accounted a success.

Space will not permit a detailed account of the various performances. Certainly Mme. Flagstad's dramatic and sincere portrayal of the hapless Brünnhilde ranks with the greatest of all time and is, admittedly, the set's chief claim to fame. Set Svanholm's Siegfried is only so-so vocally, and he achieves most of his effects by his passion and sincerity. The others in the long cast display varying degrees of ability; Johnsen, Grønneberg and Nordsjo form a really villainous trio that is always convincing. The set's real weakness, unfortunately, is the absence of a strong hand at the helm. One has the feeling that Oivin Fjeldstad, while certainly one of Norway's leading conductors, is somewhat out of his element and has to content himself with keeping everyone together—and this, incidentally, is no mean feat.

Despite the aforementioned weaknesses, this *Die Götterdämmerung* will probably stand for some time as the recorded performance of the fourth opera in Wagner's mighty tetralogy. London has supplied an eminently readable libretto that also includes an invaluable thematic index. The recorded sound, while never spectacular, is surprisingly uniform and of good quality. W.

Mozart Arias from Opera and Concert. Maria Stader (soprano) with orchestral accompaniments. 1-12" disc (*D-DL-9872) \$3.98.

CONTENTS: *Die Entführung aus dem Serail*—Martern aller Arten, Welcher Kummer herrscht in meiner Seele; *Le Nozze de Figaro*—Non so piu cosa son, Voi che sapete; *Die Zauberflöte*—Ach ich fühls; *Alma grande e nobil core*, K. 578; *Un moto di gioia*, K. 579; *A questo seno*, K. 374; *Misera, dove son*, K. 369.

Mozart Arias. Hilde Gueden (soprano) with orchestral accompaniments. 1-12" disc (*L-LL-1508) \$3.98.

CONTENTS: *Don Giovanni*—Batti batti o bel Masetto, Vedrai carino; *Die Zauberflöte*—Ach ich fühls; *Le Nozze di Figaro*—Venite inginocchiatevi, Deh vieni no tardar; *Idomeneo*—Se il padre perdei; *Il Re Pastore*—L'amero saro costante; *Exsultate, Jubilate*, K. 165.

Although the "Anno Mozartiano" is over, records devoted to the great man's music are still being issued (which is as it should be, for one can not have too much of Mozart) and these two recent arrivals although not entirely new, are welcome.

Maria Stader, who always sings beautifully, is in top form here and works her way through operatic and concert arias with style and aplomb. The arias from *Die Entführung* and *Die Zauberflöte* are not new recordings, having been taken from the complete sets, but the other material is. Of most particular interest are the "concert" arias—all are lovely, and the difficult but exquisite *Misera, dove son* receives its best performance to date.

All the material in the London disc has appeared previously either in complete opera recordings or on ten-inch discs. Hilde Gueden's Zerlina, Pamina and Susanna are charming conceptions and vocally pleasing. The chief point of interest for this writer was the *Motet* K. 165. It was reviewed when previously issued on a ten inch disc (TNR June '53); but in its more modern transfer and dressed up in the RIAA curve it sounds far better than before, and this observation also applies to the *Idomeneo* and *Il Re Pastore* excerpts.

Both discs feature good recorded sound; and, for those who do not own the complete operas from which the majority of the music was taken, they will offer much pleasure—for mind as well as ear.

W.

PIANO



Schumann: Symphonic Etudes, Op. 13. One side, and **Schumann: Fantasiestücke, Op. 12.** Guiomar Novaes (piano). 1-12" disc (*VX-PL-10170) \$4.98.

With the possible exception of Dame Myra Hess, Guiomar Novaes is the greatest female pianist we have ever heard, either in person or on records. Her technique, though certainly more than adequate,

does not dazzle the hearer (like, for example, Bardura-Skoda's sometimes does); she subordinates technical prowess to permit the piece at hand to shine forth in all the glory the composer intended. Gieseking struck us the same way, as do Brailowsky, Rubinstein and a few others. Mme. Novaes shows us that the art is greater than the artist—that all refinements the artist can make in his technique should serve the composer, not show off the artist.

Needless to say, then, that the present disc is a beauty. Mme. Novaes' reading of the lovely *Fantasiestücke* is anyone's choice in adding it to his library; and, though up against the competition of Brailowsky (with somewhat outdated reproduction), Casadesu (same fault) and Firkusny in the *Etudes Symphoniques*, her performance of it will still be first choice for many lovers of this work. Wonderful music most satisfyingly presented. J.

Falla: Noches en los Jardines de España. Eduardo del Pueyo (piano) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. One side, and **Falla: El Amor Brujo.** Corinne Voza (contralto) with l'Orchestre des Concerts Lamoureux conducted by Jean Martinon. 1-12" disc (*EPIC LC-3305) \$3.98.

Chopin: (6) Piano Works. Vladimir Ashkenazy (piano). One side, and **Chopin: Concerto No. 2 in F minor, Op. 21.** Vladimir Ashkenazy (piano) with the Warsaw Philharmonic Orchestra conducted by Adaislaw Gorzynski. 1-12" disc (*ANG-35403TP) \$3.48. 1-12" factory-sealed disc (*ANG-35403) \$4.98.

NOTE: For review of these discs see under CONCERTO.

R. Strauss: Burlesque in D minor. One side, and **Schumann: Concerto in A minor, Op. 54.** Rudolf Serkin (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*CML-5168) \$3.98.

Current Market Price: \$2.98.

R. Strauss: Burleske in D minor for Piano and Orchestra. One side, and **Françaix: Concertino for Piano and Orchestra.** And **Honegger: Concertino for Piano and Orchestra.** Margrit Weber (piano) with the Berlin Radio Symphony Orchestra conducted by Ferenc Fricasy. 1-12" disc (*D-DL-9900) \$3.98.

NOTE: For review of these discs see under ORCHESTRA.

BAND

Brass and Percussion. Morton Gould and his Symphonic Band. 1-12" disc (*V-LM-2080) \$3.98.

CONTENTS: *Stars and Stripes Forever, On Parade, Semper Fidelis, Washington Post, The Thunderer, El Capitan, Hands Across the Sea, The Gladiator (Sousa); Parade, Fourth of July, American Youth*

March, Battle Hymn (Gould); Jubilee, Happy Go Lucky, On the Mall, Chimes of Liberty (Goldman); National Emblem (Bagley).

Hi-Fi Band Concert. Columbia Concert Band conducted by Morton Gould. 1-12" disc (*C-CL-954) \$3.98.

CONTENTS: *Our United States, Wings of Victory (Ventre); Marianna, Wing-Ding, Bathsheba (Singer); Midnight in Paris (Conrad & Magidson); Italians in Algiers—Overture (Rossini); Brigadoon (Loewe); Hansel and Gretel—Overture (Humperdinck).*

We guess this is Gould vs. Gould, with Gould winning all the way. The reproduction of the RCA Victor disc is much more suited to band music than is Columbia's; about the only way we can describe it is that when you hear the Victor LP, you seem to be seated right in front of the band, while Columbia's makes you think the band is still down the street. Matters of microphone placement and desired results are personal matters, and one could not say Columbia's disc is not hi-fi; one can only report his preference. Too, RCA Victor offers us more popular (and, to us, more listenable) music.



DICTION

Daudet: L'Arlesienne (complete with Incidental Music by Bizet). (In French). Mary Marquet and Hubert Noel with supporting cast of the Comédie-Française; chorus and orchestra conducted by Albert Wolff. 2-12" discs in album (*L-XLL-1489/90) \$9.96.

Daudet's play has received a fair amount of attention through the years solely because of the superb incidental music the young Bizet wrote for it. With all due respect, then, this is certainly a notable instance of the tail wagging the dog. It must also be pointed out (since London's advertising does not make it clear for those who, perchance, might confuse Cilea's opera *L'Arlesiana* with this recording) that this is a recording of the play—it is not an opera.

It is a performance in French by seasoned members of the Comédie-Française, all of whom give convincing interpretations; and, since an excellent booklet giving both English and French is supplied, one has no difficulty in following the action. In fact, this writer became very much interested—not so much in the story (which is a tragic one) as in the sound of good French well spoken.

Of Bizet's incidental music it is scarcely necessary to speak except to say that it gains in meaning when heard in its original setting, and it adds a lot to the presentation. Directed by the excellent Albert Wolff, the orchestra and chorus perform in a workmanlike manner. The recorded sound is very good.

Such a set will have limited appeal; but where there is interest, the interest should be very great—highly recommended in such cases.

W.

MISCELLANEOUS



Barrel Organ in Hi-Fi. Street Organ ("The Arab"). 1-12" disc (*EPIC LN-3310) \$3.98.

CONTENTS: *Va Pensiero* (from "Nabucco"); *Heut' Nacht wenn die Blumen traumen*; *Blaze Away*; *La plus belle valse d'amour*; *Rose-Marie Polka*; *Anneliese*; *The Happy Wanderer*; *La Ronde de l'amour*; *Oh Baby Mine*; *Mister Sandman*; *March of the Herald*; *Theme from Limelight*; *Vaya con Dios*; *Mit Musik durch's Leben*.

The Automobile. Sounds of automobiles from 1906 to 1956. 1-12" disc (*UNI-UDS-1) \$5.95.

"The Arab" is one of the most celebrated sights of the Netherlands and one of the great street organs of the world. How our youngsters loved its cheerful, sweet sounds when we played this disc for them! Their rapt attention proved that you never have to have seen one of these things to love the music emanating from one. Brilliant, wide-range reproduction.

We don't know why anyone would wish a recording of sounds of a 1906 Cadillac, a Stanley Steamer, a 1911 Simplex, and several other old cars, plus sounds of a modern sports car race (1956) with sounds of Jags, MG's, Porsches, etc. But we're not taking any chances. We didn't know why anyone would wish a copy of *Rail Dynamics* (*SOT 1070, \$3.98) and didn't even bother to announce its release in these pages; needless to say, it is still a consistent seller. Peter Bartók has faithfully recorded these car sounds for Unicorn, and even helps to describe which sound belongs to which car; if you think this would be nostalgic or something, here it is.

Panorama of Musique Concrète. 1-12" disc (*DT-DTL-93090) \$3.98.

CONTENTS: *Trifle in C* (Henry and Schaeffer); (3) *Instrumental Studies* (Henry and Schaeffer); *Music without a Title*—5th & 6th movements (Henry); *Study for Whirligigs* (Schaeffer); *Veil of Orpheus* (Henry); *Three Directions* (Schaeffer); *Musical Box* (Arthuys).

In spite of the great hulabaloo with which Ducret-Thomson introduced this record, there is really very little that is startlingly new here. *Musique Concrète* is evidently music made on real instruments or toys, placed on tape, then played back through the phonogene, which reproduces the tapes at varying speeds controlled by the operator. By changing the speeds, judicious editing, reversing the tapes, etc., one can alter the original sound so that it is completely unrecognizable; Columbia did something like this on its disc, *Strange to Your Ears* (*C-ML-4938, TNR Mar. '55), although no effort was made on that record to compose music.



BOOKS OF MUSICAL INTEREST

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Fabulous Phonograph. By Roland Gelatt. 320 pp. Illustrated. J. B. Lippincott Company (Philadelphia and New York). Price \$4.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thompson, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Odeon, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 † indicates 45 rpm.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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"The World's Record Shop"

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MAY, 1957

By mail to any address
\$1 per year

AT LONG LAST a satisfactory inexpensive course has been introduced to teach American English to foreign-speaking students. The Linguaphone Institute has had such a course for many years (see TNR July '53); it is still the best course available, and has been prepared for students who speak most European languages, even including Hungarian. It sells for \$57.50, and it is to be recommended above all others at any price.

However, for those not wishing to make such an investment, the new Living Language American English course for Spanish-, German-, or Italian-speaking students has just been released. Arranged very much like its previous courses in French, Spanish, Italian and German for English-speaking students (see TNR Jan. '57 and Mar. '56), the Living Language course starts off with words, graduating to simple phrases and finally to sentences and related sentences. Only English is spoken on the records; accompanying each set (4-10" LP records) are two textbooks: a reading or lesson text, and a vocabulary; the books will, of course, vary, depending on the native tongue of the student (Spanish, German or Italian). The four records and two books are packed in a compact box; at its modest price of \$9.95, it should afford the student a fine introduction to American English and give him an excellent basic vocabulary on which to build.

If your local dealer cannot supply you, orders addressed to the publisher of THE NEW RECORDS will be promptly filled. In ordering, please specify the native tongue of the student (Spanish, German or Italian). The price (\$9.95) includes postage to any point in U. S. A. (Please add 3% Sales Tax for delivery within Pennsylvania).

* * *

We fully realize that only a very few of our readers are women who would like to improve their figures, and so we cannot afford to give much space to this new set of discs for that purpose, which recently came to the studio. The course consists of four 10-inch LP records and an illustrated manual of some ninety-five pages, attractively boxed. It is called "Reduce in Record Time with Music." The price (postpaid within USA) is \$9.95.

This course was designed and the manual written by Evelyn Loewendahl, M.A., N.R., Ph.T., Associate Professor of Rehabilitation at U.C.L.A. We do not pretend to be an authority on this subject, but from the text and the general appearance of this item, it would seem to us that this is a worthwhile course developed by one with expert knowledge and vast experience in this field. Miss Loewendahl promises that if you will take these exercises regularly, following the instructions and the tempi indicated on the records, and give heed to the suggestions in the manual as to diet, you just cannot help reducing your weight and greatly improving your figure. She feels that exercise and diet go hand and hand. Diet takes off excess tissue and reduces the over-all poundage, and exercise contours the form and gives you the desired measurements in specific areas.

If your local dealer does not carry "Reduce in Record Time," orders sent to the publisher of this bulletin will be promptly filled. Price \$9.95 (postpaid within USA).

* * *

LAST CALL! Our stock of Schwann's 1957 Special Artist Listing LP Catalog is running very low, and, as there will be but one print-

ing of this publication which only appears about once every three years, those persons wishing a copy should send in their orders without delay. The price is 35c per copy (postpaid).

CURRENT MARKET PRICE

The Current Market Price of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the Current Market Price came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the Current Market Price, we are indicating in this and future issues the prices that are presently in effect; and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The Current Market Prices of all Mercury 12-inch LP's (10000-, 25000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

EXCEPTIONS: Mercury has lowered the Current Market Price of 30 of its LP's to \$2.98 until 30 June 1957. The classical discs included are: *Scheherazade*—Dorati (*ME-MG-50009); *Pines of Rome & Fountains of Rome*—Dorati (*ME-MG-50011); *Bolero & Rhapsodie Espagnole* — Paray (*ME-MG-50020); *La Fiesta Mexicana*—Fennell (*ME-MG-50084); *British Band Classics*—Fennell (*ME-MG-50088).

NOTE: The Current Market Prices of Westminster Records are as follows: WN/SWN/XWN-18000 series, \$3.19; W-LAB-7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of

the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning May 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

Following our practice, we are listing below the latest batch of "Sampler" LP releases which have recently been made available. Since readers of THE NEW RECORDS are already familiar with such discs and aware that "Sampler" releases are always limited editions, those interested should make their selections without delay.

Hi-Fi Hi-Jinks with Strauss. Vienna State Opera orchestra conducted by Anton Paulik. 1-12" disc (*VAN-SRV-104) \$1.98.

CONTENTS: *Tales from the Vienna Woods; Roses from the South; Village Swallows; Feuerfest Polka; Eljan à Magyar Polka; Persian March; Radetzky March; Ritter Pazmann—Czardas.*

Unicorn Sampler. 13 excerpts from Unicorn LP's. 1-12" disc (*UNI-UNSR-2) \$1.98.

CONTENTS: *Concerto in A—1st Movement (Vivaldi); Missa "Veni Sponsa Christi" (Palestrina); Messiah—I Know That My Redeemer Liveth (Handel); Incidental Music to "The Tempest"—Scherzo (Sullivan); Minuet (Schubert); Hodie Christus natus est (Sweelinck); Divertimento for Strings—1st Movement (Bartók); The Unanswered Question (Ives); Symphony No. 1 in E-flat, Op. 1—2nd Movement (Stravinsky); Suite (1940) (Thompson); Suite in the Spanish Style (Roland-Manuel); Hymn and Fuguing Tune No. 5 (Cowell).*

Shostakovich: (3) Ballet Suites. State Radio Orchestra of the USSR. 1-12" disc (*CLAS-3012) \$1.98.

The Word in Review. 16 Excerpts from Word LP's, featuring soloists, choruses, organ and orchestra. 1-12" disc (*WORD WLDP-1) \$1.98.

CONTENTS: *Battle Hymn of the Republic; Seven Last Words—Father, forgive them; Blessed Is the Man; Our Father; Crucifixion—For God so loved the world; Messiah—Hallelujah Chorus (choral). Bless This House; Seek Ye the Lord; It Took a Miracle; Roll, Jordan, Roll; He Bought My Soul at Calvary (solo vocals). My Faith Looks Up to Thee; Beyond the Sunset; Jesus, Savior, Pilot Me (organ). I Love To Tell the Story (orch.). Jesus, the Very Thought of Thee (vocal trio).*

ORCHESTRA



Hovhaness: St. Vartan Symphony, Op. 80. MGM Chamber Orchestra conducted by Carlos Surinach. 1-12" disc (*MGM-E-3453) \$3.98.

Hovhaness' *Saint Vartan Symphony* could turn out to be one of the great works of our time. Its appeal is mixed, but one thing that might help it on the road to success is the hi-fi craze. The word "symphony" is used for lack of a better term, for the work is in 24 sections grouped into five larger segments. Paramount in Hovhaness' mind is form, and everything is neatly built in cycles, canons, rhythmic patterns and other assorted devices. However, there is an underlying unity, even a basic thought (almost a program), and a forward progression in this music that is quite remarkable in its ability to carry the listener through the maze. There are passages that appear to be cerebral exercises in musical composition surrounded by sections that rival Rimsky-Korsakov's *Russian Easter Overture* for religious fervor dipped in a romantic mold. There is a section of devilishly tricky percussion rhythms next to the lushest of string writing.

The striking cover design shows a warrior-saint's head in mosaic, and there is no wording on the cover. This cover is descriptive of the symphony, for it is a mosaic of music, which makes a good composite picture. Carlos Surinach and the excellent MGM Chamber Orchestra, with three outstanding instrumental soloists, offer a performance of superlative accuracy and fine finish. The reproduction is microscopic in detail and has a bit of resonance, so often lacking in MGM recordings, making this an ideal disc.

A word to prospective buyers (and possibly to MGM's manufacturing staff): The labels on our disc were reversed—but so are the stamper numbers! Nobody seems to know side one from side two. The explicit program notes state side one begins with a trombone melody and side two begins with a combination of alto saxophone, timpani, and vibraphone, starting with a sax solo. So be guided accordingly when you play this record. E. E. SHUPP, JR.

Bartók: Music for Strings, Percussion and Celesta.

One side, and **Stravinsky: Song of the Nightingale.** Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3274) \$3.98.

Stravinsky: Pulcinella Suite. One side, and **Bizet: Symphony No. 1 in C.** Bamberg Symphony Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-DL-9901) \$3.98.

Bartók's *Music for Strings, Percussion and Celesta* makes an ideal pairing for Stravinsky's *Song of the Nightingale*. Paradoxically, it is the Stravinsky work (1919), rather than the Bartók (1935), that sounds most "modern." Van Beinum gives a splendid reading of both, and the intriguing sound colorations

and delicate percussive effects of the Bartók score are caught with amazing clarity. Stravinsky's work exemplifies the most daring period of his writing. It is heard here in the "Symphonic Poem" versions drawn from the ballet score by the composer.

The Bizet-Stravinsky pairing may seem a strange one, but a careful analysis of both pieces will vindicate the decision. Both are compositions influenced by and cast in the mold of eighteenth century musical writing. Stravinsky's debt is to the Italian, Pergolesi; Bizet's to the German, Haydn. The *Pulcinella* is scored for a small orchestra of eleven different instruments. Employing the techniques of counterpoint to harmonies and sonorities that were original, Stravinsky established here the basis of his "neo-classical" approach to composition.

Sometimes we forget just how fine the Bizet symphony really is. Though it is a work of a seventeen-year-old, having been composed in 1855, Bizet's talent for orchestration—especially the lucid scoring for woodwinds—is already evident in this work. While his later efforts were directed elsewhere, Bizet would deserve fame on the merits of this symphony alone. Lehmann's direction of both works is most satisfactory, and Decca's sound is excellent. N.

Fauré—orch. Rabaud: Dolly, Op. 56. And **Fauré: Masques et Bergamasques, Op. 112.** And **Fauré: Pélleas et Mélisande, Op. 80.** L'Orchestre du Théâtre national de l'Opéra-comique (Paris) conducted by Georges Tzipine. 1-12" disc (*ANG-35311TP) \$3.48. 1-12" factory-sealed disc (*ANG-35311) \$4.98.

Verdi—arr. Mackerras: The Lady and the Fool. Philharmonia Orchestra conducted by Charles Mackerras. 1-12" disc (*V-LM-2039) \$3.98.

Rossini—arr. Respighi: La Boutique Fantasque. One side, and **Piston: The Incredible Flutist.** And **Ibert: Divertissement.** Boston Pops Orchestra conducted by Georges Tzipine. 1-12" disc (*ANG-2084) \$3.98.

Fauré composed *Dolly* as a short suite for piano four-hands; the present version is an orchestration by Henri Rabaud. Childhood seemed to be a favorite theme of the late romantics and early moderns, and the present work can take its rightful place among comparable compositions by Schumann, Debussy, and others. The *Pélleas et Mélisande* can be had in several other versions, but this is the only release to combine it with other works by the same composer. Tzipine has just the proper touch of elegance to make these pieces glow; try this for dinner music that's just a little different.

A recording of *The Lady and the Fool* appeared recently on a London 10" LP (TNR Feb. '57). The present disc may be regarded as a virtually complete performance, while the earlier disc was considerably abridged. Mackerras is every bit as successful with his adaptation of Verdi as with his collection of

tunes by Sir Arthur Sullivan, Pineapple Poll. Victor furnishes a complete resume of the ballet, together with references to the obscure operas from which the melodies are taken. It all combines to give some extremely wonderful listening, touched here and there with a "Where-have-I-heard-that?" familiarity that is the mark of the early works of Verdi.

Fiedler and his Boston "Pops" are in fine form for the Rossini-Respighi suite. Likewise, *The Incredible Flutist* is a speciality of the house, as it was this conductor and orchestra that premiered the work. We still prefer the impish reading of the Ibert that is given by Slatkin on Capitol (*CL-P-8270). This is one of the funniest pieces of absolute music ever written. Victor's sound is superb in all the works. N.

Haydn: Symphony No. 33 in C. One side, and **Haydn: Symphony No. 46 in B.** Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. 1-12" disc (*MGM-E-3436) \$3.98.

Haydn: Symphony No. 99 in E-flat. One side, and **Haydn: Symphony No. 102 in B-flat.** Vienna State Opera Orchestra conducted by Mogens Wöldike. 1-12" disc (*VAN-VRS-491) \$4.98.

Haydn: Symphony No. 100 in G ("Military"). One side, and **Haydn: Symphony No. 101 in D ("Clock").** Vienna State Opera Orchestra conducted by Mogens Wöldike. 1-12" disc (*VAN-VRS-492) \$4.98.

Haydn: Symphony No. 103 in E-flat ("Drum Roll"). One side, and **Haydn: Symphony No. 104 in D ("London").** Vienna State Opera Orchestra conducted by Mogens Wöldike. 1-12" disc (*VAN-VRS-493) \$4.98.

Haydn: Symphony No. 101 in D ("Clock"). One side, and **Haydn: Symphony No. 104 in D ("London").** Pro Musica Symphony (Vienna) conducted by Jascha Horenstein. 1-12" disc (*VX-PL-9330) \$4.98.

The surprise for us in this batch of Haydn LP's was the first disc. We have heard some wretched performances by the Hamburg Philharmonia; but this one, featuring a pair of Haydn Symphonies conducted by Arthur Winograd, was, by turns, charming, graceful, spirited—everything one could ask for . . . The brilliant Mogens Wöldike has only to be associated with a work to assure its perfection, and he does not let us down here. In the slow movements, such as the opening bars of the "Clock" Symphony, the strings are razor sharp—not slurred nor fuzzy as one sometimes hears. His second movement of the "Military" may be taken a bit faster than some like, but placed in conjunction with the other movements, it seems just right. All three of these Vanguard discs are superb . . . Horenstein is a brilliant conductor, but his orchestra is not up to snuff (or else the recording engineer was less than perfect); note, again, the opening bars of the

"Clock," and compare with Wöldike's. Good, but not good enough.

Sibelius: Symphony No. 1 in E minor, Op. 39. Philharmonia Orchestra conducted by Paul Kletzki. 1-12" disc (*ANG-35313TP) \$3.48. 1-12" factory-sealed disc (*ANG-35313) \$4.98.

We are apt to forget the true stature of Jan Sibelius until there comes along such a performance of the *First Symphony* as the present Kletzki-Philharmonia disc. Composed during 1898 and 1899, the symphony retains influences of the post-Romantics—Strauss, Tchaikovsky, Borodin—but suggestions of the later Sibelius style are already in evidence: a fondness for pedal-points; themes that start with an attacked note; slow trills or turns; unexpected triplet figures. Kletzki has emphasized the colorful aspects of the work, and for us—at least—the result is thoroughly ingratiating. As usual, Angel's sound is beyond cavil all the way. Unreservedly recommended.

Piston: Symphony No. 6. One side, and **Martini: Symphony No. 6 ("Fantasies Symphoniques").** Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2083) \$3.98.

Stravinsky: Le Sacre du Printemps. Paris Conservatory Orchestra conducted by Pierre Monteux. 1-12" disc (*V-LM-2085) \$3.98.

Fifteen new works were commissioned for the 75th anniversary season of the Boston Symphony Orchestra; the present disc contains two of them. The *Piston Symphony No. 6* is a masterpiece in the contemporary art of symphonic writing. It is concise, nicely varied and well constructed. We would hope this work has a future and a long and active life in the repertoire of our orchestras. Not many American symphonies make such a strong impression, even on first hearing. It is virtuoso music written for a virtuoso orchestra, and the headings of each movement give a clue to the type of music: (1) *Fluendo espressivo*, (2) *Leggerissimo vivace*, (3) *Adagio sereno*, (4) *Allegro energico*.

Martini's *Symphony No. 6* is titled "Fantasies Symphoniques," the "Symphony No. 6" being a sub-title—which indeed it must be, for this is hardly a symphony, but three fantasies. This music was written for a specific virtuoso orchestra, and sounds it more than the Piston work. It is somewhat diffuse and lacking in point, although it is so wonderfully orchestrated and skillful in every way that it takes on quite a stature. The thematic material is unusually good. Both of these men have been feted time and again by the Boston Orchestra, and they obviously did their utmost to write a masterpiece for the occasion. Both succeeded notably, and the orchestra here offers performances nothing short of magnificent. The reproduction is something special too, making it a fine disc of contemporary music. RCA Victor should try this more often.

This is the third LP of *Sacre* conducted by Montoux to be listed in the current LP catalogs. It is a Montoux specialty, and there is no doubt about it, he has a wonderful way with the music. The present reading is a model performance and a fine reproduction, which makes it about the best available version. The Paris Conservatory Orchestra plays with unusual inspiration and splendid finish. We doubt whether anyone will top this version.

E. E. SHUPP, JR.

Vaughan Williams: Symphony No. 4 in F minor.

Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5158) \$3.98.

The appearance of Vaughan Williams' *Fourth Symphony* by Mitropoulos marks the first instance of duplicate performances of that composer's symphonies in satisfactory hi-fi recordings. Boul't's recordings for London of all the first seven symphonies still remains a formidable landmark; and for many, the definitive word on this giant of British music. Mitropoulos' reading, however, is a powerfully vital one, and the work emerges as a formidable statement by one of the great symphonic writers of our time.

The work, while in four movements, is built on two central musical ideas: one essentially melodic, developing at times contrapuntally; the other vertical, a "shaft of sound." A characteristic of many of Vaughan Williams' works is the gradual extended *crescendo* or *diminuendo*, and examples of both are evident throughout the symphony.

The recording is presumably very recent, and it is a pleasure to hear the New York Philharmonic and Maestro Mitropoulos give such an energetic performance of a work deserving of such effort. N.

Prokofiev: Symphony No. 7, Op. 131. One and one-half sides, and Prokofiev: Symphony No. 1 in D, Op. 25 ("Classical"). Philharmonia Orchestra conducted by Nicolai Malko. 1-12" disc (*V-LM-2092) \$3.98.

Readers are referred to THE NEW RECORDS of July '53, in which "S" went into great detail in describing Prokofiev's *Seventh*, when Ormandy and the Philadelphia Orchestra, who premiered the work in America, issued their recording of it (*C-ML-4683). We will not repeat this description now, except to say that the symphony is a thoroughly enjoyable piece of music which will delight on first hearing and will grow more pleasurable on repeated hearings.

The expert Philharmonia Orchestra, under Nicolai Malko, gives a spirited reading of this work; the performance is not as lush as Ormandy's, being more taut. A careful comparison will indicate slight differences in interpretation, but one could not state a valid preference between the two performances; it will be a personal choice, even including the re-

production angle, for both are excellent in this respect.

A choice might be based upon couplings: Ormandy's record of the *Seventh* has Prokofiev's *Lt. Kije*, by Kurtz, on the reverse, which is preferable to us to adding another recording of the ever-present "Classical" Symphony to our library. But, again, this is a matter of personal taste. Probably, in the final analysis, the nod for the *Seventh* should go to Ormandy because of his close connection with the work; but whichever version you choose, you will not go wrong. Your only possible error would be in not adding Prokofiev's *Seventh Symphony* to your collection. J.

Beethoven: Symphony No. 7 in A, Op. 92. Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini. 1-12" disc (*CAM-CAL-352) \$1.98.

This is the first Camden disc we have come across with program notes, and we must observe that those on the jacket of the present record (by Irving Kolodin) are wonderful. They give the date of this recording (1936); Kolodin's opinion of the recording in 1946 ("instant vitality," "brilliant energy," "intoxication of the finale," "irreplaceable individuality") and the fact that he sees no reason to change any of his opinions now; and Kolodin's congratulations to RCA Victor upon making this brilliant reading available today at one-fifth of the price of the (78 rpm) original.

Although the reproduction of this record is anything but good by today's standards, the old-timers are advised that they will hear more and better sounds by playing this Camden LP on their present high fidelity phonograph than they would have heard by playing the original DM-317 on the very best equipment they could have owned in 1936. Too, one is reminded that this reproduction was made before tape was known, and that this is, indeed, a full performance—not recorded snivets spliced together by an engineer to make a more-perfect-than-life performance. Truly a great accomplishment, this, and a real bargain to boot!

R. Strauss: Don Juan, Op. 20. And R. Strauss: Der Rosenkavalier—Waltzes. One side, and R. Strauss: Till Eulenspiegels lustige Streiche, Op. 28. And R. Strauss: Feuersnot—Love Scene. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5177) \$3.98.

Current Market Price: \$2.98.

With the exception of the Love Scene from *Feuersnot*, all of the music contained on this disc is thrice-familiar and it is given "the treatment" by Ormandy and the Philadelphians. The *Feuersnot* excerpt "develops into a furiously passionate outpouring of longing, of desire, of love, of frustration and then of triumph" (Charles O'Connell); it is typically Straussian—modern, harmonious and melodic. It fits very well with the other, better known

pieces, and this disc can be warmly recommended as being fine orchestral music played to perfection and reproduced as excellently as possible. It is Columbia's classical "Buy of the Month" for May.

Strauss Sparkles in Hi-Fi. Vienna Philharmonica Symphony conducted by Hans Hagen. 1-12" disc (*UR-UR-8009) \$3.98.

CONTENTS: *Champagner, Bei uns z'Hause, Elektrophor, Aegyptischer Marsch, O schoener Mai, Piccolo March, Cotillion, Waldmeister—Overture, Freut euch des Lebens, Leichtes Blut, Küss, Tik-Tak, Langunen, Intermezzo, Wo die Zitronen blueh'n.*

It is a lot of fun to watch a symphony orchestra play a Strauss polka, waltz or march. The sprightly rhythm keeps everybody moving, especially the percussion section—watching the triangle, cymbals, tympani and all the rest come in at just the right time has, for us, the same fascination that watching a steam shovel has for the "sidewalk superintendents." However, next to watching the orchestra, the next best thing is hearing a hi-fi reproduction of the same; and hi-fi is what this Urania disc certainly is! Fifteen items not heard so often will prove lots of fun to anyone owning this LP.

Music of Leroy Anderson. Eastman-Rochester Pops Orchestra conducted by Frederick Fennell. 1-12" disc (*ME-MG-50130) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Irish Suite; Sleigh Ride; Forgotten Dreams; Serenata; A Trumpeter's Lullaby; The Penny-Whistle Song; Sandpaper Ballet; Bugler's Holiday.*

Seems as though the public just can't get enough of Leroy Anderson's music these days, and every couple of months new samplings of his lilted and captivating tunes appear. Latest on the list is this very excellent LP issued by Mercury, featuring superb reproduction. This should be an excellent seller.

CONCERTO



Mozart: Concerto in A, K. 662. Benny Goodman (clarinet) with the Boston Symphony Orchestra conducted by Charles Munch. One side, and **Mozart: Quintet in A for Clarinet and Strings, K. 581.** Benny Goodman (clarinet) with the Boston Symphony Quartet: Richard Burgin and Alfred Krips (violins), Joseph de Pasquale (viola) and Samuel Mayes (violoncello). 1-12" disc (*V-LM-2073) \$3.98.

At the height of his fame as a dance-band favorite, Benny Goodman stood the musical world on its ear in 1938 with his recording of the *Mozart Quintet in A* with the Budapest Quartet. Immediately there were two dissenting factions: those who condemned the clarinetist for using his jazz reputation for personal gain in the classical field; others hailed him as a first-class classical artist. The true picture is, just

as it was in 1938, somewhere between the two. As with any performer on a standard instrument, Goodman studied the limited literature for solo clarinet: Mozart, Brahms, Weber, etc. It is small wonder, then, that he should show competency in these pieces which, though requiring considerable finesse, are not virtuoso works, demanding in the extreme.

However, *competency* is the word. There is still a great gulf fixed between the world of Jazz and the world of Mozart, and it is ridiculous to expect one artist to have complete mastery and feeling for both. Mr. Goodman plays these works very carefully; phrasing and expression are faultless, the tone is pleasing (he uses less *vibrato* than Reginald Kell), the accompanying forces are of the highest order, and the sound is one of the best clarinet reproductions we have yet heard. The pairing of Mozart's only two clarinet works is logical, yet most labels have avoided it. This should please all but the most scrupulous classicist, and will be a must for those who collect clarinet recordings. N.

Liszt: Concerto No. 1 in E-flat. One side, and **Liszt: Concerto No. 2 in A.** Andor Foldes (piano) with the Berlin Philharmonic Orchestra conducted by Leopold Ludwig. 1-12" disc (*D-DL-9888) \$3.98.

Liszt: Concerto No. 1 in E-flat. One side, and **Grieg: Concerto in A minor, Op. 16.** Richard Farrell (piano) with the Hallé Orchestra conducted by George Weldon. 1-12" disc (*ME-MG-50126) \$3.98.

Current Market Price: \$3.19.

Liszt: Concerto No. 1 in E-flat. One side, and **Chopin: Concerto No. 2 in F minor.** Leonard Pennario (piano) with the Concert Arts Orchestra conducted by Vladimir Golschmann. 1-12" disc (*CL-P-8366) \$3.98.

Almost every pianist has had a chance at the Liszt *E-flat Concerto*, and the addition of three more choices does little to make the selection of a best version a clear-cut matter. None of the performances to be considered here is a serious threat to the recent Rubinstein release on RCA Victor.

Foldes on the Decca disc has several advantages to our mind: he is almost surely the best pianist; he has been recorded clearly and with admirable balance; the pairing of the two Liszt concertos is by far the most sensible. The overside *A major Concerto* (actually the first Liszt worked on, but finished second) is more in the form of a symphonic poem.

Mercury's version features a performer new to us, Richard Farrell. New Zealand born, just 30 years old, Mr. Farrell possesses considerable talent. The Grieg reading is competent, but somehow fails to develop fully the lyric tenderness that its *Adagio* requires. Mercury's customarily crisp sound is in evidence, particularly on the Liszt side.

Leonard Pennario has made some fine records for Capitol, but the present disc isn't one of them.

His presentation of the Liszt concerto seems less vital than Farrell's reading, less sure than the Foldes version. The Chopin performance never conjures up the pianistic magic necessary to rise above the rather wooden accompaniment that the work provides.

Mozart: Concerto No. 20 in D minor, K. 466. One side, and **Mozart: Concerto No. 23 in A, K. 488.** Paul Badura-Skoda (piano) with the Vienna State Opera Orchestra conducted by Milan Horvat. 1-12" disc (*WEST-XWN-18225) \$3.98.

Current Market Price: \$3.19.

Mozart: Concerto No. 5 in A, K. 219 ("Turkish"). One side, and **Bach: Concerto in A minor.** Nathan Milstein (violin) with the Festival Orchestra conducted by Harry Blech. 1-12" disc (*CL-P-8362) \$3.98.

Paul Badura-Skoda's readings of two of the most popular Mozart piano concertos should have appeal to many listeners. Compared with the other available versions, only Gieseking and Haskil provide serious competition, and only Haskil's Epic disc offers the same pairing. The orchestral backing of the Vienna State Opera Orchestra helps to maintain this pianist's reputation for good Mozart performances.

Nathan Milstein's offering of the "Turkish" Concerto brings the number of available versions to an even dozen—this for a relatively obscure Mozart violin concerto! The Bach *A minor Concerto* likewise enters a crowded field—crowded mostly by Oistrakh's peerless performance with Ormandy. However, both works are accomplished at the customary standard we have come to expect of this artist. The rather uneven support he receives from the orchestra on this disc compares disappointingly with his previous alliances with Steinberg and the Pittsburgh Orchestra. Capitol's sound is excellent as usual.

N.

CHAMBER MUSIC



Stravinsky: L'Histoire du Soldat. (with dialogue in English). Robert Helpmann (Devil), Terence Longdon (soldier), and Anthony Nicholls (narrator) with chamber orchestra conducted by John Pritchard. 1-12" disc (*V-LM-2079) \$3.98.

Stravinsky's bitter but altogether genuine *L'Histoire du Soldat* receives its best recording to date in this performance by the same forces as played it at the 1954 Edinburgh International Festival. It is, at least to the best of this writer's knowledge, the first complete English version of the work and the very clever rhyming by Michael Flanders and Kitty Black contributes a great deal to its success. Helpmann, Longdon and Nicholls read their lines with expression and typically British clarity. John Pritchard and his instrumentalists do yeoman work, and the whole affair must be accounted a rousing success. RCA

Victor's crystal clear recorded sound also adds to the excitement. A must for all Stravinskians and lovers of 20th century music.

W.

Benjamin: Sonatina for Violin and Piano. Frederick Grinke (violin) and Arthur Benjamin (piano). One side, and **Vaughan Williams: Sonata in A minor for Violin and Piano.** Frederick Grinke (violin) and Michael Mulliner (piano). 1-12" disc (*L-L-1382) \$3.98.

Cowell: Set of Five. Anahid Ajemian (violin), Maro Ajemian (piano) and Elden Bailey (percussion). One side, and **Ives: Sonata No. 4 for Violin and Piano.** And **Hovhanness: Khirgiz Suite.** Anahid Ajemian (violin) and Maro Ajemian (piano). 1-12" disc (*MGM-E-3454) \$3.98.

Kirchner: Trio for Violin, Violoncello and Piano. Nathan Rubin (violin), George Neikrug (violoncello) and Leon Kirchner (piano). One side, and **Kirchner: Sonata Concertante for Violin and Piano.** Eudice Shapiro (violin) and Leon Kirchner (piano). 1-12" disc (*EPIC LC-3306) \$3.98.

Lees: Quartet No. 1. One side, and **Denny: Quartet No. 2.** Juilliard String Quartet. 1-12" disc (*EPIC LC-3325) \$3.98.

We found the Benjamin *Sonatina* thoroughly enjoyable and appealing. It has a lyrical appeal that, while quite un-British, makes it most engaging throughout. . . . Vaughan Williams wrote this, his first sonata for violin and piano, in his eighty-third year, admittedly a late date for essaying a new form. The composer's lack of interest in chamber music has been attributed to his comparative lack of affection for the piano. It would appear that the present work still retains hints of the former attitude, for while the writing is unquestionably competent, the result is somewhat disappointing.

Cowell's *Set of Five* struck us first as a gigantic practical joke (at least we're honest!), but on repeated hearings, a definite change of opinion came about. Each of the five movements features a unique percussive effect: tuned gongs upside-down on a blanket; a xylophone; five small Indian tom-toms; and glockenspiel. The Finale employs several of the above as well as requiring the pianist to play "tone-clusters" and also to stand and play harmonic glissandi on the open strings while using the sustaining pedal! Altogether it is a completely fascinating work, well worth concentrated study. The Ives Sonata is titled "Children's Day at the Camp Meeting." Compared with Ives' other works, it is relatively uncomplicated; suggestions of familiar Sunday School tunes abound. The Hovhanness *Kirgiz Suite* is yet another instance of this composer's unique talent for the fusion of Western and Asiatic musical elements.

The two Epic discs are products of the work of the Fromm Music Foundation, founded in 1952 in Chicago and dedicated to publishing and recording works of American composers. These records are

among the first of a projected "Twentieth Century Composers Series." Leon Kirchner is assuredly one of the strongest forces in American composition today. The works heard on the disc devoted to his music are unbelievably complex, harsh and brutal to the untrained ear, unrewarding in the extreme to any except the listener willing to exert strenuous study. Yet despite all the difficulty, even the casual hearer can recognize the elements of sincere musical expression. The Quartets by Lees and Denny are much of the same cut, though in our opinion of lesser stature. The Lees quartet is intensely subjective; the one by Denny, more formal and approachable. All the performances on these discs are of the highest order. Kirchner is pianist for his own compositions, and the Juilliard Quartet has long since gained fame, as an exponent of faithful representations of contemporary music. N.

CHORAL



Binchois (?): *Mass for Tenor, Baritone and Bass*. One side, and (6) *Secular Pieces*. Bernard de Pauw (tenor) with choristers and musicians of the Chapelle de Bourgogne conducted by Bernard van Beekhout. 1-12" disc (*OL-50104) \$4.98.

CONTENTS OF SECULAR PIECES: *La Martinella* (Isaac); *Quand me souvient* (Crequillon); *En regardant* (Turnhout); (4) pieces for instruments (Anon.); *Ma Maitresse* (Ockeghem); *O schönes Weib* (Finck).

Martin: *Messe du Sacre des Roys de France*. One side, and **Lotti**: *Crucifixus*. Jean Giraudeau (tenor); Marie-Claire Alain and Marie-Louis Girard (organs); Les Chanteurs de St.-Eustache conducted by R. P. Emile Martin. 1-12" disc (*CONCORD-4001) \$4.98.

Gregorian Chant. ("Orationes solemnes et adoratio crucis in feria vi in parasceve"). Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron, directed by Dr. Maurus Pfaff, O. S. B. 1-12" disc (*D-ARC-3050) \$5.98.

This new Oiseau-Lyre disc featuring a first recording of a mass attributed to Giles Binchois (c. 1400-1460) would be, if it were not for a mechanical fault (a decided 60 cycle hum on side two) a real treasure. The early 15th century music, with its intense personal feeling coupled with a certain detachment or other worldliness always exerts a special fascination for this listener. The second side is devoted to secular music by a variety of 15th and 16th century Burgundian composers, Créquillon, Turnhout and others. These, too, are authentically performed by the newly (1950) organized *Chapelle de Bourgogne*. Good sound except for the fault noted above.

R. P. Emile Martin's *Mass* is a contemporary work that was attributed by its author to an obscure

17th century composer, one Moulinié. The deception (*mystification*, the French call it) was discovered and no one was injured. It is a powerful, tuneful, work and it receives an effective performance under the composer's direction. The Lotti (1667-1740) *Crucifixus* is also new to records and to this writer. Lotti was a Venetian of but ordinary talent, if this work is at all representative of his output. Good sound and copious if somewhat non-informative notes.

Gregorian chant is apt to be an acquired taste, and the best way of acquiring it is to hear this authentic performance of *Solemn Intercessions and Veneration of the Cross from the Liturgy of Good Friday*. Deutsche Grammophon, with its usual thoroughness and sure musical taste, has prepared a recorded performance that will stand as a model for such music. Highly recommended for students and all music lovers who take their hobby seriously. W.

Mozart: *Requiem Mass in D minor, K. 626*. Elsie Morison (soprano), Monica Sinclair (contralto), Alexander Young (tenor), Marian Nowakowski (bass), BBC Chorus and the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*C-ML-5160) \$3.98.

We listened to this stunning recording of Mozart's *Requiem* under the knowing baton of Sir Thomas Beecham as we read "W's" review of the Bruno Walter recording (*C-ML-5012, TNR Dec. '56). With so gratifying a recording as Herr Walter's already in Columbia's catalog, it is surely gilding the lily for Columbia to come forward so soon with this gem. Yet here it is.

It is really a battle between the best America has to offer (Walter, *et al.*) and the best from England. The always reliable Elsie Morison and Monica Sinclair are already well-known to American discophiles. Alexander Young and Marian Nowakowski (that's a funny spelling for a man's name—it's usually Marion) acquit themselves creditably, though Simoneau and Warfield have a slight edge in this department. The BBC Chorus does not have quite the attack of the Westminster choir, though the differences are slight and one could be accused of splitting hairs here. The New York Philharmonic-Symphony and the Royal Philharmonic are both top-flight orchestras, there being little possible choice between the two.

It is also well known that both Sir Thomas and Bruno Walter are prime favorites of this corner, and to express a choice between these two giants is, for us, like deciding which hand to cut off. Both recordings are thrilling, satisfying, properly reverent; both conductors weld the *Requiem* into a unity not heretofore found by this writer—no mean feat, considering the hybrid (Mozart and Süßmayr) nature of the Mass. And, as if that were not enough, both feature Columbia's very best reproduction. Can you compare the adjective "perfect"? J.

* Indicates LP 33 1/3 rpm.
Ø Indicates 45 rpm.

Bach: St. Matthew Passion (complete). (Sung in German). Agnes Giebel (soprano), Lore Fischer (contralto), Helmut Kretschmar (tenor), Horst Gunter (bass); Kantorei der Dreikönigskirche, Frankfurt, and the Collegium Musicum Orchestra conducted by Kurt Thomas. 4-12" discs in box (*OL-50113/6) \$19.92.

Bach's monumental *Matthaus-Passion* receives a so-so performance on this, its fifth current LP recording. It is rather difficult to ascertain what the fault is; mainly, however, it boils down to a lack of enthusiasm, and such matters are usually in the conductor's province. If he can not inspire his forces, all is lost; and, in the last analysis, that is the difficulty here. The towering choruses—hear the Haydn Society recording of them by Mogens Wöldike (TNR Aug. '53) to realize what can be done—are sung mechanically. The soloists are adequate, but certainly in no way exceptional. Kurt Thomas holds his forces together, but ventures little or nothing else.

Despite advances in recording techniques, the considerably earlier Westminster recording (TNR Nov. '53) directed by Herman Scherchen is greatly to be preferred. In fact, some of the advances are not in evidence here, for the sound is variable in quality and at times takes on a distressingly "wooly" character that is as unpleasant as it is disturbing.

As a final demerit, there is no libretto supplied and, at a price of \$19.92, this is hardly excusable.

W.

Calypso Holiday. Norman Luboff Choir directed by Norman Luboff. 1-12" disc (*C-CL-1000) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Calypso Carnival; The Proposal; Balance; Water; Yellow Bird; Dance de Limbo; Sound de Fire Alarm; Bamboo-Tambo; Pig Knuckles and Rice; Like My Heart; Fisherman's Song; Dansez Calenda.*

With the recent revival of Calypso music, the present LP should find a ready market awaiting it. It features the versatile Norman Luboff Choir, which has built up quite a following through its previous Columbia records. Of course, this is not true Calypso (à la Lord Invador, Duke of Iron, et al.); nevertheless, only the aficionado will care, such is the present popularity of the idiom. The program offers a nice change of pace which will please anyone interested; it is the Columbia popular "Buy of the Month" for May.

OPERA



Great Operatic Artists at Their Best. 1-12" disc (*CAM-CAL-346) \$1.98.

CONTENTS: *Aida—O patria mia (Bampton); Traviata—Ah, fors'è lui & Sempre libera (Bori);*

Faust—Salut, demeure (Crooks); Don Carlos—O Carlo, ascolta (de Luca); Herodiade—Il est doux, il est bon (Jeritza); Die Zauberflöte—Der Hölle Rache (Korjus); Carmen—Habanera (Swarthout); Otello—Credo d'Iago (Thomas); Carmen—Toreador Song (Tibbett).

This disc features very uneven reproduction, ranging from fair to poor, but that will not dismay the collector of recordings of great vocal artists, for to him reproduction is secondary to obtaining "the voice." An old recording of an instrumentalist (a pianist, for example) may be sought after by a relatively small number of his die-hard fans; and even they will admit that a more up-to-date recording would probably be more satisfying for the music, itself. To an operatic collector, however, no two singers sound alike, and the vocalist, by his records, leaves his personal imprint on the sands of time.

If any of these singers interest you (and certainly some will interest most any operatic collector), you will truly find them "at their best" on this inexpensive little Camden disc.

Verdi: Aida (complete). (Sung in Italian). Soloists, Chorus directed by Robert Shaw and NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs in album (*V-LM-6132) \$11.98.

AidaHerva Nelli (s)
 AmnerisEva Gustavson (ms)
 RhadamesRichard Tucker (t)
 AmonasroGiuseppe Valdengo (bt)
 RamfisNorman Scott (bs)
 King of EgyptDennis Harbour (bs)

RCA Victor's release of this present recording of Verdi's *Aida* as conducted by Arturo Toscanini (broadcasts of March 26th and April 2nd 1949) can be justified, if one feels that such justification is needed, on the grounds that it is a Toscanini performance. It was instructive for this writer to read the glowing praises of Toscanini's prowess written by Messers. Marek and Simon in the accompanying notes. They laud his ability to realize the passion, fire and drama; describe his trials and how he worked with the singers, orchestra, chorus; and so on—but your correspondent only found the performance surprisingly tame.

Now the "tameless" could arise from an extramusical source; the eight year old tapes made in the notorious studio 8-H might be at fault; for phonographic opera, in these days of amazing realism, must have exciting sound, and this one doesn't. Just to make sure, your correspondent played Victor's other *Aida* issued in November 1955, and there is, to coin a phrase, no comparison. Certainly one would not compare Jonel Perlea with Arturo Toscanini, but Perlea's *Aida* has more excitement, more drama than this present one by far.

It could be singers—none of the group used in the 1949 broadcast sings with any real conviction; Gui-

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

seppe Valengo is the best, with Herva Nelli running second. Tucker is, well, Tucker: a fine tenor voice. Norman Scott and Eva Gustafson are undistinguished as Ramfis and Amneris.

The foregoing, one suspects, will turn out to be a minority report but what will you? It is a lot more fun to write praises and indulge in superlatives than to suggest that the man whom many consider to be the greatest conductor of this age conducted a poor performance of an opera that is supposed to be his specialty—that a relatively unknown conductor such as Jonel Perlea far surpasses him. One can only place the “blame” on the singers and poor recording in the Toscanini set.

This recording then, is primarily of historical importance or sentimental value. For a real blood-and-thunder performance and recording of Verdi's immortal work, it is still RCA Victor, but it is the Milanov, Bjorling, Barbieri, Christoff, Perlea recording, *V-LM-6122. W.

Verdi: Un Ballo in Maschera (complete). (Sung in Italian). Soloists, Chorus and Orchestra of La Scala (Milan) conducted by Antonino Votto. 3-12" discs (*ANG-35452/4TP) \$10.44. 3-12" discs in factory-sealed album (*ANG-3557C/L) \$15.98.

Riccardo	.....	Giuseppe di Stefano (t)
Renato	.....	Tito Gobbi (bt)
Amelia	.....	Maria Meneghini Callas (s)
Ulrica	.....	Fedora Barbieri (ms)
Oscar	.....	Eugenia Ratti (s)
Silvano	.....	Ezio Giordano (bt)
Samuel	.....	Silvio Maionica (bs)
Tom	.....	Nicola Zaccaria (bs)
Judge	}	Renato Ercolani (t)
Servant		

Coming from a hearing of the Toscanini recording of *Aida* to this la Scala production of *Un Ballo in Maschera* was extremely instructive. Toscanini also has a recorded *Un Ballo in Maschera*, in the Victor catalog, that is a honey (TNR Apr. '55), while his *Aida* left a lot to be desired insofar as one listener was concerned. Here, as in the *Aida* set, Toscanini's competition has far superior singers, but as a performance it does not even come close. This is the sort of thing that either drives a reviewer crazy or makes him look crazy—it's like trying to pick winners on the basis of past performance.

Well—Angel has given Antonino Votto as fine a quartet of singing actors as can be found in the world today—di Stefano, Callas, Barbieri and Gobbi—and, as one might expect, they all sing with real feeling and genuine emotion. As the loving, generous and forgiving Riccardo, Giuseppe di Stefano sings with all his wonted fervor and imagination and is in good voice. He makes the cardboard hero of the work three-dimensional by virtue of his superior art. Here is another full length recorded musical portrait (it is his tenth complete recorded

opea, incidentally) and one that ranks with the best. Maria Callas, as the distraught Amelia, gives a fine performance, one to match her previous *Leonore (Il Trovatore)*. Tito Gobbi is a convincing Renato. His voice, one of the few real baritones in opera today and therefore unique, never sounded better. Fedora Barbieri is a menacing, and therefore successful, Ulrica. Eugenia Ratti is a delightful Oscar and sings the ever-green *Saper vorreste* in enchanting fashion.

Yet for all its vocal excellences, as hinted earlier, this set runs a poor second to the Victor Toscanini recording. It has none of the blazing sincerity and drive the older man was able to realize. Whatever success this Angel performance has, and it does have some thrilling moments, are achieved in spite of Mo. Votto, not because of him. Good sound, although in a few of the loud choral passages the sound breaks up due to technical mismanagement—the records are over-cut. The usual good libretto and intelligent notes are supplied with the factory-sealed package. W.

Gluck: Orpheus and Eurydice (complete). (Sung in French). Soloists, Roger Blanchard Ensemble and Orchestra des Concerts Lamoureux conducted by Hans Rosbaud. 2-12" discs in box (*EPIC SC-6019) \$9.96.

Orpheus	.....	Léopold Simoneau (t)
Eurydice	.....	Suzanne Danco (s)
God of Love	.....	Pierette Alarie (s)

In 1774, the Chévalier Christoph Willibald von Gluck presented *Orphée et Eurydice* at the Académie royale de Musique in Paris. It was, of course, a reworking of his *Orfeo* that was first given at Vienna, in Italian, in 1762. In the intervening twelve years Gluck had learned a great deal, and this later version of the tragic story of Orpheus is a dramatic and musical improvement over the earlier production.

Epic Records has made a sincere and highly successful effort to present Gluck's opera as it was given in 1774, complete with tenor in the role of Orpheus instead of a contralto as is usually done today. The record-buying public is fortunate that the choice fell on the youthful Léopold Simoneau, who is by all odds the finest French tenor singing today. He brings to the music and to the role of Orpheus a magnificent voice and a musical intelligence of a high order. His expressive singing and sense of values are something all too seldom encountered. Almost the same words could be used to describe Suzanne Danco's contribution—stylish to her fingertips, Mlle. Danco is a perfect Eurydice. Pierette Alarie (Mme. Simoneau in private life) provides a suitable foil for the two lovers, and her clear, light soprano is a natural one for the music assigned to L'Amour. Hans Rosbaud directs chorus and orchestra in knowing fashion, always in good taste, unhurried but never dragging.

Epic has furnished, in addition to excellent re-

ording, a libretto and copious notes that prove to be a liberal education in themselves. W.

Charpentier: Louise (complete). (Sung in French). Soloists, Chorus and Orchestra of the Paris Opera-Comique conducted by Jean Fournet. 3-12" discs in album (*EPIC SC-6018) \$14.94.

Louise Berthe Monmart (s)
Julien Andre Laroze (t)
La Mere Solange Michel (ms)
Le Pere Louis Musy (bs)

Charpentier's sole operatic success, *Louise*, receives its first LP recording (the earlier Columbia was a dubbing) at the hands of Jean Fournet and a cast that numbers twenty eight. The work, extremely popular in France where it has received its 1,000th performance at the Opéra-Comique, has never been out of the repertoire of that institution. It has not, however, enjoyed such popularity elsewhere. Its essentially commonplace story (about a sort of early 20th century Parisian teen-ager) and music, while contributing immensely to its success in some quarters, has also mitigated against it in others.

The present performance must be considered authentic, and it actually does reek with atmosphere—so much so that the piece becomes very persuasive. In the title role, Mlle. Monmart, a singer new to this writer, is excellent as the impetuous, willful and delinquent daughter. As Julien, M. Laroze displays as fine a tenor as one has heard in a long time. He turns in an impressive performance. Solange Michel, a sometime phonographic Carmen, proves a waspish but effective mother. Most surprising was the work of the veteran Louis Musy, who delineates the role of the father in a masterly fashion. Time has delt gently with his voice (he has been singing for at least thirty years) and his characterization is good theatre.

Epic (probably for reasons of economy) has supplied a trilingual libretto and notes [it is amusing to see *Louise* referred to as (1) a Roman musical, (2) a Musical Romance and (3) Musik-Roman] that are very complete and informative. The recorded sound is of the finest; for those who have been waiting for a good modern recording of *Louise*—here it is. W.

Glinka: A Life for the Tsar (complete). (Sung in Russian). Soloists, chorus and orchestra of the National Opera (Belgrade) conducted by Oscar Danon. 4-12" discs in box (*L-XLLA-43) \$19.92.

Ivan Susanin Miro Changalovich (bs)
Antonida Maria Glavachevich (s)
Vanya Militza Miladinovich (c)
Bogdan Sobinin Drago Startz (t)
Russian Soldier Ivan Murgashki (bs)
Polish Messenger Bogolub Grubach (t)
Sigismund III Vladeta Dimitrievich (bs)

A Life for the Tsar, or *Ivan Susanin* as it is now called in USSR and satellite countries (for Tsar's

are very much in disrepute), achieves its second LP performance with this London issue; and it is, actually, the first to do the really tremendous work any sort of justice. An earlier recording on Vanguard (TNR July '53) was poor, both technically and artistically.

One does not have to wait very long, however, to realize that something exceptional and very exciting is happening here. The overture is a magnificent piece of music; then, after some opening passages for chorus, Antonida comes on stage and signs a fiendishly difficult rondo aria in a clear, high soprano that is both accurate and beautiful. She is followed by Susanin himself (Miro Changalovich) who displays a fine bass. Then, after sundry choral episodes, comes Bogdan Sobinin, the second hero, as it were, who proves to be a really fine tenor, one Drago Startz. He kept reminding this writer of Guiseppe di Stefano, not so much by his vocal quality as by the intelligence of his approach to the music and by his altogether admirable expression and clear diction.

Obviously space will not permit a recounting of all the opera's delights. It must suffice to say that they are many—too many, in fact to be assimilated in one hearing. *Ivan Susanin* is a work to be heard and savored many times; London's fine sound, Oscar Dano's spirited direction plus a libretto that gives original Russian, phonetic Russian and English enables the listener to understand what is going on. The set is recommended to the jaded opera lover and to all who have more than average musical curiosity. W.

Operatic Recital. Victoria de los Angeles (soprano) with the Orchestra of the Rome Opera House conducted by Guiseppe Morelli. 1-12" disc (*V-LM-1920) \$3.98.

CONTENTS: *Ernani*—Sorta e la notte (recit.) . . . Ernani! Ernani, involami (aria); *Otello*—Era piu calmo (recit.) . . . Piangeva cantando (aria); *Otello*—Ave Maria; *Boheme*—Si, mi chiamano Mimi & Addio di Mimi; *Mefistofele*—L'altra notte in fondo al mare; *Cenerentola*—Nacqui all' affanno e al pianto; *Cavalleria Rusticana*—Voi lo sapete; *La Wally*—Ebben? ne andro lontana.

Operatic Recital. Inge Borkh (soprano) with the Vienna Philharmonic Orchestra conducted by Josef Krips. 1-12" disc (*L-LL-1536) \$3.98.

CONTENTS: *Salomé*—Ah! du wolltest mich . . . (closing scene); *Oberon*—Ozean! du ungeheuer! Ah, perfido, Op. 65 (Beethoven).

This writer is hard put to remember a disc that offered so much for such a modest price as this collection of operatic arias by the incomparable Victoria de los Angeles. Nearly all the music is thrice familiar; yet Miss de los Angeles manages to impart something new, something different, never being arbitrary, never wilful nor does she indulge in any musical sabotage—she achieves her effects by a combination of brains and vocal endowment that

are, to say the least, unique. She makes Elvira's curiously unurgent plea for elopement sound so magnificent that one overlooks its inordinate length, while her *Desdemona* makes all the others seem pale by comparison. Her *Mimi* is very well known, but what a *L'altra notte* she sings! And, to top off everything, she outdoes the legendary *Supervia* in the finale to *Cenerentola*. Her breath-taking version of this sparkling music differs somewhat from others this writer has heard, and the whole effect is one that may be best described as magical—sheer wizardry. Mascagni's *Voi lo sapete* provides a little breathing space (for the listener, at least), and the disc ends with a stirring performance of the moving and persuasive *Ebbene? Ne andrò lontana* from "La Wally." Certainly this is a record that deserves the appellation of "Golden Age," for precious few old timers and even fewer present day singers could even equal this sort of singing, let alone surpass it. This disc, then, belongs in every, but EVERY, collection, even if it is the only vocal record there. The recorded sound is very fine.

Inge Borkh, aided and abetted by Josef Krips, turns in distinguished performances of some standard works. Her justly admired *Salomé* is again represented on discs, and the closing scene here recorded differs very little from the earlier one with Reiner and the Chicagoans (TNR Nov. '56) on Victor. The *Oberon* and the Beethoven *scena* rank with the finest on records. Good sound. W.

VOCAL



Krieger: (12) Neue Arien. Margot Guillaume (soprano), Hans-Peter Egel (alto), Johannes Feyera-bend (tenor), Fritz Harlan (baritone); Kammermusik-kreis Scheck directed by Fritz Neumeyer (harp-sichord). 1-12" disc (*D-ARC-3055) \$5.98.

Bach: Ich will den Kreuzstab gerne tragen, BWV. 56. One side, and **Bach: Ich habe genug, BWV. 82.** Dietrich Fischer-Dieskau (baritone) with Berliner Motettenchor and Kammerorchester conducted by Karl Ristenpart. 1-12" disc (*D-ARC-3058) \$5.98. (TNR June '52).

Rathgeber/Seyfert: (11) Lieder from "Ohren-vernügendes und Gemüth-ergötzendes Tafelconfect." Margot Guillaume (soprano), Lotte Wolf-Matthäus (contralto), Bernhard Michaelis (tenor), Horst Günter (baritone), Hans-Olaf Hudemann (bass); with string trio directed by Willy Spilling (harp-sichord). 1-12" disc (*D-ARC-3060) \$5.98.

Adam Krieger (1634-1666) was a "most excellent poet and widely known musicus" according to a contemporary estimate, and was one whose "... airs, which are full of color, gaiety and youthful freshness, will grant immortality to the distinguished musician." One cannot but agree with these contemporary opinions, for Krieger, like his famous successor, Schubert, was able to weld text and music

into perfect unity. "His melodies," writes the author of the excellent jacket notes, "suit not only the metrum and the build of the verse, but at the same time the individual character of the text." These 12 lieder from *Neue Arien* represent Krieger in his most vital and psychologically penetrative aspects. They are superbly sung by a group of soloists of whom only Margot Guillaume was known to this writer. The accompaniments (viols, harpsichord, etc.) are wonderful, as is the crystal clear recording. An outstanding disc on all counts.

The two Bach *Cantatas*, featuring Dietrich Fischer-Dieskau, are refurbished and highly successful reissues of a Decca record reviewed in the June 1952 issue of THE NEW RECORDS. This present format is decidedly superior to the earlier release, and the sound has been enhanced by better engineering. The performances are authentic and sincere.

Pater Valantin Rathgeber (1682-1750) and Johann Caspar Seyfert (1697-1767) are the composers represented on the third of these fine Decca Archive discs. The music is light-weight (*Tafelconfect*, as the reader can probably guess, means "table-confection"—a sweet musical dessert for banquets) and, while very German and inclined to earthiness, is still delightful. The singing and instrumental accompaniments are authentic and beautifully executed. This is an unusual record, something for the lover of esoterica and, like virtually all of the Archive Series, is prepared and annotated in a manner that is above reproach. W.

Rodgers: Cinderella. Julie Andrews, Dorothy Stickney, Howard Lindsay and the original CBS Television cast with orchestra conducted by Alfredo Antonini. 1-12" disc (*C-OL-5190) \$4.98.

All the reviews of the CBS Color TV show of Rodgers and Hammerstein's *Cinderella* made mention of the fact that it didn't take 90 minutes to tell the story of Cinderella, her wicked stepmother, et al. But all said the music was wonderful, with which thought we concur. We laughed out loud at *The Prince Is Giving a Ball* and the *Stepsisters' Lament*; we still do.

Anyway, here is the 90 minutes cut down to just under an hour. Rodgers' music is right up to his usual caliber, and it will be interesting to see whether a single exposure on television will suffice to make any of these great tunes popular.

Kathleen Ferrier Memorial Album. Kathleen Ferrier (contralto) with the London Symphony Orchestra conducted by Sir Malcolm Sargent, the Boyd Neel Orchestra conducted by Boyd Neel, or Phyllis Spurr (piano). 1-12" disc (*L-LL-1529) \$3.98.

CONTENTS: *Gretchen am Spinnrade*, *Die junge Nonne*, *An die Musik*, *Der Musensohn* (Schubert); *Widmung*, *Volksliedschen* (Schumann) (Spurr); *Rodelinda*—Art Thou Troubled? (Handel); *Orfeo ed Euridice*—What Is Life? (Gluck); *Serse*—

Ombra mai fu (Handel) (Sargent). *Elijah*—O Rest in the Lord (Mendelssohn) (Neel).

Since London is discontinuing its 10-inch LP's, and since it obviously wishes to retain in its catalog these precious Ferrier recordings, it has re-issued some of Ferrier's previous 10-inchers onto this 12-inch LP. We don't know the fate, yet, of the Broadcast Recital (*L-LS-1032, TNR Jan. '55), but we trust that it, too, will be either retained or re-issued.

By the way, if there are some London 10-inch LP's you've been meaning to add to your libraries, it would pay you to give your dealer a visit. Many a choice item may be lost forever if you do not obtain it before the supply is totally non-existent.

PIANO



Echoes of Paris. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25200) \$3.98.

Echoes of Budapest. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25450) \$3.98.

Echoes of Childhood. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25410) \$3.98.

Heavenly Echoes of My Fair Lady. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25340) \$3.98.

Echoes of Italy. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25320) \$3.98.

When ten inches was the size of the great bulk of the popular LP's, Vox introduced a series of George Feyer's "Echoes of . . ." With almost no promotion, the discs sold like hot cakes, and it was the wonder of the trade that an unknown artist could catch on like that with so little publicity.

The discs continued in steady demand. They are not much, musically, but they make the most wonderful background music ever—soft, lilting melodies, run together almost as a suite—melodies easily identified with the country, city, show or whatever it was an "echo" of. Evidently wishing to jump on the bandwagon in converting to twelve-inchers, Vox has issued the present five discs and promises more to come.

Beethoven: Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ("Moonlight"). One side, and **Beethoven: Sonata No. 21 in C, Op. 53 ("Waldstein").** Vladimir Horowitz (piano). 1-12" disc (*V-LM-2009) \$3.98.

This new recording of the "Moonlight" Sonata was recorded at too low a volume, so that one cannot get rid of the surface noise on his disc; we tried several copies of this one to be sure, because we were surprised that RCA Victor would issue such

a record. The "Waldstein" Sonata is better, but the volume is still too low. This could (and probably will) be corrected in future pressings; better hear this one before buying.

Chopin: Etudes, Op. 10. One and one-half sides, and **Chopin: Allegro de Concerto, Op. 46.** Claudio Arrau (piano). 1-12" disc (*ANG-35413TP) \$3.48. 1-12" factory-sealed disc (*ANG-35413) \$4.98.

Chopin Recital. Byron Janis (piano). 1-12" disc (*V-LM-2091) \$3.98.

CONTENTS: *Sonata No. 2 in B-flat minor, Op. 35; Impromptu No. 1 in A-flat, Op. 29; Nocturne No. 8 in D-flat, Op. 27, No. 2; Etude No. 5 in G-flat, Op. 10, No. 5 ("Black Key"); Mazurka No. 45 in A minor, Op. 67, No. 4; Scherzo No. 3 in C-sharp minor, Op. 39.*

It is interesting to make the one point of comparison possible between these two discs: the "Black Key" Etude is played by both Arrau and Janis. Janis is mighty fine—this young man will undoubtedly go far; only by a very quick change from one to the other did we notice the very occasional rough spot in Janis' performance that we did not hear in Arrau's. Arrau being one of our favorites, this is high praise, indeed, for Byron Janis.

Bach: (7) Toccatas. Three sides, and **Bach: (4) Fantasias.** Agi Jambor (piano). 2-12" discs in box (*CL-PBR-8354) \$7.96.

CONTENTS: *Toccatas in D minor, E minor, G, D, G minor, F-sharp minor, C minor; Fantasias in C minor, G minor, A minor, C minor.*

Last October we reviewed Mme. Jambor's Capitol debut with the word "Preciseness is here coupled with placidity" (Bach: 6 *Clavier Partitas*, *CL-PBR-8344). This sentence might well be applied to the present set, and to us that seems the ideal way to hear Bach. We can brook no *fol-de-rol* in our Bach—no "interpretation." Agi Jambor suits us to a "T," and we therefore recommend this LP set as scholarly and most satisfying.

The Art of Harold Bauer (Vol. 2). Harold Bauer (piano). 1-12" disc (*CAM-CAL-348) \$1.98.

CONTENTS: *Novelette in D, Op. 21, No. 2; Fantasiestücke, Op. 12—In the Night (Schumann). Albumblatt in A, Op. 28, No. 3; Berceuse, Op. 38, No. 1; An den Frühling, Op. 43, No. 6 (Grieg). Waltz in E-flat (Durand). Capriccio in B minor, Op. 76, No. 2 (Brahms). Caprice on Airs from "Alceste" (Saint-Saëns). Jesu, Joy of Man's Desiring (Bach). Impromptu in A-flat, Op. 90, No. 4 (Schubert). Clair de Lune (Debussy). Fantasie Impromptu, Op. 66 (Chopin). Kamennoi-Ostrow, Op. 10, No. 22 (Rubinstein).*

Those who found Volume 1 of "The Art of Harold Bauer" (TNR Jan. '57) interesting will find

the present disc equally so. Somewhat archaic re-production, compensated for by the low price.

BAND



Band Concert. Regimental Band of the Coldstream Guards conducted by Maj. Douglas A. Pope. 1-12" disc (*ANG-35370TP) \$3.48. 1-12" factory-sealed disc (*ANG-35370) \$4.98.

CONTENTS: *Fanfare for a Dignified Occasion* (Bliss); *"Figaro"* (Mozart—arr. Pope); *Canada on the March* (Jaeger); *The Bird in the Wood* (Le Thiere—arr. Pope); *Colonel Bogey on Parade* (Alford); *Royal Windsor* (Bayco); *The Old Coldstream March* (Trad.—arr. Pope); *Dizzy Fingers* (Confrey); *Trombones to the Fore* (Scull); *Sousa Medley* (arr. Pope); *Nightfall in Camp* (Pope); *Milanollo* (Val Hamm).

Pipes and Drums. 48th Highlanders of Canada directed by A. Dewar (pipe major) and W. P. Elms (drum major). 1-12" disc (*C-CL-972) \$3.98.

CONTENTS: *Meeting of the Waters*; *Far O'er the Sea*; *Soldier's Return*; *71st Highlanders*; *Lady Loudon Reel*; *Rejected Suitor*; *Atholl Highlanders*; *Midlothian Pipe Band and the Bugle Horn*; *Cameron Men*; *My Native Highland Home*; *Armistion Castle Reel*; *Cabar Feidh*; *Sir Colin Campbell*; *Colin's Cattle*; *Battle of the Somme*; *48th Highlanders' Inspection March*; *Col. D. M. Robertson*; *MacKay's Farewell to the 74th Mornmond Braes*; *Liverpool Hornpipe*; *Paddy's Leather Breeches*; *Skye Boat Song*; *My Home*; *Highland Cradle Song*; *Highland Laddie*; *Black Bear and Caller Herrin*; *Loch Duich*; *Haughs of Cromdale*; *Drunkn Piper*; *Stumpie*; *High Road to Linton*; *Tail Toddle*; *Kilt Is My Delight*; *Robin Adair*; *Rowan Tree*; *Auld Hoose*; *Minstrel Boy*.

Die schönsten Marsche und Marschlieder. Band of the Schutzpolizei (Berlin) with chorus conducted by Heinz Winkel. 1-12" disc (*T-LGX-66064) \$4.98.

CONTENTS: *Revue-Marsch*; *Mein Schlesierland*; *Wien bleibt Wien*; *Schon blüh'n die Heckenrosen*; *Regimentsgruss*; *Mir hat ein kleines Vogelchen gesungen*; *Gruss an Oberbayern*; *Deutschlands Ruhm*; *Im grünen Wald*; *Unterdem Doppeladler*; *Lore*; *Germania-Marsch*; *Schier dreissig Jahre bist du alt*; *Unsere Marine*.

'Twas like welcoming old friends to listen to this showpiece for the band of H. M. Coldstream Guards, for we well recall the many HMV 78 rpm records which found their way into this country via dealers who handled such imported items. When you hear the multitude of talents exhibited by this stellar group, you will understand how its reputation grew. There are piccolo solos (*The Bird in the Wood*), a march for band and organ (*Royal Windsor*), a clarinetists' headache (*Dizzy Fingers*), a fantasia for bugle, organ and band (*Nightfall in the Camp*),

and the ever-present number featuring a trombone quartet (*Trombones to the Fore*). The Regimental Band of the Coldstream Guards is one of the foremost bands in the world today, and it is good to have this all too brief sampling of its abilities.

The Pipes and Drums of the 48th Highlanders of Canada have been in existence since the formation of the regiment in 1891; we must confess to not even having known that there were any Scottish regiments in Canada, much less a pipe and drum band, but judging from this disc this band might just as well have come from Scotland. It plays with esprit and a sharpness that will delight all collectors of pipe discs.

The following communication accompanied the Telefunken LP:

"We believe this brand new Telefunken LP of German marches to be one of the most exciting new Hi-Fi issues of the year. We hope that you will share this enthusiasm with us."

As this is a very ordinary disc, with a mediocre chorus on some of the numbers, we can see no excuse for its having been issued. Hi-Fi, Mr. Telefunken, is no excuse for run-of-the-mill issues.

International Anthems and Songs. Royal Australian Air Force Central Band conducted by Squadron Leader L. H. Hicks. 1-12" disc (*EPIC LN-3320) \$3.98.

CONTENTS: *Star Spangled Banner* (U. S. A.); *God Save the Queen*, (England); *Advance Australia Fair* (Australia); *Osterreichische Bundesymne* (Austria); *La Brabanconne* (Belgium); *Hino Nacional Brasileiro* (Brazil); *O Canada!* (Canada); *Czechoslovak Statni Hymna* (Czechoslovakia); *Kong Kristian Stod ved Hojen Mast* (Denmark); *El Salam El Gamhoury El Masry* (Egypt); *Maame Laulu* (Finland); *La Marseillaise* (France); *Deutschlandlied* (Germany); *Se Gnórizó Apo Ten Kopsi Tu Spatié Ten Tromeré* (Greece); *Wilhelmus van Nassouwe* (Holland); *The Soldier's Song* (Ireland); *Hatikvah* (Israel); *Inno de Mameli* (Italy); *Kimigayo* (Japan); *Ja Vi Elsker Dette Landet* (Norway); *A Portuguesa* (Portugal); *Himno Nacional Español* (Spain); *Die Stem van Suid Afrika* (South Africa); *Du Gamla, Du Fria* (Sweden); *Türk İstiklali Marsi* (Turkey); *Gimn Sovetskogo Susa* (U. S. S. R.).

We suppose that the reason that Epic decided not to make this an authentic collection of the national anthems of the various countries represented is that several countries have not, as yet, decided just what their national anthems are; we were shocked to discover that the *Star Spangled Banner* was officially adopted as our national anthem only as late as 1931!

Nevertheless, the songs and anthems here are closely associated with the countries indicated in the headings (and, in fact, most of them are the official national anthems); anyone who habitually entertains foreign dignitaries ought to have a copy of this disc to slip on at the appropriate time. Others, interested

in a United Nations potpourri of international music will find this music excellently performed.

ORGAN

Organ Music of Spain and Portugal. E. Power Biggs, playing various organs. 1-12" disc (*C-KL-5167) \$5.98.

CONTENTS: *Partite sopra la aria della folia de Espagna* (Pasquini); *Dic nobis, Maria* (Cabezon); *Toccata in D minor* (Seixas) (organ in Toledo Cathedral, Spain). *Fantasia in D minor* (Carreira); *Toccata in D minor* (Jacinto) (organ at University of Coimbra, Portugal). *Fantasia primi toni* (Santa Maria); *Paso en do major* (Casanovas) (organ in Cathedral of El Pilar, Zaragoza, Spain). *La Romanesca con cinque mutanze* (Valente); *Allegro in D* (Carvalho) (organ in Royal Palace, Madrid, Spain). *Verse de 8° toni per do-sol-re* (Cruz); *Tiento lleno por B cuadrado* (Cabanilles) (organ in Cathedral of La Seo, Zaragoza, Spain). *Toccata in C* (Seixas) (organ in Church of the Incarnation, Lisbon, Portugal). (3) *Toccatas* (Seixas) (organ at National Monument of Mafra, Portugal).

Columbia presents E. Power Biggs in another "organ tour," this time to the unusual instruments of Spain and Portugal. Much has been heard of the famous organs of France, Germany, England, the Netherlands, and the Scandinavian countries. This is the first time a survey of the Iberian Peninsula has been attempted, and the results are as enlightening as they are startling. The organs of Spain and Portugal are quite unlike those to which we are accustomed. Their principal glory is in their unique trumpet tone. The famous "en chamade" trumpets, which are laid out horizontally, are the feature of these organs. They have a rather thin, piercing quality and a lot of power, considering their very low wind pressure.

In addition to hearing the organs of Spain and Portugal, we hear also on this disc the early masters of these countries. Their music is designed for the timbres of the organs, notably the trumpet stops, and the music sounds well because it is written for organs without pedals. No pedals is a characteristic of these organs, and consequently the usual organ music is useless on such instruments. A glance at the heading above will show that four organs in Spain and three in Portugal were visited; all are very old instruments except one, which represents contemporary Spanish organ building.

Five pages of pictures and informative notes accompany this disc, a nice custom of the Biggs series which enhances the music by enlightening the listener. No well rounded library of classical organ records could be complete without this fascinating disc. It may be the only one to be issued in many a year (of these organs), and we are fortunate that it is so good a survey of the subject. Needless to

say, the playing is good; we are happy to say the reproduction is amazingly good too, considering the difficulties encountered in such projects. A very different, but highly recommended organ disc.

E. E. SHUPP, JR.

Vivaldi—trans. Bach: **Concerto No. 2 in A minor, BWV. 593.** And **Franck: Choral No. 1 in E.** One side, and **Franck: Choral No. 2 in B minor.** And **Franck: Choral No. 3 in A minor.** Jeanne Demessieux, playing the organ at Victoria Hall, Geneva. 1-12" disc (*L-LL-1433) \$3.98.

Jeanne Demessieux is a young French girl whose organ playing is virtually perfect, technically, reflecting much of the teaching of Marcel Dupré. The Victoria Hall organ is an instrument of beautiful, smooth, bland tonal quality, which records rather well. The reproduction of this disc is good in range and amplitude, if a bit distant and lacking in bite. The music comprises the three wonderful Chorals of Franck and the tuneful, jolly Bach-Vivaldi *Concerto in A minor*. Everything about the disc is good; yet it falls far short of being a recommended buy. What it lacks is just a little of this and a little of that to get under the skin and make it interesting and exciting. This (Franck) is big, broad romantic music that demands some temperament and interpretive freedom, some imagination and some sweeping arches and graceful curves. It can do without the pure, perfect, antiseptic performance that is letter perfect but minus a message from the performer's heart.

For a strong comparison in these three Franck Chorals, we suggest hearing Feike Asma on the remarkable organ in The Old Church, Amsterdam (*EPIC LC-3051). Here is good, accurate playing, with plenty of imagination and a sense of human warmth thrown in. Several organists have recorded the Bach Concerto with more swing and gusto in the opening movement and equally good effect in the slow second movement and the bright finale. If this attractive young lady ever kicks over the traces and lets her hair down, with her phenomenal technique, the resulting organ record will be a prize. The present one however, could probably be duplicated on player rolls. S.

MISCELLANEOUS

Complete Works of Webern. Vocal and instrumental soloists, string quartet and orchestra supervised and conducted by Robert Kraft. 4-12" discs in box (*C-K4L-232) \$23.98.

CONTENTS: *Passacaglia, Op. 1* (O); *Entflieht auf leichten Kähnen, Op. 2* (MC); (5) *Songs, Op. 3* (S & P); (5) *Songs, Op. 4* (S & P); (5) *Movements for String Quartet, Op. 5* (SQ); (6) *Pieces, Op. 6* (O); (4) *Pieces, Op. 7* (V & P); (2) *Songs, Op. 8* (MV & I); (6) *Bagatelles, Op. 9* (SQ); (5) *Pieces, Op. 10* (O); (3) *Small Pieces, Op. 11* (Vc

♯ P); (4) Songs, Op. 12 (S & P); (4) Songs, Op. 13 (S & I); (6) Songs, Op. 14 (S & I); (5) Sacred Songs, Op. 15 (S & I); (5) Canons, Op. 16 (S & 2 Cls); (3) Traditional Rhymes, Op. 17 (S & I); (3) Songs, Op. 18 (S, Cl & G); (2) Songs, Op. 19 (VQ & I); String Trio, Op. 20 (ST); Symphony, Op. 21 (CO); Quartet, Op. 22 (Cl, TS, V & P); (3) Songs, Op. 22 (S & P); Concerto, Op. 24 (I Ens); (3) Songs, Op. 25 (S & P); Das Augenlicht, Op. 26 (MC & O); Variations for Piano, Op. 27 (P); String Quartet, Op. 28 (SQ); Cantata No. 1, Op. 29 (S, MC & O); Variations for Orchestra, Op. 30 (O); Cantata No. 2, Op. 31 (S, Bs, MC & O); Orchestration of Bach's "Ricercar" (1935) (O); Quintet for String Quartet and Piano (1906) (SQ & P).

KEY: (Bs), Bass; (Cl) or (Cls), Clarinet or Clarinets; (CO) Chamber Orchestra; (Ens), Ensemble; (G), Guitar; (I), Instruments or Instrumental; (MC) Mixed Chorus; (MV), Medium Voice; (O), Orchestra; (P), Piano; (S), Soprano; (SQ), String Quartet; (ST), String Trio; (TS), Tenor Saxophone; (V), Violin; (Vc), Violoncello; (VQ), Vocal Quartet.

We wish we had space properly to review this set of four LP's containing, we are told, the sum total of the musical output of Anton Webern, save for his arrangements of music by Schubert, Johann Strauss and Schönberg, and his string orchestra version of his *String Quartet, Op. 5*. Columbia is surely to be congratulated for its fortitude in making this historic set available, for surely it could not ever be a commercial success. And Robert Craft is likewise due our thanks for having seen to it that the various artists connected with this monumental album were dedicated to their tasks and that, artistically, this set can stand, as it undoubtedly will have to, as the standard for the performance of Webern's works.

The dynamics of Webern's music change from note to note; he employs *crescendo* and *decrescendo* for a single note (!), such technique being well nigh impossible for the ordinary musician; his metronome marks, thinks Mr. Craft, are precise and are to be followed exactly. His devout Catholicism and Christian mysticism show in his works, particularly in his choice of texts for his songs, which represent more than half of his total musical output.

A 30-page booklet accompanies this set, giving a full biography of Webern, texts and translations of all the vocal works, instrumentation and explanation of all works performed. Save for college and other libraries wishing to have as complete a representation of recorded performances of classical music as possible, this set will, unfortunately, have little appeal; since it will probably not be in the catalog very long, those interested are urged to investigate it without delay.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopædia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopædia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CI—Capitol, CLAS—Class Editions, CSM—Colosseum, D—Decca, DT—Duoretot-Thomson, EA—Experiences Anonymes, ESO—Esteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceania, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/8 rpm.
 Ⓞ indicates 45 rpm.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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OUR EDITORIAL MATTER will be kept short this month to make room for more reviews, of which we have plenty. We will just mention that Columbia has instituted, for the month of June only, a "Buy of Jazz" promotion similar to its "Buy of Your Dreams" (TNR Feb. '57). Forty-four 12-inch jazz LP's have been placed in this special promotion by such artists as Duke Ellington, Dave Brubeck, Louis Armstrong, Erroll Garner, Jay and Kai, et al. If you buy one at the regular price of \$3.98, you may then purchase another at only \$1.98; in other words, you may buy two (or any multiple of two) for \$5.96 a pair. There is not room to list these 44 selections in THE NEW RECORDS, but the publisher has secured a supply of brochures outlining the promotion and listing all the numbers contained in it; a copy of this "Buy of Jazz" brochure will be sent gratis to any reader requesting one.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect; and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Prices** of all Mercury 12-inch LP's (10000-, 25000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is **\$3.19**; album sets are 20% less than published list prices.

EXCEPTIONS: Mercury has lowered the **Current Market Price** of 30 of its LP's to **\$2.98** until 30 June 1957. The classical discs included are: *Scheherazade*—Dorati (*ME-MG-50009); *Pines of Rome* & *Fountains of Rome*—Dorati (*ME-MG-50011); *Bolero* & *Rhapsodie Espagnole* — Paray (*ME-MG-50020); *La Fiesta Mexicana*—Fennell (*ME-MG-50084); *British Band Classics*—Fennell (*ME-MG-50088).

NOTE: The **Current Market Prices** of Westminster Records are as follows: WN/SWN/XWN-18000 series, **\$3.19**; W-LAB-7000 series, **\$5.95**; WL-5000 series (discontinued), **\$2.39**; WP-6000 series, **\$3.19**; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10¢ each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning June 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Puccini: *Tosca* (highlights). Tebaldi, Campora, Mascherini, Corena, et al; Chorus and Orch. of Accademia di Santa Cecilia, Rome—Erede. 1-12" disc (*L-LL-1649) \$3.98. (TNR Feb. '53).

Russian Ballet. Philharmonia Orchestra—Markevitch. 1-12" disc (*ANG-35153TP) \$3.48. 1-12" factory sealed disc (*ANG-35153) \$4.98. (TNR Feb. '55) (see also TNR Mar. '57).

CONTENTS: *Le Pas d'Acier* (Prokofiev); *Kikimora* (Liadov); *Petrouchka*—(3) Dances (Stravinsky).

Verdi: *Aida* (highlights). Tebaldi, del Monaco, Stignani, Corena, et al; Chorus and Orch. of Accademia di Santa Cecilia, Rome—Erede. 1-12" disc (*L-LL-1648) \$3.98. (TNR Feb. '53).

NEW LP SAMPLERS

Following our practice, we are listing below the latest batch of "Sampler" LP releases which have recently been made available. Since readers of THE NEW RECORDS are already familiar with such discs and aware that "Sampler" releases are always limited editions, those interested should make their selections without delay.

Tchaikovsky: Concerto in D, Op. 35. Erica Morini (violin) with the Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 1-12" disc (*WEST-XWN-18397) \$3.98.

Current Market Price: \$1.98.

Rachmaninoff: Concerto No. 2 in C minor, Op. 18. One side, and **Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 23.** Edith Farnadi (piano) with the Vienna State Opera Orchestra conducted by Hermann Scherchen. 1-12" disc (*WEST-XWN-18578) \$3.98.

Current Market Price: \$1.98.

Dvořák: Symphony No. 5 in E minor, Op. 95 ("From the New World"). Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 1-12" disc (*WEST-XWN-18295) \$3.98.

Current Market Price: \$1.98.

Beethoven: Symphony No. 5 in C minor, Op. 67. Philharmonic Symphony Orchestra of London conducted by Hermann Scherchen. (TNR Jan. '55). One side, and **Haydn: Symphony No. 100 in G** ("Military"). Vienna Symphony Orchestra conducted by Hermann Scherchen (TNR May '51). 1-12" disc (*WEST-XWN-18579) \$3.98.

Current Market Price: \$1.98.

ORCHESTRA



Bartók: Concerto for Orchestra. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1632) \$3.98.

Bartók: (5) Hungarian Sketches. And **Bartók: (6) Hungarian Dances.** One side, and **Kodály: Háry János Suite.** Minneapolis Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50132) \$3.98.

Current Market Price: \$3.19.

None but the "heavyweights" seems disposed to

tackle the Bartók *Concerto for Orchestra*, and they seem to enjoy the task. Ormandy, Reiner, van Beinum, von Karajan, and Dorati have published estimable accounts of the work; and now one of the most intellectual of all conductors has a hand at unravelling the complicated strands of this score. A brilliant work that is a grateful vehicle for virtuoso orchestras, the *Concerto* finds more than competence in this reading, for this able orchestra under Ansermet reaches many thrilling moments. There are passages in this work which Ansermet dashes off in the most brilliant manner, yet there is never a moment that is not soundly conceived and set forth faithfully to the composer's wishes rather than for rhetorical effect. One cannot but admire a performance such as this. Anyone who does not feel this is the best recording of the work would have to admit that it is the most revealing statement of the score. The reproduction is wonderfully clear and transparent, as if to mirror Ansermet's reading with the greatest accuracy.

A lifelong promoter of music by his native Hungarian composers, Dorati here provides the first recording of Bartók's *Hungarian Sketches*. These are the composer's orchestral transcriptions of five earlier piano pieces. They are very clever, amusing pieces in descriptive orchestration, and they hold the attention well. It is a suite that should prove popular in the concert hall with symphonic audiences—where has it been for twenty-six years? Bartók's well known *Roumanian Folk Dances* complete this side, in sparkling readings and brilliant reproduction.

The "A" side of this disc is the popular feature work *Háry János Suite* which Dorati plays up to the handle and which Mercury has recorded with the limit of decibel endurance. Some other enthusiastic conductors have committed this work to discs, including Ormandy; and the roguish Háry may feel proud in having stirred up such competition. It is in the wonderful dance movement *Intermezzo* (which has no connection with the story, but provides the best music in the suite) that we always separate the men from the boys. Ormandy still holds uncontested first place for the man who can rattle this movement off in the most thrilling manner. His *Intermezzo* is still the most hair-raising and for our money his *Háry János* is still the best (*C-ML-4306) (TNR Aug. '50). If you are primarily interested in the Bartók numbers, be assured that Dorati's *Háry János* is highly acceptable on this disc. E. E. SHUPP, JR.

Schuman: Credendum. Philadelphia Orchestra conducted by Eugene Ormandy. One side, and **Kirchner: Piano Concerto.** Leon Kirchner (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5185) \$3.98.

William Schuman's *Credendum* ("Article of Faith") is generally believed to be the first symphonic composition to have been commissioned by a department of the United States Government, hav-

ing been commissioned by the U. S. National Commission for UNESCO through the Department of State. This, indeed, is a signal honor for a one-time writer of popular songs for vaudeville and night club acts.

The work is in three sections, played on this disc without interruption. The first movement, *Declaration*, is scored almost entirely for winds and percussion, with occasional support from the string basses. The theme of the second movement, *Chorale*, starts in the strings, progressing through the brasses, then pits the woodwinds against the orchestra as the music becomes very intense, the movement ending quietly with the opening theme. The *Finale* opens with scherzo-like material for strings, bassoons and bass clarinet; like the second movement, the intensity becomes almost unbearable as the composer marshalls his forces, having the tympani and other percussions try (seemingly) to shout out the rest of the orchestra.

Whether or not you will like this music will, of course, depend upon your personal taste. *Credendum* is, at times, bombastic and dissonant; yet some of the string passages are the most beautiful of poetry. You may be assured that Eugene Ormandy and the marvelous Philadelphia Orchestra give this piece all they've got, and that Columbia has reproduced their performance to perfection.

Since the New York Philharmonic-Symphony Orchestra premiered Leon Kirchner's *Piano Concerto*, and since the composer is at the keyboard in this recording, one may be certain of hearing a definitive performance on the present disc. The piano is not treated as the dominant instrument, accompanied by the orchestra, but rather the work is symphonic in nature—a symphony for piano and orchestra. The orchestra is a good deal larger than one finds the better-known concertos scored for—particularly the percussion section.

The *Concerto* is in three movements: *Allegro*, *Adagio* and *Rondo*. There are a multitude of rhythms and cross-rhythms; there are snatches of pretty tunes, pastoral phrases, loud crashing chords—a seemingly heterogeneous collection of passages, yet all very neatly hung together.

The investigation of this record is indicated for the musically adventurous. We rather feel that most persons interested will wish to hear each work several times before deciding definitely to add the disc to their collections; nevertheless, this is some of the great music of our day, made available to the vast majority of persons solely through the phonograph.

J.

Britten: Young Person's Guide to the Orchestra. Concert Arts Orchestra conducted by Felix Slatkin. One side, and **Dohnanyi: Variations on a Nursery Theme.** Concert Arts Orchestra conducted by Felix Slatkin, with Victor Aller (piano). 1-12" disc (*CL-P-8373) \$3.98.

Musical jollity abounds on this Capitol LP, fea-

ture Britten's witty demonstration of the instruments of a symphony orchestra (subtitled *Variations and Fugue on a Theme of Purcell*) on the one side, and Dohnanyi's warmly-humored, multi-hued treatment of *Twinkle, Twinkle, Little Star*. Superb performances on both sides, with the finest reproduction ever; but if you like to compare before you buy, check the Dorati-Minneapolis version of the Britten (*ME-MG-50047, TNR Nov. '55) and the Katchen-Boult in the Dohnanyi (*L-LL-1018, TNR Mar. '55).

Beethoven: Symphony No. 5 in C minor, Op. 67. One side, and **Mozart: Symphony No. 41 in C, K. 551 ("Jupiter").** Pro Musica Symphony, Vienna, conducted by Jascha Horenstein. 1-12" disc (*VX-PL-10030) \$4.98.

Mozart: Symphony No. 25 in G minor, K. 183. One side, and **Mozart: Symphony No. 40 in G minor, K. 550.** Philharmonia Orchestra conducted by Otto Klemperer. 1-12" disc (*ANG-35407TP) \$3.48. 1-12" factory-sealed disc (*ANG-35407) \$4.98.

Beethoven: (12) Deutsche Tänze (German Dances, Grove's No. 140). One side, and **Mozart: (12) Deutsche Tänze, K. 586.** Pro Musica Orchestra, Stuttgart, conducted by Edouard van Remoortel. 1-12" disc (*VX-PL-10100) \$4.98.

The Beethoven *Fifth* is a grand and marvelous work, evergreen in popularity, and deserving of many fine recordings. These it has had, with at least eight LP's of decent merit now available among nearly two dozen, and yet another respectable reading is added to the list with the Horenstein version. Horenstein has a good forward motion, not rushed but not overwrought or pompous. The Vienna Pro Musica plays with admirable discipline, and the recording is good. Maybe not the greatest of them all, it is nevertheless a thoroughly worthwhile performance. Overside is Mozart's big one, the "Jupiter," which has also had many LP performances but not many good ones. This is one of the better editions. Like the *Fifth*, Horenstein's "Jupiter" has fine clarity and detail, with inner voices prominent but not overshadowing. It is strong without being vicious, always retaining a certain Mozartean sweetness and grace. We do not recall a "Jupiter" more enjoyable than this one; if there are three or four as good, there are certainly none better. We can recommend it highly and urge Mozart fanciers to be sure to hear it.

Of all the Mozart *Symphony No. 40* recordings you are likely to hear, none will ever exceed the Klemperer reading for solid value, justice, and logic, in addition to which it is the loveliest orchestral playing of them all. It is downright sweet, but not for a moment saccharine; it is just sublimely beautiful music every minute. Remarkable insight and detail are always evident. We could ask for

nothing more in a Mozart No. 40 and can give it our most earnest blessing. The earlier *G minor*, No. 25 is also given a sterling reading with a large measure of point and spirit. It emerges as a better work than it is usually considered. Here is truly a treasurable disc.

The promising young conductor, Edouard van Remoortel, whom we have previously admired in these columns, offers the popular Mozart and Beethoven *German Dances* in crisp, clear readings. The recording is a shade bold and strident for the material at hand, but it is also effective and revealing. An enjoyable disc, if it does not prove to be too much of the same thing for you. E. E. SHUPP, JR.

Brahms: Symphony No. 1 in C minor, Op. 68. Symphony of the Air conducted by Igor Markevitch. 1-12" disc (*D-DL-9907) \$3.98.

Brahms: Variations on a Theme by Haydn, Op. 56a ("St. Antoni Chorale"). One side, and **Schubert: Symphony No. 8 in B minor** ("Unfinished"). Philharmonia Orchestra conducted by Herbert von Karajan. 1-12" disc (*ANG-35299TP) \$3.48. 1-12" factory-sealed disc (*ANG-35299) \$4.98.

Schubert: Symphony No. 9 in C ("The Great C major"). Bamberg Symphony conducted by Jonel Perlea. 1-12" disc (*VX-PL-10200) \$4.98.

The Symphony of the Air, formerly the NBC Symphony, never had it as good on records as it has with this release on Decca. The disc states "Recorded for Deutsche Grammophon," and wherever the recording was made there is the characteristic spacious hall sound and lush tonal quality we like to hear on a symphonic recording. No previous recording by the orchestra ever sounded like this disc, which may prove several points we have made many times before in these columns. Markevitch tries nothing unusual and ends up by giving a good straightforward reading of this venerable work, one of his best phonographic efforts to date. This is a fine disc which we can recommend; it ranks with the three or four best versions on LP. The Symphony of the Air deserves a new lease on life with such an issue. Decca's program notes, as usual, give a few words about the performing artists—all program notes should.

Angel is now following a liberal policy of re-recording and duplicating many of the standard repertoire items in their catalog. Rather hard on the heels of a splendid recording of the Brahms *Haydn Variations* by Klemperer we find another by von Karajan. That makes it nearly unanimous for Angel, for with the exception of Walter's reading, the two best are now on Angel. We thought Klemperer's was exceptional, and we think von Karajan's is mighty fine, too. Von Karajan is a bit more lyrical and pliant; Klemperer, a little crisper and tighter; neither is too much so, and both are wonderful listening. Klemperer's coupling is a masterly reading of the *Nobilissima Visione* by Hindemith; von Kara-

jan's coupling is the perennial favorite, Schubert's *Unfinished Symphony*, beautifully performed in a solid, traditional manner. Both feature superb reproduction and angelic playing by the Philharmonia Orchestra.

Schubert's *Great C major* has had one truly outstanding reading, Furtwängler (*D-DL-9746); very few others have ever approached it. Perlea and the Bamberg Symphony turn in a competent performance, well recorded, but it is not ahead of a couple of other LP's and not in the same league with Furtwängler. Perlea's conception of the music is sound; however the Bamberg orchestra has not the smooth weight and the ensemble to put this over effectively. E. E. SHUPP, JR.

Chavez: Sinfonia No. 5 for String Orchestra. One side, and **Ben-Haim: Concerto Grosso for String Orchestra.** MGM String Orchestra conducted by Izler Solomon. 1-12" disc (*MGM-E-3423) \$3.98.

Egk: French Suite after Rameau. One side, and **Hartmann: Symphony No. 6.** RIAS Symphony Orchestra (Berlin) conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9861) \$3.98.

Hovhanness: Concerto for Viola and Strings ("Talin"). One side, and **Hindemith: Trauermusik** ("Music of Mourning"). And **Partos: Yiskor** ("In Memoriam"). Emanuel Vardi (viola) with the MGM String Orchestra conducted by Izler Solomon. 1-12" disc (*MGM-E-3432) \$3.98.

The works by Chavez and Ben-Haim, though strikingly different in mood, share a basic quality of neo-classicism. The Chavez work, particularly, is much less based upon folk themes than some of his previous works. We found it very listenable and continuously interesting. Paul Ben-Haim belongs to the school of "Eastern Mediterranean" Israeli composers, having fled to Palestine from Germany in 1933. His *Concerto* combines the oriental mood with traditional Western techniques, to produce an interesting effort.

The Decca disc is Volume II of a set titled "New Directions in Music and Sound," an attempt by Deutsche-Grammophon to give hearing to the major works of contemporary German composers. The *French Suite after Rameau* is in five short movements. The debt to Rameau is more by implication than by imitation, though the style of the work owes a debt to the French school. Hartmann's *Symphony* is described by the jacket notes as "massive, complex, even sprawling in its conception." We think that the third adjective may be the closest to the truth. The disc will be of greatest interest to collectors of modern music who seek to know what has been going on in Germany since the recent war.

The works on the latter MGM disc share a unity of theme, an idea for pairing that many record firms could profitably adopt. The Hovhanness work, possibly the most successful of the three, is typical of this Armenian-American composer. The present

recording is the first appearance of a Partos piece on LP. Hindemith's work, composed on the occasion of the death of George V in 1936, is in four short sections, closing on a chorale of the familiar *Doxology*. N.

Balakirev: Symphony No. 1 in C. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35399TP) \$3.48. 1-12" factory-sealed disc (*ANG-35399) \$4.98.

Borodin: Symphony No. 1 in E-flat. One side, and **Rimsky-Korsakov: Capriccio Espagnol.** Philharmonia Orchestra conducted by Alceo Galliera. 1-12" disc (*ANG-35346TP) \$3.48. 1-12" factory-sealed disc (*ANG-35346) \$4.98.

Sir Thomas' second orchestral recording for Angel is not quite the marvel of taste, finesse, and fine sonics that distinguished his Schubert-Grieg release of last year. However, a first recording of even a minor symphonic work, played by a conductor of Beecham's stature, becomes a musical event of some importance. The symphony itself, as might be expected, is characteristic of the Russian nationalistic school at its best; it occupied Balakirev at odd times over a period of forty years. It makes very interesting listening for anyone, and if you happen to be a Beecham fan, you will certainly want to add this to your collection.

The Borodin *Symphony No. 1* (as revised by Glazounov and Rimsky-Korsakov) is another of those Russian works that were written by "somebody else." Galliera and the Philharmonia play the work with a suitable vitality and freshness. It is a very appealing score, and the recording is excellent. As a second-side filler, the Rimsky *Capriccio* is more than adequate. N.

Tchaikovsky: Symphony No. 1 in G. Op. 13 ("Winter Daydreams"). Vienna Philharmonica Symphony conducted by Hans Swarowsky. 1-12" disc (*UR-UR-8008) \$3.98.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). One side, and **R. Strauss: Tod und Verklärung, Op. 24.** Philharmonia Orchestra conducted by Alceo Galliera. 1-12" disc (*ANG-35410TP) \$3.48. 1-12" factory-sealed disc (*ANG-35410) \$4.98.

For the Tchaikovsky fan who has been holding off to wait for a good *First Symphony*, the time may now be right. The reproduction of the present disc leaves nothing to be desired, and Swarowsky's reading of this early work seems to register in all the right places. Written when the composer was 28, the symphony gives more than just a suggestion of the mannerisms that would eventually characterize the mature composer. In spite of the subtitle "Winter Dreams," the work is not intensely programmatic. Surely this disc is of more consequence than, for example, the twenty-fifth version of the *Romeo and*

Juliet; it's time that all the recording companies reach now and then for the lesser works of the major composers.

Galliera's version of the *Romeo and Juliet* is adequate in every way. It equals many others, but does not surpass the best. Our own favorite remains the recent Munch-Boston release for RCA Victor (*V-LM-2043). The surprise of the Angel record is the magnificent presentation of the Strauss tone-poem, second to none in sonic splendor and among the very best interpretively as well. Paradoxically, *Death and Transfiguration* is more closely patterned after its literary source (a poem by Alexander Ritter) than any of Strauss' compositions. Yet it is the one that could best survive without any program. The development of the musical elements and their fusion with the poetic elements is so successful as to make the actual text superfluous. Highly recommended, even if it means having another *Romeo and Juliet* on the shelf. N.

Steinberg Conducts Wagner. Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CL-P-8368) \$3.98.

CONTENTS: *Parsifal*—Prelude and Good Friday Spell; *Siegfried Idyll*, *Die Meistersinger*—Prelude (Act I).

This is not Steinberg's first Wagner LP (see *CL-S-8185, TNR May '53). We recall that that record sold very well among those collectors specializing in Wagner's orchestral music, and in spite of the many recent competitive issues (TNR Feb. & Mar. '57), we see no reason why the present disc will not be greeted with an equal reception. It is wonderful.

Tchaikovsky: Nutcracker Suite, Op. 71a. One side, and **Chabrier: España.** And **Ponchielli: La Gioconda**—Danza della ore ("Dance of the Hours"). And **Suppé: Morning, Noon and Night in Vienna**—Overture. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*C-ML-5171) \$3.98.

Current Market Price: \$2.98.

Rossini: Guglielmo Tell—Overture. And **Rossini: Il Barbiere di Siviglia**—Overture. And **Donizetti La Figlia del Reggimento**—Overture. L'Orchestre des Concerts Lamoureux conducted by Paul van Kempen. One side, and **Tchaikovsky: Marche Slav, Op. 31.** And **Strauss: Radetzky March.** And **Schubert: Marche Militaire in D.** Concertgebouw Orchestra of Amsterdam conducted by Paul van Kempen. 1-12" disc (*EPIC LC-3349) \$3.98.

Current Market Price: \$2.98.

We guessed it would be only a matter of time before the perennial favorite, *Nutcracker Suite*, would appear on a Columbia "Buy of the Month." We are forced to admit that only Sir Thomas could make this chestnut interesting again for us; he wrings every last drop from this score, as he does from those of the three popular works on the other

side, so that even our jaded ears were thrilled. A nice record and an excellent buy.

Epic offers rousing performances of a half dozen famous and best-loved pieces that should make this disc a best-seller—particularly as Epic has made it a “High Fidelity Hit of the Month” (same idea as Columbia’s “Buy of the Month”) at the special price of \$2.98 for this month only.

Grand Tour. Philharmonic-Symphony Orchestra conducted by Andre Kostelanetz. 1-12” disc (*C-CL-981) \$3.98.

CONTENTS: *España* (Chabrier); *Little Train of the Caipira* (Villa-Lobos); *Blue Danube Waltz*, Op. 314 (Strauss); *Lotus Land* (Cyril Scott); *El Amor Brujo*—Ritual Dance of Fire (Fallá); *Slavonic Dance No. 10 in E minor*, Op. 72, No. 2 (Dvořák); *Pomp and Circumstance March in D*, Op. 39, No. 1 (Elgar).

More hot weather music by a past master at this sort of thing. Kostelanetz leads us on a pleasant musical trip around the world which you may enjoy any time, right in your own living room.

A Hi-Fi Carnival with Strauss. Vienna State Opera Orchestra conducted by Anton Paulik. 1-12” disc (*VAN-VRS-498) \$4.98.

CONTENTS: *Bahn Frei*, Op. 45; *Um die Wette*, Op. 241 (E. Strauss). *Acceleration Waltz*, Op. 234; *Wiener Blut*, Op. 354; *S’giebt nur a Kaiserstadt, s’giebt nur a Wien*; *Postillon d’amour*, Op. 317; *Sturmisch in Lieb’ un Tanz*, Op. 393; *Par Force*, Op. 308 (J. Strauss, Jr.); *Dehrien Waltz*, Op. 212; *Mein Lebenslauf ist Lieb und Lust*, Op. 263 (Josef Strauss).

Viennese Night at the “Proms.” Hallé Orchestra conducted by Sir John Barbirolli. 1-12” disc (*ME-MG-50124) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Der Zigeunerbaron*—Overture; *Die Fledermaus*—Overture; *Tales from the Vienna Woods*; *Blue Danube Waltz*; *Pizzicato Polka*; *Perpetual Motion*; *Annen Polka*; *Radetzky March*.

Waldteufel Waltzes. Philharmonia Promenade Orchestra conducted by Henry Krips. 1-12” disc (*ANG-35426TP) \$3.48. 1-12” factory-sealed disc (*ANG-35426) \$4.98.

CONTENTS: *Les Patineurs*; *Mon Rêve*; *Estudiana*; *Grenadiers*; *Pomone*; *España*.

Strauss: Die Fledermaus—Overture. And Strauss—arr. Ormandy: *Die Fledermaus Suite*. One side, and **Josef Strauss: Music of the Spheres**, Op. 25. And **Josef Strauss: Sword and Lyre**, Op. 71. And **Strauss: A Thousand and One Nights**, Op. 346. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12” disc (*C-ML-5166) \$3.98.

Concerts in the park, or “Pops” concerts as we know them here, are known as the “Proms” in England (because the audience is free to “promenade”

during the performance). Whatever you call them, these four discs are chock full of just the sort of numbers as you might hear at such concerts; all are well played, beautifully reproduced and will provide delightful summertime listening.

Dance to the Music of Lester Lanin. Lester Lanin and his Orchestra. 1-12” disc (*EPIC LN-3340) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Night and Day*; *Something’s Gotta Give*; *I Could Have Danced All Night*; 32 others.

Meyer Davis Invites You To Dance. Meyer Davis and his Orchestra. 1-12” disc (*ABC-PARAMOUNT 176) \$3.98.

CONTENTS: *Lady Is a Tramp*; *Just in Time*; *You’re the Cream in My Coffee*; 22 others.

You are, if we can believe Epic’s notes, at the debut of Gail Whitney, daughter of Mr. and Mrs. Cornelius Vanderbilt Whitney, when you play this record. Lester Lanin’s is a “society” orchestra, the idol of debs and dance instructors for “correct” dance music. Epic is making it available at the special price of \$2.98 for this month only.

In exactly the same vein is the Meyer Davis LP, except that it is evidently a studio job, rather than having been recorded “on location,” as it were. On Lanin’s record you can hear the murmur of the dancers between numbers; not so on Davis’.

CONCERTO



Mozart: Concerto No. 17 in G, K. 453. One side, and **Mozart: Concerto No. 25 in C, K. 503.** Rudolf Serkin (piano) with the Columbia Symphony Orchestra conducted by George Szell. 1-12” disc (*C-ML-5169) \$3.98.

Mozart: Concerto No. 21 in C, K. 467. One side, and **Mozart: Concerto No. 27 in B-flat, K. 595.** Rudolf Serkin (piano) with the Columbia Symphony Orchestra conducted by Alexander Schneider. 1-12” disc (*C-ML-5013) \$3.98.

Mozart: Concerto in E-flat, K. 365. Emil Gilels and Yakov Zak (pianos) with the State Orchestra of the USSR conducted by Kiril Kondrashin. One side, and **Saint-Saëns: Carnival of the Animals.** Emil Gilels and Yakov Zak (pianos) with the State Orchestra of the USSR conducted by Kurt Eliasberg, with Daniel Shafran (violoncello). 1-12” disc (*MONITOR MC-2006) \$4.98.

Columbia is having something of a Serkin celebration with the release of a number of discs by this distinguished artist. Included are the two discs listed above of four Mozart concertos. With the exception of a No. 20, this is about the best opportunity we have had to judge Serkin as a Mozart player, and the lists are the richer for these fine additions. Nos. 17 and 25, with cadenzas by Robert Casadesu and with Szell conducting, are uniformly beautiful in conception and execution. Serkin is no believer in the

tiny, harpsichord, tinkle type of Mozart playing; which is not to say that he hammers Mozart. His playing has a convincing ring to it, and always a feeling of freshness and inspiration that are engrossing. He is a great artist, with individuality, and also a sense of rightness.

Much the same impression is gained from the disc with Nos. 21 and 27 (the same pairing issued by Columbia of Casadesu a few years ago). This time Alexander Schneider "leads" the orchestra—not conducts we are told, but leads with a violin, in the olden style. It sounds good, and there is a broad feeling of freedom within the obvious rapport of the soloist and players. It is a fascinating disc that should appeal to most persons interested in Mozart piano concertos. Both discs are splendidly recorded, with perfect balance between solo piano and orchestral accompaniment.

The two top Soviet pianists collaborate in a performance of the tuneful Mozart *Two-Piano Concerto*, also listed as being on Period disc 601, and probably the same tape. Reproduction is not U.S.A. 1957 variety, but it is fairly good. The same two pianists, Gilels and Zak, join in a performance of Saint-Saëns' lovely *Carnival of the Animals*. We had a feeling the players were not relaxed enough in this jocular score, it all seemed rather stiff and controlled. We prefer Slatkin (*CL-P-8270) (TNR Oct. '54) for execution and reproduction. Here is a disc that is certainly not bad, but it is just as surely not really top notch, so we prefer to look around for something better.

E. E. SHUPP, JR.

Kirchner: Piano Concerto. Leon Kirchner (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. One side, and **Schuman: Credendum.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5185) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

Hovhannes: Concerto for Viola and Strings ("Talin"). One side, and **Hindemith: Trauermusik** ("Music of Mourning"). And **Partos: Yiskor** ("In Memoriam"). Emanuel Vardi (viola) with the MGM String Orchestra conducted by Izler Solomon. 1-12" disc (*MGM-E-3432) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

CHAMBER MUSIC



Vitali—trans. Respighi: **Chaconne.** Jascha Heifetz (violin) and Richard Ellsasser, playing the organ at Little Bridges Hall, Hollywood (Calif.). And **Castelnuovo-Tedesco: The Lark.** Jascha Heifetz (violin) and Emanuel Bay (piano). One side, and **Fauré: Sonata No. 1 in A, Op. 13.** Jascha Heifetz (violin) and Brooks Smith (piano). 1-12" disc (*V-LM-2074) \$3.98.

Vitali's (1660-1711) *Chaconne* is almost as old

as the violin itself. Originally written for violin and figured bass, it was rescued from oblivion by the German violinist, Ferdinand David, who edited it for violin and piano and published it in 1867; few violinists since that time have omitted it from their repertory. But we must confess to never having heard Respighi's transcription of it for violin and organ. It is magnificent! Victor's jacket notes state: that this transcription ". . . explores the technical possibilities of the violin beyond the limits known in Vitali's time." But in the hands of Heifetz, this display piece becomes a thing of great beauty, and the depth of the resplendent organ accompaniment makes the work almost symphonic.

Castelnuovo-Tedesco's *The Lark* is a first recording; although it is a pleasant enough work, it may well be the last recording of it. Many violinists have essayed Fauré's *Sonata No. 1* on LP discs, and Heifetz' is as good as any, better than most. But anyone's reason for buying this record is the sensational recording of the *Chaconne*; don't miss this one!

Boccherini: Quintetto No. 3 in E minor, Op. 50. Fritz Wörsching (guitar) with string quartet. One side, and **Boccherini: Concerto in D, Op. 34.** August Wenzinger (violoncello) with the Concert Ensemble of the Schola Cantorum Basiliensis conducted by Joseph Bopp. 1-12" disc (*D-ARC-3057) \$5.98.

Marais: Suite No. 4 in D. August Wenzinger (viola da gamba solo), Hannelore Müller (viola da gamba) and Fritz Neumeyer (harpsichord). One side, and **Couperin: Pieces for Harpsichord**—Set No. 8. Fritz Neumeyer (harpsichord). 1-12" disc (*D-ARC-3056) \$5.98.

Frescobaldi: Toccate d'Intavolatura. Fritz Neumeyer (harpsichord). One side, and **Frescobaldi Organ Pieces.** Eduard Müller, playing the organ of the "Silver Chapel" at Innsbruck. 1-12" disc (*D-ARC-3054) \$5.98.

The three Archive Series albums listed above are in the same exalted tradition that restores one's faith in (1) the phonograph as a musical instrument, (2) record companies and (3) music in general.

Now, if that seems a little extravagant, just look at what has been done! The Boccherini disc offers two works by this unknown composer, unknown that is to the general musical public except for the ubiquitous *minuet* (from this general structure one expects the phonophile): a first recording of the *D major 'Cello Concerto* and a unique quintet for guitar and string quartet. Musically, both works are charming; they are beautifully played and flawlessly recorded. There are scholarly notes and much extra-musical information.

Next is a record concerned with, and here one quotes, "Western Europe from 1650 to 1750." The composers are Marin Marais (1656-1728) who was

"ordinary of the King's Chamber for the bass viol," the King, in this instance being none other than the 14th Louis, *Le Roi soleil*; and François Couperin ("Le Grand") (1668-1733). To be completely honest, your correspondent found the Marais a bit monotonous (Alice's "muchness" kept coming to mind)—a personal fault, admittedly; but the playing of the fifteen pieces that comprise the *Suite* by Wenzinger, Neumeier and Müller is accurate and stylish. Herr Neumeier plays the ten Couperin items with all the wit and charm that they demand. Exciting sound here.

The Italian *Seicento* is represented by the mighty Girolamo Frescobaldi (1583-1643). This one left the writer virtually speechless. The organ pieces are played on a delightful organ of Italian origin in the "Silver Chapel" at Innsbruck—even the instrument and location are musical and classic! The harpsichord *Toccate* are played on an old 17th Century Cembalone built by Francesco Nobili—and it has a noble sound. The net result of this disc, then, is to transport the listener back to the *Seicento*, a glorious period in Europe, a spectacular one in Italy. Here again, the scholarly notes and related information add immeasurably to the listener's understanding and enjoyment. W.

Mozart: Quartet No. 15 in D minor, K. 421. One side, and **Mozart: Quartet No. 16 in E-flat, K. 428.** Smetana Quartet. 1-12" disc (*ANG-45000) \$3.98.

Galuppi: String Quartet in G minor. And **Boccherini: La Tiranna Spagnola, Op. 44, No. 4.** One side, and **Cambini: String Quartet in G minor.** Quartetto Italiano. 1-12" disc (*ANG-45001) \$3.98.

Boccherini Quintets (Vol. I). Quintetto Boccherini. 1-12" disc (*ANG-45006) \$3.98.

CONTENTS: *Quintet in A, Op. 28, Allegretto, Op. 10, No. 5; Quintet in F, Op. 41, No. 2; Il Ballo Tedesco, Op. 29, No. 6.*

Boccherini Quintets (Vol. II). Quintetto Boccherini. 1-12" disc (*ANG-45007) \$3.98.

CONTENTS: *Quintet in D, Op. 11, No. 6 ("L'Uccelliera"); Grave in D minor, Op. 41; Quintet in A, Op. 40, No. 4; Quintet in A minor, Op. 10, No. 1—Largo; Quintet in A, Op. 13, No. 5—Minuet.*

With these four discs, Angel launches its "Library Series." Its package is designed, says Angel, "like a good book, to withstand the wear and tear of constant handling and, at the same time, to make an attractive and dignified addition to the music-lover's library shelf." And so it is; the package is somewhere between the "Thrift Pack" (now called the "Standard Package")—a misnomer, we feel, because it is standard to no manufacturer save Angel) and the de luxe factory-sealed editions. The cover is plain, the back contains sparse, yet basically

informative notes, and the price (\$3.98) falls between the \$3.48 Thrift Pack and the \$4.98 factory-sealed edition.

The Smetana Quartet makes its American debut in the first record in the series, playing two lovely Mozart Quartets to perfection . . . The capital Quartetto Italiano, previously introduced on Angel's regular series, performs some early Italian chamber works with élan; these almost unknown works will prove interesting to collectors of music of the period . . . Two volumes of Boccherini's works for string quintet complete the offering. The Quintetto Boccherini has specialized in Boccherini Quintets since one of its members discovered, in Paris, a complete collection of the first editions of Boccherini's 150 Quintets, providing a repertoire of some 30 programs in which no single item need figure twice. The present discs represent the American debut (on discs) of this fine group; we trust it will create new interest in the music of this great and sadly neglected composer. J.

CHORAL



House of the Lord. Roger Wagner Chorale directed by Roger Wagner. 1-12" disc (*CLP-8365) \$3.98.

CONTENTS: *Lord's Prayer (Malotte); Hospodi Pomilui (Lvovsky); Eili, Eili (trad.); Enite, Enite! (trad.); A Mighty Fortress Is Our God (trad.); Panis Angelicus (Franck); Kol Nidrei (trad.); Were You There? (trad.); Ave Maria (Schubert); Oh, God, Our Help in Ages Past (Watts or Croft); Tu Es Petrus (Palestrina); Prayer of Thanksgiving (trad.).*

It would seem that the Roger Wagner Chorale can sing anything from spirituals and folk songs to Bach cantatas. Here it essays a heterogeneous group of religious melodies—Protestant, Roman Catholic, Russian Orthodox, Greek Orthodox, Anglican, Jewish, and the ubiquitous spiritual. The talent here is remarkable; sincerity is the keynote to the success of this disc, and that quality is evident to anyone hearing this disc. If you would like a recording of some beautiful choral music of churches other than your own, you will be well pleased with this LP.

Orff: Carmina Burana. (Sung in Latin). Agnes Giebel (soprano), Marcel Cordes (baritone), Paul Kuen (tenor), Chorus of the West German Radio and Cologne Radio Symphony Orchestra conducted by Wolfgang Sawallisch. 1-12" disc (*ANG-35415TP) \$3.48. 1-12" factory-sealed disc (*ANG-35415) \$4.98.

This is the second recording of Orff's entertaining opus, and it is a technical improvement over the earlier Decca recording, although artistically this listener is inclined to prefer the Jochum version, despite the presence of composer Orff at the Angel recording sessions. Agnes Giebel is a fine soprano

but no match for Elfride Trötschel, Marcel Cordes is a first rate baritone, and Paul Kuen is the same tenor as was used in the older recording. The principal difference lies in the attitudes of the conductors—Sawallisch tends to stress the rhythmic aspects of the score, while Jochum rather played them down, laying emphasis on the melodic elements. One supposes Sawallisch had the composer's blessing and so comes closer to Orff's intentions; but this listener still prefers the less barbaric approach. Angel's factory sealed package contains the texts and translations along with informative notes. The review of the Decca recording is contained in THE NEW RECORDS for December 1953—which review also contained some detailed information on the music. W.

Bach: Cantata No. 1 ("Wie schön leuchtet der Morgenstern"). Gunthild Weber (soprano), Helmut Krebs (tenor), Herman Schey (bass); Berlin Motettenchor and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. One side, and **Bach: Cantata No. 4** ("Christ lag in Todesbanden"). Helmut Krebs (tenor), Dietrich Fischer-Dieskau (baritone); Chor der Staatlichen Hochschule für Musik Frankfurt am Main and Orchester des Bachfestes Göttingen 1950 conducted by Fritz Lehmann, with Maria Jung (organ). 1-12" disc (*D-ARC-3063) \$5.98.

Bach: Cantata No. 21 ("Ich hatte viel Bekümmernis"). Gunthild Weber (soprano), Helmut Krebs (tenor), Herman Schey (bass); Berliner Motettenchor and Berlin Philharmonic Orchestra conducted by Fritz Lehmann, with Karl Steins (oboe). 1-12" disc (*D-ARC-3064) \$5.98.

Bach: Cantata No. 19 ("Es erhub sich ein Streit"). One side, and **Bach: Cantata No. 79** ("Gott, der Herr, ist Sonn' und Schild"). Gunthild Weber (soprano), Lore Fischer (contralto), Helmut Krebs (tenor), Herman Schey (bass); Berliner Motettenchor and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-ARC-3065) \$5.98.

Bach: Cantata No. 39 ("Brich dem Hungrigen dein Brot"). One side, and **Bach: Cantata No. 105** ("Herr, gehe nicht ins Gericht"). Gunthild Weber (soprano), Lore Fischer (contralto), Helmut Krebs (tenor), Herman Schey (bass); Berliner Motettenchor and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-ARC-3066) \$5.98.

Bach: Cantata No. 170 ("Vergnügte Ruh", beliebte Seelenlust"). Elisabeth Höngen (contralto) and Bayerisches Staatsorchester München conducted by Fritz Lehmann, with Heinz Schnauffer (organ). One side, and **Bach: Cantata No. 189** ("Meine Seele rühmt und preist"). Walther Ludwig (tenor) with instrumental accompaniment conducted by Fritz Lehmann. 1-12" disc (*D-ARC-3067) \$5.98.

The collection of Bach cantatas offered in Decca's

Archive Series are for the most part not recent recordings. Generally, they date from 1950 to 1952, and while they are completely adequate sonically, they may not represent the best reproduction possible five to seven years later. The pairing of *Cantatas No. 1 and No. 4* is easily the best choice from the collection. The artistry of Messrs. Fischer-Dieskau and Krebs place this disc well ahead of any of the others. Aside from the excellence of the solo voices, these two performances have a vitality not evident in the remaining ones. (We particularly recall the 1949 Vox St. *Matthew Passion* that employed the same two singers under Lehmann's direction. The present effort attains the same high level as that early LP milestone.)

The scholarly presentation of the Archive packaging—documentation, etc.—may be the reason for a slight disappointment in these discs. Such exterior perfection promises equal quality within. While none of the cantatas listed here receive performances that could be called either poor or bad, we confess to having found them less than exciting—and we like Bach!
N.



OPERA

Tchaikovsky: Pique Dame (complete). (Sung in Russian). Soloists, Chorus of the Yugoslav Army, Childrens Chorus of Radio Belgrade and Orchestra of the National Opera, Belgrade, conducted by Kreshimir Baranovich. 4-12" discs in box (*L-XLLA-44) \$19.92.

Hermann Alexander Marinkovich (t)
Count Tomsy Jovan Gligor (bt)
Prince Yeletsky Dushan Popovich (bt)
Chekalinsky Drago Petrovich (t)
Surin Alexander Veselinovich (bs)
Countess Melanie Bugarinovich (ms)
Liza Valeria Heybalova (s)
Governess Maria Verchevich (ms)

Rimsky-Korsakov: The Snow Maiden (complete). (Sung in Russian). Soloists, Chorus and Orchestra of the National Opera, Belgrade, conducted by Kreshimir Baranovich. 5-12" discs in box (*L-XLLA-45) \$24.90.

Snegurochka Sofiya Jankovich (s)
Lel Militza Miladinovich (ms)
Kupava Valeria Heybalova (s)
Tsar Berendei Stepan Andrashevich (t)
Mizgir Dushan Popovich (bt)

These are the sixth and seventh Russian operas to be issued by London, the previous five being *Khovantchina* (*L-XLLA-29, TNR Nov. '55), *Prince Igor* (*L-XLLA-30, TNR Nov. '55), *Boris Godounov* (*L-XLLA-31, TNR Jan. '57), *Eugen Onegin* (*L-XLLA-41, TNR Feb. '57), and *A Life for the Tsar* (*L-XLLA-43, TNR May '57). With the exception of *Boris Godounov* (which offered inexplicably inferior reproduction), all of them have

proved to be excellent recordings, both artistically and mechanically. The present two belong with the majority: they are wonderful.

Pique Dame, of course, has little competition in the LP catalogs; the previous Colosseum recording may be dismissed summarily because of totally inadequate reproduction, and the Concert Hall version (TNR July '54) runs a poor second to the present brilliant performance. The principals will be generally known to possessors of London's previous recordings of Russian operas. Alexander Marinkovich and Valeria Heybalova as Hermann and Liza, the ill-fated lovers, turn in fine performances; the always reliable Melanie Bugarinovich as the Countess (the Queen of Spades) remains true to form. One feature not always noted in Russian opera recordings is the ease with which one can distinguish one singer from another as he follows the libretto; London's engineers have done an amazing job in capturing the sound.

Snegurochka, or "The Snow Maiden," stars Sofiya Jankovich, who sang one of the lesser roles in the *Khovantchina* recording. Mme. Jankovich is the possessor of a light, musical voice; if, at first, it sounds nasal to you, you may be sure that this is due to the Russian Language and that this quality is not at all offensive as the opera progresses. Valeria Heybalova appears again, this time as the spurned bride-to-be, Kupava, and the strong-voiced Dushan Popovich is the spurner, Mizgir; they are both excellent.

As has been noted in these columns many times before, it is the conductor who makes or breaks any operatic performance, and to Kreshimir Baranovich must then go a large measure of praise for presenting both *Pique Dame* and *The Snow Maiden* in the best possible light. The choral and concerted numbers in both sets sparkle; the choruses have been rehearsed to razor-sharpness; and the orchestra is evident where it should be without being obtrusive.

Excellent libretti, featuring Russian, phonetic Russian and English translations accompany both sets, making it particularly easy, as we have noted, for the uninitiated to follow the proceedings. The *frr* sound is of the very best.

Smetana: *The Bartered Bride* (complete). (Sung in Czech). Soloists, Chorus and Orchestra of the Slovenian National Opera conducted by Dimitri Gebre. 3-12" discs in box (*EPIC SC-6020) \$14.94.

- Krusina Yekoslav Yanko (bt)
- Ludmilla Bogdana Stritar (ms)
- Marenka Vilma Bukovetz (s)
- Micha Vladimir Dolnichar (bs)
- Hata Elza Karlovatz (ms)
- Vasek Yanez Lipushchek (t)
- Jenik Miro Brajnik (t)
- Kecal Latko Koroshetz (bs)

Since its first performance in 1866 *The Bartered Bride* has captivated audiences with its rollicking good humor and genuine Slavonic spirit. Smetana

was interested in folk music to the extent that he did much research along that line, a fact which is clearly evident throughout this opera.

The story itself evokes a large amount of jollity, and the score is filled with vivacity from the overture to the finale. Although Epic does not supply information about the leading singers on this recording, it is evident that they have had much experience with *The Bartered Bride* and that they are convinced of the fact that the work which they are giving has a great deal to offer. Vilma Bukovetz, the Marenka, and Miro Brajnik, the Jenik, are especially effective as they go through the pseudo-tragedy of love gone wrong. The rest of the cast is equally effective with the genuine good humor of the plot, as well as the native folk tunes involved.

The conductor, Dimitri Gebre, paces the orchestra in spirit with the comedy. The sound is especially noteworthy. All this results in one fact—of the several recordings now on the market, this is the one to buy. P.

Cornelius: *The Barber of Bagdad* (complete). (Sung in German). Soloists, Philharmonia Orchestra and Chorus conducted by Erich Leinsdorf. 2-12" discs (*ANG-35394/5TP) \$6.96. 2-12" discs in factory-sealed album (*ANG-3553B/L) \$10.98.

- Abul Hassan Oskar Czerwenka (bs)
- Baba Mustapha Gerhard Unger (t)
- Margiana Elisabeth Schwarzkopf (s)
- Bostana Grace Hoffman (c)
- Nureddin Nicolai Gedda (t)
- 1st Muezzin Eberhard Wächter (bt)
- 2nd Muezzin August Jaresch (t)
- 3rd Muezzin Rudolf Christ (t)
- Caliph Hermann Prey (bt)

Were you ever disappointed after looking forward to something (in this case, hearing a certain opera) with a great deal of anticipation—trying to imagine how it would sound, reading glowing descriptions of the music—how funny it was, how cleverly constructed and (a sure trap for this writer) how the composer admired Berlioz and how Berlioz' opera, *Benvenuto Cellini*, influenced the score; and finally, to cap the climax, it appears in a recorded version by a favorite conductor?

Your correspondent, as you can easily surmise, has just gone through this experience with some very melancholy results; he was, to put it bluntly, disappointed and chagrined. But even allowing for over-anticipation, something obviously is amiss. The vaunted humor of the score and libretto seemed flat-footed and simian—the alleged sparkle just did not appear. Who is to blame for this state of affairs? The cast? Conductor? Cornelius? Or this reviewer's premature enthusiasms? Perhaps the "blame" may be divided equally. *The Barber of Bagdad* has had a chequered career on the Continent and never had any degree of success in this

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

country. Despite the obvious unfairness of such comparisons, two other operatic barbers (the same barber, to be sure, but two different episodes) keep intruding: Mozart's and Rossini's. Abul Hassan Ali Ebn Bekar is a pale, twittering fellow compared with the boisterous and vital Figaro, and Oskar Czerwenka does not have the vocal equipment or imagination to rise above the music's limitations. Nicolai Gedda's light tenor is employed tastefully and accurately as Nureddin, but he, too, is earthbound. Margiana (hard "g") has the advantage of Elizabeth Schwarzkopf's lovely soprano, but the character remains two-dimensional.

It seems useless to continue. The great hopes aroused in this writer's mind about Cornelius' *Barber of Bagdad* never materialized. Erich Leinsdorf conducts with a reasonable degree of accuracy and feeling, but the affair just does not come off. The prospective purchaser is advised to hear the set first. Good sound throughout, and there is an excellent libretto and informative notes with the factory-sealed package. W.

Wagner: Die Meistersinger (highlights). Annelies Kupper (soprano), Herta Töpper (contralto), Josef Herrmann (baritone), Wolfgang Windgassen (tenor), Richard Holm (tenor) with chorus and orchestra. 1-12" disc (*D-DL-9895) \$3.98.

Weber: Der Freischütz (highlights). Rita Streich (soprano), Wolfgang Windgassen (tenor), Anny Schlemm (soprano), Hermann Uhde (bass-baritone) with chorus and orchestra. 1-12" disc (*D-DL-9896) \$3.98.

Wagner: Tristan und Isolde (highlights). Astrid Varnay (soprano), Margarete Klose (contralto), Wolfgang Windgassen (tenor), Kim Borg (bass), Herta Töpper (contralto) with chorus and orchestra. 1-12" disc (*D-DL-9897) \$3.98.

The long playing record lends itself admirably to the "Highlights" sort of disc in that, instead of snippets, one can have whole arias and complete scenes. Unfortunately, however, here as elsewhere the chain is no stronger than its weakest link and the weak link in two of these three records under consideration is the fellow who selected the material.

For example, in the *Freischütz* disc, the most exciting scene, that of the Wolf's Glen, is conspicuous by its absence, while in the *Tristan und Isolde* the *Liebesnacht* music is omitted and the *Liebested* is represented in an orchestral version! Someone struck out with the bases loaded here. *The Meistersinger*, on the other hand, is very tastefully arranged and includes a lovely *Preislied*, the Quintet and the *Wahnmonolog*, among other items.

The tenor for all these records is the excellent Wolfgang Windgassen, who is in good voice for all his arias. Astrid Varnay and the veteran Margarete Klose are adequate as Isolde and Brangane; Kim Borg is a superior Mark. Josef Herrmann proves to be an outstanding Sachs; Rita Streich is a first-

class Annchen, while Anny Schlemm is an undistinguished Agathe. Most of the conducting is done by Ferdinand Leitner—there are a few excerpts directed by Arthur Röther.

Frankly, this writer was genuinely disappointed in all but the *Meistersinger* record. The recorded sound is good but in no way exceptional. There are adequate jacket notes. W.

Pergolesi: Il Maestro di Musica. Elisabeth Söderström and Karin Sellergren (sopranos); Arne Ohlson (tenor); Carl-Axel Hallgren (baritone); Drottningholm Theater Chamber Orchestra conducted by Lamberto Gardelli. 1-12" disc (*WEST-XWN-18262) \$3.98.

Current Market Price: \$3.19.

From Sweden, Westminster brings American music lovers a first recording of a little *opera buffa* entitled *Il Maestro di Musica* that is still attributed to Pergolesi (1710-1736), although modern musicological research has pretty well established it to be largely the work of Pietro Auletta (1698-1771).

It turns out to be a well sung, finely recorded little intermezzo of the sort that used to be performed between the acts of old *opera seria*. The singers, all members of the Drottningholm Palace Theatre, have good, if in no way exceptional, voices. Arne Ohlson, as Maestro Lamberto, proves to have, in addition to a pleasant tenor, a sense of humor and a sure feeling for the theatre, all of which make his performance a good one. Mmes. Sellergren and Söderström and M. Hallgren are also reliable artists whose characterizations are expert. Mo. Gardelli (obviously an Italian import) directs with taste and a firm hand.

One leaves the disc, however, with the feeling that the Drottningholm Palace Theatre's resources could have been expended in a better, stronger musical cause. W.

VOCAL

Music from Vienna. Hilde Gueden (soprano) with the Vienna State Opera Orchestra conducted by Wilhelm Loibner or Kurt Adler. 1-12" disc (*L-LL-1323) \$3.98.

CONTENTS: *Dubarry*—Ich schenk' mein Herz (Millöcker); *Land of Smiles*—Homeland (Lehár); *Giuditta*—Meien Lippen sie kussen so Heiss (Lehár); *Gräfin Maritza*—selections (Kalman); *Czardasfürsten*—selections (Kalman); *Paganini*—selections (Lehár); (15) Viennese folk songs.

Hilde Gueden certainly has an affinity for this sort of music, as was amply demonstrated by her two 10-inch LP's entitled "Memories of the Vienna Theatre" (TNR June '55). The present disc couples selections from six Viennese operettas most popular on the Continent with fifteen "folk" songs of Vienna; if a glass of wine or a stein of beer with this record seems *à propos* to you, we're certain that



neither London Gramophone nor Miss Gueden will mind.

Schubert: Lieder. One side, and **Schumann: Lieder.** Kirsten Flagstad (soprano) accompanied by Edwin McArthur (piano). 1-12" disc (*L-LL-1546) \$3.98.

CONTENTS: *Dem Unendlichen; Der Erlkönig; Am grabe Anselmos; Des Mädchens Klage; Ave Maria* (Schubert). *Der Nussbaum; Die Soldatenbraut; Meine Rose; Liebeslied; Die Lotosblume; Widmung; Erstes Grün; In der Fremde* (Schumann).

Fauré: La Bonne Chanson, Op. 61. One side, and **Schumann: Liederkreis, Op. 39.** (TNR June '53). Suzanne Danco (soprano) accompanied by Guido Agosti (piano). 1-12" disc (*L-LL-1324) \$3.98.

The first of these two discs devoted to *lieder* raises a pretty problem for your correspondent. To put it bluntly, he admires Kirsten Flagstad as a Wagnerian soprano but is definitely cool towards her as a singer of the Schubert and Schumann *lied*. She sings without two cents worth of feeling but with a thousand dollars worth of intelligence and dramatic resolution. This, however, is hardly the treatment for Schubert and Schumann, and consequently *Der Erlkönig, Der Nussbaum* and *Widmung*—to mention but a few—fall rather flat. Wholehearted (one hesitates to say indiscriminate, but that is what one really means) admirers of the great Norwegian soprano will not be bothered by such details, and for them the disc will be an unqualified success. The recorded sound is good, with the voice well forward.

Mlle. Danco is much more this writer's cup of tea. Both sides of this 12" record are re-issues of earlier 10" releases. The Fauré cycle is exquisitely sung in an understanding and very Gallic manner. Mlle. Danco proves herself to be sympathetic, and she yields readily to musical inspiration. As for the Schumann opus, one can only repeat what was said when this writer reviewed the original record—it is a poised, polished and highly successful projection of the song cycle. The tapes have been re-engineered, and the new sound is thoroughly satisfactory.

W.

Strauss: One Night in Venice (highlights). Soloists, Vienna Chamber Choir and Vienna Symphony Orchestra conducted by Rudolf Moralt. 1-12" disc (*EPIC LC-3324) \$3.98.

Mendelssohn: A Midsummer Night's Dream—Overture and Incidental Music, Op. 61. Rita Streich (soprano), Diana Eustrati (mezzo-soprano), RIAS Chamber Choir and Berlin Philharmonic Orchestra conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9846) \$3.98.

Most of Johann Strauss' operettas after *Die Fledermaus* and *Zigeunerbaron* seem to be variations on the themes of the two best known works. *One Night in Venice* is no exception—here are the same catchy tunes (only no longer new), the waltzes, marches

and quadrilles. All that is missing is the spark of genius that fired the earlier works. Soloists include such well known names as Waldemar Kmentt and Kurt Preger, and all are good; they enter into the spirit of the affair, and Rudolf Moralt keeps every thing in hand. Epic's sound is very fine and the discs can be recommended for the operetta and musical comedy clientele—there is little in it for the serious music lover.

Mendelssohn's *Incidental Music to A Midsummer Night's Dream* has received many recordings, but this recent Decca issue has a lot of merit. First, all the music is here on one disc—the rather short vocal passages are entrusted to Rita Streich, a really first-class soprano as readers of this column well know, and Diana Eustrati, a personable mezzo. Both acquit themselves in fine fashion. Second, Herr Fricsay directs the superb Berlin Philharmonic Orchestra in a brisk and business-like manner; he never allows the music to drag. The marvelous overture is handsomely done; and the other pieces, some familiar and others not so well known, are all played with meticulous attention to detail. There are good notes, an attractive jacket and fine sound. A real bargain at its modest price.

W.

Songs of the Sea. Alan Mills (vocals) with the "Shanty Men" and Gilbert Lacombe (guitar). 1-12" disc (*FOLK-FA-2312) \$5.95.

The thirty-two sea chanteys (or "sea shanties," as they are also known) give an excellent representation of the various types of chanteys there were. Anyone who has ever had anything to do with the running of a modern ship will have great difficulty understanding how an old sailing vessel ever managed to get underway. Raising the anchor, setting the sails, steering—everything was accomplished by manual labor. Since it was often necessary to have a gang of men doing the same job at the same time (weighing anchor alone must have taken quite a handful), it was essential that all hands pull (or push) at the same time; a good shantyman was worth his weight in gold, for by singing the chantey and having the crew join in, he kept them together to the rhythm of the song.

The very excellent and scholarly notes in the booklet accompanying this record will explain to the hearer the different types of chanteys and give the words to all those sung. Alan Mills is a true folk singer, and the mood and spirit are authentic. Besides perserving a lost art, this disc is lots of fun. Reproduction is crisp and clear.

Weill: Die sieben Todsunden ("The Seven Deadly Sins"). (Sung in German). Lotta Lenya with supporting cast and orchestra conducted by Wilhelm Brückner-Rüggerberg. 1-12" disc (*C-KL-5175) \$5.98.

The musical stage sensation of the 1933 Paris

season was *Die sieben Todsunden*, a story danced and sung to lyrics by Bertolt Brecht, music by Kurt Weill, and choreography by George Ballanchine, all newly arrived in France. Star of the spectacle was Lotte Lenya, Kurt Weill's wife, who immediately won universal acclaim as a singing-actress of extraordinary talent. She repeated the performance in the summer of 1956 in a Hamburg recording studio for another in her retrospective series of Weill musical albums which began with the "Berlin Theatre Songs" (*C-KL-5056, TNR Jan. '56).

The story is set in a half-real, half-mythological jazzy America; its theme is that of the "Siamese Sisters that exist, indissolubly linked, in the nature of every woman." Two sisters, both named Anna, go out into the world to earn money with which their family is to build a house in Louisiana. In their travels they are confronted with the seven deadly sins: Idleness, Pride, Anger, Greed, Lust, Avarice and Envy.

Though sung in German, both German and English texts are included in a folder which accompanies this disc; those interested will find both recording and performance exemplary in every respect.

Schumann: Liederkreis, Op. 24. One side, and **Wolf: Mörrike Lieder.** Gerard Souzay (baritone) accompanied by Dalton Baldwin (piano). 1-12" disc (*L-LL-1476) \$3.98.

Martin: (6) Monologues from Hofmannsthal's "Jedermann." One side, and **Schubert Recital.** Heinz Rehfuss (baritone) accompanied by Frank Martin (piano). 1-12" disc (*L-LL-1405) \$3.98.

CONTENTS OF RECITAL: *Der Strom; Der Wanderer, Op. 65, No. 2; Totengräbers Heimweh; Auf der Donau, Op. 21, No. 1; Fischerweise, Op. 96, No. 4; Derzürnenede Barde, Gruppe aus dem Tartarus, Op. 24, No. 1.*

Songs of Debussy. One side, and **Lieder of Brahms and Wolf.** Suzanne Danco (soprano) accompanied by Guido Agosti (piano). 1-12" disc (L-LL-1329) \$3.98. (TNR July '51).

The present writer has often extolled Gerard Souzay's artistry, and the present disc offers nothing to make him change his tune. The singer's phrasing, his careful and distinct enunciation and general musicianship are all of the highest order. Consequently when these many talents are brought to bear on the Schumann *Liederkreis* (not the familiar Opus 39, but a lesser known—at least to your correspondent—Opus 24) the results are interesting, both musically and artistically. The same applies to the Wolf *Mörrike Lieder* that receive their finest LP performances. Danton Baldwin is a tower of strength at the piano and contributes measurably to the disc's success. Fine sound—texts and translations.

The Rehfuss recording proved a disappointment

to this listener. The selection of Schubert songs is certainly off the beaten track (even *Der Wanderer* is not the famous one, but a virtually unknown "brother"), but, unfortunately Rehfuss sings them in an ordinary manner and with an ordinary voice. Martin's (1890-) setting of six monologs from *Everyman* (Hofmannsthal's version to be sure) seem to have lost all their original import and bite in translation. Both ideas presented on this disc, while intrinsically good, miss fire. Better hear this one first; no texts, good sound.

The Danco recording is a re-pressing and re-engineering of two earlier 10" discs. The new dress is most becoming and the reader is referred to the July 1951 issue of THE NEW RECORDS for comment and the list of contents. W.

Mozart: (12) Songs and (2) Comic Ensembles. Margot Guillaume (soprano); Lotte Wolf-Matthäus (contralto); Helmut Krebs and Fritz Wunderlich (tenors); Hans Günter Nöcker (bass); and Fritz Neumeyer (piano). 1-12" disc (*D-ARC-3061) \$5.98.

CONTENTS: *Das Veilchen, K. 476; Das Lied der Trennung, K. 519; Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K. 520; An Chloe, K. 524; Abendempfindung, K. 523; Die ihr des unermesslichen Weltalls, Kantate, K. 619; Warnung, K. 433; Der Zauberer, K. 472; Die betrogene Welt, K. 474; Die Alte, K. 517; Die Werschweigung, K. 418; Lied der Freiheit, K. 506 (songs). Caro mio Druck und Schluck, K. 571a (comic quartet). Das Bandel, K. 441 (comic trio).*

This writer has repeatedly sung the praises of the Archive Series (Decca) and, like the children in the old story, "here we go again." Certainly, despite the excellent Vanguard disc of the Mozart songs as sung by the delicious Anny Felbermeyer, this record, too, belongs in every representative collection if only for the fact that a man's voice is used in the songs whose text requires it and also for the 18th century piano used for the accompaniments.

Miss Guillaume, the possessor of a beautiful lyric soprano, sings *Das Veilchen* and *Der Zauberer* (among others) in a manner that stamps her a musician as well as an uncommonly fine artist. Messrs. Krebs, Wunderlich and Nöcker also perform in faultless fashion as does Lotte Wolf-Matthäus in the humorous *Der Alte*.

Particularly fine and for musical reasons as well as for their novelty are the so-called "comic" trio and quartet—both of them caricatures of Mozart's own operatic style—the trio, especially, could have been lifted from *Le Nozze di Figaro*. The "comic" effect lies only in the text and humorous, perhaps, would be a better description.

As is usual with the Archive Series, the notes, recording and texts are all models of their kind. Mozartans should not miss this one. W.

PIANO



- Beethoven: Sonata No. 14 in C-sharp minor, Op. 27, No. 2** ("Moonlight"). And **Beethoven: Sonata No. 8 in C minor, Op. 13** ("Pathétique"). And **Beethoven: Sonata No. 23 in F minor, Op. 57** ("Appassionata"). Rudolf Serkin (piano). 1-12" disc (*C-ML-5164) \$3.98.
- Schubert: Moments Musicaux, Op. 94** (complete). One side, and **Schubert: Sonata in C** (unfinished). Rudolf Serkin (piano). 1-12" disc (*C-ML-5153) \$3.98.

No fewer than six other pianists have issued a recording of these same three Beethoven sonatas, the first in our recollection being Badura-Skoda (now *WEST-XWN-18274, TNR Nov. '54). We should have thought this would be enough; our recommendations would be Badura-Skoda if you like the "poetic" approach or Kempff (*D-DL-9864, TNR Feb. '57) if you prefer the stolid, Germanic tradition . . . *Moments Musicaux* is another piece that has been oft-recorded, but here Serkin has not the caliber of competition he does on the Beethoven, and his work impresses us as the best available. Schubert seems to have had a habit of not finishing things. The present Sonata is a four-movement work, but the last two movements lacked a few bars to make them whole. However, we are told that the first two movements represent the finest music in the score, and it is only these two which are presented here; although the work adds to Schubert's recorded repertoire, it is mostly recommended as a curiosity.

- Brahms Recital.** Malcuzyński (piano). 1-12" disc (*ANG-35349TP) \$3.48. 1-12" factory-sealed disc (*ANG-35349) \$4.98.

CONTENTS: *Variations and Fugue on a Theme by Handel, Op. 24; Intermezzo in E-flat minor, Op. 118, No. 6; Rhapsody No. 2 in G minor, Op. 79.*

- Brahms Recital.** Leon Fleisher (piano). 1-12" disc (*EPIC LC-3331) \$3.98.

CONTENTS: *Variations and Fugue on a Theme by Handel, Op. 24; Waltzes, Op. 39.*

In expressing an opinion in favor of Leon Fleisher over Malcuzyński in the *Variations and Fugue on a Theme by Handel*, we can assure our readers of a completely unprejudiced choice. And the surprise was certainly ours, for Malcuzyński is one of our favorites. For laughs, we asked our wife to put these discs on our phonograph, one after the other, so that we couldn't see which was playing, and we would choose "blind," as it were. And Fleisher was our choice on two different such occasions. We predict a great future for this young man (see TNR Apr. '57 under CONCERTO for his first American recording) and urge all devotees of piano music to investigate this new Epic disc.

- Villa-Lobos: Bachianas Brasileiras No. 2.** One side, and **Albeniz: Rhapsodie Espagnole, Op. 70.** Felicja Blumental (piano) with the Filarmonica Triestina conducted by Luigi Toffolo. And **Saint-Saëns: Wedding Cake, Op. 76.** Felicja Blumental (piano) with I Musica Virtuosi di Milano. 1-12" disc (*VX-PL-10070) \$4.98.

If readers wish an insight into the abilities of Felicja Blumental (London spelled it "Blumenthal" then), they are referred to the October 1955 issue of THE NEW RECORDS, when her readings of Tavares' *Concerto in Brazilian Themes* and Paderewski's *Fantasia Polonaise* were released (*L-LL-1104). One won't learn much from this poorly reproduced LP by Vox—altogether unacceptable in this day and age, even disregarding its premium price.

ORGAN



- The Wedding Album.** Richard Ellsasser, playing the organ of the John Hays Hammond Museum, Gloucester, Mass. 1-12" disc (*MGM-E-3398) \$3.98.

CONTENTS: *Because; With This Ring I Do Thee Wed; This—The Moment Divine; Lohengrin—Wedding March; I Love You Truly; O, Promise Me; O Perfect Love; Till Death Do Us Part; The Lord's Prayer; A Wedding Prayer; Midsummer Night's Dream—Wedding March; This Is for Always.*

- Carr: Springtime Suite.** Richard Ellsasser, playing the organ of the John Hays Hammond Museum, Gloucester, Mass. 1-12" disc (*MGM-E-3296) \$3.98.

- Hi-Fi Holiday for Organ.** Richard Ellsasser, playing a theatre organ. 1-12" disc (*MGM-E-3490) \$3.98.

CONTENTS: *Our Waltz; California Melodies; Holiday for Strings; Dance of the Spanish Onion; I've Been Away Too Long; Manhattan Square Dance; Gay Spirits; 4:20 A. M.; Serenade to a Lemonade; Magic Music Box; The Mask Waltz; Deserted City.*

Richard Ellsasser's *Wedding Album* should prove just the ticket for a home wedding; it's even programmed correctly. Three "prelude" pieces, the processional, romantic background music while the preacher reads the service and the happy couple exchange vows (you'll have to rehearse this until the ceremony is timed to the record), the recessional and one number to entertain the guests for a minute or two to give the bride and groom time to get away—all these numbers follow in logical sequence, and all that's required is for one of the guests to keep his eye on the volume control of your phonograph.

Ellsasser next turns his attention to Michael Carr's not-too-original *Springtime Suite*. A few of the titles of the dozen sections of this suite should give the reader some idea of what to expect: *Very*

Springy Feeling, Love Laughs at April Showers, A Young Man's Fancy, and Easter Waltz are representative. Light stuff, but well played with marvelous fidelity.

The music of David Rose has certainly captured the public's fancy. If you liked Ellsasser's treatment of Leroy Anderson's tunes (*MGM-E-3174), you'll think the present disc is pretty slick.

HARPSICHORD



Bach: (6) English Suites. Ralph Kirkpatrick (harpsichord). 3-12" discs (*D-ARC-3068/70) \$17.94.

CONTENTS: *Suites Nos. 1 in A, BWV. 806 and 2 in A minor, BWV. 807.* (*D-ARC-3068) \$5.98.

Suites Nos. 3 in G minor, BWV. 808 and 4 in F, BWV. 809. (*D-ARC-3069) \$5.98.

Suites Nos. 5 in E minor, BWV. 810 and 6 in D minor, BWV. 811. (*D-ARC-3070) \$5.98.

The format and packaging of the Decca Archive Series attains such a high level of order, system, and documentation that it would seem impossible after all of this to find a poor performance contained therein; so far we haven't. Personally, we happen to be perfect victims for the impressively careful way in which this series has been presented. Such odd bits of information as where and exactly when a particular recording was made, the exact performance times of each work, etc., all serve to enhance the value of the set, in our estimation.

Mr. Kirkpatrick is eminently qualified to do justice to these works, though they are not the very best of Bach's harpsichord music. The registrations employed by the performer have been recorded with remarkable fidelity, showing more variety of sound than is customarily heard in harpsichord recording. The readings are models of the style, every ornamentation a triumph of brittle perfection. Six of these are a little too much for any single sitting; we suggest you take them in small doses. For the student of Bach's keyboard music, there is little probability of any substantial improvement over the present set. Other available choices, however, manage to include the *Suites* on two discs instead of the three required here.

N.

Early English Keyboard Music. Paul Wolfe (harpsichord). 1-12" disc (*EA-0013) \$4.98.

Frescobaldi Recital. Paul Wolfe (harpsichord). 1-12" disc (*EA-0022) \$4.98.

CONTENTS (3) Gaillards; Partite 12 sopra l'aria de Ruggiero; Canzona Seconda; Partite 6 sopra l'aria di Folgia; Canzona Quarta; (4) Correnti; Canzona Prima; Partite 11 sopra l'aria di Monicha.

History of the Dance Form (Vol. 2). Erna Heiller (harpsichord). 1-12" disc (*UNI-UNLP-1027) \$3.98.

A new label appears this month, Expériences

Anonymes, the evident aim of which is to explore the musical unknown (unknown to records, anyway). The services of an excellent harpsichordist, Paul Wolfe, have been secured in presenting its first two discs, the *Early English Keyboard Music* and the *Frescobaldi Recital*.

Despite the obvious sincerity and the undeniable technique of the artist, we rather feel that most persons will allow that a little of this sort of thing goes a long way. An hour of short pieces by such little known composers as Richard Edwards, William Munday, John Redford, and William Blitheman seems to take about 135 minutes. A pavan and A *Fansye* by a composer identified only as Newman, plus *Ut Re My Fa Sol La* by William Byrd stood out to us; the rest seemed quite ordinary.

Even the *Frescobaldi Recital* suffers from the same fault—too much of what will prove to be a good thing only to scholars of the period. Frescobaldi has his niche among ancient composers, and Mr. Wolfe does his very best to sustain our interest; but it's just too long.

To be truthful, we didn't realize what was wrong with the first two discs until we played the third, the Unicorn one, on our turntable. What a difference! Erna Heiller plays 13 bourées by composers such as Lebague, Fischer, Pachelbel, Telemann, Fux, Muffat, Bach and some others; though there is still a certain amount of sameness, the sprightly dances are quite captivating. If you liked Vol. I of this series (TNR Mar. '56), you'll surely eat this one up.

VIOLIN



Bach: (6) Sonatas for Violin Solo. Nathan Milstein (violin). 3-12" discs in box (*CL-PCR-8370) \$11.94.

CONTENTS: *Sonata No. 1 in G minor* ("Sonata No. 1"); *Sonata No. 2 in B minor* ("Partita No. 1"); *Sonata No. 3 in A minor* ("Sonata No. 2"); *Sonata No. 4 in D minor* ("Partita No. 2"); *Sonata No. 5 in C* ("Sonata No. 3"); *Sonata No. 6 in E* ("Partita No. 3").

Milstein is the latest to tackle these fiendishly difficult works, and we must say that he comes close to erasing Heifetz (*V-LM-6105, TNR Jan. '54) from our memory.

These works, it may surprise some to learn, were popular in their day (they were written circa 1720). Part of this popularity was probably due to the great esteem in which they were held by the leading violinists, who felt that to master them was to prove their ability. Mendelssohn and later Schumann wrote piano accompaniments to these works to make them more acceptable for public performance; but, thanks to Joachim, who refused "with bleeding heart" to play the Sonatas to Schumann's accompaniments,

violinists even down to today spurn any accompaniments whatever.

The Sonatas and Partitas tax not only the artists virtuosity, but his spirit as well. In spite of the fertile inventiveness of Bach's mind, it is still a major accomplishment to keep these solo violin pieces always interesting for over two hours at a stretch. Heifetz did it, Schroeder (TNR Jan. '54) and Telmanyi (TNR Mar. '55) failed (though both used the Vega Bach bow); and now Milstein has done it again, with gorgeous Capitol reproduction. We'd still like to reserve a few superlatives until Francescatti is given a chance at this set; his sampling (TNR Feb. '55) showed great promise. J.



MISCELLANEOUS

Great Artists at Their Best. Various Instrumentalists
1-12" disc (*CAM-CAL-351) \$1.98.

CONTENTS: Liszt: *Etude in D-flat* (H. Bauer); Fauré—arr. Casals: *Après un Rêve* (Feuermann & Rupp); Couperin: *Le Carillon de Cythère* (Paderewski); Saint-Saëns: *The Swan* (Primrose & Stimer); Strauss: *Blue Danube Waltz* (Lhevinne); Brahms: *Hungarian Dance No. 1 in G minor* (Morini & Balsam); Bernstein: (7) *Anniversaries*—Nos. 4-7 (Bernstein); Francisque—arr. Grandjany: *Le Trésor d'Orphée—Pavane et Branslés* (Grandjany); R. Strauss: *Der Rosenkavalier—Waltzes* (Luboshutz & Nemenoff).

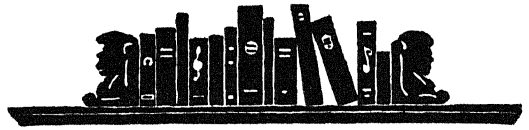
Mementos of instrumentalists from the deep and more recent past will be found on this moderately-priced Camden LP; reproduction varies from fair to poor, but we should point out that for solo instruments, even poor reproduction is not as noticeable as it would be on orchestral recordings.

Music of India. Dr. Gaurang Yodh (sitar); Dinesh Patel (tabla). 2-12" discs in folder (*WEST-XWN-2210) \$7.96.

Current Market Price: \$6.38.

Music of India (Vol. II). Ravi Shankar (sitar); Chatur Lal (tabla); Pradyot Sen (tamboura). 1-12" disc (*ANG-35468TP) \$3.48. 1-12" factory-sealed disc (*ANG-35468) \$4.98.

Interested readers are referred to our April 1956 issue, where we described Vol. I of the Angel series, *Music of India*. We shall resist the obvious remark of preferring the Angel disc to the Westminster set because it is shorter, and state only that, if you purchased the earlier issue (*ANG-35283) and can still stand more of this, the present brace of recordings of ragas should more than satiate your appetite.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Expériences Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP \$3 1/3 rpm.
Ø indicates 45 rpm.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SO MANY OF OUR readers have written asking us about this and that record club that we believe that it might be of value if we gave our opinion of record clubs in general. At once we must say that only those clubs that are backed by old established record manufacturers, book clubs, or book publishers should be considered. Quite a number of so-called "clubs" offering fantastic premiums and/or complicated memberships rules have already come and gone. Additional ones are continually cropping up from time to time. If you are not sure that the club you are considering is backed by a financially sound company of good reputation, it would be well to inquire about it through your local Better Business Bureau.

Now as to the clubs whose responsibility and ethics are unquestioned: there is no doubt in our mind but that in many cases they serve a very useful purpose. This is particularly true in the case of a person who is just starting a record library and does not have access to dealers in large shopping centers. The clubs usually recommend fine versions of the most popular items in the various categories, and the bonus records are generally of excellent value. Just one word of caution: be sure to return your notification card promptly if you do not wish to receive the monthly selection. If you don't say "NO," it comes automatically and you'll soon find that you have a lot of records that are not of real interest to you. When we were first married and had no library of any consequence, we joined a "book-of-the-month" club, and we know from experience that we bought a lot of books that we never even opened. As our library grew and we became more discerning, we soon found that we were much better off to give

up the "free bonus" books and buy just the books that we required to develop our library. This will pretty generally apply to those persons building a record library. Good record clubs can be of great help in starting a record library and are economically worth while; but after your library is well started, you will very likely be better off to buy just the records you require—you may pay a little more per record, but you will have just the items that are of interest to you; and, in the long run, we doubt that you will spend any more per year for records than you did under the club plan.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect; and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Prices** of all Mercury 12-inch LP's (10000-, 25000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

NOTE: The **Current Market Prices** of Westminster Records are as follows: WN/

SWN/XWN-18000 series, \$3.19; W-LAB-7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning July 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Russian Ballet. Philharmonia Orchestra—Markevitch. 1-12" disc (*ANG-35152TP) \$3.48. 1-12" factory-sealed disc (*ANG-35153) \$4.98. (TNR Feb. '55) (see also TNR Mar. '57).

CONTENTS: *Swan Lake* (Tchaikovsky); *Les Sylphides*—Mazurka (Chopin); *Les Femmes de Bonne Humeur* (Scarlati—arr. Tommasini); *Three-Cornered Hat*—Miller's Dance (Falla).

NEW LP SAMPLERS

Following our practice, we are listing below the latest batch of "Sampler" LP releases which have recently been made available. Since readers of THE NEW RECORDS are already familiar with such discs and aware that "Sampler" releases are always limited editions, those interested should make their selections without delay.

Orchestral Music of Bach. Orchestra of the Vienna State Opera. 1-12" disc (*VAN-SRV-105) \$1.98.

CONTENTS: *Brandenburg Concerto No. 2 in F; Concerto No. 2 in E for Violin and Orchestra; Suite No. 2 in B minor for Orchestra; Suite No. 3 in D for Orchestra*—Air ("Air for G String").

Music at M. I. T. 1-12" disc (*UNI-UNSR-1) \$1.98.

CONTENTS: *Sonata No. 30 in E, Op. 109* (Beethoven) (Ernest Levy, piano); *Concerto in B for Organ and Orchestra, Op. 4, No. 2* (Handel) (Lawrence Moe, organ, with orch.); *Brass Suite, Op. 24* (Berezowski) (brass ensemble).

Show Tune Treasury. Various vocalists with instrumental accompaniments. 1-12" disc (*WALDEN S-1) \$1.98.

CONTENTS: *Loadin' Time; I Can't Get Started; A Fine Romance; Easy to Remember; Fun to be Fooled; Why Shouldn't I?; Up with the Lark; Soon; Can I Leave off Wearin' My Shoes?; Nice Work If*

You Can Get It; A Foggy Day; Hit the Road to Dreamland.

Chopin: Concerto No. 1 in E minor, Op. 11. One side, and **Chopin: Concerto No. 2 in F minor, Op. 21.** Branca Musulin (piano) with the Sued-deutscher Rundfunk Orchestra conducted by Hans Müller-Kray. 1-12" disc (*PE-SPL-306) \$1.98.

Folk, Pops 'n' Jazz Sampler. Various folk and jazz artists. 1-12" disc (*ELEKTRA SMP-3) \$1.98.

CONTENTS: *Midnight Special* (Josh White); *Lass of the Low Countrie* (Cynthia Gooding); *900 Miles* (Clarence Cooper); *Sacramento* (Ed McCurdy); *Soleares* (Flamenco guitar); *Black is the Color* (Susan Reed); *Hard, Ain't It Hard?* (Glen Yarbrough); *Coo Coo Calypso* (N. Y. Jazz Quartet); *Come Rain or Come Shine* (4 French Horns); *Ugh!* (Jazz Messengers); *The Wail* (Norene Tate); *Blue Chips* (N. Y. Jazz Quartet); *Skylark* (T. Charles, vibraphone).

ORCHESTRA



Beethoven: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Symphony of the Air conducted by Igor Markevitch. 1-12" disc (*D-DL-9912) \$3.98.

Roussel: Symphony No. 3 in G minor, Op. 42. One side, and **Roussel: Symphony No. 4 in A, Op. 53.** L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1495) \$3.98.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 ("Pathétique"). L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1633) \$3.98.

We gave a warm welcome to Markevitch and the Symphony of the Air for their recent issue of the Brahms *First Symphony* (TNR June '57), and now it is our pleasure again to praise their performance of the great "Eroica." Here is a reading of stature and of decent breadth, but with plenty of forward motion. The playing is very fine and nicely finished. About the only complaint could be somewhat too much bass tone (the Brahms had plenty, this seems to have even more); however we were able to reduce the bass adequately in reproducing the record. It is such a pleasant experience to hear the old NBC orchestra with a luscious quality of tone that an excess of bass is easily forgivable.

The two records by Suisse Romande Orchestra conducted by Ernest Ansermet again reveal this conductor to be one of the podium thinkers of our day. Ansermet has few peers when it comes to revealing the inner contents of a score, and along with Beecham, Toscanini, and possibly one or two others at times, Ansermet can take a score apart and put it together before your eyes (or rather, ears) in a unique manner. Like Beecham, he is unique in that we are not aware of the "parts" but only of the finished product; yet he has examined these pieces closely all the time the score was unfolding.

Such is the case with the Roussel symphonies, which here emerge with greater stature than we can previously recall. These rarely recorded works are now preserved on discs in a manner we doubt could be bettered. Each is a fine work, by a gifted composer; we hope their popularity increases. Reproduction of this disc is elegant, and it is highly recommended in every way. Even the program notes are first class.

Hardly one to wear his heart on his sleeve, Ansermet would not seem to be the ideal choice for a recorded "Pathétique," yet this performance emerges as one of the really great readings of the work which we have on discs. The score itself is a masterpiece, and Ansermet interprets it meticulously, with a generous amount of emotional feeling that rings true and serves rather than swerves the score. Even the Suisse Romande takes on a character of tone and style for this work quite different from the Roussel symphonies, and proves itself a most versatile orchestra. Splendidly recorded, this is indeed a jewel among the many recorded versions of the work, probably the best, certainly the best poised and the most just statement of the music.

E. E. SHUPP, JR.

Sibelius: The Oceanides, Op. 73. And Sibelius: Symphony No. 7 in C, Op. 105. One side, and **Sibelius: Pelleas and Melisande, Op. 46.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35458TP) \$3.48. 1-12" factory-sealed disc (*ANG-35458) \$4.98.

Commissioned in 1913 for an American music festival, Sibelius himself conducted the premiere in June of 1914 at Norfolk, Conn., scoring a notable success with *The Oceanides*. The composer has pointed out that the title derives from the mythology of Homer, and not from the Kalevala. It is said that he was not primarily painting seascapes in tone, but was bent on conjuring up visions of nymphs sporting on the crests of mighty waves. There are plenty of excellent seascapes nevertheless, and there are surely many moments linked to mythology when the flutes portray sea-nymphs. It is a charming score, all too brief, yet always fascinating. Beecham directs a superlative performance of exquisite sensitivity.

Beecham's talents serve the Sibelius *Seventh Symphony* well. Not an easy symphony to put over, it is very compact, being in one long movement subdivided into four parts much as the usual symphonic movements. Beecham seems bent on holding things down all along the way, and the rather quiet and perplexing ending to the symphony leaves one with the impression that Sibelius might have been as serene without being so sombre. The reproduction is a bit mysterious and distant. It all adds up to a work that we do not cherish too dearly, but that we feel has had a knowing performance by a great conductor.

The Fauré and the Sibelius suites from *Pelleas et Melisande* are an interesting study of different ap-

proaches to the same theme. Taken individually, Sibelius' pieces are each gems; the suite as a whole is, to us, too sombre and mournful, where a general impression of being wistful, delicate, and tender would have been more pleasant. This is true of the melodies and harmonies rather than the scoring, which is uniformly delightful and appropriate. For those who like the Sibelius treatment, the Beecham performance will be most welcome, with its uncanny balance and delicacy. No one exceeds Beecham in tone painting of this type; Angel's reproduction is a model of good texture here, better than in the symphony.

E. E. SHUPP, JR.

Carpenter: Adventures in a Perambulator. One side, and **Phillips: Selections from McCuffey's Readers.** Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (*ME-MG-50136) \$3.98.

Current Market Price: \$3.19.

Creston: Dance Overture. And **Hively: Summer Holiday.** One side, and **Haufrecht: Square Set.** And **Sanjuan: La Macumba.** Orchestra of the Accademia Nazionale de Santa Cecilia, Rome, conducted by Alfredo Antonini. 1-12" disc (*COM-POSERS CRI-111) \$4.98.

Carpenter's thoroughly enjoyable *Adventures* receives its second and better LP recording. This is another one of those children's works that is just too good to save for the kids. The overside work by Phillips was prompted (the notes tell us), not from McCuffey's readers, but from the Grant Wood painting "The Midnight Ride of Paul Revere," which has become the title of the third part of this suite. The other sections are based on Holmes' "The One Horse Shay" and Longfellow's account of John Alden and Priscilla. All in all, a most enjoyable disc, and superlatively recorded.

All the titles on the Composers Recordings disc have at least a casual association with the element of dance. The works by Haufrecht and Sanjuan represent their first appearance on LP. Like the previous releases on this label, the present disc offers an opportunity to hear contemporary efforts at composition, performed and recorded under ideal circumstances. Most enjoyable work on this disc for us was Hively's *Summer Holiday*, a nostalgic suggestion of a Paris vacation of the composer's youth.

N.

Mozart: Symphony No. 38 in D, K. 504 ("Prague"). One side, and **Mozart: Symphony No. 39 in E-flat, K. 543.** Bamberg Symphony Orchestra conducted by Joseph Keilberth. 1-12" disc (*T-LGX-66054) \$4.98.

There are now at least three first-class pairings of the lovely Mozart 38th and 39th: Leinsdorf (*WEST-XWN-18116, TNR May '56), Horenstein (*VX-PL-9970, TNR Dec. '56) and the present recording. Horenstein's graceful readings we must

overlook because of the inferior reproduction; it is not downright bad, but with the intense competition among the record manufacturers these days, anything less than perfect should disqualify any contender.

This leaves either Leinsdorf or Keilberth in this coupling, and we are going to choose Keilberth in spite of our previous praise for Leinsdorf. "Delicious" is the first word that came to our mind. Keilberth gives us a performance that is light, airy, with a deceptive "tossed off" quality which, on deeper consideration, is really a serious introspection into the music at hand. It is indescribably lovely; we do not recall anything quite so captivating under Keilberth's baton.

The reproduction is that of Telefunken of old; this company is quite capable of superb recording engineering, and when you hear an example of its best, you are hearing today's finest. A wonderful disc!

Dello Joio: Meditations on Ecclesiastes. Oslo Philharmonic Orchestra conducted by Alfredo Antonini. One side, and **Wigglesworth: Symphony No. 1.** Vienna Orchestra conducted by F. Charles Adler. 1-12" disc (*COMPOSERS CRI-110) \$4.98.

McBride: Punch and the Judy. And **Clafin: Fishhouse Punch.** Vienna Orchestra conducted by F. Charles Adler. One side, and **Moore: Cotillion Suite.** Oslo Philharmonic Orchestra conducted by Alfredo Antonini. 1-12" disc (*COMPOSERS CRI-107) \$4.98.

Cowell: Symphony No. 10. One side, and **Cowell: Hymn and Fuguing Tune No. 2.** And **Cowell: Ballad.** And **Cowell: Fiddler's Jig.** And **Cowell: Hymn and Fuguing Tune No. 5.** Vienna Orchestral Society conducted by F. Charles Adler. 1-12" disc (*UNI-UNLP-1045) \$3.98.

As we write comes the announcement that Norman Dello Joio's *Meditations on Ecclesiastes* has been awarded the Pulitzer Prize for an American composition. The work is balletic in conception, having been interpreted by Jose Limon. The text for the 'program' is the familiar passage:

"To everything there is a season . . .

And a time to every purpose
under the heaven . . .

A time to be born . . .

And a time to die . . ."

This is a work well worth hearing and, unlike so many contemporary efforts, seems to gain merit with repeated hearings. Structurally, it consists of a theme and variations—ten of them—linked to the text begun above.

The symphony by Wigglesworth is semi-classical in its design, continuously tuneful and uncomplicated.

The duplicate use of the word "Punch" in the titles on the second disc is the only relationship noticeable. The McBride work was composed, orig-

inally with narration, for Martha Graham's dance group and relates to the famous puppets whose origins are obscure. Avery Clafin, who attracted a qualified fame for his modern madrigal, *Lament* for April 15, has named his short orchestral scherzo for an unbelievably potent drink which dates back to 1732. (Note to toppers: the recipe is on the record jacket.)

The selections from Henry Cowell's music on the last disc are devoted largely to his recent compositions in the field of American folk themes. Of particular interest are the hymns and fuguing tunes, a crude form of counterpoint arising from late eighteenth century church music in the American colonies.

Weber: (6) Overtures. Berlin Philharmonic Orchestra conducted by (1) Fritz Lehmann or (2) Eugen Jochum, or the Bamberg Symphony Orchestra conducted by (3) Fritz Lehmann or (4) Ferdinand Leitner. 1-12" disc (*D-DL-9906) \$3.98.

CONTENTS: *Der Freischütz*—Overture (1); *Oberon*—Overture (2); *Preziosa*—Overture (3); *Euryanthe*—Overture, *Jubel Op. 59*, *Peter Schmolle*—Overture (4).

(5) Concert Overtures. (1) Bamberg Symphony Orchestra or (2) Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-DL-9905) \$3.98.

CONTENTS: *Manfred* (Schumann) (1); *Rosamunde* (Schubert), *Magic Harp* (Schubert), *Hebrides* ("Fingal's Cave") (Mendelssohn), *Calm Sea and Prosperous Voyage* (Mendelssohn) (2).

Rossini: (6) Overtures. (1) Berlin Philharmonic Orchestra or (2) RIAS Symphony Orchestra conducted by Ferenc Fricasay. 1-12" disc (*D-DL-9902) \$3.98.

CONTENTS: Overtures to *Barber of Seville*, *Thieving Magpie* (2); *Semiramide*, *Signor Bruschino*, *Italian Woman in Algiers*, *Silken Ladder* (1).

We shall state at the outset that all of these overtures are superbly reproduced, and if any of the collections listed above appeals to you, you should not hesitate to add the disc to your collection, for the performances are, in every way, adequate.

We cannot help wondering, however, as we note the various orchestras and conductors featured on each of these discs, that the actual recording of the numbers must have been sort of a hodge-podge affair. "Here," the producer must have said, "we have an orchestra and a tape recorder set up. Let's record a bunch of stuff, in case the boss ever wants to issue it on a record." This, apparently, goes on all over Europe; then, comes a time when (e. g.) Decca wishes to issue a recording of six Rossini Overtures, and *voilà!* There they are, all neatly preserved on tape. In the old (pre-LP) days, this sort of thing would be saved for "fillers" to complete the

odd side of an album set; nowadays, however, with the seemingly eternal demand for new hi-fi LP's, they are apparently quite self-sustaining, and collections of this type are continual sellers.

Symphonic Dances. Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. 1-12" disc (*CL-P-8369) \$3.98.

CONTENTS: *Sleeping Beauty*—Waltz (Tchaikovsky); *Comedians*—Galop (Kabalevsky); *Norwegian Dance No. 2* (Grieg); *Schwanda*—Polka (Weinberger); *Pavane pour une Infante defunte* (Ravel); *Red Poppy*—Sailor's Dance (Gliere); *L'Arlesienne Suite*—Farandole (Bizet); *Le Cid*—Navarraise (Massenet); *Sylvia*—Pizzicato Polka (Delibes); *Gayne*—Sabre Dance (Khachaturian); *Samson et Dalilah*—Bacchanale (Saint-Saëns).

Liszt: Hungarian Rhapsody No. 2 in C-sharp minor. And Kodály: *Dances from Galanta*. One side, and Liszt: *Hungarian Rhapsody No. 1* in E. RIAS Symphony Orchestra conducted by Ferenc Fricsay. And Liszt: *Hungaria* (Symphonic Poem No. 9). Bamberg Symphony Orchestra conducted by Ferdinand Leitner. 1-12" disc (*D-DL-9870) \$3.98.

A lot of popular music on the Capitol disc, with mirror-clear reproduction . . . Decca's reproduction has been improving of late, as hearers of the Liszt-Kodaly disc will notice; if there be a collector who doesn't already have all of these works in his library, this new recording of them should fill his bill.

Saint-Saëns: Symphony No. 3 in C minor, Op. 78. Vienna Philharmonica Symphony conducted by Hans Swarowsky, with Prof. Franz Eibner, playing the organ of the Grosser Musikvereinsaal of the Musikverein (Vienna). 1-12" disc in box (*UR-UX-105) \$4.98.

We now have half a dozen LP's of the Saint-Saëns organ symphony from which to make a choice. Five of them, including the present set, have appealed to us, leaving only the Van Otterloo version which we did not care for. The Munch set is a few years old, and while the reproduction was good for its day (and is still rather thrilling), most persons will prefer one of the newer ones for recording quality. Bour and Cluytens each did well with the music, many persons being particularly fond of the Cluytens version and its good reproduction (*ANG 35336). We found the Toscanini edition one of the conductor's best phonographic efforts (*V-LM-1874), and despite its origin of recording, a most satisfactory reproduction. We still think Toscanini is the preferable edition, with the decision between it and the Cluytens.

The present set is pressed on clear red vinyl and features very quiet surfaces. As for the sound itself, it leaves a little to be desired. At first, the sound seems good, but one soon realizes that there is somewhat too much bass, particularly when the organ is sounding. There is not enough good organ tone

present, probably because the organ is distant. Furthermore there is too much hall echo, very noticeable at times. Swarowsky does well with the score, his contribution is very fine, and the orchestra plays well. Better microphoning and reproduction could have made this an outstandingly good version; however, better ones exist, and it is those which we recommend. S.

Dvořák: Symphony No. 2 in D minor, Op. 70. Berlin Philharmonic Orchestra conducted by Ferdinand Leitner. 1-12" disc (*D-DL-9909) \$3.98.

Dvořák: Serenade in E, Op. 22. One side, and Vaughan Williams: *Fantasia on "Greensleeves."* And Vaughan Williams: *Fantasia on a Theme by Tallis.* Boyd Neel Orchestra conducted by Boyd Neel. 1-12" disc (*UNI-UNLP-1044) \$3.98.

If the familiar "New World" is Dvořák's American symphony, the lesser-known *Symphony No. 2* could be called this composer's German symphony. This is a thoroughly ingratiating work, one that should place high on anyone's list of romantic symphonies. Despite the number, the work dates from 1885, and is a product of the composer's maturity. Decca's recordings of the Berlin Philharmonic have been of conspicuous quality, and conductor Leitner shows them at their best.

The earlier Dvořák *Serenade*, which appears on the Unicorn disc, was the work that won him recognition from Brahms *et al.* when it was written in 1875. It compares favorably with the string serenades of Tchaikovsky and Elgar. In five short movements, the dominant impressions of the work are its freshness and tuneful themes.

The traditional pairing of the Vaughan Williams *Fantasias* receive competent performances by the Boyd Neel ensemble, and are abetted by superior engineering. The perpetually lovely *Greensleeves* is drawn from Vaughan Williams' opera on the Falstaff story, *Sir John in Love*; the Tallis theme is drawn from a 1567 *Metrical Psalter*, as revised by the composer. N.

Shostakovitch: Symphony No. 10 in E minor, Op. 93. Philharmonia Orchestra conducted by Efreim Kurtz. 1-12" disc (*V-LM-2081) \$3.98.

Of his later works, the *Symphony No. 10* written in 1953 is undoubtedly one of Shostakovitch's finest. Prevailingly sombre, it has an honesty and directness associated with the best of his earlier works, and lacks the bombastic trash that was used as a fabric for some of his music written to please the U.S.S.R. higher-ups. The *Symphony No. 10* is once again Shostakovitch speaking as an honest musician, and a very great composer, in a language he feels, with a result that is worth hearing by everyone. We would like to think that this symphony is one which will live on in the repertoire of symphonic music for many years, joining other great symphonies including Shostakovitch's own *First* and *Fifth*.

Several previous recordings include one by Mitropoulos (*C-ML-4959), who gave the 10th its premiere in the Western world, and one by Ancel and the Czech Philharmonic (*D-DL-9822). Both are good readings, Mitropoulos being particularly dramatic. The present disc brings Efrem Kurtz back to the recording studios with the superlative Philharmonia Orchestra. This is by all odds the greatest performance Kurtz has committed to discs, for his reading of the Shostakovich 10th is indeed magnificent from start to finish. The serene sections of the work have beautiful atmosphere and the agitated sections have a colossal drive as well as clarity and balance. Always good on rhythms (from his ballet conducting days), Kurtz makes much of the unique Shostakovich rhythmic patterns. In all, we were highly impressed with the disc and quite thrilled with it. For the music and the performance, we recommend this disc enthusiastically.

E. E. SHUPP, JR.

Rimsky-Korsakov: Scheherazade. North German Symphony Orchestra conducted by Wilhelm Röhrl. 1-12" disc (*SOMERSET P-2600) \$1.98.

Surely the talking point of this Somerset record is its low price. No one, we feel, would expect a \$1.98 performance of *Scheherazade* to be the equal of Steinberg or Ormandy at \$3.98 each. So if we say that this is the best recording of the work available at \$1.98, we shall have told the truth—but not the whole truth.

Somerset LP's feature high fidelity recording, while many \$1.98 discs do not. They are not made of pure vinylite and have a slight surface hiss not found on higher priced LP's. Their jackets are in every way the equal of others in construction; notes, however, are sparser. The playing of the North German Symphony Orchestra is fair—not as poor as the Vox fiasco under Ladis (TNR Aug. '55), now happily withdrawn, but certainly not the equal of the Pittsburgh Symphony or the Philadelphia Orchestra. This *Scheherazade* is of about the quality that one finds coming from many of the record clubs (Columbia's excepted, of course): reasonably high fidelity, pretty fair performance, low in price.

Though this Somerset LP is less than half the price of standard brands of Long Playing records, the saving is only \$2; one must decide whether it is worth this two dollars more to get a really definitive performance. Our observation: Somerset should stick to pop, mood and specialty items (like its very fine minstrel show, reviewed elsewhere in this issue); it will have difficulty competing in the classical field.

Arnold: Homage to the Queen. Philharmonia Orchestra conducted by Robert Irving. 1-12" disc (*V-LM-2037) \$3.98.

The ballet *Homage to the Queen* was written during April and May of 1953 and was presented on

2 June, the night of the coronation of Elizabeth II, by the Sadler's Wells Ballet Company. Briefly, the idea of the ballet was to present the four elements (Earth, Water, Fire and Air) paying homage to the newly crowned Queen. We are told that Malcolm Arnold is a trumpet player, which probably explains his affinity for fanfares, with which this score is replete. It is pleasant enough, and the expert Philharmonia Orchestra under Robert Irving plays it to the hilt; nevertheless, we couldn't warm up to the music and we doubt that repeated hearings would change our opinion. Lots of gravy but not enough meat.

Stravinsky: L'Oiseau de Feu (Suite). One side, and **Tchaikovsky: Romeo and Juliet (Overture-Fantasia).** Philharmonic Symphony Orchestra of New York conducted by Leonard Bernstein. 1-12" disc (*C-ML-5182) \$3.98.

Current Market Price: \$2.98.

As we look over the list of past Columbia "Buys of the Month," we are moved to remark that anyone who has them all surely has an excellent basic library. A *propos* of our editorial, here is one "club" one need not even join: no post cards, no keeping track of bonuses due. One need only go (or write) to his dealer, order the current "Buy of the Month," and he saves one dollar on each one. The present disc is no exception to the others: popular works, brilliant reproduction, superb performances. A grand disc.

Boccherini: Symphony in A. One side, and **Boccherini: Symphony in C minor.** Scarlatti Orchestra conducted by Franco Caracciolo. 1-12" disc (*ANG-35384TP) \$3.48. 1-12" factory-sealed disc (*ANG-35384) \$4.98.

Vivaldi: Concerto in C for Flute, Strings and Continuo. And **Telemann: Concerto in A minor for 2 Flutes, 2 Violins, Viola, Bass and Cembalo.** And **Telemann: Concerto in B-flat for 2 Flutes, 2 Violins, Viola, Bass and Cembalo.** Vienna Philharmonica Symphony conducted by Paul Anger. One side, and **Haydn: Concerto in D for Flute and Strings.** Scheck-Wenzinger Chamber Group. 1-12" disc (*UR-UR-8005) \$3.98.

Star attractions in this group are the two Boccherini Symphonies—lovely Italianate melodies, one after another, spill from this disc as cooling water from a fountain. These are first LP recordings of these works, so far as we can learn, and they are most welcome . . . Urania's slipshod identification and non-informative notes do not tell us very much about what we are hearing on its disc, nor have we ever been able to discover any information about the "Vienna Philharmonica Symphony," which seems to record exclusively for Urania. The music is pretty enough, the performances are pedestrian, the reproduction is of the very best.

Delibes: Coppélia. One side, and **Delibes: Sylvia.** Orchestre du Théâtre national de l'Opera conducted by André Cluytens. 1-12" disc (*ANG-35416TP) \$3.48. 1-12" factory-sealed disc (*ANG-35416) \$4.98.

Tchaikovsky: The Sleeping Beauty—Aurora's Wedding. One side, and **Tchaikovsky: Swan Lake—Black Swan Scene.** Minneapolis Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50118) \$3.98. (TNR Apr. & Nov. '55.)

Current Market Price: \$3.19.

Certainly there is little need for another (!) recording of *Coppélia* and *Sylvia*, and Angel's offers nothing that can be found in the several others already available; if you are considering the addition of either of these numbers to your library, we suggest the more complete versions on RCA Victor (*V-LM-2035 and *V-LM-2036, TNR Dec. '56).

Mercury has taken excerpts from its two wonderful sets of the complete *Swan Lake* and *Sleeping Beauty* (TNR Apr. & Nov. '55) and coupled them on the present disc; magnificent reproduction!

CONCERTO



Dvořák: Concerto in A minor, Op. 53. One side, and **Goldmark: Concerto in A minor, Op. 28.** Bronislaw Gimpel (violin) with the Southwest German Radio Orchestra conducted by Rolf Reinhardt. 1-12" disc (*VX-PL-10290) \$4.98.

For us, the feature of this record is the "B" side, the performance of the Goldmark *Violin Concerto*. Of all the unjustly neglected violin concertos, this one surely heads the list. For sheer listening pleasure, it is a delight. It moves onward with melodic appeal and unflagging interest. At least it does in this performance. The second movement, *Andante*, is a fine piece of lyrical writing with broad appeal. The finale is a sparkling affair which brings this fine work to a typical concerto close with a shower of violinistic sparks which we all love to hear.

If some will still argue that this is not really great music, we will reply that Bronislaw Gimpel makes a great case for it in this reading. There is no lingering around with the tempting romantic phrases of the work, yet there is a loving touch throughout that bespeaks a sound feeling for the music. We believe this is by far the best performance we have heard of the work and can only hope that its conviction will tempt some others to take up the cause and play it once in a while. The orchestral accompaniment is perfectly adjusted and nicely played; the reproduction is sweet as a nut. We urge anyone who likes violin concertos not to overlook this highly enjoyable recording.

As for the *Dvořák*, we must confess it just did not register after hearing the Goldmark. There is a lot of pre-echo on this side, the reproduction is a bit strident, and the *Dvořák Violin Concerto* is

one of his least appealing works to this listener. Magyar, Martzy, and Oistrakh each have readings of this work, in case you want to compare. For us, the Goldmark is easily worth the price of the disc.
E. E. SHUPP, JR.

Dvořák: Concerto in B minor, Op. 104. One side, and **Fauré: Elégie in C minor, Op. 24.** Janos Starker (violoncello) with the Philharmonia Orchestra conducted by Walter Susskind. 1-12" disc (*ANG-35417TP) \$3.48. 1-12" factory-sealed disc (*ANG-35417) \$4.98.

Khachaturian: Concerto in D. Ruggiero Ricci (violin) with the London Philharmonic Orchestra conducted by Anatole Fistoulari. 1-12" disc (*LL-1537) \$3.98.

The *Dvořák Cello Concerto* is considered by many to be the prime masterwork among 'cello concertos. *Dvořák* was the first romantic composer to create a masterpiece in this form. Many of the great 'cellists of our day have committed the work to discs, including Casals, Cassado, Fournier, Navarra, and Rostropovich. (Janigro's on Westminster is now deleted). Starker is numbered among the top 'cellists also in spite of the fact that he is in his early thirties. A Hungarian with a European background, he came to our shores as first 'cellist with the Dallas Symphony in 1948, and he has held a similar post in the Metropolitan Opera and Chicago Symphony orchestras. He is now an American citizen, and often appears in recital and as soloist with American and European orchestras. This recording was made in London in 1956 at the time of his debut there. He plays the "Lord Aylesford," the largest instrument ever built by Stradivarius, dated 1696. His playing of the *Concerto*, and also of the lovely Fauré *Elégie*, shows a beautiful tone and a secure technique. We would say that Starker and Susskind offer one of the best versions, backed up with fine Angel reproduction, and most persons will find it preferable to the Fournier or Navarra editions.

The *Khachaturian Violin Concerto* is finding a few more champions these days, and we are glad because from our first hearing we felt this was a work with popular appeal. Speaking of *Khachaturian*, the album notes writer states "His preference for using extended lyrical themes has resulted in a certain amount of criticism of his handling of form; and it is certainly true he is very much a rhapsodist in his large-scale compositions, and allows his melodic invention a rein which is incompatible with formal conciseness. For this reason, much of his music is difficult to analyze in accordance with classical procedures, but its appeal to the listener is very direct."

Appeal it has, and Ricci and Fistoulari put it over well. There is not quite the abandon we find in the Magyar reading (*EPIC LC-3080) and not quite the polish of Oistrakh (*ANG-35244), but it is competent and holds interest. The reproduction is

good; if it errs, it is in not favoring the violin quite enough.

E. E. SHUPP, JR.

Solisti di Zagreb Play Vivaldi. Solisti di Zagreb conducted by Antonio Janigro. 1-12" disc (*BG-BG-560) \$4.98.

CONTENTS: *Concertos in E minor for Bassoon and Strings; in G for Strings ("Alla Rustica"); in F for Oboe and Strings; in D minor for Oboe and Strings. Sinfonia No. 1 in C. Sinfonia No. 2 in G.*

Solisti di Zagreb Play Bach. Solisti di Zagreb conducted by Antonio Janigro. 1-12" disc (*BG-BG-562) \$4.98.

CONTENTS: *Double Concerto in D minor for Violin, Oboe and Strings; Triple Concerto in A minor for Flute, Violin, Harpsichord and Strings.*

The Solisti di Zagreb derives its name from Radio Zagreb (Yugoslavia), under whose auspices Antonio Janigro, the distinguished 'cellist, formed the group. (Remember Janigro's magnificent recording of the Dvořák *Cello Concerto*, TNR Jan. '54?) Each member is a soloist in his own right, and the group might be compared to I Musici or the Virtuosi di Roma.

The group is joined, on the Vivaldi disc, by Andre Lardot (oboe), Rudolf Klepac (bassoon) and Anton Heiller (cembalo) to give us superb readings of four chamber concertos and two sinfonias. Lardot and Heiller also appear on the Bach LP, as does Werner Tripp (flute), rendering very satisfying performances of the works listed. Those of us who can't get enough of this sort of music will find the investigation of this brace of discs very rewarding; the reproduction is of today's very best.

Vivaldi: Concerto in C for Flute, Strings and Continuo. And **Telemann: Concerto in A minor for 2 Flutes, 2 Violins, Viola, Bass and Cembalo.** And **Telemann: Concerto in B-flat for 2 Flutes, 2 Violins, Viola, Bass and Cembalo.** Vienna Philharmonica Symphony conducted by Paul Anger. One side, and **Haydn: Concerto in D for Flute and Strings.** Scheck-Wenzinger Chamber Group. 1-12" disc (*UR-UR-8005) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

Mendelssohn: Concerto No. 1 in G minor, Op. 25. One side, and **R. Strauss: Burleske in D minor.** Poldi Midner (piano) with the RIAS Symphony Orchestra conducted by Artur Rother. 1-12" disc (*T-LGX-66062) \$4.98.

Lots of things we do need, but a new recording of *Burleske* we surely don't need, what with two fine ones having been released only last April (TNR Apr. '57); and, as both "S" (see TNR Jan. '56) and "N" (see TNR Nov. '56) have pointed out, the logical coupling to Mendelssohn's *Concerto No. 1* is obviously his *Concerto No. 2*. But the present recording fails, not due to poor coupling or because

we have enough recordings of the works, but it just doesn't have it. The piano playing is accurate, but sterile; the conducting is—well, just conducting. No spark, no specialness to warrant preserving this performance on discs.

So if you wish the Mendelssohn, choose either Gianoli (*WEST-XWN-18043) or Katin (*L-LL-1453); if the *Burleske* is your cup of tea, choose Weber (*D-DL-9900) or Serkin (*C-ML-5168).

CHORAL



Brahms: Schicksalslied, Op. 54 ("Song of Destiny"). (Sung in English). Beecham Choral Society and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. And **Brahms: Akademische Festouvertüre, Op. 80.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. One side, and **Liszt: Psalm XIII ("Lord, How Long?").** (Sung in English). Walter Midgley (tenor), Beecham Choral Society and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35400TP) \$3.48. 1-12" factory-sealed disc (*ANG-35400) \$4.98.

Sir Thomas Beecham's readings of the Brahms works are beautifully realized and magnificently recorded. The present disc is every bit as fine as his previous efforts for Angel. We are not quite convinced of the value of having the *Song of Destiny* in English; the words are not clear anyway, and the lush blend of sound from the orchestra and chorus make words almost unnecessary.

The *Academic Festival Overture* never had it so good. It takes a performance such as this to restore such an old war-horse to its proper stature, and Sir Thomas has a long-standing reputation for doing these things.

The Liszt work was new to us. We listened to it quite a number of times, and our estimation of it grew with each hearing. It is an extended cantata for tenor solo, chorus, and orchestra. We are inclined to disregard the sacred compositions of Liszt, though they formed a significant part of his published works. Music lovers owe a debt of gratitude to Sir Thomas for presenting this relatively obscure work in such a thrilling performance. Recommended highly. N.

Paray: Mass for the 500th Anniversary of the Death of Joan of Arc. Frances Yeend (soprano), Frances Bible (mezzo-soprano), David Lloyd (tenor), Yi-Kwei-Sze (bass); Rackham Symphony Choir and Detroit Symphony Orchestra conducted by Paul Paray. 1-12" disc (*ME-MG-50128) \$3.98.

Current Market Price: \$3.19.

This is the first LP performance of Paul Paray's Mass which was premiered in 1931 in the Rouen Cathedral. The distinguished soloists, the Rackham Symphony Choir and the Detroit Symphony Orchestra under the direction of the composer himself make this a recording of interest.

The performers acquit themselves admirably in this endeavor. Frances Yeend, Frances Bible, David Lloyd and Yi-Kwei-Sze all have had distinguished careers in the fields of operatic as well as religious music and bring sensitive interpretations to the solo parts. There is good balance between the soloists, chorus and orchestra; and the sound is excellent. Made in the new Henry and Edsel Ford Auditorium in Detroit, this disc could hardly ask for better acoustics.

The prime thing to be considered in a first recording of a contemporary work which is comparatively unfamiliar is, however, not so much the acoustics and interpretations as it is the music itself. One must ask himself whether or not he wishes to invest in a recorded work which has not yet become established. This reviewer would suggest, therefore, that the recording be heard before it is bought. The Mass consists of a *Kyrie*, *Gloria*, *Sanctus-Benedictus* and *Agnus Dei*. There are moments of genuine pathos in each of these, but the work seems uneven. After a moving passage, such as sections of the *Kyrie*, there are passages which seem somewhat labored, constructed with a paucity of inspiration. Although the work as a whole is effective, it is not unreservedly so.

Investigate this, then, in order to discern what the soloists and orchestra can do with a work which may have genuine appeal. P.

Palestrina: Le Vergini (8 Spiritual Madrigals). One side, and **Palestrina: Stabat Mater**. And **Palestrina: Super Flumina Babylonis**. Choir of the Choral Academy, Lecco (Italy) conducted by Guido Camillucci. 1-12" disc (*VX-PL-9740) \$4.98.

Mozart: Missa brevis in D, K. 194. One side, and **Mozart: Mass in C, K. 257**. Annelore Cahnbley-Maedel (soprano), Margarete Kissel (contralto), Gertrud Schretter (contralto) George Maran (tenor) and Walter Raninger (bass) with the Mozarteums Kammerchor and the Camerate Academia des Salzburger Mozarteums conducted by Bernhard Paumgartner, with Franz Sauer (organ). 1-12" disc (*EPIC LC-3323) \$3.98.

Killmayer: Missa brevis. One side, and **Harrison: Mass**. New York Concert Choir and Orchestra conducted by Margaret Hillis. 1-12" disc (*EPIC LC-3307) \$3.98.

The three very different records of liturgical music reviewed here offer much food for thought. Palestrina, an acknowledged "old master," is represented by a first recording of *Le Vergini*, a setting of Petrarch's famous "Song to the Virgin," although for reasons best known to himself, Palestrina set only the first eight stanzas—two stanzas and an epilogue are omitted. The eight "spiritual madrigals," along with a setting of the first two verses of Psalm 137 (*Super flumina Babylonis*) and the *Stabat Mater* are excellently sung in "editions" by conductor Guido Camillucci. After 42 minutes Palestrina became a little monotonous, but this listener will readily

admit that a goodly portion of the trouble could very easily rest with himself.

Mozart's two relatively short Masses are gorgeous music, performed in sterling fashion by the soloists, chorus and orchestra noted above. Although the works are youthful (1774 and 1776 respectively) nonetheless they are genuine Mozart (pure gold!) exhibiting all his charm, gaiety and profound musical thought. This is a first recording of K. 257, the second (but the better) for K. 194. The record can be recommended without reserve, and not least among the set's many merits are Klaus George Roy's scholarly, beautifully written jacket notes.

The two modern church pieces pose a bit of a problem. The music is dull—the sort that seems to be written by the yard, as one used to buy dress goods. At the same time, one hates to presume and state that Herr Killmayer and Mr. Harrison were using the texts as a basis for a musical exercise. Perhaps one should leave the music alone and report that all concerned with these recorded performances do a creditable job with the assuredly difficult scores. W.

CHAMBER MUSIC



Schubert: Quartet No. 14 in D minor ("Death and the Maiden"). Armenian State String Quartet. 1-12" disc (*ANG-35237TP) \$3.48. 1-12" factory-sealed disc (*ANG-35237) \$4.98.

Schubert: Quartet No. 14 in D minor ("Death and the Maiden"). Hollywood String Quartet. 1-12" disc (*CL-P-8359) \$3.98.

Schubert: Quartet No. 2 in C. One side, and **Mozart: Quartet No. 17 in B-flat, K. 458** ("The Hunt"). Quartetto Italiano. 1-12" disc (*ANG-35351TP) \$3.48. 1-12" factory-sealed disc (*ANG-35351) \$4.98.

Schubert: Octet in F, Op. 166. David Oistrakh and Peter Bondarenko (violins); Mikhail Terian (viola); Sviatoslav Knushevitzky (violoncello); Joseph Gertovich (bass); Vladimir Sorokin (clarinet); Joseph Stidel (bassoon); and Jacob Shapiro (French horn). 1-12" disc (*ANG-35362TP) \$3.48. 1-12" factory-sealed disc (*ANG-35362) \$4.98.

Some fine recordings of Schubert chamber works come to us this month, including two new and very fine readings of the well-known "Death and the Maiden" Quartet. Both are excellent; our nod goes to the Capitol one, for its more sprightly reproduction and the somewhat more assertive playing . . . The airy *Quartet No. 2 in C* reflects the work of a 16-year-old boy, yet interestingly foreshadows the greater things to come from the pen of Schubert, the incomparable melodist; an "only LP recording" and worth the investigation of collectors of Schubert . . . Unless you are (as we often are) prejudiced in favor of the Budapest recording, you will think the present Angel record of Mozart's "The Hunt" Quar-

tet is the very best available . . . The delightful Schubert Octet contains much humor, is obviously intended for pure entertainment, and will be warmly welcomed by chamber music lovers; the present recording outclasses all previous ones in matters of fidelity, and the presence of David Oistrakh on it assures a scholarly, straightforward reading of the work.

Mozart: Sonata in F, K. 377. One side, and **Mozart: Sonata in B-flat, K. 454.** Wolfgang Schneiderhan (violin) and Carl Seemann (piano). 1-12" disc (*D-DL-9862) \$3.98.

Mozart: Sonata in B-flat, K. 454. One side, and **Mozart: Sonata in A, K. 526.** Arthur Grumiaux (violin) and Clara Haskil (piano). 1-12" disc (*EPIC LC-3299) \$3.98.

Mozart: Quartet No. 14 in G, K. 387. One side, and **Janáček: Quartet No. 2 ("Intime Briefe").** Janáček Quartet. 1-12" disc (*D-DL-9851) \$3.98.

Were it not that the genius of Mozart pervades both pieces, one would hardly guess that the gloomy *Sonata in F, K. 377* was written by the same composer as the virtuoso *Sonata in B-flat, K. 454*. Here are two new fine recordings of the *K. 454* and one each of *K. 377* and *K. 387*. Our only preference would be in matters of coupling, which must be each reader's personal choice . . . The record by the excellent Janáček Quartet might be called an LP with a built-in shock absorber—provided you play the Janáček *Quartet No. 2* first. The jacket notes suggest that the disc offers examples of the best of present-day and "formative" string quartets; this it may be, but if the record could be split in half, the Mozart side would outsell the Janáček side five to one. This LP may be an example of art, but considering that lovers of one side would hardly wish the other, it strikes us as a poor example of merchandising.

OPERA



Mozart: La Finta Semplice, K. 51 (complete). (Sung in German). Soloists, Camerata Academica of the Salzburg Mozarteum conducted by Bernhard Paumgartner. 2-12" discs in box (*EPIC SC-6021) \$9.96.

Rosina Dorothea Siebert (s)
 Fracasso George Maran (t)
 Don Cassandro Alois Pernerstorfer (bs)
 Don Polidoro August Jaresch (t)
 Donna Giacinta Edith Oravez (s)
 Ninetta Karin Küster (s)
 Simone Walter Raninger (bs)

In 1768 Leopold Mozart wrote in a letter to his Salzburg landlord of plans which he had formed for the composition and subsequent performance in Vienna of an opera buffa by Wolfgang Mozart. The work was to be performed by the excellent Viennese

opera buffa singers of the time and was designed to be approximately three hours long. According to Leopold Mozart, his plans had excited the entire music world of Vienna—not to mention the Emperor and Empress, who were delighted to have a twelve year old boy undertake so outstanding a project.

For an unknown reason, however, *La Finta Semplice* did not receive its initial performance in Vienna but was first given in Salzburg in 1769 in the theatre of the Prince-Bishop's residence. The cast was made up of church musicians, and the orchestra consisted of chamber music players instead of the expert comic artists and experienced orchestra of Vienna. Whether it was for this or some undiscovered reason, the opera subsequently passed into oblivion and was evidently not revived until 1920.

At any rate *La Finta Semplice* is an excellent example of the genius of the young Mozart. It has the buoyant lilt, which has become a trademark of this composer, although certainly this cannot be said to be a mature work. It is simply indicative of the delights to come. Although the aria, *Marito io vorrei* cannot possibly evoke the pathos of *Dove sono*, the former is exquisite.

Epic has assembled a cast of spirited singers to deliver this work, which is a fine study in the evolution of a genius. P.

Gluck: Orpheus and Eurydice (complete). (Sung in German). Soloists, Berlin Motet Choir, RIAS Chamber Choir, and Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. 2-12" discs in box (*D-DXH-143) \$9.98.

Orpheus Dietrich Fischer-Dieskau (bt)
 Eurydice Maria Stader (s)
 Amor Rita Streich (s)

When "Orpheus and Eurydice" was first performed in Vienna in 1762, the part of Orpheus was assigned to a male contralto. Since that initial performance, the part has been done by mezzo-sopranos, contraltos and—in a French version edited by Hector Berlioz—tenors. Decca now presents the fine German baritone, Dietrich Fischer-Dieskau, in the role of Orpheus.

Because of the outstanding reputation for artistry and musicianship which Fischer-Dieskau enjoys, this recording is of great interest. Because of the fact that Orpheus was last sung at the Metropolitan Opera by mezzo-soprano Rise Stevens, this becomes an item of curiosity. To one who has frequently objected to females who masquerade as males, the result is indeed gratifying. Fischer-Dieskau not only has a beautiful voice, but also he knows how to do justice to the restrained, artful melodies of Gluck. This is far from an opera of wild emotions, and Herr Fischer-Dieskau succeeds beautifully in his delivery of the classical melodic lines.

The other two singers in the cast are a wise choice also. Sopranos Maria Stader and Rita Streich become more prominent each year as representatives of expressive and accurate singing. As Eurydice

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

and Amor, respectively, they pour forth exquisite, effortless tones so necessary to the clean dramatic passion of the music of Gluck.

Although the original performances were done in Italian, this recorded version is in German, but with no loss in the spirit of the entire work. Ferenc Fricsay conducts the Berlin Motet Choir and the Berlin Radio Symphony Orchestra in what is by far the most successful version of this opera on discs.

P.

Famous Baritone Arias. Robert Merrill (baritone) with the Rome Opera House Orchestra. 1-12" disc (*V-LM-2086) \$3.98.

CONTENTS: *Otello*—Credo in un Dio crudel; *Trovatore*—Tutto e deserto (recit.) . . . Il balen del suo sorriso (aria) (with Calabrese); *Hamlet*—Brindisi; *Traviata*—Di provenza il mar; *Il Barbiere di Siviglia*—Largo al factotum; *Andrea Chenier*—Nemico della patria; *Herodiade*—Vision fugitive; *L'Africana*—Adamastor, re dell' onde profonde; *Zaza*—Zaza, piccola zingara; *Rigoletto*—Pari siamo & Cortigiani, vil razza dannata.

Operatic Recital. Cesare Siepi (basso) with orchestra 1-12" disc (*L-LL-1514) \$3.98.

CONTENTS: *Le Nozze di Figaro*—Se vuol ballare & Non piu andrai & Tutto e disposto; *Don Giovanni*—Madamina! il catalogo & La ci darem la mano (with Gueden) & Finch'han dal vino & Deh, vieni alla finestra & Meta di voi; *La Forza del Destino*—Or siam soli (with Tebaldi) & Il santo nome (with Tebaldi) & Non imprecare (with Tebaldi and del Monaco).

Operatic Recital. Giuseppe Campora (tenor) with the Orchestra of the Accademia di Santa Cecilia conducted by Alberto Erede. One side, and **Operatic Recital.** Gianni Poggi (tenor) with the Orchestra of the Accademia di Santa Cecilia conducted by Alberto Erede. (TNR Oct. '54). 1-12" disc (*L-LL-1381) \$3.98.

CONTENTS: *Tosca*—E lucevan le stella; *Falstaff*—Dal labbro il canto; *Andrea Chenier*—Come un bel di di maggio; *Mefistofele*—Dai campi, dai prati & Giunto sul passo estremo; *L'Arlesiana*—E la solita storia; *Lodoletta*—Se Franz dicesse il vero . . . Ah! ritrovarla (Campora). *Luisa Miller*—Quando le sere al placido; *Il Trovatore*—Ah! si ben mio & Di quella pira; *Manon Lescaut*—Donna non vidi mai; *Gianni Schicci*—Firenze e come un Albiero Fiorito; *Fedora*—Amor ti vieta (Poggi) (TNR Oct. '54).

The long playing record may develop into a sort of trap for unwary singers, and the first of the operatic recitals listed here proves to be a prime example of what not to do. Robert Merrill sings all the various roles (and it is a series that would tax the interpretive powers of a Ruffo, a de Luca or a Granforte) in a singularly monotonous fashion. His Iago, di Luna, Germont, Rigoletto and Hamlet all bear a striking resemblance to Robert Merrill. Vo-

cally, of course, he is excellent—in top form one might note—a fact which only accentuates the disc's interpretive shortcomings. This is one for the singer's admirers—opera lovers should look, or rather listen, elsewhere.

The Siepi disc is a selection of arias and scenes taken from the complete recorded operas in which this fine Italian basso has appeared. His work in the complete *Forza del Destino* (TNR May '56), *Le Nozze di Figaro* (TNR Feb. '56) and other sets usually has been admired in these columns although one has reservations as to his *Don Giovanni*. The *Catalog Aria*, is of course, a new recording; it is not from the *Don Giovanni* set.

Giuseppe Campora sings well enough on the first side of the third disc listed here. In fact, this writer was decidedly impressed with his work in the *Mefistofele* and *Andrea Chenier* arias. His voice is light, pleasant and very Italian, and he can convey the emotional content of the music without coming apart at the seams. The Poggi arias are transfers from a 10" disc reviewed in the October 1954 issue of THE NEW RECORDS. They sound even better now than they did then. W.

Operatic Recital. Anita Cerquetti (soprano) with chorus and orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni. 1-12" disc (*L-LL-1601) \$3.98.

CONTENTS: *Aida*—Qui Radames verra & O patria mia; *I Vespri Siciliani*—Merce, dilette amiche; *Norma*—Casta diva; *Agnes von Hohenstaufen*—O Re dei Cieli (Spontini); *Nabucco*—Ben io t'innervi & Anch'io dischiuso un giorno; *Ernani*—Sorta e la notte & Ernani, involami; *Tosca*—Vissi d'arte; *La Forza del Destino*—Pace, pace mio Dio.

Operatic Recital. Anton Dermota (tenor) with the orchestra of the Stadtische Oper, Berlin, conducted by Artur Rother. 1-12" disc (*T-LGX-66048) \$4.98.

CONTENTS: *L'Elisir d'Amore*—Una furtiva lagrima; *Tosca*—Recondita armonia & E lucevan le stelle; *Trovatore*—Ah! si ben mio; *Rigoletto*—Ella mi fu rapita! & Parmi veder le lagrime; *Eugen Onegin*—Wohin seid Ihr entschwinden; *Die Entführung aus dem Serail*—Hier soll ich Dich denn sehen & Wenn de Freude Tränen fließen; *Die Zauberflöte*—Wie stark ist nicht den Zauberton; *Così fan Tutte*—Un aura amorosa; *Die Entführung aus dem Serail*—Konstanze! . . . O wie ängstlich.

Gala Performance. Members of the Metropolitan Opera Association with orchestra conducted by Hans Jürgen-Walther. 1-12" disc (*CONCORD 3003) \$3.98.

CONTENTS: *Don Giovanni*—Brindisi (Jas. Pease); *Trovatore*—Miserere (A. DaCosta & V. Ruggeri); *Il Barbiere di Siviglia*—Largo al factotum (F. Valentino); *Madama Butterfly*—Un bel di ved-

remo (M. Henderson); *I Pagliacci*—Vesti la Giubba (A. DaCosta); *Boheme*—Musetta's Waltz Song (L. Hunt); *Il Trovatore*—Ai nostri monti (J. McCracken & S. Warfield); *Aida*—Celeste Aida (A. DaCosta); *Carmen*—Seguidilla (B. Lewis); *Faust*—Le veau d'or (L. Sgarro); *Samson et Dalila*—Mon coeur s'ouvre à ta voix (S. Warfield & J. McCracken); *Rigoletto*—La donna e mobile (R. Schock); *Don Giovanni*—La ci darem la mano (J. Pease & B. Troxell); *Carmen*—Toreador Song (F. Valentino).

Great acclaim for a dramatic soprano usually results from excellence in one of two categories—a beautiful voice or dramatic fire. Anita Cerquetti, who is introduced on this London record, does not excel in either department. Her voice can be beautiful, as in the *Casta Diva* from "Norma;" in this aria, alone, does she seem to attempt an intelligent delivery of what she is singing. In the remainder of the selections presented on this recording, she might well be doing variations on one operatic role, for there is little definition drawn among Elvira, Leonora and the other ladies. Although there is no doubt that her voice is competent enough to negotiate the music, what seems to be lacking is an ability to portray character or evidence a genuine feeling for the music. The most outstanding thing about this particular disc is the fact that here are recorded in relatively good sound several arias rarely heard on records or in the concert hall. The arias from "Nabucco" and "I Vespri Siciliani," as well as the Spontini aria, make this a recording of interest.

Anton Dermota has been widely praised for his excellence in singing Mozart arias. Telefunken offers one LP side devoted to Dermota's interpretations of four arias, and it must be said that he does admirable work in each of these. Such is not the case for the reverse side. Schipa had the suave, effortless tones suitable to *Una furtiva lagrima*. Di Stefano's *E lucevan le stelle* is a joy to hear. In neither of these roles does Dermota convince the listener that there is an affinity between voice and music. Dermota seems to lack vocal focus as well as an idiomatic Italian flavor. Although his talents are amply displayed in the Mozart arias, he cannot be praised for his work in the Italian repertoire as presented here. The aria from "Eugen Onegin" is admirably done.

The third record in this grouping is labeled "Gala Performance." That it is a performance is doubtful; that it is gala is a misnomer. Had the performers, who are identified on this disc as "members of the Metropolitan Opera Association," bothered to learn in which key they were to sing, the result might have been passable. James Pease and Barbara Troxell are the only names familiar to us; none of the singers is in any way outstanding, and there are more wrong notes and singer-conductor warfare than this reviewer has ever before encountered. The program is so outstandingly familiar that only excellent interpretations could possibly make the project interesting; nothing of the sort is found here.

P.

VOCAL



Menotti: The Unicorn, The Gorgon and the Manticore. Chorus and instrumental ensemble conducted by Thomas Schippers. 1-12" disc (*ANG-35437-TP) \$3.48. 1-12" factory-sealed disc (*ANG-35437/L) \$5.98.

The last time we reviewed a new work by Gian Carlo Menotti was just over two years ago, when we reviewed *The Saint of Bleeker Street* (TNR June '55); the warm welcome we had for the former opus is doubled in spades for the present set.

The Unicorn, the Gorgon and the Manticore is a madrigal fable for dancers, chorus and chamber ensemble. It was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and was first performed under the sponsorship of the Foundation in the Library of Congress on 21 October 1956. The New York premiere, which took place on 15 January 1957, was warmly received by the critics; and small wonder.

Although the notes give credit to four soloists, their parts are short, the bulk of the tightly woven score being for either chorus, chamber ensemble, or both together. The story is deceptively simple: a strange man is seen parading, by turns, a Unicorn, a Gorgon and a Manticore. In each instance he is first scorned by the townspeople, but the Count and Countess follow the strange one's lead in fashion, so that shortly after the appearance of each fabled animal, each person in the whole village is seen leading one. One by one the animals belonging to "The Man in the Castle," as the strange person is known, disappear under mysterious circumstances; thinking that the Man is doing each in, the townsfolk form a committee to stop the killings. When they arrive at the castle, they find the Man dying, surrounded by his very much alive Unicorn, Gorgon and Manticore. The Man, of course, is the Poet; and the Unicorn, Gorgon and Manticore are his ideals of youth, manhood and old age, respectively. The Poet's dying words to the townspeople contain the message of the fable:

"Oh, foolish people
Who feign to feel
What other men have suffered,
You, not I, are the indifferent killers
Of the Poet's dreams."

We cannot leave without mentioning that the burden of this whole production falls squarely on the shoulders of conductor Schippers. He leads the small (24 voices) chorus and nine-piece ensemble through the taut, economical score, and his forces reflect his great enthusiasm for the work. The madrigals are indeed lovely, each section being a highly polished gem as performed under Schippers' direction. Angel's engineers have outdone themselves in matters of microphone placement, balance and

volume level. It is a pleasure to recommend widespread investigation of this composer-supervised first recording of a new and exciting work from the pen of Gian Carlo Menotti. J.

The Weavers at Carnegie Hall. The Weavers, with instrumental accompaniments. 1-12" disc (*VAN-VRS-9010) \$4.98.

CONTENTS: *Darling Corey; Kisses Sweeter than Wine; Pay Me My Money Down; Greensleeves; Rock Island Line; Around the World (medley); Wimoweh; Venga Jaleo; Suliram; Sholom Chavarim; Lonesome Traveller; I Know Where I'm Going; Woody's Rag; 900 Miles; 16 Tons; Follow the Drinking Gourd; When the Saints Go Marching In; I've Got a Home in That Rock; Hush Little Baby; Go Where I Send Thee; Goodnight Irene.*

Promised Land. The Welch Chorale directed by James B. Welch. 1-12" disc (*LYR-LL-64) \$4.98.

CONTENTS: *Promised Land; Charlottown; Shenandoah; Cousin Jedediah; Jesus Born in Bethlea; Nelly Bly; Ol' Ark's A-Moverin'; Oh! Susanna; Poor Wayfarin' Stranger; O Mary, Don't You Weep!; I Have a Mother; Li'l Liza Jane; Lone Prairie; Lamentation over Boston; Gonna Ride up in the Chariot; Bethlehem; Swing Low, Sweet Chariot; Were You There?; Steal Away.*

Pete Seeger thus describes the Weavers: "Two low baritones (Lee Hays and Fred Hellerman), one brilliant alto (Ronnie Gilbert), and a split tenor (namely me)." The Weavers set the record business on its ear back in 1950 when *Good Night Irene* and *Tzena*, *Tzena* hit the stores; they have been going strong ever since.

The present recording was made at an actual concert on Christmas Eve 1955; a little of the applause following each number has been retained on the disc. This is true folk music, but "arranged" for public performance; the Weavers have terrific spirit and provide as enjoyable an hour of folk singing and playing as you're likely to find on discs.

We have had occasion to praise several of the Welch Chorale records in the past, but this one is certainly not up to this group's usual standard. Unless the performing artists can seem to enjoy singing folk songs, the songs have no point; the heavy-handed treatment the Welch Chorale gives these numbers squeezes all the life out of them.

The Wrangle Taggle Gipsies. Alfred Deller (counter tenor) with Desmond Dupré (guitar and lute) and the Taylor Recorder Consort. 1-12" disc (*VAN-VRS-1001) \$4.98.

CONTENTS: *The Wrangle Taggle Gipsies; Lord Randall; Flowers in the Valley; Blow Away the Morning Dew; Frog and the Mouse; Seeds of Love; Sweet England; Dabbling in the Dew; Strawberry Fair; Near London Town; O Who's Going to Shoe Your Pretty Little Foot?; Searching for Lambs;*

Sweet Jane; Just as the Tide Was Flowing (vocal). Wolsey's Wilde (Byrd); Fantasia on "Polly Oliver" and "Gathering Peas" (Anon.—arr. Taylor); Linden Lea (Vaughan Williams—arr. Taylor); Robin (Mundy—arr. Taylor) (recorder consort).

This disc might almost be considered an extension of the recital contained on the Vanguard disc *The Three Ravens* (*VAN-VRS-479, TNR July '56), except that the musical interludes are for a consort of recorders instead of for solo lute. Alfred Deller's delicate phrasing, scholarly musicianship, and knack for being just plain entertaining all shine forth on this disc, and it is one to be recommended without reservation—especially to those who found *The Three Ravens* to their liking. Folk songs and ballads of Elizabethan England in a unique presentation.

A Complete Minstrel Show. Vocal and instrumental soloists, quartet, chorus, and sundry and miscellaneous other performers. 1-12" disc (*SOMER-SET P-1600) \$1.98.

If you liked Epic's *Gentlemen, Be Seated* (TNR May '56), you'll probably want to add this bargain-priced (but really hi-fi) LP to your collection—in spite of the fact that many numbers on the present disc duplicate those on Epic's.

Contained on this Somerset LP are the following (numbers marked with an asterisk are also on Epic's): *Hot Time in the Old Town Tonight**; *Swanee River; Ol' Dan Tucker**; *Mandy Lee**; *Old Folks at Home**; *Camptown Races**; *Lassus Trombone**; *In the Evening by the Moonlight**; *Oh, Susannah; Shine On, Harvest Moon**; *Preacher and the Bear; Grand Old Flag; Asleep in the Deep; I Wonder Who's Kissing Her Now**; *Wait 'til the Sun Shines, Nellie; Hello, Ma Baby**; *Goodbye, My Lady Love**; *Jeannie with the Light Brown Hair; Sweet Sixteen.*

If you like to sing along with the record, in addition to the present record and *Gentlemen, Be Seated*, the following are recommended: *Required Singing* (*EPIC LN-3282, TNR Jan. '57) and *Here Comes the Showboat* (*EPIC LN-3329, TNR Apr. '57).

Troubadour and Trouvère Songs (12th & 13th Centuries). Russell Oberlin (counter tenor) accompanied by Seymour Barab (viol). 1-12" disc (*EA-0012) \$4.98.

Chansons and Motets of the 13th Century. One side, and (2) **Organa of l'École de Notre Dame.** Pro Musica Antiqua directed by Safford Cape. 1-12" disc (*D-ARC-3051) \$5.98.

(6) **Organa of l'École de Notre Dame.** Russell Oberlin (counter tenor); Charles Bressler, Donald Perry (tenors); and Seymour Barab (viol). 1-12" disc (*EA-0021) \$4.98.

No record label has ever described so perfectly the effect of the music contained thereon. Hearing the Troubadour and Trouvère Songs in Russell Oberlin's

fantastic counter tenor is indeed an *expérience anonyme!* A particularly satisfying feature of this disc is the unabridged rendering of all the verses of these songs. Seymour Barab's viol accompaniment is suitably inconspicuous. Texts and translations are also provided.

The Archive disc generally duplicates the materials contained on the other two records, but contains a wider variety of medieval polyphonic forms.

The performances of the Organa from L'École de Notre Dame occupy the remaining side of the Decca disc, and all of the third record listed above. These compositions are drawn from those used at the time of the erection of Notre Dame (c. 1160 A.D.). They are by two men: Leonin and Perotin, about both of whom almost nothing is known. It is especially interesting to find the element of individual technique of such prominence in these early forms. Even to the untutored listener, there are readily discernable differences in the works of these two composers. In the one Organum which is duplicated, *Sederunt principes*, the Archive disc achieves the more satisfactory performance.

In all these records, the performances are superior. Admittedly, they are for the specialist and/or scholar, but to them they will be a complete joy.

N.

ORGAN



Bach Organ Recital. Anton Nowakowski, playing the organ of the Klosterkirche, Sorro, Denmark. 1-12" disc (*T-LGX-66059) \$4.98.

CONTENTS: *Toccata and Fugue in D minor, BWV. 565; Prelude and Fugue in C, BWV. 545; Prelude and Fugue in B minor, BWV. 544; Passacaglia in C minor, BWV. 582; Prelude and Fugue in E minor, BWV. 548; Fantasia in G, BWV. 572.*

This disc of Bach organ music presents a group of some of the best known organ works played for the umpteenth time on records. Generally speaking, we would say that its chief attraction would be for those who like their Bach in miniature. Here we have neat, precise playing on an organ which is made to sound rather thin and piping for the most part. The organ really has a fairly good ensemble when it is permitted to roll out, such as in the *C major Prelude and Fugue*. That does not happen too often; and, in fact, it could not happen all the time, or the effect would be monotonous. When the registration is kept light, it is too thin. The familiar *Toccata and Fugue in D minor* sounds as though it were played on a different organ from the following piece on the disc, the *C major* already mentioned.

When the *Passacaglia* opens up, the registration is so weird and "quinty" there is some doubt as to what the true pitch line is. With that out of the way, Nowakowski proceeds to build a respectable

if small-scaled edition of the *Passacaglia and Fugue in C minor* always managing to be careful not to allow anything thrilling to intrude. The most precious cameo comes with the magnificent "Cathedral" *Prelude and Fugue in E minor* (not referred to as such in the notes). It would never have acquired the "Cathedral" title from this performance, which is more like the chapel of a doll's house. This is followed with a really fair statement of the *Fantasia in G*, where we can hear something that sounds like an organ. Nowakowski's reading of this work is steady and noble.

We are inclined to think this disc is compiled of several recording sessions where the microphone placement varied as well as the recording characteristics. In all, it is not to be recommended.

E. E. SHUPP, JR.



PIANO

"The King and I" and "Carousel." George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-PL-21300) \$3.98.

Echoes of Hollywood. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25400) \$3.98.

Echoes of Vienna. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25250) \$3.98.

Echoes of Spain. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25070) \$3.98.

Echoes of Broadway. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25350) \$3.98.

Five more of the most pleasing background music discs in the George Feyer "Echoes of . . ." series (see TNR May '57), guaranteed to make your cocktail taste better and drone of party chit-chat more bearable.

Mozart Piano Music. Wilhelm Backhaus (piano). 1-12" disc (*L-LL-1399) \$3.98.

CONTENTS: *Fantasia in C minor, K. 475; Sonata No. 10 in C, K. 330; Sonata No. 14 in C minor, K. 457; Rondo in A minor, K. 511.*

Mozart Piano Music. Paul Badura-Skoda and Joerg Demus (piano, four hands). 1-12" disc (*WEST-XWN-18045) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Sonata in F, K. 497; Sonata in G, K. 357; Sonata in C, K. 521.*

We rather suspect that Wilhelm Backhaus' many fans will not hesitate to add the present London LP to their libraries; our personal choice would be

Giesecking in the two Sonatas (K. 330 and K. 457), but he does not offer this coupling and we rather feel that no one could quarrel with Backhaus' interpretations . . . One often comes across works for duo-pianists (two artists, two pianos) but almost never does one hear works for two artists, one piano in recital. However, in the intimate presentations of the 18th century, such works were common, and Mozart wrote many pieces of this genre. Close rapport and extreme nimbleness is required in playing such works, and Badura-Skoda and Demus here perform as one man (albeit a man with four hands) in these lovely Mozart sonatas.

Horowitz in Recital. Vladimir Horowitz (piano). 1-12" disc (*V-LM-1957) \$3.98.

CONTENTS: *Variations on a Theme by Clara Wieck* (Schumann); *Mazurka in B-flat minor, Op. 24, No. 4* (Chopin); *Polonaise-Fantasia, Op. 61* (Chopin); *Sonata in E-flat, Op. 78* (Haydn); *Intermezzo in B-flat minor, Op. 117, No. 2* (Brahms); *Sonata in E, L. 23* (Scarlatti); *Etincelles* (Moszkowski); *Prelude in D, Op. 11, No. 5* (Scriabin); *Prelude in G-sharp minor, Op. 22, No. 1* (Scriabin); *Stars and Stripes Forever* (Sousa—trans. Horowitz).

We recall the old 78 rpm (vinylite) disc of the *Stars and Stripes Forever* by Horowitz which, much to our surprise, became quite a large seller (at \$2 per record); here it is again on an "actual recital" record (the Scriabin numbers were especially recorded for this disc; the others were recorded at a recital given some time in the early nineteen fifties). If the *Stars and Stripes Forever* is worth \$2, the rest of the recital is easily worth the other \$1.98!

Lipatti's Last Recital. Dinu Lipatti (piano). 2-12" discs (*ANG-35438/9TP) \$6.96. 2-12" discs in factory-sealed album (*ANG-3556B) \$9.98.

CONTENTS: *Partita No. 1 in B-flat* (Bach); *Sonata No. 8 in A minor, K. 310* (Mozart); *Impromptu No. 2 in E-flat, Op. 90, No. 2* and *Impromptu No. 3 in G-flat, Op. 90, No. 3* (Schubert); (13) *Waltzes* (Nos. 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14) (Chopin).

When Dinu Lipatti died, at the age of 33, on 2 December 1950, the world lost a great pianist of even greater promise. His handful of LP records continue to sell, especially his wonderful coupling of the Schumann and Grieg Concertos (*C-ML-4525, TNR June '52). The present recording, made at Lipatti's last recital, was effected by the engineers of the Radiodiffusion française; considering that conditions were not those to be found in the recording studio, the results are, indeed, excellent.

Lipatti was one who had decided to study the piano repertory segment by segment, not wishing to perform a work publicly until he was certain that he had mastered it. Accordingly, his repertoire at the age of 33 was quite limited and, save for the two Schubert pieces, all of the works contained in the

present recital are already on discs by Lipatti. The great value of this set, then, is not so much that it adds to the Lipatti discography, but that one can hear this fine musician in an actual performance, knowing that it is not the result of the piecing together of bits of tape from several performances by some recording engineer to give a "perfect" performance. (This is why some artists in recital do not sound as good as they have on their discs).

This set may not set any sales records; yet it is to be welcomed by all collectors of Lipatti's discs as well as those interested in "performance" recordings—true mirrors of an artist's abilities. J.



MISCELLANEOUS

Banjo and 'Bones in Hi-Fi. Uptown Firehouse Brigade conducted by Mac Pollack or Allen Roth. 1-12" disc (*EPIC LN-3360) \$3.98.

CONTENTS: *Lassus Trombone; Klaxon; Have a Little Fun; Dona Do Dat; Lightning Fingers; Shout-in' Liza Trombone; Mister Joe; Waves; Pahson Trombone; Chimes of Iron Mountain; Miss Trombone; Aunt Hannah.*

Parade of the Banjos. The Internationals. 1-12" disc (*GOLDEN CREST CR-3000) \$3.98.

CONTENTS: *Alexander's Ragtime Band; California, Here I Come; Pasadena; Dixie; Camptown Races; Chinatown, My Chinatown; 22 others.*

American Banjo Tunes and Songs in Scruggs Style. 15 banjoists. 1-12" disc (*FOLK-FA-2314) \$5.95.

CONTENTS: *Shortnin' Bread; Cacklin' Hen; John Henry; Turkey in the Straw; 29 others.*

And the Banjos Sing. John Cali (banjo) with band and vocal group. 1-12" disc (*GOLDEN CREST CR-3016) \$3.98.

CONTENTS: *Yearning; Angry; Goofus; Five Foot Two, Eyes of Blue; I Wonder What's Become of Sally?; 7 others.*

The first disc listed above really does not belong in this group, it being a wonderful collection of minstrel band numbers by "Uncle" Henry Fillmore. The banjo is only incidentally featured; and watch that apostrophe before the word "'Bones"—this is not a collection of tunes featuring bones players, but trombone players . . . The other discs feature the banjo. The Internationals is a banjo band, with saxophone, string bass and a tinkling piano sometimes in the background; they play 28 (the jacket says 24, but the editor evidently forgot to count 'em) favorite tunes that most anyone would like . . . The Folkways disc is sort of a Hamlet-without-Hamlet-so-Ophelia-will-have-to-do. Seems a fella' named Earl Scruggs developed a 3-finger style of playing the banjo and making it the lead instrument; but Earl ain't on this disc. His brother, name of Junie Scruggs, is on the record; but he and two of the other banjoists don't play "Scruggs" style, nohow.

Twelve of 'em do foller Earl, tho'; this here's a real cornball of a record, with a lotta tunes nobody ever heerd of . . . The jacket notes describe "And the Banjos Sing" best: "Here (John Cali) is surrounded by a group of uninhibited singers who sound as though they were on a hayride. They . . . brought along a tuba, an accordion and . . . supporting musicians who are obviously having a ball. Climb on board—in no time you'll be singing, too."

Luening & Ussachevsky: A Poem in Cycles and Bells. Tape Recorder and Members of the Royal Danish Radio Orchestra conducted by Otto Luening. And **Ussachevsky: A Piece for Tape Recorder.** And **Luening & Ussachevsky: Suite from "King Lear."** Tape Recorder (solo). One side, and **Bergsma: The Fortunate Islands.** Orchestra of the Accademia Nazionale di Santa Cecilia (Rome) conducted by Alfredo Antonini. 1-12" disc (*COMPOSERS CRI-112) \$4.98.

With the advent of the tape recorder, with its uncanny ability to distort the sounds it picks up, thus creating new sounds, the composer of today has a virtually limitless source of sounds which he may incorporate into his compositions. There will be those who, upon hearing Side One of this disc, will hope that a composer will come along who can make beauty out of this myriad of sounds instead of the cacophony one hears here. We try to be broad-minded when it comes to music, and we have at times recommended things for which we did not personally care, because we were rather certain that those collectors interested would feel that the particular work was a worthy representative of the composer, idiom or whatever. However, the weird, un-beautiful noises which Luening and Ussachevsky cause to emanate from their prepared tape recorder, while perhaps interesting for their novelty, do not impress us as anything we'd ever care to hear again.

William Bergsma (1921-) was born in Oakland, Calif., played the violin at six and was composing orchestral music by the time he reached high school. His work came to the attention of Howard Hanson in 1937, and this was the beginning of a string of prizes and awards for Bergsma's compositions. *The Fortunate Islands*, the composer says, represents his impressions of what he might feel if he discovered a new island or archipelago. Decidedly modern, the piece nonetheless has its moments of grandeur and beauty, dissonances being used most intelligently to set off the themes. Compared to what you will hear on the other side of this disc, Bergsma's work is positively delightful; since one cannot buy half a record, one must perforce decide whether *The Fortunate Islands* is interesting enough to warrant taking the chance of getting the "wrong side up" on his record changer. J.



BOOKS OF MUSICAL INTEREST

The World's Encyclopaedia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAE—Classic Editions, CSM—Cosmos, D—Decca, DT—Duerot-Thomson, EA—Experience, ANONYMUS, EG—Esteric, FLK—Ethnic Folkways Library, GDA—Gragorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyra, PE—Period, PHA—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 () indicates 45 rpm.

H. ROYER SMITH COMPANY

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The New Records

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THE SUMMER MONTHS are the season when record manufacturers traditionally concentrate on their fall programs and there is usually a lessening of new releases; however, judging from the number of discs received in our studios for review, one would not guess this to be the case. Therefore, in order to cover as many records as possible, we will dispense with our usual editorial matter and get right to the business at hand—covering as many of these new discs as possible in the sixteen pages allotted.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Prices** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

NOTE: The **Current Market Prices** of Westminster Records are as follows: WN/SWN/XWN-18000 series, \$3.19; W-LAB-

7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning August 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Romberg: *The Student Prince*. Dorothy Kirsten, Robert Rounseville and supporting cast with orchestra and chorus—Engel. 1-12" disc (*C-CL-826) \$3.98. (TNR Nov. '52).

Berlioz: *Les Troyens à Carthage*. Soloists, Chorus and l'Orchestre de la Société des Concerts du Conservatoire de Paris—Scherchen. 3-12" discs in album (*DT-DTL-93001/3) \$11.94. (TNR Dec. '52).

NEW LP SAMPLERS

Following our practice, we are listing below the latest batch of "Sampler" LP releases which have recently been made available. Since readers of THE NEW RECORDS are already familiar with such discs and aware that "Sampler" releases are always limited editions, those interested should make their selections without delay.

Brahms: *Concerto in D, Op. 77*. Erica Morini (violin) with the Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 1-12" disc (*WEST-XWN-18600) \$3.98.

Current Market Price: \$1.98.

In March Tempo. Various Orchestras and conductors. 1-12" disc (*WEST-XWN-18599) \$3.98.

Current Market Price: \$1.98.

CONTENTS: *Symphonie Fantastique*—March to the Scaffold (Berlioz); *Carmen*—March of the Toreadors, March of the Smugglers, Changing of the Guard (Bizet); *A Midsummer Night's Dream*—Wedding March (Mendelssohn); *Love for Three Oranges*—March (Prokofiev); *March Joyeuse* (Chabrier); *March Slav* (Tchaikovsky); *Die Götterdämmerung*—Siegfried's Funeral March (Wagner).

Orchestral Concert. (1) London Symphony Orchestra or (2) Philharmonic Symphony Orchestra of London conducted by Hermann Scherchen. 1-12" disc (*WEST-XWN-18598) \$3.98.

Current Market Price: \$1.98.

CONTENTS: *Capriccio Italien, Op. 45* (Tchaikovsky) (1); *Capriccio Espagnole, Op. 34* (Rimsky-Korsakov) (1); *William Tell—Overture* (Rossini) (2); *Thieving Magpie—Overture* (Rossini) (2).

Vacation Time. Jack Henderson and his Orchestra. 1-12" disc (*WEST-WP-6062) \$3.98.

Current Market Price: \$1.98.

CONTENTS: *On Wings of Song; None but the Lonely Heart; Ave Maria* (Schubert); *Cavatina; Melody* (Tchaikovsky); *Pizzicato Polka; Valse Caprice; Hungarian Dances Nos. 1 & 5* (Brahms); *Barcarolle* (Tchaikovsky); *Rosamunde—Ballet Music; Get Up Early.*

Chopin: Concerto No. 1 in E minor, Op. 11. Paul Badura-Skoda (piano) with the Vienna State Opera Orchestra conducted by Artur Rodzinski. One side, and **Schumann: Concerto in A minor, Op. 54.** Joerg Demus (piano) with the Vienna State Opera Orchestra conducted by Artur Rodzinski. 1-12" disc (*WEST-XWN-18458) \$3.98.

Current Market Price: \$1.98.

Rodgers: Oklahoma and South Pacific (excerpts). Gordon Kibbee, playing the Wurlitzer Theatre Organ. 1-12" disc (*UR-UCS-57) \$1.98.

ORCHESTRA



Bizet: Carmen Suite. And **Bizet: L'Arlesienne Suite No. 1.** And **Bizet: L'Arlesienne Suite No. 2.** Detroit Symphony Orchestra conducted by Paul Paray. 1-12" disc (*ME-MG-50135) \$3.98.

Current Market Price: \$3.19.

Khachaturian: Gayne. And **Moussorgsky: Night on Bald Mountain.** One side, and **Borodin: Prince Igor—Overture.** And **Borodin: On the Steppes of Central Asia.** And **Rimsky-Korsakov: The Tale of the Czar Saltan—Flight of the Bumble Bee.** Hallé Orchestra conducted by George Weldon. 1-12" disc (*ME-MG-50137) \$3.98.

Current Market Price: \$3.19.

No one who has committed the *Carmen Suite* and

the *Arlesienne Suites* to discs has ever approached the task with more dedication and an obvious desire to do the music right and without unnecessary gilding of the lily. Paray has seldom performed with such complete lack of mannerism. These are about the straightest performances we can recall—and they are also about the best we have ever heard. They are not for an instant lacking in color, drive, or conviction, but they do set the story straight as to how this music should sound without the usual posturing and pushing around that this well-worn material invariably suffers. Bizet was no trite dub, and he gets a really fair treatment here which raises the level of the music far beyond what is generally set forth in these works. Needless to say, the Detroit Orchestra does Paray's bidding with skill and dedication, and the reproduction is of Mercury's best. This is a disc not to be missed if you like this fare—and who doesn't? We doubt anyone can top this for a real, honest performance of this music.

After hearing Paray in Bizet (in anything, for that matter), we could only wish he had the stick in the recording of *Gayne*. Now *Gayne* is a work that can stand the most outlandish reading—in fact, the more flamboyant the better. George Weldon is not the man for this ripe dish, nor does the Hallé Orchestra show much style. This just does not click as it should. The kindest word we can find for the rest of the Russian works on the disc would be routine. *Night on Bald Mountain* is entirely lacking in style, is not eerie or effective. Having just recently heard (live) Paray doing *On the Steppes of Central Asia*, we can honestly say this effort is routine in the extreme. Reproduction of this disc is good, but that is hardly enough to recommend it.

E. E. SHUPP, JR.

R. Strauss: Till Eulenspiegels lustige Streiche, Op. 38. One-half side, and **R. Strauss: Le Bourgeois Gentilhomme Suite.** L'Orchestre national de la Radiodiffusion française conducted by Igor Markevitch. 1-12" disc (*ANG-35447TP) \$3.48. 1-12" factory-sealed disc (*ANG-35447) \$4.98.

R. Strauss: Sonata in E-flat, Op. 18. One side, and **Debussy: Sonata for Violin and Piano.** Joseph Fuchs (violin) and Artur Balsam (piano). 1-12" disc (*D-DL-9836) \$3.98.

R. Strauss: Sonata in F, Op. 6. One side, and **Brahms: Sonata in E minor, Op. 38.** Joseph Schuster (violin) and Friedrich Wuehrer (piano). 1-12" disc (*VX-PL-9910) \$4.98.

Markevitch's *Till Eulenspiegel* serves as a filler for the complete suite from *Le Bourgeois Gentilhomme*, which requires more than a single 12" side. Neither performance is superior to other available versions. Reiner's reading of the suite from Moliere's play is not complete, but the missing selections add very little; the definition of RCA's recording of the Chicago Symphony outclasses the present disc by far. The recent Columbia *Till* with Ormandy and the Philadelphia Orchestra (*C-ML-5177) will doubtless

remain our favorite for a long time to come.

Strauss' early chamber works have never acquired the stature of his orchestral masterpieces, but they remain excellent examples of his style. The couplings of the latter two discs offer interesting comparisons; Brahms and Debussy, of course, continued to write chamber works during their entire life, while Strauss returned to it after some sixty years with his 1948 *Concertino*. The cello disc is especially noteworthy for the superior work of Joseph Schuster, who makes his recording debut with this disc. Vox has recorded these two performers with astonishing clarity, and both the sonatas are extremely pleasant listening. N.

Rimsky-Korsakov: Scheherazade. Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9908) \$3.98.

This is not a half-bad recording—very good, in fact. Unfortunately, for Decca anyway, we have not yet gotten over the thrill of hearing Steinberg perform this work (*CL-P-8305, TNR Mar. '56), and it remains our standard by which all other recordings are judged. If you already have Steinberg, you need look no further; if you do not own a *Scheherazade* and like to compare before you buy, you might try the present one, Ormandy (*C-CL-850) and Steinberg, which would be our choice of the three best.

New Music from Old Erin (Vol. I). Radio Eireann Symphony Orchestra conducted by Milan Horvat. 1-12" disc (*D-DL-9843) \$3.98.

CONTENTS: *Megalithic Ritual Dances* (Boydell); *Music for Strings* (Bodley); *Suite of Irish Airs* (May).

New Music from Old Erin (Vol. II). Radio Eireann Symphony Orchestra conducted by Milan Horvat. 1-12" disc (*D-DL-9844) \$3.98.

CONTENTS: *Variations on a Popular Tune* (Potter); (3) *Pieces for Strings* (Kelly); *The Dirge of Ossian* (Larchet); *MacAnanty's Reel* (Larchet); *Irish Suite for Strings* (Duff).

The two discs of modern Irish music might have been titled slightly differently by Decca: Vol. 1 could have been assigned the adjective *Serious* New Music from Old Erin, while the Vol. 2 could qualify as *Light* selections of the same origin. If this is a representative sample of the current musical effort of Eire, it is evident that a promising field of musical accomplishment has been neglected. Milan Horvat, a Yugoslav by birth, has been conductor of the Radio Eireann Symphony since 1953 and makes an impressive case for these selections.

Brian Boydell's *Megalithic Ritual Dances* is cast in the mold of Prokofiev's *Scythian Suite* (it isn't quite in the same league with Stravinsky's *Sacre*, though it's rhythmic quality brings that work to mind). It is easily the best work in the collection. We found Potter's *Variations on a Popular Tune* a particularly ingratiating piece, characteristic of what

we generally think of as "Irish" music, yet possessing real merit as an orchestral work. Arthur Duff's *Irish Suite for Strings* appears to be the best of the several selections for string ensemble, apparently a popular medium for present-day Irish composers.

Decca has scored something of an "off-beat" scoop here, and for many it will provide a fascinating introduction to a little-known field of contemporary musical endeavor. N.

Romantic Music of Rachmaninoff. Andre Kostelanetz and his Orchestra with Leonid Hambro (piano). 1-12" disc (*C-CL-1001) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Rhapsody on a Theme of Paganini*, Op. 43—Rhapsodie; (5) *Preludes* (E-flat, Op. 23, No. 6; G minor, Op. 23, No. 5; G, Op. 32, No. 5; G-sharp minor, Op. 32, No. 12; C-sharp minor, Op. 3, No. 2); *Concerto No. 2 in C minor*, Op. 18—3rd movement (excerpt); *Serenade*, Op. 3, No. 5; *Melodie in E*, Op. 3, No. 3; *Etude Tableau in C*, Op. 33, No. 2; *Vocalise*, Op. 34, No. 14; *Daisies*, Op. 38, No. 3; *Symphony No. 2 in E minor*, Op. 27—Schzerzo (excerpts).

Some years ago "Kosty" did a 10-inch LP of the music of Chopin which became a best-seller and remained so for some months; it was just the sort of music that had wide appeal, and Andre Kostelanetz had no peer at interpreting it to please the public taste. We judge the present disc to be a repeat of the aforementioned one; more music that most everyone loves, done in Kostelanetz' inimitable manner, ably assisted by Leonid Hambro. Another winner in Columbia's "Buy of the Month" series.

Mozart: Symphony No. 36 in C, K. 425 ("Linz").

One side, and Mozart: *Symphony No. 33 in B-flat, K. 319.* Symphony Orchestra of the Bavarian Radio conducted by Eugen Jochum. 1-12" disc (*D-DL-9920) \$3.98.

Mozart: Serenade No. 10 in B-flat, K. 361. Members of the Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 1-12" disc (*D-DL-9918) \$3.98.

Haydn: Symphony No. 86 in D. One side, and **Haydn: Symphony No. 92 in G ("Oxford").** Scarlatti Orchestra conducted by Franco Caracciolo. 1-12" disc (*ANG-35325TP) \$3.48. 1-12" factory-sealed disc (*ANG-35325) \$4.98.

Jochum's readings of the two Mozart symphonies are firmly in the disciplined tradition we have come to expect of this conductor. Any conductor essaying the "Linz" must contend with Walter's "Birth of a Performance" album for Columbia (*C-SL-224), wherein Maestro Walter lays firm standards for this symphony and provides, in the rehearsal portion of the recording, indisputable arguments for every note of the score as he sees it. The pairing with the *Symphony No. 33*, however, is not duplicated. If you are interested in acquiring

these two symphonies, the recordings here are adequate in every way.

The Lehmann recording of the *Serenade for Wind Instruments* is possibly one of the finest Mozart recordings this reviewer has ever heard. The woodwind chamber works of Mozart contain some of his most delightful writing, and it is a loss to many that they are not more widely known. Everything is just right about this disc; woodwind timbres are difficult to capture on a disc without distortion, but it is accomplished here to perfection. The balance of the ensemble is a sonic wonder.

The present Haydn No. 86 is the only current listing in the Schwann catalogue, while the "Oxford" competes with several. The Scarlatti Orchestra has gained a reputation playing eighteenth century Italian music; this is their first effort with Haydn.

N.

Wagner Orchestral Excerpts. Orchestra of the Städtische Oper, Berlin, conducted by Artur Rother. 1-12" disc (*T-LGX-66044) \$4.98.

CONTENTS: *Tannhäuser*—Overture; *Die Götterdämmerung*—Siegfried's Rhine Journey & Funeral Music; *Rienzi*—Overture.

A welcome treat for Wagner fans is the flood of fine discs featuring the composer's orchestral music released so far this year (see TNR Feb., Mar. & June '57). Here is another excellent one, featuring what sounds like a fine German orchestra with the well-known Artur Rother at the helm. If you haven't got enough of this sort of thing for your library, try this one.

Bach: (4) Orchestral Suites. Pro Arte Chamber Orchestra, Munich, conducted by Kurt Redel. 2-12" discs (*DT-DTL-93073/4) \$7.96.

Suites Nos. 1 in C and 2 in B minor. (*DT-DTL-93073) \$3.98.

Suites Nos. 3 in D and 4 in D. (*DT-DTL-93074) \$3.98.

Bach: (4) Orchestral Suites. Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 2-12" discs (*EPIC LC-3194 & *EPIC LC-3332) \$7.96.

Suites Nos. 1 in C and 2 in B minor. (*EPIC LC-3194) \$3.98.

Suites Nos. 3 in D and 4 in D. (*EPIC LC-3332) \$3.98.

The present issue of Bach orchestral suites brings the number of sets under one conductor to a total of seven. As for the two releases under consideration here, there are no striking differences in the interpretations or performances to make the one a clear cut choice over the other. We played "blind-man's-bluff" with these, and found it almost impossible to identify which recording we were hearing.

Van Beinum's flute soloist in the *Second Suite* may be the deciding factor in favor of the Epic disc; but to compensate, the brilliant trumpet work of the

Pro Arte Ensemble on the Ducretet-Thomson record for the *Third and Fourth Suites* is flawlessly performed and brilliantly recorded. We also compared both these sets with our old Columbia disc from the first Prades Festival under Casals. Sonically there is a small lack perhaps, but musically this reading of the first two suites (*C-ML-4348) still holds our preference. Suffice to say that either of the above sets provides more than adequate renditions of this music. Since all are available as single discs, the listener may select one of each.

N.

Mozart: Serenade No. 9 in D, K. 320 ("Posthorn").

One side, and **Mozart: Symphony No. 29 in A, K. 201.** Concertgebouw Orchestra conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3354) \$3.98.

Mozart: Serenade No. 13 in G, K. 525 ("Eine kleine Nachtmusik"). And **Mozart: Divertimento in D, K. 136.** One side, and **Gabrieli: (2) Pieces for Double String Orchestra.** Stuttgart Chamber Orchestra conducted by Karl Münchinger. And **Telemann: Concerto in G for Viola and Strings.** Heinz Kirchner (viola) with the Stuttgart Chamber Orchestra conducted by Karl Münchinger. 1-12" disc (*L-LL-1321) \$3.98.

Mozart: Serenade No. 6 in D, K. 239 ("Serenata Notturna"). And **Mozart: Adagio and Fugue in C minor, K. 546.** One side, and **Beethoven: Grosse Fuge, Op. 133.** Philharmonia Orchestra conducted by Otto Klemperer. 1-12" disc (*ANG-35401TP) \$3.48. 1-12" factory-sealed disc (*ANG-35401) \$4.98.

The Mozart "Posthorn" Serenade is given a nicely detailed and very stylishly played performance by the redoubtable Amsterdam Orchestra which will prove more appealing to most persons than any of the several previous LP versions, although at least one of them (Sternberg) may please the purists a bit more. We think van Beinum has just the right touch for this work, which is recorded with a wonderfully silken quality. The coupling is a good reading of the *Symphony No. 29*, not the greatest statement of this work on discs, but a respectable reading, beautifully played by the orchestra.

The crystal clarity and purity of detail in a smaller body of players is exemplified by the playing of the Stuttgart Chamber Orchestra, whose meticulous performance is given reproduction of just enough resonance to make its disc a delightful one to hear. Münchinger is a fastidious musician and the playing of this group is always virtually perfection. From past experience with a majority of orchestral performances of the "Eine kleine Nachtmusik," we think this version may be a bit tame and a shade thin for your tastes, but there is no denying the simplicity and clarity of the rendition. The short *Divertimento*, K. 136 is played with uncanny precision in the best recording ever accorded this little gem.

With harpsichord continuo and a viola soloist, the Stuttgart group offers a premiere of an important work by Telemann. In the concerto grosso style, except that the "concertino" is represented by the single viola, the work is of a quality one would associate with Bach and Handel. This worthy piece will never find better exponents than the present group, including the expressively played solo viola part. The two serene "Canzones" of Gabrieli complete this fine disc.

Back to Mozart serenades, and this time the "Serenata Notturna," second in popularity only to the "Eine kleine Nachtmusik." Using an obviously "reduced" orchestra, Klemperer offers a reading which is not exceeded by the other six experts who have also recorded this unusually scored work. The long neglected Klemperer is now getting a much deserved workout in the recording studios, and this disc continues with two more Klemperer specialties. The Mozart *Adagio and Fugue in C minor*, an exceptionally rugged and rather daring work, is set forth magnificently by conductor and orchestra. We were completely fascinated with the music and the performance, both truly great. Using the full string section, Klemperer essays a performance of the Beethoven *Grosse Fuge* which is a masterpiece that is as scholarly as it is exciting. Klemperer makes logic out of this difficult writing, and the playing of the Philharmonia is exemplary, to say the least, as is also the quality of reproduction.

E. E. SHUPP, JR.

Surinach: Symphony No. 2. Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. One side, and **Turina: Rapsodia Sinfonica.** Sondra Bianca (piano) with the Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. 1-12" disc (*MGM-E-3510) \$3.98.

Kabalevsky: Colas Breugnon Suite. Philharmonia Orchestra of London conducted by Wilhelm Schuechter. One side, and **Kabalevsky: The Comedians Suite.** Paris Conservatory Orchestra conducted by Harry Horlick. 1-12" disc (*MGM-E-3506) \$3.98.

Surinach's efforts in the symphonic vein were a disappointment to us, quite frankly. His more recent works (this symphony was composed in 1949) have been distinguished by a vitality and originality that he present work does not seem to possess. We are old that the symphony is based on folk themes, and it may be that the characteristic Spanish idiom does not fit itself well into the symphonic form.

The Turina *Rapsodia* involves the piano with orchestra but does not feature it "concerto-style" as a solo instrument. The work is reminiscent of Falla's *Lights in the Gardens of Spain*. Both works are competently played under Winograd's direction, and Sondra Bianca's piano work in the Turina *Rapsodia* is capable.

The coupling of the two popular Kabalevsky

works is an intelligent one. *The Comedians* is a very entertaining work, while the *Colas Breugnon* suite is little known except for the overture. We are inclined to prefer Golschmann's recent reading of the *Colas Breugnon*, and Ormandy's LP of *The Comedians* seems to communicate more wit and sparkle than the present one.

N.

Brahms: Symphony No. 1 in C minor, Op. 68. Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2097) \$3.98.

Two very fine recordings of Brahms' *First* have been released in the past year (Steinberg's, *CL-P-8340, TNR Sept. '56 and Markevitch's, *D-DL-9907, TNR June '57), both featuring really superb reproduction; the present RCA Victor issue does not improve on things, sonically.

What we do get, however, is an impassioned but straightforward reading. Munch always puts a little bit of himself into everything he does, yet here he is trying desperately to let Brahms speak for himself; thus, a rhythmic, not-overblown-but-nevertheless-lush performance emerges—not as exciting as Kubelik's or Toscanini's, not as polished as Ormandy's, but with a trifle more "oomph" than either Steinberg's or Markevitch's.

As indicated above, there should now be a Brahms' *First* for everyone; surely you will find one of those listed above to your liking.

Sibelius: Finlandia, Op. 26. And **Sibelius: Swan of Tuonela, Op. 22, No. 3.** One side, and **Grieg: Peer Gynt Suite No. 1, Op. 46.** And **Alfven: Midsommarvaka, Op. 19** ("Swedish Rhapsody"). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5181) \$3.98.

Rimsky-Korsakov: Le Coq d'Or—Suite. One side, and **Rossini: Guglielmo Tell—Overture.** And **Tchaikovsky: Marche Slav.** Boston Pops Orchestra conducted by Arthur Fiedler. 1-12" disc (*V-LM-2100) \$3.98.

Tchaikovsky: The Nutcracker, Op. 71 (excerpts). Boston Pops Orchestra conducted by Arthur Fiedler. 1-12" disc (*V-LM-2052) \$3.98.

Three LP's devoted to some of the most popular classical music ever written. The Columbia disc is a re-issue of two 10-inchers (*C-AL-9 & *C-AL-35), both previously reviewed in TNR. The two Victor records are new and feature these warhorses dressed up in the very latest hi-fi.

Tchaikovsky: Serenade for Strings in C, Op. 48. One side, and **Barber: Adagio for Strings, Op. 11.** And **Elgar: Introduction and Allegro for Strings, Op. 47.** Strings of the Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2105) \$3.98.

Think of all the nice words you can—they all apply to this disc: charming, ingratiating, rewarding, melodious, and so on. Tchaikovsky's familiar *Serenade for Strings* appears in a rendition to rival van Kempen's

(*EPIC LC-3213, TNR Dec. '56); but, more than this, we are treated to capital performances of Samuel Barber's *Adagio for Strings* and Elgar's *Introduction and Allegro for Strings*. Since these are far less likely to be in most libraries, it is suggested that, if you are not familiar with them, you investigate them without delay; both are extremely easy to listen to, and you'll not find better readings than these by M. Munch.

Orchestral Showpieces. Danish State Radio Symphony Orchestra conducted by Eric Tuxen. 1-12" disc (*L-LL-1313) \$3.98.

CONTENTS: *Lyric Suite* (Grieg); *Finlandia* (Sibelius); *March Slav* (Tchaikovsky); *Hungarian Rhapsody No. 4* (Liszt).

Grieg: Lyric Suite, Op. 54. One side, and **Grieg: Old Norwegian Romance with Variations, Op. 51.** Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. 1-12" disc (*MGM-E-3368) \$3.98.

Grieg: Sigurd Jorsalfar Suite, Op. 56. Bamberg Symphony conducted by Edouard van Remoortel. And **Grieg: (2) Elegiac Melodies, Op. 34.** One side, and **Grieg: Symphonic Dances, Op. 64.** Pro Musica Symphony (Vienna) conducted by Edouard van Remoortel. 1-12" disc (*VX-PL-10330) \$4.98.

Two discs devoted to the lovely and melodic music of Grieg and one dedicated to showing off the Danish State Radio Symphony Orchestra, which is becoming better known in this country through personal appearances and discs. This organization does right well with the four pieces it essays. . . . The Hamburg Philharmonia Orchestra has been spotty on discs; some are fine, others are pretty bad. This is one of its better efforts. . . . Van Remoortel continues with his exposition of Grieg's music (see TNR Sept. '56) and provides as charming and enjoyable a disc as we've played this month.

Dvořák: Slavonic Dances, Op. 46. Philharmonia Orchestra conducted by Nikolai Malko. 1-12" disc (*V-LM-2096) \$3.98.

The virtuoso Philharmonia Orchestra under Nikolai Malko performs these charming dances about as nicely as we've heard them in a long, long time. We even had to get out our Kubelik version to be certain that we still preferred his treatment of them—high praise, indeed, for Maestro Malko.

Strauss: The Blue Danube (ballet music). One side, and **Bizet: Jeux d'Enfants** (ballet suite). London Philharmonic Orchestra conducted by Antal Dorati. 1-12" disc (*CAM-CAL-365) \$1.98.

Camden seems to be improving its engineering techniques in re-issuing pre-LP instrumental discs. At any rate, this pairing sounds better to us than any we've come across so far, particularly in the bass, which is missing or weak on many Camdens. Tuneful music, nicely played.

Falla: El Sombrero de Tres Picos—The Neighbors, Miller's Dance, Final Dance. And **Falla: La Vida Breve**—Interlude and Dance. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. One side, and **Falla: Noches en los Jardines de España.** Robert Casadesus (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5172) \$3.98.

NOTE: For review of this disc see under CONCERTO.

CONCERTO



Schumann: Concerto in A minor, Op. 129. Daniel Shafran (violoncello) with the State Orchestra of the USSR conducted by Kiril Kondrashin. One side, and **Haydn**—arr. Piatigorsky: **Divertimento.** And **Falla**—trans. Maréchal: **Suite Populaire Espagnole.** And **Falla: El Amor Brujo**—Ritual Dance of Fire. Daniel Shafran (violoncello) accompanied by Nina Musinian (piano). 1-12" disc (*VAN-VRS-6028) \$4.98.

Falla: Noches en los Jardines de España ("Nights in the Gardens of Spain"). Robert Casadesus (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. One side, and **Falla: El Sombrero de Tres Picos**—The Neighbors, Miller's Dance, Final Dance. And **Falla: La Vida Breve**—Interlude and Dance. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5172) \$3.98.

The brilliant young Russian 'cellist, Daniel Shafran, already welcomed in a recording of the Kabalevsky Concerto, is heard here in a disc which is a nicely varied concert of 'cello music. First is a concerto with orchestral accompaniment, then a group of works with piano accompaniment. The Schumann is a most grateful work for 'cello, and Shafran knows how to pour it on in romantic music. He has a great facility, and this difficult work moves on impulsively and without laboring in Shafran's hands. It is a stunning performance of an enjoyable concerto; orchestral accompaniment and reproduction are also of a high order.

But for us, the best of Shafran's playing is to be heard on the side with piano accompaniment—for one thing, there is less in the way of his playing, and it is a joy to hear this man do the tricky things required by the enormously virtuoso music he essays. The Haydn is a good solid classic with which to begin the side, but the Falla is really hair-raising. Transcribed by Maurice Maréchal for 'cello from the *Seven Popular Songs* for voice, we find six movements of good, interesting music that is also blindingly difficult 'cello fare in many spots—alternating, of course, with exquisite lyrical phrases which "sing" superbly on this particular instrument. The *Ritual Fire Dance* is an encore, mercifully brief, but cleverly played on this instrument. Fanciers of 'cello music are recommended to

this disc without reservation.

Three great concert favorites of Falla are contained on the splendid Columbia disc, which features a superb reading of the *Nights in the Gardens of Spain* by the master of nuance, Robert Casadesu. The reproduction alone could make this the favored version among the several LP's containing this work, but the performance is also second to none. Overside, Mitropoulos digs into two rhythmic masterpieces and the New York Philharmonic plays them to the hilt. We like these readings as well as any, and are particularly fond of the "La Vida Breve" music. E. E. SHUPP, JR.

Liszt: Concerto No. 1 in E-flat. One side, and **Liszt: Hungarian Fantasia.** Gyorgy Cziffra (piano) with l'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Pierre Dervaux. 1-12" disc (*ANG-35436TP) \$3.48. 1-12" factory-sealed disc (*ANG-35436) \$4.98.

Schumann: Concerto in A minor, Op. 54. One side, and **Schumann: Introduction and Allegro Appassionato in G, Op. 92.** And **Schumann: Introduction and Concerto Allegro in D minor, Op. 134.** Sondra Bianca (piano) with the Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. 1-12" disc (*MGM-E-3513) \$3.98.

Tchaikovsky: Concerto No. 2 in G, Op. 44. Shura Sherkassky (piano) with the Berlin Philharmonic Orchestra conducted by Richard Kraus. 1-12" disc (*D-DL-9916) \$3.98.

During the holocaust in Hungary last November, Gyorgy Cziffra (pronounced TZIF'FRA) and his family walked from Budapest to the Austrian border. In December he gave his first concert in Paris; the rest is musical history. Possessed of an awe-inspiring technique, pianist Cziffra shows up very well in the demanding works of Liszt heard here. The concerto is masterfully played and flawlessly recorded; the infamous triangle part is crystalline clear without being obtrusive or distorted in importance. But it is the *Hungarian Fantasy* (which actually corresponds to the orchestral *Hungarian Rhapsody No. 1*) that takes top honors. A tour of the U.S. is promised for Cziffra. Let us hope it will bring more recordings of this fine performer.

The Schumann record contains an intelligent grouping of works for piano and orchestra. The *Introduction and Allegro Appassionato* is new on LP. The *Concerto*, however, is excelled by several versions, notably the recent Serkin-Ormandy effort. The orchestral accompaniment on this disc seems distant and, at times, indistinct.

Tchaikovsky's *Second Piano Concerto* has never been held in the esteem of his *First*, but it contains some fine music. The present disc provides, very likely, its best presentation to date. As a welcome change from the standard repertoire, it bids fair to become a popular choice for the collector looking for something good but different. Sherkassky is a pianist more than equal to the virtuoso demands of

this work, and the recording is especially fine.

N.

Mendelssohn: Concerto in E minor, Op. 64. One side, and **Beethoven: Romance No. 1 in G, Op. 40.** And **Beethoven: Romance No. 2 in F, Op. 50.** Johanna Martzy (violin) with the Philharmonia Orchestra conducted by Paul Kletzki. 1-12" disc (*ANG-35236TP) \$3.48. 1-12" factory-sealed disc (*ANG-35236) \$4.98.

We are at a loss to find serious fault with the present version of the Mendelssohn Concerto, yet it would not be our choice. The playing is capable as regards both soloist and orchestra, but the performance lacks the drive and energy to be truly great. We have always thought of the Mendelssohn as a 'feminine' concerto: classically beautiful, delicately proportioned. Yet in this case, the whole performance seems too fragile and wispy to survive.

Our preference for this work is the Oistrakh-Ormandy version (*C-ML-5085). If the Angel disc under consideration here were recorded from the best possible spot in the studio, the Oistrakh marvel seems to have been recorded from the best possible spot inside his violin. Aside from the superior sound, there is more life and vitality, and that seems to make the difference.

The Beethoven *Romances*, which fill the overside of the disc, are almost sufficient reason for purchasing it. Violinist Martzy plays these triumphs of classic beauty with impeccable taste. The orchestral backing here is rich and full. N.

Telemann: Concerto in G for Viola and Strings. Heinz Kirchner (viola) with the Stuttgart Chamber Orchestra conducted by Karl Münchinger. And **Gabrieli: (2) Pieces for Double String Orchestra.** One side, and **Mozart: Serenade No. 13 in G, K. 525** ("Eine kleine Nachtmusik"). And **Mozart: Divertimento in D, K. 136.** Stuttgart Chamber Orchestra conducted by Karl Münchinger. 1-12" disc (*L-LL-1321) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

CHAMBER MUSIC



Haydn: Trio No. 30 in D. Leonid Kogan (violin), Emil Gilels (piano) and Mstislav Rostropovich (violoncello). One side, and **Brahms: Trio in E-flat, Op. 40.** Leonid Kogan (violin), Emil Gilels (piano) and Yakov Shapiro (French horn). 1-12" disc (*WEST-XWN-18181) \$3.98.

Current Market Price: \$3.19.

In sports the fans are continually interested in "all-star" teams; in the theatre and the movies, interest is always high in "all-star" casts. In the classical musical field, however, we have not noted very much attention given to "all-star" chamber music groups. RCA Victor got Rubenstein, Heifetz and Piatigorsky to

gether a few years ago for some recording sessions and billed this group as a "million dollar" trio. Comparatively few attempts were made to carry this idea further, at least recording-wise. Probably the expense in bringing together outstanding soloists was not warranted by the sales of the records.

At any rate, we recall that it was such an "all-star" group which first made the Brahms *Trio in E-flat* appeal to us (Horszowski, Schneider and Jones, *C-ML-4892, TNR Oct. '54); it is one work that lends itself to a group of great soloists, and Westminster has seen to it here that such are present on this recording. Kogan and Gilels are already known to discophiles; Yakov Shapiro is one of the Soviet Union's most renowned horn players, and hearers of this disc will realize why. Kogan and Gilels are joined by the young 'cellist, Mstislav Rostropovich (see TNR June '56) in the lovely Haydn *Trio No. 30 in D*; the group exhibits virtuoso technique as well as a genuine cohesiveness sure to please the most discerning collector. An interesting and rewarding disc. J.

Bartók: *Sonata for Violin Solo*. Wandy Tworek (violin). One side, and **Riisager:** *Sonata for Two Violins*, Op. 55b. Wandy Tworek and Charles Senderovitz (violins). And **Riisager:** *Sonata for Violin, Violoncello and Piano*, Op. 55a. Wandy Tworek (violin), Johan Hye-Knudsen (violoncello) and Esther Vagning (piano). 1-12" disc (*L-LL-1553) \$3.98.

Piston: (3) *Pieces*. And **Thompson:** *Suite*. One side, and **Rieti:** *Sonata*. And **Jongen:** *Concerto*, Op. 124. Berkshire Woodwind Ensemble directed by Louis Speyer. 1-12" disc (*UNT-UNLP-1029) \$3.98.

Rosen: *Quartet No. 1*. One side, and **Usmanbas:** *Quartet (1947)*. New Music String Quartet. 1-12" disc (*EPIC LC-3333) \$3.98.

Bartók's *Sonata for Unaccompanied Violin* is undoubtedly a learned, scholarly, skillfull composition, and it may even have appeal for the erudite fiddler or Bartók enthusiast; but to this listener, it is no entertainment for a summer evening. This is really a rough one, and if we can appreciate the skill of the writing, we cannot find any pleasure in the end result. With this lack of understanding it is not possible to assess the performance—it could be loaded with errors, and we would be none the wiser; and, conversely, it could be played perfectly and would still sound wrong to us in spots. Sorry, we can be of no help in this one. Pretty much the same can be said for the pair of Riisager works on the other side of the disc. Riisager is a contemporary Danish composer; both of these works were written in 1951. The program notes contend they are balletic in nature and rather jocular. We do not so contend; at least, we do not find them so in the familiar sense of these words.

Unicorn's record is called "Modernists," and contains the four works listed in the above heading.

Part of the program notes states: "The four short compositions on this recording represent distinctly different approaches to modern woodwind music, from the richness and dignity of the *Jongen Concerto* to the wry humor of the *Rieti Sonata*, and from the intricate movement of the *Piston Three Pieces* to the rustic simplicity of the *Thompson Suite*. The attentive listener will discover a spectrum of musical styles which have seldom been so neatly summarized as in these delightful pieces." We agree wholeheartedly, and recommend this disc as a beautiful example of contemporary music for woodwinds. It has variety, interest, first-rate playing and excellent reproduction, and it sounds like music from this world—not from outer space.

The Fromm Music Foundation, in cooperation with Epic Records (an affiliate of Columbia), is issuing the Twentieth Century Composers Series, an effort to promote contemporary music. The present disc contains one work by an American and one by a Turkish composer. These works will probably gain no new converts to contemporary music, but they will be mighty interesting to those already appreciative of today's musical writing. They are both original in concept and well written, interesting without being too inaccessible. The New Music String Quartet plays them with conviction and polish, and the reproduction is extremely realistic. A fine issue for modern chamber music fanciers.

E. E. SHUPP, JR.

Britten: *Quartet No. 1 in D*, Op. 25. One side, and **Schumann:** *Quartet No. 1 in A minor*, Op. 41, No. 1. Paganini String Quartet. 1-12" disc (*LIB-ERTY SWL-15000) \$4.98.

One thing about most of the music from the pen of Benjamin Britten: it commands the attention of the hearer. From the opening steely close harmony of the two violins and viola in the upper register accompanied by the plucked 'cello, in stark contrast to the boistrous, free-for-all finale, you will be almost aghast at the change of pace. It is as though Britten were massaging your back while slapping your face. This is hardly music for contemplation; it is exciting, stimulating, sometimes (but not often) infuriating—if Wagner had written for chamber groups, this is what it might have been like.

Quite a different work is the Schumann *Quartet No. 1 in A minor*, played for us here by the same stellar Paganini String Quartet. It is the first of three quartets written in the single month of July 1842, all dedicated to Mendelssohn. It has its explosive moments, and it is a tautly constructed work, being almost orchestral in style.

Liberty Records, Inc., a new label to us, has produced two first LP recordings here that are most welcome and add worthwhile pieces to the recorded repertoire. It is recommended that chamber music collectors particularly investigate this disc; a real treat is in store for them. J.

Donizetti: Quartet No. 9 in D minor. One side, and **Bazzini: Quartet No. 3 in E-flat, Op. 76.** Quartetto della Scala. 1-12" disc (*T-LGX-66063) \$4.98.

Gaetano Donizetti (1797-1848), known for his prolific work in the field of Italian opera, apparently found time to compose some chamber works. His *Quartet in D minor* is filled with charm, grace and genuine invention; its tuneful melodies will attract on first hearing . . . The *Quartet No. 3 in E-flat* is the sole work on records by Antonio Bazzini (1818-1897); Bazzini was a concert violinist, and his knowledge of the instrument is obvious upon hearing the violin parts of this Quartet. This unknown work proves a happy foil to the Donizetti; if you like one, you'll like the other. Elegant reproduction by Telefunken; sprightly playing by the Quartetto della Scala.

Franck: Quartet in D. Loewenguth Quartet. 1-12" disc (*EPIC LC-3227) \$3.98.

Smetana: Quartet No. 1 in E minor ("From My Life"). One side, and **Borodin: Quartet No. 2 in D.** Endres Quartet. 1-12" disc (*VX-PL-10190) \$4.98.

A fine reading of Franck's only string quartet is made available with the release of the Epic disc listed above; this is not one of our favorite quartets, but we do not deny that it has many admirers. We think they will be more than pleased with the excellent performance by the Loewenguth Quartet . . . The new recording of "From My Life" is also excellent, though it does not displace our personal preference for the Capitol waxing by the Hollywood String Quartet (*CL-P-8331, TNR June '56); the fact that it is backed by the best available version of Borodin's *Quartet No. 2* may sway some towards the Vox LP, however.

R. Strauss: Sonata in E-flat, Op. 18. One side, and **Debussy: Sonata for Violin and Piano.** Joseph Fuchs (violin) and Artur Balsam (piano). 1-12" disc (*D-DL-9836) \$3.98.

R. Strauss: Sonata in F, Op. 6. One side, and **Brahms: Sonata in E minor, Op. 38.** Joseph Schuster (violoncello) and Friedrich Wuehrer (piano). 1-12" disc (*VX-PL-9910) \$4.98.

NOTE: For review of these discs see under ORCHESTRA.

Hovhaness: Upon Enchanted Ground. Samuel Brown (flute), Claus Adam (violoncello), Lucile Lawrence (harp) and Elden Bailey (tam tam) conducted by Alan Hovhaness. And **Hovhaness: Suite for Violin, Piano and Percussion.** Anahid Ajemian (violin), Maro Ajemian (piano) and Elden Bailey (percussion). One side, and **Wolpe: (10) Songs from the Hebrew.** Arline Carmen (alto), Leon Lishner (bass) and David Tudor (piano). 1-12" disc (*C-ML-5179) \$3.98.

NOTE: For review of this disc see under VOCAL.

CHORAL



Choral Recital. Pancratius Royal Men's Chorus of Heerlen (Holland) directed by Henri Heijndael. 1-12" disc (*ANG-35406TP) \$3.48. 1-12" factory-sealed disc (*ANG-35406) \$4.98.

CONTENTS: *Musiciens qui Chantent* (Waelrant—arr. Heijndael); *Linden Lea* (Vaughan Williams); *Die Beredsamkeit* (Haydn); *La Pastorella* (Schubert); *Coplas* (Van Hemel); *Villanella* (Lassus); *Lascia ch'io Pianga* (Handel); *Psalm CXXI* (Milhaud); *L'Alouette* (Jannequin—arr. Heijndael); *Depart* (Andreae); *Land of Hope and Glory* (Elgar).

The marvel of this disc is the beautiful, well-trained male voices and the absolutely astounding acoustics. Beginning in 1878 with a group of 25 men, the Pancratius (after St. Pancras, patron saint of Heerlen) Men's Chorus of Heerlen grew to its present size of 120. This beautifully recorded Angel LP gives us a nicely varied recital, showing the prodigious facility with which this group sings under its able conductor (since 1936), Henri Heijndael, who has also arranged some of the numbers for chorus. Warmly recommended.

OPERA



Clafin: La Grande Bretèche (Sung in English). Soloists and Vienna Orchestra conducted by F. Charles Adler. 1-12" disc (*COMPOSERS CRI-108) \$4.98.

Wife Patricia Brinton (s)
 Husband Richard Owens (bt)
 Lover William Blankenship (t)
 Maid Sheila Jones (s)
 Pierre, the Gardener Earl Gilmore (t)

Cobert: Frankie and Johnny. Soloists and orchestra conducted by Herb Harris. 1-12" disc (*MGM-E-3499) \$3.98.

Frankie Mary Mayo (s)
 Johnny Danny Scholl (bt)
 Nelly Bly Joan Coburn (s)
 Bartender Nathaniel Frey (bt)

Avery Clafin (1902-) was born at Keene, N. H., graduated from Harvard, gave up an interest in playing music because of the loss of an index finger in World War I, and went into business, finally retiring as President of the French American Banking Corp. He never lost interest in composing music, however; his most famous work is undoubtedly his *Lament for April 15*, a madrigal setting of Federal Income Tax instructions (*COMPOSERS CRI-102).

The present one-act opera is based on Balzac's short story taken from *Scenes from Private Life*. Briefly it is the story of a wife and her lover who are surprised by the husband's sudden return. The lover hides in the bedroom closet, and after much arguing, swearing and shouting, the husband has the

closet walled up and, finally, murders his wife. The libretto is by George R. Mills. The soloists, while not too well known, do a more than creditable job, particularly as to matters of diction; since the manufacturer has not seen fit to supply a libretto, this is especially important. It may be something of an indictment of the American musical scene to realize that the manufacturer had to go all the way to Vienna to make this recording, in English yet!

Robert Cobert's *Frankie and Johnny* is more in the style of a musical comedy than of an opera; the composer calls it a musical play, which is probably the best description. The story is too familiar to bear repeating here. The songs (one could hardly call any of them arias) have a nice lilt, for the most part, and the singers seem right in the mood. Reproduction is excellent.

Operatic Recital. Aureliano Pertile (tenor) with orchestral accompaniments. 1-12" disc (*ETERNA 720) \$5.95.

Current Market Price: \$4.98.

CONTENTS: *Aida*—Celeste Aida; *Cavalleria Rusticana*—Brindisi; *Andrea Chenier*—Improviso, Come un bel di di maggio; *Traviata*—De' miei bollenti spiriti, Scena della Borsa; *Manon Lescaut*—Tra voi belle, Donna non vidi mai; *Carmen*—Air des fleurs, Finale.

Operatic Recital. Helge Roswänge (tenor) with orchestral accompaniments. 1-12" disc (*ETERNA 721) \$5.95.

Current Market Price: \$4.98.

CONTENTS: *Aida*—Celeste Aida; *Ballo in Maschera*—Ma se m'e forza; *Martha*—Letzte Rose, M'appari; *Forza del Destino*—O tu che in seno; *Tosca*—E lucevan le stelle; *Lohengrin*—In fernem Land; *Cavalleria Rusticana*—O Lola; *Pagliacci*—Vesti la giubba; *Die grosse Suenderin*—Histoerchen geschichten (Kuenneke); *Boheme*—Che gelida manina, O Mimi tu piu; *Die weisse Dame*—Komm o holde Dame (Boieldieu); *Otello*—Niun me tema; *Traviata*—O mio remorso.

Two well-known tenors of the past few decades are to be heard on these discs from Eterna. Aureliano Pertile was for years the leading tenor at La Scala, where he dominated the stage during and after the musical directorship of Arturo Toscanini. Only once, in 1921, did Pertile visit the United States. The arias presented here are, of course, dubbed from 78's of the nineteen twenties and thirties. They bring forth mixed emotions concerning the tenor's capability. At first hearing, he seems to be the predecessor of Mario del Monaco, in that Pertile indulges in a great deal of shouting which tends to throw him off pitch. The true greatness of his art, however, is said to be in dramatic portrayal of his roles. In this he comes off beautifully. The *Donna non vidi mai* is wonderfully done as is the final scene from "Carmen." His ability to overcome the poor reproduction and his excellent char-

acterizations make this an interesting recording.

Although Helge Roswänge has established his reputation in this country through discs only, he is one tenor who would have been a welcome addition to our opera houses. The power and range of his voice are phenomenal—that is, power without that "baritone" quality. In spite of the fact that the entire recital is in German, the arias from Italian operas remain remarkably "Italian." The cabaletta at the end of the second act of "Traviata" is a favorite of this reviewer. Being greatly akin to Manrico's *Di quella pira* in "Trovatore," it ends with the inevitable high C in which Roswänge not only attempts to set a record for length of time spent on one high C, but he also manages to pronounce the word he is singing at this altitude. Whether or not this is particularly musical is beside the point. In this case it is thrilling and is reason alone to want to hear the record. But Herr Roswänge does not stop until he has tossed off amazing tessitura in the Kuenneke and Boieldieu numbers. His voice is here, as it has been on other recordings, a revelation. F.

Rossini: Il Barbiere di Siviglia (complete). (Sung in Italian). Soloists, Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Alberto Erede. 3-12" discs in album with musical score (*L.XLLA:51) \$14.94.

RosinaGiulietta Simionato (ms)
BertaRina Cavallari (ms)
Count AlmavivaAlvinio Misciano (t)
FigaroEttore Bastianini (bt)
Dr. BartoloFernando Corena (bs)
Don Basilio.....Cesare Siepi (bs)
FiorelloArturo la Porta (bt)
OfficerGiuseppe Zampieri (t)

London has gathered together a brilliant cast of singers for this sparkling performance of Rossini's best known opera. Heading the cast is Giulietta Simionato, who sings her second Rosina on records. Mme. Simionato more than equals her earlier performance for Cetra. Since most of us have become accustomed to lyric coloratura sopranos in the role of Rosina, it is gratifying to hear a mezzo-soprano who can deliver so scintillating an aria as *Una voce poco fa* with all the brilliance which the aria demands. Throughout the opera she is charming in voice and characterization.

Mme. Simionato is aided by an excellent quartet of male singers. The Figaro of Ettore Bastianini is straight-forward and to the point without quite so many of the usual whistles and odd noises considered a major part of the role by most baritones. That this results from a lack of experience in the field of comic opera or is simply Bastianini's approach to the dramatic content is not quite clear. This reviewer has no objection to snorts and screeches on the part of Figaro; the lack thereof in this particular part tends to accentuate the excellence of Fernando Corena's Bartolo and Cesare Siepi's Basilio. These two bassos, who have long been admired in their

respective parts, utilize this opportunity to create an atmosphere of riotous good humor by engaging in what is usually referred to as overplaying. The total result is that the comparatively reserved Figaro and the "slap stick" Basilio and Bartolo provide a good contrast and add to the success of the entire project.

Alvinio Misciano makes his debut on records as Count Almaviva and does so creditably. He is a young man with a fresh tenor voice which floats over the florid notes easily and provides a fine counterpart to Simionato's Rosina.

Erede's conducting is spirited, and the sound is good. London is to be commended also for including the vocal score. P.

Operatic Recital. Giulietta Simionato (mezzo-soprano) with the Orchestra of the Accademia di Santa Cecilia, Rome, conducted by (1) Franco Ghione or (2) Fernando Previtali. 1-12" disc (*L-LL-1580) \$3.98.

CONTENTS: *Il Barbiere di Siviglia*—Una voce poco fa; *Don Carlos*—O don fatale; *I Capuleti ed i Montecchi*—Deh! tu bell' anima (Bellini); *Cenerentola*—Nacqui all' affanno . . . Non piu mesta (1). *Samson et Dalila*—Printemps qui commence; *Mignon*—Connais-tu le pays; *Werther*—Air de la lettre; *Carmen*—Habanera (2).

Operatic Recital. Lisa della Casa (soprano) with the Vienna Philharmonic Orchestra conducted by (1) Heinrich Hollreiser, (2) Erich Kleiber, (3) Karl Bohm or (4) Josef Krips. 1-12" disc (*L-LL-1576) \$3.98.

CONTENTS: *Giulio Cesare*—Hast du mich ganz berauscht, Es blaut die Nacht, Breite aus die gnäd'gen Hände, Weine nur klage nur, Heil und sicher kam mein Nachen (1); *Don Giovanni*—In quali eccessi . . . Mi tradi (4), Ah! fuggi il traditor (4), Crudele . . . Non mi dir (1); *Così fan tutte*—Per pietà ben mio (3); *Le Nozze di Figaro*—Dove sono (2).

Buffo Operatic Arias (Vol. 2). Fernando Corena (bass) with (1) Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni or (2) l'Orchestre de la Suisse Romande conducted by James Walker. 1-12" disc (*L-LL-1636) \$3.98.

CONTENTS: *Cenerentola*—Miei rampolli femminini, Sia qualunque delle figlie; *L'Italiana in Algeri*—Ho un gran peso sulla testa; *Il Matrimonio Segreto*—Udite, tutti, udite (1). *Griselidis*—Loin de sa femme qu'on est bien (Massenet); *Le Caïd*—Air du Tambour-Major (Thomas); *Le Pas d'Armes du Roi Jean* (Saint-Saëns); *Philemon et Baucis*—Vulcan's Song (Gounod); *La Grande Duchesse de Gerolstein*—Piff, paff, puff (Offenbach) (2).

Giulietta Simionato is represented on this London recording in a variety of arias from the Italian and French repertoires. Although none of the arias is badly done, the most successful are the two Rossini

works which Miss Simionato delivers with ease. Her affinity for the operas of Rossini is well known to discophiles and seems to increase constantly. She is least happy in the "Don Carlos" aria, which requires far more dramatic scope and vocal power than Miss Simionato can muster. The arias from "Mignon," "Samson et Dalila," and "Werther" are sensitively and expressively approached; and indeed it is a pleasure to hear the *Habanera* sung by a mezzo soprano who has a voice flexible enough to negotiate the notes without strain. Simionato's French diction leaves a bit to be desired.

The Mozart arias of Lisa della Casa represent some of her best work in the opera house. Whether she is singing Donna Anna, Donna Elvira, the Countess Almaviva, or Fiordiligi, she does so with characteristic purity of tone and ease of expression. Handel's "Giulio Cesare" is an early work which he wrote in Germany before he had established himself in London. Dealing with the intrigue between Caesar and Cleopatra, the opera is far removed from the conception of George Bernard Shaw. When the opera was revived for the Munich Festivals of 1955 and 1956, Lisa della Casa was enlisted in the role of Cleopatra. The five arias here constitute an excellent sampling of the entire work. Mme. della Casa sings them exquisitely, especially *Es blaut die Nacht* and *Weine nur klage nur*.

Fernando Corena enjoys the reputation of the foremost basso buffo of our time. London has released a second volume of operatic arias for bass in which Corena displays his ease with the French repertoire as well as the Italian. His delivery of these arias is as amusing as it is well done. Mr. Corena here proves that he is one artist who can turn minor roles into major performances. P.

VOCAL



Alonso: La Calesera. Soloists, Coros Cantores de Madrid and Gran Orquesta Sinfonica conducted by Indalacio Cisneros. 1-12" disc in box (*L-XLL-1616) \$4.98.

Giminez: La Boda de Luis Alonso. One side, and **Giminez: El Baile de Luis Alonso.** Soloists, Coros Cantores de Madrid and Gran Orquesta Sinfonica conducted by Ataulfo Argenta. 1-12" disc in box (*L-XLL-1482) \$4.98.

Soutullo y Vert: El Ultimo Romántico. Soloists, Coros Cantores de Madrid and Gran Orquesta Sinfonica conducted by Indalacio Cisneros. 1-12" disc in box (*L-XLL-1645) \$4.98.

Serrano: Los Claveles. One side, **Serrano: La Dolorosa.** Soloists, Coros Cantores de Madrid and Gran Orquesta Sinfonica conducted by Ataulfo Argenta. 1-12" disc (*L-XLL-1483) \$4.98.

At the beginning of the fourth act of "Il Trovatore" Leonora sings the beautiful aria *D'amor sull'ali rosee*

—the words of which have no more to do with the plot of this opera than with the plot of a dozen or so other operas. Such is the status quo with the words and music relationship of these six zarzuelas from London Gramophone. In reading the translations of the texts which are provided, two things are significant. First of all the idiomatic Spanish is translated into anything but idiomatic English. The stories themselves are related on the inside cover of the record box. The lyrics, which are purely coincidental, are given in libretto form. In these six works, London has recorded what we presume to be all of the music with none of the dialogue.

The outstanding virtue of all six is the distinctive and overwhelming Spanish flavor manifested at all times. The delightful *La Boda de Luis Alonso* and *El Baile de Luis Alonso* are comic and contain a great deal of orchestral music used for the dances in these two works. On the other hand, *La Calesera* and *El Ultimo Romántico* contain elements of a more serious nature and include arias and duets which are beautiful for unpretentious melody. *Los Claveles* and *La Dolorosa* have comic elements to them, as well as a great deal of warm humor. The over-all effect, however, of any one of these works will impress those unfamiliar with zarzuelas as a sort of concert with a Spanish twist, since there is no continuity to be found in the lyrics.

The performances here are expected to be authentic, since they were made in Madrid by people long experienced in this sort of thing. In this they do not fail; nor do they cease to be expertly done. Although little identification is given to the singers, they perform their tasks with spirit and deliver their lyrics with feeling. The orchestra and chorus are well disciplined and neatly guided by the conductors.

Although there is little or no drama involved, these are excellent examples of Spanish popular music and are well worth investigating. P.

Wolpe: (10) Songs from the Hebrew. Arline Carmen (alto), Leon Lishner (bass) and David Tudor (piano). One side, and **Hovhaness: Upon Enchanted Ground.** Samuel Brown (flute), Claus Adam (violin), Lucile Lawrence (harp) and Elden Bailey (tam tam) conducted by Alan Hovhaness. And **Hovhaness: Suite for Violin, Piano and Percussion.** Anahid Ajemian (violin), Maro Ajemian (piano) and Elden Bailey (percussion). 1-12" disc (*C-ML-5179) \$3.98.

We are very much afraid that this disc is not destined for the best-seller list. Stefan Wolpe (1902-) is presently head of the Music Department, Post College, at Long Island University. Most of the ten songs were composed between 1936 and 1938 and are the result of inspiration the composer received from hearing songs of the Yemenite Jews, Coptic monks and Arabic songs; they are most modern sounding, yet some will sound like German *lieder* to the casual hearer. The vocalists on this disc are in every way adequate.

The two chamber works by Alan Hovhaness are typical of this composer's eerie compositions. The somber tam tam in *Upon Enchanted Ground* serves as an undercurrent to the weird meanderings of the other instruments. The *Suite* is more of the same, with a few sprightly sections thrown in to break up the monotony. Very well played music, recommended for the *avant-garde*.

Recital of Songs and Arias. Renata Tebaldi (soprano) accompanied by Giorgio Favaretto (piano). 1-12" disc (*L-LL-1571) \$3.98.

CONTENTS: *Leggiadri Occhi Belli* (Anon.); *Le Violette* (A. Scarlatti); *Piangero la Sorte Mia* (Handel); *Lungi dal Caro Bene* (Sarti); *La Promessa* (Rossini); *Dolente Immagine di Fille Mia*, *Vanne O Rosa Fortunata* (Bellini); *Stornello* (Verdi); *Al Folto Bosco*, *Cantava il Ruscello*, *Sur Mar Al Navicella* (Martucci); *A la Baricellunisa* (Favara); *Passo e Non ti Vedo* (Massetti); *Cantares* (Turina).

Lieder Recital. Lisa della Casa (soprano) accompanied by Karl Hudez (piano). 1-12" disc (*L-LL-1535) \$3.98.

CONTENTS: *Auf dem Wasser zu singen, Im Frühling, Du bist die Ruh', Gretchen am Spinnrade* (Schubert); *Wie Melodien zieht es, Immer leiser wird mein Schlummer, Von ewiger Liebe, Ständchen* (Brahms); *Der Gärtner, Begegnung, Geh' Geliebter geh' jetzt, Er ist's* (Wolf); *Einerlei, Ich wollt' ein Sträusslein binden, Schlechtes Wetter, Befreit* (R. Strauss).

R. Strauss Lieder. Hilde Gueden (soprano) accompanied by Friedrich Gulda (piano). 1-12" disc (*L-LL-1591) \$3.98.

CONTENTS: *Einerlei*, Op. 69, No. 3; *Säusle, liebe Myrte*, Op. 68, No. 3; *Der Stern*, Op. 69, No. 1; *Slechtes Wetter*, Op. 69, No. 5; *Ich wollt' ein Sträusslein binden*, Op. 68, No. 2; *Als mir dein Lied erklang*, Op. 69, No. 4; *Freundliche Vision*, Op. 48, No. 1; *Schlangende Herzen*, Op. 29, No. 2; *Heimkehr*, Op. 15, No. 5; *Befreit*, Op. 39, No. 4; *Die Nacht*, Op. 10, No. 3; *Wie sollten wir geheim sie halten*, Op. 19, No. 4; *Meinen Kinde*, Op. 39, No. 3.

Three beautiful soprano voices are presented by London with varying degrees of success. Renata Tebaldi, Lisa della Casa, and Hilde Gueden bring to the ear a feast of sound which overwhelms the senses. Of the three ladies, however, only one shows wisdom in dramatic use of the voice.

Renata Tebaldi presents a group of songs and arias, mostly Italian, which are outstanding for their lack of variety. Her voice is, as has been said, beautiful; in fact, the sole purpose of this disc seems to be to convince the listener that Mme. Tebaldi can bring forth more gorgeous tones than anyone else. The result is that the songs assume no purpose and have no meaning other than to compose a "Tebaldi Record." The pianist contributes beauty to the total effect in that he is almost inaudible except

when Mme. Tebaldi is not singing.

The lieder recital by Lisa della Casa includes a magnificent variety of moods; and the singer shows intelligence in the delivery of every note. She evokes happiness, sadness, gaiety, or despair as Schubert, Brahms, Wolf, or Strauss dictates. The piano part of Karl Hudex is sensitive and intelligent so that he and Mme. della Casa form the duet which they are supposed to bring to the hearer. Probably the most outstanding song presented here is Strauss' *Befreit*. It affords an excellent comparison with the Gueden version. While Gueden sings with beauty of voice and forms her tones well, she does not in any way bring to the song the depth of seriousness with which della Casa approaches it.

And Hilde Gueden with her beautiful voice and fine pianist, Frederick Gulda, who gives her excellent support, cannot tell us what the song has to say so well as della Casa. Gueden's interpretations lack the variety which the songs demand. Although they are far from bad, they are anything but expressive. As beautiful as the notes are, they must tell us something; and this is the failing of Mme. Gueden.

Of the three exquisite voices, two do not recognize the fact that all the glorious tones in the world cannot substitute for genuine feeling. If a "Tebaldi Record" is desired, buy this one. If beauty of tone is wanted, buy the Gueden-Strauss recital. If expressive and intelligent singing in a variety of songs is a requisite, Lisa della Casa holds no equal in these three discs. P.

The Art of Bidu Sayao. Bidu Sayao (soprano) with orchestral accompaniments. 1-12" disc (*CAM-CAL-373) \$1.98.

CONTENTS: *Coplas de Curro Dulce* (Obradors); *Lavandera* (Longas); *Cysnes* (Costa & Salusse); *Canto da Saudade* (Costa); *Rigoletto*—Caro nome; *Nozze di Figaro*—Deh vieni, non tardar; *Manon Lescaut*—L'Éclat de rire (Auber); *Estrellita* (Ponce); *Chanson du Papillon* (Campra—arr. Wekerlin); *Para Ninar* (Barroso); *Tristesse* (Chopin—arr. Marx); *Colombetta* (Buzzi-Peccia); *A Spring Morning* (Carey).

Kleinsinger: I Hear America Singing. One side, and **Song Recital.** John Charles Thomas (baritone) with chorus and orchestra. 1-12" disc (*CAM-CAL-367) \$1.98.

CONTENTS OF RECITAL: *Oh, What a Beautiful Morning*; *Ol' Man River*; *Annie Laurie*; *The Green-Eyed Dragon*; *Steal Away*; *Lord's Prayer* (Malotte).

Farrar in Carmen. Geraldine Farrar (soprano) with orchestral accompaniments. 1-12" disc (*CAM-CAL-359) \$1.98.

CONTENTS: *Habanera*; *Seguidilla*; *Chanson Bohème*; *Halta là! Qui va là?* (with Martinelli); *Au quartier pour l'appel*; *Air de la fleur*; *La bas dans la montagne*; *Voyons que l'essale*; *Je dis que rien ne*

m'épouvante (Micaëla's Air); *Si tu m'aimes* (with Amato); *C'est toi!*; *Je t'aime encore* (with Martinelli & chorus).

More Camden re-issues of vocal artists of bygone days. Reproduction varies, as before, from fair (Sayao and Thomas) to poor (Farrar); yet, as we have remarked before, these Camden discs sound better than the originals, and if any of these singers interest you, the recitals offered here doubtless will be pleasing. We might mention to dealers that there still seems to be some small demand for Thomas' old recording of *The Green-Eyed Dragon*, until now not available.

Bach and Handel Recital. Kirsten Flagstad (soprano) with the London Philharmonic Orchestra conducted by Sir Adrian Boult. 1-12" disc (*LL-1641) \$3.98.

CONTENTS: *Cantata No. 208*—Sheep May Safely Graze; *Matthaus-Passion*—Break in Grief; *Cantata No. 147*—Jesu, Joy of Man's Desiring; *Clavierbüchlein für Anna Magdalena*—If Thou Be Near (Bach). *Radamisto*—Gods All Powerful; *Semele*—O Sleep! Why Dost Thou Leave Me?; *Messiah*—He Shall Feed His Flock & I Know That My Redeemer Liveth; *Praise Ye the Lord* (arr. Woodgate) (Handel).

Grieg Recital. Kirsten Flagstad (soprano) accompanied by Edwin McArthur (piano). 1-12" disc (*LL-1547) \$3.98.

CONTENTS: *Jeg Elsker Dig*, Op. 5, No. 3; *Eros*, Op. 70, No. 1; *Millom Rosor*, Op. 39, No. 4; *Deer Gynger en Baad Paa Bolge*, Op. 69, No. 1; *Hytten*, Op. 18, Vol. 2, No. 3; *Det Forste Mode*, Op. 21, No. 1; *Jeg Giver mit Digt til Varen*, Op. 21, No. 3; *Med in Primula Veris*, Op. 26, No. 4; *Med in Vandilje*, Op. 25, No. 4; *En Drom*, Op. 48, No. 6; *Liden Jojt Deroppe*, Op. 39, No. 3; *Fra Monte Pincio*, Op. 39, No. 1; *Liden Kirsten*, Op. 60, No. 1; *Den Aergjerrige*, Op. 26, No. 3.

At an age when most people stay close to the home fire, Kirsten Flagstad has ventured to London's studios to put on discs some of the memorable performances of her career. Many have been the laments that this was not done in the years when her voice achieved its greatest heights. The facts remain that this was not done and that Flagstad at sixty is far better than the majority of vocalists at thirty. Her Bach and Handel airs are done with the wisdom and purity of tone which have always been the trademarks of Flagstad's work. Not only is she completely at peace with the Bach and Handel she is singing, but also she delivers beautifully both the contralto and soprano parts of *He shall feed His flock*.

The Grieg songs have been particularly associated with Mme. Flagstad as is well indicated in the manner with which she delivers them. Beginning with the tender *Jeg Elsker Dig*, she then gives us fourteen songs with a variety of harmonic style. Grieg's ac-

companiments blend beautifully with the vocal line. Edwin McArthur lends his understanding touch to match the sensitive voice.

To those who would say that this is not representative Flagstad (for there are far too many near catastrophes, vocally speaking), we would say that the total effect is good. The clarion top register is still with us, although the high notes do not come through with the ease of former years, nor is the long phrasing so effortlessly done; but here is a labor of love approached with one of the most glorious voices in decades and administered with intelligence and understanding. P.

Wonderful, Wonderful. Johnny Mathis (vocals) with orchestra conducted by Percy Faith. 1-12" disc (*C-CL-1028) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Will I Find My Love Today; Looking at You; Let Me Love You; All through the Night; It Could Happen to You; That Old Black Magic; Too Close for Comfort; In the Wee Small Hours of the Morning; Year after Year; Early Autumn; You Stepped out of a Dream; Day In, Day Out.*

Johnny Mathis is a young singer who was discovered in San Francisco by George Avakian, Columbia's director of pop albums; his rise was rather rapid, and his single disc, *Wonderful, Wonderful*, after a slow start, became a national best-seller. His voice is appealing, particularly to the younger set; he runs through a nice variety of numbers here, and this should be one of the best-selling popular "Buys of the Month" Columbia has yet issued.

ORGAN



Baroque Organ Music. Robert Noehren, playing the organ in Kenmore Presbyterian Church, Buffalo (N. Y.). 1-12" disc (*CONCORD 4002) \$4.98.

CONTENTS: *Maria zart von edler Art* (Schlick); (6) *Variations on "Mein Junges Leben hat em End"* and *Fantasia super Ut, Re, Mi, Fa, Sol, La* (Sweelinck); *Diferencias sobre El Canto del Caballero* (Cabezon); *Fiori Musicali—Messa della Madonna, Canzona dopo l'Epistola, Ricercare dopo il Credo* (Frescobaldi); *Da Jesus an dem Kreuze* (Pts. I & VI) (Scheidt); *Vom Himmel hoch da komm ich her—Nos. 57 & 58* (Pachelbel).

As one who tends to tire quickly of baroque organ music, this listener found the present disc more appealing than most such discs, due largely to the character of the organ used. The Schlicker organ in Kenmore Presbyterian Church, Buffalo, is a rather charming example of how nice the voicing can be in these replicas of baroque organ design. Being a newly built organ it, of course, is reliable and in good regulation, and glory be, even the high-pitched mutation ranks are in tune. One can enjoy the mild, unforced voicing, without the distraction of action noises, wheezes, rattles, crude tremolos, and

other earmarks of aged pipe organs. Therefore, the sounds which meet the ear are pleasant, and they are very well recorded on this disc.

The foregoing remarks are not intended to slight in the least the splendid playing of Robert Noehren, whose efforts have been previously admired in these columns. Noehren is a most accomplished musician, gifted equally with technical skill and good taste. His knowledge of baroque music, baroque organs, and how to bring them together in a good performance places him in the forefront of the practitioners of the art. This disc is almost novel in the fact that such exquisite performances are the result of an American trained organist playing a contemporary organ here in America, whereas most similar discs originate in Europe where such music was created.

The listing above of the contents of the disc will reveal a choice collection of material, all of which Noehren plays superbly. Some of the softer chorale treatments are particularly appealing; but all of this disc will prove delightful listening to those who appreciate music of the baroque period, and to them we can heartily recommend this fine record.

E. E. SHUPP, JR.

VIOLONCELLO



Kodály: Sonata for Violoncello Solo, Op. 8. One side, and **Reger: Sonata No. 2 for Violoncello Solo, Op. 131c.** Zara Nelsova (violoncello). 1-12" disc (*L-LL-1252) \$3.98.

'Cello Colours. André Navarra (violoncello) accompanied by Jacqueline Dussol (piano). 1-12" disc (*CL-P-18023) \$3.98.

CONTENTS: *Le Cygne* (Saint-Saëns); *Elegie, Papillon, Après un Rêve, Serenade* (Fauré); *Pièce en Forme de Habanera* (Ravel); *Song without Words in D* (Mendelssohn); *Rondo in G minor* (Dvořák); *Pezzo Capriccioso* (Tchaikovsky); *Theme and Variations* (Rossini—arr. Paganini); *Largo and Allegro Vivo* (Francoeur).

Two of the world's great 'cellists perform for us on these discs. Those looking for sonatas for 'cello solo other than Bach's are advised to investigate the Nelsova disc above.

PIANO



Mendelssohn: Songs without Words. Walter Gieseking (piano). 1-12" disc (*ANG-35428TP) \$3.48. 1-12" factory-sealed disc (*ANG-35428) \$4.98.

CONTENTS: *Op. 19, Nos. 1, 6; Op. 30, No. 6; Op. 39, Nos. 4, 6; Op. 53, Nos. 2, 3, 4; Op. 62, Nos. 1, 5, 6; Op. 67, Nos. 3, 4; Op. 85, Nos. 4, 6; Op. 102, Nos. 3, 5.*

What a shame that Gieseking's presentation of Mendelssohn's indescribably lovely *Songs without Words* is not complete. No mention is made by Angel that the balance of them by the late, great German

are "in the can"; which is a pity, because the sampling we get here is a real joy. We are not forgetting our words of high praise for Mme. Dorfmann's rendition of them (TNR Mar. '57); and Gieseking performs no better than she. Our principal reason for wishing for a complete set from Gieseking is our great desire for the *Songs without Words* to be in every classical library, and we feel that more persons would likely purchase a Gieseking set than one by Dorfmann.

If you do not wish the complete set, by all means choose Gieseking, who offers some of the best-known "songs;" but be forewarned: a taste may create the desire to own the entire set, and then you'll want Ania Dorfmann's magnificent recording.

Debussy: Preludes (Bk. I). Albert Ferber (piano). 1-12" disc (*DT-DTL-93116) \$3.98.

CONTENTS: *Danseuses de Delphes; Voiles; Le Vent dans la Plaine; Les Sons et les Parfums tournent dans l'Air du Soir; Les Collines d'Anacapri; Des Pas sur la Neige; Ce qu'a Vu le Vent d'Ouest; La Fille aux Cheveux de Lin; La Sérénade Interrompue; La Cathédrale Engloutie; La Danse de Puck; Minstrels.*

Debussy: Preludes (Bk. II). Albert Ferber (piano). 1-12" disc (*DT-DTL-93117) \$3.98.

CONTENTS: *Brouillards; Feuilles Mortes; La Puerta del Vino; Les Fées sont d'Exquises Danseuses; Bruyères; General Lavine—eccentric; La Terrasse des Audiences du Clair de Lune; Ondine; Hommage à S. Pickwick; Canope; Les Tierces Alternées; Feux d'Artifice.*

Debussy: (12) Etudes (Bks. I & II). Albert Ferber (piano). 1-12" disc (*DT-DTL-93012) \$3.98.

Water Music and Nature Music of Debussy. Johana Harris (piano). 1-12" disc (*MGM-E-3338) \$3.98.

CONTENTS: *Reflets dans l'Eau; Poissons d'Or; Voiles; Jardins sous la Pluie; Ondine; Snow is Dancing; Des Pas sur la Neige; Bruyères; Feuilles Mortes; Le Vent dans la Plaine; Les Collines d'Anacapri.*

Exotic Music and Dance Music of Debussy. Johana Harris (piano). 1-12" disc (*MGM-E-3340) \$3.98.

CONTENTS: *La Cathédrale Engloutie; L'île Joyeuse; Pagodes; Et la Lune Descend sur le Temple qui Fut; La Puerta del Vino; La Danse de Puck; Valse; Minuet; Sarabande; Passepied.*

Evening and Personality Music of Debussy. Johana Harris (piano). 1-12" disc (*MGM-E-3339) \$3.98.

CONTENTS: *Soirée dans Grenade; Clair de Lune; Les Sons et les Parfums Tournent dans l'Air du Soir; Feux d'Artifice; La Sérénade Interrompue; Hommage à S. Pickwick; Dr. Gradus ad Parnassum; Hommage à Rameau; General Lavine—eccentric; The Little Shepherd; La Fille aux Cheveux de Lin.*

Six discs featuring fine playing of piano music of

Debussy, three by Albert Ferber and three by Johana Harris. Both artists show love and understanding for the works essayed, and there are sixteen duplications of selections here. Ducretet-Thomson's reproduction is somewhat darker than MGM's—this seems to be characteristic of piano recordings made in Europe.

More Echoes of Paris. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25430) \$3.98.

Echoes of Latin America. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-VX-25370) \$3.98.

This makes an even dozen "Echoes of . . ." records available, featuring George Feyer and his rhythm accompaniment (see TNR May & July '57). Those owning all twelve can keep a party going well into the wee small hours and not repeat a single tune. Soft, ingratiating music.

Falla: Noches en los Jardines de España. Robert Casadesu (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. One side, and Falla: **El Sombrero de Tres Picos**—The Neighbors, Miller's Dance, Final Dance. And Falla: **La Vida Breve**—Interlude and Dance. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5172) \$3.98.

NOTE: For review of this disc see under CONCERTO.

DICTION



This Is the Mass. Actual sound and description of Sunday Mass at Carmelite Father's parish church, Englewood, N. J., narrated by Dick Janaver. 1-12" disc (*CARMELITE 1) \$4.95.

This disc is supposed to contain an entire Roman Catholic mass; no doubt it does. But, save for the sermon, one can hear little of the actual mass, for Dick Janaver narrates above the sounds of the mass, explaining just what is going on. We, who are quite familiar with the mass, may find this narration obtrusive; yet, in all fairness, we must state that the narration is accurate, reverent, and will be a great help to those not familiar with the action of the mass in letting them understand it better. Because one can hear very little of the Latin words, it will be even more clear if you follow this disc with your missal, so that you will know what the priest is saying while Mr. Janaver is translating into English and making his explanations.

Roman Catholics will find this disc invaluable in assisting them to explain to their children, their recently converted friends, and to their Protestant friends just what the mass is about. Episcopalians, because of the great similarity of the Roman Catholic mass to their own communion service, may find interesting points of comparison here. Other Protestants, interested in learning more about the beliefs of their

Roman brethren, will find that this disc will explain clearly to them the very heart of Roman belief, the mass. The reproduction is crystal clear.

BAND



The American Scene. Band of Her Majesty's Welsh Guards conducted by Maj. F. L. Statham. 1-12" disc (*VX-PL-25280) \$3.98.

CONTENTS: *Cranberry Corners, Night Piece* (Klein); *Brass-Woodwind Clique, A Pair, Sunset Strip Polka, Jazz Rhumba, Sons of the American Legion* (Palange); *Bright Eyes* (Finlayson); *Dixie Fantasy* (Cailliet); *An American Scene, Kentucky 1800, Waltz in Blue* (Grundman).

Compared to other English bands, the Band of Her Majesty's Welsh Guards is young, having been formed in 1915. It is, nonetheless, a capital organization as demonstrated by this Vox disc. Most of the works presented are concert pieces, rather than marches; they are wonderfully done by this 58-piece group. The pieces are representative of band music being composed in this country today.

MISCELLANEOUS



Old Music Box Waltz Melodies. Music boxes from the Adrian V. Bornand collection. 1-12" disc (*BORNAND RCB-4) \$3.98.

CONTENTS: *Invitation to the Dance, Artists Life, Merry Widow, Treasure*, 22 others.

New recordings of music box melodies have always been popular, and the Bornands have been issuing them periodically for many years. Adrian V. Bornand is a direct descendant of the Swiss Bornand family which has been making and repairing music boxes since 1825. Six different music boxes may be heard on the present disc: two cylinder boxes and four disc type, among these latter being the "King of the Music Boxes," the 27-inch disc Regina.

Bill Bell and his Tuba. William Bell (tuba and vocals) with orchestra. 1-12" disc (*GOLDEN CREST CR-3015) \$3.98.

CONTENTS: *When Yuba Plays the Rhumba on the Tuba; Asleep in the Deep; In the Hall of the Mountain King; Tuba Man; Elephant's Tango; Mummies; Carnival of Venice; Osiris and Osiris Guide Them; Variations on the Theme of Judas Maccabeus; Jolly Farmer Goes to Town.*

William Bell has been crowned king of the tuba players by no less a personage than Arturo Toscanini, and we think you'll agree when you hear this amazing exposition of his technique—especially *Carnival of Venice*. Besides being lots of fun, this disc is recommended to any budding young tuba players.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Experience Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 ◊ indicates 45 rpm.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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By mail to any address
\$1 per year

A VERY SIMPLE and easy way to learn sufficient French to make one's way around France has been recently called to our attention. It consists of three 10-inch LP discs and a nicely printed 110 page book all housed in a sturdy pasteboard box. This course is called "Listen & Learn French." Its price is \$4.95.

This course consists of over 750 phrases and sentences which are assembled into lessons with appropriate titles, such as: Greetings and Introductions, Customs and Baggage, At the Hotel, Sports, Bank and Money, Shopping Information, etc. The English and the French of these phrases and sentences appear in the book and they are spoken on the records slowly and very distinctly. The French text appears in both proper and phonetic spelling. Because of this, and the fact that the recordings are of the very highest fidelity, one should not have the least difficulty in hearing the proper French pronunciation and repeating it in the time allotted for that purpose between the sentences on the recordings—you see it printed, you hear it spoken and you immediately repeat it aloud.

Of great importance is the book's very complete index. One may carry the book (size 3½" x 5¼") in his pocket and may quickly refer to the index for any word or phrase that he may have forgotten.

"Listen & Learn French" is not intended to be a comprehensive course for learning that language, but it is a good introductory one and certainly should be of real value to anyone intending to travel where French is spoken. It will be of much more value if the course is secured well in advance of one's contemplated trip, so that it may be studied leisurely and its contents thoroughly digested. If a group is planning to make a trip, it may very profitably study together. Additional copies of the book may be

purchased at \$2 each (postpaid in U.S.A.).

Similar courses in the following additional languages are available at \$4.95 each: Spanish, German, and Italian. If these courses are not available locally, orders addressed to the publishers of THE NEW RECORDS will be filled promptly. Please be sure to indicate the language or languages in which you are interested.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Prices** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

NOTE: The **Current Market Prices** of Westminster Records are as follows: WN/SWN/XWN-18000 series, \$3.19; W-LAB-7000 series, \$5.95; WL-5000 series (discontinued), \$2.39; WP-6000 series, \$3.19; album sets, 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning September 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

The latest LP "Sampler" discs, most of which are limited editions, are listed below:

This Is Novaes. Guiomar Novaes (piano). 1-12" disc (*VX-SNP-1) \$1.98.

CONTENTS: *Organ Prelude in G minor* (Bach); *Concerto No. 4 in G, Op. 58*—3rd movement (Beethoven); *Sonata No. 11 in A, K. 331*—Allegretto alla Turca (Mozart); *Waltz in A-flat, Op. 42* (Chopin); *La Danse de Puck* (Debussy); *Nocturne No. 2 in A-flat, Op. 32* (Chopin); *Capriccio in B minor, Op. 76* (Brahms); *Aufschwung* (Schumann); *Etude No. 12 in C minor, Op. 10* (Chopin); *Concerto in A minor*—1st movement (Grieg).

This Is Feyer. George Feyer (piano) with rhythm accompaniment. 1-12" disc (*VX-SFP-1) \$1.98.

CONTENTS: Excerpts from *Echoes of Italy, Vienna, Christmas, Paris, Spain, Latin America, Budapest, Childhood*. (TNR May, July & Aug. '57).

Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 25. Edith Farnadi (piano) with the Vienna State Opera Orchestra conducted by Hermann Scherchen. One side and **Tchaikovsky: Nutcracker Suite, Op. 71a.** Symphony Orchestra conducted by Herbert Williams. 1-12" disc (*WEST-XWN-18452) \$3.98.

Current Market Price: \$1.98.

ORCHESTRA



Elgar: Enigma Variations. One side, and **Vaughan Williams: Fantasia on a Theme by Tallis.** Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CL-P-8383) \$3.98.

Fiesta in Hi-Fi. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (*ME-MG-50134) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Mexican Rhapsody* (McBride); *Savannah River Holiday* (Nelson); *Kentucky Mountain Portraits* (Mitchell); *Joe Clark Steps Out* (Vardell).

Not too long ago your reviewer suggested that a

recording of the *Enigma Variations* by Steinberg and the Pittsburghers would be the best to be had, judging from a live performance heard a couple of years ago. Well, here it is, and the beauty of this reading is unique among recordings of the *Enigma*. There is less overpowering percussion here than usual, and there is no organ at the end; but every minute of music is a model of clarity, balance, and sheer poetry. Steinberg outperforms even the best of the British conductors who have committed the work to discs. The attention to detail, the care in orchestral timbres and balancing would take several columns to chronicle. The playing of the Pittsburgh Orchestra leaves no doubt of its proficiency in this peerless performance. The woodwinds are exceptional, and the flexibility and accuracy of the strings is hardly to be exceeded. Anyone who likes *Enigma* should not miss hearing this reading of the work, and anyone who thinks he does not like the music should give it another try with this one. This is unquestionably the best of the lot and will probably remain so for another generation. To hear Steinberg and the orchestra, aided by Capitol's good recording balance, bring line and profile to the Finale of this work is easily worth the price of the disc.

Mercury's *Fiesta in Hi-Fi* is surely the loudest, most brilliant recording we ever heard. It is recorded at a very high level, very sharp and edgy, with startlingly realistic percussion effects. Despite all of this, it is a mighty good sounding disc if kept at a reasonable level. The program is top-notch American writing, using American and Mexican themes, and the performances just crackle with spirit and style. As a hi-fi demonstration disc it is without parallel, and as good listening it can also be recommended. We enjoyed all of the music and consider it a credit to American composers of orchestral music.

E. E. SHUPP, JR.

Chausson: Symphony in B-flat, Op. 20. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Robert F. Denzler. One and one-half sides, and **Berlioz: Benvenuto Cellini Overture, Op. 23.** L'Orchestre de la Suisse Romande conducted by Robert F. Denzler. 1-12" disc (*L-LL-1505) \$3.98.

Debussy: Danses Sacrée et Profane. And **Ravel: Introduction and Allegro in G-flat.** Phia Berghout (harp) with the Chamber Music Society of Amsterdam conducted by Eduard van Beinum. One side, and **Debussy: Prelude à l'Après midi d'un faune.** And **Ravel: Alborada del Gracioso.** L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1552) \$3.98.

The Chausson *Symphony in B flat* is being treated to the third good hi-fi version in a short time, with two previous versions by Fournet and Paray both being highly satisfactory. The present one brings back a conductor we hear from occasionally, Robert F. Denzler—a fine, sensitive artist. Denzler and the excellent Paris Conservatory Orchestra have a well-considered performance that lacks only a bit of the

élan and unique quality that is Paray's own spark of genius. Paray and the Detroit Orchestra (*ME-MG-50108) provide more dash and suppleness and somewhat more coloring. It is hard to criticize a performance as good as Denzler's, but by comparison we must admit Paray has the edge. Denzler's "filler" is a sound reading of the Berlioz *Benvenuto Cellini Overture*. Reproduction of both works is good, being a trifle compressed in loud passages.

London's record of four French classics brings also four exquisite performances of these works. Each work already has four or six LP's (except *Faune*, which has many), but the present offerings are far above routine and are indeed welcome. Van Beinum proves to be a sensitive interpreter of the delicate works featuring the harp, and these ravishing readings are nicely recorded and not overly big and loud, yet very clear and detailed. Ansermet, of course, is good in everything, particularly in delicate coloring and adjustments. His "Afternoon of a Faun" is controlled but not lacking in a necessarily sensuous quality. Ansermet does not provide the splash some conductors churn up, but the etching is much finer and neater, and the Faun is more mannerly and controlled. Ansermet also does neat work with the rather delicate *Alborado del Gracioso*, showing complete control of all the tricky rhythmic patterns. E. E. SHUPP, JR.

Dvořák: Symphony No. 2 in D minor, Op. 70. Vienna Philharmonic Orchestra conducted by Rafael Kubelik. 1-12" disc (*L-LL-1606) \$3.98.

Dvořák: Symphony No. 5 in E minor, Op. 95 ("From the New World"). Vienna Philharmonic Orchestra conducted by Rafael Kubelik. 1-12" disc (*L-LL-1607) \$3.98.

Annotator Alec Robertson reminds us again of the wrong numbering system used in the Dvořák symphonies (wrong numbering seems rather prevalent in the musical world and will probably be corrected when we get around to phonetic spelling in the English language). Thus we are told Dvořák wrote nine symphonies; the present work known as No. 2 was actually No. 7 and the "New World" was actually No. 9.

Kubelik delivers a splendid reading of the No. 2 (back to traditional numbering for the rest of our essay), and the Vienna Philharmonic responds beautifully. The Scherzo of this symphony is a prize and is delightfully set forth. Kubelik's reading tends to give this work a fine, noble stature. No. 2 is the least nationalistic of the Dvořák symphonies and Kubelik plays it for the cosmopolitan work that it is. Above all, he does not overplay it, and yet it emerges as a work we feel deserves more such good reading. We would say this is the best No. 2 available and, being well recorded, is certainly recommended.

The very qualities which tend to make the Kubelik reading of No. 2 so great seem to militate against the No. 5. The "New World" is a thrice familiar work which is sometimes difficult to appraise in performance unless that performance is new, different, freshly slanted, or something to add zest to tired ears. It is

therefore unfair to criticize the present Kubelik effort, for it must be admitted that here we have a magnificent statement of the work in matters of accuracy, orchestral performance, and faithfulness to the intent of the score. It is carefully and logically worked out, with ideal balances and fine finish. What it may lack, for some tastes, is drive and dash. It is not theatrical; however, we found on a second hearing that it has enduring qualities that are admirable rather than hair-raising. If you want more rhetoric in your reading of this work, there are several such LP's available.

E. E. SHUPP, JR.

Wagner: Die Götterdämmerung—Dawn; Siegfried's Rhine Journey; Siegfried's Funeral March. One side, and **Wagner: Die Meistersinger**—Prelude (Act I). And **Wagner: Siegfried Idyll**. Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. 1-12" disc (*L-LL-1586) \$3.98.

When we note a new LP of Wagner's orchestral music, we lick our chops, because we like all of it and are prone to give good reviews to most any such disc that comes down the pike. However, the feature of this disc to us is the *Götterdämmerung* music, all of which is duplicated on Szell's great record (*EPIC LC-3321, TNR Feb. '57); and we must say the Szell's is to be preferred, not only performance-wise, but for pairings as well.

Elgar: Wand of Youth Suites Nos. 1 and 2, Op. 1. London Philharmonic Orchestra conducted by Eduard van Beinum. 1-12" disc (*L-LL-1587) \$3.98.

Grieg: Peer Gynt Suites Nos. 1 and 2. One and one-half sides, and **Grieg: (4) Norwegian Dances**. Philharmonia Orchestra conducted by Walter Susskind. 1-12" disc (*ANG-35425TP) \$3.48. 1-12" factory-sealed disc (*ANG-35425) \$4.98.

Debussy—arr. Caplet: **Children's Corner Suite**. One side, and **Debussy: Petite Suite**. And **Bizet: Scènes bohémiennes**. L'Orchestre des Concerts Lamoureux conducted by Jean Fournet. 1-12" disc (*EPIC LC-3288) \$3.98.

Charpentier: Impressions d'Italie. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Albert Wolff. 1-12" disc (*L-LL-1511) \$3.98.

Elgar's *Wand of Youth Suites* date from the time when he was fourteen and were supposed to show that children are never correctly understood. Whether or not he succeeds in this specific purpose remains for the listener to decide. The point is that he has written sensitively of scenes of childhood which are finely reproduced on this London LP. His approach is quite frequently that of Schumann's *Kinderscenen*. This is, then, a beautiful recording quite excellently done.

The fourteenth recording of Grieg's *Peer Gynt Suites* are quite unnecessary, to say the least. The saving grace of this record is the fact that Walter Susskind and the wonderful Philharmonia Orchestra

have given them sensitive interpretations, and Angel's engineers have not failed us with regard to sound. In addition, there are included in this collection four Norwegian dances. Considering the amount and quality of music here, this is a good buy.

The Debussy *Children's Corner Suite* already has several orchestral versions on discs, not to mention those featuring piano only. Although Gieseking's piano interpretation on Angel is enough to make this reviewer eternally happy, the orchestral version presented here is worth hearing. The *Petite Suite* is also given a good reading along with Bizet's *Scènes bohémiennes*. Jean Fournet conducts a suitably Gallic interpretation of these three works.

Charpentier's *Impressions d'Italie* will never be considered in the same breath with Beethoven's *Ninth*, but the work does offer a rather imaginative picture of the composer's design. After a long, hard day at the office, a work of this sort is especially nice for pre-dinner relaxing and really has a great deal to offer. Not only is it smooth, but also it is moving in parts. Albert Wolff and the Paris Conservatory Orchestra have done a slick job of presenting these Italian impressions. P.

Tchaikovsky: Symphony No. 3 in D, Op. 29 ("Polish"). London Philharmonic Orchestra conducted by Sir Adrian Boult. 1-12" disc (*L-LL-1442) \$3.98.

Brahms: Symphony No. 1 in C minor, Op. 68. Vienna Philharmonic Orchestra conducted by Josef Krips. 1-12" disc (*L-LL-1608) \$3.98.

The Tchaikovsky *Third Symphony* ("Polish") is not recognizably Polish at all, not even in the fifth movement, *Tempo di polacca*, from which the work derives its name. And unfortunately the symphony is not Russian, as are all the other Tchaikovsky symphonies, for in this work Tchaikovsky tried to abandon Russian folksong melodies and Russian flavor in an attempt to "go Western" and imitate a more or less Germanic symphonic style. The result was not successful and to this day the *Third* is his least popular work, as attested by the fact that this is the only hi-fi LP in the catalogs (two other entries are negligible examples at this time). Whether Boult is successful in producing an idiomatic *Third* we are hard put to say, for the work does not appeal to us, and Boult does not make a convincing case of it. He does not overplay it; in fact, the performance sounds very four-square and straight, and the playing and reproduction are both fine. We might recommend the performance, but not the music for sheer listening pleasure.

As an example of two conductors doing things differently, listen to the present disc of Krips and the renowned Vienna Philharmonic and then hear Steinberg and the Pittsburgh Orchestra. Krips plods and grinds through the work, while Steinberg shows evidence of having real knowledge and an ability to transmit it. Krips' reading of the Brahms *First* is about as dry and uninteresting as any we have ever heard;

nearly any other LP of it is better. The reproduction is good, except for too much closeness of the woodwinds—the third movement proves the fallacy of this for the perspective is lacking and the balance is bad. Kubelik, Markevitch, Ormandy, Steinberg, Walter, and a few others are a far better choice than Krips for a Brahms *First*. For that matter, so is London's earlier edition by Van Beinum! It is interesting to compare Krips-Vienna, and Steinberg-Pittsburgh, and hear the latter outplay the former. When Krips finally wakes up about half way through the finale, the orchestra nearly runs away with the music and the playing lacks edge and definition. Steinberg hit the right tempo in the first place and stuck to it, and the Pittsburghers play with admirable finish and ensemble. These two make an interesting comparison for anyone who cares to take the time to compare them; and we found a glowing satisfaction in knowing that Pittsburgh can outplay Vienna. E. E. SHUPP, JR.

The Orchestra in Full Dimensional Sound. Leopold Stokowski and his Symphony Orchestra. 1-12" disc (*CL-SAL-8385) \$6.75.

CONTENTS: *La Peri*—Fanfare (Dukas); *Adagio for Strings* (Barber); *Suite in B-flat, Op. 4*—Gavotte (Strauss); *Evolution*—Section I (Farberman); *Symphony No. 8 in D minor*—Scherzo alla Marcia (Vaughan Williams); *Divertimento for Band*—March (Persichetti); *Symphony No. 4 in F minor*—Scherzo (Tchaikovsky); *Pictures at an Exhibition*—Hut on Fowl's Legs & The Great Gate of Kiev (Moussorgsky—arr. Ravel).

Prokofiev: Romeo and Juliet (excerpts from Suites Nos. 1, 2 & 3). NBC Symphony Orchestra conducted by Leopold Stokowski. One side, and **Schönberg: Verklärte Nacht, Op. 4.** Leopold Stokowski and his Symphony Orchestra. 1-12" disc (*V-LM-2117) \$3.98.

Sibelius: Symphony No. 2 in D, Op. 43. NBC Symphony Orchestra conducted by Leopold Stokowski. 1-12" disc (*V-LM-1854) \$3.98. (TNR Apr. '55).

Whenever Maestro Stokowski appears on the recording scene, most of the normal evaluative criteria must be suspended. Partisan feeling for the performances of this unique conductor is generally very intense: either he can do no wrong, or—quite the opposite—his every interpretation is condemned. Choosing no side in this fracas, we are only obliged to say that even when we do not agree with his interpretations, we find them continuously exciting and interesting to hear.

The Capitol disc marks an impressive debut for Stokowski on that label. It is a moot point whether anyone will wish to pay \$6.75 for a record that hasn't a complete anything on it. But on the other hand, this is a new approach to the "Sampler" gimmick: with the selections presented, the orchestra is first heard in each of its distinct divisions, then on the second side the sections are added one by one until the complete orchestra is heard. The selections are aptly chosen:

The Dukas introduces the brass; Barber's *Adagio*, the strings. All the customary excesses with regard to tempo that we have come to expect of Stokowski are here: the Tchaikovsky *Scherzo* is agonizingly slow. The final selections from *Pictures*, however, makes this writer want to hear the whole thing from this conductor and orchestra.

A word should be mentioned about the booklet accompanying this album. Here are 24 pages devoted to an interesting essay on the orchestra, handsomely augmented with photos and stunning art work. This is a premium disc in every way, and we anxiously await further releases by Stoky on the Capitol label.

The Victor discs offer rich interpretations of several modern composers, emphasizing the romantic elements in each. The most successful effort is probably the Prokofiev, a selection from all three of the composer's suites from his *Romeo and Juliet*. Ever since we heard the Schönberg in the original string sextet version (*CLP-8304), we have felt that the orchestral arrangement tends to obscure the beauties of its design. Suffice to say that Stokowski gives us here a rich and resonant interpretation. The Sibelius disc is not a new recording, just a new jacket cover. All the observations made by "S" in TNR April '55 still hold true for us. Pure and undefiled Sibelius lovers will raise their hands in horror; we thought it was magnificent. N.

Berlioz: Symphonie Fantastique, Op. 14. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5188) \$3.98.

Current Market Price: \$2.98.

One was not really quite prepared for this one! This work being a particular favorite of ours and Dorati's superb performance on Mercury (*ME-MG-50034, TNR Dec. '54) being our choice by a wide margin over all succeeding versions of it, we were all set to place Mitropoulos' disc with "the others." This usually mannered conductor has come up with a gem or two on discs, but generally we have thought his recorded performances routine; and the *Symphonie Fantastique* just won't take routine treatment. (Hear, for example, Markevitch on *D-DL-9783, TNR Feb. '56, to discover what a "routine" performance sounds like).

Sparing us the "musical flag waving" of Munch (*V-LM-1900, TNR Oct. '55) and the distorted tempi of von Karajan (*ANG-35202, TNR July '55), Maestro Mitropoulos keeps the rhythms steady, lets the music speak for itself (which it can certainly do), yet the whole performance is obviously inspired. Mitropoulos has reached, on the present LP, the heights he attained with his recording of the Shostakovich *Fifth* (*C-ML-4739, TNR Dec. '53).

Dorati's recording is still a peach, and we will not say that Mitropoulos has eclipsed it in any way (save, possibly, that of reproduction, though Mercury's was certainly ahead of its time and still sounds great to our

ears); it is just that we were surprised to hear such a worthy effort when we didn't expect it. It's doubly nice to be able to report that the present LP happens also to be Columbia's classical "Buy of the Month" for September. J.

Elgar: Serenade in E minor, Op. 20. And Dvořák: Nocturne in B, Op. 40. One side, and Brahms: Liebeslieder Waltzes, Op. 52. And Grieg: In the Popular Style, Op. 63, No. 1. Boyd Neel Orchestra conducted by Cedric Dumont. 1-12" disc (*EPIC LC-3350) \$3.98.

The principal works on this Epic LP are, of course, the Elgar *Serenade* and the Brahms *Liebeslieder Waltzes*, the Dvořák and Grieg pieces being fillers for sides 1 and 2, respectively. Beecham (TNR Sept. '55) has a better recording of the *Serenade* and has the advantage of having more logical (Elgar) couplings. The *Liebeslieder Waltzes* were meant to be sung—really vocal chamber music; the present LP is the only one now in the catalogs which is not so. While it is well done, we must state our preference for the original.

Respighi: The Fountains of Rome. One side, and Respighi: Brazilian Impressions. Philharmonia Orchestra conducted by Alceo Galliera. 1-12" disc (*ANG-35405TP) \$3.48. 1-12" factory-sealed disc (*ANG-35405) \$4.98.

There are already three very fine readings of the *Fountains of Rome* in the catalogs (Toscanini, Dorati and Quadri), each backed by the *Pines of Rome*. Here's another excellent one, this time with *Brazilian Impressions* on the reverse. We rather prefer the coupling of the *Pines* and the *Fountains*, but if you wish the best recording of *Brazilian Impressions* presently available, here it is.

Music of Johann Strauss. Minneapolis Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50131) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Voices of Spring; Vienna Bon-Bons; Champagne Polka; Artist's Life; Roses from the South.*

Two Hearts in ¾ Time. John Hendrik and Marcel Wittrisch (tenors) with Robert Stolz and his Concert Orchestra or the Vienna Symphony Orchestra conducted by Robert Stolz. 1-12" disc (*L-L-1555) \$3.98.

It's been nearly four years since Antal Dorati's first Strauss LP was released (*ME-MG-50019, TNR September '53), yet it continues to sell well today. Though most manufacturers of LP discs are now issuing really hi-fi records, at the time they were first issued the startling fidelity of the Mercury Olympian series made them the talk of the trade. The present disc continues this great tradition.

Whoever buys London's disc featuring Robert Stolz buys a real pig in a poke. Not one word on the jacket describes the contents of this record. No men-

tion is made that Marcel Wittrisch sings two arias, nor that John Hendrik sings two others. The contents are not given. On the label one can learn the foregoing, but the sources of the arias and other numbers are not listed. The music is all pleasant enough, and if you like the music of Robert Stolz (though not all of it is by Stolz—again a fact kept out of the jacket notes) you'll like this disc; it's the sort of item one needn't understand to appreciate—which is lucky.

Operatic Highlights for Orchestra. Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni. 1-12" disc (*L-LL-1600) \$3.98.

CONTENTS: *Le Maschere*—Overture, and *Guglielmo Ratchiff*—Intermezzo (Mascagni); *Suor Angelica*—Intermezzo (Puccini); *La Wally*—Prelude (Act IV) (Catalani); *Il Signor Bruschino*—Overture (Rossini); *Luisa Miller*—Overture (Verdi); *Norma*—Overture (Bellini); *Linda di Chamounix*—Overture (Donizetti).

Gluck: Alceste—Overture. And **Schumann: Manfred Overture, Op. 115.** L'Orchestre de la Suisse Romande conducted by Karl Münchinger. One side, and **Handel: Alcina**—Overture. And **Handel: Berenice**—Overture. Boyd Neel Orchestra conducted by Boyd Neel. 1-12" disc (*L-LL-1551) \$3.98.

Suppé: (6) Overtures. Philharmonia Promenade Orchestra conducted by Henry Krips. 1-12" disc (*ANG-35427TP) \$3.48. 1-12" factory-sealed disc (*ANG-35427) \$4.98.

CONTENTS: *Light Cavalry; Poet and Peasant; Morning, Noon and Night in Vienna; Pique Dame; Tantalusqualen; Die Irrfahrt ins Glück.*

The first disc listed above features mostly unfamiliar music; and even that which is familiar is not often heard on discs. Nicely played with terrific reproduction. . . . The Gluck-Schumann-Handel disc features re-issues from some earlier London 10-inch discs. The Schumann seems just a trifle out of place here, but considering each work separately, you couldn't ask for better performances. . . . Suppé wrote upwards of 200 stage works, but nowadays he survives largely in his overtures; capital performances with Angel's very best reproduction.

Liadov: (8) Russian Folk Songs, Op. 58. And **Balakev: Islamey.** One side, and **Liadov: Kiki Mora, Op. 63.** And **Liadov: The Enchanted Lake, Op. 62.** And **Liadov: Baba Yaga, Op. 56.** Bamberg Symphony conducted by Jonel Perlea. 1-12" disc (*VX-PL-10280) \$4.98.

Save for *The Enchanted Lake* and the Balakev work, this disc duplicates Ansermet's disc (*L-LL-1068, TNR Apr. '55); Ansermet includes *Tamar* instead of *Islamey*, and we prefer *Tamar*, anyway. Our nod would go to Ansermet even if the prices were equal; since London LP's are \$1 cheaper than Vox discs, Ansermet's record is a clear first choice.

Ellis in Wonderland. Ray Ellis and his Orchestra. 1-12" disc (*C-CL-993) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *You Are Never Far Away from Me; How About You?; For All We Know; When I Fall in Love; 36-26-36; Alone Together; Milk and Honey; P. S., I Love You; Love Is a Simple Thing; You're My Girl; Poor Butterfly; Trust in Me.*

Ray Ellis is primarily an arranger, and on this disc he was permitted to give his talents full rein, resulting in some unusual (but not weird) presentations of several old favorites plus a few new ones, including two Ellis originals. We don't know why Mr. Ellis chose the title "36-26-36" for one of his numbers; a more sensational title might have been "39-23-38." Anyway, this is the Columbia popular "Buy of the Month" for September.

Grieg: Lyric Suite. One side, and **Dvořák: (6) Slavonic Dances, Op. 72.** Philharmonia Orchestra conducted by Nikolai Malko. 1-12" disc (*V-LM-2107) \$3.98.

Only last month we praised Nikolai Malko's interpretation of Dvořák's *Slavonic Dances, Op. 46.* This month he gives us Nos. 11 through 16 from Op. 72, performed with equal élan, coupled with the melodious *Lyric Suite* of Edvard Grieg.

CONCERTO



Tchaikovsky: Concerto in D, Op. 35. Alfredo Campoli (violin) with the London Symphony Orchestra conducted by Ataulfo Argenta. 1-12" disc (*L-LL-1647) \$3.98.

Virtuoso Program. Alfredo Campoli (violin) with the London Symphony Orchestra conducted by (1) Anatole Fistoulari or (2) Pierino Gamba. 1-12" disc (*L-LL-1625) \$3.98.

CONTENTS: *Introduction and Rondo Capriccioso* (Saint-Saëns) (1); *Havanaise for Violin and Orchestra* (Saint Saëns) (1); *Zigeunerweisen* (Sarasate) (2); *Legende for Violin and Orchestra* (Wieniawski) (2).

Campoli, born in Rome, came to live at an early age in England. He is, today, the crown prince of violinists in that country, and they consider him one of the world's greatest. Judging from his picture, he looks like a mighty nice chap, and there is no doubt he is a virtuoso fiddler of no mean ability. Despite all of this, we have never been too fond of Campoli's records, and think there are a slew of violinists who can out-fiddle him. His tone tends toward the Elmanesque mushy-plushy type, though fortunately more accurate in pitch.

After hearing the above pair of discs through for a second time, we admit beginning to come under the spell of Campoli and think this pair is about the best Campoli we ever heard—aided by reproduction of crystal clarity and notably good balance. We preferred

the program of four violin favorites to the concerto, not for the music, but for what Campoli does with the music. The four virtuoso violin pieces are given virtuoso performances, to be sure; but they are not man-handled too badly. Too often this type of music is mangled for the sake of extreme virtuosity, and it is to Campoli's credit that he plays these pieces with decent musicianship and sensitivity as well as blazing technique. The accompanists keep the orchestral portions at the same level of proficiency. These four works are fine, meaty, well-loved staples that are nice to have on one disc.

We will not deny that Campoli, with splendid accompaniment from Argenta, may appeal to some as the best of the Tchaikovsky concerto recordings. Francescatti, Milstein, Oistrakh and a few others are in the preferred list with us; but Campoli's smooth performance at a bit lower voltage than the others, is admittedly not without appeal. One thing is certain: the reproduction is elegant. E. E. SHUPP, JR.

Mozart: Concerto No. 17 in G, K. 453. One side, and **Mozart: Concerto No. 25 in C, K. 503.** Denis Matthews (piano) with the London Mozart Players conducted by Harry Blech. 1-12" disc (*CL-P-18048) \$3.98.

Haydn: Concerto in D. One side, and **Bach: Concerto in D minor.** Concert Arts Chamber Orchestra conducted by Sylvia Marlowe (harpsichord). 1-12" disc (*CL-P-8375) \$3.98.

After several competent performances of these Mozart Concertos, the two represented here are slightly superfluous. Although they are what one would refer to as "good," they do not equal the interpretations given them by Serkin, in both Concertos, or Giesecking in No. 25. Good sound and feeling are evident in the work of Denis Matthews and the Mozart Players, but they do not evince the overt emotions of Serkin or the subtleties of Giesecking.

Sylvia Marlowe plays the harpsichord as though she were strumming a mandolin, and the result is not exactly excellent. Had she more feeling, finesse, and determination to give a clean-cut and definitive picture of what she is trying to do, this would, perhaps, have been a marvelous recording, for the support given her here is inspired. Although Bach may be considered as mathematically perfect, his music demands slightly more than a clear perspective of the slide rule. The orchestra performs beautifully in the Haydn Concerto as well as the Bach. It is only Miss Marlowe who falls short, in that she considers playing the notes enough. P.

Vivaldi: Il Cimento dell' Armonia e dell' Invenzione, Op. 8—Le Quattro Stagioni, Nos. 1-4 ("The Four Seasons"). Tino Bacchetta (violin) with l'Ensemble Instrumental Sinfonia conducted by Jan Witold. 1-12" disc (*L-TWV-91157) \$4.98.

Here's another of those London International LP's with the jacket notes all in French. Although most

collectors are familiar with the famous *The Four Seasons* of Vivaldi, there might be some who are not who'd like notes to read about the work. There's no excuse for this sort of thing: even granting that many persons can read French and that nearly every one who's had a little high school French could make something out of these notes, we think there'd be little argument from any quarter that records intended for the American market should have notes in English.

In the present case it doesn't make too much difference, because this London LP does not come up to Epic's magnificent recording of *The Four Seasons* (*EPIC LC-3216, TNR Aug. '56); unless you would wish to own (as we would) the complete *Il Cimento* (*VX-DL-173, TNR Jan. '56), the Epic disc is to be preferred.

Bach: Concerto in C for Three Harpsichords and String Orchestra, BWV. 1064. One side, and **Bach: Concerto in A minor for Four Harpsichords and String Orchestra, BWV. 1065.** Karl Richter, Eduard Muller, Gerhard Aeschbacher (and Heinrich Gurtner) (harpsichords) with the Ensemble of the Ansbach Bach Festival conducted by Karl Richter. 1-12" disc (*L-LL-1446) \$3.98.

Although there are other similar couplings of these two concertos, and two of them also contain the *Concerto in D minor for Three Harpsichords* (*DT-DTL-93053, TNR Sept. '56, and *VX-PL-8670), we think you'll find the present readings as satisfying as any of the others.

Beethoven: Concerto No. 5 in E-flat, Op. 73 ("Emperor"). Solomon (piano) with the Philharmonia Orchestra conducted by Herbert Menges. 1-12" disc (*V-LM-2108) \$3.98.

Grieg: Concerto in A minor, Op. 16. One side, and **Mendelssohn: Concerto No. 1 in G minor, Op. 25.** Ania Dorfmann (piano) with the Robin Hood Dell Orchestra conducted by Erich Leinsdorf. 1-12" disc (*V-LM-2102) \$3.98.

Schumann: Concerto in A minor, Op. 54. One side, and **Weber: Konzertstück in F minor, Op. 79.** Friedrich Gulda (piano) with the Vienna Philharmonic Orchestra conducted by Volkmar Andreae. 1-12" disc (*L-LL-1589) \$3.98.

Herewith is the fifteenth "Emperor" to enter the sweepstakes. Victor has accorded pianist Solomon superlative reproduction, and the orchestral backing is completely adequate. The reading of the work is less grandiose than some. The Serkin-Ormandy version remains our favorite.

The Dorfmann disc comes as a surprise. The Robin Hood Dell Orchestra is, of course, the Philadelphia, using a mandatory *nom-du-Victor* label. The honors for the Grieg *Concerto* seem to fall to the ladies, and we would put the present version right up in the same class with the Novaes reading on Vox (*VX-PL-8520). Leinsdorf does his customarily excellent job of accompaniment. The overside

Mendelssohn is equally well performed.

With legions of recordings of the Schumann *Concerto* to choose from, we would carp at this one merely because the performance carries over to the second side. The interruption comes at the *ritard* six measures before the beginning of the third movement. It gave us that old "up-in-the-air" feeling that we hadn't experienced since we stopped playing Koussevitzky's Tchaikovsky's *Fifth* on 78's. Nothing about the performance is of merit to warrant having a break of the type that LP made unnecessary. The Weber is a satisfactory reading. N.

Rachmaninoff: Concerto No. 3 in D minor, Op. 30.

Sergei Rachmaninoff (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*V-LM-2051) \$3.98. (TNR Dec. '40).

At the outset we must report that this is a great performance of Rachmaninoff's *Third Concerto*—the greatest it is ever likely to receive. Since this is hardly news to anyone, we make the statement only for the record; we much prefer all of Rachmaninoff's own recordings of his own concerti (available in *V-LM-6123) to any others—as performances.

But one notes that, although the already mentioned *V-LM-6123 is currently available, containing Rachmaninoff's interpretations of all four of his concerti, the previously issued single LP's of Nos. 1, 2 and 4 (*V-LCT-1118, *V-LCT-1014 & *V-LCT-1019 respectively) have been, or are about to be, withdrawn from the catalog. We can only presume that a number is deleted when its sales fail to make it worth keeping it in the catalog. Why, then, this belated issuance of No. 3? (It may be that RCA Victor intends to make Nos. 1, 2 and 4 available in its "Vault Treasure" series, but no announcement of this fact has been made at this writing). Another question pops up: why is this not on the Camden label? If the great performance of Beethoven's *Seventh* by Toscanini (TNR May '57) is worth only \$1.98, why is this worth more?

We have no ready answers to these questions and can report only that the present LP is now available. Its reproduction is, naturally, far below today's standards; if you wish up-to-date reproduction, choose the Gilels-Cluytens disc (*ANG-35230, TNR Jan. '56). J.

CHAMBER MUSIC



Italian Chamber Music. Niels Brincker (tenor) with members of the Societas Musica Orchestra of Copenhagen. 1-12" disc (*BG-BG-566) \$4.98.

CONTENTS: *Trio Sonata in A, Op. 1, No. 3* (Albinoni); *Cantata for Tenor: "Ombre, Voi che Celate"* (Stradella); *Sonata in E minor, Op. 2, No. 9* (Vivaldi); *Sonata in F and Cantata for Tenor: "Pensieri"* (A. Scarlatti); *Concerto for Strings in D minor, Op. 6, No. 10* (Torelli).

The scholarly notes of Dr. Joseph Braunstein on

the jacket of this Bach Guild LP make mention of the fact that, were it not for the great popularity of the LP record, probably very little of the music of the composers whose works appear on this disc would ever be available in recorded form to the general public. And great would be the pity, for here is a perfectly delightful concert of baroque Italian chamber works, featuring the sonata, the concerto, and the cantata.

The only composer brand new to us on this record is Alessandro Stradella (c.1645-1682), whose amorous adventures have been told in an opera by Flotow and in a novel by Marion Crawford. Dr. Braunstein, after relating how Stradella eloped with the mistress of a Venetian nobleman, narrowly escaped death twice at the hands of the enraged Venetian's hired assassins, and was eventually caused to be murdered by a jealous actress, regrets the composer's early demise; Dr. Braunstein evidently forgets that who lives by the sword dies by the sword, and who causes an actress to become jealous does so at his peril. The passionate plea to his mistress, related by the Cantata "Ombre, Voi che Celate," may safely be assumed to be typical of this little-known composer's output.

Albinoni (1671-1750), Vivaldi, Alessandro Scarlatti and Torelli will surely be more or less known to admirers of the Italian baroque period; such admirers will certainly wish to investigate this lovely disc. J.

Bach: Sonata in G minor for Oboe and Harpsichord.

And Hindemith: *Sonata for English Horn and Piano*. One side, and Hindemith: *Sonata for Oboe and Piano*. And Dutilleux: *Sonata for Oboe and Piano*. Berkshire Woodwind Ensemble. 1-12" disc (*UNI-UNLP-1028) \$3.98.

There may be some question as to whether Bach actually wrote the present work; certainly he never wrote it for oboe and harpsichord. The autograph is missing on the original work (for violin and clavier). It will sound like youthful Bach to most persons, as it does to Albert Schweitzer.

One will be surprised at how well the three modern works seem to fit with the older piece. This whole disc is delightful from start to finish. If you are looking for some chamber music for unusual combinations, we couldn't recommend a better record than the present one.

Beethoven: Sonata No. 3 in E-flat, Op. 12, No. 3.

One side, and Beethoven: *Sonata No. 9 in A, Op. 47* ("Kreutzer"). Anahid Ajemian (violin) and Maro Ajemian (piano). 1-12" disc (*MGM-E-3416) \$3.98.

We guess that the point of this record is to prove that the Ajemian team can play works of the old masters as well as those of contemporary composers. We have always associated them with such composers as Webern, Surinach, Hovhaness, and the like; here

they demonstrate that they are quite at home with Beethoven.

CHORAL



Schubert: Rosamunde, Op. 26 (Incidental Music). Diana Eustrati (alto), Berlin Motet Choir and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. Three sides, and **Schubert: Magic Harp**—Overture. Berlin Philharmonic Orchestra conducted by Fritz Lehmann. And **Schubert: Serenade, Op. 135**. Diana Eustrati (alto), members of the Berlin Motet Choir and Michael Raucheisen (piano). And **Schubert: Psalm XXIII, Op. 132**. Berlin Motet Choir and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. 2-12" discs in box (*D-DXB-144) \$7.98.

The present recording is the second to present the complete Incidental Music to Schubert's *Rosamunde*. All the familiar portions of this score are here: the typically Schubertian *Entr'acte in B-flat* is lovingly performed. The choral and solo passages however, would possibly explain why the work was never a resounding success.

The final side of the set, which contains the *Magic Harp Overture*, also offers the *Serenade, Op. 135* and a setting of the twenty-third psalm to a text in German by Moses Mendelssohn, the composer's grandfather. The *Serenade* is scored for contralto solo and four female voices with piano accompaniment. The *Psalm* is the gem of the set, a gloriously luminous arrangement to a beautiful text. We hope these two short pieces eventually find publication other than at the odd end of a two-record set. N.

The Cadet Glee Club. The Cadet Glee Club of West Point directed by C. W. O. Frederic Boots, accompanied by Sp3/c Charles Gigliotti (piano). 1-12" disc (*VX-VX-25390) \$3.98.

CONTENTS: *The Corps* (Harling); *Song of the Vagabonds* (Friml); *Pilgrim's Songs* (Tchaikovsky); *Black is the Color* (trad.—arr. Churchill); *Ballad of Roger Young* (Loesser); *Lord's Prayer* (Malotte); *Coney Island Babe* and *George Jones* (by the Cadet Quartet); *Hold 'Em, Joe* (Thomas); *Benny Havens, Oh!* (O'Brien); *America the Beautiful* (Ward); *Army Blue*.

We liked this disc. Not everyone will. It is not great, but it is fun. Anyone who has enjoyed a concert of the Cadet Glee Club, or who has ever been a member thereof, will wish a copy. *The Corps* traditionally opens every West Point Glee Club concert, and *Army Blue* likewise closes each, as occurs on this record. The various numbers were recorded at three actual concerts (some may find the applause disconcerting), and include military, comic, folk and religious music—a typical, if shortened, actual performance. What the Glee Club may lack in professional polish it more than makes up for in spirit.

Would a plea for equal time be in order? What about a recording of the Glee Club of the Naval Academy? And be sure to include *Eternal Father, Strong to Save*, Mr. Vox, if you do!

VOCAL



Rosa Ponselle in Song. Rosa Ponselle (soprano) with piano accompaniment. 1-12" disc (*V-LM-2047) \$3.98.

CONTENTS: *Plaisir d'Amour* (Martini); *Jeune Fille*; *Beau Soir, La Chevelure* (Debussy); *Bonjour Suzon* (Delibes); *Carmen-Carmela*; *El Mirar de la Maja* (Granados); *La Partida* (Alvarez); *Nel cor piu non mi sento* (Paisello); *Star vicino* (Rosa); *A vucchella, Ideale, Marechiaro, Could I* (Tosti); *Fa la nana bambin* (Sadero).

Songs of Italy. Beniamino Gigli (tenor) with orchestral accompaniments. 1-12" disc (*V-LM-2095) \$3.98.

CONTENTS: *Notte d'o core* (Companino); *Ninna Nanna, Ninno Oh!* (Carlini); *'O pittore e tutto 'o munno* (Angelo); *Tutti i miei sogno* (Sardi); *Senza te* (Silveri); *Valzer Campagnolo* (Angelelli); *Donna milema* (Fedri); *Canzone nostalgica* (Visco); *Serenata amara* (Gibilaro); *Autunno* (de Curtis); *Notte sul mare* (di Veroli); *Rosi Rosi* (de Luca).

Golden Moments of Song. Jan Peerce (tenor) with orchestral accompaniments. 1-12" disc (*V-LM-2101) \$3.98.

CONTENTS: *Mattinata* (Leoncavallo); *Torna a Surriento* (de Curtis); *O Sole Mio* (di Capua); *La Danza* (Rossini); *Valencia* (Padilla); *Ah! Sweet Mystery of Life* (Herbert); *Song of Songs* (Moya); *A Little Love, A Little Kiss* (Silesu); *I Love Thee* (Grieg); *Serenade* (Romberg); *For You Alone* (Geehl); *Because* (d'Hardelot); *O Promise Me* (Scott); *Bless This House* (Brahe); *I Love You Truly* (Bond); *The Holy City* (Adams).

These three discs throw some curious light on RCA Victor's artist and repertoire department and leave unexplained what struck your humble servant as a curious aberration.

First things first, however. Rosa Ponselle does a knowing and artistic job with the songs selected for her recital. She is more at home, to be sure, in the Italian field—the Tosti songs are beautifully done, and her *Plaisir d'Amour* recalls that of Maggie Teyte, while Paisiello's *Nel cor piu non me sento* falls ravishingly on the ear. Miss Ponselle is obviously enjoying herself in this disc and, artist that she is, enables the listener to do the same. A magnificent record—not so much for the music, which is often trifling (but never cheap or bad), but because of the singer's art.

Beniamino Gigli has himself a field day in this collection of modern (or semi-modern) Italian popular (or semi-popular) songs. Musically the disc offers

little or nothing, but such is Gigli's magnetism that one is sure the Italian contingent will eat it up. The voice sounds amazingly opulent, and the singer is aided by expert microphone placement, good orchestral support and superior recording. This is, by far, a more successful recording than the "farewell" concert disc made at Carnegie Hall on *V-LM-1972 (TNR June '56).

Now for the curious disc by Jan Peerce. Readers of these columns know that we are an outspoken admirer of Mr. Peerce, but what on earth ever possessed RCA Victor to issue or Jan Peerce to approve the record at hand is difficult to understand. To begin with (and this may very well be the crux of the entire situation), the recorded sound is very poor and it is significant that RCA does not identify it as "New Orthophonic Recording"—but neither does it offer any explanation as to why the poor sound. In addition, Mr. Peerce does not seem to "have it," as the saying goes, and at times (*The Holy City*, *Torna a Surriento* and *O Sole Mio*) it is almost painful. In the tripe department (*O Promise Me*, *A Little Love*, *a Little Kiss*, *Serenade* etc.) he is a little better, but really. . . .

WILLIAM A. OLSEN

Mozart Songs: Rita Streich (soprano) accompanied by Erik Werba (piano). 1-12" disc (*D-DL-9915) \$3.98.

CONTENTS: *Das Veilchen*, K. 476; *Die Zufriedenheit*, K. 473; *An Chloe*, K. 524; *Das Lied der Trennung*, K. 519; *Die kleine Spinnerin*, K. 531; *Geheime Liebe*, K. 150; *Wie unglücklich bin ich nit*, K. 147; *Der Zauberer*, K. 472; *Sehnsucht nach dem Frühlinge*, K. 596; *Un moto di gioia*, K. 579; *Oiseaux, si tous les ans*, K. 307; *Dans un bois solitaire*, K. 308; *Ridente la calma*, K. 152; *Das Kinderspiel*, K. 598; *Abendempfindung*, K. 523; *An die Einsamkeit*, K. 391; *Die Verschweigung*, K. 518; *Warnung*, K. 433.

Köchel lists forty-one songs in his compilation of the works of Mozart, which would lead one to believe that Mozart did not consider himself a serious composer in this particular field of art. The songs are uncomplicated and charming, although they are far removed in spirit from the lieder of the past century. In fact, it has been said that the texts to which Mozart set his music are enhanced by the music, rather than a part of the music. The eighteen songs heard on this recording must be considered, then, as exquisite—and in some cases immature—compositions by a composer who devoted his more serious talents to other fields.

Rita Streich's reputation in the field of Mozart opera is respected, for this young singer has turned in many a glowing performance in European opera houses as well as on records. It is interesting, therefore, to investigate the application of her talents to the songs of this composer. It must be said at the outset that she acquits herself well. Her voice is beautiful, well disciplined, and expressive.

And the songs themselves are worth the hearing. Many of them, such as *Das Lied der Trennung*, bear more resemblance to arias than to songs although, as in the case of the previously mentioned work, they may follow the pattern of a strophic song. Others are clearly ariettas, and a few approach the status of *lieder*. The result of the endeavor is variety, a most important quality.

Although this reviewer has a devotion to the cause of Elisabeth Schwarzkopf and Walter Gieseking in the Angel recording of Mozart songs (TNR June '56), he readily admits that Miss Streich, along with her fine accompanist, Erik Werba, brings to the record-buying public excellent interpretations. P.

The Cries of London. Alfred Deller (counter-tenor), April Cantello (soprano), Wilfred Brown (tenor); Deller Consort, London Chamber Players and Ambrosian Singers directed by Alfred Deller. 1-12" disc (*BG-BG-563) \$4.98.

CONTENTS: *These Are the Cries of London Town* (Cobb); *New Oysters*, *A Bellman's Song*, *The Painter's Song*, *Brooms for Old Shoes* (Ravenscroft); *The Cries of London*, *Country Cries* (Dering); *Muffin's Ho!* (Savage); *Have You any Work for the Tinker?* (Nelham); *The Cries of London* (Weelkes); *One a Penny*, *Two a Penny* (Atterbury); *A Quart a Penny*, *I Can Mend Your Tubs and Pails* (Anon.).

Las Cantigas de Santa Maria. Russell Oberlin (counter-tenor) accompanied by Joseph Iadone (lute). 1-12" disc (*EA-0023) \$4.98.

On *The Cries of London* we find some of the city and country "noises" which have long since made way for the subway train and factory whistle. They are presented by the excellent counter-tenor, Alfred Deller, and a group of his associates.

While some of the cries assume the form of madrigals, others are simple announcements of items for sale. The total effect of the project is good in that the performers do their work beautifully. There is a certain charm to this sort of thing which has been influential in enhancing many a city of note. One problem comes to mind: exactly how often will a person care to delve into cries of three centuries ago? If you think there is personal appeal for you in such doings, this record will give a fine cross section of city and country cries of the times.

Las Cantigas de Santa Maria are songs which stem from the court of Alfonso el Sabio of Spain. Alfonso, who was born in Galicia, preferred his native tongue to Castilian when he wrote poetry. The result is that these poems of miracles wrought by the Virgin Mary are written in Galician, a language which has now evolved into Portuguese. The songs provide a fascinating picture of the thirteenth century. The general attitude is somewhat akin to Chaucer's picture of fourteenth century England in which the bawdy mixes with the devout and rather enjoys the other's company. Thirteenth century Spain was not so narrow minded as one might suspect.

The counter-tenor, Russell Oberlin, delivers the songs smoothly and with beauty of tone. This is volume three of "Music of the Middle Ages" and proves to be a tremendously interesting experience. P.

Jewish Children Songs and Games. Ruth Ruvin (vocals) accompanied by Pete Seeger (banjo). 1-10" disc (*FOLK-FC-724) \$4.25.

CONTENTS: *Shpits-Boydin; Du Maydeleh du Fines; Oksn; Lomir zich Ibbetbetn; Amol Iz Geven a Myseh; Kestelech Homtashn; Shayn bin ich, Shayn; Beker Lid; A Genayveh; Michalku; By dem Shtetl; Yomi, Yomi; Tonts, Tonts!*

Jewish Folk Songs. Martha Schlamme (vocals) with orchestra conducted by Robert DeCormier. 1-12" disc (*VAN-VRS-9011) \$4.98.

CONTENTS: *Chanuke, O Chanuke!; Geh ich mir Spatzieren; Mai Komashmo Lon; Shein bin ich shein; Die Mesnke; Sug mir du shein Meidele; Dire-gelt; A pintele; Oy, Dortn, Dortn, Ibern Vaserl; Freilach; Partizaner Lid; Zog Nit Keynmol; Shankoye; Tif in Veldele; Die Machetunim gehen.*

Folk Songs. Susan Reed (vocals) accompanying herself on harp or zither. 1-12" disc (*ELEKTRA EKL-116) \$4.98.

CONTENTS: *Black Is the Color; The Old Woman; I'm Sad and I'm Lonely; Drill, Ye Tarriers; Greensleeves; Go Away from My Window; A Mighty Ship; Mother, I Would Marry; Barbara Allen; Michie Banjo; Zelime; Gue, Gue; Soldier and the Lady; Molly Malone; Three White Gulls; Venezuela; If I Had a Ribbon Bow; Miss Bailey; Danny Boy.*

Vienna's Favorite Songs. Erich Kunz (baritone) with instrumental accompaniments. 1-12" disc (*ANG-65034) \$3.98.

CONTENTS: *Viener Fiakerlied, Es Steht ein alter Nussbaum; Wenn dir Herrgot net will; 'S Nussdorfer Sternderl; Mutterl-Lied; Wenn der Franzl; Mei Mutterl war a Weinerin; Du Guater Himmelvater; In Grinzing gibt's a Himmelstrass'n; Secht's Leut'ln, so war's anno Dreissig; Das Glück is' a Vogerl.*

Russian Folk Songs. Ivan Skobtsov (vocals) with orchestral accompaniments. 1-12" disc (*MONITOR MC-2001) \$4.98.

CONTENTS: *Blonde Braids; Farewell to Happiness; Story of the Coachman; Song of the Coachman; Song of the Volga Boatmen; Along the Peterskaya Road; Village on the Road; Danube, My Danube; In the Valley; Barge-Haulers.*

Folk Songs of French Canada. Jacques Labrecque (vocals). 1-12" disc (*FOLK FG-3560) \$5.95.

CONTENTS: *Sur la Bord de la Seine; A la Claire Fontaine; En Revenant des Noces; A Paris, sur le Petit Pont; Nous Vid'rons la Bouteille; Genticorum; Le Roi Loys; La Prisonneire à la Tour; Les Trois Beaux Canards; Au Bois du Rossignolet; Boum Badi*

Boum; Les Jeunes Filles à Marier; La Vieille Galante; Dans la Cour du Palais; Au Chant de l'Alouette; La Fontaine Est Profonde; La Perdriole; Monsieur le Cure; Les Mentries; Je l'Ai Vu Voler; Laquelle Marierons-nous; La Petite Hirondella; Avoine.

By listing, as meticulously as we can, the contents of each of the foregoing records, featuring Jewish, American, Viennese, Russian and French-Canadian folk songs, we have already devoted more space than we can afford to these marvelous discs, and critical comment, therefore, must be limited to the worn-out statement that each is, in its way, a good example of the songs offered. Worthy of especial mention, however, is the French-Canadian disc by the prodigious Jacques Labrecque, who, with perfect diction, sings 23 folk songs *unaccompanied*, offering a varied recital in a most persuasive manner to hold the interest of the hearer from the first note to the last.

Offenbach: La Vie Parisienne (excerpts). (Sung in French). Renée Doria, Andrea Guiot, Christiane Harbell (sopranos); Andrée Gabriel (mezzo-soprano); Pierre Giannotti, Robert Lily (tenors); Lucien Huberty, Maurice Fauré (baritones); Julien Giovanetti (bass); Orchestra and the René Alix Choir conducted by Marcel Cariven. 1-12" disc (*EPIC LC-3344) \$3.98.

Most everyone has heard some orchestral music of Offenbach and has no doubt had his toes set to tapping by this composer's lilting and sprightly rhythms. Here one can hear the "originals," for nearly all the Offenbach tunes were originally meant to be sung.

We don't see how anyone who likes Offenbach's music in orchestral transcriptions can resist this disc. The singers are all to the manner born, and one will recognize a great many melodies he has heard in *Gaite Parisienne* and elsewhere; even the "Can-Can" is here, expertly sung by Dario Moreno. This Epic LP has been awarded the *Grand Prix du Disque*, certainly deserved: artistically, intrinsically, and from an engineering standpoint it is top drawer.

Schumann: Dichterliebe, Op. 48. One side, and **Brahms: (6) Songs.** (Sung in German). Dietrich Fischer-Dieskau (baritone) accompanied by Jörg Demus (piano). 1-12" disc (*D-DL-9930) \$3.98.

CONTENTS OF BRAHMS: *Sommerabend, Op. 85, No. 1; Mondenschein, Op. 85, No. 2; Es liebt sich so hehlich, Op. 71, No. 1; Meerfahrt, Op. 96, No. 4; Es schauen die Blumen, Op. 96, No. 3; Der Tod, das ist die kühle Nacht, Op. 96, No. 1.*

This is the sixth recording of Schumann's *Dichterliebe*; it features some very smooth and polished singing on the part of Dietrich Fischer-Dieskau and some equally suave pianistics by Jörg Demus. In fact, the faded romanticism of Heine's lyrics as well as Schumann's melodious but certainly dated settings take on a certain charm that this writer had not noticed since he last played his prized Gerhard Hüsch recording of the music. This disc, then, is by all odds the best recording of the music and can

be recommended without reserve.

The six Brahms *lieder* are equally well rendered—one suspects that Herr Fischer-Dieskau is rapidly becoming the interpreter of German *lieder*, for he has made superb recorded performances of the two great Schubert song cycles (*Die Schöne Müllerin*, TNR Feb. '55, and *Die Winterreise*, TNR Mar. '56) and now, in addition to the sterling Brahms songs, the very fine *Dichterliebe*.

There are no texts, but very adequate notes. A most attractive jacket and excellent sound round out a disc that may be considered a real treat.

WILLIAM A. OLSEN

An Englishman Sings American Folk Songs. Lonnie Donnegan (vocals) with instrumental accompaniments. 1-12" disc (*ME-MG-20229) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Wabash Cannonball; How Long, How Long Blues; Wreck of the Old 97; Ramblin' Man; Frankie and Johnny; Don't You Rock Me, Daddy-O; Nobody's Child; I Shall Not Be Moved; I'm Alabammy Bound; Railroad Bill; Old Riley.*

This disc runs the whole gamut of American folk music from beginning to end. Of particular interest is the complete version (14 verses) of *Frankie and Johnny*, which is played and sung with a delightful staccato rhythm. Also present are train rhythms, ballads, blues, work songs, a Negro spiritual, and two songs of Leadbelly (Huddie Ledbetter). Donnegan sings all types with great feeling, and his slight British accent does not detract from the presentation. A thoroughly enjoyable album, recommended for the collector of folk music.



OPERA

Rousseau: Le Devin du Village ("The Village Soothsayer") (complete). (Sung in French). Soloists, l'Orchestre de Chambre Louis de Froment conducted by Louis de Froment. 1-12" disc (*ANG-35421TP) \$3.48. 1-12" factory-sealed disc (*ANG-35421/L) \$5.98.

ColetteJanine Micheau (s)
 ColinNicolai Gedda (t)
 SoothsayerMichel Roux (bs-bt)

The *Association Jean-Jacques Rousseau* is celebrating, from 1956 to 1962, the bicentenary of "The Return to Nature." The period was chosen because on April 9th, 1756, Rousseau made the symbolic gesture of abandoning Paris for the solitude of l'Ermitage de Montmorency. This, the first recording of Rousseau's operatic venture, is a part of the "celebration"; and, from a technical and interpretive angle, it may be accounted a resounding success.

This form of pastoral opera, which served as a model for the youthful Mozart's *Bastien et Bastienne*, became very popular, and *Le Devin du Village* enjoyed a considerable success in its time. It has now sunk to

the melancholy level of an historical curiosity, and its revival by Angel Records is at once a labor of love and genuine service to students both of music and the great Jean-Jacques.

The present performance has sparkle and charm, although this, along with the excellent voices of the singers, can do little to conceal the essential poverty of musical ideas. Janine Micheau is a charming Colette; and Nicolai Gedda, a somewhat sober Colin. Michel Roux is a sedate soothsayer. Quite frankly, the whole affair suffered in this corner because of the twelve-year-old Mozart's setting of the same situation. This, however, is not fair; but then, to paraphrase Bernard Shaw, who are we that we should be fair?

Fine recorded sound, exquisite and informative notes and libretto are included with the factory sealed package. This one is primarily for specialists.

WILLIAM A. OLSEN

Offenbach: La Périchole (abridged). (Sung in English). Soloists, Metropolitan Opera Chorus and Orchestra conducted by Jean Morel. 1-12" disc (*V-LOC-1029) \$4.98.

La PericholePatrice Munsel (s)
 PaquilloTheodor Uppman (bt)
 Don Andres de RibeiraCyril Ritchard (sp)
 Don Pedro de HinoyosaRalph Herbert (bt)
 Count of PanatellasPaul Franke (t)
 The Old PrisonerAlessio de Paolis (t)

One of the more outstanding box office successes of the past Metropolitan Opera's season was Offenbach's *La Périchole*. One does not have to look very far for the reasons: it is tuneful and just a little bit vulgar with a few lapses into downright bad taste. These latter, one suspects (perhaps unjustly) are the work of the translator—in all events this writer can see no excuse for such expressions as, "You're the Viceroy's mistress, by God!" for in addition to being in the worst of taste, it is also blasphemous.

Like a great many Metropolitan Opera productions (and recordings) this one also leaves something to be desired artistically, vocally and musically. Miss Munsel is an agile soprano, with a perfectly placed voice who does everything well but does not sing with any degree of expression or conviction. The same applies to Mr. Uppman, but to a somewhat lesser extent. On the other hand, Cyril Ritchard has all the conviction and expression and polish in the world—but he can't sing for peanuts (since he doesn't make any claims to do so, one should not belabor the point).

The best performances are by Ralph Herbert, who, in this reviewer's estimation, deserves much better roles than he is usually given and who is a first-rate Don Pedro; and, of all people, Alessio de Paolis who steals a part of the show not by singing but by reading his lines with a delightful and genuine Italian accent.

This writer is haunted by a feeling that he has

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

had on several previous occasions, that he is turning in a minority report; nevertheless there it is. It remains only to note that the sound is superb and that there is a fine booklet giving notes, the libretto and many excellent photographs. WILLIAM A. OLSEN

ORGAN



Bach on the Biggest. Robert Elmore, playing the auditorium organ of the Convention Hall, Atlantic City, N. J. 1-12" disc (*ME-MG-50127) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Toccata and Fugue in D minor; Wachet auf; In dulci jubilo; Toccata, Adagio and Fugue in C.*

Before commenting critically on the performances heard on this remarkable disc, a few statistics will be of interest to those not familiar with the auditorium. The Atlantic City Convention Hall is the world's largest auditorium. It occupies four city blocks, a thirteen-story building could be set upon the floor and not touch the roof, and even Mickey Mantle could not bat a ball from the stage to the rear gallery. It has five and one half million cubic feet of space and seats 42,000. And from personal experience we can vouch for the reverberation period in this cavernous hall—it echoes endlessly.

The organ which Senator Emerson L. Richards designed (and Midmer-Losh built) staggers the imagination with its size, power, and magnitude. Seven manuals, 1,250 stops, 33,000 pipes, the largest of which is 64 feet long, 225,000 feet of lumber in the organ, eight chambers, eight motors with a combined total of 395 H.P. and 455 ranks of pipes make up this gargantua of music. Hearing and seeing this organ in person is like nothing else in the realm of organs, including the two reeds on 100" wind pressure.

The distance between chambers and from the various chambers to the console make the playing of this instrument a task for only a select few. Sound from the main chamber on the left side of the stage (to say nothing of the gallery divisions located further back in the hall) reach the organist at the console noticeably later than sounds from the right main chamber immediately above him. Would you like to try to keep everything perfectly even in rhythm in this program of Bach? Well, Robert Elmore is one of the few living organists who could be entrusted to record this giant instrument. His playing is little short of remarkable considering the obstacles.

Mercury, using a single microphone has achieved reproduction that is also rather remarkable considering the difficulties at hand. From personal knowledge, we might say that the entire organ was not used in recording—probably only the left and right chambers, for several gallery divisions are still out of commission from the results of a hurricane a few

years ago which wrecked the blowers in the basement (but not the pipe chambers). However, the main glories of the organ are to be heard to good advantage in this thrilling disc. It is unfair to compare this to other Bach organ discs, but it is safe to say that organ enthusiasts will find this disc of the world's largest organ a rare experience. We would also heap exceptionally high praise on the other Elmore disc, made on the largest theatre organ, in the Ballroom of this same auditorium, where Elmore's virtuoso artistry is heard in a superb program (*ME-MG-50109, reviewed also in this issue).

E. E. SHUPP, JR.

Pipes, Pedals and Fidelity. Buddy Cole, playing his own theatre organ. 1-12" disc (*C-CL-1003) \$3.98.

CONTENTS: *Serenade in Blue; Peanut Vendor; One Morning in May; Mine; Every Time I See You I'm in Love Again; Carioca; Caravan; Willow, Weep for Me; Jeannine, I Dream of Lilac Time; I Get the Blues When It Rains; You Go to My Head.*

Boardwalk Pipes. Robert Elmore, playing the Ballroom Organ at Convention Hall, Atlantic City, N. J. 1-12" disc (*ME-MG-50109) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Stars and Stripes Forever* (Sousa—arr. Elmore); *Stars in My Eyes, Caprice Viennois, Old Refrain, Liebesfreud* (Kreisler—arr. Elmore); *Fantasy on Nursery Themes* (Elmore); *Eklög* (Kramer); *Squirrel* (Weaver); *Marche Champêtre* (Boex); *Trumpet Voluntary* (Clarke).

Probably no instrument so taxes the recording engineers as the theatre organ, with its multitude of stops, effects and its tremendous volume of sound. Both Columbia and Mercury have done well to capture the voicings of the theatre organs on the present brace of LP's. Buddy Cole plays the organ now installed in his own home, formerly the one in the studios of United Artists. Robert Elmore plays a giant organ located in the mammoth ballroom of Convention Hall in Atlantic City, N. J. Mr. Cole's is a "reverie" type record—soft, soothing, familiar tunes most anyone would like; Mr. Elmore's is a recital, featuring a variety of numbers from a Sousa march to Clarke's (formerly attributed to Purcell) *Trumpet Voluntary*. Both discs are extremely well done; Elmore's will prove the more difficult for your woofers.

A Demonstration of the Studio Organ at 22 rue Duroc. André Marchal, playing his own organ. 1-12" disc (*ZODIAC LP-334) \$3.98.

Bach: Das Orgelbüchlein—12 Chorale Preludes. One side, and *Bach, Toccata, Adagio and Fugue in C.* André Marchal, playing his own organ at 22 rue Duroc. 1-12" disc (*ZODIAC LP-335) \$3.98.

The demonstration record of the organ in Marchal's studio is a fascinating experience. Marchal speaks in French, his daughter follows with an English translation, and this is followed by Marchal's playing of

the ranks just discussed. The spoken parts are very brief and to the point (and non-technical) and the demonstrations are beautifully played—in a manner best suited to explore the color, range, and characteristics of the stops. Every word of the spoken text is printed on the jacket in both French and English. Many organists not necessarily interested in the spoken word will find the improvisations interesting.

André Marchal is considered one of the very greatest organists of our day. Organist of Saint-Eustache, Marchal has been blind since birth. He has a large repertoire and is famous the world over as a recitalist.

The Bach record contains twelve chorale preludes from the *Orgelbüchlein*, and they are all beautifully played. The closeness of a studio recording does not hurt these works too much, although there is no "coating" quality at any time. For the most part, the effect is acceptable. But in the *Tocatta, Adagio and Fugue in C*, the lack of space entirely robs this work of any effect of grandeur. As a lesson in the technical handling of the piece, this recording may have value to a student; but if you enjoy hearing it you have the wrong idea of what a pipe organ is all about. Without auditorium space pipe organs just cannot develop a tone and bloom—and the ensemble of an organ cannot fuse. If you do not believe it, hear this side and then listen to the same work recorded in a church. There is no denying the excellence of the performance here, but we bet Bach would be the first to prefer it played on a church organ. E. E. SHUPP, JR.



PIANO

Beethoven: Sonata No. 30 in E, Op. 109. One side, and **Beethoven: Sonata No. 31 in A-flat, Op. 110.** Walter Gieseking (piano). 1-12" disc (*ANG-35363TP) \$3.48. 1-12" factory-sealed disc (*ANG-35363) \$4.98.

Beethoven: Sonata No. 30 in E, Op. 109. One side, and **Beethoven: Sonata No. 32 in C minor, Op. 111.** Victor Schiöler (piano). 1-12" disc (*CL-P-18046) \$3.98.

Beethoven: Sonata No. 30 in E, Op. 109. One side, and **Beethoven: Sonata No. 31 in A-flat, Op. 110.** Egon Petri (piano). 1-12" disc (*CONCORD-3002) \$3.98.

Those making a collection of Gieseking's recordings will find a wonderful pair of Beethoven Sonatas to add to their libraries this month. Anyone interested in comparing interpretations of the *Sonata No. 30* will have a field day with these three discs. Gieseking, as noted above, is superb. Schiöler was a surprise to us; his playing exhibited unwonted warmth, and Capitol's reproduction, as has been previously mentioned in these columns, leaves absolutely nothing to be desired. Petri is studied, too labored for us, and Concord's reproduction is slightly on the thin side; Concord supplied the scores to both works with its disc.

Haydn: (4) Sonatas. Ernst Levy (piano). 1-12" disc (*UNI-UNLP-1036) \$3.98.

CONTENTS: *Sonatas Nos. 32 in B minor; 50 in C; 51 in D; 46 in A-flat.*

Ernst Levy was introduced to readers of THE NEW RECORDS last November with his very fine LP of Beethoven's 23rd and 32nd Sonatas. The present disc will prove that he is equally at home with Haydn, and most collectors of piano discs will derive great pleasure from this Unicorn record. Incidentally, we should take this opportunity to congratulate the Artists and Repertoire man (or woman) at Unicorn; a quick glance at its catalog will reveal that Unicorn has recorded a wide variety of worthwhile items and has maintained a high artistic caliber throughout, and the sound emanating from Unicorn discs is as excellent as you'll find these days.



DICTION

The Song of Songs. Morris Carnovsky, Carol Veazie, Anne Meacham and Henry Bate (reading). 1-12" disc (*EA-0011) \$4.98.

Side one of this disc is one of the most unusual recordings we have ever come across! It is a choral reading of the Song of Solomon in English (King James version) with a simultaneous reading of it in Hebrew (Safardic pronunciation). Carol Veazie, Anne Meacham and Henry Bates are the choral readers while Morris Carnovsky reads the Hebrew. The English version is more pronounced; the Hebrew being almost in the form of an accompanying drone. Side 2 of this remarkable disc is devoted to the reading in Hebrew alone, again by Mr. Carnovsky.

Different though it is, it is difficult to recommend the disc to anyone save those interested in choral readings (remember the old 78 rpm Halligan records by the Verse Speaking Choir of the College of Chestnut Hill?). Not denying the earnestness of the readers nor the excellence of their performance, the simultaneous English and Hebrew is hard to understand, and we do not understand why the Hebrew is there at all. The accompanying 6-page folder giving the English words helps, but the exact purpose of this record still remains an enigma to us.

Rózsa: Kipling's Jungle Book Suite. One side, and **Rózsa: Thief of Bagdad Suite.** Frankland State Symphony Orchestra conducted by Miklos Rózsa, with Leo Genn (narrator). 1-12" disc (*V-LM-2118) \$3.98.

Miklos Rózsa, Hungarian-born composer, came to the United States in 1940, became a faculty member of the University of Southern California, and has received two academy awards for his motion pictures scores (1945 and 1947). The works recorded here were composed for the London Film Productions of the same name. Collectors of re-

cordings of motion picture music might be attracted to this disc except for the narration supplied by Leo Genn; this addition makes it a record of two stories with musical backgrounds.

BAND



The Italian Scene. Corpo Bandistico dell' Azienda Tramviaria di Milano conducted by Franco Lizzio. 1-12" disc (*VX-VX-25480) \$3.98.

CONTENTS: *Inno di Mameli* (National Anthem) (Novaro); *Campane di San Giusto* (Arona); *Marcia d'Ordinanza della Marina, Inno del Piave* (Mario); *Inno di Garibaldi* (Olivieri); *Rapsodia di Canzoni Milanesi di Autori Diversi*; *Fhc Floe, Marcia d'Ordinanza dei Bersaglieri, Passo di Corsa dei Bersaglieri* (Mamprin); *Rapsodia di Canzoni dell' 1848 di Autori Diversi*; *Aida—Grand March* (Verdi).

Hi-Fi. Band of the Grenadier Guards conducted by Maj. F. J. Harris. 1-12" disc (*L-LL-1623) \$3.98.

CONTENTS: *The Spirit of Pageantry* (Fletcher); *Aida—Grand March* (Verdi); *Lustspiel—Overture* (Bela); *Wee MacGregor Patrol* (Amers); *Light Cavalry Overture* (Suppé); *The Windjammer Overture* (Ansell); *Hielan' Laddie*.

Album of Military Band Music. Band of the Grenadier Guards conducted by Maj. F. J. Harris. 1-12" disc (*L-LL-1622) \$3.98.

CONTENTS: *Suite No. 1 for Military Band, Op. 28* (Holst); *Merchant of Venice* (Rosse); (3) *Irish Pictures* (Ansell); (3) *Dale Dances* (Wood).

Band Music. Band of H. M. Irish Guards conducted by Capt. G. H. Jaeger. 1-12" disc (*V-LM-2020) \$3.98.

CONTENTS: *St. Patrick's Day, Let Erin Remember, Shepherd's Hey, Irish Washerwoman* (trad.); *Pitter Pat Parade* (Lavalle); *Andalucia* (Lecuona); *Snow Maiden—Dance of the Tumblers* (Rimsky-Korsakov); *Fandango* (Bradford-Perkins); *Jigger's Corn* (Jaeger); *Marche Lorraine* (Ganne); *Perpetuum mobile* (Strauss); *Diabolero* (Spurgin); *La Sorrella* (Gallini); *Wood Nymphs* (Coates); *El Caballero* (Olivadoti).

One doesn't associate recordings of band music with Italy (unless, of course, one owns the marvelous LP of the Carabinieri Band of Rome, *ANG-35371, TNR Nov. '56); the Band of Milan's Street Car Conductors proves that there is some fine band music in the land of opera and plays it rather well. . . . The Band of the Grenadier Guards is too well known to *aficionados* of band music to require much comment from us; these two new ones, one of stirring music (*L-LL-1623) and the other of concert selections (*L-LL-1622) will be eagerly snapped up by admirers of this capital organization. . . . The Band of H. M. Irish Guards essays a lively program

of well-known and some unfamiliar band numbers. Nice variety, excellent playing, lots of spirit.

Das ist Marschmusik. Musikkorps der Schutzpolizei (Berlin) and chorus conducted by Heinz Winkel. 1-12" disc (*L-TWB-91174) \$4.98.

CONTENTS: *Viktoria-Marsch*; *Die Regimentskinder*; *Glück auf!*; *Gold und Silber*; *Der Hohenfriedberger Marsch*; *Graf Zeppelin Marsch*; *I. Bataillon Garde*; *Unter dem Siegesbanner*; *Kamaraden auf See!*; *Allen Voran!*; *Schatz, ach Schatz, reise nicht so weit von hier*; *Plaza-Marsch*; *Niedersachsen-Marsch*; *Gruss an Europa*.

We don't know why the publisher of this disc wanted to spoil it by inserting a chorus on a couple of the numbers; the band by itself is fine, but the chorus is mediocre at best, as it was in this organization's previous issue (TNR May '57).

VIOLIN



Bloch: Poème Mystique. One side, and **Grieg: Sonata No. 2 in G, Op. 13.** Jascha Heifetz (violin) accompanied by Brooks Smith (piano). 1-12" disc (*V-LM-2089) \$3.98.

Bach: Sonata No. 3 in A minor for Violin Solo ("Sonata No. 2"). One side, and **Bach: Sonata No. 6 in E for Violin Solo** ("Partita No. 3"). Jascha Heifetz (violin). 1-12" disc (*V-LM-2115) \$3.98. (TNR Jan. '54).

During the thirties all the printed copies of Bloch's second violin sonata, *Poème Mystique*, were destroyed by the Third Reich. After hearing Heifetz' recording of his *Sonata No. 1* (*V-LM-1861, TNR Jan. '55, now about to be withdrawn from RCA Victor's catalog) Bloch wrote Heifetz asking him whether he'd like to perform the long-dormant *Poème*; Heifetz was immediately interested, and Bloch sent him a photostat of his only printed copy of the music. This is the resultant recording.

Composed late in 1924, the sonata unfolds in a single movement, spanning a wide emotional range, the underlying theme being faith. The work opens mysteriously, and ends seemingly on a triumphant "up-beat," probably expressing the idea that faith never quite ends, though it grows stronger if properly nurtured. The wonted Hebraic elements of Bloch are not so prominent as in some of his works—notably the first *Sonata*. *Poème Mystique* requires considerable talent, even for the piano part; and Heifetz and Smith come through with flying colors, as well in *Poème* as in the only available recording of Grieg's lovely little *Sonata No. 2*. A very much worthwhile disc and a welcome addition to the recorded repertoire.

RCA Victor has lifted the second recording listed above from Mr. Heifetz' very fine album of the complete *Six Sonatas for Violin Solo*. *Sonata No. 1* and *Sonata No. 4* ("Partita No. 2") have already been so made available (*V-LM-1976, TNR Aug. '56).

MISCELLANEOUS



Segovia and the Guitar. Andrés Segovia (guitar). 1-12" disc (*D-DL-9931) \$3.98.

CONTENTS: *Canción del Emperador* (Josquin—trans. de Narváez); *Variations on "Gúardame las vacas"* (de Narváez); *Song and Galliard for Lute* (Dowland); *Preambulo and Gavota* (A. Scarlatti); *Sonata, L. 352* (D. Scarlatti); *Dos Impresiones Levanteras* (Esplá); *Fantasia-Sonata* (Manen).

What more can be said about the greatest classical guitarist of our day, who has done seemingly unending research in transcribing many hundreds of pieces for his instrument and to whom more works for the guitar have been dedicated, probably, than any other? Here is his latest LP; it is a charming mixture of ancient and modern music. Save for the Josquin and de Narváez pieces, all of the numbers on Side 1 were transcribed for guitar by Segovia; Joan Manén's *Fantasia-Sonata*, which occupies all of Side 2, was written for the guitar and was inscribed by the composer, "Por y para Andrés Segovia" ("For and because of Andrés Segovia").

Panorama of Musique Concrète (Vol. II). 1-12" disc (*DT-DTL-93121) \$3.98.

CONTENTS: *Tam-Tam IV* (Henry); *Astrology* (Henry); *Antiphony* (Henry); *Vocalises* (Henry); *Study* (Philipot); *Symphonie pour un Homme Seul* (Schaeffer & Henry); *R. A. I. Bird* (Schaeffer & Henry).

Moods, Impressions and Fantasies. New Concert Orchestra conducted by Nat Nyll. 1-12" disc (*VX-VX-25270) \$3.98.

CONTENTS: *Percussion Fantasy* (Black); *Jota* (Líter); *Savoir Faire* (Curzon); (2) *Southern Impressions* (Líter); *Apertif* (Brownsmith); *Impressions of London* (Binge); *Rhumba* (Líter).

Just as we put *Panorama of Musique Concrète* on our phonograph we heard screams from the kitchen: "Take that record off! I just put a cake in the oven, and those noises will knock it flatter than a pancake!" Women just don't understand these things; but then, we hasten to add, neither do we. When reviewing Vol. I (TNR Apr. '57) we told how the sounds were generated that one hears on this disc, and interested readers are referred to that issue, and also to TNR July '57 to Leuning & Ussachevsky's music for tape recorders.

The only similarity between the Vox LP and the Ducretet-Thomson one is the cover. Nat Nyll and the New Concert Orchestra play seven musical impressions—all on regular instruments. Most interesting is Stanley Black's *Percussion Fantasy*, which (as one might guess) makes wide use of percussion instruments. Not at all hard to take.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bech Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Experiences Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricbird, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 Ⓞ indicates 45 rpm.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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NEW RELEASES for the fall have been arriving thick and fast, and our studio is once again piled high with review copies. In order to conserve space and cover as many of these new releases as possible, we are cutting our editorial matter short this month and getting right to the business at hand.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Prices** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning October 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Mozart: *Symphony No. 40 in G minor, K. 550*. One side, and Mozart: *Symphony No. 41 in C, K. 551* ("Jupiter"). Chicago Symphony Orch.—Reiner. 1-12" disc (*V-LM-2114) \$3.98. (TNR Feb. '56).
Millöcker: *Der Bettelstudent* ("The Beggar Student") (highlights). (Sung in German). Soloists, Chorus and Orchestra of the Vienna State Opera—Paulik. 1-12" disc (*VAN-VRS-1004) \$4.98. (TNR Jan. '56).

NEW LP SAMPLERS

Calypso Jazz Sampler. 14 hits from 9 Caribbean albums. 1-12" disc (*SOT-XX-2) \$1.98.

CONTENTS: *Donkey Want Water; Brown Skinned Gal; Mamma Looka Booboo; Creature from the Black Lagoon;* others.

Audio Follies. "Bargain Sampler of indecent proportions from 15 famous Cook Albums." 1-12" disc (*SOT-XX-1) \$1.98.

CONTENTS: Trains, Wurlitzer organ, steelbands, calliope, zither, etc.

Chopin in Hi-Fi. Lucerne Festival Orchestra conducted by Ernest Falk. 1-12" disc (*PE-SPL-308) \$1.98.

Tchaikovsky: Concerto No. 2 in G, Op. 44. Tatiana Nikolayeva (piano) with the State Orchestra of the USSR conducted by Konstantine Anosov. 1-12" disc (*CLAS-CE-3) \$1.98.

San Francisco Record Tid-Bits. Various instrumental groups. 1-12" disc (*SAN FRANCISCO M-33012) \$2.98.

CONTENTS: *Your Father's Moustache #1; Got'cha; 1900 in Hi-Fi* (orig. cylinders); *Intro to Jazz; Razz-ma-Tazz in Hi-Fi* (nickelodeons); *Plinkety Plank Plunk* (player pianos); *Your Father's Moustache #2; Intro to Jazz #2; Music for Moochers, Gold Diggers & Cattle Rustlers; Intro to Jazz #3; Naughty 90's in Hi-Fi; 23 Skidoo in Hi-Fi; Oom-pah-pah in Hi-Fi.*

Zabaleta Harp Sampler. Nicanor Zabaleta (harp). 1-12" disc (*ESO-1501) \$1.98.

CONTENTS: *Villancete* (Anon.); *Romance* (Pallero); *Hachas and Pavane* (Ribayaz); *Seguidillas* (Anon.); *Solo für die Harfe* (K.P.E. Bach); *Fantasy* (Spöhr); *Divertissement* (Caplet); *Sonata* (Hindemith).

ORCHESTRA



Mozart: Symphony No. 39 in E-flat, K. 543. One side, and **Mozart: Symphony No. 40 in G minor, K. 550.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*C-ML-5194) \$3.98.

Mozart: Symphony No. 39 in E-flat, K. 543. One side, and **Mozart: Symphony No. 40 in G minor, K. 550.** Concertgebouw Orchestra of Amsterdam conducted by Karl Böhm. 1-12" disc (*EPIC LC-3357) \$3.98.

Back in the middle 30's when important chapters in phonograph history were being written in England (the Glyndebourne recordings, Sir Hamilton Harty's Handel arrangements, Edwin Fischer's Mozart Piano Concertos—to mention but a few) Sir Thomas Beecham was an indefatigable scribe, and his recording of Mozart's *Symphony No. 40 in G minor* (circa 1937) remained a landmark well into the LP period. In fact, it remained so for us until now when (a veritable Marcel Proust) Beecham has recaptured the past, and we have a performance of the *G minor Symphony* on LP that does the miraculous score justice. What with all the nonsense that is written about Mozart, plus all the screwy "renditions" (possibly from the old Anglo-Saxon *rendan*, to tear apart) that have been recorded, this sane and musical presentation comes like a drink of clear, cool water. There is no fussiness, no exaggerated dynamics, wilful *tempi* or excessive *rubati*—it is a classic performance, relaxed and charged with an 18th century elegance but (and here is where Beecham's greatness comes in) there is also the darker undertone, the bitter core so often overlooked in Mozart.

The foregoing also applies to Sir Thomas' approach to the more extrovert *Symphony No. 39 in E-flat*. This symphony offers fewer spiritual problems than its successor; it is, essentially, a happy work, and it is as such that it emerges here. Prior to this recording this reviewer felt that Erich Leinsdorf's magnificent Westminster disc (TNR May '56) was the best; now, however, there are two recordings of the work that belong in every library: Leinsdorf's and Sir Thomas'. The different approaches, both sound, make fascinating listening and comparison, as do, incidentally, the different recording techniques.

It's almost a shame that we have to cover Karl Böhm's readings of the same brace of symphonies in the same review, for they came as an anti-climax. Straightforward readings are these, difficult with

which to find fault, yet completely in the shadow of Sir Thomas' magnificent performances. Epic's sound is up to its usual excellence.

The Columbia disc also offers good sound, excerpts from Alfred Einstein's scholarly book on Mozart for jacket notes (these could not be improved on).
WILLIAM A. OLSEN

Haydn: Symphony No. 45 in F-sharp minor ("Farewell"). One side, and **Haydn: Symphony No. 82 in C** ("The Bear"). Southwest German Radio Orchestra, Baden-Baden, conducted by Rolf Reinhardt. 1-12" disc (*VX-PL-10340) \$4.98.

Though there are other recordings of the "Farewell" Symphony presently available, this is the only one of "The Bear" currently in the LP catalogs. Fine reproduction on this Vox disc makes it a worthwhile offering; conductor Reinhardt seems right in his element.

Stravinsky: Petrouchka. One side, and **Stravinsky: L'Oiseau de Feu (Suite).** Paris Conservatory Orchestra conducted by Pierre Monteux. 1-12" disc (*V-LM-2113) \$3.98.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64. Toronto Symphony Orchestra conducted by Sir Ernest MacMillan. 1-12" disc (*CAM-CAL-374) \$1.98.

Pierre Monteux has long been associated with the works of Stravinsky. Monteux premiered *Petrouchka* and has always been admired for his performances of Stravinsky's music. RCA has kept modern recordings of Monteux-conducted Stravinsky in its catalogs; at present the LP lists include three Monteux readings of *Le Sacre du Printemps* (with the San Francisco, Boston, and Paris Conservatory Orchestras). Monteux is, of course, most famous for his premiere of *Sacre* and his readings of it down through the years. This wonderful old gentleman, now in his eighties, has a way with Stravinsky that is almost unique. The present disc is a revelation once again for Stravinsky admirers, for the Monteux magic shines through time and again. There is greater clarity, logic, and conviction in these readings than is likely to be found elsewhere; and there is also a remarkable musical picture—steady and continuous, with no musical claptrap or technical problems showing. The long line and over-all picture is here, the workmanship is apparent only if you look for it. This is certainly true of *Firebird*, a remarkable performance that could hardly be bettered. Reproduction is superlative.

Most of the Camden LP classics are 78 rpm recordings of about two decades ago transferred to LP. The present Tchaikovsky *Fifth* is an exception. It is a current recording and is a pretty good value for the price. It would not be a good value at the regular LP price of \$3.98, but for half that amount it passes. Sir Ernest and the Toronto boys beat out a mighty *Fifth* with some really fine moments and

* indicates LP 33 1/3 rpm.
Ø indicates 45 rpm.

no really bad ones. Most of the \$3.98 LP's are just better, that's all—better orchestral sheen and polish. If you can't hear the mistake in the brasses at the end of this disc, it's a good buy at the price, the ugliest album cover of the year notwithstanding.

E. E. SHUPP, JR.

Tchaikovsky: Serenade in C, Op. 48. Sorokin Chamber Orchestra conducted by Leonard Sorokin. One side, and **Mendelssohn: Octet in E-flat, Op. 20.** Fine Arts Quartet, augmented. 1-12" disc (*VAN-VRS-1003) \$4.98.

NOTE: For review of this disc see under CHAMBER MUSIC.

Kempe Conducts. Saxon State Orchestra or Orchestra of the Munich State Opera conducted by Rudolf Kempe. 1-12" disc (*UR-UR-8010) \$3.98.

CONTENTS: *Der Rosenkavalier*—Preludes to Act I & III (R. Strauss); *Lohengrin*—Preludes to Acts I & III and *Die Meistersinger*—Prelude to Act III, Sachs' Monolog, Prelude to Act I, Dance of the Apprentices (Wagner).

Wagner: The Ring of the Nibelungs (highlights). NWDR Symphony Orchestra conducted by Hans Schmidt-Isserstedt. 1-12" disc (*CL-P-18047) \$3.98.

CONTENTS: *Das Rheingold*—Entrance of the Gods into Valhalla; *Die Walküre*—Ride of the Valkyries, Magic Fire Music; *Siegfried*—Forest Murmurs; *Die Götterdämmerung*—Siegfried's Rhine Journey, Siegfried's Funeral Music.

Wagner: Lohengrin—Prelude to Act I, Prelude to Act III, Bridal Chorus, In fernem Land. And **Wagner: Die Meistersinger**—Prelude to Act I, Prelude to Act III, Wahnmonolog, Prize Song. Chorus and Orchestra of the Hamburg Opera conducted by Leopold Ludwig, with Walter Geisler (tenor) and James Pease (baritone). 1-12" disc (*DT-DTL-93054) \$3.98.

Munch Conducts Wagner. Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2119) \$3.98.

CONTENTS: *Tannhäuser*—Overture, Venusberg Music; *Die Götterdämmerung*—Siegfried's Rhine Journey; *Die Walküre*—Magic Fire Music.

More music of the immortal Wagner this month, but most of it is very uneven. Kempe seems mannered, first too fast, then unbearably slow. Wagner's music needs little, if any, interpreting; Kempe is better with the *Rosenkavalier* excerpts . . . Schmidt-Isserstedt's disc is difficult to criticize; it is not bad, but not brilliant. Steinberg should have tackled these items for Capitol (TNR June '57 & May '53) . . . Leopold Ludwig is a new name to us. He and the soloists on his Wagnerian record do quite well with their material, and the results were satisfying . . . Easily the outstanding of this quartet of discs is the Munch one. We were quite unprepared for it, never having heard

any Wagner conducted by M. Munch. Memories of Toscanini were conjured up as we listened; this is a real thriller.

Mozart: Symphony No. 38 in D, K. 504 ("Prague"). One side, and **Mozart: Symphony No. 39 in E-flat, K. 545.** Philharmonia Orchestra conducted by Otto Klemperer. 1-12" disc (*ANG-35408TP) \$3.48. 1-12" factory-sealed disc (*ANG-35408) \$4.98.

Mozart: Serenade in G, K. 525 ("Eine kleine Nachtmusik"). And **Mozart: Serenata Notturna in D, K. 239.** One side, and **Mozart: Divertimento in D, K. 251.** Boyd Neel Orchestra conducted by Boyd Neel. 1-12" disc (*UNI-UNLP-1042) \$3.98.

Mozart's last three symphonic miracles were composed in a single summer: 1788. They are acknowledged to be the epitome of the composer's development of the form and leagues ahead of any of the previous symphonies. In the present recording, Klemperer makes a very convincing case to put the *Symphony No. 38* in the same exalted atmosphere with the final three. Although in the brighter key of D major (and cast in a three-movement, minuet-less form), the No. 38 still has its moments of melancholy. The trumpets in the score contrast with the mellow clarinets found for the first time in the *Symphony No. 39*. In the E-flat symphony, Klemperer's reading is one of the best available. Our long-time favorite version of this work, by Beecham, has been withdrawn, but a new one by him was just released, reviewed elsewhere in this issue. Strong competition comes also from Angel's own von Karajan, where the coupling is the *Clarinet Concerto*. Von Karajan gives a less urgent, slightly more velvety presentation of the work; Klemperer's tempos are slightly faster throughout.

Mozart's most popular serenades receive gorgeous performances on this disc, as does the less familiar *Divertimento No. 11*. The latter work is scored for strings, two horns, and a solo oboe. The *Eine kleine* is the equal of any present version, matched possibly by Prohaska on Vanguard. The *Serenata Notturna* lacks the beautiful glow of the Zagreb ensemble (*VAN-VRS-482), but is by no means a poor performance. Unicorn's sound, engineered by Peter Bartók, is impeccable. N.

Franck: Symphony in D minor. Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2131) \$3.98.

Debussy: La Mer. One side, and **Ibert: Escapes** ("Ports of Call"). Boston Symphony Orchestra conducted by Charles Munch. 1-12" disc (*V-LM-2111) \$3.98.

There will be many who will claim this to be the greatest reading of the Franck *D minor*, and we would not wish to argue the point. If it is not the greatest or even our favorite, we will gladly admit that it is magnificent. It is not the overly lush type, nor is it the too fast and brusque type; it is rather a thoughtful and extremely careful reading that

moves along and does not dawdle, but is gentle and poetic at the right times. There is some fabulously beautiful playing extracted from the Boston by Munch. For sheer beauty of orchestral sound, this is about the best thing yet from Munch and the B.S.O. The miking of the woodwinds is rather conspicuous, the brass plenty heavy in the climaxes, but the total effect is stunning. Someone goofed in mastering the "A" side; about one-third the way through there is some wavy volume for a few seconds, but this is soon forgotten in the glow of this beautiful reading, playing, and reproduction.

Munch etches a striking picture of the sea with careful control of instrumental color and dynamics. Here is a virtuoso performance that never loses sight of the music and the picture painting to get tangled up in its own technical fussiness. The art is much greater when the technical aspect is unnoticed because the musical beauty is so prominent, and Munch achieves this feat with the B.S.O. in *La Mer* and again in *Escales*. The various ports of call take on distinctive colorings characteristic of the locale; and, again, one must admire the artistry of the orchestra members. RCA Victor has housed this disc in a fine album with ten pages of excellent sea pictures and descriptive notes. The reproduction of the Boston orchestra on the present pair of discs is as good as anything you can hear on discs today.

E. E. SHUPP, JR.

Overture! Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. 1-12" disc (*CLP-8380) \$3.98.

CONTENTS: 1812 *Overture* (Tchaikovsky); *Light Cavalry Overture, Poet and Peasant Overture* (Suppé); *William Tell—Overture* (Rossini).

España! Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. 1-12" disc (*CLP-8357) \$3.98.

CONTENTS: *Capriccio Espagnol* (Rimsky-Korsakov); *Alborada del Gracioso, Bolero* (Ravel); *Iberia—Triana* (Albeniz).

Fiesta! Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. 1-12" disc (*CLP-8335) \$3.98.

CONTENTS: *Le Cid—Aragonaise* (Massenet); *Carmen—Chanson bohème* (Bizet); *La Paloma* (Yradier); *Jota Aragonesa* (Glinka); *La Virgen de la Macarena* (Monterde); *Las Chiapanecas* (trad.); *Les Filles de Cadiz* (Delibes); *Andaluza* (Granados); *Jamaican Rumba* (Benjamin); *La Golondrina* (Serradell); *Granada* (Lara).

We looked back on our critique of Grieg's *Peer Gynt Suites* and the *Caucasian Sketches* of Ippolitov-Ivanov by the Hollywood Bowl Orchestra (TNR June '56), and noted that "... we never thought too highly of (it), although ... this group is of a much higher caliber than it was a few years back." Evidently the record-buying public thinks extremely well of the Hollywood Bowl Orchestra, for their re-

cordings of the popular classics are continually among the best-sellers. Here are three more, containing music that nearly everyone loves, played in the best "pops" style, with Capitol's well-known magnificent reproduction.

Prokofiev: Peter and the Wolf, Op. 67. Sterling Holloway (narrator) with orchestra. One side, and **Dukas: L'Apprenti Sorcier** (from the film "Fantasia"). Orchestra conducted by Leopold Stokowski. 1-12" disc (*DISNEYLAND WDL-3016) \$3.98.

Prokofiev: Peter and the Wolf, Op. 67. Philadelphia Orchestra conducted by Eugene Ormandy, with Cynl Ritchard (narrator). One side, and **Britten: Young Person's Guide to the Orchestra, Op. 34.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*CML-5183) \$3.98.

Here is a favorite of the kiddies, presented in two versions as different as night and day. Sterling Holloway and the Disney crew have taken Prokofiev's work and chopped it into little bits, making it easier for digestion by the lollypop set. The narration has been changed; the scene which involves Grandfather has been excluded, and Sonia (the duck) does not die in the belly of the wolf, making a happy ending for all. Holloway's voice is just perfect for the reading, and he injects sly humor into many of the passages. The album is definitely not a best buy, however, for the other side consists of nothing more than a very mediocre performance of Dukas' *The Sorcerer's Apprentice*, stretched out to fill the whole side of the disc.

Columbia's presentation is a different story. Cyril Ritchard narrates the tale of Peter in its entirety, and Ormandy leads the Philadelphia Orchestra through the musical score with beautiful ease. The Britten work is performed with great verve, and the splendid reproduction makes the disc a wonderful record for the audiophile.

L.

Brahms: Symphony No. 1 in C minor, Op. 68. Cleveland Orchestra conducted by George Szell. 1-12" disc (*EPIC LC-3379) \$3.98.

Beethoven: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Cleveland Orchestra conducted by George Szell. 1-12" disc (*EPIC LC-3385) \$3.98.

Current Market Price: \$2.98.

It is no small accomplishment to record two works as familiar as these and emerge with a creditable result. Almost every major conductor has had his say about both of these favorite symphonies. Surprising it is, then, to find that there is still a possibility of injecting a new breath of vitality into their interpretation. We are not saying that Maestro Szell has come along with the best of either symphony; suffice it to say, however, that he has hit very close to the top of the mark on both and has provided two very exciting listening experiences.

There is a wealth of beauty in the fine brass sounds that the Cleveland Orchestra has given us in

the final movements of both symphonies. The Chorale section of the Brahms work seems almost the equal of the Philadelphia Orchestra sound in live performance and considerably better than its present recording (*C-ML-4477). The final measures of Szell's "Eroica" generate a tremendous electric excitement, certainly the peer of any version except Toscanini's. Our touchstone for the Beethoven has been the Steinberg (*CL-P-8334, TNR May '56) since its issue; the present reading is less meditative in the slow movement and generally lacks the refined sound of the Pittsburgh Orchestra under Steinberg. Szell's Brahms lacks the careful beauty that Walter can evoke, but it may—in part, at least—be more interesting.

Here are two surprisingly good recordings of standard works. If you do not have either symphony, they are nearly as good as any available. The temporary bargain price on the "Eroica" makes it a very attractive prize, indeed! N.

Vienna. Chicago Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (*V-LM-2112) \$3.98.

CONTENTS: *Morning Papers Waltz*, *Emperor Waltz*, *Blue Danube Waltz* (Strauss); *Invitation to the Dance* (Weber); *Village Swallows* (Josef Strauss); *Der Rosenkavalier—Waltzes* (R. Strauss—arr. Reiner).

The feature of this disc is the bound-in 11-page monograph on Vienna, with pictures of such points of interest as the State Opera House, the Johann Strauss monument, and various street scenes. The music is all too familiar, yet seemingly always welcome.

Rimsky-Korsakov: Tale of the Tsar Saltan Suite, Op. 57. One side, and **Rimsky-Korsakov: May Night—Overture.** And **Rimsky-Korsakov: Russian Easter Overture, Op. 36.** L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1635) \$3.98.

Here is a most welcome disc, one that recognizes Rimsky-Korsakov's genius for orchestration and captures it in superlative sound. Ansermet is a recognized expert with the Russian repertoire, and the selections recorded here are all excellent readings. The *Tsar Saltan*, an exciting work, is a suite selected by the composer from his ninth opera. Musically, the movements are united by a trumpet fanfare, which forms the introduction to each of them and plays an important part in the last.

The *May Night Overture* is an earlier work (Rimsky's second opera) and is typically Russian, somewhat indebted to folk themes. It is the performance of the familiar *Russian Easter*, however, that distinguishes this disc. From the opening chorale movement to the exultant *coda*, Ansermet's reading is one of the most exciting things we have heard in many a month. Sonically, the disc out-ffr's anything London has done. Highly recommended. N.

Music of Richard Rodgers. Andre Kostelanetz and his Orchestra. 2-12" discs in folder (*C-C2L-3) \$7.98.

CONTENTS: *How Was I to Know*; *A Ship without a Sail*; *You Took Advantage of Me*; *Soliloquy*; *Wait 'til You See Her*; *Most Beautiful Girl in the World*; *Lover*; *Carousel Waltz*; *Do I Love You*; *Ev'ry Sunday Afternoon*; *Have You Met Miss Jones?*; *Over and Over Again*; *Little Girl Blue*; *Thou Swell*; *I Could Write a Book*; *It's a Grand Night for Singing*; *Loneliness of Evening*; *Oklahoma!* (medley); *Where's That Rainbow*; *My Funny Valentine*; *Mimi*; *My Romance*; *You Have Cast Your Shadow on the Sea*; *South Pacific* (medley); *Quiet Night*; *Dancing on the Ceiling*; *With a Song in My Heart*.

Music of George Gershwin. Percy Faith and his Orchestra. 2-12" discs in folder (*C-C2L-1) \$7.98.

CONTENTS: *Fascinatin' Rhythm*; *A Foggy Day*; *Soon*; *Clap Yo' Hands*; *Embraceable You*; *Mine*; *Somebody Loves Me*; *I Got Plenty o' Nuttin'*; *Summertime*; *Bess, You Is My Woman*; *My Man's Gone Now*; *Nice Work if You Can Get It*; *For You, for Me, for Evermore*; *Liza*; 'S Wonderful; *Love Is Here to Stay*; *They Can't Take That Away from Me*; *The Man I Love*; *Love Walked In*; *Oh, Lady Be Good*; *Prehudes Nos. 2 & 3*; *Maybe*; *Someone to Watch over Me*; *They All Laughed*; *Bidin' My Time*; *I Got Rhythm*.

Music of Jerome Kern. Paul Weston and his Orchestra. 2-12" discs in folder (*C-C2L2) \$7.98.

CONTENTS: *Smoke Gets in Your Eyes*; *You Are Love*; *She Didn't Say Yes*; *They Didn't Believe Me*; *Why Was I Born?*; *Who?*; *Yesterdays*; *All the Things You Are*; *Why Do I Love You?*; *The Touch of Your Hand*; *Look for the Silver Lining*; *The Song Is You*; *Can I Forget You*; *Just Let Me Look at You*; *Lovely to Look At*; *In Love in Vain*; *I Dream Too Much*; *Long Ago and Far Away*; *Folks Who Live on the Hill*; *All Through the Day*; *The Way You Look Tonight*; *Dearly Beloved*; *I'm Old Fashioned*; *A Fine Romance*.

Music of Cole Porter. Michel Legrand and his Orchestra. 2-12" discs in folder (*C-C2L-4) \$7.98.

CONTENTS: *Love of My Life*; *Ev'ry Time We Say Goodbye*; *So in Love*; *I Love You*; *I Get a Kick Out of You*; *Love for Sale*; *I Am in Love*; *Begin the Beguine*; *In the Still of the Night*; *True Love*; *Just One of Those Things*; *From this Moment On*; *All through the Night*; *It's All Right with Me*; *Night and Day*; *What Is This Thing Called Love?*; *I've Got You under My Skin*; *Anything Goes*; *Blow, Gabriel, Blow*; *Too Darn Hot*; *Ridin' High*; *You Do Something to Me*; *Don't Fence Me In*; *Close*.

In this stream-lined long playing age, Columbia provides a cross-section of America's greatest popular music in four double-disc volumes—a veritable two-inch shelf of classics by George Gershwin, Jerome Kern, Richard Rodgers and Cole Porter. The

"Twin CL Series" makes its debut with these authoritative collections performed by incomparable interpreters of popular music—Percy Faith, Andre Kostelanetz, Michel Legrand and Paul Weston.

As these albums will make most acceptable Christmas Gifts, we suggest that dealers lay in a good supply of them; we cannot imagine any lover of show music not being thrilled to receive one.

R. Strauss: Ein Heldenleben, Op. 40. Saxon State Orchestra, Dresden, conducted by Karl Böhm. 1-12" disc (*D-DL-9927) \$3.98.

Strauss' *Ein Heldenleben* provided the culmination of a ten-year period of the development of the tone-poem, probably the musical form for which he is most readily recognized today. At the age of 34, he had *Don Juan*, *Death and Transfiguration*, *Till, Zarathustra*, and *Don Quixote* behind him. Small wonder, then, that we can detect in the present work an element of self-satisfaction bordering on smugness.

Still, *Ein Heldenleben* is a thrilling work, though we must admit that the present recording presents us with a slightly lethargic hero. Böhm's reading of this work lacks for us the vitality of Reiner's recording with the Chicago Symphony (*V-LM-1807, TNR Oct. '54), yet what we interpret as lethargy may be assessed by other hearers as an increase of dignity and stature. The disc is adequate sonically and should appeal to many. Our own personal preference, however, remains the Reiner version. N.

Rossini: Guglielmo Tell—Overture. And Offenbach: Orfée aux Enfers—Overture. One side, and Smetana: The Bartered Bride—Overture. And Thomas: Mignon—Overture. And Suppé: The Beautiful Galatea—Overture. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5206) \$3.98.

An unusual collection of familiar overtures done to a turn by the Philadelphians under Ormandy. Brilliant playing with reproduction to match.

Beethoven: Symphony No. 9 in D minor, Op. 125 "Choral"). Frances Yeend (soprano), Martha Lip-ton (mezzo-soprano), David Lloyd (tenor) and Mack Harrell (baritone); Westminster Choir directed by John Finley Williamson; and Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 1-12" disc (*C-ML-5200) \$3.98.

Current Market Price: \$2.98.

This is a completely new recording, in spite of the fact that Dr. Walter has recorded all or part of the *Ninth* for Columbia on two previous occasions. In the fall of 1949 the first such recording was released; the critics generally did not praise the choral movement. Then in October 1953 a second issue of the same recording was made, only with the choral movement re-done by the same artists; this edition generally found favor with the critics because of the improvements that had been made.

Now, however, we have another issue by virtually the same forces except for the soloists; only Mack Harrell has been retained from the previous four-some. Frances Yeend is superior to her predecessor (Irma Gonzalez); the others are about on a par. This marks the first time that Beethoven's "Choral" Symphony has been recorded on a single LP disc by first-rate artists (but not the first time by any artists; see TNR Jan. '57). As such, the disc would be a bargain at its regular price; since it is Columbia's classical "Buy of the Month" for October, the sale of this item should be very, very brisk.

J.

CONCERTO

Beethoven: (5) Concertos. Artur Rubinstein (piano) with the Symphony of the Air conducted by Josef Krips. 5-12" discs in box (*V-LM-6702) \$15.98.

Five discs for the price of four, each concerto complete on one disc, and Rubinstein's artistry all contribute toward making this an outstanding and unusual issue. The five discs, housed in a box, are accompanied by a fine sixteen page booklet artistically laid out with pictures and notes.

The music is the thing, and it is this about which we are most concerned. There is, of course, a consistent level of excellence in performance and reproduction. Both soloist and orchestra are dependable always, and since the whole project was recorded in ten days there is a unanimity that is pleasing. Yet, one does not listen to five Beethoven concertos at one sitting (this set is not arranged in automatic sequence, which is as it should be—each work on a single disc) so unanimity is not so important as individual excellence of each work.

Rubinstein's approach is humble and sympathetic rather than overly-ambitious and heaven-storming. His playing of the Beethoven concertos leans heavily toward the musical, gentle romantic rather than the big, granite, pounding type of Beethoven. There are many examples of individual Rubinstein touches, but they are always logical and tasteful and would be entirely convincing to anyone not familiar with the usual conventions. *Concertos Nos. 1 and 2* are rather lightweight, speaking broadly, and *No. 3* is not overburdened with *avouirdupois*. There is, if anything, an excess of lyricism at the expense of strength; yet, one must prefer this to a too brittle or too ponderous performance. The pianist's technical work is ever a joy, clean and clear with a wonderful tone that never gets harsh. The lovely and rhapsodic *No. 4* is possibly the greatest performance of the five from this artist, for here Rubinstein's style is truly at home.

The magnificent *No. 5*, "Emperor," is a colossal example of how an artist of Rubinstein's calibre can impose his conception on a work and make it convincing. Here is not a reading of the breadth and power usually associated with the work, yet the sheer elegance of the playing and the innate musicianship

and logic of this great man does no malice to the score and succeeds in producing a fine statement of the music.

Recorded with spacious hall resonance, the Symphony of the Air under Josef Krips mirrors the style of the soloist with uncanny exactness. There is a sweet Viennese patina throughout the orchestral playing and complete rapport between soloist and conductor and orchestra. E. E. SHUPP, JR.

Vivaldi: *Il Cimento dell' Armonia e dell' Invenzione*, Op. 8—I quattro stagioni ("The Four Seasons"). Reinhold Barchet (violin) with the Pro Musica String Orchestra, Stuttgart, conducted by Rolf Reinhardt. 1-12" disc (*VX-PL-9520) \$4.98. (TNR Jan. '56)

At long last *The Four Seasons*, taken from Vox' magnificent complete reading of *Il Cimento* (TNR Jan. '56) has been made available. Either this one or Epic's by Ayo and I Musici (TNR Aug. '56) should satisfy anyone desiring to add this lovely item to his library.

Dvořák: Concerto in A minor, Op. 53. One side, and **Glazounov: Concerto in A minor, Op. 82.** Nathan Milstein (violin) with the Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CL-P-8382) \$3.98.

Tchaikovsky: Concerto in D, Op. 35. Ivry Gitlis (violin) with the Vienna Symphony Orchestra conducted by Heinrich Hollreiser. One side, and **Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 23.** Monique de la Bruchollerie (piano) with the Vienna Symphony Orchestra conducted by Rudolf Moralt. 1-12" disc (*VX-PL-10350) \$4.98.

Ravel: Concerto in G. Vlado Perlemuter (piano) with the Concerts Colonne Orchestra conducted by Jascha Horenstein. And **Ravel: Menuet Antique.** Vlado Perlemuter (piano). One side, and **Ravel: Concerto for the Left Hand.** Vlado Perlemuter (piano) with the Concerts Colonne Orchestra conducted by Jascha Horenstein. And **Ravel: Pavane pour un Infante defunte.** Vlado Perlemuter (piano). 1-12" disc (*VX-PL-9220) \$4.98. (TNR Jan. '56).

A pairing of less hackneyed concertos brings Milstein to us playing, with magnificent feeling and insight two works which he admits hold a special place for him. With the Glazounov he made his his first public orchestral appearance as a child, under the direction of the composer, and also his debut in the United States under Stokowski in Philadelphia. The Dvořák is a Milstein favorite for its Slavonic folklore background; he also considers it unjustly neglected. We have never cared too much for the Dvořák, but must admit Milstein makes a mighty good case for it in this recording. Here is masterful fiddling backed up with intense conviction, and he puts it over with brilliance. Milstein's playing is always solid and secure as well as brilliant, and his tone is big and rich. Other recorded versions of the

Dvořák, including Oistrakh's, do not excel this one for interpretation or performance. The very same words apply to the Glazounov, a concerto we always thought a pleasant lyrical diversion, not too long and taxing on the listener; just good, pleasant music. Steinberg and the orchestra have a hand in the success of this disc, as do the Capitol recording engineers.

A bit of re-coupling brings two good Vox recordings of the Tchaikovsky concertos for piano and for violin together on one disc. Mlle. Bruchollerie plays a most poetic as well as very accurate piano concerto. After just hearing Campoli do the violin concerto, Gitlis sounds like he's in a terrific hurry, and the urgency is greater as the work progresses. He has a dazzling technique, but he misses most of the message. Reproduction is good, but gets sizzly near the labels in this bargain coupling; each work runs about thirty minutes.

Lifted from the complete piano music of Ravel album (TNR Jan. '56), Vox offers both piano concertos, plus two short solos. This is Ravel playing of a high order by a great exponent of the music, as reported in these columns a year and a half ago. Logical couplings and superb playing make this a recommended disc. E. E. SHUPP, JR.

Liszt: Concerto No. 1 in E-flat. One side, and **Liszt: Concerto No. 2 in A.** Julius Katchen (piano) with the London Philharmonic Orchestra conducted by Ataulfo Argenta. 1-12" disc (*L-LL-1683) \$3.98.

Five other LP's couple the Liszt No. 1 and No. 2 Concertos, a perfectly natural and logical coupling. These Liszt piano concertos are tops in glittering virtuoso writing for the piano and orchestra, and certainly make no demands on the listener, for the music is obvious and predictable and moves on swiftly by its own impulse. There are no uninteresting segments or padding, and all of the music has a blatant conviction. Liszt was getting on in years by the time these two concertos were performed, and he owed nothing to the classical concerto or to his contemporaries in form, for these two concertos were rather different. They used the orchestra to good advantage, they are played without a break and lack classical form (strictly speaking); and they were, in a small way, a step forward in the direction music has taken, even in our day.

The No. 1 is the much more popular of the two, having about twice as many recordings in the catalogs. Julius Katchen, in a blaze of accurate technical playing, essays the grand manner usually associated with music of the Liszt school. There is not the feeling of speed for speed's sake, but rather a complete sympathy with the urgency of the music. He carves the outlines of the music with mighty strokes and achieves many moments of thrilling grandeur. In this task his accomplice on the podium, Ataulfo Argenta, has a field day too. The orchestral portions are important in the music, and Argenta loses no opportunity to

make them ring. These boys see eye to eye, and they create an impressive account of the music. The No. 2 is inclined to a more introspective shade of music, and both Katchen and Argenta take care of this nicely, rising to impressive heights when necessary. For those who like the Liszt concertos, this disc will prove a real joy, with its magnificent performances by pianist and orchestra and the stunning reproduction. E. E. SHUPP, JR.

Vieuxtemps: Concerto No. 4 in D minor, Op. 31. Zino Francescatti (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. One side, and **Lalo: Symphonie Espagnole, Op. 21.** Zino Francescatti (violin) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5184) \$3.98.

Henri Vieuxtemps wrote six concertos for his chosen instrument, and, while they do not challenge the efforts of Beethoven, Brahms and Sibelius in this genre, they are pleasant, tuneful works in the manner of Paganini and Viotti. This is the first (it seems incredible) recording of the 4th Concerto, and M. Francescatti and the Philadelphia Orchestra under Ormandy do it full justice. The lovely melodies and virtuoso fireworks are presented in happy proportion.

Lalo's *Symphonie Espagnole* (it is neither symphony nor Spanish) is in an entirely different class—it is at least the eighth LP version, and one can only report that Francescatti and Dimitri Mitropoulos play it with all the élan and sparkle that M. Edouard Lalo could have dreamed of in his happiest moments. The recording, incidentally, omits the third movement, *Intermezzo*.

The sound in both instances is very good; both orchestra and, of course, soloist receive handsome treatment, and the result is a genuinely fine disc that lies in the "near great" field. W. A. O.

Tchaikovsky: Concerto in D, Op. 35. Jascha Heifetz (violin) with the Chicago Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (*V-LM-2129) \$3.98.

Rachmaninoff: Concerto No. 1 in F-sharp minor, Op. 1. One side, and **R. Strauss: Burleske in D minor.** Byron Janis (piano) with the Chicago Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (*V-LM-2127) \$3.98.

One thing this pair has in common is uncommonly fine orchestral accompaniments, for RCA Victor has a dependably good accompanist in Fritz Reiner. The orchestral part on both discs is splendid, not only as regards Reiner's direction, but also as far as beautiful orchestral playing is concerned.

We had mixed reactions as we listened to the Heifetz performance of the Tchaikovsky Concerto, and a second hearing did not change the opinion. Here is a man striving for an "ultimate" performance, and the listener is too often conscious of this very fact, which points up every tiny flaw, every

scrape, every rough edge, every deviation from pitch, however slight. Other great readings invariably carry the listener along with the musical message, and in nearly every case the listener is not aware of minor imperfections. We just cannot warm up to the Heifetz reading as a sincere, compelling musical experience, particularly considering that it is a thrice-familiar musical work of broad Romantic appeal. Francescatti, Milstein, Morini, Oistrakh, and Stern (and for that matter, maybe even Rabin and Ricci) present just as brilliant a display of fireworks but seem to have much more interest in driving home the music with conviction and placing the poetry and drama paramount. Our suggestion is to compare a couple of the above mentioned with the Heifetz before making a hasty decision.

Byron Janis' readings of the Rachmaninoff No. 1 and the Strauss *Burleske* are examples of strikingly fine piano playing, technically, and a remarkable grasp of the musical content. The Rachmaninoff is poetic and grand, the Strauss bright and sparkling. Even the quality of the reproduction is different (purposely?), with the Strauss closer and brighter, the Rachmaninoff a bit more distant and mellow. This is clearly a disc to be recommended and to be admired, and each work compares very favorably with any other recorded version.

E. E. SHUPP, JR.

Mendelssohn: Concerto in E minor, Op. 64. One side, and **Bruch: Concerto No. 1 in G minor, Op. 26.** Ruggiero Ricci (violin) with the London Symphony Orchestra conducted by Pierino Gamba. 1-12" disc (*L-LL-1684) \$3.98.

Saint-Saëns: Concerto No. 3 in B minor, Op. 61. One side, and **Paganini—arr. Kreisler: Concerto in One Movement.** Alfredo Campoli (violin) with the London Symphony Orchestra conducted by Pierino Gamba. 1-12" disc (*L-LL-1624) \$3.98.

London Gramophone's youthful conductor, Pierino Gamba, together with violinists Ricci and Campoli, perform the above quartet of violin concertos quite well. The Bruch-Mendelssohn pairing is available in no less than four other versions, notably the one by Milstein and Steinberg (*CL-P-8243).

The other disc is a most welcome addition. It provides a first hearing of the Kreisler arrangement of the first movement of the familiar Paganini Concerto No. 1 in D. Kreisler rescored it entirely and revised and edited the solo part. Violin enthusiasts, especially Kreisler fans, will value the disc for this work alone. Francescatti performs the Saint-Saëns Concerto No. 3, together with the entire Paganini Concerto No. 1 (*C-ML-4315), and this is the version recommended if you wish the full Paganini work. Nevertheless, Campoli's performance of the Saint-Saëns is especially fine—particularly in the second movement duet for low-register clarinet and violin, where his excellent intonation is particularly evident. For us, the Kreisler transcription is the

reason for adding this disc to our library; the fine reading of the Saint-Saëns is an added bonus which will undoubtedly prove welcome. N.

R. Strauss: Concerto No. 1 in E-flat (1883). One side, and **R. Strauss: Concerto No. 2 in E-flat (1942).** Dennis Brain (French horn) with the Philharmonia Orchestra conducted by Wolfgang Sawalisch. 1-12" disc (*ANG-35496TP) \$3.48. 1-12" factory-sealed disc (*ANG-35496) \$4.98.

Here is a must for any comprehensive library of classical music. The two Strauss horn concertos will probably never be recorded or performed as they are on this disc. One thing is certain—they will never again be performed by Dennis Brain, for he was killed in an automobile accident on the second of September (1957).

Brain had left for London after the final concert of the Edinburgh Festival. Speeding down the road just outside London, his sports car skidded off the road, overturned and smashed into a tree. Brain was killed instantly.

His loss will have a tremendous impact upon the musical world for he was a great virtuoso of the horn, playing all types of music with equal ease. Brain made his formal debut at the age of 17, playing with his father and the world-famous Busch Chamber Players.

This recording, along with Brain's performance of the Hindemith horn concertos (due to be released by Angel in early 1958), is a fitting memorial to one of the world's finest horn players. The Philharmonia Orchestra will find it difficult to fill the seat of first horn with a musician of equal talent.

L.

CHAMBER MUSIC



Mendelssohn: Octet in E-flat, Op. 20. Fine Arts Quartet, augmented. One side, and **Tchaikovsky: Serenade in C, Op. 48.** Sorkin Chamber Orchestra conducted by Leonard Sorkin. 1-12" disc (*VAN-VRS-1003) \$4.98.

Vanguard in its jacket notes makes the point that the two works presented on this disc encompass the entire development of the nineteenth century romantic movement. Mendelssohn composed his *Octet* in 1825; Tchaikovsky wrote the *Serenade* in 1880.

The *Octet* is a youthful work (Mendelssohn was sixteen when it was written), and the exuberance of youth is reflected throughout. The Fine Arts Quartet is augmented by performers of equal caliber to form the double quartet for which the work is scored.

We were particularly impressed with the present reading of the Tchaikovsky *Serenade* by this small chamber group, since it emphasized for us a quality of this work that had never previously occurred to us: it is essentially a chamber work and could very likely be performed by a group almost as small as heard in the Mendelssohn. The available versions

of this work come and go, and have enjoyed a wide-range variety of interpretations from the timid (Malko) to the barbaric (Ormandy). The present reading lies somewhere in the middle, very close to the Steinberg version. The jacket notes point up the use of the work for Balanchine's ballet *Serenade*, wherein the order of the last two movements are interchanged so that the work ends with the touching *Elégie*, one of Tchaikovsky's most eloquent statements. The present recording, however, retains the usual order. N.

Beethoven: Quartet No. 7 in F, Op. 59, No. 1 ("Rasoumovsky No. 1"). Koeckert Quartet. 1-12" disc (*D-DL-9917) \$3.98.

Beethoven: Sonata No. 1 in D, Op. 12, No. 1. One side, and **Beethoven: Sonata No. 3 in E-flat, Op. 12, No. 3.** Leonid Kogan (violin) and Gregory Ginsburg (piano). 1-12" disc (*VAN-VRS-6029) \$4.98.

An eminently satisfying reading of Beethoven's *Quartet No. 7* appears this month by the Koeckert Quartet, recognized as Germany's leading chamber music ensemble. A hasty check in the Schwann LP catalog indicates that all competing recordings of this are at least four years old; the more modern reproduction of the present disc should make it preferred even over the Columbia-Budapest recording (*C-ML-4579), for performance-wise it is its equal . . . Leonid Kogan re-demonstrates his great artistry, as he has so often done for us on discs, in collaboration with Gregory Ginsburg, in this pair of Beethoven Sonatas for Violin and Piano. A nice coupling, though it is only fair to mention that Fournier and Doyen get *Sonatas Nos. 1 and 2*, and 3 on their Westminster disc at a dollar less (*WEST-XWN-18418).

OPERA



Verdi: Rigoletto (complete). (Sung in Italian). Soloists, Chorus and Orchestra of the Rome Opera House conducted by Jonel Perlea. 2-12" discs in album (*V-LM-6051) \$7.98.

- Duke Jussi Bjoerling (t)
- Rigoletto Robert Merrill (bt)
- Gilda Roberta Peters (s)
- Sparafucile Giorgio Tozzi (bs)
- Maddalena Anna Maria Rota (c)
- Giovanna Silvana Celli (ms)
- Count Monterone Vittorio Tatzzi (bt)

This writer can remember very well the thrill he had hearing RCA Victor's full length recording of *Rigoletto* with Erna Berger, Jan Peerce, Leonard Warren and Italo Tajo. We sang its praises in the November 1950 issue of THE NEW RECORDS. Much more recently came the even more exciting, if not quite as musical, version on Angel with Callas, di Stefano, Gobbi and Zaccaria, noted in THE NEW RECORDS for April 1956. Now, somewhat inexplic-

ably, RCA Victor releases a new recording of Verdi's matchless score and, in this writer's opinion, lays a good-sized egg.

Jussi Bjoerling's Duke of Mantua is well known in this country and is, in many quarters, highly admired. Roberta Peters is what Berlioz used to refer to as a "performer on the larynx"—in short, she is vocally accurate and remains, without a shadow of a doubt, Miss Roberta Peters, coloratura soprano; any resemblance to Gilda is purely coincidental. Robert Merrill's Rigoletto can't hold a candle to Gobbi's, nor is it as expressive as Warren's, although it is a little more smooth vocally; but then, Rigoletto was not a smoothie by any means. Tozzi struck us as being only a so-so bass, but perhaps he didn't have too much opportunity (although Tajo nearly stole the show from Warren in the first act duet).

Perlea seems content to keep everyone together and lets it go at that—which seems strange after the magnificent *Aida* he conducted a year or so ago.

The sound is good, but to crowd all of *Rigoletto* on two LP discs doesn't exactly make for high quality, despite variable groove pitch. The package is a departure, too, in that the two records form the end pieces, and the notes and the libretto are inside in book form—there is even a "dust jacket." We prefer the more conventional box type package.

WILLIAM A. OLSEN

Meyerbeer: Les Huguenots (abridged). (Sung in French). Soloists, Académie Chorale de Paris and l'Orchestre de l'Association des Concerts Padeloup conducted by Jean Allain. 2-12" discs in album (*WEST-OPW-1204). \$9.95.

Current Market Price: \$7.96.

Marguerite de ValoisRenée Doria (s)
ValentineJeanne Rinella (s)
UrbainSimone Coudère (ms)
RaoulGuy Fouché (t)
Saint-BrisAdrien Legros (bs)
Comte de NeversCharles Cambon (bt)
MarcelHenri Medus (bs)

"And now, my dear Watson, we have had some weeks of severe work, and for one evening I think, we may turn our thoughts into more pleasant channels. I have a box for *Les Huguenots*. Have you heard the de Reszkes? Might I trouble you then to be ready in half an hour, and we can stop at Marcini's for a little dinner on the way?"

The foregoing and probably very familiar closing lines from Conan Doyle's immortal *The Hound of the Baskervilles* serve to demonstrate how much a part of operatic life Meyerbeer's fantastically successful *Les Huguenots* had become—and equally fantastic was its sudden drop from popularity about the beginning of the first World War. Many theories have been advanced for this change on the part of the opera-going public. The increasing popularity of Wagner's "music dramas," the lack of singers having

the ability to negotiate the difficult music (after all, it was *Les Huguenots* that brought about the Met's famous "Nights of Seven Stars"—Melba, Nordica, Scalchi, the two de Reszkes, Plançon and Maurel!). But whatever the cause, this writer has always felt that something very fine had disappeared when such operas as *Les Huguenots*, *Robert le Diable* and *L'Africaine* were dropped from the repertoire.

Now, thanks to some real courage and imagination on Westminster's part, we have an abridged recording of the still famous *Les Huguenots*. It would be ridiculous to expect singing of the calibre that one is told existed towards the end of the last century, but with the exception of a few lapses on the part of the tenor (why must he sing "l'amour" as "l'a-ha-ha-mour" and "toujours" as "tou-hou-hou-jours"?) the singing is on an unexpectedly high level. The ladies do very well, and the basses are surprisingly good.

Included in this abridged recording are the great *Conjuration et Bénédiction des Poignards* (*Conspiracy and Blessing of the Swords*), the remarkable final duet (*O Ciel, où courez-vous?*), as well as the duet septet, a longish scene between Valentine and Marcel and the duet between Marguerite and Raoul. The Page's Air, Raoul's *Plus blanche que le blanc ermine* and Marguerite's *Beau pays*, as well as Marcel's two bravura arias *Seigneur rampart* and *Piff! Paff!*, along with the overture and another orchestral piece are included among the shorter excerpts.

The set is highly recommended for the genuine "grand opera" fan—the average opera lover (i.e., the Puccini, Wagner, Verdi man) is cautioned to hear it first, although a single hearing will not do the work justice. One should have a predilection for the era and some nostalgic tendencies; the rewards will be generous indeed. The recorded sound is first-rate, and a libretto is included.

WILLIAM A. OLSEN

Wagner: Tannhäuser (excerpts). (Sung in German). Leonie Rysanek (soprano), Wolfgang Windgassen (tenor), Eberhard Waechter (baritone) and Josef Greindl (bass) with orchestra. 1-12" disc (*D-DL-9928) \$3.98.

Mozart: Die Zauberflöte (excerpts). (Sung in German). Rita Streich, Maria Stader (sopranos); Ernst Häfziger (tenor); Dietrich Fischer-Dieskau (baritone); Josef Greindl (bass); RIAS Symphony Orchestra and Chamber Choir and the Berlin Motet Choir conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9932) \$3.98. (TNR May '56).

This month Decca adds two more records to its operatic excerpts series; both are, in the main, highly successful.

Tannhäuser is particularly fine. The excerpts included are the *Overture*, *Dich teure Halle*, the *Landgrave's Address*, *Blick'ich umher*, the *Pilgrim's Chorus*, the ubiquitous *Song to the Evening Star*,

Elisabeth's Prayer and the rousing *Rome Narration*. All the soloists are top-flight (*Windgassen* is exceptionally fine in the difficult *Rome Narration*). The three conductors, Rother, Ludwig and Leitner, all have essentially the same approach to the score so there is not the disparity between the various numbers stylistically that one might expect. Good sound.

The *Magic Flute* excerpts, taken from the complete set reviewed in the May 1956 issue of THE NEW RECORDS are, of course, beautifully sung. One can, (and does) however, quarrel with the portions selected. Why include the scene between Tamino and Sarastro which, when taken out of context, does not mean a great deal—and ditto the trial by fire and water scene in the last act. Omitted are Papageno's *Ein Mädchen oder Weibchen*, and *Ach ich fühls*, to mention but two glaring lacunae. But, perhaps, one should be thankful rather than complain—this is gorgeous music and ideal for those who do not care to invest in the whole opera. It might even tempt some to do just that, too. W.A.O.

The Art of Rosa Ponselle. Rosa Ponselle (soprano) with instrumental accompaniments. 2-12" discs in box (*CAM-CBL-100) \$3.98.

CONTENTS: *La Vestale*—Tu che invoco, O nume tutelar; *Ernani*—Ernani involami!; *Aida*—Pur ti rivoglio, La tra foreste; *La Gioconda*—Suicidio!; *L'Africana*—In grembo a me; *Norma*—Casta diva, Mira o Norma; *La Forza del Destino*—La vergine degli angeli, Pace pace mio dio, Finale; *A l'Aimé* (de Fontenailles); *Si tu le Voulais* (Tosti); *Nightingale and the Rose*, Op. 2, No. 2 (Rimsky-Korsakov); *On Wings of Dream* (Arensky); *Ave Maria* (Kahn); *Serenade* (Tosti); *Good-Bye* (Tosti); *A Vucchella* (Tosti); *Lune d'Estate* (Tosti); *Elégie* (Massenet); *When I Have Sung My Songs* (Charles).

Lieder Recital. Lotte Lehmann (soprano) with piano accompaniments. 1-12" disc (*CAM-CAL-378) \$1.98.

CONTENTS: *Das Mädchen spricht*, Op. 107, No. 3; *Mein Mädchen hat einen Rosenmund*; *Botschaft*, Op. 47, No. 1 (Brahms). *In dem Schatten meiner Locken*; *Anakreons Grab*; *Auf ein altes Bild*; *Auch kleine Dance*; *Peregrina* No. 1 (Wolf). *Gretel*, Op. 11, No. 5 (Pfitzner). *Ich liebe dich* (Beethoven). *Selige Nacht* (Marx). *Lehn' dine Wang' an meine Wang'*, Op. 1, No. 1 (Jensen). *Die Männer sind Mechant!*, Op. 95, No. 3; *Der Erlkönig*, Op. 1; *An die Musik*, Op. 88, No. 4 (Schubert).

Once in a blue moon there is issued a set of records that permits the reviewer to open all the stops, to use such adjectives as fabulous, legendary, magnificent, sublime, and glorious and, what is more, to use them both truthfully and accurately. For example, our Funk and Wagnalls states that "magnificent denotes the possession at once of greatness, splendor and richness"—could there be a better description of the Rosa Ponselle of the Twenties? Now, in a sudden access of generosity, RCA Victor makes available, at the low

price of \$3.98, a two record album that contains such legendary recordings as the two *Vestale* arias, the two *Norma* scenes, the Nile duet from *Aida* with the incomparable Martinelli plus the *Forza del Destino* ensembles with Martinelli and Pinza. There is also an astonishing *Ernani involami* and a miraculous *Africana* excerpt. In addition there are some Tosti songs that Mme. Ponselle has made her own over the years, *Luna d'Estate*, *A Vucchella*, *Addio* (sung in English) plus quite a few others. The transfers from the original masters is an amazing job—there is very little surface noise and virtually no rattling. RCA also furnishes an attractive box and three pages of biographical data on the rare and radiant Rosa that are fascinating, as one might well expect. The fourth page is given over to listing all the selections along with recording dates. At the price, then, this set positively should not be passed up by anyone who professes the least interest in vocal music. Students of the voice are advised to go without lunch for a few days, if necessary, in order to buy it.

After all the musical excitement and vocal opulence of the Rosa Ponselle records, Lotte Lehmann's *lieder* seem tame—but this is not exactly fair, for Mme. Lehmann is a very different sort of singer and this Camden disc of some fifteen assorted songs is a masterly one.

Old timers can amuse themselves by figuring out how much this music would have cost in the pre-LP days. Certainly, in such cases as these, their record dollar is back on the gold standard, both vocally and monetarily, with a vengeance! WILLIAM A. OLSEN

VOCAL



Anna Russell in Darkest Africa. Anna Russell (comedienne) with instrumental accompaniments. 1-12" disc (*C-ML-5195) \$3.98.

Anna Russell continues with her barbed jabs at the entire musical world, and readers of THE NEW RECORDS know already that she sends us into stitches. The title of this disc has little to do with its contents, deriving from the fact only that it was recorded at the Johannesburg Music Festival. On side one Miss Russell presents her own version of *Hamletto*, singing soprano, mezzo-soprano, tenor, baritone and accompanying herself at the piano; further, where the sense is important, she sings in simultaneous English and Italian. On side two she gives a lecture (*Backwards with the Folk Song*) on folk singing, with José Rodriguez Lopez at the piano or accompanying herself on the guitar; then she lectures on "How to Enjoy Your Bagpipe" from the series *Wind Instruments I Have Known*. Miss Russell has also written the illuminating jacket notes for this Columbia LP.

If you liked *Anna Russell Sings?* (*C-ML-4594, TNR Dec. '57), *Anna Russell Sings! Again?* (*C-ML-4733, TNR Oct. '53), *Anna Russell's Guide to Concert Audiences* (*C-ML-4928, TNR Nov. '54),

or *A Square Talk on Popular Music* (*C-ML-5036, TNR Aug. '55), you will surely eat this one up!

Put the Blame on Mame. Somethin' Smith and the Redheads with orchestra conducted by Jay Rave. 1-12" disc (*EPIC LN-3373) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Seven Years with the Wrong Woman; Lies; My Melancholy Baby; Bill Bailey, Won't You Please Come Home; Put the Blame on Mame; Cruising Down the River; You Always Hurt the One You Love; Way Down Yonder in New Orleans; You Can't Be True, Dear; Honey; You're Nobody 'til Somebody Loves You; Mandy.*

This is Epic's "High Fidelity Hit of the Month." It is very middle-class, compared to other such albums. Somethin' Smith has an odd way of slurring notes, making a mouth-washy sound. The teenagers will like it because it's danceable, and the musical repertoire offered will bring back fond memories of the Roaring Twenties to many of the oldsters. Recommended only for followers of the Redheads.

The Restoration Sophisticate. Roger Lewis, Syd Alexander (tenors); Sanford Walker (baritone); Peter Warms (bass). 1-12" disc (*CONCORD 4003) \$4.98. (TNR June '51).

This disc of the sophisticated (naughty) songs of the English restoration was originally issued, under the Allegro label, in June 1951 and was reviewed at that time in TNR. It enjoyed a rather lively sale then; if you've been looking for a copy, it is now available again.

Monteverdi: Il Ballo delle Ingrate. (Sung in Italian.) Alfred Deller (counter-tenor); April Cantelo, Eileen McLaughlin (sopranos); David Ward (baritone); Ambrosian Singers; instrumental soloists and London Chamber Players directed by Alfred Deller. 1-12" disc (*BG-BG-567) \$4.98.

Italian Songs. Alfred Deller (counter-tenor) with Desmond Dupré (lute and gamba) and George Malcolm (harpichord). 1-12" disc (*BG-BG-565) \$4.98.

CONTENTS: *Pien d'Amoroso Affetto, Amarilli (Caccini); Pallidetta qual Viola, Da te Parto (Sarcini); Valli Profonde (Marco da Gagliano); Difesa non ha, O Cessate di Piagarmi, Bellezza che s'ama, O Dolcissima Speranza, La Speranza mi Tradisce (A. Scarlatti); Da Grave Incendio (Berti); Dolce mio ben (Donato); Dunque Basciar (Wert); Sonata in A for Harpsichord (Paradisi); Toccata for Harpsichord (Rossi).*

The two discs listed above are real treasures. The first, a stirring performance of one of Monteverdi's finest works, belongs in every collection of baroque music; and if your curiosity has not led you into this magnificent period of European music, here is a fine way to start. Space does not permit any detailed description of the music's many glories—take

this writer's word for it, the record will bear many, many hearings. The soloists are superb—a real find is David Ward, who sings Pluto. He is listed as a baritone but actually he is a fine, sonorous bass with an accurate sense of pitch and musical low notes. The recorded sound and performance are beyond cavil. As is always the case with old music such as this, scholars will differ as to how it should be performed, but the proof of the pudding still lies in the eating, and this representation carries conviction and makes sense along with all its unearthly beauty. One can neither ask for nor expect more.

The collection of Italian baroque songs, sung by Alfred Deller, is another gem. It is the same sort of ideal phonograph record the first one is—one capable of being played many times, actually demanding repetition, for one just can not get all the beauty and subtlety in a few cursory hearings. Most readers of THE NEW RECORDS are probably familiar with Alfred Deller and counter tenors, so one needs only state that he sings all this lovely and tuneful music with his usual aplomb.

There are excellent notes, texts and translations of all the songs, as well as of *Il Ballo delle Ingrate*. This is made possible by the use of some of the smallest darned type you ever saw (or tried to see). Still, it is there and that is something. Recorded sound, in both cases, is very good indeed.

WILLIAM A. OLSEN

Britten: Les Illuminations, Op. 18. Janine Micheau (soprano) with l'Orchestre des Concerts Lamoureux conducted by Paul Sacher. And Ravel: **Don Quichotte à Dulcinée.** One side, and Debussy: **(3) Ballades de François Villon.** Camille Maurane (baritone) with l'Orchestre des Concerts Lamoureux conducted by Jean Fournet. And Ravel: **Shéhérazade.** (Sung in French). Janine Micheau (soprano) with l'Orchestre des Concerts Lamoureux conducted by Jean Fournet. 1-12" disc (*EPIC LC-3355) \$3.98.

Britten's *Les Illuminations* appeared last on a London disc, sung by Peter Pears (*L-LL-994, TNR Nov. '54); although the work was written for a tenor, we have no quarrel with Mme. Micheau's interpretation, for hers is a lovely voice, in every way equal to the tortuous work at hand. Mme. Micheau also sings Ravel's *Shéhérazade* on this record; we would not prefer hers to Jennie Tourel's (who certainly had a way with this song cycle), but we would be the first to admit that Tourel's Columbia disc (taken from 78's) is all but archaic, sonically. It will again be demonstrated here that Janine Micheau possesses as beautiful a soprano voice as there is around today; and the apparent ease with which she sings these French songs makes them a great joy to listen to.

Camille Maurane is a name new to us; we cannot locate any other LP's by him, and Epic's notes tell us nothing. His is a light baritone—too light for the

Ravel and Debussy songs he essays. Gérard Souzay did the *Don Quichotte* a few years ago (*L-LD-9091, now deleted, TNR July '54); the Don was a swashbuckling, if bumptious, character, and M. Maurane makes him out almost to be a diplomat. Villon, the cynical criminal, requires a heavier characterization than Maurane cares (or is able) to give him.

One must, perforce, recommend this disc with some reservations: those interested in the lovely voice of Janine Micheau will find her part well worth the price of the disc. If the *Don Quichotte* or the Villon ballades interest you, you'd best wait for a better version—even though the present disc is the only one listed in the current LP catalogs for either work. J.

Adler: The Pajama Game. Doris Day, John Raitt, Carol Haney, Eddie Foy, Jr., and members of cast of the Warner Bros. film. 1-12" disc (*C-OL-5210) \$4.98.

Now that the motion picture of *The Pajama Game* has been released, we have no doubt that the present LP, based on the movie version, will prove a best seller. We note that Warner Brothers borrowed practically the entire Broadway cast, substituting Doris Day for Janis Paige—an improvement, for our money.

Lieder Recital. Lotte Lehmann (soprano) with piano accompaniments. 1-12" disc (*CAM-CAL-378) \$1.98.

NOTE: For review of this disc see under OPERA.

DICTION



Eliot: Four Quartets. T. S. Eliot (speaking). 1-12" disc (*ANG-45012) \$3.98.

NOTE: The following review is reprinted from our April 1948 issue, when the imported 78 rpm edition of this recording was released.

The distinguished English poet and critic, T. S. Eliot, was born in Saint Louis, Missouri in 1888 and became a naturalized British citizen in 1927 after having lived in London from 1914. The British Council, whose aim is to spread the knowledge of British culture, has subsidized this series of discs. They contain Mr. Eliot's "Four Quartets," which is made up of the following poems: 1) *Burnt Norton*; 2) *East Coker*; 3) *The Dry Salvages*; 4) *Little Gidding*.

In a note that accompanies these discs, Mr. Eliot makes the following interesting observations:

"A recording of a poem read by its author is no more definitive an 'interpretation' than a recording of a symphony conducted by the composer. The poem, if it is of any depth and complexity, will have meanings in it concealed from the author; and should be capable of being read in many ways, and with a variety of emotional emphases.

"What the recording of a poem by its author can

and should preserve, is the way that poem sounded to the author when he had finished it . . . The chief value of the author's record, then, is a guide to the rhythms.

"Another reader, reciting the poem, need not feel bound to reproduce these rhythms; but, if he has studied the author's version, he can assure himself that he is departing from it deliberately, and not from ignorance."

From these remarks we gather that these records contain the "Four Quartets" as they "sounded to the author when he had finished" them. We found Mr. Eliot's reading deeply impressive; it brought to light much that we had not got from the printed page. With this thought in mind, we recommend them, and we hope that many students in our colleges will have an opportunity of hearing these recordings. R.

CHORAL



Sound Off! Merrill Staton Choir. 1-12" disc (*EPIC LN-3370) \$3.98.

CONTENTS: *Cassons Go Rolling Along; Coast Artillery Song; U. S. Air Forces Song; Liberty Song; Yankee Doodle; Battle Hymn of the Republic; All Quiet Along the Potomac Tonight; Just Before the Battle, Mother; Eating Goober Peas; Tenting Tonight; Round Her Neck She Wears a Yeller Ribbon; Battle Cry of Freedom; When Johnny Comes Marching Home; Over There; Good-bye Broadway, Hello France; There's a Long, Long Trail; K-K-K-Katy; Pack up Your Troubles; My Buddy; Hinky Dinky Parley Voo; This Is the Army, Mr. Jones; Comin' in on a Wing and a Prayer; Praise the Lord and Pass the Ammunition!; Sound Off ("Duck-worth Chant").*

Up Anchor! Merrill Staton Choir. 1-12" disc (*EPIC LN-3378) \$3.98.

CONTENTS: *Anchors Aweigh; Sky Anchors Aweigh; Semper Paratus; Navy Hymn; Marines' Hymn; Haul Away, Joe; Blow the Man Down; Rio Grande; The Maid of Amsterdam; Nancy Lee; Shenandoah; Torpedo Jim; Your Boy Is on the Coal Pile Now; Dear Old Pal; Hey, Babe, Hey!; We Saw the Sea; I Threw a Kiss in the Ocean; Bell Bottom Trousers.*

With the release of these stirring discs by the Merrill Staton Choir, which was previously heard on *Gentlemen, Be Seated* (TNR May '56) and *Here Comes the Showboat* (TNR Apr. '57), one dedicated to the army and air force, the other to the navy, coast guard and marines, a personal quest of ours (and that of record dealers from coast to coast) is ended: gentle readers, at long last a recording of *Eternal Father, Strong to Save* (Navy Hymn) is available. This, as any record dealer can tell you, is the haunting theme of the TV show, *Navy Log*, and for some unaccountable reason no satisfactory recording of it has been available until now.

As might be expected, both of these discs are top flight and warmly recommended.

Stravinsky: Perséphone (complete). (Sung in French). Vera Zorina (narrator); Richard Robinson (tenor); Westminster Choir directed by Dr. John Finley Williamson; and the New York Philharmonic Orchestra conducted by Igor Stravinsky. 1-12" disc (*C-ML-5196) \$3.98.

Stravinsky: Perséphone (complete). (Sung in French). Claude Nollier (narrator); Nicolai Gedda (tenor); Chorale de l'Université de Paris and Chorale de la Maîtrise de la Radiodiffusion française; l'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by André Cluytens. 1-12" disc (*ANG-35404TP) \$3.48. 1-12" factory-sealed disc (*ANG-35404) \$4.98.

NOTE: As an experiment with these recordings of a new opus, we assigned each version to a different critic, neither knowing of the other's work. When the two separate reviews were submitted, each was presented with the other recording and the other critic's review and were asked to write, together, a composite review of the two discs. After much discussion and editing, the following is the result. Ed.

As has often happened in the past, two new recordings of a work hitherto unavailable on LP are released at the same time. As it turns out, choosing between them is a most difficult and unenviable task, for both have their excellences, and there are not many weak spots in each.

Columbia has selected the well-known Vera Zorina for the title role, while Angel chose Claude Nollier, a former member of the Comédie française; both are superb. Mlle. Nollier's French diction is, perhaps, a trifle more musical than Miss Zorina's, yet the latter's obvious feeling for the part, coupled with her previous experience with it, offers little choice in this department.

In the role of Eumolpus, the Elusian Priest, Angel has a clear advantage in Nicolai Gedda. His tenor voice contrasts beautifully with the musical quality of Mlle. Nollier's part, the one highlighting the other. Richard Robinson, in the Columbia presentation, dedicated though he may be, does not have the natural equipment that Gedda has. In the stage production Eumolpus is placed on a pedestal above the performers and serves as a singing commentator on the action; Gedda gives this impression, even on discs, where Robinson does not.

On balance, however, Columbia offers the undeniable attribute of a composer-conducted performance (commemorating the 75th birthday of Igor Stravinsky) plus a fine choir and orchestra—not superior, however, to Angel's. Though we are not always partial to composers conducting their own works, in the present case one is certain that Stravinsky knows best. This is one of those works which makes one think that any minute a full-bloomed melody is going to pop out, but it never does. One gets the feeling, as it were, that Cluytens

"apologizes" for this and tries to make the score more palatable, where Stravinsky, unconcerned with such things, brings out meanings that only he knows are there. While the forgoing is admittedly personal, one feels bound to report it, even with the almost certain knowledge that many persons—even scholars—may prefer M. Cluytens' presentation.

As to matters of reproduction there will be disagreement. Angel's is full, rich, resounding, while Columbia's is close-to, brilliant—almost harsh. Each is perfect for its own performance, reflecting, we feel, the desires of the conductors. *Chacun à son goût!* P. & J.

Hail, Holy Queen. Choir of the Trappist Monks of Gethsemani, Kentucky, directed by Ralph Jusko. 1-12" disc (*C-ML-5205) \$3.98.

The Choir of the Trappist Monks of the Monastery of Our Lady of Gethsemani, Nelson County, Kentucky, will be remembered for its earlier disc entitled *Laudate Dominum* (*C-ML-4394, TNR June '51). On this, its second disc, the 60-voice choir presents selections from the Liturgy of Our Lady, including selections from the First Vespers, the Night Office, The Mass, and some miscellaneous Chants of Our Lady. The excellence of this group results from a desire to aid in prayer, rather than from any wish to win acclaim in or outside of Gethsemani; yet the purity and beauty of the tones emanating from this disc will, we rather feel, add to the reputation the choir has gained from its first disc.

BAND



Highland Pageantry. Pipes and Drums and Regimental Band of the Black Watch (Royal Highland Regiment) directed by Warrant Officer John Baker, L. R. A. M. 1-12" disc (*V-LPM-1525) \$3.98.

CONTENTS: *Fanfare for a Dignified Occasion; All the Blue Bonnets; Road to the Isles; Atholl Highlanders; Lord Alexander Kennedy; Brown-Haired Maiden; Scotland the Brave; Steamboat; Loch Rannoch; Siege of Delhi; Thick Lies the Mist on Yonder Hill; Katey Dalrymple; Lady Dorothy Stewart Murray; Highland Pageantry; Wee MacGregor; March medley; Harry Lauder Songs—Medley; Barren Rocks of Aden; Black Bear Highland Laddie.*

Scottish Splendor. Pipes and Drums and Regimental Band of the Black Watch (Royal Highland Regiment) directed by Warrant Officer John Baker, L. R. A. M. 1-12" disc (*V-LPM-1526) \$3.98.

CONTENTS: *Edinburgh Castle; Holyrood; Swing of the Kilt; National Emblem; Highland Cradle Song; Captain Orr-Ewing; Culty's Wedding; Kilt Is My Delight; Farewell to the Creek; Skye Boat Song; Scotland the Brave; Garb of Old Gaul; All the Blue Bonnets; Bonnie Dundee; My Home; Bonnie Strathyre; Steps of Glory; Gaily Through the World; Wien bleibt Wien; Constellation; Second to None; The Gladiators' Farewell; Gypsy Blood; Vis-*

count Nelson; Sons of the Empire; Wait for the Waggon; La Ritarta Italiana; Hoch Hapsburg; To the Front; Under Freedom's Flag; The Middy; Boys of the Old Brigade; Donald Blue.

We understand that the Pipes and Drums and the Regimental Band of the Black Watch is playing to packed houses at every appearance it makes during its tour of the United States; at least, that was the case when it appeared here in Philadelphia. Dealers report substantial sales of these two discs following such appearances; which is small wonder, for the records make wonderful mementos of the occasion.

Yet these LP's should prove appealing even to those who have not had the good fortune to observe the Black Watch in action; for this is stirring music—mostly played by the Regimental Band alone, the pipes being featured in only one or two numbers per side—as a single hearing of each disc will demonstrate. Those making collections of martial band music should certainly investigate them.



PIANO

The Art of Moriz Rosenthal. Moriz Rosenthal (piano). 1-12" disc (*CAM-CAL-377) \$1.98.

CONTENTS: *Sonata in B minor, Op. 38* (Chopin); *Air and Variations* (Handel); *Chant Polonaise No. 5* (Liszt); *Tarantelle in A-flat, Op. 43* (Chopin); *Blue Danube Waltz* (Strauss).

Moriz Rosenthal was a musician's musician. He studied under Mikuli, who had studied under Chopin; later Rosenthal studied under Liszt, himself. Johannes Brahms, then no youngster, often climbed four flights of stairs to Rosenthal's apartment to discuss current compositions. The recordings on this moderately-priced Camden disc, none ever previously issued, were made in 1928 (*Blue Danube*), 1939 (*Sonata, Air and Variations*) and 1942; this LP makes available to students and connoisseurs alike the great art of one of the greatest pianists who ever lived.



MISCELLANEOUS

Music from the Hoffnung Music Festival Concert.

Morley College Symphony Orchestra, with Dennis Brain (hosepipe), Yvonne Arnaud (piano), other instrumentalists and musical (?) effects, all supervised and directed by Gerald Hoffnung. 1-12" disc (*ANG-35500TP) \$3.48. 1-12" factory-sealed disc (*ANG-35500) \$4.98.

CONTENTS: Introduction by T. E. Bean; *Fanfare* (Baines); *A Grand, Grand Overture* (Arnold); *Concerto for Hosepipe and Strings*—3rd movement (L. Mozart); *Concerto Popolare* (Reizenstein); *Symphony No. 94 in G* ("Surprise")—Andante (Haydn—arr. Swann); *Mazurka No. 49 in A minor, Op. 68, No. 2* (Chopin—arr. Abrams); *Lochinvar* (for speakers and percussion) (Searle); *Variations*

on "Annie Laurie" (Jacob).

This LP disc is utterly beyond description! We can only hope to give the reader some idea of what awaits him when he (gently) places his stylus in the opening groove. Gerald Hoffnung is a British cartoonist who has been satirizing music, via his cartoons, for years, depicting weird instruments with zany players; his latest book, *Hoffnung Music Festival*, was dedicated to the Morley College Symphony Orchestra and its conductor, Lawrence Leonard, and during some discussions between Hoffnung and his publisher, it was decided to make an attempt to bring his book to life. The present recording contains excerpts from this actual concert.

The program opens with a roll of drums and a dashing fanfare of trumpets that ends in a sad plop. Malcolm Arnold's *A Grand, Grand Overture* is scored for orchestra, organ, rifles, 3 Hoover vacuum cleaners (2 upright in B-flat, 1 horizontal with detachable sucker in C), and an electric floor polisher. The late Dennis Brain makes a hosepipe (only genuine garden hose used) sound amazingly musical in Leopold Mozart's *Concerto* (originally for alpenhorn). The *Concerto Popolare* exhibits a clash of wills between conductor, who presumes that he is directing the Tchaikovsky Concerto, and soloist who thought that the Grieg Concerto was to be played. The Andante from Haydn's "Surprise" Symphony contains many surprises that Haydn never thought of. Impresario Hoffnung joins three other tuba players in the Chopin Mazurka; it is the funniest for us. Gordon Jacob's *Variations on "Annie Laurie"* features the following instruments: heckelphone, 2 contrabass clarinets, 2 contra-bassoons, hurdy-gurdy, serpent (looks like a bassoon that melted, then hardened in the shape of a huge snake), contrabass serpent, subcontrabass tuba (invented and played by Hoffnung), harmonium and 2 piccolos.

As we said, you'll have to hear it to appreciate it. By all means, get the factory-sealed edition of this one; the notes and pictures are half the fun. This disc punctures instrumental music in much the same fashion as Anna Russell deflates vocal music. J.

Billy Graham Crusade with the Music of Paul Mickelson. Paul Mickelson (organ). 1-12" disc (*V-LPM-1405) \$3.98.

CONTENTS: *Old Rugged Cross*; *Jesus Lover of My Soul—Medley*; *Ring the Bells of Heaven*; *Fairest Lord Jesus*; *Rest for the Weary*; *Deep River*; *Go Down, Moses*; *Lead Me Gently Home, Father*; *It Took a Miracle*; *My Faith Looks Up to Thee*; *He'll Give You a Song*; *Not Dreaming*; *I'd Rather Have Jesus*; *Lord's Prayer*.

Billy Graham Crusade in Song with George Beverly Shea. George Beverly Shea (baritone) with choir and orchestra. 1-12" disc (*V-LPM-1406) \$3.98.

CONTENTS: *How Great Thou Art*; *The Wonder of It All*; *Old Fashioned Home*; *Balm in Gilead*; *Sunshine*; *Ninety and Nine*; *I Must Tell Jesus*; *Oh, How Sweet to Know*; *He's Got the Whole Wide*

World in His Hands; America, the Beautiful; Lord, I'm Coming Home; Lord's Prayer.

Billy Graham Crusade in Music by Tedd Smith.

Tedd Smith (piano) with orchestra. 1-12" disc (*V-LPM-1407) \$3.98.

CONTENTS: *God of Our Fathers; How Sweet the Name of Jesus Sounds; He Whispered "Peace Be Still;" I Surrender All; Master, the Tempest Is Raging; Beyond the Sunset; Be Still, My Soul; O God, Our Help in Ages Past; Sometimes I Feel Like a Motherless Child; No One Understands Like Jesus; Jesus Shall Reign; Unto the Hills.*

Problems of the American Home. Crusade Sermon by Billy Graham. 1-12" disc (*V-LPM-1404) \$3.98.

Hundreds of thousands of persons were attracted to Madison Square Garden last summer to the Crusade of Billy Graham and his Team, and untold millions more tuned in to the Crusade on Saturday nights via television; there's little doubt that many of these persons would be interested in the above-listed four discs, which make suitable mementos of this Revival. The thrice-familiar hymns are performed in a spirit of enthusiastic reverence, and Dr. Graham's sermon, wherein he discusses love and marriage and the duties of the respective partners to each other, is delivered in his well-known forceful manner.

Nostalgia in Hi-Fi. Various mechanical musical instruments, recorded at the Musical Museum, Deansboro, N. Y. 1-12" disc (*GOLDEN CREST CR-4002) \$4.98.

Golden Crest states that this disc has a 3-fold purpose: to present to the younger generation a "new sound"; to recall to the older generation golden memories of days gone by; and to provide a means of testing the finest of reproducing equipment. We don't know whether the younger generation will appreciate the squawks from this vast assortment of mechanical music makers, but we old timers can certainly appreciate many of them—though there were several that this writer had never heard of.

For the record, reproduced on this LP are the following instruments: Wurlitzer 1909 Band Organ; Mills Violano (automatic violin and piano); Sublime Harmonic Piccolo Swiss Music Box; Swiss Cylinder Music Box with Bells; Italian Grind Organ; Regina 15-inch Disc Changer Music Box; 6-Tune Swiss Music Box with Reed Organ; 27-Key Organette; Frati Grind Organ; 20-Key Molinari Organ Grinder's Organ; Gem Roller Organ; Steamboat Organ; De Kleist Hand-Cranked Barrel Organ; Italian Street Piano; Regina Sublima (mechanical dulcimer); Link Nickelodeon with Marimba; Early 44-Note Peerless Nickelodeon; and a Wurlitzer Dance Hall Nickelodeon.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bash Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Duerstet-Thomson, EA—Experiences Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHN—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* Indicates LP 33 1/3 rpm
 Ⓞ Indicates 45 rpm

H. ROYER SMITH COMPANY

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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The World Treasury of Grand Opera. Edited by George R. Marek. xi + 674 pp. Harper & Brothers (New York). Price \$6.95.

George R. Marek, who recently became Vice President and General Manager of RCA Victor's Record Division, has for many years been a constant observer and highly interesting commentator on the operatic scene. Among his previous books, *A Front Seat at the Opera* and *The Good Housekeeping Guide to Musical Enjoyment* have been widely read. His present volume devoted to Grand Opera with its subtitle, "Its Triumphs, Trials and Great Personalities," is, in reality, a fine big Reader for those who are interested in this form of musical entertainment.

Mr. Marek has chosen some seventy-odd essays, articles, and selections from various works—all having to do with some facet of grand opera. As we glance through the several pages devoted to the contents we find, among a long list of well-known writers, these names: Francis Toye, Ernest Newman, Franz Werfel, Herbert F. Peyser, Romain Rolland, Alfred Einstein, Thomas Mann, Willa Cather, Olin Downes, Vincent Sheen, Leo Tolstoy—certainly such a distinguished and versatile list insures that the subject will be considered from almost every possible angle.

This is the sort of book that one picks up from time to time and reads some of the short pieces as they may attract his fancy. Many of the selections we had read before, but we were very glad to have Mr. Marek call them to our attention again—they are all certainly well worth re-reading. We believe that most opera lovers will welcome this volume and that many of them will be very happy to have a copy of it on their night tables.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Price** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is **\$3.19**; album sets are 20% less than published list prices.

* * *

NOTE ON ANGEL PRICES: Effective 25 November the price of Angel "Standard Package" LP's will be increased from \$3.48 to \$3.98 per record; there will be no change in the prices of Angel "Factory-sealed" LP's. "Standard Package" discs are indicated in THE NEW RECORDS by the letters "TP" affixed to the catalog number. Thus the prices of the "Standard Package" records listed in this issue will not be correct on and after November 25th.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of

the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning November 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP RELEASES

Beethoven: *Concerto No. 1 in C, Op. 15*. Rubinstein (piano) with Symphony of the Air—Krips. 1-12" disc (*V-LM-2120) \$3.98. (TNR Oct. '57).

Beethoven: *Concerto No. 2 in B-flat, Op. 19*. Rubinstein (piano) with Symphony of the Air—Krips. 1-12" disc (*V-LM-2121) \$3.98. (TNR Oct. '57).

Beethoven: *Concerto No. 3 in C minor, Op. 37*. Rubinstein (piano) with Symphony of the Air—Krips. 1-12" disc (*V-LM-2122) \$3.98. (TNR Oct. '57).

Beethoven: *Concerto No. 4 in G, Op. 58*. Rubinstein (piano) with Symphony of the Air—Krips. 1-12" disc (*V-LM-2123) \$3.98. (TNR Oct. '57).

Beethoven: *Concerto No. 5 in E-flat, Op. 73* ("Emperor"). Rubinstein (piano) with Symphony of the Air—Krips. 1-12" disc (*V-LM-2124) \$3.98. (TNR Oct. '57).

Couperin: *Leçons de Ténèbres—No. 1* (for Wed. of Holy Week). One side, and Couperin: (3) Songs and Couperin: *Motet* ("Audite omnes"). (Sung in French). Hugues Cuénod (tenor) with instr. acc.—Pinkham (harpsichord). 1-12" disc (*CONCORD 4005) \$4.98. (TNR Apr. '51).

NEW LP SAMPLERS

Haydn Society Sampler. Excerpts from various Haydn Society records. 1-12" disc (*HS-SR-1) \$1.98.

CONTENTS: *Air de Trompette* (Charpentier); *Sacred Concerto "O Herr Hilf"* (Schütz); *Variations on a New Ground* (Purcell); *Concerto for Flute, Bassoon and Harpsichord* (Vivaldi); *Variations on "Salve tu Domine," K. 398* (Mozart); *Concerto for Trumpet* (Torelli); *Organ Prelude: "Vater unser"* (Bach); *Coronation Anthem* (Handel); *Concert en Sextuor No. 1* (Rameau); *Moment Musical, Op. 94, No. 1* (Schubert).

Montilla Sampler. Orquesta de Camara de Madrid conducted by Daniel Montorio. 1-12" disc (*MONTILLA FM-79) \$1.98.

CONTENTS: *Bogota* (Tucci); *La Leyenda del Beso* (Soutullo y Vert); *El Santo de la Isidra* (Torregrosa); 7 others.

Beethoven: *Symphony No. 5 in C minor, Op. 67*. One side, and Schubert: *Symphony No. 8 in B minor* ("Unfinished"). Vienna State Opera Orchestra conducted by Felix Prohaska. 1-12" disc (*VAN-SRV-106) \$1.98.

Baroque Music. 1-12" disc (*ESO-ES-1502) \$1.98.

CONTENTS: *Canzona per Sonar a Quattro* (Gabrielli); *Toccatà and Ricercare* (Frescobaldi); *When the Cock Begins to Crow* (Purcell); *Sonata No. 2 in E minor* (Rosenmüller); *Nel Dolce dell' Oblio* (Handel); *Hachas and Pavane* (Ribayaz); *Trio Sonata in C* (Bach).

Siena Pianoforte Sampler. The Siena Pianoforte, played by various artists. 1-12" disc (*ESO-ES-1503) \$1.98.

CONTENTS: *Chaconne* (Bach); *Sonata in G, L. 487* (Scarlatti); *Variations on Greensleeves*; *Turkish March* (Mozart); *Leyenda Prelude* (Albéniz); *Children's Corner* (Debussy); *Punch, The Witch Doll* (Villa-Lobos).

ORCHESTRA



Mozart: *Symphony No. 41 in C, K. 551* ("Jupiter").

One side, and Mozart: *Divertimento No. 2 in D, K. 131*. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35459TP) \$3.48. 1-12" factory-sealed disc (*ANG-35459) \$4.98.

"In every great work of art," wrote Charles Morgan in his wonderful novel *The Fountain*, "an artist dies and rises again, and we, who enter into its illusion, die to this world and are reborn." These lines were remembered by the writer as he listened, entranced, to Sir Thomas Beecham's stunning performance of the incomparable "Jupiter" Symphony—truly he was "dead" to this world and re-emerged only when the music ceased.

Sir Thomas has long had a well deserved reputation as an interpreter of Mozart and he surpasses himself here. Just as last month he has the final phonographic word on the *E flat* and *G minor Symphonies* so here he records a model performance—everything fits together beautifully; the deliberate but never fussy tempi, the spaciousness of his concept of the score, its drive without once being hurried are all hallmarks of a Beecham-Mozart collaboration.

The very lovely, though smaller work (it is not a "great work of art" in the sense the *C major Symphony* is) on the other side also receives a definitive performance. Alfred Einstein insisted, and for his usual good reasons, that the work is more a serenade than a divertimento and also, as usual, he is right. And serenade treatment it receives from the redoubtable Sir Thomas. He manages to bring an open-air freshness and an ingenuousness that is at once disarming and persuasive.

The recorded sound is very good; clear, resonant and full of concert hall realism. The disc is obviously an admirable one and is a must for all music lovers. Mozartians are advised to buy two copies for it is certain they will wear out the first copy in very short order.

WILLIAM A. OLSEN

Moore: Farm Journal. Oslo Philharmonic Orchestra conducted by Alfredo Antonini. One side, and **Bauer: Suite for String Orchestra.** And **Bauer: Prelude and Fugue for Flute and Strings.** Vienna Orchestra conducted by F. Charles Adler. 1-12" disc (*COMPOSERS CRI-101) \$5.95.

Luening: Symphonic Fantasia. And **Luening: Kentucky Rondo.** Vienna Orchestra conducted by F. Charles Adler. One side, and **Antheil: Serenade No. 1 for Strings.** Oslo Philharmonic Orchestra conducted by Alfredo Antonini. And **Howe: Stars.** And **Howe: Sand.** Vienna Orchestra conducted by William Strickland. 1-12" disc (*COMPOSERS CRI-103) \$5.95.

Kohs: Symphony No. 1. One side, and **Scott: Binoric Variations.** And **Scott: Hornpipe and Chantey.** Vienna Orchestra conducted by F. Charles Adler. 1-12" disc (*COMPOSERS CRI-104) \$5.95.

Kennan: (3) Pieces for Orchestra. And **Bergsma: Gold and the Senor Commandante.** One side, and **Rogers: Once Upon a Time.** Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (*ME-MG-50147) \$3.98.

Current Market Price \$3.19.

Contemporary American music is very well served by the collection of works found on these discs. It is indeed a strange world in which definitive performances of American compositions are served up by European orchestras, but we are still the richer for having them committed to discs.

Moore's *Farm Journal* and the works by Marion Bauer make pleasant listening. The *Journal* is a folksy and nostalgic piece, while Miss Bauer's works are classic in form and proportion. The work for flute and strings is beautifully played.

Kentucky Rondo is the finale to Luening's *Louisville Concerto*, a work composed in 1951. The *Fantasia* is much older, and speaks of an ambitious youth. Age has mellowed and softened the writing of many composers, so that their mature work—while less daring—is the greater musical accomplishment. George Antheil, the bad boy of *Ballet Meca-nique* fame, has written a string serenade that takes plenty of patience on the part of the listener to recognize its merits. Despite its obvious structural excellence, it is not a pretty work. Mrs. Howe's brief tone poems are distinguished by their imaginative qualities.

We were not tremendously impressed by the works on the other Composers record (CRI-104), though the performances are the equal of the others of the set.

Mercury's contribution to the American repertoire is of the same calibre as any of its earlier efforts. Kennan's *Three Pieces* were composed in Rome and clearly show the Respighi influence. Bergsma's ballet suite is a compendium of musical styles and daring effects. *Once Upon a Time* is a collection of fairy tales, the last of which ("The Ride of Koschei the Deathless") draws upon the same legend as Stravinsky's *Firebird*. Hanson and the Eastman musical forces are at their customary level of excellence, as is Mercury's sound.

N.

Holst: The Planets. Los Angeles Philharmonic Orchestra and the Women's Voices of the Roger Wagner Chorale conducted by Leopold Stokowski. 1-12" disc (*CL-P-8389) \$3.98.

For his Capitol debut (excluding the "sampler" of TNR Sept. '57) the redoubtable Leopold Stokowski has elected to record Gustav Holst's suite, *The Planets*. By so doing, he tangles batons (or something) with two top-flight British conductors on their own fields; but more of this a little later.

The Planets was written between 1914-1916 and is a suite of seven movements, namely: *Mars the Bringer of War*; *Venus, the Bringer of Peace*; *Mercury, the Winged Messenger*; *Jupiter, the Bringer of Jollity*; *Saturn, the Bringer of Old Age*; *Uranus, the Magician*; and *Neptune, the Mystic*. All connections with classic mythology and astrology are disclaimed—there is no program other than that implied in the titles.

One can readily understand Stokowski's enthusiasm for the score, what with its mystical implications and the opportunities the very vagueness of the program offers. And, make no mistake about it, our maestro extracts every last ounce of meaning—his meaning, to be sure—from the music. This, one feels, is as it should be. In this case the listener is treated to a very personalized tour of Holst's solar system; it is always interesting and, at times, exciting.

How close the blond maestro (his picture on the jacket of this album is a doozie!) comes to Holst's intentions is a moot point—those who are interested in traditional or even authentic performances are advised to seek out Sir Adrian and Sir Malcolm—the adventuresome will welcome Leopold Stokowski. The sound here is very good, indeed, and the jacket notes are informative and well written.

WILLIAM A. OLSEN

Britten: The Prince of the Pagodas, Op. 57. Orchestra of the Royal Opera House, Covent Garden, conducted by Benjamin Britten. 2-12" discs in box (*L-LL-1690/1) \$7.96.

London's notes for this album epitomize Britten's ballet suite as a "profoundly satisfying . . . musical experience." It appeared to us as a great many things, all indicative of Britten's genius for choreographic music and orchestration. By no stretch of the imagination, however, could it ever be typified as a "profoundly satisfying . . . musical experience"!

Rather it is a continuously complex musical pattern of strange rhythms, striking musical sonorities, and—in the case of this recording—thrilling sound.

The story of the ballet itself is inconsequential, but the mood of the work may be attributed to the composer's tour of the Orient shortly before the ballet was composed. There is an easily distinguishable pattern of character themes, identified as much by their instrumental timbres as by their melodic pattern. Britten also successfully integrates oriental instruments into his orchestral fabric with astounding results.

This is most emphatically not music to relax by, but this should not suggest that it has not its own rewards. *The Prince of the Pagodas* is a major work from one of the leading composers of our time. Having it committed to discs by the hand of the composer may be recognized as a signal service on the part of London. Future musical judgments will render the final verdict on the *Pagodas*, and—thanks to the present recording—we can always know how its creator meant it to be. N.

Moussorgsky—arr. Ravel: Pictures at an Exhibition.

Philharmonia Orchestra conducted by Herbert von Karajan. 1-12" disc (*ANG-35430TP) \$3.48. 1-12" factory-sealed disc (*ANG-35430) \$4.98.

Von Karajan has given us what is undoubtedly the most beautiful rendering of this score that can be had. Considered merely as a succession of gorgeous sounds, the present disc has no close competitor. Tempo-wise, however, there are more than a few matters about which one might take issue.

First of all, until this Angel disc came along, only Kubelik (*ME-MG-50000) and Rodzinski (*WEST-W-LAB-7019) required two full sides for the *Pictures*. In the case of von Karajan, the reasons are obvious: a slowness of tempo and a desire to provide wide groove spacing for the loud passages. Though von Karajan and Toscanini (*V-LM-1838) are poles apart in this music, particularly as regards tempi, we must observe that each offers a unanimity of concept that does not seem wrong, taken as a whole. Compare particularly the *Great Gate at Kiev*: taken out of context, Toscanini's fiery pace and von Karajan's majestic slowness makes one almost think that two different works were being played. Nevertheless, each taken as the final movement of a complete performance, both seem right.

We have often wondered whether some alert recording firm might issue an LP coupling with the piano version of the *Pictures* on one side and Ravel's orchestration on the other. This, it seems to us, would be the ideal package—certainly for the student of the music, at any rate. Nevertheless, as most persons prefer the orchestrated version, an adequate choice is available. Surely among Kubelik, Toscanini, Ormandy (*C-ML-4700), or the present disc one's favorite will be listed; for sheer sonic splendor, von Karajan's effort cannot be equaled. N.

Vaughan Williams: Symphony No. 8 in D minor.

One and one-half sides, and **Vaughan Williams: Partita for Double String Orchestra.** London Philharmonic Orchestra conducted by Sir Adrian Boult. 1-12" disc (*L-LL-1642) \$3.98.

Boult's limited edition of the Vaughan Williams symphonies appeared in 1954, and since that time all of the works have been made available separately. The *Symphony No. 8*, premiered in 1956, has now been added, so that owners of the earlier issues can have all of England's master-composer's symphonic works by the same conductor and orchestra.

In less than a year's time some critics seem to think that this very imposing symphony has earned a firm place in the standard repertoire. Now that it can be heard by more than one interpreter, it should be possible to explore its merits even more carefully. We are inclined to prefer Mercury's version by Sir John Barbiroli (*ME-MG-50125, TNR Feb. '57). It was he who conducted the first performance, and it still has the more convincing stamp of authority plus a slightly sharper sound. The second movement excerpt of this work in the Stokowski miscellany reviewed in TNR Sept. '57 makes us want to hear Stokowski's full rendition.

For a detailed discussion of the form of this symphony, we would refer you to the Mercury record cited above. The composer's exhaustive notes on the jacket of that disc also help to make it the better buy. Owners of the Boult set will, of course, want to make their collections complete. For the listener to whom Vaughan Williams is a new experience, the matter is nearly a toss-up, with a slight edge toward the Barbiroli reading for the reasons previously mentioned. N.

Haydn: Symphony No. 45 in F-sharp minor ("Farewell"). One side, and **Haydn: Symphony No. 55 in E-flat ("Schoolmaster").** Aldeburgh Festival Orchestra conducted by Benjamin Britten. 1-12" disc (*L-LL-1640) \$3.98.

Haydn: Symphony No. 101 in D ("Clock"). One side, and **Wagner: Lohengrin—Preludes to Acts 1 & 3.** And **Wagner: Die Götterdämmerung—Dawn and Rhine Journey.** Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini. 1-12" disc (*CAM-CAL-375) \$1.98.

Lest you, as we did, wonder why in the world Benjamin Britten has taken the podium to conduct this pair of Haydn Symphonies, read the jacket notes on this disc for the answer. It seems that Britten's home town is Aldeburgh, a fishing town in Suffolk, where there was an intimate music festival (the jacket notes do not say whether this is an annual event) in which Britten appeared as composer, conductor, soloist, accompanist, chamber musician and genial impresario. Britten is a creditable conductor, but why London should choose to com-

memorate this festival with the Britisher doing two Haydn Symphonies is quite beyond us; surely there must have been some other things more worth preserving for posterity.

Camden continues its policy of bringing us great performances from bygone days with its latest Toscanini release, coupling Haydn with Wagner—a little incongruous, but both well done with, as has been previously noted in these columns, better reproduction than the originals but far below today's standards.

Tribute to the Sadler's Wells Ballet, Royal Opera House Orchestra, Covent Garden, conducted by Robert Irving. 1-12" disc (*ANG-35521TP) \$3.48. 1-12" factory-sealed disc (*ANG-35521) \$4.98.

CONTENTS: *Comus*—Overture & Minuet (Purcell—arr. Lambert); *Prospect before us*—Fugue in D (Boyce—arr. Lambert); *Harlequin in the Street*—Allegro (No. 10) (Couperin—orch. Jacob; *Lord of Burleigh*—Agitato (No. 5) & Allegro vivace (No. 6); (Mendelssohn—orch. Jacob); *Les Rendezvous*—Allegro non troppo (No. 5) & Allegro (No. 6) (Auber—arr. Lambert); *Rake's Progress*—Sarabande & Orgy (Gordon); *Apparitions*—Consolation (No. 1) & Galop (No. 7) (Liszt—orch. Jacob); *Horoscope*—Valse for the Gemini (No. 3) (Lambert); *Wedding Bouquet*—Tango & Waltz (Berners); *Adam Zero*—Dance of Summer (No. 10) (Bliss); *Cinderella*—Waltz & Midnight (No. 38) (Prokofiev).

A very appropriate tribute commemorating the Silver Jubilee (1956) of the Sadler's Wells Ballet, offering excerpts from eleven of its most popular ballets. Needless to say, the music stands well by itself, and thus the disc will appeal to ballet fans and lovers of just plain good music as well.

Shostakovich: Symphony No. 7, Op. 60 ("Leningrad"). Leningrad Philharmonic Orchestra conducted by Eugene Mravinsky. Three sides, and **Shostakovich: Symphony No. 1, Op. 10**. State Orchestra of the USSR conducted by Kiril Kondrashin. 2-12" discs in box (*VAN-VRS-6030/1) \$9.96.

We must salute Vanguard's integrity. It states, in the liner notes: "This recording was processed from the original master tapes. . . . Although it does not meet the highest standards of present-day Vanguard recorded sound, it is issued because of the historic importance. . . ." For those to whom this is great music of importance, the reproduction is not bad, it just lacks the range and timbre we have come to expect in the past couple of years. To us, no performance of the Shostakovich No. 7 is worth too much trouble, for it remains, to our taste, a bombastic piece of tripe. That opinion was formed at its glorious and notorious first American performance and through subsequent hearings on discs. If

the No. 7 is really a great work, we stand in ignorance of it, and it must be classified along with some other music that we just do not "dig." This stuff is not hard to understand; it is entirely too obvious and not worth all the shouting. It was written in a frenzy of chauvinistic passion. However admirable the motive, the end result is trash.

Shostakovich is hardly different from any other great composer, for all the masters penned much drivel unworthy of their names—after all, no one can hit a home run every time at bat. By the time Shostakovich is as old as Bach, or even Brahms, we wager the No. 7 will have an inch of dust on it in most libraries. As far as the present performance is concerned, let it be said that Mravinsky and the Leningrad Orchestra play it valiantly and have the best of the three available LP's in matters of performance and reproduction. It is played with obvious sincerity, and we even felt the work gained stature under Mravinsky's hand, for his reading is well controlled and not charged with sensationalism.

The No. 1 was previously available on Vanguard. Were it a better reproduction it would challenge other LP versions; as it is, others must take precedence. E. E. S., Jr.

Prokofiev: Cinderella. Covent Garden Orchestra conducted by Hugo Rignold. 1-12" disc (*V-LM-2135) \$3.98.

Villa Lobos: The Surprise Box ("Caixinha de Boas Festas"). One side, and **Falla: Homage** ("Homenajes"). Rome Symphony Orchestra conducted by J. J. Castro. 1-12" disc (*V-LM-2143) \$3.98.

Music of France. San Francisco Symphony Orchestra conducted by Pierre Monteux. 1-12" disc (*CAM-CAL-385) \$1.98.

CONTENTS: *Symphonic Suite No. 2* (Protée); *Sarabande* (Debussy—orch. Ravel); *Damnation of Faust*—Rakoczky March (Berlioz); *Fervaal*—Introduction to Act I, *Istar: Symphonic Variations*, Op. 42 (d'Indy).

Stravinsky: L'Oiseau de Feu (Suite). One side, and **Bizet: Jeux d'Enfants**. And **Ravel: Ma Mère l'Oye**. Philharmonia Orchestra conducted by Carlo Maria Giulini. 1-12" disc (*ANG-35462TP) \$3.48. 1-12" factory-sealed disc (*ANG-35462) \$4.98.

Those who sat spellbound watching Margot Fonteyn dance the role of Prokofiev's *Cinderella* on TV last spring may have been so awed by the visual perfection there displayed that they forgot to listen to the music. Now they can hear most of the score at their leisure played by the Covent Garden Orchestra. Suffice to say that this work is established firmly in the tradition of *Swan Lake* and *Sleeping Beauty*. It is at once tuneful, tricky, dramatically sound, and—of course—superbly orchestrated. The performance here leaves little to be desired; a very enjoyable disc.

The odd assortment by the Rome Symphony Orchestra is the first issue of an essay into the record-

ing industry by the famous Italian music publishing firm of Ricordi. The discs will appear in this country on RCA Victor. It would seem that beginner's luck is the case here, for Villa-Lobos' *Surprise Box* is a most pleasant little ballet suite, possessing one of the most endearing melodies we have heard in a long time. The Falla *Homenajes*, though technically a masterpiece, seems quite a forbidding work. Both selections are well played and recorded and, as we have mentioned, the Villa-Lobos is a little gem.

Though Monteux has a very special way with the French music on this Camden disc, none of it is so well performed as to compensate for the poor sound on this record.

Giulini's reading of the oft-recorded *Firebird* lacks the excitement of several others. With the French works, however, the magical touch is there. Both the Bizet and Ravel suites shine with an almost iridescent glow. Angel's recording is crystalline.

N.

Berlioz: (5) Overtures. L'Orchestre du Théâtre national de l'Opéra conducted by André Cluytens. 1-12" disc (*ANG-35435TP) \$3.48. 1-12" factory-sealed disc (*ANG-35435) \$4.98.

CONTENTS: *Benvenuto Cellini*, Op. 23; *Le Carnaval Romain*, Op. 9; *Le Roi Lear*, Op. 4; *Le Corsaire*, Op. 21; *Béatrice et Benedict*.

A little over a year ago Columbia issued a similar disc by Sir Thomas Beecham and the Royal Philharmonic (TNR July '56). Cluytens gives us the *Benvenuto Cellini* and *Béatrice et Benedict* instead of *Les Francs-Juges* and *Waverley* on the Beecham disc. We prefer the present selections by Cluytens but the conducting of Sir Thomas.

Glière: Symphony No. 3 in B minor, Op. 42 ("Ilya Mourometz"). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5189) \$3.98.

Glière: The Red Poppy (Ballet Suite). One side, and Ippolitov-Ivanov: *Caucasian Sketches*. London Philharmonic Orchestra conducted by Anatole Fistoulari. 1-12" disc (*V-LM-2133) \$3.98.

Columbia's jacket notes quote copiously from the text that Glière provided for the ponderous "Ilya Mourometz." Among the things not mentioned, however, is the fact that the performance as heard here is somewhat abridged. Even so, there is plenty to hear, and most of it is thrilling listening. There are occasional passages that seem overly tedious at first hearing, but there are many other sections as bright and exhilarating as any Russian music of the period. (The work was composed in 1909-11). What is most surprising is the almost Wagnerian atmosphere that can be evidenced in the more lyrical sections of the work.

Ormandy has given the score a superlative reading, and the fine Philadelphians are at the top of their form. Columbia's engineering in this disc is

exceptionally fine. Here is an item slightly off the Beethoven-Brahms-Tchaikovsky path that is well worth hearing. Fortunately it receives a superior performance by expert musical forces.

The pairing of the Ippolitov-Ivanov *Caucasian Sketches* with the excerpts from Glière's *Red Poppy* Ballet provides a satisfactory disc. The ballet side seems to be a dancing version, with few of the liberties taken with this music that sometimes find their way into the concert hall. Fistoulari's reading of the *Sketches* is a bit ponderous at times. Even the sparkling "Procession of the Sirdar" fails to generate the excitement generally associated with this music.

N.

Berlioz: (4) Overtures. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. 1-12" disc (*WEST-XWN-18523) \$3.98.

CONTENTS: *Roman Carnival*; *Les Francs-Juges*; *Benvenuto Cellini*; *Waverley*.

Dukas: L'Apprenti Sorcier. New York Philharmonic Orchestra conducted by Dimitri Mitropoulos. 1-12" disc (*C-ML-5198) \$3.98.

CONTENTS: *L'Apprenti Sorcier* (Dukas); *Schwanda*—Polka and Fugue (Weinberger); *Les Preludes* (Liszt); *Salome*—Dance of the Seven Veils (R. Strauss).

Records of a selection of Berlioz overtures seem to be arriving at our studio often these days, and dealers report brisk sales of practically all of them—especially the Beecham LP (*C-ML-5064, TNR July '56); the present very fine Westminster disc should join the parade . . . Mitropoulos tries his hand at four popular classical selections and comes up with good readings of all, the *Salome* excerpt being outstanding.

Grieg: Peer Gynt Suites Nos. 1, Op. 46, and 2, Op. 55. Boston Pops Orchestra conducted by Arthur Fiedler, with Eileen Farrell (soprano). One and one-half sides, and Grieg: *Lyric Suite*, Op. 54. Boston Pops Orchestra conducted by Arthur Fiedler. 1-12" disc (*V-LM-2125) \$3.98.

Debussy: La Mer. One side, and Ravel: *Daphnis et Chloé Suite No. 2.* Los Angeles Philharmonic Orchestra conducted by Erich Leinsdorf. 1-12" disc (*CL-P-8395) \$3.98.

Most persons who wish the *Peer Gynt Suites* prefer the popular orchestral version without any singing; those who wish the music as close to the original as one can get will certainly want Sir Thomas Beecham's wonderful LP of the *Music from Peer Gynt* (TNR Oct. '57). So by having Eileen Farrell sing *Solveig's Song* on the present recording of the two Suites, we rather wonder whether Mr. Fiedler hasn't defeated his own purpose . . . Leinsdorf performs both *La Mer* and the *Daphnis et Chloe Suite No. 2* as well as one might wish, though we must make the time-worn observation that both numbers were adequately represented in the LP

catalogs already. The present disc offers the only coupling of the two works in question, so it must be on this basis that the disc is recommended.

CONCERTO



A. Marcello—rev. Giegling: **Concerti "La Cetra"**—Nos. 2, 3, 4, 6. And **A. Marcello: Concerto in D minor for Oboe, Strings and Thorough-bass. I** Musici. 1-12" disc (*EPIC LC-3380) \$3.98.

La Cetra is the first work we ever recall hearing by Alessandro Marcello (c. 1684-c. 1750) and this LP is the only A. Marcello disc listed in the current Schwann catalog. Alessandro was the older brother of the more famous Benedetto, and these *La Cetra* Concerti are, of course, of the baroque Italian school. They indicate that Alessandro was a skilled craftsman and an excellent tune spinner. There may be some doubt in the mind of the listener as to whether he was composing for fun or to express serious thoughts; we will leave this conjecture to the scholars and report only that here is pleasant music, easy to take, brilliantly recorded and superbly played.

Historical research has done little to clarify the matter of the *Concerto in D minor for Oboe, Strings and Continuo* (with embellishments by J. S. Bach). Its original authorship is unknown; perhaps there were two original versions; if so, did Marcello work from Bach's or did Bach work from Marcello's? No satisfactory answer has been given, but the work is irrefutably fine in its conciseness, melodic inspiration and clarity of design. Sabatino Cantore is oboe soloist.

Beethoven: Concerto No. 2 in B-flat, Op. 19. One side, and **Bach: Concerto No. 1 in D minor, BWV. 1052.** Glenn Gould (piano) with the Columbia Symphony Orchestra conducted by Leonard Bernstein. 1-12" disc (*C-ML-5211) \$3.98.

Current Market Price: \$2.98.

Bach: Concerto No. 1 in D minor, BWV. 1052. One side, and **Bach: Concerto No. 5 in F minor, BWV. 1056.** Jean Casadesus (piano) with the Paris Conservatory Orchestra conducted by André Vandernoot. And **Bach: Toccata and Fugue in C minor, BWV. 911.** Jean Casadesus (piano). 1-12" disc (*ANG-45003) \$3.98.

The Glenn Gould record arrived at the studio barely in time to be covered for this issue of THE NEW RECORDS, and since it is Columbia's classical "Buy of the Month" for November, the critique of it must be of a rather hurried nature. We compared the Beethoven 2nd *Concerto* with that of Rubinstein (see TNR Oct. '57) and were rather surprised to note that Gould stood up rather well beside the veteran; pricewise, the Gould is easily the better

value—even with the questionable bonus of the Bach 1st *Concerto* thrown in. (Each concerto from the complete set of Beethoven *Concertos* by Rubinstein is now available singly, with each one complete on one 12-inch LP disc—see NEW LP RELEASES, this issue).

Avoiding the obvious comment that the Bach and Beethoven concertos make a somewhat incongruous coupling and considering each work only on its own merits, we are forced to give a decided nod to M. Jean Casadesus' performance of the Bach 1st *Concerto in D minor* over that of his contemporary. Having noted Mr. Gould's superb recording of the Goldberg Variations (*C-ML-5060, TNR Feb. '56), we were rather surprised at this and must place the blame for the so-so showing on the shoulders of conductor Bernstein; the disc isn't bad—it isn't anything special. It would be a good concert performance, but one expects something out of the ordinary to be committed to discs. If it is the Bach you are looking into, the Casadesus disc, featuring two concertos and the *Toccata and Fugue in C minor* is the better buy, even at \$1 more in price.

J.

Mozart: Concerto No. 3 in G, K. 216. Leonid Kogan (violin) with the Philharmonia Orchestra conducted by Otto Ackermann. One side, and **Prokofiev: Concerto No. 2 in G minor, Op. 63.** Leonid Kogan (violin) with the London Symphony Orchestra conducted by Basil Cameron. 1-12" disc (*ANG-35344TP) \$3.48. 1-12" factory-sealed disc (*ANG-35344) \$4.98.

The coupling on this disc is a curious one. It poses a stupendous challenge for the soloist, the result of the wide gap between the styles of Mozart and Prokofiev and their respective writing for the solo instrument. Violinist Kogan emerges more successfully from his essay of the Prokofiev concerto.

Mozart's work was one of five composed in the year 1775, probably for use by his father. It lacks the classic proportions of the *Fourth Concerto*, but it is a refined and elegant work. Mr. Kogan uses cadenzas written by David Oistrakh. The performance is competent throughout, but the soloist's tonal quality seems slightly bold and harsh for the subtleties of Mozart.

It is with Prokofiev's daring and difficult *Second Concerto* that Kogan's talents really assert themselves. This work is very like this composer's other works of that era (1935), showing a continual strife between lyricism and the harsher aspects commonly described as "modern tendencies." The work is in the customary three movements: the first is a long dialogue between orchestra and soloist, typifying the conflicts mentioned above; the middle movement is a delicate *Andante*; the finale is an intense, strident section, making intense demands upon the solo performer.

N.

CHAMBER MUSIC



Ravel: Sonata for Violin and Piano. And Hindemith: Sonata No. 3 in E (1935). One side, and **Prokief: Sonata for Violin Solo, Op. 115.** And **Prokofiev: (5) Melodies for Violin and Piano, Op. 35a.** Joseph Szigeti (violin) and Carlo Buscotti (piano). 1-12" disc (*C-ML-5178) \$3.98.

A potpourri of music evidently to show off the well-known talents of Joseph Szigeti. There are plenty of recordings of the Ravel *Sonata*, including the excellent Francescatti-Balsam one (*C-ML-5058, TNR Oct. '56); the other works are all recorded here for the first time on LP.

Boccherini: Quintet in C minor, Op. 18, No. 1. One side, and **Boccherini: Quintet in F, Op. 13, No. 3.** Quintetto Boccherini. 1-12" disc (*ANG-45009) \$3.98.

Haydn: (6) Trios for Flute and Strings, Op. 38. Poul Birkelund (flute), Arne Karecki (violin) and Alf Petersen (violoncello) 1-12" disc (*VAN-VRS-1008) \$4.98.

CONTENTS: *Trios Nos. 1 in D, 2 in G, 3 in C, 4 in G, 5 in A, 6 in D.*

Mozart: (4) Quartets for Flute and Strings. Poul Birkelund (flute), Arne Karecki (violin), Herman Holm Anderson (viola) and Alf Petersen (violoncello). 1-12" disc (*VAN-VRS-1006) \$4.98.

CONTENTS: *Quartets Nos. 1 in D, K. 285, 2 in G, K. 285a; 3 in C, K. 285b; 4 in A, K. 298.*

Mozart: (4) Quartets for Flute and Strings. Hubert Barwahser (flute) with members of the Netherlands String Quartet. 1-12" disc (*EPIC-LC-3368) \$3.98.

CONTENTS: *Quartets Nos. 1 in D, K. 285; 2 in G, K. 285a; 3 in C, K. 285b; 4 in A, K. 298.*

Clementi: (6) Trios. Trio di Bolzano. 1-12" disc (*EPIC-LC-3351) \$3.98.

CONTENTS: *Trios Nos. 1 in D; 2 in G; 3 in C; 6 in C ("La Chasse"); in F, Op. 32, No. 1; in D, Op. 32, No. 2.*

Another in the very fine series of recordings of Boccherini's Quintets by the Quintetto Boccherini (see TNR June '57); those making a collection of these will surely wish to add this new one to their libraries . . . Vanguard offers two new chamber music LP's this month, one of Haydn's Flute Trios and the other of Mozart's Flute Quartets; and Epic enters the competition with a duplicate issue of the Mozart pieces. Both Vanguard discs and the Epic one are excellently done. Between the two Mozart issues, there is very little choice; the calibre of the artists and of the reproduction of each is almost identical. All we will say is that all of the flute works are delightful, but if your budget will permit the purchase of only one disc, the Mozart works are slightly preferable, and the Epic is the

better buy . . . The trios of Muzio Clementi (1752-1832) are lighter than the Mozart, Haydn or Boccherini works considered in this review. They are scored for piano, violin and 'cello. They fall pleasingly on the ear; though not of any great moment, these works are full of irresistible melodies that almost anyone would like. All are impeccably played.

Franck: Sonata in A. One side, and **Fauré: Sonata No. 1 in A, Op. 13.** Mischa Elman (violin) and Joseph Seiger (piano). 1-12" disc (*L-LL-1628) \$3.98.

Elman Encores. Mischa Elman (violin) accompanied by Joseph Seiger (piano). 1-12" disc (*L-LL-1629) \$3.98.

CONTENTS: *Slavonic Fantasia (Dvorák—arr. Kreisler); Song without Words, Op. 62, No. 1 ("May Breezes") (Mendelssohn—arr. Kreisler); Cubanaisé (Miller); Liebeslied (Kreisler); Tango (Elman); Airs Tsiganes (Espejo); Canto Amoroso Sammartini—arr. Elman); Chanson Polonaise (Wieniawski); From San Domingo (Benjamin); From My Homeland No. 2 (Smetana).*

Fritz Kreisler Favorites. Rafael Druian (violin) accompanied by John Simms (piano). 1-12" disc (*MEMG-50119) \$3.98.

Current Market Price: \$3.19.

CONTENTS: *Praeludium and Allegro; Chanson Louis XIII and Pavane; Menuet; La Précieuse; Andantino; Sicilienne and Rigaudon; Caprice Viennois; That Old Refrain; Schön Rosmarin; Liebeslied; Midnight Bells; Liebesfreud; Tambourin Chinois.*

The *pièce de résistance* among these three discs is, of course, the Elman recording of the Franck and Fauré Sonatas. When one considers that Mischa Elman made his debut in 1904, one must marvel at the old gentleman's ability; nevertheless, a critic's job is to suggest whether the present recording is superior to others already available, and regrettably one cannot do so in the present instance. One can point to the Fuchs-Balsam recording of the same pairing (*D-DL-9716, TNR Oct. '55) as just one example of superiority; and, if the Fauré interests you, one can suggest that Francescatti's magnificent reading of the Fauré Sonatas Nos. 1 and 2 (*C-ML-5049, TNR July '56) is a more logical coupling.

The recording of the Elman encores will bring a breath of nostalgia to the old-time collectors of this great artist's records.

Readers of THE NEW RECORDS may recall a previous release, in quite a different vein, by the Messrs. Druian and Simms: the recordings of the four Ives Sonatas for Violin and Piano (*ME-MG-50096 and 50097, TNR June '56). Again we find great performances; we especially enjoyed the Kreisler "hoaxes" on side one of Fritz Kreisler Favorites—compositions by Kreisler which he slyly ascribed to such composers as Boccherini, Vivaldi and others and which remained undiscovered for some 35 years until Olin Downes got wind of the true state of affairs.

Sibelius: Quartet in D minor, Op. 56 ("Voces Intimae"). One side, and **Grieg: Quartet in G minor, Op. 27**. Budapest String Quartet. 1-12" disc (*C-ML-5202) \$3.98.

The renowned Budapest String Quartet turns its attention to two seldom-heard works this month. We do not ever recall having heard the Sibelius Quartet before; this is its sole LP recording, an earlier disc by the Griller Quartet (*L-LL-304, TNR May '51) having been discontinued. Neither modern nor romantic, this work seems to be typical of other, more familiar works of Sibelius . . . "Whereas the Finnish landscapes of Sibelius are unpeopled and pristine, the Norwegian canvases of Grieg are nearly always village scenes wherein the center of interest is the human activity," writes Charles Burr in the jacket notes to this disc; which words impress us as the chief difference between the two works at hand. Abounding in gay folk melodies, the Grieg work is charming and gracious. The Budapest Quartet plays both quartets with its customary finish.

Beethoven: Sonata No. 7 in C minor, Op. 30, No. 2. One side, and **Beethoven: Sonata No. 10 in G, Op. 96**. Arthur Grumiaux (violin) and Clara Haskil (piano). 1-12" disc (*EPIC LC-3381) \$3.98.

Brahms: Sonata No. 2 in A, Op. 100. One side, and **Brahms: Sonata No. 3 in D minor, Op. 108**. Ruggiero Ricci (violin) and Julius Katchen (piano). 1-12" disc (*L-LL-1569) \$3.98.

Schubert: Sonatina No. 1 in D. One side, and **Schubert: Sonatina No. 2 in A minor**. Johanna Martzy (violin) and Jean Antonietti (piano). 1-12" disc (*ANG-35364TP) \$3.48. 1-12" factory-sealed disc (*ANG-35364) \$4.98.

Outstanding in this trio of LP's is the Beethoven disc by the very fine Arthur Grumiaux and Clara Haskil, whose record of the Mozart *Sonata in B-flat, K. 454* and *Sonata in A, K. 526* (TNR July '57) won the Grand Prix du Disque for 1957 . . . The Brahms performances are lightweight, but then, so are the works . . . The two Schubert Sonatinas are perfectly delightful, expertly performed.

VIOLIN



Chausson: Poème, Op. 25. And **Ravel: Tzigane**. One side, and **Berlioz: Reverie and Caprice, Op. 8**. And **Saint-Saëns: Havanaise, Op. 83**. And **Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28**. Aaron Rosand (violin) with the Southwest German Radio Orchestra conducted by Rolf Reinhardt. 1-12" disc (*VX-PL-10470) \$4.98.

Some mighty fine music for violin and orchestra for those who do not wish for pieces as heavy as concertos. 28-year-old Aaron Rosand is recognized as an outstanding American-born and American-trained concert artist; this is the first disc we have run across by him, and we would wish for more.

CHORAL



Berlioz: L'Enfance du Christ, Op. 25. (Sung in French). Florence Kopleff (contralto), Cesare Valetti (tenor), Gérard Souzay (baritone), Giorgio Tozzi (bass); New England Conservatory Chorus directed by Lorna Cooke de Varon; and Boston Symphony Orchestra conducted by Charles Munch. 2-12" discs in box (*V-LM-6053) \$7.98.

To write in a cool, detached and coherent manner about the new RCA Victor recording of Berlioz' *L'Enfance du Christ* is going to be a tough job for your correspondent. Berlioz is just not a composer one can be prosaic about—he excites, he enrages, and (one suspects) the worst offence one could commit, insofar as your true Berliozian is concerned, would be to yawn while his music was being played.

Well, only the most fanatic anti-Berliozian could yawn during this recording. RCA Victor has lavished its finest New Orthophonic sound on the performance, and the Boston Symphony Orchestra directed by Charles Munch play the score *con amore* and with all the skill and knowledge at their command—which, by the way, is just about as great as may be found in this vale of tears.

Cesare Valetti proves himself a genuine musician by his sensitive and idiomatic singing of the part of the Narrator and, surprisingly, his French diction and pronunciation is above reproach. Gérard Souzay turns in the classic performance one expects—he is superb! A newcomer to this writer is Florence Kopleff; she proves to be a fine mezzo who can sing with real feeling and a good sense of style. Giorgio Tozzi, a triple threat man (Herod, Polydorus and the Ishmaelite father) does a fine job in all three roles.

The music is sheer magic and the words are as wonderful as the music. Munch proves to be headman (which is as it should be), and the performance is one that this writer is convinced Berlioz would have loved. He that hath ears to hear, let him hear.

WILLIAM A. OLSEN

Songs of Faith and Devotion. Mormon Tabernacle Choir of Salt Lake City directed by J. Spencer Cornwall. 1-12" disc (*C-ML-5203) \$3.98.

CONTENTS: *Come, Come, Ye Saints* (Clayton—arr. Cornwall); *Challenge of Thor* (Elgar); *Clouds* (Anon.—arr. Deis); *Jesu, Priceless Treasure*—Death, I Do Not Fear Thee (Bach); *Out of the Silence* (Ryan); *Judas Maccabaeus*—Sound an Alarm! (Handel—arr. Noble); *Stabat Mater*—Blessed Jesu, Fount of Mercy (Dvořák); *St. Matthew Passion*—The Sorrows Thou Art Bearing & Here Will I Stay Beside Thee (Bach); *Glorious Everlasting*; *Waters Ripple and Flow* (Czech folk song—arr. Taylor); *Song of the Silent Land*.

This is the third release of the magnificent Mormon Tabernacle Choir directed by J. Spencer Cornwall. The first two were previously reviewed in THE

NEW RECORDS in Jan. '56 and Apr. '54. The works on the present disc are somewhat more pretentious (and less familiar) and, for our money, this record is the finest of the three.

Grieg: Music from Peer Gynt. Royal Philharmonic Orchestra and Beecham Choral Society conducted by Sir Thomas Beecham, with Ilse Hollweg (soprano). 1-12" disc (*ANG-35445TP) \$3.48. 1-12" factory-sealed disc (*ANG-35445) \$4.98.

We recall only one previous recording of this music (*ME-MG-10148, TNR March '54), now deleted, which is surpassed by the present record, in any event. Sir Thomas Beecham, in his autobiography, *The Mingled Chime*, says that Grieg's music to Ibsen's *Peer Gynt* is among the finest examples of incidental music ever written; one can surely believe, after hearing this wonderful recording, that Sir Thomas is, indeed, sympathetic to the music. Though all of the music will be familiar, due to the great popularity of the *Peer Gynt Suites*, if you have never heard the "original," we urge you to investigate the present disc. Ilse Hollweg, in the role of the faithful Solveig, sings with great purity of tone; the short choral passages are fine; and Sir Thomas, as usual, stresses and caresses each nuance as only he can.

The English Singers. The English Singers. 1-12" disc (*ANG-35461TP) \$3.48. 1-12" factory-sealed disc (*ANG-35461) \$4.98.

CONTENTS: *Sing We and Chant It, Now Is the Month of Maying* (Morley); *This Sweet and Merry Month* (Byrd); *The Silver Swan* (Gibbons); *Stay Corydon* (Wilbye); *Come Away Sweet Love* (Greaves); *To Shorten Winter's Sadness* (Weelkes); *Matthew, Mark, Luke and John, Greensleeves*; *I Will Give My Love an Apple, O Can Ye Sew Cushions?*, *Turtle Dove*, *Wassail Song* (Anon.).

A rather amazing phenomenon occurs when one recording has the ability to bring the spirit of Christmas to every day in the year. That is, however, exactly what happens when one listens to this recital on Angel by the English Singers. This group of six musicians has spent years of research and practice to bring to an eager public authentic renditions of the songs of the Elizabethan Age. All the warmth, gaiety, and fellowship of the Yuletide Season result when this group sings a madrigal, ballet, or folk song such as the immortal and indestructible "Greensleeves."

Singing a *cappella*, or at times with lute accompaniment, the English Singers offer thirteen songs from Elizabethan or earlier English composers, though four of them have a contemporary flavor about them, having been arranged by Gustav Holst, Granville Bantock and Ralph Vaughan Williams. The result is entirely pleasing and reveals the rea-

son why these musicians have gained popularity throughout the world by their carefully constructed performances of English Folk music.

Whether you are sitting before a real roaring fire or an imaginary one, there is no doubt that complete enjoyment will come from a hearing of this outstanding disc. P.



VOCAL

American Ballads. Pete Seeger (vocals & banjo). 1-12" disc (*FOLK-FA-2319) \$5.95.

CONTENTS: *Lady of Castyle*; *Gypsy Davy*; *St. James Hospital*; *Golden Vanity*; *Jesse James*; *Pretty Polly*; *Devil's Curst Wife*; *John Henry*; *Jay Gould's Daughter*; *Titanic Disaster*; *Lady Margaret*; *John Hardy*; *Barbara Allen*; *Three Butchers*.

Songs for All Ages. Burl Ives (vocals) with orchestral accompaniments. 1-12" disc (*C-CL-980) \$3.98.

CONTENTS: *Little White Duck*; *Lollipop Tree*; *Little Engine That Could*; *Mr. Froggie Went a-Courtin'*; *Donut Song*; *Two Little Owls*; *Fooba Wooba John*; *Old Witch, Old Witch*; *The Whale*; *Buckeye Jim*; *Sow Took the Measles*; *The Goat*; *Mr. Rabbit*; *Tailor and the Mouse*; *Mother Goose Songs*.

The Days of '49. Logan English (vocals) with guitar. 1-12" disc (*FOLK-FH-5255) \$5.95.

CONTENTS: *What Was Your Name in the States?*; *Sacramento*; *Ripping Trip*; *Sweet Betsy from Pike*; *Crossing the Plains*; *Prospecting Dream*; *Life in California*; *I Often Think of Writing Home*; *Days of '49*; *He's the Man for Me*; *Clementine*; *The Gambler*; *Joe Bowers*; *California Stage Company*; *California Bloomer*; *Sacramento Gals*.

Walk in the Sun. Earl Robinson (vocals & guitar). 1-12" disc (*FOLK-FA-2324) \$5.95.

CONTENTS: *Ballad of the Lead Platoon*; *Texas Division*; *Waiting*; *One Little Job*; *Platoon Started Out*; *Six Mile Walk*; *Trouble Coming*; *Texas Division Blues*; *They Met Hitler's Best*; *Moving In*; *Walk in the Sun*; *House I Live In*; *Texas Girl*; *From Here on Up*; *Train Song*; *Joe Hill*; *Free and Equal Blues*; *Spring Song*; *Good Morning*; *Black and White*.

Pete Seeger and Burl Ives are well known and require no comment from this quarter . . . Logan English has the rough voice necessary for these bawdy songs of the gold rush . . . Earl Robinson sings the ballads he wrote for the motion picture, *Walk in the Sun*. This is contrived folk music, chauvinistic in character, out in left field politically, but well sung. All of the Folkways discs listed above come with a booklet containing words to all the

songs; Columbia supplies not only no words, but no jacket notes, either.

In passing, we might mention that, for those interested, the publishers of THE NEW RECORDS have secured a limited number of Folkways catalogs, one of the largest catalogs of folk, ethnic and similar music in the world, and will be happy to send a copy *gratis* to any reader requesting one, so long as the supply lasts.

Wolf: Lieder. Dietrich Fischer-Dieskau (baritone) accompanied by Gerald Moore (piano). 1-12" disc (*ANG-35474TP) \$3.48. 1-12" factory-sealed disc (*ANG-35474) \$4.98.

CONTENTS: (3) *Harfenspieler Lieder; Erschaffen und Beleben; Genialisch treiben; Phänomen; Anakreons Grab; Ob der Koran von ewigkeit sei?*; (2) *Cophtisches Lieder; Alle gingen, Herz, zur Ruh'; Wer sein holdes Lieb verloren; Verschwiegene Liebe; Lebe wohl; In der Frühe; Fussreise.*

Wolf: Lieder. One side, and **R. Strauss: Lieder.** Kirsten Flagstad (soprano) accompanied by Edwin McArthur (piano). 1-12" disc (*L-LL-1680) \$3.98.

CONTENTS: *Gesang Weylas; Gebet; Über Nacht; Der Freund; Heb' auf dein blondes Haupt; Anakreons Grab; Morgenstimmung, Zur Ruh' (Wolf). Befreit; Mit deinen blauen Augen; Lob des Leidens; Ich trage meine Minne; Seitdem dein' aug'; Geduld (R. Strauss).*

Dietrich Fischer-Dieskau and Kirsten Flagstad are almost a generation apart, although they are represented this month in releases of songs by the same composer, Hugo Wolf. Madame Flagstad completes her recital with a selection of songs by Richard Strauss.

Strangely enough, the younger of the two wins this particular contest completely. Fischer-Dieskau has managed the seemingly impossible task of becoming a marvelously expressive singer at an early age. This recital of Hugo Wolf lieder is a gem. The baritone conveys the subtleties and overt emotions without the sacrifice of one whit of musicianship. An instinctive sense of drama coupled with a well pitched voice would be enough to ask; but Fischer-Dieskau adds to these qualities a spark of greatness which infuses every note with meaning.

There is no doubt that the Flagstad recital is good; one would not expect her delivery to be poor. The point is that she has been equalled by several "lesser-lights" in recent recordings of a similar nature. Although there is no duplication in the Wolf songs of Fischer-Dieskau and Flagstad, this reviewer had the opportunity of criticizing a Lisa della Casa Strauss recital recently, which was far more expressive than that offered by Mme. Flagstad here. Perhaps it is because of the association with the Brunhildes and Isolde which the lady has done so beautifully that the application of this magnificent instrument to such a song as Strauss' *Befreit* or any of

the Wolf songs does not seem to come off well.

Fischer-Dieskau is clearly the master, as only a hearing of these discs will prove. The Flagstad disc will not disappoint her admirers, although it cannot be relied upon to create new fans. P.

Brahms Lieder. Hans Hotter (baritone) accompanied by Gerald Moore (piano). 1-12" disc (*ANG-35497TP) \$3.48. 1-12" factory-sealed disc (*ANG-35497) \$4.98.

CONTENTS: *Wie Melodien zieht es; Sonntag; Minnelied; Komm bald; Wir wandelten; Wie bist du, meine Königin; Sapphische Ode; Botschaft; Sommerabend; Mondenschein; Ständchen; O wüsst' ich doch den Weg zurück; Auf dem Kirchhofe; Heimkehr; Im Waldeseinsamkeit; Wenn du nur zuweilen lächelst; Verrat.*

(5) **Centuries of Spanish Song (1300-1800).** Victoria de los Angeles (soprano) with instrumental ensemble. 1-12" disc (*V-LM-2144) \$3.98.

CONTENTS: *Mariam matrem, Ay triste vida corporal, Pastorico non te aduermas, Ay luna que reluces, En esta larga ausencia, Canción de cuna (Anon.); Que es mi vida preguntais (Cornago); Porqué es dama tanto quereros, No me llames segalaherba (Pisador); De dónde venís amore (Valderábano); Molinillo que mueles amores (del Vado); Confiado jilguerillo (Literes); Seguidillas religiosas (Plá); Jilguerillo con pico de oro (de Laserna); El canapé (Polomino).*

A recital of Brahms lieder performed by an inferior artist most likely results in a state of unequalled boredom, for this composer demands that the singer bring to his songs a wealth of expressive and sensitive lyricism. Hans Hotter has the necessary qualifications for successful Brahms and does not fail to wring every facet of emotion from the songs presented on this Angel disc. He manages the various moods of melancholy, elation, near-sentimentality, and love with an ease expected, but not too often received, of one thoroughly grounded in the field of lieder. Gerald Moore is again the expert accompanist as he joins Herr Hotter in fine interpretations of the seventeen songs on this disc. Angel has provided texts and commentary which have become almost a trademark of excellence.

That Victoria de los Angeles has approached the plane of infallibility would be challenged by few critics in the world today. Her performances in opera grow in stature each year, and her song recitals are a feast. A highlight of her program is invariably songs of Spain, and RCA Victor has seen fit to give us more of these works which have become peculiarly her own. The Gothic, Renaissance, and Baroque Periods are represented here by fifteen songs of little known or anonymous Spanish composers. Mme. Angeles delivers each of these as though she might have been the composer. Authoritative interpretation is a rare gift by which this so-

prano convinces her audience of the true drama of the music. Her tools are a well focused voice, beautifully produced, and strong feeling according to the mood involved. RCA Victor has contributed rather sketchy notes and has not included texts. The instrumental ensemble achieves a fitting background for the songs of various periods. P.

Bernstein: West Side Story. Carol Lawrence, Larry Kert, Chita Rivera and Art Smith with members of the Original New York Cast directed by Jerome Robbins. 1-12" disc (*C-OL-5230) \$4.98.

The record of the Broadway musical, *West Side Story*, which is playing to SRO crowds in New York, has finally been released. Leonard Bernstein's fresh and different score, a recipe consisting of exuberantly happy tunes mixed proportionately with hauntingly lovely ballads and sprinkled with a binder of pure classical jazz, is joined in a happy marriage with Stephen Sondheim's amazingly clever and beautifully worded lyrics. Though the story of gang "rumbles" (street fights) on the West Side may be said to be seamy and depressing, those who have seen the show report that it is a deeply emotional experience, and it is largely to these persons that the present album is directed, though one or two of the ballads may easily make the hit parade on their own. D.

Songs of Naples. Giuseppe di Stefano (tenor) with orchestra conducted by Dino Olivieri. 1-12" disc (*ANG-35469TP) \$3.48. 1-12" factory-sealed disc (*ANG-35469) \$4.98.

CONTENTS: *O sole mio, I te vurria vasa!* (di Capua); *Marechiaro* (Tosti); *Dicitencello vuje* (Falvo); *Tu ca nun chiagne!*, *Torna di Surriento* (de Curtis); *Core 'ngrato* (Cardillo); *Silenzio cantore* (Lama); *Chiove* (Nardella); *O paese d' o sole* (d'Annibale); *Santa Lucia luntana* (Mario).

Opera Buffa. Salvatore Baccaloni (basso) with other members of the Metropolitan Opera Association and Concord Philharmonia conducted by Hans-Jurgen Walther. 1-12" disc (*CONCORD 3008) \$3.98.

CONTENTS: *Don Pasquale*—Cheti, cheti (with Valentino); *Il Matrimonio Segreto*—Udite; *L'Italiana in Algeri*—Ai capricci delle sorte (with Gerace); *Il Barbiere di Siviglia*—Pace, obbligo (with Landi); *L'Elisir d'Amore*—Obbligato, obbligato (with Landi) & Udite, o ristici; *Il Barbiere de Siviglia*—All'idea (Valentino and Landi).

One comes away from this di Stefano disc of Neopolitan songs with a feeling of astonishment. The amount of feeling and expression that is poured into these excellent but essentially inconsequential songs is truly amazing—and it is also characteristic of the singer who loves to sing and likes nothing better than to let fly with high notes and expression.

The great majority of the songs on the record (all but three, in fact) have been available on a

ten inch HMV disc (TNR Nov. '54) and the remarks made on the occasion of that review still hold—the three additional songs are in the same general category and receive the same very plush treatment. For some exciting singing of old favorites (hear *Marechiaro* and *Core 'ngrato* in this connection) as well as for making the acquaintance of a few new ones, this record cannot be improved upon.

As for Concord's venture into *opera buffa*, the less said the better. None of the voices amount to much in this year of 1957, although ten or fifteen years ago they would have ranked right up with the best. The spirit is there, but the flesh is all too weak; and Concord's recording, with its rattles and buzzes and inadequate orchestra, make it one to be listened to carefully before buying. It is a shame, too, for the music is good and the choice of material, if it had been given half a chance, could have made a fascinating cross-section of the record's subject.

WILLIAM A. OLSEN

The Four Lads Sing Frank Loesser. The Four Lads with Ray Ellis and his Orchestra. 1-12" disc (*C-CL-1045) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *Guys and Dolls* (excerpts); *Hans Christian Andersen* (excerpts); *Where's Charley?* (excerpts); *I Don't Want to Walk without You*; *Spring Will Be a Little Late This Year*; *On a Slow Boat to China*; *Two Sleepy People*; *I Wish I Didn't Love You So*; *What Are You Doing New Year's Eve?*

We can stand a lot of this! The Four Lads have a distinct styling, easily recognizable, yet not so flashy that one hears them and not the music. Nicely blended voices in numbers familiar to all devotees of musicals are featured in Columbia's popular "Buy of the Month" for November.

OPERA



Puccini: La Bohème (complete). (Sung in Italian). Soloists, Chorus and Orchestra of La Scala (Milan) conducted by Antonino Votto. 2-12" discs (*ANG-35471/2TP) \$6.96. 2-12" discs in factory-sealed album (*ANG-3560B/L) \$10.98.

Rodolfo Giuseppe di Stefano (t)
 Marcello Rolando Panerai (bt)
 Colline Nicola Zaccaria (bs)
 Mimi Maria Meneghini Callas (s)
 Musetta Anna Moffo (s)
 Schaunard Manuel Spatafora (bt)

This is a difficult review for your humble servant to write, for he always felt that Giuseppe di Stefano could do no wrong. But alas, here di Stefano turns in a completely unbridled performance that, if it doesn't actually spill over into bad taste in the last act, is at least "hammy." Certainly one never expected anything like this. An earlier performance

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

(abridged) (*V-LM-1709) with Albanese, Warren and Munsel, is tasteful and musical while still retaining all the dramatic moments. Still, there were intimations of something being amiss with di Stefano's sense of proportion in the *Ballo in Maschera* set of a few months back when he, while singing well, did not seem to demonstrate his musical abilities—he was merely vocal. One notes, also, that the same conductor, Antonino Votto was at the helm (in the *Ballo*) then as now—perhaps there is a connection. One sincerely hopes this is the case and also hopes that, having gotten a second rate performance out of his system, di Stefano will simmer down and give us more performances like Egardo, Manrico, Nemorina, Arturo Talbot and Alfredo—to mention a few of the outstanding characterizations he has recorded. Maria Callas is an engaging Mimi, Panerai a fine Marcello. The balance of the cast is also of a high order, vocally speaking.

Of course, the set suffers badly in comparison with Sir Thomas Beecham's recording of the same music for RCA Victor (TNR Oct. '56) that boasts, in addition to the inimitable Baronet, Victoria de los Angeles, Jussi Bjoerling and spectacular recording. The sound in this Angel set is too loud and breaks up on the inside of the disc when the volume is high.

This is a disappointing recording, and it is hard to see a market for it except for Callas admirers—even the ardent partisans of Giuseppe di Stefano are advised to hear it first. W. A. O.

Opera Buffa. Salvatore Baccaloni (basso) with other members of the Metropolitan Opera Association and Concord Philharmonia conducted by Hans-Jurgen Walther. 1-12" disc (*CONCORD 3008) \$3.98.

NOTE: For review of this disc see under VOCAL.

Mozart: Le Nozze di Figaro, K. 492 (complete). (Sung in Italian). Soloists, Vienna State Opera Choir and Vienna Symphony Orchestra conducted by Karl Böhm. 3-12" discs in box (*EPIC SC-6022) \$14.94.

- Susanna.....Rita Streich (s)
- Countess Rosina.....Sena Jurinac (s)
- Cherubino.....Christa Ludwig (s)
- Marcellina.....Ira Malanuik (ms)
- Barberina.....Rosl Schwaiger (s)
- Figaro.....Walter Berry (bt)
- Almaviva.....Paul Schöffler (bt)
- Bartolo.....Oskar Czerwenka (bs)
- Basilio.....Erich Majkut (t)
- Antonio.....Karl Dönch (bs)
- Curzio.....Murray Dickie (t)

It was with real interest, remembering Epic's fine *Don Giovanni* (in this reviewer's mind still the best LP recording of the score), that one started playing this new Epic issue of the incomparable *Le Nozze di Figaro*. For once expectations were fulfilled—it is a good performance, and, vocally, it comes close to being the best extant.

The ladies could not be improved upon. Rita Streich is a pert and vocally expressive Susanna, and it would be difficult to imagine a more opulently-voiced Contessa than Sena Jurinac. Christa Ludwig is new to this writer; besides being real cute looking she sounds just as cute and is convincing in the bargain. Lesser roles are suitably cast and capably filled.

Among the gentlemen there is also little room for improvement. Walter Berry is a eupeptic Figaro—a surprisingly excellent one with a real baritone voice—one of the best Figaros on records. Paul Schöffler shows a surprising amount of voice and, as the beleaguered Almaviva, gives an excellent account of both character and music. Here, too, the smaller roles, Basilio, Antonio and Bartolo, are performed by above-average singers who have both style and ability.

The only drawback, and this is difficult to lay a finger on, is a certain lack of sparkle (so plentifully present in the London recording made under the direction of the late Erich Kleiber, TNR Feb. '56) that could be due to Böhm's serious approach or, perhaps, to Epic's somewhat less brilliant (but equally faithful) recording technique.

Nevertheless, here is a *Nozze di Figaro* that can hold its own in any league, and those who still do not have a recording of Mozart's classic score may choose between the very complete London four record set or the three record set here that makes the usual cuts. Nothing is replaced or overshadowed; it is merely that the choice has been widened.

WILLIAM A. OLSEN

R. Strauss: Die Frau ohne Schatten ("The Woman without a Shadow") (complete). (Sung in German). Soloists, Vienna Philharmonic Orchestra conducted by Karl Böhm. 5-12" discs in box (*L-XLLA-46) \$24.90.

- Emperor.....Hans Hopf (t)
- Empress.....Leonie Rysanek (s)
- Nurse.....Elisabeth Höngen (ms)
- Spirit Messenger.....Kurt Boehme (bt)
- Guardian of Threshold.....Emmy Loose (s)
- Aparition of a Young Man.....Karl Terkal (t)
- Voice of a Falcon.....Judith Hellwig (s)
- Voice from Above.....Hilde Rössel-Majdan (c)
- Barak, the Dyer.....Paul Schoeffler (bs-bt)
- Dyer's Wife.....Christel Goltz (s)
- Brothers of Barak.....
 - Harald Pröghlöf (bs)
 - Oskar Czerwenka (bs)
 - Murray Dickie (t)
- Voices of the Watchmen.....
 - Alfred Poell (bs)
 - Eberhard Wächter (bs)
 - Ljubomir Pantscheff (bs)

Although Hugo von Hofmannsthal and Richard Strauss collaborated in the writing of six operas, they rarely met; most of their work was done via correspondence. It seems somewhat significant that during the summer of 1913 they journeyed together through

Italy for the purpose of discussing the composition of *Die Frau ohne Schatten*. For all its complexity of ideas and musical patterns, this opera requires, for reasonable understanding, no less than a good volume on history of philosophy, a thorough knowledge of Wagner's "Ring" and "Parsifal," and the *Encyclopaedia Britannica* to boot. That is to say, the untutored will enter the land of the Shadowless Woman without even so much as a reflection in the mirror.

London shows great wisdom in providing, along with the recording, notes including the music of the main themes and an attempt to outline their frequency of occurrence throughout the opera. With these notes as guides, the listener is prepared for one of the most fascinating experiences in the field of opera on records, for the workmanship of these two masters is all but flawless and lends itself beautifully to a work of tremendous interest.

Typical of Strauss is the music which he has written for the Empress—the voice attempts to do what the voice should not be able to do. Leonie Rysanek, as the Empress, carries the vocal line with an amazing facility and approaches the plane of Maria Callas in the art of dramatic singing. Her notes are usually well formed and on pitch, and in the field of expression her timing is excellent. Elisabeth Höngen, as the conniving nurse who attempts to get a shadow for the Empress, brings dark reflections to a part which is somewhat in the nature of villainess; and Paul Schoeffler sings beautifully and tenderly as the earthly, benevolent Barak.

Hans Hopf's performance as the Emperor is purely conventional. Whether or not a great deal of emotional shading could be injected into this role is a matter for conjecture. And yet this reviewer feels that, although the tenor sings the notes well, he lacks expression and becomes monotonous. As Barak's complaining wife, Christel Goltz is somewhat in the same category. Her voice seems forced and rather dry. These two contribute the notes to round out what must be called an excellent performance.

Karl Böhm and the Vienna Philharmonic Orchestra add a Straussian orchestra which is lush, well-paced, and awesome. London is to be congratulated for giving us an expert production. Strauss himself has said that the opera should not be approached in the opera house without advance preparation on the part of the audience. When such time occurs that "Die Frau ohne Schatten" is produced in this country, the London recording will have done a marvelous service. P.

Bergsma: The Wife of Martin Guerre (excerpts). (Sung in English). Mary Judd (soprano), Regina Sarfaty (mezzo-soprano), Stephen Harbachick (baritone) and members of the original cast with chamber orchestra conducted by Frederic Waldman. 1-12" disc (*COMPOSERS CRI-105x) \$5.95.

The first performance of *The Wife of Martin Guerre* was given February 15, 1956, by the Juilliard

Opera Theater. The scenes presented on this recording are, presumably, some of the best in the opera. If we may conclude that this assumption is true, there is little doubt as to the reason why there has been no news of subsequent performances. The work is not only immature but also uninteresting. The effects are purely theatrical, and the orchestration falls into the trap of many of our modern composers—there are mathematically perfect and scientifically desirable constructions with no feeling or sense of drama to let the music sing. Since there have been, admittedly, many successful composers of opera since the days of Donizetti, this reviewer does not wish to be typed as an "old fogy." The fact remains that even Bach's mathematical genius succeeds because the composer brings to us more than a succession of well-designed notes.

And yet, there is value to this recording, for it is well presented by a group of young singers who need the experience involved in making a record of this type. They sing as though they attempt to bring to the music which Bergsma has written for them drama which does not exist. Mr. Bergsma's work, with all its failings, does show promise. New works must be heard to be evaluated, and in this way the recording of *The Wife of Martin Guerre* is a valuable addition, for it enables us to build on the knowledge of others. P.

BAND



Deutschmeister Band. Deutschmeister Band conducted by Capt. Julius Herrmann. 1-12" disc (*ANG-35498TP) \$3.48. 1-12" factory-sealed disc (*ANG-35498) \$4.98.

CONTENTS: *Seyffertitz March; Erzherzog Albrecht March; Khevenhüller March; Vater des Regiments; Tiroler Adler March; Hoch und Deutschmeister March; Rainer March; Hessen March; 99th Regiment March; Tiroler Holzhackerbuab'n March; Grenadiers March; Kaiserjäger March; Radetzky March* (Strauss).

Drum and Bugle Corps. Skokie Indians (American Legion Sr. Nat'l. Championship Drum & Bugle Corps). 1-12" disc (*EPIC LN-3341) \$3.98.

CONTENTS: *Victory for All; Columbia, the Gem of the Ocean; My Old Kentucky Home; St. Louis Blues; All the Things You Are; Stranger in Paradise; September Song; September in the Rain; Nobody's Sweetheart; Repasz Band; Tenderly; I Hear a Rhapsody; Far above Cayuga's Waters; Stars and Stripes Forever; Because; Onward, Christian Soldiers; America; Star-Spangled Banner; Semper Fidelis; You're in the Army Now; Military Escort; I Love You Truly; Lights Out.*

The Deutschmeister Band will be more or less well known to readers of THE NEW RECORDS from its many Westminster records released over the past

few years. Here they are again on the Angel label, playing unfamiliar marches with all their wonted spirit . . . Think you've heard everything? What about that classic wedding favorite, *Because*, rendered by 60 bugle-blowing, drum-beating Skokie Indians? Sponsored by the Skokie American Legion Post, Skokie, Ill., this group has won five consecutive state titles, two consecutive national titles, and has gone undefeated in three and one-half years of midwest drum and bugle corps competition. If you or your youngsters are interested in this sort of thing, here's a recording that'll show you how it ought to sound.

Holiday in England. Band of the Grenadier Guards conducted by Maj. F. J. Harris. 1-12" disc (*L-LL-1621) \$3.98.

CONTENTS: *Sussex-by-the-Sea; Come to the Fair; On Ikla Moor baht 'at; The Lincolnshire Poacher; Blaydon Races; Calling all Workers; Merrie England—Selection (German); Plymouth Hoe—Overture; On the Quarter Deck (Alford); The Floral Dance; Eton Boating Song; The Rose.*

Hi-Fi in the Highlands. Regimental Band and the Massed Pipers of the Scots Guards conducted by Lt. Col. S. Rhodes. 1-12" disc (*ANG-35464TP) \$3.48. 1-12" factory-sealed disc (*ANG-35464) \$4.98.

CONTENTS: *Washington Grays; Dover Castle; Farewell to the Creeks; Hills of Kowloon; La Czarine; Come Ye by Atholl; Balmoral Highlanders; March of the King's Men; Duke of Roxburghe's Farewell to Blackmount Forest; Atholl Cummers; The Flagon; Torosay Castle; Colours; Loch Rannoch; Loch Duich; Dundee City Police; Songs of the Hebrides.*

This new disc by the Band of the Grenadier Guards is just a little different than most band records. The band is there, all right, but the pieces played are, for the most part, of the sentimental type—the "concert in the park" variety. Well done, naturally. . . . The second release by the Regimental Band and the Massed Pipers of the Scots Guards is another winner (see TNR Nov. '55); this sterling organization has all the sparkle and spirit you'd wish.

French Marches. Musique Militaire de Paris conducted by Ct. Roger de Foy. 1-12" disc (*VX-VX-25380) \$3.98.

CONTENTS: *Sambre et Meuse; Sidi-Brahim; Hymne de la Légion d'Honneur; Marche des Allobroges; Marche de la Légion Etrangère; Hymne de l'Infanterie de Marine; La Marseillaise; Salut au 85ème; Guynemer; Le Chant du Départ; Marche de la 2ème D. B.; Quand Madelon.*

Save for the ubiquitous *Marseillaise*, the selections on this disc are typical of what you might hear sitting in the sidewalk cafe on the Champs Elysées,

sipping a *fine* and watching the troops pass by. Taken in this light, the disc is passable; those seeking stirring music played by a crack band like the Garde Républicaine had best look elsewhere.

PIANO



Ravel: Gaspard de la Nuit. One side, and **Prokofiev: Visions Fugitives.** André Tchaikowsky (piano). 1-12" disc (*V-LM-2145) \$3.98.

This disc marks the recording debut of André Tchaikowsky, a young (born 1935) Pole, graduate of the State School of Music at Lodz, winner of the first medal at the Paris Conservatory in 1950 and a prize winner in the 1956 Queen Elizabeth Competition in Brussels.

Since both pieces he essays on the present record are similar in mood, it is hard to say much about the abilities of this young man. We should like to hear him in a Beethoven Concerto or a few sprightly Chopin pieces before passing final judgment; nevertheless, one observes that his playing of the Ravel and Prokofiev numbers are fine—and there are touches of razzle-dazzle technique in the *Visions Fugitives*.

One must also observe that, if we had a name similar to that of one of the great composers, we'd change it, professionally, ere we went on the concert stage.



DICTION

Shakespeare: Hamlet. John Gielgud with the Old Vic Company. 4-12" discs in box (*V-LM-6404) \$15.98.

Shakespeare: Hamlet. Baylor Theatre production directed by Paul Baker. 3-12" discs in box (*WORD W6002-3) \$14.94.

We cannot imagine two productions of *Hamlet* farther apart than these by the Old Vic Company and the Baylor Theatre. . . . Let us consider the Old Vic's first. In our opinion John Gielgud is the outstanding Hamlet of the last fifty years. . . . This is certainly true so far as the reading of the role is concerned. We make this statement after carefully searching our memory, which takes us back to our first Hamlet, that of E. H. Southern's, just about fifty years ago, and includes, among other interpreters of the part: Forbes-Robertson, Ben Greet, Robert Mantel, John Barrymore, Walter Hampden, Raymond Massey, Maurice Evans and Leslie Howard. The present recorded performance by Old Vic is a practically complete one—there are a few cuts, but they are all insignificant ones. . . . Mr. Gielgud is in top form and has adequate support. . . . We would appraise this recorded performance as a most excellent one in the best Shakespearian tradition, recommended particularly for those students who are just discovering Shakespeare's great tragedy. It is a

highly intelligent and solid reading—a fine one on which to build an appreciation of this renowned play.

And now let's turn our attention to the Baylor Theatre production. This recording should certainly be kept under lock and key. It is not for the uninitiated. It is for the graduate student only. One should have a very thorough grounding in Shakespeare's play before he listens to Paul Baker and his colleagues's modern version of it. Just in passing we might remark that the Baylor Theatre is a part of Baylor University in Waco, Texas, and has attracted nation-wide attention for its revolutionary *Hamlet* and other experimental presentations. Mr. Baker is its director.

Mr. Baker feels that the traditional production of *Hamlet*, with its many soliloquies and page-long speeches, is out of date and tends to be boring to modern theatre-goers. Thus he and his staff have largely re-written, shortened and re-arranged Shakespeare's text, always with the thought in mind of putting more punch into it and making it "understandable and arresting to the contemporary mind." Another daring departure is that of having the principal characters played by three actors, each of whom portrays a different facet of the character's personality. For example, the character, Hamlet, is divided into three facets: "the warlike, matricidal side," "the honest, human side," and "the courtier and philosopher side." Each facet is played by an actor, all three appearing simultaneously and working as a single unit—often speaking in unison. At first this procedure is quite startling, but one soon becomes used to it, and it is really very effective.

Pages might be written pro and con in considering Mr. Baker's production, but lack of space prohibits any lengthy discussion. We will confine ourselves to answering the statement that appears on the first page of the very attractive illustrated booklet that accompanies this album. It says: "This album should interest drama lovers, excite high-fidelity enthusiasts, and infuriate Elizabethan purists!" We quite agree with the first two remarks, but we heartily disagree with the last statement which we have italicized. Our knowledge and love of Shakespeare was brought about largely by the seeing, as often as possible, the productions of the Ben Greet Players which were always given without scenery in the Elizabethan fashion. We rather pride myself in, if not being an "Elizabethan purist," at least having a warm sympathy for their aims. Mr. Baker's *Hamlet* did not infuriate us one little bit. We really got quite a kick out of listening to it. What will infuriate us no end is if we find that our grandchildren are being introduced to *Hamlet* in their high schools via Mr. Baker's version instead of Mr. Shakespeare's.

R.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The Guide to Long-Playing Records (Orchestral Music). By Irving Kolodin. xii + 268 + vii pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classical Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Expériences Anonymes, ESO—Easterly, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Perlo, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 () indicates 45 rpm.

H. ROYER SMITH COMPANY

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Edited by M. L. Gurren, Ph.D. Consists of 4 10-inch LP records and 2 Manuals (*Principles of Correct Speech*, 80 pp. and *Principles of Correct Usage*, 31 pp.). Boxed. Price \$9.95.

Every so often someone does a perfectly splendid job. In the present instance, we are pleased to salute Dr. Louise Gurren, of the New York City Board of Education, for the excellence of her recorded course in better speech training. Its two fine text books and its four LP discs present a most comprehensive course, not only for those who are interested in public speaking, acting, and radio announcing, but also for teachers, salesmen and business executives, and, in fact, for everyone who would like to improve the character, pronunciation and construction of his everyday conversation. It is pretty hard to single out anyone speaking or writing English who would not benefit from even a brief perusal of this course.

Many years ago we studied public speaking. Oh! What we would have given for such a course at that time! We remember for example, that our instructor would give us the sounds of the various letters in class and then we were expected to practice the phonetic alphabet at home; and you certainly had to have a very good ear and a sound memory to bring home with you the difference in sound of the "a" in "stand" and the "a" in "last." But as we think of it, even if such a course had been available, it would not have been of the value that it is today. Only since the advent of "high fidelity" could such fine shadings of sound be recorded and reproduced. Here is another striking example of the importance of the phonograph in the field of education.

As this set of discs is being extensively ad-

vertised nationally, we presume that it is pretty generally available. However, if your local dealer cannot supply it, orders sent to the publisher of THE NEW RECORDS will be filled promptly. The price is \$9.95 and there will be no charge for delivery within the U.S.A.

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RECORD CLUBS. It is rumored that both RCA Victor and Capitol will shortly announce their record clubs. Although RCA Victor's club will be tied in with the famous Book-of-the-Month Club, both will be similar to the present Columbia Record Club in that the subscriber may mention the dealer to whom he wishes credit to be given for his subscription. Hundreds of our readers mentioned our publisher when they subscribed to the Columbia Club. It cost them nothing, and the number of our readers who subscribed was great enough to be quite impressive. Naturally, we are always anxious to impress the record companies with the importance and pulling power of THE NEW RECORDS, and this is one very definite way of doing so. When these two clubs come into existence, you might like to mention our publisher (H. Royer Smith Co.), if you should decide to subscribe to either or both of them.

1958 ARTIST CATALOG

By the time this issue of THE NEW RECORDS reaches you, the 1958 Edition of the Schwann Artist Listing Catalog will be available (it was promised for 1 December). All LP discs issued up to January 1958 will be included. Records will be listed by artists, and the artists will be classified—Pianists, Violinists, Organists, etc. The price is 35¢.

As there will be but one printing of this special edition, those interested (and we imagine

that practically every record collector will be interested) should place their orders with their local record dealer; or, if you will send 35¢ in coin to the publisher of THE NEW RECORDS, a copy of the Schwann Artist Listing Catalog will be sent you by return mail, postpaid.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Price** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning December 1954 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

Bach: Brandenburg Concertos Nos. 1, 2 & 3. Berlin Radio Chamber Orchestra. 1-12" disc (*PE-SHO-310) \$1.98.

Bach: Brandenburg Concertos Nos. 4, 5 & 6. Berlin Radio Chamber Orchestra. 1-12" disc (*PE-SHO-311) \$1.98.

Vivaldi: Concerto for (2) Trumpets. Roger Delmotte and Maurice André (trumpets) with the Collegium Musicum of Paris conducted by Roland Douatte. One side, and **Vivaldi: I Quattro Stagione.** Georges Ales (violin) with the Collegium Musicum of Paris conducted by Roland Douatte, with Jacques Wiederker (violoncello). 1-12" disc (*PE-SHO-309) \$1.98.

A Christmas Sampler. Selections from various Westminster Christmas Records. 1-12" disc (*WEST-WP-S-2) \$1.98.

CONTENTS: *White Christmas* (Liebert, organ); *Birthday of a King* (Cathedral Bellsingers); *Adeste Fideles* (Collegium Musicum); *Sleigh Ride* (Ferrante & Teicher); *God Rest Ye Merry, Gentlemen* (Deutschermeister Band); *O Holy Night* (carillon & Organ); *What Child Is This?* (Liebert, organ); *The First Nowell* (Randolph Singers); *Joy to the World* (children's chorus); *We Three Kings* (Randolph Singers); *O Come, O Come Emmanuel* (baritone); *Isaiah 40:1-5* (Rathbone, narrator); *Lord, Through Thy Goodness* (Weinrich, organ); *Silent Night* (Vienna Akademie Kammerchor).

The Best of Golden Crest. Excerpts from various Golden Crest LP's. 1-12" disc (*GOLDEN CREST CRS-12) \$1.98.

CONTENTS: Excerpts from the following LP's: *Bill Bell and His Tuba*; *Mark Laub on the Lowrey Organ*; *And the Banjos Sing*; *The Percussive Phil Kraus*; *Dixieland Goes Progressive*; *The N. Y. Woodwind Quintet Plays Alec Wilder*; *The N. Y. Philharmonic Brass Ensemble*; *Don Redman's Park Ave. Patter*; *Dixieland of Old New Orleans*; *Allen Hanlon plunks Leroy Anderson*; *Guarnieri Plays Guarnieri*; *Serenade in Blue Serenade*.

Critics' Choice. Excerpts from Dawn Jazz LP's. 1-12" disc (*DAWN DLP-1123) \$2.98.

CONTENTS: *September in the Rain* (Zoot Sims); *Body and Soul* (Oscar Pettiford); *Potatoes* (Dick Garcia); *When the Blues Come On* (Les Jazz Modes); *I Only Have Eyes for You* (Mat Mathews); *Happy Feeling* (Paul Quinnette); *How High the Moon* (Randy Weston); *Polka Dots and Moonbeams* (Joe Puma); *Idaho* (Al Cohn); *Loverman* (Gene Quill).

NEW LP RELEASES

Handel: Messiah (excerpts). Soloists, Huddersfield Choral Society and Royal Liverpool Philharmonic Orch. — Sargent. 1-12" disc (*ANG-35551TP) \$3.98. 1-12" factory-sealed disc (*ANG-35551) \$4.98. (TNR Dec. '54).

Obernkirchen Children's Choir. Obernkirchen Children's Choir directed by Edith Möller. 1-12" disc (*ANG-65038) \$3.98. (TNR Oct. '54 & Jan. '55).

ORCHESTRA



Mozart: *Symphony No. 40 in G minor, K. 550*. One side, and Mozart: *Symphony No. 41 in C, K. 551* ("Jupiter"). Philharmonic Symphony Orchestra of London conducted by Erich Leinsdorf. 1-12" disc (*WEST-XWN-18527) \$3.98.

Mozart: *Symphony No. 35 in D, K. 385* ("Haffner"). One side, and Berlioz: *Waverley Overture, Op. 1*. And Berlioz: *Damnation of Faust*—Dance of the sylphs, Minuet of the Will-o'-the-wisps, Hungarian March. Orchestra drawn from Alumni of the National Orchestral Association conducted by Leon Barzin. 1-12" disc (*C-ML-5176) \$3.98.

Mozart: *Symphony No. 25 in G minor, K. 183*. One side, and Beethoven: *Leonore Overture No. 2*. And Berlioz: *Waverley Overture, Op. 1*. Leningrad State Philharmonic Orchestra conducted by Nikolai Rabinovitch. 1-12" disc (*LIBERTY SWL-15002) \$3.98.

"Call no conductor sensitive in the highest degree to musical impression," wrote George Bernard Shaw many years ago, "until you have heard him in Mozart and Berlioz." Upon the evidence of these three records, Messrs. Barzin and Rabinovitch are weighed in Mr. Shaw's musical scales and found wanting, while Leinsdorf passes the first test with flying colors.

Erich Leinsdorf and Westminster are collaborating on a complete set of all the Mozart Symphonies, and the results thus far have all been on the alkaline side, even in the face of the stiffest kind of competition (i.e., Sir Thomas Beecham). The Leinsdorf approach is less *galant* than his distinguished *confrère's*—it is a little more brusque, as though he had made up his mind not to sentimentalize the music (a good resolution, incidentally), and in doing so maybe leans a little in the opposite direction. They are fine performances, in all events, and make an excellent foil for the Beecham recordings.

Columbia has gone all out in packaging its album, including a large illustrated brochure picturing the alumni of the National Orchestra Association, who made the recordings. The performances are good, but relatively undistinguished. There are better "Haffners," and the Berlioz is played mechanically—hear, in this connection, the stunning performance of the utterly delightful *Waverley* overture on Westminster by Boult, and note the difference for yourself.

The fabulous Leningrad State Philharmonic Orchestra under Rabinovitch reminded this writer, by their playing of the Mozart *Symphony No. 25*, of the African savage who, when confronted with those two objects of civilization, the top hat and the *pot-de-chambre*, confused their functions. The Leningrad Orchestra has a marvelous technique, but to rip through Mozart's *G minor Symphony* in this manner is plain uncivilized. The *Leonore No. 2* can stand this sort of treatment somewhat better, but the orchestra's insensitive playing puts a damper on Berlioz' *Waverley Overture* (its fourth recording, no less!). The re-

corded sound here rates with the best from the USSR, but still below our very high standards.

WILLIAM A. OLSEN

Hindemith: *Symphony in B-flat*. One side, and Schönberg: *Theme and Variations, Op. 43a*. And Stravinsky: *Symphonies for Wind Instruments*. Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. 1-12" disc (*ME-MG-50143) \$3.98. Current Market Price: \$3.19.

Classification of this disc was difficult for the editor, for none of the selections are really "band" pieces, yet all could be played by a concert band and only Stravinsky's could be played by the wind section of a symphony orchestra without augmentation.

Indeed, the present performances of the Hindemith *Symphony* and Schönberg's *Theme and Variations* are the first recordings of either. Hindemith wrote his unprecedented *Symphony in B-flat* in 1950/1 at the request of Maj. Hugh Curry when he invited Hindemith to be guest conductor of the U. S. Army Band. What emerged was a major work, the substance of which might serve as a model for future works in this genre.

Schönberg wrote his *Variations* with no particular organization in mind. Written at the request of his publisher for a work easy enough to be played by school bands, Schönberg offered no compromise with his musicianship in so doing. The *Variations* were judged "beyond the grasp" of the commercial market for schools, so Schönberg promptly transcribed them for orchestra (Op. 43b); however, it is the Op. 43a that is more often heard today, so we are told, indicating that Schönberg's original work was, in fact, better than his publisher had estimated.

The present recording of Stravinsky's *Symphonies for Wind Instruments* competes with an older composer-conducted disc (*C-ML-4964) and, in our opinion, is superior to it from every angle. We cannot recall a really poor disc by Fennell and the Eastman-Rochester Wind Ensemble, and this is another good one to add to the catalogs. J.

Cowell: *Persian Set*. One side, and Harrison: *Suite for Violin, Piano and Small Orchestra*. Orchestra conducted by Leopold Stokowski, with Maro Ajemian (piano) and Anahid Ajemian (violin). 1-12" disc (*COMPOSERS CRI-114) \$5.95.

At the outset we must state that the present LP is certainly not for everyone, even though Leopold Stokowski's name is emblazoned across the top of the cover. The *cognoscenti* will, of course, be familiar with Henry Cowell and Lou Harrison, who are among the most important American composers of our day; these persons will welcome the fine recordings of two works previously unavailable on LP.

Now, for everybody else, we will say that Cowell's *Persian Set* is, as its title suggests, music with an Oriental flavor, yet the Occidental polyphony is ever present. The work will be tough going for the uninitiated, yet a hearing or two will reveal interesting

rhythms and clever themes (if you can call them themes—they are snatches of things, seeming to begin with nothing and go nowhere, but somehow to fit together). The reader can gather that we didn't go all out for this work, but we did find that a little perseverance paid off.

Lou Harrison's *Suite* struck us the same way, except that the Oriental dressing was not there. Peggy Glanville-Hicks says that it "is one of the most delicate and lovely American works of recent years . . . (and) cannot fail to charm all who hear it." But if you have ever heard anything composed by Miss Glanville-Hicks . . . well, some persons are not always charmed.

Leopold Stokowski's knowing hand is very much in evidence in these two unfamiliar works; the reproduction is of the very highest calibre, and the jacket notes will be most helpful to anyone investigating these discs. J.

Rossini—arr. Respighi: *La Boutique Fantasque*. One and one-half sides, and **Dukas**: *L'Apprenti Sorcier*. Israel Philharmonic Orchestra conducted by Georg Solti. 1-12" disc (*L-LL-1715) \$3.98.

We should observe that, though *La Boutique Fantasque* is a thoroughly ingratiating ballet score, there may be some who will think that the complete work drags a little; these persons would prefer the fine reading of the suite by Fiedler (*V-LM-2084, TNR May '57—erroneously listed therein as *ANG-2084). We did not feel this way, however; Solti's effort is most worth while, and the playing of the Israel Philharmonic is fine.

Beethoven: *Symphony No. 5 in C minor, Op. 67*. One and one-half sides, and **Mozart**: *Serenade in G, K. 525* ("Eine kleine Nachtmusik"). Berlin Philharmonic Orchestra conducted by Karl Böhm. 1-12" disc (*D-DL-9942) \$3.98.

Beethoven: *Septet in E-flat, Op. 20*. Chamber Music Ensemble of the Berlin Philharmonic Orchestra 1-12" disc (*D-DL-9934) \$3.98.

Beethoven: *Variations on a Theme of Diabelli, Op. 120*. Leonard Shure (piano). 1-12" disc (*EPIC LC-3382) \$3.98.

Here is a veritable feast of Beethoven, early, middle and late and all, happily enough, in very good performances.

Even the twentieth recorded performance of the indestructible *Fifth* has much to recommend it in the powerful and sane reading by Karl Böhm, and the lovely tone of the magnificent Berlin Philharmonic Orchestra is mightily persuasive. And, as though this were not enough, there is a dividend in a gorgeous performance and recording of Mozart's effervescent *Eine kleine Nachtmusik*.

More of a novelty (after all, this is only its fourth LP recording) is the early *Septet in E-flat* for strings (one each), bassoon, clarinet and horn. The music is youthful, with echos of Haydn and Mozart (we should have such echos today!), but still unmistak-

ably Beethoven. The opening *allegro* is a joyous affair, and the *adagio cantabile* that follows is a precursor of the many magnificent slow movements of the later works. The *E-flat minuet* is a prime example of Beethoven's high spirits, similar to but still very different from Mozart's and Haydn's. And so on; each section is a little masterpiece, and the playing of the members of the Berlin Philharmonic Orchestra is flawless both technically and artistically.

And what can one say of the incredible *Diabelli Variations*? "The whole range of thought and feeling," wrote Aldous Huxley, "yet all in organic relation to a ridiculous little waltz tune." Beethoven is supposed to have burst into laughter when he saw Diabelli's tune, called it a *Schusterfleck* (cobbler's patch) and straightway fell to composing the variations. There is a sermon here, make no mistake about it. Leonard Shure plays them with authority, sincere artistry and considerable imagination. Here is a record to have and to hold—cherish even, for you will never understand all of it.

Both Decca's and Epic's recorded sound is very good, and the jacket notes are above average.

WILLIAM A. OLSEN

Stokowski. Leopold Stokowski and his Symphony Orchestra. 1-12" disc (*CL-P-8399) \$3.98.

CONTENTS: *Toccata and Fugue in D minor* (Bach); *Clair de lune, Prelude a l'apres-midi d'un faun* (Debussy); *Blue Danube Waltz* (Strauss); *Swan of Tuonela, Finlandia* (Sibelius).

Strings of the Philadelphia Orchestra. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5187) \$3.98.

CONTENTS: *Serenade in C, Op. 48* (Tchaikovsky); *Nocturne for Strings* (Borodin); *Adagio for Strings, Op. 11* (Barber); *Fantasia on Greensleeves* (Vaughan Williams).

Four Favorites. (1) Berlin Philharmonic Orchestra or (2) RIAS Symphony Orchestra conducted by (a) Hans Rosbaud, (b) Leopold Ludwig, (c) Fritz Lehmann or (d) Ferenc Fricsay. 1-12" disc (*D-DL-9936) \$3.98.

CONTENTS: *Finlandia* (Sibelius) (1-a); *Les Preludes* (Liszt) (1-b); *Prelude a l'apres-midi d'un faun* (Debussy) (1-c); *Bolero* (Ravel) (2-d).

Some of the most popular classical music played in rather exciting fashion. Particularly noteworthy are the *Toccata and Fugue* by Stokowski, the Barber *Adagio* by Ormandy, and the *Bolero* by Fricsay.

Bach: *Das musikalische Opfer* ("The Musical Offering"). L'Orchestre de la Radiodiffusion Française conducted by Igor Markevitch. 1-12" disc (*ANG-45005) \$3.98.

Here is music that is magnificent phonographic material—the sort of thing that not only can stand repeated hearings, but absolutely demands them. It is monumental music, not the sort to become popular (even in the best sense); and it is among the most rewarding, for to study the ten canons that make

up the second section is more fun than reading a good mystery novel (well, almost). Bach writes a "perpetual" canon, then a retrograde or "crab" canon, canons with contrary motion; all of them fascinating. "It is easy to write a canon," writes one annotator, "the difficulty lies in making them interesting to the listener;" but Bach has no trouble in this connection. The majestic *Ricercare à 6* is another example of Bach's consummate art.

Igor Markevitch has arranged the music for orchestra (42 instruments in number), consisting of strings, four woodwinds and a harpsichord. The result is a neat, well-balanced performance that "sounds" well and makes good musical sense. Markevitch conducts the work with loving care and communicates much of his love to the listener.

The only performance to offer competition is Karl Münchinger's on London (*L-LL-1181); and formidable competition it is, too. Both sets, however, are superior examples of Bach interpretation and recording techniques and are exactly the same price; so it boils down to a question of personal taste. This writer is inclined to prefer Münchinger's performance, but this could readily be because he is more familiar with it. In all events, one or the other belongs in every collection of serious music.

WILLIAM A. OLSEN

Russkaya! Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. 1-12" disc (*CL-P-8384) \$3.98.

CONTENTS: *Ruslan and Ludmilla*—Overture (Glinka); *Song of the Volga Boatman*; *The Snow Maiden*—Dance of the Buffoons (Rimsky-Korsakov); *Kamennoi-Ostrow* (Rubinstein); *Melodie, Op. 42, No. 3* (Tchaikovsky); *Meadowland*.

Chopin by Starlight. Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. 1-12" disc (*CL-P-8371) \$3.98.

CONTENTS: *Polonaise in A-flat* ("Heroic"); *Nocturne in E-flat*; *Fantasia-Impromptu*; *Prelude in A*; *Waltz in C-sharp minor*; *Polonaise in A* ("Militaire"); *Prelude in E minor*; *Waltz in D-flat* ("Minute"); *Etude in E*; *Waltz in E-flat* ("Grande Valse Brillante").

Starlight Chorale. Roger Wagner Chorale and the Hollywood Bowl Symphony Orchestra conducted by Roger Wagner. 1-12" disc (*CL-P-8390) \$3.98.

CONTENTS: *Carmen*—March and Chorus; *Tannhäuser*—Pilgrim's Chorus; *Aida*—Triumphal Chorus; *Il Trovatore*—Anvil Chorus; *Lohengrin*—Wedding Chorus; *Faust*—Waltz and Chorus; *Madame Butterfly*—Humming Chorus; *Faust*—Soldiers' Chorus.

More wonderful records by the Hollywood Bowl Symphony Orchestra in the popular classical vein (see TNR Oct. '57); we particularly recommend the *Russkaya!* disc—the finale of *Meadowland* not only is thrilling but will put any high fidelity phonograph to the test. On the *Starlight Chorale* LP the or-

chestra is joined by the justly famous Roger Wagner Chorale in some of the most popular operatic choruses. While the purist may argue that this is not good opera, most persons will counter that it is enjoyable music—and a lot of it—on one record.

Brahms: Symphony No. 2 in D, Op. 73. Philharmonia Orchestra conducted by Herbert von Karajan. 1-12" disc (*ANG-35218TP) \$3.98. 1-12" factory-sealed disc (*ANG-35218) \$4.98.

Brahms: Symphony No. 2 in D, Op. 73. Berlin Philharmonic Orchestra conducted by Karl Böhm. 1-12" disc (*D-DL-9933) \$3.98.

It is always a source of real pleasure to receive two recordings of a thrice familiar work by a brace of well-known conductors whom one has never heard in the particular war-horse recorded. Here we have Herbert von Karajan, an erratic conductor at best, and Karl Böhm, whom one occasionally looks on as a plodder.

Well, the erratic Herr von Karajan lives up to his reputation. Here is a Brahms *Second Symphony* that moves along very slowly in the opening movement, has a poetic slow movement (although it *does* seem to drag) and a lugubrious *grazioso*. Suddenly, in the finale, as if to make up for all the slow tempi, he whips the music along in a manner against which good sense should have guarded him. This is too highly spiced and too doctrinaire a performance for this corner. It does, in fact, tell us a great deal more about von Karajan than it does about Brahms.

Karl Böhm, on the other hand, does not plod—far from it. His idea of the score is that it is a pleasant work, full of wonderful melody. The tempi are happily chosen, and the really great Berlin Philharmonic Orchestra responds with gusto.

For years the touchstone for Brahms *Seconds*, for this writer, was the 78 rpm Beecham performance. Then came Carl Schuricht on London (*L-LL-867) which he still rates best, but this new Decca recording, under Böhm, is a very close second—there may be many who will consider it first. Fine sound and good jacket notes for both discs.

WILLIAM A. OLSEN

Mozart: Symphony No. 35 in D, K. 385 ("Haffner"). One side, and **Haydn: Symphony No. 96 in D** ("Miracle"). Detroit Symphony Orchestra conducted by Paul Paray. 1-12" disc (*ME-MG-50129) \$3.98. **Current Market Price: \$3.19.**

In connection with the 200th anniversary of Mozart's birth (celebrated last year), the Austrian government honored Paul Paray with a citation from the Mayor of Salzburg "... in recognition for his continuing achievement in perpetuating the beloved music of Mozart ...". Paray was the only conductor in America to receive this honor. The great Frenchman's unusual affinity for Mozart's music is aptly illustrated by his performance of the "Haffner" Symphony; it is probably the fourth in popularity among Mozart's symphonies, following after the last

three. Many great conductors have committed the work to discs: Beecham, Steinberg, Toscanini, and Walter to name four good ones. Paray is certainly right up with the best.

Haydn's *Symphony No. 96 in D* acquired the subtitle "Miracle" following an event which occurred at its premiere performance. Part of the audience pressed forward to look at the popular Haydn at close range, leaving a vacant space in the concert room; just at that moment a chandelier crashed down right in the empty spot, and there were cries of "A miracle, a miracle!" because no one was killed, or even hurt, by the accident. Bruno Walter has a lovely reading of this work (*C-ML-5059, TNR Feb. '56) if you wish to compare before purchasing. J.

Bruckner: Symphony No. 9 in D minor. Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3401) \$3.98.
Current Market Price \$2.98

Mahler: Symphony No. 4 in G. Saxon State Orchestra (Dresden) conducted by Leopold Ludwig, with Anny Schlemm (soprano). 1-12" disc (*D-DL-9944) \$3.98.

Disappointing is the word for the van Beinum performance of Bruckner's grandiloquent *Symphony No. 9 in D minor*. Admittedly Bruckner is long-winded and prone to belabor a point—this is all understood and even relished by your devoted Brucknerite. One thing Bruckner is *not*, however, and that is incoherent; on the contrary, there is an almost remorseless logic in his scores that he pursues with Teutonic thoroughness. Van Beinum and the Concertgebouw Orchestra not only manage to make the score sound incoherent, but they also make it unnecessarily and unforgivably noisy. It is possible that they are using the revised version of the score (the jacket notes, inexcusably, make no reference as to which version was used) which tends to be "junkier" (*à la* Wagner) than the original. All of which adds up to a recorded performance that leaves much to be desired.

Mahler's name is invariably coupled with that of Bruckner (for no better reason than that for which Bach and Handel are usually associated); and this, the fourth LP recording of the sprawling *Symphony No. 4 in G major*, is a good, if in no way exceptional, performance. Mahler, unlike Bruckner, is very often incoherent and sometimes noisy, and it struck this writer as ironic that Leopold Ludwig and the Saxon State Orchestra tend to minimize these shortcomings while van Beinum and his cohorts performed the opposite for Bruckner! Fraulein Schlemm, the soprano soloist, reveals a clear, light soprano eminently suited to the demands of the music. This writer could not work up any great degree of enthusiasm for the record, but he will also readily admit to no great admiration for the music, either. The sound is excellent, and the jacket notes are more than adequate. W.A.O.

Tchaikovsky: The Nutcracker Ballet (complete). Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. 2-12" discs in box (*WEST-OPW-1205) \$7.96.

Tchaikovsky: The Swan Lake, Op. 20 (ballet suite). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5201) \$3.98.

Westminster's complete *Nutcracker Ballet* has formidable opposition in Dorati's reading for Mercury (TNR July '54). We began listening to the present set with high hopes; for the packaging, colorful photographic synopsis, Rodzinski at the helm, etc., would have seemed adequate reason for optimism; but somehow the whole thing never comes off.

One really gets only a hint of the fairy-tale sparkle of Tchaikovsky's last ballet in the short suite that is so well-known; some of the most engaging sections are contained in the other excerpts making up the complete score. We are inclined to prefer Dorati's complete version; or—for those who want more than the suite and less than the whole work—Fiedler's extended excerpts (*V-LM-2052) are recommended.

The Philadelphians give a fine account of the major themes from *The Swan Lake*. Each side of the 12" LP is devoted to synopses of two acts of the complete ballet, but the individual selections performed are listed on neither jacket nor label. All the familiar portions are here, though, and it is hard to imagine their being played more brilliantly or competently. N.

Satchmo. A Musical Biography of Louis Armstrong. 4-12" discs in de luxe album (*D-DXM-155) \$19.50.

CONTENTS: *Dipper Mouth Blues; High Society; Mandy Make Up Your Mind; Reckless Blues; Trouble in Mind; Gut Bucket Blues; Cornet Chop Suey; Heebie Jeebies; Muskrat Ramble; Wild Man Blues; Potato Head Blues; Weary Blues; Struttin' with Some Barbecue; Basin Street Blues; Mahogany Hall Stomp; When It's Sleepy Time Down South; Lazy River; Georgia on My Mind; Sunny Side of the Street; 29 others.*

A real luxury item for jazz fans, wherein Satchmo tells, plays and sings his life story. The album is graced with two beautiful color photographs of Louis, and inside are twelve pages of pictures and biographical notes, four twelve-inch LP's encased in attractive white-and-gold plastic jackets, and two more large black-and-white prints of our musical hero, suitable for framing.

The recording sessions included date back as far as 1947, but the recorded sound is very good. Complete personnel and recording dates are included, along with the dates of the original recordings. "Papa Dip" introduces each number with Billy Kyle playing a very attractive piano in the background.

Decca arranged an enormous recording date especially for this album early in 1957, and these are the best selections in the set. Included are new versions of the tunes made famous by Satch and the

Hot Fives and Sevens, and the Savoy Ballroom Five (1925-28). The reproduction is fine and the performances are all very good; however, they cannot compare with the originals on Columbia (*C-CL-851 through CL-854). Louis' trumpet has lost some of its crackling tone, but he can still blow a mighty swingin' chorus. Trummy Young's trombone is wonderfully rock-bottom, and Edmond Hall proves he can still tootle a mean clarinet. Drummer Barrett Deems is not as heavy as he was two years ago. A bassist unfamiliar to this reviewer makes his appearance here. His name: Squire Gersh.

A breakdown of the contents would look something like this: Side one is a potpourri of tunes that made Satch famous. The second side represents the blues period, with vocals by Velma Middleton. Part three begins the Hot Five sessions, which carry over into the middle of part five. Side six through side eight contain a number of Louis' hits, mostly recorded in December 1956. These are the weakest sides of the album.

Highlights of the set would include *New Orleans Function* (a Southern funeral), *King of the Zulus*, *You Rascal You*, and *Knockin' A Jug*. All in all, the album is a good production, and well worth the high price tag if you like Satchmo.

L.

***S Marvelous.** Ray Conniff and his Orchestra. 1-12" disc (*C-CL-1074) \$3.98.

Current Market Price: \$2.98.

CONTENTS: *The Way You Look Tonight*; *I Hear a Rhapsody*; *They Can't Take That away from Me*; *Moonlight Serenade*; *I Love You*; *I've Told Ev'ry Little Star*; *You Do Something to Me*; *As Time Goes By*; *In the Still of the Night*; *Someone to Watch over Me*; *Be My Love*; *Where or When*.

Columbia's popular "Buy of the Month" for December is just the disc for that New Year's Eve dancing party—smooth, danceable rhythms by Ray Conniff. No jitterbugging, no tangos, no mambos—just good numbers everybody knows.

Brahms: Symphony No. 3 in F, Op. 90. One side, and **Mendelssohn: Symphony No. 4 in A, Op. 90** ("Italian"). Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 1-12" disc (*EPIC LC-3411) \$3.98.

Current Market Price: \$2.98.

Van Beinum's reading of the gracious and pastoral Brahms' *Third* is a beautiful thing. As seems to be his usual custom, Herr van Beinum is interested in big effects, and the magnificent *tutti* in the *Third* emerge as the grand sections they are; where in the Brahms *Second* (TNR May '55) these effects smacked of fussiness, they seem quite correct in the *Third*—nay, to our ears, necessary—making this version as fine a performance of Brahms *Symphony No. 3* as there is in the LP catalog.

Van Beinum's treatment of the Mendelssohn "Italian" *Symphony* is of the rushed "Toscanini" style—a difficult conductorial feat, for few could match

the great Italian Maestro in playing this work at such a rapid pace. The reproduction is out of this world; however, the selling point of this disc for us is the Brahms.

J.

NOTE: To celebrate Eduard van Beinum's 25th anniversary as conductor of the Amsterdam Concertgebouw Orchestra, Epic is making all of the following van Beinum discs available at the special price of \$2.98 for this month only: *Scheherazade, Op. 35* (Rimsky-Korsakov) (*EPIC LC-3300, TNR Mar. '57); *Firebird Suite* (Stravinsky) & *Háry János Suite* (Kodaly) (*EPIC LC-3290, TNR Apr. '57); *Symphony No. 2 in D* (Brahms) (*EPIC LC-3098, TNR May '55); *Images, Set III* (Debussy) (*EPIC LC-3147, TNR Aug. '56); *Das Lied von der Erde & Lieder eines Fahrenden gesellen* (Mahler) (*EPIC SC-6023, 2-12" LP's, price \$7.96, TNR Dec. '57); *Music for Strings, Percussion and Celesta* (Bartók) & *Song of the Nightingale* (Stravinsky) (*EPIC LC-3274, TNR May '57); *Serenade No. 9 in D & Symphony No. 29 in A* (Mozart) (*EPIC LC-3354, TNR Aug. '57); (4) *Suites for Orchestra* (Bach) (*EPIC LC-3194 & 3332, TNR Aug. '57); *Symphony No. 9 in D minor* (Bruckner) (*EPIC LC-3401, TNR Dec. '57); *Symphony No. 8 in C minor* (Bruckner) & *Symphony No. 3 in D* (Schubert) (*EPIC SC-6011, 2-12" LP's, price \$5.96, TNR Aug. '56); *Concerto for Piano and Orchestra* & (6) *Epigrams* (Pijper) & *Concerto for Violin and Orchestra* (Henkemans) (*EPIC LC-3093, TNR May '55).

World's Favorite Love Songs. Mantovani and his Orchestra. 1-12" disc (*L-LL-1748) \$3.98.

CONTENTS: *And This Is My Beloved*; *At Dawning*; *Drink to Me Only with Thine Eyes*; *I Give My Heart*; *Night and Day*; *Ich liebe dich*; *Parlez-moi d'Amour*; *Hear My Song*, *Violetta*; *My Love Is Like a Red, Red Rose*; *My Old Dutch*; *Can't Help Lovin' Dat Man*; *The Story of Tina*; *For You Alone*; *Yours Is My Heart Alone*.

This newest Mantovani LP will undoubtedly find its way under a great many Christmas trees this year, judging from the reports on its sale from dealers across the country.

Tchaikovsky: Nutcracker Suite, Op. 71a. One side, and **Mendelssohn: A Midsummer Night's Dream—Incidental Music** (4 excerpts). Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. 1-12" disc (*CL-P-8404) \$3.98.

Music of Christmas. Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. 1-12" disc (*CL-P-8393) \$3.98.

CONTENTS: *O Tannenbaum*; *Away in a Manger*; *Hark! The Herald Angels Sing*; *Carol of the Bells*; *O Little Town of Bethlehem*; *It Came upon a Midnight Clear*; *Joy to the World*; *God Rest Ye Merry, Gentlemen*; *Adeste Fideles*; *The First Nowell*; *Can-tique de Noel*; *Deck the Hall*; *Silent Night*.

The popular Hollywood Bowl Symphony Or-

chestra gives us the thrice-familiar *Nutcracker Suite* and *Incidental Music from A Midsummer Night's Dream* in its inimitable manner, making this a certain best-seller. . . . Not so, we fear, its effort at Christmas carols, which are over-arranged, overblown, and quite tedious.

CONCERTO



Prokofiev: Concerto in E minor, Op. 58. One side, and **Milhaud: Concerto No. 1 (1935).** Janos Starker (violoncello) with the Philharmonia Orchestra conducted by Walter Susskind. 1-12" disc (*ANG-35418TP) \$3.98. 1-12" factory-sealed disc (*ANG-35418) \$4.98.

Bartók: Concerto for Violin and Orchestra. Yehudi Menuhin (violin) with the Minneapolis Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50140) \$3.98.

Current Market Price: \$3.19.

Gershwin: Concerto in F. One and one-half sides, and **Gershwin: Rhapsody in Blue.** Eugene List (piano) with the Eastman-Rochester Symphony Orchestra conducted by Howard Hanson 1-12" disc (*ME-MG-50138) \$3.98.

Current Market Price: \$3.19.

A group of modern concertos, such as ye editor has assembled here, offers considerable food for thought. This writer has always regarded non-melodious music as something just a little beyond the pale. The corollary is not true, however, for there is so-called "melodious" modern music that is virtually characterless and therefore equally obnoxious.

With these observations off his mind your humble servant may now deliver himself of an opinion or two. Prokofiev's 'Cello Concerto is well worth hearing as is Janos Starker's expert 'celloing. On the other hand (or other side) one could think of a dozen other pieces that would be preferable to Milhaud's dreary note stringing.

Bartók is, to many of our readers, one of the great modern composers. Personally, this writer could never see him in just this light, so he can only report that Menuhin and the superb Minneapolis Orchestra under Dorati's enthusiastic direction play the concerto to a fare-thee-well. Mercury's sound is magnificent, and the disc should please all Bartók admirers, for it is difficult to imagine a more plush performance.

Treading on more dangerous ground (Gershwin is an even more popular composer), your correspondent has decided to hide behind a quotation by the late Constant Lambert, who wrote (concerning the *Rhapsody in Blue*) that Gershwin, in trying to "write a Lisztian concerto in jazz style has used only the non-barbaric elements in dance music, the result being neither good jazz nor good Liszt and in no sense of the word a good concerto." He later adds the astute observation that it is like "a knowing and unpleasant child—ashamed of its parents and

proud of its French lessons." If this is true of the *Rhapsody in Blue*, the *Concerto in F* is the "knowing and unpleasant child" grown up. Sparkling performances and recording. WILLIAM A. OLSEN

Glanville-Hicks: Concerto Romantico for Viola and Orchestra. One side, and **Richter: Aria and Toccata for Viola and Strings.** And **Weber: Rapsodie Concertante.** Walter Trampler (viola) with the MGM Orchestra conducted by Carlos Surinach. 1-12" disc (*MGM-E-3559) \$3.98.

Solo works for the viola are generally a trial. The range and the timbre of the instrument precludes its choice as a virtuoso voice against an orchestra. Miss Glanville-Hicks, however, has made a bold try at the problem, and her effort is interesting to hear. Although this composer has been identified with modern trends in composition, the title *Concerto Romantico* gives an indication of the mood of the present work. It is filled with fascinating melodies, and the harmony is, for the most part, conventional. The jacket notes contain the composer's own notes for the work, among them this significant phrase: "Classicism results when the formal factors exactly balance the expressive ones . . . Romanticism prevails whenever the personal expressive urge is allowed to dominate the picture."

The overside works make a bold case for the solo instrument, but seem to get sidetracked somewhere. Miss Richter's *Aria and Toccata* is apparently difficult beyond belief, but all the hard work is rather unrewarding. Weber's *Rapsodie Concertante* is a twelve-tone work of considerable complexity. All of the works on this disc are well played by Walter Trampler. His viola tone has a pleasant resonance without the stridency and coarseness sometimes associated with the instrument. N.

CHAMBER MUSIC



Hindemith: Theme and Four Variations ("The Four Temperaments"). Leon Fleischer (piano) with the Netherlands Chamber Orchestra conducted by Szymon Goldberg. One side, and **Hindemith: (5) Pieces, Op. 44, No. 4** (from "Educational Music"). Netherlands Chamber Orchestra conducted by Szymon Goldberg. And **Hindemith: Funeral Music for Viola and Strings.** Paul Godwin (viola) with the Netherlands Chamber Orchestra conducted by Szymon Goldberg: 1-12" disc (*EPIC LC-3356) \$3.98.

The last time we covered a release of Hindemith's "The Four Temperaments" was in September 1956, when we considered the composer-conducted Decca release, coupled with Hindemith's *Symphonic Metamorphosis of Themes by Weber* (*D-DL-9829); this release did not find particular favor in this corner. Now the outstanding young Leon Fleischer (see TNR Apr. '57, Rachmaninoff: *Rhapsody on a Theme of Paganini*) puts his hand to this work and turns

it to pure gold. The humor of the Aller-Slatkin Capitol LP (TNR Jan. '54) is present; though the Epic is not superior to Capitol's, we must report that two fine versions of this work are now available . . . The Hindemith (5) Pieces has only one other recording, an old London LP which escaped our notice; the work is not appealing . . . The *Funeral Music* was completely new to us; not being in the mood for such somber stuff, we could not warm up to it, but the performance is excellent.

Beethoven: (6) Quartets. Hollywood String Quartet. 5-12" discs in box (*CL-PER-8394) \$19.90.

CONTENTS: *Quartets Nos. 12 in E-flat, Op. 127; 13 in B-flat, Op. 130; 14 in C-sharp minor, Op. 131; 15 in A minor, Op. 132; 16 in F, Op. 135. Grosse Fugue in B-flat, Op. 133.*

"In 1957 the Hollywood String Quartet (Felix Slatkin and Paul Shure, violins; Alvin Dinkin, viola; and Eleanor Aller, violoncello) performed the works presented in this album at Scotland's Edinburgh Music Festival. This appearance was evidence that the Quartet is recognized both here and abroad as one of the world's finest."

With these words Capitol presents this 5-record set of the late Quartets of Ludwig van Beethoven. And a magnificent production it is! Playing of the very highest order, with FDS reproduction second to none. Any lover of chamber music would be delighted with this album.

The set is duplicated by the Columbia, Haydn Society and Angel issues, each of which is incorporated in complete editions of all of Beethoven's Quartets; since all of the foregoing were excellent performances by first class string quartets, it is hardly likely that owners of any of them would wish the present set. However, if one wishes just the late Quartets, one could not ask for better readings than the Hollywood String Quartet gives them; and none of the previous issues can match Capitol's for reproduction.

Beethoven: Septet in E-flat, Op. 20. Chamber Music Ensemble of the Berlin Philharmonic Orchestra. 1-12" disc (*D-DL-9934) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

VOCAL



At the Drop of a Hat. Michael Flanders and Donald Swann (piano and vocals). 1-12" disc (*ANG-65042) \$3.98.

This disc was recorded at an actual performance of one of the most successful theatrical entertainments of the current London season. The very British satirical songs of wheel-chair ridden (from an attack of polio) Michael Flanders and bespectacled, diffident pianist Donald Swann, have been described, in performances, as "Falstaff singing duets with

Hamlet," and this witty pair has kept English theatre-goers rolling in the aisles. Their spoofs of English society will surely delight anyone familiar with it; others may find this stuff silly and light weight.

Arlen: Jamaica. Lena Horne, Ricardo Montalban and original Broadway Cast with orchestra conducted by Lehman Engel. 1-12" disc (*V-LOC-1036) \$4.98.

The new show that's really packing them in on Broadway, featuring the one and only Lena Horne, has been released as an original cast album by RCA Victor. This is one disc that devotees of musicals can appreciate whether or not they have seen the show.

More Songs You Love. Elisabeth Schwarzkopf (soprano) with orchestra, chorus and organ conducted by Charles Mackerras. 1-12" disc (*ANG-35530TP) \$3.98. 1-12" factory-sealed disc (*ANG-35530) \$4.98.

CONTENTS: *Stille Nacht; O Come All Ye Faithful; O du fröhliche; Sandmännchen; In einem kühlen Grunde; Pans Angelicus; The First Nowell; In dulci júbilo; Weihnachten; Vom Himmel hoch; I Saw Three Ships; Maria auf dem Berge; Ein fröhlicher Gesang.*

About a year ago (TNR Jan. '57) Angel released a perfectly charming LP by Mme. Schwarzkopf entitled *Songs You Love* (*ANG-35383). The songs were familiar, but it was the exquisite singing that made the disc an excellent seller. The present disc is more of a problem, since about half the numbers are associated with Christmas, so that (at least to us) at other times of the year, the carols will seem out of place. Too, whereas Mme. Schwarzkopf was accompanied by Gerald Moore at the piano on her first disc, the present one features chorus, orchestra and organ (and even *la belle* Schwarzkopf singing a duet with herself of *Stille Nacht!*)

Still, the effect of the whole is most pleasing. The crystalline voice of Elisabeth Schwarzkopf will not be denied. If you don't mind playing the *Easter Alleluja* ("*Ein fröhlicher Gesang*") at Christmas, or *The First Nowell* at Easter, this is a fine disc.

Pinocchio. Mickey Rooney, Fran Allison, Jerry Colonna, Stubby Kaye, Martyn Green, Gordon Clarke and members of the Original TV Cast. 1-12" disc (*C-CL-1055) \$3.98.

Martin: Simply Heavenly. Claudio McNeil and Melvin Stewart with members of the Original New York Cast directed by Joshua Shelley. 1-12" disc (*C-OL-5240) \$4.98.

Mickey Rooney does a remarkable job in narrating this version of the story of *Pinocchio*, using a different voice for each speaking character. With the original TV cast singing the songs which are fitted into the story perfectly, the result is an enchanting album that would be a perfect Christmas gift for any child. . . . After opening and closing several times, *Simply Heavenly* found its way to

Broadway. During its short stay there Columbia decided to release this LP of the score. The disc is for those who enjoy jazz, rock 'n' roll, and bop, or for those who just don't care what they listen to so long as their phonograph is on.

My Songs. Roland Hayes (vocals) and Reginald Boardman (piano). 1-12" disc (*VAN-VRS-494) \$4.98.

CONTENTS: *Deep River; Li'l David Play On Your Harp; Dry Bones; Give-A-Way, Jordan; 11 others.*

Negro Prison Songs. Recorded on location at the Mississippi State Penitentiary. 1-12" disc (*TRA-DITION TLP-1020) \$4.98.

CONTENTS: *Old Alabama; Black Woman; Jumpin' Judy; Whoa Buck; Prettiest Train; Rosie; Levee Camp Holler; Early in the Mornin'; Stack-erlee; 8 others.*

Old-Time Tunes of the South. The Stoneman Family (vocals) and instrumental accompaniments. 1-12" disc (*FOLK-FA-2315) \$5.95.

CONTENTS: *Black Dog Blues; When The Springtime Comes Again; Hang John Brown; Bile Them Cabbage Down; 17 others.*

Calypso. Lord Foodoos and his Calypso Band. 1-12" disc (*ELEKTRA 127) \$4.98.

CONTENTS: *Matilda; Back to Back, Belly to Belly; Peas and Rice; Stone Cold Dead in the Market; Day-O; 9 others.*

Here are four albums of folk music from assorted parts of the western world. Roland Hayes presents fifteen religious songs with great feeling. The music is all well known, and Mr. Hayes' voice is very colorful. He does a magnificent job throughout. . . . *Negro Prison Songs* is an interesting excursion into the midst of a penitentiary work gang, but the sounds produced are not entirely musical. . . . The Stoneman family sounds like a group of real old-time Virginia hillbillies, which is exactly true. A delightful album if you like real country music. . . . *Calypso* is an authentic collection of Jamaican rhythms, played and chanted by Lord Foodoos and his aggregation of bongo beaters. This is a fine showcase for both artist and musical form; the recording is fi of the highest.

Mahler: Das Lied von der Erde. Nan Merriman (mezzo-soprano), Ernst Häfliger (tenor) and Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Three sides, and **Mahler: Lieder eines Fahrenden gesellen.** Nan Merriman (mezzo-soprano) with the Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 2-12" discs in box (*EPIC SC-6023) \$9.96.

Current Market Price \$7.96

At the time of the writing of *Das Lied von der Erde*, all Europe was fascinated by almost anything

Oriental. The Vienna which Mahler knew was intrigued by the apparent ability of Chinese and Japanese art and thought to transcend the designs of Western civilization. Mahler remained far from untouched by this Oriental influence and used a set of Chinese poems as the text for *Das Lied von der Erde*. Rather than Peiping, however, we must settle for intellectual Vienna which Mahler knew so well. The work is thoroughly that of Central Europe before World War I.

Eduard van Beinum and the Concertgebouw are aided in this recording by the mezzo-soprano Nan Merriman and the tenor Ernst Häfliger. Both are musicianly in their interpretations of this symphony of songs, but Miss Merriman is especially outstanding. The dark, low tones are produced with power and ease, and the upper register, though not strong, is dramatically appealing and fits beautifully the construction of the music. The quality of the voice brings to the text a thoughtful degree of pathos and shaded wonder. The orchestra under van Beinum knows the idiom well and balances beautifully with the soloists.

The fourth side, devoted to the *Lieder eines Fahrenden Gesellen*, is an expression of the young Mahler's disappointment in love. The songs are greatly akin to the folk-like melodies which weave their way throughout the compositions of this composer. Miss Merriman again acquires herself beautifully in the delivery of these songs, and Herr van Beinum conducts with authority. Epic has provided good sound and includes texts and translations of the songs.

P.



PIANO

Schumann: March No. 2, Op. 76. And **Schumann: Waldscenen, Op. 82.** One side, and **Schumann: Fantasiestücke, Op. 12.** Sviatoslav Richter (piano). 1-12" disc (*D-DL-9921) \$3.98.

Schumann: Waldscenen, Op. 82. One side, and **Schumann: Kinderscenen, Op. 15.** Clara Haskil (piano). 1-12" disc (*EPIC LC-3358) \$3.98.

Interest in these discs will surely center on the Decca one, for it is the recording debut of a fine Russian pianist, Sviatoslav Richter, whose future releases we await with expectant pleasure. His reading of *Fantasiestücke* calls to mind Mme. Novae's marvelous recording of it (TNR Apr. '57); those who prefer a "masculine" touch are advised to hear the present performance. Comrade Richter wins out over Clara Haskil in the *Waldscenen* race, too—even edges Gulda's splendid LP (TNR Dec. '56).

Beethoven: Variations on a Theme of Diabelli, Op. 120. Leonard Shure (piano). 1-12" disc (*EPIC LC-3382) \$3.98.

NOTE: For review of this disc see under QR-CHESTRA.

OPERA



Bellini: La Sonnambula (complete). (Sung in Italian). Soloists, Chorus and Orchestra of La Scala (Milan) conducted by Antonino Votto. 3-12" discs (*ANG-35535/7TP) \$9.94. 3-12" discs in factory-sealed album (*ANG-3568-3S/L) \$14.98.

Rodolfo Nicola Zaccaria (bs)
 Teresa Fiorenza Cossotto (ms)
 Amina Maria Meneghini Callas (s)
 Elvino Nicola Monti (t)
 Lisa Eugenia Ratti (s)
 Alessio Giuseppe Morresi (bs)
 Notary Franco Ricciardi (t)

Listening to this second LP recording of Bellini's *La Sonnambula* proved to be something of a chore. Obviously a singer's opera, one is confronted here with only one singer, the rest being but indifferent performers. Add to this a conductor who seems to feel it his duty to accompany "the star" and to prevent orchestra and singers from going their several ways in too obvious a manner, and it becomes apparent that this *La Sonnambula* provides only ordinary operatic fare.

Maria Callas does sing superbly, there is no gain-saying the fact; she also sings with intelligence and a very good sense of style. Her Amina is credible and moving—a personal triumph. Nicola Monti, on the other hand, is a very ordinary Italian tenor, in no way equipped for the high tessitura of the role of Elvino. His high notes made this listener distinctly uneasy. Nicola Zaccaria, as Count Rodolfo delivers himself of the beautiful *Vi ravviso* in a capable, if undistinguished, manner and moves through his role as if he were the sleep-walker, not the unfortunate Amina. Eugenia Ratti, as the wicked Lisa, brings nothing to the occasion but a pleasant voice.

Angel's recorded sound is good and the libretto is very beautiful, being full of pictures, photographs and the like. W.A.O.

Honnegger: Le Roi David (complete). (Sung in French). Suzanne Danco (soprano); Marie-Lise de Montmollin, Pauline Martin (mezzo-sopranos); Michel Hamel (tenor); Stéphane Audel (narrator); Choeur des Jeunes de l'Eglise nationale Vaudoise and l'Orchestre de la Suisse Romande conducted by Ernest Ansermet. Three sides, and **Stravinsky: L'Histoire du Soldat**. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 2-12" discs in box (*L-XLL-1651/2) \$9.96.

When in 1921 the Swiss playwright René Morax sought someone to compose music for his play on the subject of King David, both Igor Stravinsky and Ernest Ansermet suggested the relatively unknown Arthur Honnegger. The choice was a happy one, for Honnegger had long aspired to be a composer of music with religious themes. Although the result does not impress this reviewer quite so much as

does Honnegger's *Jeanne d'Arc*, *Le Roi David* is indeed a work of great design and sustained interest.

Honneger admitted that the appeal here is to the unsophisticated taste, but Ernest Ansermet has given us on this London recording a performance which stems from apparent genuine admiration for Honnegger's work *in toto*. Gathered together are a narrator, Stéphane Audel, who speaks the French lines with an endearing expressiveness, soloists, and a fine chorus. The most outstanding among solo voices is Suzanne Danco, who delivers the soprano parts with suavity and soaring beauty of voice. The chorus performs well, too, undoubtedly because of the sure direction of the conductor.

The fourth side of the album is devoted to the suite which Igor Stravinsky arranged from his "L'Histoire d'un Soldat." The music is here presented by a chamber orchestra composed of members of l'Orchestre de la Suisse Romande again conducted by M. Ansermet. The old story of the Soldier and his experiences with the Devil is delivered to us in this suite, which contains almost all of the Stravinsky music, minus repeats. It is rather interesting to note that while Stravinsky was not unknown at the time of the writing of this combination of music, drama, and dance, it is true that the project was brought about by his need of funds—the same reason which brought into being Honnegger's opus.

Because of Ansermet's close associations with Honnegger and Stravinsky, this record should be worth investigation. P.

Debussy: Pelléas et Mélisande (complete). (Sung in French). Soloists, Choeurs Raymond St. Paul, and l'Orchestre de la Radiodiffusion Française conducted by André Cluytens. 3-12" discs (*ANG-35478/80TP) \$10.44. 3-12" discs in factory-sealed album (*ANG-3561C/L) \$15.98.

Arkel Pierre Froumenty (bs)
 Geneviève Jeannine Collard (ms)
 Golaud Gérard Souzay (bt)
 Pelléas Jacques Jansen (t)
 Mélisande Victoria de los Angeles (s)
 Yniold Françoise Ogeas (ms)
 Physician Jean Vieuille (bs)

What is probably the most de luxe Pelléas et Mélisande insofar as voices and packaging are concerned is issued this month by Angel Records. A glance at the cast listed above will bear out the truth of the first claim, and a look at the factory sealed package, with its many photographs, essay and libretto, will amply support the second.

It is not likely that a finer Mélisande than Victoria de los Angeles will come along for many moons, and Jacques Jensen (whose Pelléas has been on view before in the old Victor set, now withdrawn) offers a superior characterization. Gérard Souzay, in his first complete operatic role on records, is a superb Golaud. The others in the cast are first-rate singers, and the chorus and orchestra leave

nothing to be desired.

Now for M. Cluytens, the conductor and, in this department's eyes, an in-and-outer. Fortunately, here he is in—the very vagueness of his direction (fatal in a work like *Faust* or *Carmen*) is an asset here, and his conducting of the nebulous music is, to coin an adjective, Maeterlinckian in its vagueness.

To compare this set with its two extant predecessors, one would say that vocally it tops both of the others by a considerable margin. On the other hand, it is not the interpretive equal of Ansermet's (TNR Nov. '52) by a long shot—the Epic recording (TNR Apr. '55) is a straightforward job that appealed to your correspondent because of its lack of mysticism. The choice could well be a difficult one; it is largely a matter, it would seem, of voices versus over-all performance. Angel has the voices, London the direction and Epic a little of each. You pay your money, and you take your choice.

WILLIAM A. OLSEN

Gluck: *Alceste* (complete). (Sung in Italian). Soloists, Geraint Jones Orchestra and Singers conducted by Geraint Jones. 4-12" discs in box (*L-XXLA-49) \$19.92.

Alcestis.....	Kirsten Flagstad (s)
Admetus.....	Raoul Jobin (t)
Evander.....	Alexander Young (t)
Ismene.....	Marion Lowe (s)
High Priest	} Thomas Hemsley (bt)
Apollo	
Infernal Deity	

When one listens to Gluck's operas, he sometimes wonders why this man should be considered a "reformer" of eighteenth century opera. In the first scene of *Alceste* the chorus repeats the same words and melody five times with overly short interludes between stanzas. Notwithstanding the fact that this reviewer has genuine admiration for the elegies of Bion and Moschus, such repetition on the part of Gluck becomes at times unbearable.

The one reason for this *Alceste* is, however, not the chorus, not Admetus, not various minor characters, but *Alceste*, herself, whom Kirsten Flagstad brings to life on this recording from London. The nobility of the Greek character is strongly akin to the nobility of the Flagstad voice, and the two blend beautifully. Released from the high C's of *Siegfried* and the soaring notes of the *Immolation Scene*, Mme. Flagstad quiets to a warmly glowing calm which impresses with its dignity, poise, and genuine feeling. During her "farewell" season at the Metropolitan Opera House, the great Norwegian soprano was heard in memorable performances of *Alceste* in English. The version which London gives us is the original Italian, the only change being that the part of Admetus is sung by a tenor rather than a male soprano.

Dramatically speaking, it makes little difference who sings Admetus. Calzabigi, the librettist, was hardly an Arrigo Boito when it came to adapting a play to the opera. Raoul Jobin sings well, but he has an im-

possible job outlined for him—that of attempting to characterize an almost absurd figure. The actions of Admetus are anything but convincing, since he spends a major portion of the opera contemplating suicide in his grief for Alceste. It is hardly necessary to point out that were he genuinely moved by his wife's heroic sacrifice of her life for his regained health, he would indulge not so much in singing, but in action of some sort. Calzabigi has weakened the Greek plot in this way to an extreme.

The reason, then, for wanting a copy of this recording rests in the superb artistry of Mme. Flagstad. Seldom has she disappointed her public, and in this case—never.

Starlight Chorale. Roger Wagner Chorale and the Hollywood Bowl Symphony Orchestra conducted by Roger Wagner. 1-12" disc (*CL-P-8390) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

CHORAL



Handel: *The Messiah* (complete). (Sung in English). Adele Addison (soprano), Russell Oberlin (counter tenor), David Lloyd (tenor), William Warfield (baritone); Westminster Choir directed by John Finley Williamson; and New York Philharmonic Orchestra conducted by Leonard Bernstein. 2-12" discs in folder (*C-M2L-242) \$7.98.

Oratorio Arias. Lois Marshall (soprano) with the London Symphony Orchestra conducted by Anthony Bernard. 1-12" disc (*ANG-35531TP) \$3.98. 1-12" factory-sealed disc (*ANG-35531) \$4.98.

CONTENTS: *Jephtha*—Farewell, ye limpid springs and floods; *Solomon*—Bless'd the day & With thee th' unsheltered moor I'd tread; *Judas Macabaeus*—So shall the lute and harp; *Samson*—Let the bright Seraphim (Handel). *The Seasons*—O how pleasing to the senses; *The Creation*—With verdure clad (Haydn). *Elijah*—Here ye Israel (Mendelssohn).

Leonard Bernstein's unorthodox version of *Messiah* is well worth hearing. Because of various sound theories concerning Handel's most famous work, he has divided the oratorio into two parts rather than the usual three, with the major divisions of "Christmas" and "Easter." This involves placing certain sections, including the "Hallelujah Chorus," in the first part of the work. In addition, the size of orchestra and chorus are varied according to the need of each chorus or aria. The dramatic result is striking, as was noted by New York critics who hailed the performances given last season. The soloists—Adele Addison, David Lloyd, Florence Kopleff and William Warfield—are consistently good, with special praise going to Miss Addison for her beautiful solo work. Bernstein conducts briskly to bring to these discs an uncommon amount of vigor and spirit.

Lois Marshall's efforts on records have been

hailed by many reviewers, and her new disc of oratorio arias does not disappoint. She has a beautiful voice, a fine sense of musicianship, and well knows how to turn a minor phrase into a major production. Handel, Haydn and Mendelssohn arias offer a challenge to any soprano, for everything from *bel canto* to dramatic recitative is involved therein. It is to Miss Marshall's credit that she takes all this in stride and brings to each measure a fine sense of values. In only one field does she disappoint—diction. Rare is the singer who is able to form notes and the English language simultaneously. Because of Miss Marshall's exquisite singing, however, let us pretend the lyrics are Swahili and enjoy the beautiful sound. P.

Mozart: Vesperae Solennes de Confessore, K. 339.

Erna Berger (soprano), Marga Hoffgen (contralto), Horst Wilhelm (tenor), Ferdinand Frantz (bass); Choir of St. Hedwig's Cathedral and Berlin Philharmonic Orchestra conducted by Karl Forster. One side, and Mozart: *Exsultate, jubilate*, K. 165. And Mozart: *Benedictus sit Deus*, K. 117. Erna Berger (soprano) with the Choir of St. Hedwig's Cathedral and Berlin Philharmonic Orchestra conducted by Karl Forster. 1-12" disc (*ANG-35409TP) \$3.98. 1-12" factory-sealed disc (*ANG-35409) \$4.98.

Selections from the Sacred Pontifical Liturgy of the Russian Orthodox Church. Choir of the Russian Orthodox Cathedral of Paris conducted by Piotr V. Spassky. 1-12" disc (*EPIC LC-3384) \$3.98.

Music of Salamone Rossi, Hebreo, of Mantua. New York Pro Musica Antiqua conducted by Noah Greenberg. 1-12" disc (*C-ML-5204) \$3.98.

The three Mozart works from Angel easily impress the listener by the spirit in which they are done. The chorus, orchestra and soloists blend a point of view which lends freshness and vigor to the beautiful scores. The *Vesperae Solennes de Confessore* is especially delightful because of the choral shading of tones. Erna Berger and Ferdinand Frantz, familiar because of their Metropolitan Opera performances, bring to the solo parts a thorough understanding of how to sing Mozart, as do the less familiar Marga Höffgen and Horst Wilhelm. This is music to stir the soul, done in wonderful fashion. The reverse side of the disc offers the *Exsultate, jubilate* and *Benedictus sit Deus* with Mme. Berger in the soprano parts. The result here is a sterling presentation by an artist who phrases beautifully and sings with almost no apparent effort. The excellence of the performances is not surprising; the sketchiness of notes and texts (Angel has long excelled in this field) is a definite shock. Yet it is the music, not the paper, that matters.

The liturgy of the Russian Orthodox Church provides a *cappella* music of wonderful proportions. The choir of the Russian Orthodox Cathedral of Paris is heard on this recording in selections from the services of Lent, Holy Week and Easter, as well as from

the pontifical liturgy. This Epic recording received the "Grand Prix du Disque," and there is little doubt that the honor was deserved. Although the music was unfamiliar to this listener, the spiritual pathos combined with devotion to proper interpretation, brings a tenderness and affection to the deeply moving sounds.

Salamone Rossi, Hebreo, flourished in Mantua at the early part of the seventeenth century. The New York Pro Musica has delved into the writings of this composer, whose works were anything but conventional in their day. Chanting was the favored vocal line when Rossi wrote the polyphonic love songs and religious music presented on this disc. This is an excellent sampler of the music of a little known writer. His songs have a certain vivacity and sparkle which make them affable. This is not a recommended disc for lovers of *Carmen* and *Aida*, but for those whose interests are esoteric. P.

Christmas Carols. Mormon Tabernacle Choir directed by J. Spencer Cornwall. 1-12" disc (*C-ML-5222) \$3.98. **Current Market Price: \$2.98.**

CONTENTS: *Joy to the World; When Jesus Was a Little Child; Away in a Manger; A Boy Is Born, There Shall a Star from Jacob; O Come, O Come Emmanuel; Far, Far Away on Judea's Plains; O Holy Night; What Child Is This? Beautiful Saviour; Carol of the Nativity; Tell Us, Shepherd Mads; The Holy City; I Heard the Bells; Silent Night.*

Christmas Hymns and Hymns and Carols. Robert Shaw Chorale directed by Robert Shaw. 1-12" disc (*V-LM-2139) \$3.98.

CONTENTS: *O Come, All Ye Faithful; The First Nowell; O Little Town of Bethlehem; O Come, O Come Emmanuel; Away in a Manger; Silent Night; Joy to the World; It Came upon the Midnight Clear; Angels We Have Heard on High; Christmas Hymn; Lo, How a Rose E'er Blooming; Hark! The Herald Angels Sing; God Rest You Merry, Gentlemen; My Dancing Day; I Wonder As I Wander; Bring a Torch, Jeannette, Isabella; Patapan; We Three Kings; Coventry Carol; I Sing of a Maiden, Shepherd's Carol; Go, Tell It on the Mountain; Carol of the Bells; Wassail Song; Deck the Hall.*

Since it is Columbia's classical "Buy of the Month," the Mormon Tabernacle Choir Christmas disc should be the disc to buy for the Christmas season. It is well done, has practically all the familiar carols, and its temporary modest price makes it a real bargain.

Probably the biggest selling Christmas record of all time has been the Volume I of *Christmas Hymns and Carols* by the Robert Shaw Chorale, originally issued on 78 rpm discs (TNR Dec. '46) and later re-issued on an LP (*V-LM-1112). Because of the many advances in recording techniques, RCA Victor thought it well to re-record this album, and the result is the second disc listed above. The selections and arrangements sung are identical with those on *V-LM-1112, although the order has been changed;

the reproduction is noticeably superior, of course, in the newer recording.

Palestrina: Missa Papae Marcelli. One side, and **Palestrina: Improperia.** Aachener Domsingknaben conducted by Theodor B. Rehmann. And **Palestrina: Stabat Mater.** Aachener Domchor conducted by Theodor B. Rehmann. 1-12" disc (*D-ARC-3074) \$5.98.

Praetorius: Geistliche Tricinien. One side, and **Weltliche Zwiesänge.** Kinderchor Bender conducted by Erich Bender, with viol and recorder accompaniment. 1-12" disc (*D-ARC-3072) \$5.98.

Giovanni Pierluigi, called da Palestrina from the place of his birth (the old Roman Praeneste), was born in 1525 and thus was 52 years old when Pope Gregory XIII wrote his "Brief on the Reform of the Chant," which was directed to "our beloved sons, Giovanni Pierluigi da Palestrina and Annibale Zoilo Romano, musicians of our private chapel." In this famous document, the Pope called for a removal of the "barbarisms, obscurities, contrarities and superfluities" that he found in liturgical music. Palestrina's *Missa Papae Marcelli* is generally conceded to be the work that was written to "save" church music from the abuses Pope Gregory found so offensive. In all events, it is performed here in a manner that is above reproach. There are several other versions in the catalog, but this one is very superior, and the inclusion, on the other side, of the beautiful and moving *Stabat Mater* and an *Improperia* make the disc additionally interesting.

The Praetorius chorales and the German secular songs, this writer regrets to say, he found boring. Perhaps the fault was in the lack of color in the children's voices used; but some of the boredom was undoubtedly occasioned by the music itself, which shows a certain lack of originality both as to composition, selection and performance. This is one that is definitely for the specialists in Renaissance music. Certainly it is novel (all the pieces are new to records of any speed), but how far can one prize music (or anything, for that matter) for its novelty or exotic characteristics? Be very sure of yourself on this one, for it comes (as do all the Archive series) in a sealed plastic envelope which (presumably) when opened means you have bought the record.

W.A.O.

Lassus: Missa VIII toni ("Puisque j'ai perdu"). Aachener Domsingknaben conducted by Theodor B. Rehmann. One side, and **Lassus: (8) Latin Motets.** Aachener Domchor conducted by Theodor B. Rehmann. 1-12" disc (*D-ARC-3077) \$5.98.

Lassus: Neue teutsche Lieder. One side, and **Lassus: Chansons, Madrigale, Villanelle.** Singgemeinschaft Rudolf Lamy conducted by Rudolf Lamy. 1-12" disc (*D-ARC-3076) \$5.98.

Orlandus Lassus, Orlando di Lasso or, more correctly, Roland de Lassus, was a true child of the Italian Renaissance, although born in Mons. His vast

output, over two thousand compositions, embraces every known form of music in his era (1530-1594)—there are French chansons, Italian madrigals, and German part songs in the secular field, and Masses, Psalms and Motets in the liturgical.

But indifferently represented on discs until the advent of these two superb Deutsche Grammophon Archive records, Lassus may now be heard in performances that bring out the resplendent heights, the serene majesty and awe inspiring mysticism of the liturgical works. In addition, there is a selection from the secular pieces. Here one meets a different man; there is humor, vulgarity and brilliance—in short, Lassus was a musician of "consummate and miraculous mastery of the techniques of musical composition." (Láng)

The performances here by the two choral groups noted above are perfect. In the Mass and in the motets the music is projected with unbelievable clarity and, equally important, devotion. There is great dignity in this music, and it receives here what may be considered definitive performances. The secular music by the Rudolf Lamy Choir is less austere and equally well sung. Such villanelle as *Matona mia cara* and *O lá, o che bon echo* deserves the adjective miraculous and substantiates Láng's statement (*Music in Western Civilization*) that Lassus' work "is a synthesis of what two hundred years of musical culture had produced, a synthesis of such convincing strength and plastic beauty as the history of music has since experienced but once again in the art of Mozart."

Like Mozart, too, Lassus had to pay a price for his great genius. He whom Ronsard, prince of poets, had praised; he who had received a knighthood from Emperor Maximilian, the Order of the Golden Spur from Pope Gregory XIII, the Cross of Malta from the King of France; loaded with all the fame, wealth and honors that the heart of man could desire—Roland de Lassus, prince of musicians and friend of princes, died insane from melancholia.

WILLIAM A. OLSEN

Mendelssohn: Elijah (complete). (Sung in English).

Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), John Cameron (baritone); Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent, with Caleb Jarvis (organ). 3-12" discs (*ANG-35455/7TP) \$10.44. 3-12" discs in factory-sealed album (*ANG-3558C) \$14.98.

When he began writing "Elijah," Mendelssohn was the dictator of the London musical scene. His visits to England were treated in much the same way as a visit of Elizabeth II to Washington. Queen Victoria and the Prince Consort all but made him a part of their family. The work was commissioned by the Birmingham Festival Committee which planned the initial performance for August, 1846. When Mendelssohn entered the hall to conduct his

work for the first time, the audience was almost uncontrollable. Mendelssohn, however, realized that the score needed revision, and after much study he devised the version which we know at the present time.

The test for a work of this sort lies more in the ability of the conductor to instill spirit into the score than in the field of soloists, chorus, and orchestra. Sir Malcolm Sargent has had wide experience in the field of oratorio but, on occasion, has wielded his baton in a rather lethargic fashion. Such is not the case in this recording. Presented with a group of fine soloists, augmented by the Liverpool Philharmonic Orchestra, and the Huddersfield Choral Society, probably the authorities of oratorio singing, he rises to a pitch of spirit and fervor which he has not previously duplicated with the same group. Sir Malcolm knows the music well, but more than knowledge is required to inject life into an oratorio. The singers, familiar from recordings of works of a similar nature, contribute interpretations of feeling and expression. The sound of these Angel discs is brilliant; the notes and texts are complete; and the performance itself is definitive.

P.

ORGAN



Operetta for Theatre Organ. Leonard MacClain, playing the organ in the Tower Theatre, Upper Darby (Pa.). 1-12" disc (*EPIC LN-3372) \$3.98.

CONTENTS: *Every Day is Ladies' Day with Me; Because You're You; In Old New York; Gypsy Love Song; Song of Love; Girls, Girls, Girls; Vilia; The Merry Widow Waltz; Indian Love Call; Thine Alone; Desert Song; One Alone; Riff Song; Kiss Me Again; Auf Wiedersehen; Your Land and My Land; Sympathy; Gianina Mia; Stouthearted Men; Wanting You.*

All Stops Out. Ralph and Buddy Bonds playing two Hammond Organs. 1-12" disc (*EPIC LN-3369) \$3.98.

CONTENTS: *Exactly Like You; I've Got It Bad; Heartaches; Stompin' at the Savoy; Angelis; Red Sails in the Sunset; Grand Central Boogie; Me and My Shadow; What Can I Say, Dear?; A Shanty in Old Shanty Town; Blue Shoes and Happy Feet; Georgia on My Mind.*

Leonard MacClain has been heard from twice previously on Epic records: *Theatre Organ in Hi-Fi* (*EPIC LN-3273, TNR Sept. '56) and *Joy to the World* (*EPIC LN-3283, TNR Dec. '56). Once again we are treated to elegant reproduction of one of the finest theatre organs along the Eastern seaboard (see TNR Sept. '56 for description) in tunes from operettas that nearly everyone likes . . . Ralph and Buddy Bonds, Philadelphia-born-and-bred brothers, conceived the idea of a twin organ team; though they were a little while getting started, it is little wonder that, once heard, they proved successful. Novelty arrangements of mostly familiar tunes

(*Grand Central Boogie* is a Bonds brothers original) with string bass and drum accompaniments.

Bach Organ Works. Anton Heiller, playing the organ at the Reformed Church, Thalwil, Switzerland. 1-12" disc (*EPIC LC-3367) \$3.98.

CONTENTS: *Fantasia in C minor, BWV. 562; Toccata and Fugue in F, BWV. 540; Prelude in A minor, BWV. 569; Toccata and Fugue in D minor ("Dorian"), BWV. 538.*

The young and talented Prof. Heiller continues his presentation of the organ literature of Bach, this time choosing slightly less familiar works than in his earlier releases. Previous reviews of this performer on the same instrument (TNR Aug. '55 and Nov. '56) led us to expect more than was evidenced on the present disc. We did not hear the earlier recordings, but there are many instances here that lack definition, particularly in the *F major Fugue*. Whether the lack be a result of a less successful recording or a shortcoming of the organist is a disputable point.

Almost all of these works have received more satisfactory performances, as well as better recordings. We're sorry, Mr. "S." We just couldn't find the same things to rave about that you discovered in Prof. Heiller's other discs for Epic.

N.

DICTION



Shakespeare: The Merchant of Venice. Michael Redgrave, with supporting cast. 2-12" discs in album (*CAEDMON TC-2013) \$11.90.

After listening to this recording of *The Merchant of Venice*, we wondered why it was ever made. The only reason we could think of was that Michael Redgrave has somewhat of a reputation as an interpreter of Shylock and that many of his host of admirers will probably wish to have a recording of him in this role. We were not impressed with Mr. Redgrave in the part; in all fairness, however, we must say that we have never seen him in *The Merchant* and can only judge his Shylock from listening to these records. In view of the fact that this recorded performance, in general, is a pretty poor one, doubtless Mr. Redgrave is very much at a disadvantage. For the most part, the players rattle off their lines at a speed that makes them appear to be out of breath a good bit of the time; but perhaps this was done so that we could have a practically uncut version of this reasonably long play on two LP discs.

We rather think that the cast for this recorded version of *The Merchant* was gathered together in a hurry, without consideration as to the players' grounding in Shakespeare; and, after a rehearsal or two, the recording was made. The director probably had only one thing in mind: to make it possible for Mr. Redgrave to get his reading of the stellar role on records. Otherwise, how could he miss his actors rhyming "Duke" with "spook," "suit" with "boot," and "Christian" in three syllables (CHRIS-ti-an) in-

stead of two; one player pronounces "either" with a long "E" sound, while his fellow actor pronounces "neither" with a long "I" sound. The overly dramatic manner Portia uses in directing the curtains to be drawn so that a suitor might make his selection of one of the three jewel cases would lead the audience to expect to find the pyramids, at the very least, hidden behind the curtains, rather than three little caskets.

As *The Merchant of Venice* is one of the bard's best known and most popular plays, a ready market, we feel sure, still awaits an adequate recording of it.

R.

The Nativity. John Facenda (narrator) with instrumental group directed by Thomas Patton. 1-12" disc (*MANUSCRIPT MS-571) \$4.98.

This is a story that looks once again to the joy of Christmas—the story of the first Christmas told in a way that helps us enjoy it more and understand it better. Beautifully and reverently read by John Facenda, well-known Philadelphia newscaster and one-time commercial announcer on the "I Love Lucy" TV show, the story takes us once again to Nazareth, recounts that fateful journey to the crowded inn, imparts to us the joy as the Holy Family wraps the Child in swaddling clothes. Mr. Facenda reads as though he were narrating a travelogue, and the listener will feel as though he is really there; the whole effect is to bring the timely, yet timeless, story of Christmas to the present-day Christian, who may be lost in the glitter of the commercial Christmas season.

Thomas Patton's original background music adds immensely to the narration. With its bound-in 11-page booklet containing appropriate art work by Dick Miller, the story may be followed by children while being appreciated by adults, making this most unusual LP disc a most acceptable Christmas gift.

Molière: Le Tartuffe. (In French). Fernand Ledoux with Les Comédiens de la Pleiade. 1-12" disc (*PE-FRL-1513) \$5.95.

Racine: Bérénice. (In French). Fanny Robiane with Les Comédiens de la Pleiade. 1-12" disc (*PE-FRL-1514) \$5.95.

The largest catalog of French plays available in this country is to be found in the Period FRL series, and critics generally have found nearly all of the recordings to be first-rate productions. Advanced students of the French language, too, have found that their appreciation grows as they investigate these many discs. The two newest ones, listed above, will take their places with the other fine recordings in this series; they are well worth the thoughtful consideration of those interested. Complete French texts and synopses of the plots in English are included with each disc.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The World Treasury of Grand Opera. Edited by George R. Marek xi + 674 pp. Harper & Brothers (New York). Price \$6.95.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York) \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classics Editions, GSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Experience Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

H. ROYER SMITH COMPANY

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The New Records

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By mail to any address
\$1 per year

THE RUMOR of RCA Victor's new LP Record Club, reported last month in THE NEW RECORDS, has become a reality as we go to press. Named *The RCA Victor Society of Great Music*, it will be devoted exclusively to classical LP's.

You may join the Society through an RCA Victor dealer. To induce new members to join, the Society offers a marvelous bonus of outstanding value: it is the 7-record LP album of the nine Beethoven Symphonies by the NBC Symphony conducted by Toscanini, a \$34.98 value for only \$3.98. To join, simply fill out and mail the application for membership in the Society enclosed with this issue of THE NEW RECORDS.

Since THE NEW RECORDS carries no advertising, it must be obvious to readers that we cannot survive without the support both of our readers and of the various record manufacturers; and we are exceedingly proud of the fact that this little bulletin has on its mailing list the names of a large majority of the important record collectors in the United States.

It would not hurt us one bit if we could demonstrate this to RCA Victor; we therefore ask in your favor: if you feel disposed to join the *RCA Victor Society of Great Music*, will you please do so by completing the application enclosed and mailing it promptly? It will cost you no more this way, and the number of subscriptions turned in bearing the name of the publisher of THE NEW RECORDS will be a measure of the regard American record collectors have for our little bulletin.

* * *

If you ordered a copy of the 1958 Edition of the Schwann Artist Listing Catalog (TNR 2c. '57) and have not received it yet, please

be patient. Shipments of this catalog were somewhat delayed during the pre-Christmas rush. All orders now on hand have been filled, and any orders received now are being filled promptly. If you have not as yet ordered your copy, a supply is now on hand; the price is 35¢ postpaid in U. S. A.

* * *

NEW PRICES. Most of the major record manufacturers have announced that LP records now listing at \$3.98 will be advanced in price to \$4.98 on 1 February 1958. As it is very likely that the smaller independent companies will follow suit, those persons who have in mind purchasing a quantity of discs for their library might do well to do so before that date.

* * *

Music educators have been aware of the great value of the RCA Victor Educational Record Catalog—it has been their bible in the field of all kinds of educational recordings. It occurred to us that private teachers of music and dancing and those who conduct small private kindergartens might, together with parents who wish to interest their children in the appreciation of fine music, very much like to secure a copy of this famous publication. Anyone wishing a copy of the new *Sixth Edition* may secure one postpaid by sending 25¢ in coin. It may be of interest to know that the publisher of THE NEW RECORDS also carries a complete stock of all records listed and will be glad to supply any of them if they are not available from your local dealer.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bul-

letin. When the major companies reduced their list prices for LP records, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimulate business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

NOTE: The **Current Market Price** of all Mercury 12-inch LP's (10000-, 20000-, 30000-, 40000-, 50000-, 80000-, and 90000-series) is \$3.19; album sets are 20% less than published list prices.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning January 1955 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

Autumn in New York. Dick Hyman (piano) plays songs of Vernon Duke. 1-12" disc (*PROSCENIUM PR-2) \$1.98.

CONTENTS: *Cabin in the Sky*; *What Is There to Say?*; *April in Paris*; 11 others.

Conversation Piece. Dick Hyman (piano) plays songs of Noel Coward. 1-12" disc (*PROSCENIUM PR-3) \$1.98.

CONTENTS: *I'll Follow My Secret Heart*; *Mad about the Boy*; *Zigeuner*; 12 others.

September Song. Dick Hyman (piano) plays songs of Kurt Weill. 1-12" disc (*PROSCENIUM PR-1) \$1.98.

CONTENTS: *Green-up Time*; *Speak Low*; *Lost in the Stars*; *September Song*; 10 others.

Moonlight and Keyboard. Raymond Lewenthal (piano). 1-12" disc (*WEST-XWN-18403) \$3.98.
Current Market Price: \$1.98.

CONTENTS: *Clair de Lune* (Debussy). *Liebestraum No. 3* (Liszt). *Nocturne in E-flat, Op. 9, No. 2*; *Waltz in C-sharp minor, Op. 64, No. 2*; *Nocturne in F-sharp, Op. 15, No. 2*; *Fantasia-Impromptu, Op. 66* (Chopin). *Waltz in A-flat, Op. 39, No. 15* (Brahms). *Sonata No. 14 in C-sharp minor* ("Moonlight")—1st movement (Beethoven). *Greensleeves* (Trad.—arr. Lewenthal). *Le Cygne* (Saint-Saëns). *On Wings of Song* (Mendelssohn). *How Fair This Spot* (Rachmaninoff). *Romance* (Rubinstein). *Elégie* (Massenet). *Ständchen* (Schubert). *Traumerai* (Schumann).

NEW LP RELEASES

Verdi: *Rigoletto* (highlights). Del Monaco, Gueden, Protti, Simionato, Siepi; St. Cecilia Orch. & Chorus—Erede. 1-12" disc (*L-LL-5342) \$4.98. (TNR Apr. '55).

Verdi: *La Traviata* (highlights). Tebaldi, Poggi, Protti; St. Cecilia Orch. & Chorus—Molinari-Pradelli. 1-12" disc (*L-LL-5344) \$4.98. (TNR May '55).

ORCHESTRA



Sibelius: *Symphony No. 2 in D, Op. 43.* Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5207) \$3.98.

Schönberg: *Verklärte Nacht, Op. 4.* One side, and Schönberg: *Chamber Symphony in E-flat, Op. 9.* Symphony Orchestra of the Southwest German Radio, Baden-Baden, conducted by Jascha Horenstein. 1-12" disc (*VX-PL-10460) \$4.98.

R. Strauss: *Sinfonia Domestica, Op. 53.* Chicago Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (*V-LM-2103) \$3.98.

Barber: *Symphony No. 1, Op. 9.* One side, and Barber: *School for Scandal—Overture.* And Barber: *Adagio for Strings.* And Barber: *Essay No. 1 for Orchestra, Op. 12.* Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (*ME-MG-50148) \$3.98.

Current Market Price: \$3.19

Ormandy's recording of the Sibelius Second Symphony was one of the earliest LP's and a sonic wonder for its day. This newer version preserves all the virtues of the former and brings the sound quality up to date. Ormandy's conception of the work has not changed very much in the interim; there are still sections of the work that seem very fast, but the orchestra is more than equal to the challenge. The symphonies of Sibelius require cultivation; they are not instantly comprehended and taken to the heart as those of Tchaikovsky. The rewards, however, are considerable, and we can imagine no better way to approach Sibelius than

* indicates LP 33 1/3 rpm.
Ø indicates 45 rpm.

through this most popular of his symphonies.

Our own personal preferences for Schönberg's *Verklärte Nacht* rests with those interpretations which stress its romantic tendencies. At the outer edge of this spectrum lies the Stokowski version (TNR Sept. '57). A more disciplined, but still touching version is the original sextet arrangement on Capitol (*CL-P-8304), in which the beauties of the score are more exposed. The present disc provides a rather nervous reading, we thought, the tendency being heightened by a treble boost that gives the strings an edgy, unpleasant sound. The *Chamber Concerto* lies at the canyon's edge of Schönberg's descent into twelve-tone depths, and is recommended only to Schönberg devotees.

Richard Strauss' *Sinfonia Domestica* came near the end of his writings for orchestra; his later years were devoted almost exclusively to opera. Some of the youthful exuberance of *Don Juan*, *Till*, and the other tone poems had mellowed into a more introspective style. The program of the work, a portrayal of the Strauss household, we may assume, is almost of no consequence. To be looked upon as merely beautiful themes and gorgeous orchestral textures should be sufficient. Reiner and the Chicagans have acquired a considerable reputation in matters Straussian, and the present disc duplicates the excellence of the earlier recordings, despite the fact that the work is less well known.

The Barber collection combines material that had originally been on two discs, backed by works by other composers: *ME-MG-50075 (formerly *ME-MG-40002), TNR June '53; and *ME-MG-50087 (formerly *ME-MG-40014), TNR May '56. The coupling is a sensible one which offers the cream of Barber's orchestral work on a single disc. The sound is still as fantastic as on the original releases, and the tender *Adagio for Strings* has, to our mind, an excellent chance for musical immortality. N.

Saint-Saëns: Symphony No. 3 in C minor, Op. 78. Philadelphia Orchestra conducted by Eugene Ormandy, with E. Power Biggs, playing the organ at Symphony Hall, Boston. 1-12" disc (*C-ML-5212) \$3.98.

After a lot of entries, the definitive performance of the wonderful Saint-Saëns' *Symphony No. 3* for Organ and Orchestra has finally been committed to discs. We should like to make a case for this work, which has everything: beautiful melodies, spirited and exciting ensembles, interesting and greatly varied instrumentation, powerful and shattering climaxes . . . and it does not tire us with repeated hearings.

Many conductors, as we said, have performed this work on LP's; we list them in order of preference: Toscanini (*V-LM-1874, TNR May '55); Cluytens (*ANG-35336, TNR Jan. '57); Bour (*DT-DTL-93072, TNR Jan. '57); Swarowsky (*UR-UX-105, TNR July '57); and van Otterloo (*EPIC LC-3077, TNR May '55). The old Munch (*C-

ML-4120) is still a fine performance, but its reproduction shows its age, to say the least.

Some readers may think we are prejudiced in favor of the Philadelphia Orchestra; to them, we can only say, "Hear this disc!" Ormandy outdoes himself, and the orchestra plays with its wonted finish and with tremendous drive. Power Biggs is too well known to require much comment from us; he "makes" the record, and the great organ at Boston's Symphony Hall is just right: large and powerful, rich and mellow. Columbia's engineers have captured the sound with exactly the proper balance and proportion; neither the organ nor the orchestra is too far forward. Though admirers of the late Toscanini may prefer his record, we feel that even they will admit that Ormandy and Biggs give stiff competition. To our ears, the present disc is the choice; we cannot imagine its being surpassed. J.

Brahms: Symphony No. 2 in D. Vienna Philharmonic Orchestra conducted by Rafael Kubelik. 1-12" disc (*L-LL-1699) \$3.98.

Bartók: Concerto for Orchestra. Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. 1-12" disc (*D-DL-9951) \$3.98.

It seemed most unlikely that the eighteenth recording of the Brahms *Symphony No. 2* in D major would have anything particularly new to offer. This, however, was just another one of those occasions that demonstrate the futility of taking things for granted, for Rafael Kubelik and the wonderful Vienna Philharmonic Orchestra do something to the score that makes it sound like a world premiere rather than the umpteenth thousandth time they have romped through the music. (In this connection there is a priceless story about the Vienna Philharmonic Orchestra and its numerous guest conductors. A friend asked the *Konzertmeister* what Herr so-and-so was conducting that particular evening. Replied the weary first violinist, "I don't know what he is conducting. We're playing the Beethoven Fifth!") There is no doubt here, however, as to who is doing what—the phrasing is elegant, the romantic elements are underscored and one realizes now (or anew) where the early critics discerned an "autumnal glow" in the symphony. For all the *gemütlichkeit* of the performance, the score has been tightened up a little; after all, this is the Twentieth Century and Rafael Kubelik is a relatively young man. Much of the work's impact, this writer feels sure, derives from London's superb engineering; this is not merely "hi-fi"—it comes very close to being the real thing. All this, then, adds up to making this the best Brahms *Second* on records.

The Bartók *Concerto for Orchestra* also proved a big and pleasant surprise. Never one of this corner's favorites (rather the opposite), the record was viewed with some distaste until it was played, and then—well Fricsay, being a Hungarian, seems to have not only an affinity for the music but also the ability to communicate the feeling to both orchestra and listener—some-

thing no other conductor has been able to do before for this corner. This is a performance that is never noisy, never full of commotion for its own sake (as so many of the previous performances have seemed to be); it makes musical sense. How Fricsay accomplishes all this must remain his secret; one was just grateful and not at all inclined to pry into the matter. On this basis, then, he feels that Decca's new and technically splendid recording of the *Concerto for Orchestra*, like Abu Ben Adam, leads all the rest.

WILLIAM A. OLSEN

Beethoven: Symphony No. 7 in A, Op. 92. Pittsburgh Symphony Orchestra conducted by William Steinberg. 1-12" disc (*CLP-8398) \$4.98.

Rachmaninoff: Symphony No. 2 in E minor, Op. 27. Detroit Symphony Orchestra conducted by Paul Paray. 1-12" disc (*ME-MG-50142) \$3.98.

Current Market Price: \$3.19.

Two symphonies, one a classic, the other a "modern classic," are offered this month by Capitol and Mercury, respectively. For the Beethoven *Symphony No. 7 in A major*, it is the sixteenth LP recording, while for the Rachmaninoff opus the figure is somewhat more modest: it is only recording number six.

As might be expected, the competition is a lot rougher in the Beethoven. Already there are superior versions of the music by Klemperer, Paray and Kleiber, and highly individual ones by Toscanini, Reiner and von Karajan. This most recent entry falls somewhere between Klemperer's heights and Reiner's mannered performance and has much to recommend it. It lacks, to some extent, the fine high excitement with which Klemperer invests the score; but Steinberg's ideas are sound, and the Pittsburgh Orchestra is a first-class aggregation headed by a thoroughgoing musician. Despite its merits, one ponders the advisability of a sixteenth recording of the music. Certainly, most everyone who wanted a Beethoven *Seventh* would have it by now—maybe this one is for the Pittsburgh market?

The Rachmaninoff *Symphony No. 2 in E minor* receives "the treatment," as it were, from Paul Paray and the Detroiters. Chief competition comes from Ormandy, Steinberg and Sir Adrian Boult. M. Paray more than holds his own with the best (curious how so many French conductors have a flair for Russian music) and gives what is probably the best performance of the *E minor Symphony* on records.

The recorded sound in both instances is very good, but Mercury's closeup technique is more exciting.

W.A.O.

Mendelssohn: A Midsummer Night's Dream (Incidental Music). London Symphony Orchestra with Jennifer Vyvyan and Marion Lowe (sopranos), Female Chorus of the Royal Opera House, Covent Garden, conducted by Peter Maag. 1-12" disc (*LL-1707) \$3.98.

We note that the last time we reviewed a disc containing all of the incidental music to *A Mid-*

summer Night's Dream (TNR June '57) our esteemed editor placed the review under VOCAL. We rather feel that ORCHESTRA is the proper classification, however; the vocal parts, while perfectly lovely, are short, and the orchestral portion of the score is the more familiar, anyway.

One notes that Herr Fricsay's performance, alluded to above, which featured the beautiful-voiced Rita Streich, was given high praise, and deservedly so; more, however, is due the present version. Jennifer Vyvyan will be familiar to readers of THE NEW RECORDS and has been justly lauded; she does not disappoint here. Peter Maag keeps this score moving at just the right tempo, and his forces wring every drop of beauty from it. Gorgeous is the only word that comes to mind.

An added advantage, to us, is that the vocal parts on this LP are in English. Somehow we never could get used to Shakespeare in German—though we hasten to add that we're sure our German brethren are thankful that his works have been translated into their tongue. We prefer the English text, thank you, and it is that which is used here. All in all, a grand record. J.

Schubert: Symphony No. 2 in B-flat. One side, and **Schubert: Symphony No. 6 in C.** Bamberg Symphony conducted by Marcel Couraud. 1-12" disc (*VX-PL-10240) \$4.98.

Schubert: Symphony No. 8 in B minor ("Unfinished"). One side, and **Mendelssohn: Symphony No. 4 in A, Op. 90** ("Italian"). Philharmonia Orchestra conducted by Guido Cantelli. 1-12" disc (*ANG-35524TP) \$3.98. 1-12" factory-sealed disc (*ANG-35524) \$4.98.

Schubert's second and sixth symphonies reveal much of the composer's youthful happiness and joy of living. In fact, so greatly are they keyed to the exuberance of semi-adolescence that many critics have denied their true worth. Vox has braved the forces of such conductors as Sir Thomas Beecham and Charles Munch in presenting these symphonies under the baton of Marcel Couraud with the Bamberg Symphony. The result is a well paced, musicianly performance of both works. What is missing is the genius of Sir Thomas, who knows how to make a great work a masterpiece. The result is satisfactory, though not "definitive."

Although Guido Cantelli's genius was not full-blown when he was killed in an air crash near Paris in 1956, the recordings which he made serve as a reminder that he would most likely have developed into a conductor of exceptional talent. On this Angel recording of the Schubert *Symphony No. 8* and the Mendelssohn *Symphony No. 4* his musicianly style, firm hand, and sensitive nature bring from the Philharmonia Orchestra an uncommon beauty of tone and expression. The slow movement of the Mendelssohn *Symphony* and the first movement of the Schubert are both tenderly and dramatically

handled without becoming maudlin. The pace is set with intelligence in each. Angel backs the excellent readings with fine sound. P.

Beethoven: Symphony No. 5 in C minor, Op. 67. One and one-half sides, and **Beethoven: Egmont Overture, Op. 84.** Sinfonia of London conducted by Hans Swarowsky. 1-12" disc (*LIBERTY SWL-15003) \$3.98.

Beethoven: Die Geschöpfe des Prometheus, Op. 43. Hague Philharmonic Orchestra conducted by Willem van Otterloo. 1-12" disc (*EPIC LC-3366) \$3.98.

The most superfluous thing in the world must be a new recording of the Beethoven fifth. With over twenty recordings already available, precious little could be added to what has already been said unless Beethoven himself were conducting. Hans Swarowsky and the Sinfonia of London add nothing, for this recording in no way measures up to the Toscanini or the Walter discs. Without force, focus, and well-set tempi, Beethoven is reduced to a second rate Franz Lehar. Unfortunately, this disc could use far more inspiration and much more spirit. The "Egmont" overture completes side two.

Die Geschöpfe des Prometheus is so far removed from popular ballet music of the present day that it is almost impossible to imagine it as such. Beethoven's music for this ballet is youthful and slightly immature in places, although there is genuine inspiration in some of the numbers. The most notable of the themes is that which later developed into the finale of the "Eroica," as well as parts of several other works. The Hague Philharmonic Orchestra, conducted by Willem van Otterloo, brings to an Epic disc a fine performance of this work. Although the ballet itself is uneven, the interpretation given here is not. Herr van Otterloo and the orchestra seem to be in familiar territory. For an avid fan, this is an excellent excursion into the land of early Beethoven. P.

Delibes: Coppélia Ballet (complete). L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 2-12" discs in box (*L-LL-1717/8) \$7.96.

Bizet: L'Arlésienne Suites Nos. 1 & 2. And **Bizet: Patrie Overture.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35460TP) \$3.98. 1-12" factory-sealed disc (*ANG-35460) \$4.98.

Debussy: Prélude à l'Après-midi d'un Faune. And **Debussy: Nocturnes** ("Nuages," "Fêtes"). One side, and **Ravel: Daphnis et Chloé Suite No. 2.** And **Ravel: Pavane pour une Infante défunte.** Philharmonia Orchestra conducted by Guido Cantelli. 1-12" disc (*ANG-35525TP) \$3.98. 1-12" factory-sealed disc (*ANG-35525) \$4.98.

Ansermet presents the only full-length *Coppélia* in the catalog, and a handsome job it is, too. The amiliar excerpts are all the more appealing when

set off by the less well-known parts. Delibes' first ballet possesses a wealth of melody and sparkling effects. Ansermet's deft hand makes the whole work positively glitter.

Sir Thomas Beecham delivers the incidental music for *L'Arlésienne* with a heavy but knowing hand. This reading, more than any other we have heard, points up the tragic overtones of the play for which Bizet supplied the music. It's not a very "Frenchy" interpretation, to be sure, but we would not have expected that from Sir Thomas. The first section of the *Suite No. 2*, the "Pastorale," is appended to Side 1 in order to make room on Side 2 for the *Patrie Overture* which is a big work, grandiose in scope and scored for a large orchestra.

Mourners for the late Guido Cantelli will welcome the appearance of the short works by Debussy and Ravel on the second Angel disc listed above. The performances, particularly the *Nocturnes*, serve only to point up the tragedy of this gifted conductor's early death. Cantelli generates a great deal of excitement with the *Daphnis et Chloé*, yet keeps a disciplined grip all the while. N.

Cherubini: Symphony in D. Vienna Symphony Orchestra conducted by Carlo Zecchi. One side, and **Weber: Symphony No. 2 in C.** Hague Philharmonic Orchestra conducted by Willem van Otterloo. 1-12" disc (*EPIC LC-3402) \$3.98.

Couperin: L'Apothéose de Lully. Hewitt Chamber Orchestra conducted by Maurice Hewitt. One and one-half sides, and **Corrette: Concerto in G for Three Flutes and Orchestra, Op. 3, No. 6.** Lucien Lavailotte, André Sagnier and Georges Boo (flutes) with the Hewitt Chamber Orchestra conducted by Maurice Hewitt. 1-12" disc (*EPIC LC-3383) \$3.98.

The "History of Music Department" gets a big play on these two Epic discs. On the first one are two symphonies by contemporaries of Beethoven, and both composers are better, far better, known for their operas than for instrumental works. Beethoven, incidentally, had an inexplicable (insofar as this writer is concerned) admiration for the academic and dry-as-dust Italo-French composer and even went so far to say, in 1817, that he considered Cherubini to be the "greatest living composer." The symphony recorded here is Cherubini's only effort in the genre and is scholarly, correct and uninspired; it is an historical document, no more, no less. Weber's youthful effort, on the other hand, is a sparkling little work that reminded this listener of Bizet's equally youthful essay. Van Otterloo directs the work with proper lightness and emphasizes its wealth of melodic invention.

The other disc contains Rameau's tribute to Jean-Baptiste Lully who, though an Italian, dominated French music for many years. Here again one is dealing with music of more historical than musical interest. This is definitely one for antiquarians; this

writer, while a baroque enthusiast, found the performance dull—whether it was due to the music or a somewhat stodgy performance is hard to tell—and what does it matter insofar as this record is concerned? Dull it was and dull it remains. The same applies to the elaborately worked out arrangement of the *Corrette Concerto in G major*.

One word of caution—beware of Klaus George Roy's jacket notes; they are most persuasively written and almost persuaded this corner that the music was as good as he claims it to be. WILLIAM A. OLSEN

Glière: Symphony No. 3 in B minor, Op. 42 ("Ilya Mourometz"). Houston Symphony Orchestra conducted by Leopold Stokowski. 1-12" disc (*CLP-8402) \$4.98.

Debussy: Images pour Orchestre ("Gigues," "Ibéria," "Rondes de Printemps"). L'Orchestre de la Suisse Romande conducted by Ataúlfo Argenta. 1-12" disc (*L-LL-1735) \$3.98.

Conductors of the prima donna variety often have whims or predilections that seem to many of us somewhat unaccountable, and one of Leopold Stokowski's is a fondness for Reinhold Glière's sprawling and semi-historical musical essay he called his *Symphony No. 3 in B minor* and sub-titled "Ilya Mourometz." Stokowski was the first ever to record the work (back in the 78 rpm days he and the Philadelphia Orchestra fathered a bob-tailed version for Victor that enjoyed a degree of popularity); now he has chosen to repeat, but more completely, his earlier effort. It does not come off, however, due perhaps to the passing of years and to an admitted lack of virtuosity (as compared with the Philadelphia group of the Thirties) on the part of the Houston Orchestra. The whole affair is curiously lacklustre—a dubious feature that extends even to Capitol's recording.

Ataúlfo Argenta leads the excellent Suisse Romande Orchestra (or vice versa!) through Debussy's *Images pour Orchestre* in a performance that adds little or nothing to what already has been said by Monteux and van Beinum. Insofar as the most important section, *Ibéria*, is concerned, Paray and Inghelbrecht have it all over their Spanish confrère. This disc does have the best sound of all the complete *Images*, however, and that may commend it to hi-fi Debussyites. WILLIAM A. OLSEN

Dinner Music for People Who Aren't Very Hungry ("Spike Jones Demonstrates Your Hi-Fi"). Spike Jones and his Orchestra. 1-12" disc (*VERVE MGV-4005) \$4.98.

CONTENTS: *Ramona; Duet for Violin and Garbage Disposal; Black and Blue Danube Waltz; The Sow Song; Pal-Yat-Chee; Cocktails for Two; Wyatt Earp Makes Me Burp; Memories Are Made of This?; The Sneezin' Bee; Little Child; Brahm's Alibi; Chloe.*

Why not? Everybody else makes supersonic high fidelity recordings and the like; Spike Jones can do

this and make the noises *legally*. Sandwiched carefully between two twelve-inch squares of cardboard—one decorated with a beautifully clashing red-and-yellow multiple photograph of the handsome maestro—is a literal bombshell of hi-fi sound. Delicately engraved into the Vinylite surface are assorted glugs, pbrts, skks, zptls, and various other sundry sounds. If one listens carefully, he may distinguish the beautiful strains of a pneumatic drill and a 1911 Blackhawk Stutz. One thing, however, is lacking: where is *Sputnik*?

Seriously, though, this is a good album. The armchair folks will remember Rudy Vallee's *Sow Song* with Cyril Smith, presented here by George Rock (complete with voice impediment). Listen to Betsy Gay's hillbilly interpretation of *Pal-Yat-Chee*, and, while you're at it, bend an ear to Tommy Pederson's trombone solo on *The Sneezin' Bee*, better known as *Flight of the Bumblebee*. A particularly magnificent production is *Wyatt Earp Makes Me Burp*.

Here is a real test for your phonograph—and your nerves. Shiny tinfoil stars will be given to anyone who finds that he can listen to this record in its entirety without cracking a smile. It's almost as amusing in a different way, as the *Hoffnung Music Festival* (*ANG-35500, TNR Oct. '57). L.

The Playboy Jazz All Stars. Louis Armstrong, Chet Baker, Dizzy Gillespie, Shorty Rogers (trumpets); J. J. Johnson, Kai Winding, Jack Teagarden, Bob Brookmeyer (trombones); Paul Desmond, Bud Shank (alto saxes); Stan Getz, Charlie Ventura (tenor saxes); Gerry Mulligan (baritone sax); Benny Goodman (clarinet); Dave Brubeck (piano); Barney Kessel (guitar); Shelly Manne (drums); Lionel Hampton (vibes); Frank Sinatra, Ella Fitzgerald (vocals); Stan Kenton (leader). 2-12" discs (*PLAYBOY PB-1957) \$9.

CONTENTS: *Do You Know What It Means?; Band Aid; Bobbie's Tune; Bass Ball; Pilgrim's Progress; I Concentrate on You; Blues for Mary Jane; Joogie Boogie; When Buddha Smiles; Date with Oscar; Joey, Joey, Joey; Theme and Harlem Folk Dance; A Playboy in Love; The Sophisticated Rabbit; Utter Chaos; Play, Boy!; Tangerine; Oh! Look at Me Now; Rockin' Chair; Fine's Idea; Who, Me?*

The *Playboy Jazz All Stars* album is a remarkable instance of intra-industry cooperation. *Playboy* magazine originally planned to arrange a recording date with the winners of the *Playboy Jazz Poll* all participating together. Gerry Mulligan (winner of the Baritone Sax division) suggested that a better idea would be separate performances by the winners accompanied by their regular sidemen. Thus, a new concept was born. *Playboy* approached seven major jazz record companies and obtained permission to use certain unreleased material featuring the winners of the poll. The effort resulted in the hour-and-a-half "jazz concert" of excellent music performed by these artists in their natural habitats.

Several of the winning artists contributed selections which they gave names honoring *Playboy*. Dave Brubeck and Paul Desmond pooled their talent to write a nine-minute blues entitled *Pilgrim's Progress*, in honor of Janet Pilgrim, a *Playboy* staff member who has appeared as "Playmate of the Month," as *Playboy* calls the girl who graces the magazine's famed centerspread. Drummer Shelly Manne had his group perform a new composition of his own, *Sophisticated Rabbit*, which honors the tuxedo-outfitted rabbit, trademark of the magazine. Shorty Rogers wrote and recorded a selection for the album entitled *Play, Boy!*

The music is good jazz, cleanly recorded. Included with the factory-sealed package is a ten-page booklet which contains the results of the poll, an explanation of how the album was produced, a photograph of each of the winners of the poll, and a complete LP discography of each artist. Hats off to *Playboy* magazine for a really fine jazz production!

L.

Stravinsky: Agon. Los Angeles Festival Symphony Orchestra conducted by Igor Stravinsky. One side, and **Stravinsky: Canticum Sacrum.** Richard Robinson (tenor), Howard Chitjian (baritone), Los Angeles Festival Orchestra and Chorus conducted by Igor Stravinsky. 1-12" disc (*C-ML-5215) \$3.98.

Igor Stravinsky conducts the premiere recording of his latest work, *Agon*, a ballet for twelve dancers. Commissioned by the New York City Ballet, the work is dedicated to Lincoln Kirstein and George Balanchine, its choreographer. The world premiere was given in Los Angeles on June 17, 1957 under the baton of the composer at a special 75th birthday concert in his honor and recorded the following day. The ballet premiere took place on December 1, 1957 at the New York City Center.

Agon resumes the line of Stravinsky's ballets from *Apollo* to *Jeu de Cartes*, *Dances concertantes*, *Scenes de Ballet* and *Orpheus*. It contains much more fast-tempo music than any other recent composition. Also, though the orchestra is differently constituted for each dance and never employs quite full strength, it is the largest orchestra Stravinsky has used since the *Symphony* (1945). It contains some of the most brilliant music Stravinsky has written including, among other highlights, a quartet for mandolin, harp, violin and cello.

Coupled with *Agon* is Stravinsky's preceding composition, *Canticum Sacrum* (1956), written specifically for performance in St. Mark's Church in Venice. It is dedicated by Stravinsky to "the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle." The *Canticum* has five parts; the texts are taken from both Testaments in the Latin of the Vulgate Bible.

Following the tradition of the Venetian masters, Stravinsky's ensemble includes organ. It has a characteristic and integral role as an independent har-

monic and contrapuntal voice.

Like much new (and great) music, these works will take more than a single hearing to assess their true worth. Nevertheless, composer-conducted works by a man of the musical stature of Stravinsky cannot be ignored, and Columbia has rendered a signal service in making them available to serious record collectors.

Dello Joio: Air Power (Symphonic Suite). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5214) \$3.98.

Judging from the continued steady sale of RCA Victor's *Victory at Sea* (*V-LM-1779), there is a ready market for music of the calibre of *Air Power*, a symphonic suite composed by Norman Dello Joio as musical score for CBS Television's 26-part series on the development of flight. Composer Dello Joio, who worked on the score in a television business office while running film footage of the series, calls it his most challenging creative project to date.

CONCERTO



Beethoven: Concerto No. 5 in E-flat, Op. 73 ("Emperor"). Emil Gilels (piano) with the Philharmonia Orchestra conducted by Leopold Ludwig. 1-12" disc (*ANG-35476TP) \$3.98. 1-12" factory-sealed disc (*ANG-35476) \$4.98.

Liszt: Concerto No. 1 in E-flat. One side, and **Liszt: Concerto No. 2** in A. Alfred Brendel (piano) with the Pro Musica Orchestra, Vienna, conducted by Michael Gielen. 1-12" disc (*VX-PL-10420) \$4.98.

There is no doubt that Emil Gilels is a master of the piano, but there is doubt in this reviewer's mind that he is a master of the Beethoven "Emperor" Concerto. The lyricism of any given measure of this concerto must be stressed, but not to the detriment of the power and drive, so typical of this composer. In this manner, Gilels falls short of a pianist such as Rudolph Serkin, who has the knack of balancing brilliance, lyricism and sheer power. And it is for this reason that Gilels' most successful movement is the *adagio*, in which a tenderness of expression is most suitable. In addition, the conductor, Leopold Ludwig, does not exercise firm control over the orchestra at all times in that he allows the tempo to lag on various occasions. The sound of orchestra and piano is well balanced and reproduced.

The showmanship of Franz Liszt seems directly opposed to the solidity of Beethoven. Vox presents the young pianist, Alfred Brendel, in a recording containing both Liszt concertos. Brendel has the fire and golden curtains which are imperative in presenting works of a man who gloried in the spectacular side of his chosen instrument. Both works are played at breathless tempi and with an electric effect. The Pro Musica Orchestra of Vienna under Michael Gielen provides good balance as well as a

spirited background. The famous triangle part of the first work is in proper perspective. This, then, is well worth the investment. P.

Wieniawski: Concerto No. 1 in F-sharp minor, Op. 14. One side, and **Bruch: Scottish Fantasy, Op. 46.** Michael Rabin (violin) with the Philharmonia Orchestra conducted by Sir Adrian Boult. 1-12" disc (*ANG-35484TP) \$3.98. 1-12" factory-sealed disc (*ANG-35484) \$4.98.

Bach: Concerto in D minor for Two Violins and Orchestra. David and Igor Oistrakh (violins) with orchestra conducted by Rudolf Barshai. And **Sarasate: Navarra.** David and Igor Oistrakh (violins) and Vladimir Yampolsky (piano). One side, and **Bach: Sonata No. 6 in G.** And **Hindemith: Sonata in E-flat, Op. 11, No. 1.** David Oistrakh (violin) and Vladimir Yampolsky (piano). 1-12" disc (*MONITOR MC-2009) \$4.98.

Young violinist Rabin continues his tour of the standard repertoire in fine style. The Wieniawski work is a composition by a violinist for violinists; it is demanding in the extreme, yet it remains rewarding for the average listener as well. In the lovely *Scottish Fantasy*, Rabin makes Bruch's setting of folk melodies come alive with endearing loveliness. The great appeal in Rabin's style seems to be his ability to make the nearly impossible seem easy, to negotiate the rigors of a difficult work with perfect aplomb. The present disc is the only available version of the Wieniawski; those interested in the Bruch work might compare Heifetz' version.

The Oistrakhs, *père et fils*, offer a surprisingly well-recorded *Double Concerto* of Bach. The hauntingly beautiful slow movement has never been recorded with two more acutely perceptive performers; every nuance of one is reflected in the partner. The fill-in for Side 1 is Sarasate's *Navarra*, an unusual contrast to Bach, but pleasant nevertheless. Over-side, a remarkable comparative study is offered with sonatas by Bach and Hindemith. Father Oistrakh performs both works with equal simplicity and is more than adequately supported by pianist Yampolsky. The sound on this disc is better than previous Monitor LP's. N.

Music for Trumpet and Orchestra. Roger Voisin and Armando Ghitalla (trumpets) with the Unicorn Concert Orchestra conducted by Harry Ellis Dickson. 1-12" disc (*UNI-UNLP-1054) \$3.98.

CONTENTS: *Concerto in E-flat for Trumpet and Orchestra* (Haydn); *Concerto in C for (2) Trumpets and Orchestra* (Vivaldi); *Tune and Air in D, Voluntary in C for (2) Trumpets, Sonata in D for Trumpet and Strings* (Purcell); *Trumpet Voluntary in D* (Clarke—attr. Purcell).

Another Unicorn first—a twelve-inch LP devoted entirely to works for trumpet and orchestra. With the exception of Clarke's *Trumpet Voluntary*, none of the works listed have been recorded before in the

United States.

Haydn's *Trumpet Concerto* is played with great care; Mr. Voisin's horn playing is perhaps just a little too perfect—stereotyped might describe it. The jacket notes state that this composition was originally played on the keyed trumpet, an instrument similar to the modern saxophone, inasmuch as the various pitches were controlled by keys which covered holes in the side of the tube.

The Vivaldi *Concerto for Two Trumpets* is a splendid example of Italian Baroque music. The necessary harpsichord is present, and the soloists perform the brilliant runs and fanfares with a little less of that mechanical perfection mentioned above.

Tune and Air for Trumpet by Purcell is a beautiful thing and might remind one of the "Grand March" from *Aida*. Mr. Voisin seems to have lost altogether his polished attitude for this performance. The orchestra and organ provide a solid foundation for the crackling *Tune*, which is performed twice, separated by the lilting *Air for Trumpet*.

Solo trumpets are not heard for the first half of *Voluntary for Two Trumpets*; this is possibly because of the fact that the work was originally written for organ. The fiery *Trumpet Voluntary in D* is a splendid showcase for Voisin, who displays impeccable technique and excellent attack.

Purcell's *Sonata for Trumpet* brings the album to a delightful close, the trumpet loudly stating its appreciable importance in the closing chords of the work. L.

Dohnanyi: Variations on a Nursery Tune, Op. 25. One side, and **Dohnanyi: Concerto No. 2, Op. 42.** Ernst von Dohnanyi (piano) with the Royal Philharmonic Orchestra conducted by Sir Adrian Boult. 1-12" disc (*ANG-35538TP) \$3.98. 1-12" factory-sealed disc (*ANG-35538) \$4.98.

Mozart: Concerto No. 11 in F, K. 413. One side, and **Mozart: Concerto No. 20 in D minor, K. 466.** Sondra Bianca (piano) with the Philharmonia Orchestra of Hamburg conducted by Hans-Jürgen Walthers. 1-12" disc (*MGM-E-3564) \$3.98.

The Dohnanyi *Variations on a Nursery Tune* easily assumes the proportions of a huge musical joke from the outset. The orchestral introduction, which is grave and tragic, sets the mood for a dramatic composition, only to be stopped short by what is possibly the most famous nursery tune in the world. The theme is then wonderfully underplayed, although the variations mount in complexity. With Dohnanyi at the piano, fortified by the Royal Philharmonic Orchestra under Sir Adrian Boult, the result is lilting and delicious. The reverse side features Dohnanyi's *Piano Concerto No. 2*, again with the composer as soloist. This work is a different matter, for it is filled with the warmth of German romanticism. Actually, it is far more rhapsodic than it is "concertic," the movements being played without pause. The composer may be expected to deliver

an authentic performance; by any standards, he brings to the music an individuality and a sensitive beauty.

The Mozart concertos from MGM are good without being outstanding. Sondra Bianca is not by any stretch of the imagination a Dame Myra Hess or a Rudolph Serkin. Her interpretations of the concertos consist more of straightforward readings of the score than of sensitive playing. An understanding of the delicacy and fragile beauty, so typical of this composer, is lacking. This is not to say that her work is bad; it is simply not distinguished, and with many excellent Mozart interpreters already on discs, there is little need for a middle-of-the-road performance. Miss Bianca shows promise of better things; many more playings of Mozart may bring forth something far superior to this effort. P.

Weinawski: Concerto No. 2 in D minor, Op. 22. One side, and **Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28.** And **Ravel: Tzigane.** Isaac Stern (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-5208) \$3.98.

Foerster: Concerto in C, Op. 88. Igor Bezrodny (violin) with the Moscow Symphony Orchestra conducted by Nikolai Anosov. One side, and **Chausson: Poème, Op. 25.** Igor Bezrodny (violin) with the State Symphony Orchestra of the USSR conducted by Kiril Kondrashin. 1-12" disc (*WEST-XWN-18534) \$3.98.

Saint-Saëns: Concerto No. 3 in B minor, Op. 61. One side, and **Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28.** And **Saint-Saëns: Havanaise, Op. 83.** Arthur Grumiaux (violin) with l'Orchestre des Concerts Lamoureux conducted by Jean Fournet. 1-12" disc (*EPIC LC-3399) \$3.98.

Isaac Stern has long been a leading interpreter of the Wieniawski concerto, and this new recording with the Philadelphians proves his right to this claim. The orchestral balance and performance in general are done with finesse and are exquisitely recorded. The Saint-Saëns and Ravel works are also familiar violin works which benefit by the team of Stern and Ormandy. The famous sound of the orchestra and deft fingering of the soloist bring an air of freshness to these pieces.

Although the Foerster concerto is new to this reviewer, it became a welcome musical experience at first hearing. The Concerto dates from the early part of this century and has a beautiful romantic quality to it. The reading which the young Russian violinist, Igor Bezrodny, brings is restrained and sympathetic as is his performance of the well-known Chausson work. Although the sound is not outstanding, it is far from sub-standard.

Arthur Grumiaux's Saint-Saëns recital with the Lamoureux orchestra is indeed satisfying. He almost equals Stern's interpretation of the *Introduction and*

Rondo Capriccioso and does the other two works deftly. Jean Fournet and the orchestra lend good support and are well recorded. P.

Hindemith: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2. E. Power Biggs (organ) with the Columbia Chamber Orchestra conducted by Richard Burgin. One side, and **Rheinberger: Sonata No. 7 in F minor, Op. 127.** E. Power Biggs (organ). 1-12" disc (*C-ML-5199) \$3.98.

NOTE: For review of this disc see under ORGAN.

Corrette: Concerto in G for Three Flutes and Orchestra, Op. 3, No. 6. Lucien Lavailotte, André Sagnier and Georges Boo (flutes) with the Hewitt Chamber Orchestra conducted by Maurice Hewitt. One-half side, and **Couperin: L'Apothéose de Lully.** Hewitt Chamber Orchestra conducted by Maurice Hewitt. 1-12" disc (*EPIC LC-3383) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.

CHAMBER MUSIC



Mozart: (6) Quintets for String Quartet and Viola. Budapest String Quartet with Walter Trampler (viola). 3-12" discs in box (*C-M3L-239) \$11.98.

Mozart has long been considered the most "heavenly" of composers. Frank Swinnerton wrote, without irreverence, that Mozart "had a telephone to Heaven" while Aldous Huxley thinks of the Beatitudes and writes that not only shall the pure in heart see God, but that "they shall make God visible to others, too." Alfred Einstein compares the *G minor Quintet* to the scene in the garden of Gethsemane where "the chalice with its bitter potion must be emptied, and the Disciples sleep." Nowhere, it is safe to say, is the "angelic" or other worldly attribute of Mozart more noticeable than in the unique *String Quintets*, further identified as being for String Quartet and Viola.

This set of six offered by Columbia in (*C-M3L-239) includes the *Quintets in B flat major, K. 174; C minor, K. 406; C major, K. 515; G minor, K. 516; D major, K. 593; and E flat major, K. 614.* Of the group, those in *C major* and *G minor* are probably the most familiar.

As has been implied above, the music begs description. In these works (as elsewhere) Mozart pours out his very soul and makes it possible for the sensitive listener to lose himself and, at least while the music lasts, to have some comprehension of God's way with man—no worries about ICBM's or the like—just a vision of the shape of things that may come—a well-ordered universe, where man's inhumanity to his fellows is no longer practiced, and the countless thousands do not mourn.

The performances by the Budapest Quartet and Mr. Trampler are the finest on records and, this writer feels, will not be challenged for many years. Columbia's recording is superb and remarkable for its "presence."

The set cannot be recommended highly enough, and every music lover is urged to add the set or at least the G minor and C major quintets (*C-ML-5192) to his library, for the discs are available separately. If it should turn out to be the first piece of chamber music you buy, so much the better.

WILLIAM A. OLSEN

Mozart: Simphonía Concertante in E-flat, K. 364. One side, and **Benjamin: Romantic Fantasy.** Jascha Heifetz (violin), William Primrose (viola) with orchestra conducted by Izler Solomon. 1-12" disc (*V-LM-2149) \$3.98.

Haydn: Quartet in C, Op. 74, No. 1. One side, and **Haydn: Quartet in G, Op. 77, No. 1.** Juillard String Quartet. 1-12" disc (*V-LM-2168) \$3.98.

Mozart: Quartet No. 14 in G, K. 387. One side, and **Mozart: Quartet No. 19 in C, K. 465** ("Dissonant"). Juillard String Quartet. 1-12" disc (*V-LM-2167) \$3.98.

Schubert: Quintet in A, Op. 114 ("Trout"). Festival Quartet: Syzmon Goldberg (violin); William Primrose (viola); Nikolia Graudan (violin-cello); Victor Babin (piano); with Stuart Sankey (double bass). 1-12" disc (*V-LM-2147) \$3.98.

Mendelssohn: Quartet No. 6 in F minor, Op. 80. One side, and **Mendelssohn: Quartet No. 4 in E minor, Op. 44, No. 2.** Manoliu Quartet. 1-12" disc (*EPIC-LC-3386) \$3.98.

Beethoven: Quartet No. 4 in C minor, Op. 18, No. 4. One side, and **Mozart: Quartet No. 23 in F, K. 590.** Erica Morini, Felix Galimir (violins); Walter Trampler (viola); Laszlo Varga (violin-cello). 1-12" disc (*WEST-XWN-18595) \$3.98.

This seems to be chamber music month for RCA Victor, and if stellar performances of staple works (save for the new Benjamin Fantasy, which is perfectly charming) by virtuoso artists, flawlessly reproduced, can sell chamber music, this quartet of RCA Victor LP's should do the trick.

Epic turns up a brace of unfamiliar Mendelssohn Quartets, played by the unknown (to us) Manoliu Quartet; the reproduction is on the dark side, but the playing and the music are fine . . . Westminster, too, has turned its attention to relatively familiar fare, featuring Erica Morini with three other excellent artists. A nice coupling, well done.

Schönberg: Quintet for Wind Instruments, Op. 26. Philadelphia Woodwind Quintet: Wm. Kincaid (flute); John de Lancie (oboe); Anthony Gigliotti (clarinet); Sol Schoenbach (bassoon); and Mason Jones (French horn.) 1-12" disc (*C-ML-5217) \$3.98.

Schönberg: Piano Music (complete). Edward Steuermann (piano). 1-12" disc (*C-ML-5216) \$3.98.

CONTENTS: (3) *Klavierstücke*, Op. 11; (5) *Klavierstücke*, Op. 23; (6) *kleine Klavierstücke*,

Op. 19; *Suite für Klavier*, Op. 25; (2) *Klavierstücke*, Op. 33a & 33b.

Two very important Schönberg releases are made available this month by Columbia, in its effort to produce recordings of the works of great contemporary composers: the *Quintet for Wind Instruments*, Op. 26, played by the Philadelphia Woodwind Quintet, and the complete Piano Music, played by Edward Steuermann.

The works are modern "with a vengeance," and are definitely not for the uninitiated. Richard S. Hill, in his scholarly jacket notes for the *Quintet* LP, gives this reason for Schönberg's having written as he did: "Music may seem to flourish from a completely free use of fancy, but past centuries have demonstrated very conclusively that the difference between man-made music and that of the birds is that man prefers to work within the prescribed limitations of an organized system of tones."

There will be those who will rebut: "Then we may safely assume that Schönberg wrote the *Quintet* and most of his piano music for the birds."

CHORAL



Palestrina: Missa Brevis. One side, and **Palestrina: Missa ad Fugam.** And **Choral Recital.** Netherlands Chamber Choir directed by Felix de Nobel, with George Stam (organ). 1-12" disc (*EPIC LC-3359) \$3.98.

CONTENTS OF RECITAL: *O Lamm Gottes unschuldig, Herzlichster Jesu, O haupt voll Blut und Wunden* (Bach); *Vere languores nostros, Crucifixus* (Lotti); *Adoramus te Christe* (Lassus); *Ecce quomodo* (Handel).

The Netherlands Chamber Choir, under Felix de Nobel, presents a choral concert on this Epic recording of works by composers of the sixteenth and seventeenth centuries. The major part of the disc, devoted to two masses of Palestrina, is an excellent representation of this composer's tremendous output of religious music. The sounds evoked from a Palestrina score may disappoint the listener who expects a strong sense of drama, for the music here was inspired by plainchant and demands sensitivity and skillfully woven texture rather than vocal pyrotechnics. Such is the approach of the Netherlands Chamber Choir, and the result is indeed successful. Both masses come off as though they were being presented by a choir composed of seraphim. Devotion and pious religious fervor are the resultant moods derived from the smooth work done here.

The remainder of the recording is devoted to Three Chorales of J. S. Bach and works by Lotti, Lassus, and Handel. The approach is again straightforward in that the choir attempts to thread the melodies together with a serenity of expression. Although the appeal of this disc may not be wide, the total effect is one of a technique which might well be imitated and studied by those interested in choral music.

P.

Stravinsky: Canticum Sacrum. Richard Robinson (tenor), Howard Chitjian (baritone), Los Angeles Festival Orchestra and Chorus conducted by Igor Stravinsky. One side, and **Stravinsky: Agon.** Los Angeles Festival Orchestra conducted by Igor Stravinsky. 1-12" disc (*C-ML-5215) \$3.98.

NOTE: For review of this disc see under ORCHESTRA.



OPERA

Famous Records of the Past (Vol. IX). Voices of the Golden Age. 1-12" disc (*FRP-9) \$3.98.

CONTENTS: *KönigsKinder*—Ei ist das schwer ein Bettler sein (Humperdinck) (Jadlowker); *Las Hijas de Zebedeo*—Carceleras (Chapi) (Hidalgo); *Les Rameaux* (Fauré) (Gilbert); *Carmen*—Habanera (Ober); *Requiem*—Confutatis (Verdi) (Arimondi); *Lohengrin*—Rève d'Elsa (Litvinne); *Bohème*—In poverta mia lieta (Bassi); *Loreley*—Dove son (Catalani) (Muzio); *Creation*—In native worth (Haydn) (Althouse); *Le Prophète*—Ah, mon fils (Meyerbeer) (d'Alvarez); *Faust*—Dio possente (de Luca); *Ye Who Have Yearned Alone* (Tchaikovsky) (Raisa); *La Sonnambula*—Vi ravviso (Bellini) (Journet).

Famous Records of the Past (Vol. X). Voices of the Golden Age. 1-12" disc (*FRP-10) \$3.98.

CONTENTS: *Rigoletto*—Cortigiani, vil razza dannatta (Demuth); *Tosca*—Recondita armonia (Pertile); *Forza del Destino*—Pace, pace mio Dio (Burzio); *Le Caid*—L'amour, ce dieu profane (Belhomme); *Carmen*—Air des cartes (Gay); *Die Zauberflöte*—Dies bildnis (Tauber); *Euryanthe*—Unter blühenden Mandelbaumen (Slézak); *Die schöne Müllerin*—Wohin? (Hempel); *Don Giovanni*—Serenata, Falstaff—Quand 'ero paggio (Sammarco); *Barber of Bagdad*—Liebeslied und Cadenz des Abdul (Knüpfer); *Bohème*—Mi chiamano Mimi (Melis); *Manon Lescaut*—In quelle trine morbide (R. Ponselle).

Famous Records of the Past (Vol. XI). Voices of the Golden Age. 1-12" disc (*FRP-11) \$3.98.

CONTENTS: *Pagliacci*—Vesti la giubba (Alvarez); *Don Carlo*—O don fatale (Fremstad); *Faust*—Dio dell' or (de Segurola); *Clemenza di Tito*—Non piu di fiori (Kirkby-Lunn); *Semiramide*—Bell raggio (Boninsegna); *Faust*—Morte di Valentino (Ancona); *Le Prophète*—Hymne (Schmedes); *Il Guarany*—Senza tetto (Gomez) (Amato); *Der Freischütz*—Leise, leise fromme Weise (Arnoldson); *Les Huguenots*—Lieti, Signor (Freeman); *La Favorita*—Spirto gentil (Lauri-Volpi); *Domino Noir*—Deo gratias (Auber) (Belhomme); *Herodiade*—Il est doux, il est bon (Adini).

It must be stated at the outset that, despite the few adverse remarks the reader will encounter be-

low, these three Famous Records of the Past albums are always a pleasure and, in some instances, proved to be eye (or ear) openers. Since there are so many different artists and selections, this review will of necessity be on the sketchy side but, it is hoped, informative.

Volume IX consists of some 13 selections ranging from good to wonderful back through so-so to plain poor. Among the wonderful items are Journet's *Vi ravviso* and Felicia Litvinne's *Lohengrin* aria. D'Alvarez, Jadlowker and Muzio all turn in good performances. Althouse, Raisa, Gilibert and Hidalgo are on the poor side—the gold is tarnished.

Volume X has a somewhat higher batting average. Demuth (a real old timer), Tauber, Ponselle (the inimitable), Slézak, Burzio (this was a "sleeper"), Belhomme (who will be a stranger to most, but the possessor of an excellent bass), and Maria Gay are all very fine. Pertile, Hempel and Knüpfer turn in so-so performances, leaving only Sammarco (his ideas on Mozart do him little credit—the Verdi is better—more his cup of tea) and Melis on the debit side, the latter being almost fantastically poor.

The remaining volume contains a few real prizes. First there is Mme. Kirkby-Lunn's amazingly beautiful *Clemenza di Tito* excerpt—it is gorgeous. Boninsegna's *Semiramide* is also lovely. Alvarez is historically interesting (he was Jean de Reszke's understudy on occasion) as is the Sigrid Arnoldson record. Olive Fremstad does a first-rate *O don fatale*. The others are so-so with the exception of de Segurola, Ancona and Adini who are actively bad.

The sound, as those interested are sure to realize, is primitive—some of the excerpts even include an unintelligible spoken announcement. These are for collectors and students, primarily.

W.A.O.

Puccini: La Tosca (complete). (Sung in Italian).

Soloists, Rome Opera House Orchestra and Chorus conducted by Erich Leinsdorf. 2-12" discs in album (*V-LM-6052) \$7.98.

Floria Tosca Zinka Milanov (s)
Cavaradossi Jussi Bjoerling (t)
Baron Scarpia Leonard Warren (bt)
Sacristan Fernando Corena (bs)
Spoletta Mario Carlin (t)

Someone has said of Zinka Milanov that she is like the little girl with the curl in the middle of her forehead—"when she is good she is very good indeed, but when she is bad she is horrid." Unfortunately, Madame Milanov's performance in this "Tosca" from RCA Victor is not good. Her voice suffers from lack of focus, which destroys the dramatic effect and becomes awkward. A hearing of the sumptuous Tebaldi or the electrifying Callas interpretation only accentuates the vocal shortcomings of Madame Milanov.

The men, on the other hand, perform beautifully. Leonard Warren delineates the madness of Scarpia

with subtlety and vocal skill, although his Scarpia does not rival that of Tito Gobbi on Angel. And Jussi Bjoerling brings more than a spark of life to the role of Cavaradossi.

Sonically, this set is clearly keyed to such adjectives as crystalline. The chorus and orchestra, as well as the principal singers, are faithfully and astonishingly recorded. In addition, the notes and libretto are nicely worked out.

With all the emphasis on Callas, Milanov, and Tebaldi these days, a comparison must be drawn since all three have recorded this opera. If you want a "Tosca" which lives and breathes and is all but earth-shaking—pledge allegiance to Callas, Gobbi, di Stefano, and De Sabata on the wonderful Angel recording (TNR May '54).

R. Strauss: Der Rosenkavalier (complete). (Sung in German). Soloists, Philharmonia Orchestra and Chorus conducted by Herbert von Karajan. 4-12" discs (*ANG-35492/5TP) \$15.92, 4-12" discs in factory-sealed album (*ANG-3563D/L) \$20.98.

Princess von Werdenberg. Elisabeth Schwarzkopf (s)
 Baron OchsOtto Edelmann (bs-bt)
 OctavianChrista Ludwig (ms)
 Von FaninalEberhard Wächter (bt)
 SophieTeresa Stich-Randall (s)
 MarianneLjuba Welitsch (s)

Since there had not been a new recording of Strauss' *Der Rosenkavalier* in just about three years, it would seem time that a new one put in an appearance, and Angel obliges with one of its copy-righted gilt-edge masterpieces that, if it does not altogether replace the now three-year-old London set (TNR Dec. '54), certainly gives it a nudge—a sort of artistic "move it, Bud," and takes its own place in the preferred class. Of course, nothing can replace the old Victor abridged version with Lehmann, Schumann and Mayr, still available, fortunately, on *V-LVT-2002 (this is an unpaid commercial).

Angel's cast, headed by Elisabeth Schwarzkopf (a youthful but aristocratic Feldmärschelin) and Otto Edelmann (a classic and not overly vulgar Ochs), is a superb one. In addition to the aforementioned principals, there are the glorious-voiced Teresa Stich-Randall as a delightful and convincing Sophie; and, surprisingly, Ljuba Welitsch (remember her?) sounding good in the relatively minor role of Marianne. Christa Ludwig is a vocally shining Octavian—it is a fine performance. There are many others who turn in sterling performances: Dermota, Wächter and Anny Felbermeyer (why, oh why, is she limited to such minor roles??).

Herbert von Karajan proves again that he is a first-rate operatic conductor. He has given exciting performances of three very different operas on records: *Il Trovatore*, *Così fan Tutte* and now *Der Rosenkavalier*. How's that for versatility? The Philharmonia Orchestra sounds better than ever, and the whole affair must be accounted a rousing suc-

cess. The packaging is de luxe, to say the least; and the libretto, with its up-to-date translation, is the final touch. Angel's sound is magnificent.

WILLIAM A. OLSEN



VOCAL

Hassler: (10) Teutsche Gesang. One side, and **Lechner: (7) Teutsche Lieder.** Berliner Motettenchor conducted by Günther Arndt. 1-12" disc (*D-ARC-3075) \$5.98.

Marenzio: (6) Madrigals. One side, and **Gesualdo: (6) Madrigals.** Singgemeinschaft Rudolf Lamy conducted by Rudolf Lamy. 1-12" disc (*D-ARC-3073) \$5.98.

Milan: Musica de vihuela de mano. Bernhard Michaelis (tenor) accompanied by Walter Gerwig (lute). One side, and **Ortiz: Musica de Violones.** Margot Guillaume (soprano) accompanied by August Wenzinger (viola da gamba) and Eduard Müller (harpichord). 1-12" disc (*D-ARC-3078) \$5.98.

The Netherlanders from Josquin des Pres. Pro Musica Antiqua directed by Safford Cape. 1-12" disc (*D-ARC-3071) \$5.98.

CONTENTS: (9) Chansons from the "Notenbücher der Margarete von Osterreich;" (16) Dan-serve from the "Derte Musyck Boexken" of Trelman Susato.

While listening to these four discs devoted to music of the High Renaissance, your correspondent was struck by a singular, if extra-musical, fact. It is strange, in this barren and mechanized desert we inhabit (for the most part), that man should have preserved the antidote for so many of his ills; that despite the unspeakable vulgarity that has come upon the human mind (created in a large part by the chain press, the radio, television and other commercial agencies which habitually and deliberately engage in debasing the mass mind for profit) there is available such music in matchless performances—living evidence of a time when men thought and lived with style. Will the twentieth century leave any such memorials?

Here are samplings, generous ones, of a glorious era—music from the Netherlands, Italy, Germany and Spain—Marenzio, Gesualdo and Hans Leo Hassler, along with less well-known names and some anonymous composers. Yet all are bound together with a common touch: that of musical genius. These performances were prepared with true inspiration and are presented with spirit and authority.

It is good to know that such men once lived and equally good to realize that there are people of today who are interested enough to perform, record and offer such recordings for sale. It only remains, then, to support the enterprise (which can hardly be very profitable in the modern—that is, a monetary—sense).

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

But by buying and listening to such music, much can be done to counteract the effect of television's and radio's loud hilarities and pompous banalities—it helps combat the spiritual pauperism which seems to have inherited the earth.

These discs, as do virtually all the others in the Archive Series, constitute a liberal education, not only in music but in the humanities.

WILLIAM A. OLSEN

When Dalliance Was in Flower (Vol. II). Ed McCurdy (vocals) with banjo, recorder and harpsichord accompaniments. 1-12" disc (*ELEKTRA EKL-140) \$4.98.

CONTENTS: *Uptails All; Tottingham Frolic; A Young Man; A Tradesman; A Tenement to Let; The Playhouse Saint; Merchant and the Fidler's Wife; A Virgin's Meditation; Would You Have a Young Virgin; The Jolly Miller; Of Chloe and Celia; A Lady so Frolic and Gay; My Thing Is My Own; The Jolly Pedlar's Pretty Thing; Phillis; To Bed to Me.*

Last March we reviewed Volume I of *When Dalliance Was in Flower* (*ELEKTRA EKL-110) and noted that we rather felt that the disc was more for the *Playboy* and/or *Esquire* set than for lovers of folk music. Whatever was the case, the disc evidently sold well enough to warrant the issuance of the present Volume II of no doubt authentic folk songs taken from a 1719 London edition of songs celebrating the delights of pleasure collected by one Thomas D'Urfey. Ed McCurdy is properly (?) lusty and leering.

Schumann Song Recital. Dietrich Fischer-Dieskau (baritone) accompanied by Günther Weissenborn (piano). 1-12" disc (*D-DL-9935) \$3.98.

CONTENTS: *Freisinn, Op. 25, No. 2; Schneeglöckchen, Op. 79, No. 26; Ständchen, Op. 36, No. 2; (2) Venetian Songs, Op. 25, Nos. 17 & 18; Des sennen Abschied, Op. 79, No. 22; Talismane, Op. 25, No. 8; (12) Songs, Op. 35.*

Shakespeare Songs and Lute Solos. Alfred Deller (counter tenor) and Desmond Dupré (lute). 1-12" disc (*ANG-45016) \$3.98.

CONTENTS: *As You Like It*—It was a lover and his lass; *Othello*—Sing willow; *12th Night*—O mistress mine, Peg-a-Ramsay; *Measure for Measure*—Take o take those lips away; *The Tempest*—Where the bee sucks, Full fathom five; *Henry V*—Callino castore me!; *Merry Wives of Windsor*—Greensleeves (songs). *Almaine; Tarleton's Resurrection; Fantasia; Variations on Walsingham; Toy* (lute solos).

Dietrich Fischer-Dieskau again scores with the newly recorded Schumann songs from Decca. Herr Fischer-Dieskau's reputation continues to build, as do his performances on discs, for he is an uncommonly understanding singer. Most of the nineteen songs here date from the period immediately preced-

ing Schumann's marriage, and his happiness fills the music with joy. Schumann's wonderful expressiveness and unity of words with music are not lost on Fischer-Dieskau, who brings to each work a spontaneous ability to delve into the meaning of music and lyrics alike. His tones are colored and easily produced, and his sense of drama is noteworthy. With Günther Weissenborn providing fine accompaniments, this is indeed a recording to be desired.

A record of marked interest to Shakespeare devotees is Angel's disc of Shakespeare songs and lute solos, featuring the excellent counter tenor, Alfred Deller. The collection here attempts a degree of authenticity, using the songs of various Elizabethan composers. The result is a well-constructed and interestingly presented recital by voice and instrument. The counter-tenor voice never ceases to amaze this reviewer because of its unusual quality and range. Desmond Dupré adds to the charm of the entire production by his lute accompaniments and exquisite solos. Unusual as it is, this disc has genuine appeal. P.

Sullivan: The Gondoliers. Soloists, Glyndenbourne Festival Chorus and Pro Arte Orchestra conducted by Sir Malcolm Sargent. 2-12" discs (*ANG-35556/7TP) \$7.96. 2-12" discs in factory-sealed album (*ANG-3570B/L) \$10.98.

Duke of Plaza-Toro Geraint Evans (bt)
 Don Alhambra Owen Brannigan (bs)
 Marco Richard Lewis (t)
 Giuseppe John Cameron (bt)
 Duchess of Plaza-Toro Monica Sinclair (c)
 Gianetta Elsie Morison (s)
 Tessa Marjorie Thomas (c)
 Casilda Edna Graham (s)

This is the first time we can ever recall having heard a Gilbert and Sullivan operetta performed by a grand opera cast, and the results, surprisingly enough to us, were absolutely marvelous! We do not know whether this group could properly present *The Gondoliers* on the stage, and get all the stage "business" in the true manner of the D'Oyly Cartes; but they can sing, and sing they do, capturing all the humor and wit, as well as the clever poetry, of Gilbert's lyrics. Sir Malcolm Sargent obviously knows the work; and, what's more, he surely enjoys it as much as his audience.

A fine libretto and excellent notes accompany the factory-sealed edition.

The Basso Profundo, the Silver-Throated Tenor and the Barbershop Quartet. John Neher (bass), Gordon Goodman (tenor) and the Summit Four, with orchestra conducted by James Peterson. 1-12" disc (*EPIC LN-3396) \$3.98.

CONTENTS: *I Want a Girl; Honey That I Love So Well! Asleep in the Deep; Mah Lindy Lou; She May Have Seen Better Days; She Is More to Be Pitied than Censured; She Was Happy 'til She Met*

You; Deep River; Has Sorrow Thy Young Days Shaded; When Big Profundo Sang Low "C;" I Wish't I Was a Red Rosey Bush; Keep in the Middle of the Road; Forgotten; Sometimes I Feel like a Motherless Child; That Old Gang of Mine; In the Evening by the Moonlight; Moonlight Bay; You Tell Me Your Dream; The Gang That Sang "Heart of My Heart."

If everyone felt as we do, this record would be a smash! But, alas, we wonder whether our grandchildren and their contemporaries will think this stuff is as great as we did when the basso profundo, the silver-throated tenor and the male quartet were the stock in trade of every minstrel show. Children, if you want to light the sparkle in gramp's eyes some evening, slip this disc on your turntable.

ORGAN



Franck: Pièce Héroïque. One-half side, and **Franck: (3) Chorales.** Edouard Commette, playing the organ at the Cathedral of St. Jean de Lyon, France. 1-12" disc (*ANG-35369TP) \$3.98. 1-12" factory-sealed disc (*ANG-35369) \$4.98.

Franck: (3) Chorales. Albert Schweitzer (organ). 1-12" disc (*C-ML-5128) \$3.98.

CONTENTS: *Chorales Nos. 1 in E; 2 in B minor; 3 in A minor.*

Hindemith: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2. E. Power Biggs (organ) with the Columbia Chamber Orchestra conducted by Richard Burgin. One side, and **Rheinberger: Sonata No. 7 in F minor, Op. 12.** E. Power Biggs (organ). 1-12" disc (*C-ML-5199) \$3.98.

Monsieur Edouard Commette, the Dean of French organists, gives a calm and mature reading of these standard works by César Franck, although we were sorry to note that the organ voicing and recording conditions for his previous Bach disc for Angel (TNR Feb. '57) seemed more salutary than on the present disc. The pieces themselves are models of taste and discipline, and it is unlikely that they will receive better readings than they are accorded here.

One of the great men of our time, Albert Schweitzer, also tries his hand at the three Franck *Chorales*. To criticize Schweitzer, the organist, is in no wise to be considered criticism of Schweitzer, the missionary, the humanitarian, the scholar, the man. Schweitzer's playing is calm, deliberate, and almost devoid of color; yet, somehow, it is most pleasing. His many fans do not expect a Biggs, a Marchal, or a Commette; and they are not disappointed. Schweitzer believes in letting the music speak, and he sublimates whatever feeling he has to that end; this makes for less excitement, less "interpretation," and, for many, less enjoyment. The organ is not named; it sounds like a rather smallish church organ. The

Schweitzer disc will please many persons; not as many, we feel, as the Commette.

The Hindemith *Concerto for Organ and Chamber Orchestra*, recorded in Boston's Symphony Hall, is a strange work; the scoring is for woodwinds, brasses, organ, cellos and double basses. This is one of those compositions which is easily conceivable as being better on records than in most live performances; the balancing of ensemble and organ is of utmost importance, and the intricate counterpoint of soloist and orchestral forces needs careful placement to come through to best advantage.

The name of Josef Rheinberger is new to the LP catalog. He was born in the tiny Alpine principality of Liechtenstein in 1839 and died in 1901. The present organ sonata, recorded in the Deutsches Museum in Munich, the home of the composer for much of his life, is a surprisingly fine work, played by Mr. Biggs in a style that accents its classic proportions.

N.



PIANO

Chopin Nocturnes. Peter Katin (piano). 1-12" disc (*L-LL-1499) \$3.98.

CONTENTS: *Nocturnes Nos. 11 through 20.*

Horowitz Plays Chopin. Vladimir Horowitz (piano). 1-12" disc (*V-LM-2137) \$3.98.

CONTENTS: *Scherzo in B-flat minor, Op. 31, No. 2; Nocturne in B, Op. 9, No. 3; Nocturne in F, Op. 15, No. 1; Nocturne in C-sharp minor, Op. 27, No. 1; Nocturne in E-flat, Op. 9, No. 2; Barcarolle, Op. 60; Scherzo in C-sharp minor, Op. 39, No. 3.*

Chopin: (12) Etudes, Op. 25. One and one-half sides, and **Chopin: (3) Nouvelles Etudes.** Claudio Arrau (piano). 1-12" disc (*ANG-35414TP) \$3.98. 1-12" factory-sealed disc (*ANG-35414) \$4.98.

As we prophesized in TNR Aug. '56, London has made Volume 2 of Chopin's *Nocturnes* by Peter Katin available. We felt Volume 1 unsatisfactory because the reproduction was so close to that one could hear the hammers on the strings; Volume 2 is just the opposite, with dark, distant reproduction. We feel that the latter is just as unsatisfactory as the former . . . RCA Victor has accorded Vladimir Horowitz perfect reproduction as he runs through seven of Chopin's most enjoyable (and probably most difficult to play) piano works . . . Claudio Arrau's performance of the *Etudes, Op. 25*, with *Trois Nouvelles Etudes* thrown in for good measure, will find favor with many collectors; it surely does with us.

The Popular Piano Music of Ravel and Debussy. Robert Casadesus (piano). 1-12" disc (*C-ML-5213) \$3.98.

CONTENTS: *Pavane pour une Infante défunte; Jeux d'eau; In the Style of Chabrier; Ondine; Ha-*

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

bañera (with Gaby Casadesus); *Alborada del gracioso* (Ravel). *Girl with the Flaxen Hair*; *La Cathédral engloutie*; *Minstrels*; *The Little Shepherd*; *Goliwog's Cakewalk*; *Réflexions dans l'eau*; *Arabesque No. 1*; *Fireworks* (Debussy).

Just the disc for someone who likes "some of Debussy and Ravel," but who wouldn't care for the complete works. Robert Casadesus has great feeling for both composers and presents many of their most popular works in a most enjoyable manner.

Liszt: Spanish Rhapsody. And **Liszt: Feux Follets.** One-half side, and **Liszt: (6) Etudes after Paganini.** Ruth Slenczynska (piano). 1-12" disc (*D-DL-9949) \$3.98.

Liszt Recital. Gyorgy Cziffra (piano). 1-12" disc (*ANG-35528TP) \$3.98. 1-12" factory-sealed disc (*ANG-35528) \$4.98.

CONTENTS: *Méphisto Waltz No. 1*; *Jeux d'aux à la Villa d'Este*; *Valse oubliée No. 1*; *Polonaise from "Eugen Onegin"*; *Rhapsodie Espagnole*; *Valse impromptu*; *Gnomenreigen*; *Grand galop chromatique*.

Liszt-Chopin Recital. Louis Kentner (piano). 1-12" disc (*CL-P-8400) \$4.98.

CONTENTS: *Sonetto del Petrarca No. 47*; *Sonetto del Petrarca No. 104*; *Sonetto del Petrarca No. 123* (Liszt). *Impromptu No. 1 in A-flat, Op. 29*; *Fantasia Impromptu in C-sharp minor, Op. 66*; *Nocturne No. 8 in D-flat, Op. 27, No. 2* (Chopin). *Valse de l'opéra Faust* (Gounod—arr. Liszt).

Chopin: (4) Impromptus, (4) Ballades (complete). Agi Jambor (piano). 1-12" disc (*CL-P-8403) \$4.98.

CONTENTS: *Impromptus in A-flat, Op. 29*; *F-sharp, Op. 36*; *G-flat, Op. 51*; *C-sharp minor, Op. 66* ("Fantasia-Impromptu"). *Ballades in A-flat, Op. 47*; *G minor, Op. 23*; *F, Op. 38*; *F minor, Op. 52*.

Seems as though the manufacturers never tire of issuing Liszt and Chopin piano music—probably because the public doesn't seem to tire of buying it. Readers of TNR were introduced to Ruth Slenczynska last March; we can report that her Liszt is as fine as her Chopin. . . . Our first acquaintance with Gyorgy Cziffra was last August, when we rather fancied his performances of *Hungarian Fantasy* and the famous "Triangle" *Concerto*; Cziffra's prodigious technique fails him not here. . . . Howard Taubman wrote in *The New York Times*, concerning Louis Kentner's American debut (Nov. '56) "His performances were so imaginative and exhilarating that one could not understand why his introduction to this country had been delayed so long." This represents the inherent danger of buying a record by an artist because his personal performances received fine notices; some artists are thrilling to watch but nothing special merely to hear. Mr. Kentner's

playing is fine; but there are plenty of fine pianists making records today. . . . Agi Jambor is one who never fails to thrill via her discs (see TNR May '57 & Oct. '56); her gracious performances of the lovely Chopin Ballades and Impromptus shows another facet of Mme. Jambor's capabilities, for her previously-issued Bach discs demanded quite a different approach.

Schönberg: Piano Music (complete). Edward Steuermann (piano). 1-12" disc (*CML-5216) \$3.98.

NOTE: For review of this disc, see under CHAMBER MUSIC.



DICTION

Carroll: The Hunting of the Snark. One side, and **Browning: The Pied Piper of Hamelin.** Boris Karloff (reading). 1-12" disc (*CAEDMON TC-1075) \$5.95.

Stevenson: A Child's Garden of Verses. Judith Anderson (reading). 1-12" disc (*CAEDMON TC-1077) \$5.95.

Stevens: Selected Poems. Wallace Stevens (reading). 1-12" disc (*CAEDMON TC-1068) \$5.95.

CONTENTS: *The Theory of Poetry*; *The Idea of Order at Key West*; *Credences of Summer*; *Poem that Took the Place of a Mountain*; *Vacancy in the Park*; *Large Red Man Reading*; *This Solitude of Cataracts*; *In the Element of Antagonisms*; *Puella Parvula*; *To an Old Philosopher in Rome*; (2) *Illustrations That the World Is What You Make of It*; *Prologues to What Is Possible, II*; *Looking across the Fields and Watching the Birds Fly*; *Final Soliloquy of the Interior Paramour*; *The Life of the Poet*.

Ecclesiastes. James Mason (reading). 1-12" disc (*CAEDMON TC-1070) \$5.95.

Caedmon Publishers currently has one of the largest catalogs of recordings of readings of prose and poetry extant—and one of the best. Four of its most recent releases are listed above; the titles are almost self-explanatory, but a word about each would be in order.

Lewis Carroll's *The Hunting of the Snark* holds a special place in our heart; its broad humor has always tickled us, and the book which contains it in our library has worn corners on those pages. Boris Karloff would not have been our choice to read it, but we were surprised at the fine job he does; this excellence obtains also for his reading of *The Pied Piper of Hamelin*. . . . Judith Anderson reads *A Child's Garden of Verses* to perfection; the record will be a wonderful rainy day companion for any child. . . . Wallace Stevens is an insurance executive by profession, a poet by avocation. This recording sounds as though it were made in his office after hours—a strange background aura is present, including offstage auto horns and voices who seem not to realize that a recording is being made. Mr. Stevens

may be a poet; he is not, however, a reader . . . James Mason could well ask Charles Laughton to move over; his reading of *Ecclesiastes* is at once reverent and inspired.



BOOKS OF MUSICAL INTEREST

Carroll: *Alice's Adventures in Wonderland*. Cyril Ritchard (reading and singing) with the New York Woodwind Quintet conducted by Alec Wilder. 4-12" discs in box, with facsimile volume of 1865 1st edition of book (*RIVERSIDE SDP-22) \$24.95.

Here is an item for Lewis Carroll fans among adults and for those children who would be fascinated to have Cyril Ritchard read every word of *Alice's Adventures in Wonderland* to them. When Mr. Ritchard comes to the songs, he sings them too—very much in character, we might add. For those who would like to follow the text, a hard-cover facsimile of the very rare 1865 first edition of the book is included. Alec Wilder was commissioned to supply incidental music and to give the songs appropriate musical settings. He has done this very well, and the New York Woodwind Quintet under his direction adds greatly to the charm of this remarkable recording. The publisher, Riverside Records, has spared no expense in making this a truly deluxe item.

MISCELLANEOUS



Pour la Harpe. Marcel Grandjany (harp). 1-12" disc (*CL-P-8401) \$4.98.

CONTENTS: *Arabesque No. 1* (trans. Renié); *Clair de Lune* (trans. Grandjany); *Danse de la Poupée* (trans. Grandjany); *Arabesque No. 2* (trans. Renié); *La Fille aux Cheveux de Lin* (trans. Grandjany) (Debussy). *L'Hirondelle* (Daquin—trans. Renié). *L'Egyptienne* (Rameau—trans. Renié). *Le Bon Petit Roi d'Yvetot*; *Frère Jacques*; *Et Ron, Ron, Ron, Petit Patapon* (trad.—arr. Grandjany). *Le Tombeau de Couperin—Menuet* (Ravel—trans. Grandjany). *Soeur Monique* (Couperin—trans. Grandjany). *Chanson de Guillot Martin* (Perilhou—trans. Grandjany).

We don't recall having run across an original LP by the great Marcel Grandjany before (though there is a Camden disc, *CAM-CAL-338, featuring reissues of some of his 78 rpm discs made for RCA Victor). For many persons, Marcel Grandjany is the greatest living harpist; certainly, with Salzedo and Zabaleta, he is one of the three greatest. It was surely an oversight not to have Grandjany represented in the hi-fi catalogs, and our thanks go to Capitol for having remedied this situation with this capital disc.

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The World Treasury of Grand Opera. Edited by George R. Marek xi + 674 pp. Harper & Brothers (New York). Price \$6.95.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Experiences Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/8 rpm.
 Ø indicates 45 rpm.

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The New Records

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By mail to any address
\$1 per year

CARUSO: *His Life in Pictures.* By Francis Robinson. Illustrated. 160 pp. Studio-Crowell (New York). Price \$6.50.

As a general rule we are not very enthusiastic about anybody's "Life in Pictures." Our experience has been that these books are usually designed for those who cannot or do not care to read. A hack writer gathers together a collection of pictures, the more sensational the better, from the tabloids and the rotogravure sections of the metropolitan Sunday papers, and ties them together with a running commentary of little factual or literary value; thus a volume is produced that one may care to glance at while he is waiting to see his physician or dentist.

We are very happy to report that Mr. Robinson's interestingly written, carefully edited and artistically arranged book, with its hundreds of photographs and reproductions of programs and letters, certainly does not belong in this class. It is very evident that the present volume is a work of love and that it is the result of years of very diligent research. Of particular interest to those who are making a collection of Caruso recordings is the comprehensive discography which occupies the last twelve pages. It contains 266 Caruso recordings with their various identifying catalog numbers and dates. This discography was compiled by John Secrist, the founder of New York's Vocal Record Collectors' Society, and who is said to possess "the only complete set of Caruso's published recordings in existence."

We do not hesitate to recommend this fine publication to anyone who is interested in the life of the fabulous Caruso, in the opera of his day (especially at the Metropolitan), or in the vast number of truly great recordings that he made, both as soloist and in ensemble with

the greatest vocalists of his era.

* * *

Hundreds of our readers have written us that they have inserted the name of our publisher in the space provided on the application blanks of the various record clubs, so that credit could be given to the sponsoring dealer. However, we learned that in an immense mailing of applications by one of the clubs the space for the sponsoring dealer had inadvertently been omitted. If you have received one of these defective applications and you should wish to give our publisher credit for your membership, please enclose the application in an envelope addressed to our publisher rather than sending it direct to the Club. This will insure proper credit being given.

RENEWALS

A large majority of subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. If your subscription still has some months to run, we will extend it for an additional twelve months upon receipt of your renewal at this time. Each year we send everyone renewal blanks with the February issue (the last number in the volume) and in March we check the subscription list and drop those whose subscriptions have expired during the last year and who have not renewed them.

CURRENT MARKET PRICE

The **Current Market Price** of records is the retail price that is charged by most leading dealers, including the publisher of this bulletin. When the major companies reduced their **list prices for LP records**, some of the smaller publishers reduced only their wholesale prices and did not change their list prices (see TNR Mar. '55); thus the **Current Market Price** came into being.

Also, from time to time, in order to stimu-

late business, some companies have drastically reduced prices for limited periods. In order that our readers may know the **Current Market Price**, we are indicating in this and future issues the prices that are presently in effect, and, although we cannot guarantee these prices, they should prevail during the current month.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last twenty-five years are available. The price is 10c each. A file of all available issues (at least 160 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: Those persons interested in recent recordings only may secure all of the issues of the last three years beginning February 1955 (36 copies) at the special price of \$2 (postpaid within U.S.A.).

NEW LP SAMPLERS

Tradition Folk Sampler. Various singers in samples from various Tradition Records. 1-12" disc (*TRADITION TSP-1) \$1.98.

CONTENTS: *Bird's Courtship* (McCurdy); *O'Donnell Aboo*; *John Henry* (Baker, guitar); *Hearse Song* (Davies); 10 others.

Beethoven: Concerto No. 4 in G, Op. 58. Paul Badura-Skoda (piano) with Vienna State Opera Orchestra conducted by Herman Scherchen. One side, and **Beethoven: Concerto No. 5 in E-flat, Op. 73** ("Emperor"). Paul Badura-Skoda (piano) with the Vienna State Opera Orchestra conducted by Armando Aliberti. 1-12" disc (*WEST-XWN-18540) \$4.98. **Current Market Price: \$1.98.**

Date with Riverside. Sampling of Riverside LP's, featuring Chauncey Gray, Bob Gibson, Mundell Lowe, Ed McCurdy, Coleman Hawkins and others. 1-12" disc (*RIVERSIDE S-4) \$1.98.

Ole! Flamenco Sampler. 1-12" disc (*COUNTER-POINT CPT-1504) \$1.98.

CONTENTS: *Fandangos por Solea*; *Sevillianos*; *Fandangos*; *Brisas del Genil*; 7 others.

ORCHESTRA



Mahler: Symphony No. 4 in G. Philharmonia Orchestra conducted by Paul Kletzki, with Emmy Loose (soprano). 1-12" disc (*ANG-35570TP) \$3.98. 1-12" factory-sealed disc (*ANG-35570) \$4.98.

"Why do you doubt your senses?" asked the Ghost.

"Because," said Scrooge, "a little thing affects them. A slight disorder of the stomach makes them

cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato . . ."

The above lines sprang, unbidden, to the writer's mind while he listened, in utter amazement, to Paul Kletzki and the Philharmonia Orchestra play Mahler's *Symphony No. 4 in G*—he could not believe the evidence of his senses. Mahler was never a particular favorite with this listener, and it was with a sense of duty rather than one of expectation that the disc was played. Very early in the performance it became evident that something out of the ordinary was taking place; this was unlike any other performance of the Mahler *Fourth*, or any other Mahler symphony for that matter. Here there is no bombast, no violent rhetoric, no piling of Pelion on Ossa; rather it is just a calm, dignified statement of the beautifully orchestrated score. In the final movement, Emmy Loose completed the spell by singing the half-humorous, half-naive verses (that form a sort of *l'Envoie*) with understanding and the requisite light touch.

It may have been the quiet of a winter's Sunday afternoon, it may have been the excellent dry sherry, but it definitely was not indignation that made the writer doubt his senses. It could only, then, have been Paul Kletzki, the ravishing Philharmonia Orchestra and the shade of the unhappy Gustav Mahler, for this recorded performance of his *G major Symphony* created a magical hour in the early January twilight that was as unexpected as it was beautiful.

WILLIAM A. OLSEN

Beethoven: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). One and one-half sides, and **Beethoven: Coriolan Overture, Op. 62.** Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. 1-12" disc (*VAN-VRS-1012) \$4.98. **Current Market Price: \$2.98.**

Beethoven: Symphony No. 5 in C minor, Op. 67. One and one-half sides, and **Beethoven: Leonore Overture No. 3, Op. 72b.** Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. 1-12" disc (*VAN-VRS-1013) \$4.98. **Current Market Price: \$2.98.**

Beethoven: Symphony No. 6 in F, Op. 68 ("Pastoral"). One and one-half sides, and **Beethoven: Fidelio—Overture, Op. 72c.** Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. 1-12" disc (*VAN-VRS-1014) \$4.98. **Current Market Price: \$2.98.**

Beethoven: Symphony No. 7 in A, Op. 92. One and one-half sides, and **Beethoven: Egmont Overture, Op. 84.** Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. 1-12" disc (*VAN-VRS-1015) \$4.98.

Current Market Price: \$2.98.

NOTE: *Vanguard has released the above quartet of discs and has announced that they will sell, for the month of February only, at the special price of*

\$2.98. We assigned them to one of our seasoned critics but did not inform him of this bargain price so that his opinions would not, thereby, be influenced. Ed.

Sir Adrian's performances here rank with the very best, so far surpassing the Toscanini-Victor performances that it is almost no contest! The "Eroica" receives straightforward treatment and emerges as the great musical miracle that it is. The rugged *Fifth* is played in robust fashion, properly dramatic, and has a finale that positively scampers along. The "Pastoral" (a prime favorite in this corner) is handled in such a way that all the quiet and gorgeous melodies are brought forward, and the piece sounds as delightful as this listener ever remembers hearing it. For the *Seventh* one can only offer the highest praise—it is simply the best recorded performance to date. All four "bonus" overtures receive the same intelligent and exciting performances as the symphonies. One feels, after hearing these four grand readings, that Sir Adrian Boult has been one of the most under-rated conductors on records. Vanguard has supplied the superior, natural sound one has come to expect from this fine company.

This writer would like to urge all those who do not have any or all of these symphonies to investigate these discs. Those who bought their Beethoven Symphonies some four or five years ago are invited to listen to these recordings and hear the music again, as for the first time.

WILLIAM A. OLSEN

Britten: Peter Grimes—(4) *Sea Interludes and Pas-sacaglia*. And **Britten: Soirées Musicales, Op. 9**. One side, and **Britten: Young Person's Guide to the Orchestra, Op. 34**. And **Britten: Matinées Musicales, Op. 24**. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. 1-12" disc (*WEST-XWN-18601) \$4.98.

Kabalevsky: Symphony No. 4. Leningrad Philharmonic Orchestra conducted by Dmitri Kabalevsky. One side, and **Prokofiev: The Volga Meets the Don, Op. 130**. Moscow Philharmonic Orchestra conducted by Samuel Samosud. 1-12" disc (*MONITOR MC-2007) \$4.98.

Karlovich: Concerto in A, Op. 8. Galina Barinova (violin) with the State Symphony Orchestra of the USSR conducted by Kiril Kondrashin. One side, and **Machavariani: Concerto for Violin and Orchestra**. Mikhail Viaman (violin) with the State Radio Orchestra of the USSR conducted by Odysei Dmitriadi. 1-12" disc (*WEST-XWN-18535) \$4.98.

Only the most fastidious audiophile will express dissatisfaction at the result of combining the materials from two Westminster Lab discs onto the single Britten issue listed here. Most of Britten's best orchestral efforts are included, and Boult is, perhaps, his most able interpreter. We are inclined to prefer our *Young Person's Guide* without narration,

thus the present version—despite its occasionally odd tempos—is quite acceptable. The excerpts from *Peter Grimes* form a unified and interesting concert suite. The *Matinées* and *Soirées* are Britten-arranged bits of Rossini, treated for ballet much as Mackerras arranged *The Lady and the Fool* from early Verdi. Altogether, a most pleasant disc.

Kabalevsky finished his *Fourth Symphony* in 1956; the present version is a first recording. Unfortunately, we shall have to wait for another and better one to make final judgment on the music. The performance is marred by odd noises (an audience, perhaps?) and by far too much bass emphasis. The Prokofiev work, written in 1951 when the composer had been firmly won over to writing to adhere to the party line, shows the tragedy of political suffocation. All the usual idioms of this composer's style are used, but without either enthusiasm or inventiveness. The result is a pompous lot of nothing.

Karlovich and Machavariani, though their names sound ideal for a duo-piano team, have no affiliation other than their common obscurity. Karlovich was a *fin du siècle* Polish composer whose *Concerto* occasionally sparkles in the manner of Mendelssohn; Machavariani is an Armenian-born contemporary composer of the Khachaturian persuasion. The recording is quite good as Russian-made discs go, and Mme. Barinova makes quite a delightful thing of the Karlovich work. This disc should have genuine appeal to violin concerto enthusiasts who are looking for something new and different. N.

Berlinski: Symphonic Visions. Ashai Orchestra of Tokyo conducted by Richard Korn. One side, and **Gerschefski: Saugatuck Suite**. And **Ballou: Prelude and Allegro**. Vienna Orchestra conducted by F. Charles Adler. 1-12" disc (*COMPOSERS CRI-115) \$5.95.

Riegger: Romanza. Orchestra of the Accademia Nazionale di Santa Cecilia, Rome, conducted by Alfredo Antonini. And **Riegger: Dance Rhythms**. And **Riegger: Music for Orchestra**. Oslo Philharmonic Orchestra conducted by Alfredo Antonini. One side, and **Avshalomov: The Taking of T'ung Kuan**. And **Cazden: (3) Ballads from the Catskills**. Oslo Philharmonic Orchestra conducted by Igor Buketoff. 1-12" disc (*COMPOSERS CRI-117) \$5.95.

Finney: String Quartet No. 6 in E. Stanley Quartet of the U. of Michigan. One side, and **Weiss: Trio for Clarinet, Viola and Violoncello**. Kalman Bloch (clarinet), Abraham Weiss (viola) and Kurt Reher (violoncello). 1-12" disc (*COMPOSERS CRI-116) \$5.95.

It seems that back in 1938, when the Bridgeport (Conn.) Hydraulic Company wanted to build a dam across the Saugatuck River, the citizens of southwestern Connecticut initiated a "Save the Saugatuck" movement, which manifested, among other

things, the Gerschefski Suite heard here. Among the titles of the movements are the following: "Robot Controlled Precision without Escape" and "Dynamite Accomplished Perversion and Artificiality of Every Description." The titles serve adequately enough to illuminate Gerschefski's noisy piece; but more than that, they serve to typify most of the music heard on all three discs listed in the heading above.

There are exceptions. Norman Berlinski's *Symphonic Visions* is one of the few pieces to deserve repeated hearings, particularly in the two visions drawn from the book of *Jeremiah*. Wallingford Riegger's *Dance Rhythms* can be counted among the more pleasant works from the pen of a senior American composer. Likewise, the chamber trio by Adolph Weiss contributes materially to the literature for clarinet, though the jacket notes describing Mr. Weiss' method of composition seems utterly beyond belief. His compositions, we are told, are conceived in a purely numerical form; they are first written as columns of figures in a loose-leaf notebook, later transcribed into conventional notation.

The other works on these discs fall for us into one of the categories named above. Unless you are a devoted enthusiast of contemporary American music, the sounds coming from Tokyo, Oslo and Ann Arbor may appear, as they did to us, mostly "controlled precision without escape" with just a pinch of "dynamite accomplished perversion." Performances and recordings are consistently at a high level. N.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64.

Philharmonia Orchestra conducted by Constantin Silvestri. 1-12" disc (*ANG-35566TP) \$3.98.
1-12" factory-sealed disc (*ANG-35566) \$4.98.

Tchaikovsky: Manfred, Op. 58. State Symphony Orchestra of the USSR conducted by Natan Rakhlin. 1-12" disc (*WEST-XWN-18536) \$4.98.

Tchaikovsky: The Sleeping Beauty (excerpts). London Symphony Orchestra conducted by Pierre Monteux. 1-12" disc (*V-LM-2177) \$4.98.

Constantin Silvestri, Roumanian conductor of several musical organizations in Bucharest, made his British debut with the London Philharmonic in the spring of 1957. The London press greeted his concerts enthusiastically. We must therefore assume that better things than the present Tchaikovsky *Fifth* can be had from this conductor. To begin with, most of the tempos from the beginning of the symphony to the middle of the waltz movement are on the slow side. Then, like Whirlaway in the stretch, we are off on the most breathless finale we have ever heard. Even the players of the Philharmonia find it hard to keep up. There are other weaknesses, too: certain imbalances that could possibly be due to Angel's microphone placement rather than any fault of the conductor and a lack of decisiveness in the three *pizzicato* chords in the second movement. At least half

a dozen of the eighteen available Tchaikovsky *Fifths* have more to offer than this one.

Westminster's *Manfred*, likewise, has more shortcomings than strengths. Not one of Tchaikovsky's best works to begin with, it needs an especially gifted conductor to give it life. Toscanini could do it, but his recording is outdated; Kletzki comes close, and the sound is much better. On the present disc there is one especially annoying discontinuity (a tape splice, maybe?) near the end of the final movement. It almost seems as if the final measures were recorded by another group or at a different location.

One of the periods of Pierre Monteux's long life was spent in close association with Diaghilev, so—though we are inclined of late to identify him with other works and periods—Russian ballet is definitely a field of strength for Monteux. The present reading, however, seems to differ significantly in places from most present-day performances in matters of tempo. Convincingly dramatic and exciting in its orchestral climaxes, Monteux has produced perhaps the most listenable version of this music to be had. Ballet enthusiasts may find this *Sleeping Beauty* controversial. The rest of us will revel in RCA Victor's exquisite sound and spend fifty minutes in fairyland. N.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia).

Pro Musica Symphony, Vienna, conducted by Jonel Perlea. And **Tchaikovsky: Symphony No. 6 in B minor, Op. 74 ("Pathétique").** Filarmonica Triestina conducted by Heinrich Hollreiser. And **Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 23.** Friedrich Wuehrer (piano) with the Pro Musica Orchestra, Vienna, conducted by Heinrich Hollreiser. 1-12" 16 $\frac{3}{4}$ rpm disc (†VX-XL-1) \$6.95.

Beethoven: Concerto No. 5 in E-flat, Op. 73 ("Emperor"). Friedrich Wuehrer (piano) with the Pro Musica Orchestra, Vienna, conducted by Heinrich Hollreiser. And **Beethoven: Leonore Overture No. 3.** One side, and **Beethoven: Coriolan Overture.** Pro Musica Symphony, Vienna, conducted by Jascha Horenstein. And **Beethoven: Concerto in D, Op. 61.** Bronislaw Gimpel (violin) with the Bamberg Symphony conducted by Heinrich Hollreiser. (TNR Aug. '55) 1-12" 16 $\frac{3}{4}$ rpm disc (†VX-XL-2) \$6.95.

Rimsky-Korsakov: Scheherazade, Op. 35. Bamberg Symphony conducted by Jonel Perlea. One side, and **Tchaikovsky: Nutcracker Suite, Op. 71a.** Bamberg Symphony conducted by Marcel Couraud. And **Borodin: Prince Igor—Polovtsian Dances.** And **Bizet: L'Arlesienne Suites, Nos. 1 & 2.** Bamberg Symphony conducted by Jonel Perlea, 1-12" 16 $\frac{3}{4}$ rpm disc (†VX-VL-3) \$6.95.

Though these Vox 16 $\frac{3}{4}$ rpm discs have been on the market for a couple of months, we did not wish to bring them to the attention of our readers until we had completed our experiments with them, feeling that any departure from "standard" and already

approved records should be thoroughly investigated before recommending it. We believe that chief interest in these records would be in their technical qualities, rather than in their artistic merit. Vox introduces these discs thusly:

"For several years manufacturers of record changers . . . have been including a fourth speed . . . This speed is 16 $\frac{2}{3}$ rpm. VOX thinks that this is an opportunity to give the music lover more for his money. The question is, 'Will the quality be up to the high VOX standard?' The answer is 'YES.' After a year of experimentation and development . . . VOX is proud to give you the first classical record to contain up to two hours of music."

We found the quality surprisingly good, but NOT as good as the best LP (33 $\frac{1}{3}$ rpm) records. Vox suggests that one warm up his turntable for several minutes before playing one of these records; this is highly important, for the 16 rpm speed is so slow that the slightest variation, such as that which might be caused by a cold motor, will prove catastrophic to the reproduction. (Some inferior changers could not be made to give an absolutely isochronous 16 $\frac{2}{3}$ rpm with any amount of warm-up).

Vox suggests that those with wide range reproducing equipment compensate for the standard RIAA curve; we found that by exaggerating both treble and bass (i.e., turning the response to a point slightly higher than the RIAA point), the results were superior. We found this necessary, even when using a professional turntable with heavy-duty motor and counterbalanced tone arm.

Those who might wish to experiment with these records may be assured of satisfactory results if their phonographs are of sufficient quality, particularly as to the turntable and motor. We must acknowledge the bargain (a saving of about \$2) in these records . . . always provided that one wishes all of the items contained on the record; the problem of duplications, however, we feel will prove to be rather a serious one for the manufacturer in supplying a pre-selected two hour program. J.

Stravinsky: Le Sacre du Printemps. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 1-12" disc (*L-LL-1730) \$3.98.

Current Market Price: \$2.98.

London is going all out to promote this one, and we don't blame London one bit, for this disc should certainly break some sales records for a classical disc. It has everything! One of Stravinsky's most interesting scores; a capital orchestra, capable of producing beautiful sounds; a dependable conductor whose world-wide fame is justly deserved; and reproduction which positively beggars description!

The present LP replaces Ansermet's previous effort (*L-LL-303, TNR May '51), now withdrawn from the catalogs. At that time, "S" said, ". . . the choice of . . . Ansermet . . . will be a safe one for a long time to come, because any future versions have little chance of bettering (it)." To have An-

sermet doing the *Sacre* in this brand new recording makes it possible to repeat "S's" previous comments. By all means hear this disc on a good phonograph; we have heard hi-fi records, but this one . . . well, just hear it! The special price is for February only. J.

Lollipops. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (*ANG-35506TP) \$3.98. 1-12" factory-sealed disc (*ANG-35506) \$4.98.

CONTENTS: *Le Rouet d'Omphale* (Saint-Saëns); *Prélude à l'Après-midi d'un Faun* (Debussy); *Dance of the Sylphes, Royal Hunt and Storm* (Berlioz); *Marche Joyeuse* (Chabrier); *Poet and Peasant Overture* (Suppé); *Valse Triste* (Sibelius); *March in D, K. 249* (Mozart).

Nocturne. Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. 1-12" disc (*CL-P-8363) \$4.98.

CONTENTS: *Lyric Suite, Op. 54—Nocturne* (Grieg); *Élégie* (Massenet); *Poème* (Fibich); *Hansel und Gretel—Children's Prayer* (Humperdinck); *Kinderscenen—Träumerei* (Schumann); *Thais—Meditation* (Massenet); *Ständchen* (Schubert); *Reverie* (Debussy); *Tannhäuser—Evening Star* (Wagner); *Wiegenlied* (Brahms).

Sibelius: Tapiola. And Sibelius: Swan of Tuonela. One side, and Sibelius: *Karelia Suite. And Sibelius: Bolero* ("Festivo"). Berlin Philharmonic Orchestra conducted by Hans Rosbaud. 1-12" disc (*D-DL-9938) \$3.98.

Rossini: (6) Overtures. Minneapolis Symphony Orchestra conducted by Antal Dorati. 1-12" disc (*ME-MG-50139) \$3.98.

Current Market Price: \$3.19.

CONTENTS: Overtures to *La Scala di Seta, La Cenerentola, La Gazza Ladra, Il Barbiere di Siviglia, L'Italiana in Algeri* and *Il Signor Bruschino*.

Overtures in Spades. New Symphony Orchestra of London conducted by Raymond Agoult. 1-12" disc (*V-LM-2134) \$4.98.

CONTENTS: *Light Cavalry* (Suppé); *Zampa* (Hérold); *If I Were King* (Adam); *Morning, Noon and Night in Vienna* (Suppé); *Queen of Spades* (Suppé); *The Crown Diamonds* (Auber).

Quite the cleverest title for an LP disc we've come across in a long time is the "Lollipops" one by Sir Thomas Beecham—an apt description for the sweetmeats contained on it. Sir Thomas licks the last bit of candy off of each stick, too, you may be sure . . . More sugar plums, also, from the Hollywood Bowl Orchestra; brilliant reproduction . . . The Sibelius disc by the Berlin Philharmonic is nothing special . . . Antal Dorati has a fine time with the six Rossini Overtures . . . Members of RCA Victor's Save-On-Records club will recognize the *Overtures in Spades* as one of the Free Bonus Records they might have chosen last October. If you were not a

member, or if you were and chose the other bonus disc, here's your chance to add this delightful LP to your library.

The Lure of France. Andre Kostelanetz and his orchestra. 1-12" disc (*C-CL-1054) \$3.98.

CONTENTS: *Mademoiselle de Paris*; *Under Paris Skies*; *Bonjour Paris*; *My Prayer*; *Mimi*; *La Mer*; *Autumn Leaves*; *April in Paris*; *Clair de lune* (Debussy); *Pizzicato Polka* (Delibes); *Louis—Depuis le jour*; *Rêverie* (Debussy); *The Girl with the Flaxen Hair* (Debussy—trans Mouton); *Can Can* (Offenbach).

Concert Encores. Mantovani and his orchestra 1-12" disc (*L-LL-3004) \$3.98.

CONTENTS: *Clair de lune* (Debussy); *Spanish Dance* (Granados); *La Boutique fantasque—Can Can* (Rossini); *Chanson de Matin* (Elgar); *Gypsy Airs* (Sarasate); *Autumn* (Chaminade); *Song of India* (Rimsky-Korsakov); *Schön Rosmarin* (Kreisler); *Thais—Méditation* (Massenet); *Perpetuum Mobile* (Strauss).

A pair of mood music beauties by masters of the art. Many of the items on the Mantovani disc are arranged by him, and those that are not are syrupy enough without his inimitable treatment.

Stravinsky: Petrouchka (Suite). One side, and **Stravinsky: L'Oiseau de Feu** (Suite). Berlin Philharmonic Orchestra conducted by Leopold Stokowski. 1-12" disc (*CL-PAO-8407) \$4.98.

Nearly any orchestra is a good orchestra under Stokowski, but it is a real joy to hear this distinguished conductor before one of the world's great ensembles, the time-honored Berlin Philharmonic. The Berliners take to the personal Stokowski imprint in full measure, and the performances of these two Stokowski specialties are typical of this great conductor at his best. We could think of many works that this combination could commit to discs to the benefit of the record collecting public.

Ansermet, Monteux, and Ormandy are represented in the LP lists with fine readings of *Petrouchka* (the latter two with good, modern reproduction). Whatever the individual merits of various performances—and Monteux (*V-LM-2113, TNR Oct. '57) has many merits—the Stokowski reading is a real thriller from start to finish. We never had the feeling that either the letter or the intent of the score was sacrificed for the superb effects which Stokowski and the Berlin players create. We can offer nothing but praise for what the grooves of this disc contain.

Much the same could be said for *Firebird*, a work just as closely identified with the Stokowski career and, if anything, even more his style than other Stravinsky works. *Firebird*, with its romantic melodies alternating with flashing, brightly orchestrated passages, finds the Berlin first desk players, as well as the ensemble, and Stokowski enjoying some of

the most wonderful music-making you could wish for. It is interesting to note the obvious pleasure Stokowski takes from this orchestra, as evidenced by the different tempo he uses in the tender Dance of the Princesses from that employed with orchestras less capable of good tone. We have a feeling of good rapport between orchestra and conductor. Whatever the merits of other distinguished conductors who have recorded *Firebird*, this reading by Stokowski can almost be considered in a class by itself.

E. E. SHUPP, JR.

Green: Raintree County. Music from the soundtrack of the MGM motion picture, with the MGM Studio Symphony Orchestra and Chorus conducted by Johnny Green. 2-12" discs in folder (*V-LOC-6000) \$9.98.

RCA Victor informs us that Johnny Green, who wrote the score for MGM's movie, *Raintree County*, has rearranged the music ". . . to produce the optimum in listening music consistent with what had been originally recorded for the picture." So that, although all the music is here, it is not necessarily in the same sequence as that of the movie. Collectors of music from the films will here find the biggest chunk of the same ever offered at one time—and some of the most enjoyable.

Festival Casals de Puerto Rico 1957. Casals Festival Orchestra conducted by (1) Pablo Casals or (2) Alexander Schneider; or (3) Rudolf Serkin (piano). 1-12" disc (*C-ML-5236) \$3.98.

CONTENTS: *Symphony No. 8 in B minor* ("Unfinished")—1st movement (rehearsal only) (Schubert) (1); *Capriccio on the Departure of His Beloved Brother* (Bach) (3); *Suite No. 1 in C* (Bach) (2).

Festival Casals de Puerto Rico 1957 (Vol 2). Eugene Istomin, Mieczyslaw Horszowski (pianos); Isaac Stern, Alexander Schneider (violins); Milton Katims (viola); Mischa Schneider (violin-cello). 1-12" disc *C-ML-5237) \$3.98.

CONTENTS: *Quartet in E-flat, K. 493* (Istomin, Stern, Katims, M. Schneider) (Mozart); *Sonata in A minor, Op. 137, No. 2* (A. Schneider, Horszowski) (Schubert).

We think that Columbia should look into its sales records before repeating an experiment which, it seemed to us, did not fare so well on the first effort. We refer to the "rehearsal" of the 1st movement of the "Unfinished" Symphony on the first record listed above. Columbia tried this before (*The Birth of a Performance*, *C-SL-224, TNR Nov. '55); though our critic, "S," drooled over this album, it was never much of a seller. It is rather to be feared that the "rehearsal" on *C-ML-5236 might hurt the sale of an otherwise satisfactory disc, taken from the 1957 "Casals" Festival.

Of course, everyone knows that (during this very rehearsal) Pablo Casals was stricken with a heart

attack, and his forced withdrawal from the Festival was certainly a sad loss; nevertheless, the Festival went on under the direction of Alexander Schneider, and the two discs listed above are the only ones issued from these recording sessions thus far. Especially fine are the Bach *Capriccio* (Serkin) and the Mozart *Quartet*; the Bach *Suite for Orchestra* suffers from inferior reproduction (in this day and age?); Schubert's *Sonata* is just not our bowl of custard, though the artists strive mightily to put this work over and will surely please lovers of this piece. J.

Wagner Program. Philharmonic Symphony Orchestra of London conducted by Arthur Rodzinski. 1-12" disc (*WEST·XWN-18602) \$4.98.

CONTENTS: *Die Meistersinger*—Preludes to Acts 1 & 3; Dance of the Apprentices, Procession of the Mastersingers; *Tannhäuser*—Overture; *Lohengrin*—Prelude to Act 1.

Wagner Orchestral Program. Pro Musica Symphony Orchestra of Hamburg conducted by Hans-Jürgen Waltherr. 1-12" disc (*MGM-E-3193) \$3.98.

CONTENTS: *Die Walküre*—Ride of the Valkyries, Magic Fire Music; *Tannhäuser*—Festival March; *Lohengrin*—Prelude to Act 3, Wedding Music; *Siegfried*—Forest Murmurs; *Die Meistersinger*—Dance of the Apprentices; *Der fliegende Holländer*—Overture.

If the Rodzinski disc listed above is nearly the best Wagnerian disc to come our way in some little time, the Waltherr is quite the poorest. Mustering all the charity at our command, we can see no reason for its issuance—it has neither good playing nor good conducting, and these are somewhat hidden by extremely thin reproduction.

The Rodzinski is a crackerjack: exciting, wonderfully played, and brilliantly reproduced.

Tiomkin: Search for Paradise. Cinerama Orchestra conducted by Dimitri Tiomkin, with Robert Merrill (baritone). 1-12" disc (*V-LOC-1034) \$4.98.

Those who have seen the Cinerama production, *Search for Paradise* (it will not be shown in your neighborhood theatre!), may be pleased to learn that the musical score, taken from the sound track, has been committed to discs. We got awfully tired of it, but readily admit that this sort of thing has little appeal to us—particularly without the Cinerama film, which is most certainly improved and amplified by the score.

CONCERTO



Mozart: Concerto No. 9 in E-flat, K. 271. One side, and **Mozart: Concerto No. 12 in A, K. 414.** Rudolf Serkin (piano) with the Marlboro Festival Orchestra conducted by Alexander Schneider. 1-12" disc (*C-ML-5209) \$3.98.

NOTE: For review of this disc see under CHAMBER MUSIC.

Bach: Concerto No. 1 in D minor for Harpsichord and Strings, BWV. 1052. Karl Richter (harpsichord) with the Ensemble of the Ansbach Bach Festival conducted by Karl Richter. One side, and **Bach: Concerto in C for (2) Harpsichords and Strings, BWV. 1061.** Karl Richter and Eduard Müller (harpsichords) with the Ensemble of the Ansbach Bach Festival conducted by Karl Richter. 1-12" disc (*L-LL-1445) \$3.98.

Bach: Concerto in A minor for Violin and Strings, BWV. 1041. Devy Erlih (violin) with the Pro Arte Chamber Orchestra, Munich, conducted by Kurt Redel. And **Bach: Concerto in D minor for (2) Violins and Strings, BWV. 1043.** Devy Erlih and Henry Merckel (violins) with the Pro Arte Chamber Orchestra, Munich, conducted by Kurt Redel. And **Bach: Concerto in E for Violin and Strings, BWV. 1042.** Henry Merckel (violin) with the Pro Arte Chamber Orchestra, Munich, conducted by Kurt Redel. 1-12" disc (*DT-DTL-93067) \$3.98.

Bach: (3) Concertos for Harpsichord and Orchestra. Rolf Reinhardt (harpsichord) with the Pro Arte Chamber Orchestra, Munich, conducted by Kurt Redel. 1-12" disc (*DT-DTL-93097) \$3.98.

CONTENTS: *Concertos Nos. 1 in D minor, BWV. 1052; 5 in F minor, BWV. 1056; 4 in A, BWV. 1055.*

Bach: (6) Clavier Concerti. Silvia Marlowe (harpsichord). 1-12" disc (*CL-P-8361) \$4.98.

Bach: Concerto No. 1 in D minor. Sviatoslav Richter (piano) with the State Orchestra of the USSR conducted by Kurt Sanderling. One side, and **Prokofiev: Concerto No. 2 in G minor, Op. 63.** Leonid Kogan (violin) with the State Orchestra of the USSR conducted by Kiril Kondrashin. 1-12" disc (*MONITOR MC-2002) \$4.98.

Bach: Concerto No. 1 in A minor for Violin and Strings. One side, and **Bach Concerto No. 2 in E for Violin and Strings.** Arthur Grumiaux (violin) with the Gruller Chamber Orchestra. 1-12" disc (*EPIC LC-3342) \$3.98.

Bach: Brandenburg Concerto No. 5 in D. One side, and **Bach: Concerto No. 1 in D minor for Piano and Orchestra.** Zimbler Sinfonietta conducted by Lukas Foss (piano). 1-12" disc (*UNI-UNLP-1039) \$3.98.

This will have to be a very efficient notice since virtually all the allotted space has been taken up with the listing of the records for review. There are four recordings of the Bach *D minor* keyboard concerto: two for piano, two for harpsichord. Of the four, only Lukas Foss on the Unicorn disc conveys the drama and power one associates with this magnificent music. Other couplings may tend to alter one's choice, however. With the Foss performance comes a fine *Brandenburg Concerto No. 5*; Reinhardt's playing of the *D minor* concerto is good as are his performances of Nos. 4 and 5, but when

* indicates LP 33 1/3 rpm.
 Ⓞ indicates 45 rpm.

compared with Finn Videro's sterling performances on Haydn Society (*HS-HSL-92), they sound pale and weak. The sound on the Monitor disc is poor, and the performance is no great shakes either. The other side (Prokofiev *G minor* violin concerto) has been rendered out of date, even before its issue, by Angel's fine modern recording (TNR Nov. '57). Ducretet-Thomson's entry is an also-ran. The concerto for two harpsichords is available (as are all the keyboard and multiple keyboard concerti) on Haydn Society in a rousing performance by Finn Videro and Soren Sorensen (*HS-HSL-93).

Of the violin music, Grumiaux's disc is outstanding—the style and general ambiance of the Ducretet-Thomson is ordinary and, even with the dividend of the *D minor* concerto for two violins, is not especially desirable.

Miss Marlowe's Capitol recording is a fine idea, but it suffers from low level recording and Miss Marlowe's indifferent playing and her tampering with the scores. This one was a real disappointment.

WILLIAM A. OLSEN

Prokofiev: Concerto No. 3 in C, Op. 26. Gary Graffman (piano) with the San Francisco Symphony Orchestra conducted by Enrique Jorda. One side, and **Prokofiev: Symphony No. 1 in D, Op. 25** ("Classical"). San Francisco Symphony Orchestra conducted by Enrique Jorda. 1-12" disc (*V-LM-2138) \$4.98.

Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 23. Kyla Greenbaum (piano) with the Sinfonia of London conducted by Richard Austin. One and one-half sides, and **Brahms: (4) Hungarian Dances** (Nos. 1, 5, 6, 10). Sinfonia of London conducted by Richard Austin. 1-12" disc (*LIBERTY SWL-15005) \$3.98.

Gary Graffman delivers a spectacular version of the difficult Prokofiev concerto as he performs with the San Francisco Symphony Orchestra under Enrique Jorda. The fingers seem to be utterly plastic as they fly through the sharp passages. With the orchestra attempting to match the pianist in brilliance and the engineers in accord, the entire undertaking is highly successful. Such is not the case with the "Classical" Symphony. The sparkling little work becomes dull and uninteresting under Jorda's baton. This is unfortunate, in that a performance of such merit as the Concerto warrants a happier coupling.

The Tchaikovsky Concerto receives a passable performance by Kyla Greenbaum and the Sinfonia of London. There is a great deal to be desired in the playing of this pianist. The notes are not clearly defined in many cases. In addition, the chief idea in mind seems to be to "get the whole thing over with" as soon as possible. Although the tempi hardly rival those of the old Toscanini-Horowitz set, they assume a close second. Highly familiar music is difficult to make outstanding. These interpreters fail because they do not provide a stroke of genius to a concerto familiar to every music lover. The

Brahms bubbles with everything but Brahms. Hear Bruno Walter!

Tchaikovsky: Concerto No. 1 in B-flat minor, Op. 23. Colonne Orchestra, Paris, conducted by José Iturbi (piano). 1-12" disc (ANG-35477TP) \$3.98. 1-12" factory-sealed disc (*ANG-35477) \$4.98.

Tchaikovsky: Concerto in D, Op. 35. One side, and **Bruch: Concerto No. 1 in G minor, Op. 26.** Arthur Grumiaux (violin) with the Vienna Symphony Orchestra conducted by Bogo Lesovich. 1-12" disc (*EPIC LC-3365) \$3.98.

Iturbi's dual role as pianist-conductor is certainly the most persuading feature of Angel's latest addition to the twenty-five recorded performances of the Tchaikovsky *Concerto No. 1*. The reading is very straightforward; conductor Iturbi sees to it that soloist Iturbi can have things pretty much as he likes them. There is little of the virtuoso-type glitter that distinguishes the Gilels-Reiner disc (*V-LM-1969), but Iturbi is still a pianist in the grand style and he makes a fine showpiece of the present work. Some recent LP's of this work have compressed the concerto to one side of the disc; Angel still uses both sides, and the resultant sound is a convincing argument for doing so.

This reading of the Tchaikovsky *Violin Concerto* recalled to mind many of the features that marked Rabin's recent effort on the Angel label. Both soloists make such an easy thing of the work, robbing it perhaps of some of its barbaric flavor, but replacing it with a bittersweet smoothness that is enlightening. Mr. Grumiaux, unfortunately, gets less help from his conductor than M. Rabin got from Alceo Galliera. In the Bruch, there seems to be a greater feeling of understanding between conductor and soloist. The lovely and lyrical first movement is very well performed. Epic's balance of sound is less close-to than some recent concerto recordings; it gives the feeling of being in the concert hall but puts the listener in the twentieth row instead of the second.

N.

CHAMBER MUSIC



Corelli: (12) Church Trio Sonatas, Op. 1. And **Corelli: (12) Chamber Trio Sonatas, Op. 2.** Musicorum Arcadia. 3-12" discs in album and box (VX-DL-263) \$19.50.

The music of Archangelo Corelli (1653-1713), in direct contrast to the usual historical pattern, was not only fabulously successful in his lifetime, it also enabled him to die one of the wealthiest composers in the history of music—Grove estimates he left the "not inconsiderable sum" of \$300,000! All of which is mildly astonishing because his music really deserves the adjective "great," and "great" music is seldom recognized for what it is by the composer's contemporaries.

The two sets of *Trio Sonatas* recorded here by

the Musicorum Arcadia (two violins, a 'cello and an organ and/or harpsichord) are quite typical both of Corelli and of his period. They are elegant (in the old sense of the word), stately, and demonstrate a state of being that has been lost these many years—the state of a man at one with his time and his God. This is difficult. Bach and Handel did achieve this state in many of their works, but the mold was beginning to crack; later composers (such as Mozart, Beethoven and Berlioz), while able to pass along states of consciousness that eluded the older masters, were not able (except, of course, Mozart) to achieve the Olympian calm that is so characteristic of the baroque age. However, through Corelli's magic we can get a glimpse of how it may have been, and for this favor we should be grateful.

The performances have a genuine baroque flavor; they are both stylish and exciting. Vox has given the performers good recording and the package is a de luxe edition limited to 500 copies. Dr. Joseph Braunstein has supplied copious notes that are scholarly but are directed more to the cognoscenti than the neophyte. All in all, however, the album is decidedly worth investigating, for it will repay study many fold.

WILLIAM A. OLSEN

Mozart: Sinfonia Concertante in E-flat, K. Anh. 9.

Wind Quartet of Paris and l'Orchestre des Concerts Disenhaus conducted by Isaie Disenhaus. One side, and **Mozart: Quintet in A, K. 581.** Sidney Forrest (clarinet) and Galimir String Quartet. 1-12" disc (*LYR-LL-67) \$4.98.

Mozart: Concerto No. 9 in E-flat, K. 271. One side, and **Mozart: Concerto No. 12 in A, K. 414.** Rudolf Serkin (piano) with the Marlboro Festival Orchestra conducted by Alexander Schneider. 1-12" disc (*C-ML-5209) \$3.98.

Good Mozart performances on records (or elsewhere, for that matter) are not common. The Viennese usually do a good job, and the French have a well-deserved reputation for their thoughtful and elegant playing of the immortal Wolfgang's scores. Couple this with the notorious fact that our French cousins also make the finest wood-wind players, and the Lyrichord disc listed holds considerable promise. The promise is fulfilled, too, insofar as performance is concerned, a circumstance that makes the rather poor recorded sound doubly disappointing. M. Disenhaus is new to this writer, but his ideas on the surpassingly lovely *Sinfonia Concertante in E-flat* are good Mozart; that is, brisk but not fast tempi, care for phrasing, and everyone in high spirits. The overside contains the classic *Clarinet Quintet* in a good but in no way exceptional performance. It is a real pity that the sound, particularly in the *Sinfonia*, is so poor. Lyrichord, in its laudable intention to give the buyer his money's worth, has compressed each work on one side, which further lowers the quality of the recorded sound. Better hear this one first.

Mr. Serkin (from whom one expected better things) and his cohorts unburden themselves of somewhat dreary and lifeless performances of two of Mozart's most sparkling concertos. Unless one is an uncritical admirer of Rudolf Serkin, there are several better performances of No. 9 (Kempff on London for example) and No. 12 (Jensen on Haydn Society). The sound is fair but nothing to rave about.

WILLIAM A. OLSEN

Finney: String Quartet No. 6 in E. Stanley Quartet of the U. of Michigan. One side, and **Weiss: Trio for Clarinet, Viola and Violoncello.** Kalman Bloch (clarinet), Abraham Weiss (viola) and Kurt Reher (violoncello). 1-12" disc (*COMPOSERS ORI-116) \$5.95.

NOTE: For review of this disc see under ORCHESTRA.

CHORAL



Bach: Christmas Oratorio, BWV. 248. Gunthild Weber (soprano), Sieglinde Wagner (contralto), Helmut Krebs (tenor), Heinz Rehfus (bass); Berliner Motettenchor; RIAS Kammerchor; Berlin Philharmonic Orchestra conducted by Fritz Lehmann and Gunther Arndt. 3-12" discs (*D-ARC-3079/81) \$17.84.

Bach wrote his *Christmas Oratorio*, consisting of six parts, for the Christmas period of 1734/35. The six individual parts were to be performed on the three days of the Christmas festival, New Year's Day, the Sunday after New Year's Day and the festival of the Epiphany. It is not correct to think of the *Christmas Oratorio* (as some do) as a collection of six cantatas, however. Cantatas do not have a continuous Biblical recitative as does the *Christmas Oratorio*—which feature, incidentally, is characteristic of oratorio, especially in 18th century Germany.

This performance, directed by the late Fritz Lehmann (he died before the recording was completed and parts five and six are under the direction of Gunther Arndt) is a revealing one. Here one hears no dry as dust pedant's music but rather a magical score that comes vibrantly to life. The soloists are just about as fine as could be desired—Helmut Krebs carries the brunt of the vocal burden, and he does an impeccable job. Sieglinde Wagner, Gunthild Weber and Heinz Rehffuss all turn in performances that could not be bettered. The all-important chorus proves to be one that not only sings with style and precision but also sings expressively.

The welcome opportunity of hearing such a masterful performance of the *Christmas Oratorio* at will goes a long way towards enabling the listener to sense something of the wonderful unity of the conception which pervades the entire musical structure of the work, from the first note to the last. It is an experience that never grows old or repetitious, for such is Bach's genius that the music remains ever new, ever fresh.

WILLIAM A. OLSEN

Tomkins: Musica Deo Sacra. (Sung in English). Ambrosian Singers and the In Nomine Players conducted by Denis Stevens, with Martindale Sidwell (organ). 1-12" disc (*EA-0027) \$4.98.

The English Church Music of Thomas Tomkins (1572-1656) represents the beginning of the transition from the Polyphonic Era of Byrd and Tallis to the more florid verse anthem period of Purcell and Handel. In some sections Tomkins makes use of four equal voices in intricate contrapuntal patterns, while in others, he alternates between solo and full chorus passages in a homophonic style.

The selections on this recording were chosen from a collection of Tomkins's liturgical works, *Musica Deo Sacra*. Several short organ voluntaries are also included, having been recorded on an Eighteenth Century instrument.

This music has never been very widely used. Soon after the death of Tomkins, church music became more secular, and the music of the conservative era was forgotten. With the renewed interest in liturgical music, particularly in the Anglican Church, the music of Tomkins should help to fill the need for anthems which can be an integral part of the service.

This music, performance by a small choir of men and boys and their string accompanists, follows the best traditions of the Chapel Royal. Liturgical considerations aside, it is magnificent music, splendidly reproduced.

B.



OPERA

Puccini: Turandot (complete). (Sung in Italian). Soloists, Chorus and Orchestra of La Scala (Milan) conducted by Tullio Serafin. 3-12" discs (*ANG-35558/60TP) \$11.94. 3-12" discs in factory-sealed album (*ANG-3571C/L) \$15.98.

- TurnadotMaria Meneghini Callas (s)
- AltoumGiuseppe Nessi (t)
- TimurNicola Zaccaria (bs)
- CalafEugenia Fernandi (t)
- LiuElisabeth Schwarzkopf (s)
- PingMario Borriello (bt)
- PangRenato Ercolani (t)
- PongPiero de Palma (t)

"An aura of tragedy seems to hang over post-humous works," writes William Weaver, in his excellent introductory notes to this sumptuous Angel edition of Puccini's *Turandot*, "and especially over unfinished ones." This is very true, and one cannot get rid of the thought that, had he lived, Puccini would have made some drastic revisions. An opera wherein the heroine (the title role no less) is not heard until the latter half of the second act (side 4, not before!) is strange; and the end, written by Franco Alfano from Puccini's sketches, is weak. There are wonderful moments, however — Liu's scenes are endowed with typically Puccinian pathos, while the role of Timur is a triumph of musical

characterization. On the other hand, Calaf is a heel, a sort of oriental Lt. Pinkerton. Turandot herself, one of the most unpleasant ladies in all opera, is a curious mixture, beside whom Amneris seems, Mr. Weaver amiably notes, "a downright homebody."

The performance recorded here is fine in most respects, tremendously exciting in others and curiously poor at times. Elisabeth Schwarzkopf is natural and moving as the pitiful Liu; she is ideally cast. Nicola Zaccaria, as Timur, does some extraordinarily fine singing. Ping, Pang and Pong, the curious set of "ministers" (Grand Chancellor, General Purveyor and Chief of the Imperial Kitchen, respectively) are excellently sung and acted by Borielli, Ercolani and de Palma—the latter, incidentally, doubles as the unfortunate Prince of Persia and makes appropriate gurgling noises as his head is chopped off.

The excitement is supplied by Maria Callas as Turandot—a fine characterization and an equally fine singing job—as fine as she has ever done on records. Even the cruelly high *tessitura* of the role does not cause her too much trouble—she is the icy Princess to perfection. Eugenio Fernandi is a very ordinary tenor with ringing high notes and little else. He sings everything the same way, no expression—just the right notes, good and loud most of the time . . . just loud at others. He also has the hammy operatic habit of sobbing indiscriminately, presumably to express emotion. Another disappointment is the casting of Giuseppe Nessi as the Emperor, Turandot's father—a less emperor-like voice would be hard to imagine; he sounds more like an old time burlesque comedian.

The sound is very fine, and Serafin's direction is sure and on the deliberate side. A fine libretto with a sensible translation is furnished with the factory-sealed package. This is the second *Turandot* on LP discs, the other, a London set (TNR Mar. '56) is good too, but this one gets the nod primarily because of Maria Callas' electrifying singing and acting.

WILLIAM A. OLSEN

Granados: Goyescas (complete). (Sung in Spanish). Soloists, Madrid Singers and National Orchestra of Spain conducted by Ataúlfo Argenta. 1-12" disc in box (*L-A-4121) \$4.98.

- RosarioConsuela Rubio (s)
- PepaAna Maria Iriarte (ms)
- FernandoGines Torrano (t)
- PaquiroManuel Ausensi (bt)

(Enrique Granados) first introduced his musical interpretations of the paintings of Francisco Goya as piano pieces. Later, however, he re-arranged the works into an opera *Goyescas*, consisting of three tableaux. The intermezzo after the first of the tableaux is indeed familiar; it is one of Granados' most inspired compositions. This is Spanish opera which bears only a faint resemblance to the Italian variety. Much of the music is devoted to expression of the gaiety of throngs at a celebration, especially in the first scene, which bears a marked resemblance

* indicates LP 33 1/3 rpm.
 Ø indicates 45 rpm.

to the zarzuela. The introductory music to the third scene and the beautiful aria of Rosario bring a genuine feeling of opera seria to the work.

The over-all impression is, quite naturally, that of a rich Spanish flavor. The National Orchestra of Spain under the well-known Ataúlfo Argenta contribute an inherent Latin spirit to the tragic drama of the music. Consuela Rubio, in the outstanding part of Rosario, merits praise, although her upper register needs strength and focus. Gines Torrano's tenor lacks the warmth demanded by music of this type but manages the dramatic inference quite well. In the realm of Spanish music, the opera holds an important position, and this recording brings forth the fire which makes the music worth hearing. P.

Rossini: Il Barbiere di Siviglia (excerpts). Soloists, RCA Victor Symphony Orchestra and Chorus conducted by Giuseppe Bamboschek. 1-12" disc (*CAM-CAL-386) \$1.98.

Back in the days of 78 rpm recordings, RCA Victor initiated what was called a "recordrama," consisting of excerpts from an opera presented with many pages of notes designed to span the omitted parts of the score. The "recordrama" of *Il Barbiere di Siviglia* is given a new hearing on a Camden disc made from the old masters.

The most successful part of this particular recording is the price. A large part of Rossini's opera for only \$1.98 is, indeed, a bargain. The soloists are not bad, nor are they good. They manage to sing the notes quite well with few lapses in pitch. The part of Rosina is filled by a lyric-coloratura soprano, Hilde Reggiani, rather than the more popular (at present) mezzo-soprano of the original. Her *Una voce poco fa* is not half so interesting as the colorless pyrotechnics of Roberta Peters, but the vocal focus is quite good. Carlos Ramirez, the Figaro, whistles—to the consternation of this reviewer.

Giuseppe Bamboschek, an old hand at this sort of thing, manages to pace the orchestra nicely. For \$1.98, what do you have to lose? P.

VOCAL



The Union, 1861-1865. Peggy Zabawa (soprano), Jule Zabawa (baritone), Cantata Choir of the Lutheran Church of the Reformation, and the National Gallery Orchestra conducted by Richard Bales, with Raymond Massey (narrator). 1-12" disc in album (*C-DL-244) \$10.

Why Columbia waited from December 1954, when it issued *The Confederacy*, until now to issue the companion piece, *The Union*, no one knows. Judging from the spectacular (and almost unprophesied) success of the former, we should have thought that Columbia would have wasted no time in bringing out the latter.

Perhaps it was the amount of time that Richard Bales (musical director and arranger), Bruce Catton,

Clifford Dowdey, Allan Nevins, *et al.*, took to accomplish the research for this set. For, like *The Confederacy*, the album is replete with 60 pages of photographs, essays and other historical data which will prove as interesting to the casual observer as it will to the student of the period. A single 12-inch LP disc contains all of the aural parts of the album: *American Army Quickstep*; *Tenting on the Old Camp Ground*; *Battle Cry of Freedom*; *Aura Lea* (Presley fans may recognize this tune as *Love Me Tender*); *The Invalid Corps*; *Just before the Battle, Mother*; *The Field at Gettysburg*; *President's Hymn*; *Lincoln's Funeral March*; *Taps* (one of the very few original American bugle calls); *When Johnny Comes Marching Home*; *Battle Hymn of the Republic*; *Tramp! Tramp! Tramp!*; and other songs of the North, plus the ubiquitous Gettysburg Address, read a little too fast by Raymond Massey (compare with Carl Sandburg's reading, reviewed elsewhere in this issue).

Mr. Bales has given at least as much attention to detail as he did in arranging *The Confederacy*. This set should appeal to everyone who found *The Confederacy* absorbing; schools should find it a valuable addition to their libraries. Producer Goddard Lieberson deserves a round "Well Done!" J.

Zeller: Der Vogelhändler ("The Bird Catcher") (highlights). Hilde Zadek, Wilma Lipp, Julius Patzak, Erich Majkut, Kurt Preger, Eberhard Wächter; Vienna State Opera Choir and Vienna Symphony Orchestra conducted by Rudolf Moralt. 1-12" disc (*EPIC LC-3403) \$3.98.

During the latter half of the 19th century, simultaneously with the masterpieces of Wagner and Verdi, there erupted in many different European countries a whole rash of operettas: Offenbach in Paris; Gilbert and Sullivan in London; and Strauss, Suppé and Millöcker in Vienna. The demand for this type of opus in Vienna was so great that the established masters could not meet it, and this gave birth to a group of rather gifted "amateurs," of whom Karl Zeller, a one time member of the Vienna Boys Choir, was one.

Although *Der Vogelhändler* won for Zeller an acclaim in North and South America, as well as in Austria, whereas his previous operettas had sustained wholly local interest, it remains today in the curio class: pleasant, tuneful, interesting, but hardly worth the positively stellar cast and conductor assembled for this brilliantly reproduced recording.

Turina: Canto a Sevilla. Victoria de los Angeles (soprano) with the London Symphony Orchestra conducted by Anatole Fistoulari. 1-12" disc (*ANG-35440TP) \$3.98. 1-12" factory-sealed disc (*ANG-35440) \$4.98.

The versatility of Victoria de los Angeles in concert and opera accentuates her affinity for the works of her native Spain. Always a musicianly and distinguished singer, she brings to the music of Turina

an understanding of the text which paints a vibrant picture of the composer's native city. In this way, she reflects the story of Turina himself, who was greatly influenced by the French composers of the turn of the last century but remained clearly allied to his native land.

Canto a Sevilla contains seven movements of which four are vocal. The various vocal and orchestral passages describe scenes of Sevilla ranging from Holy Week to the bell tower of the cathedral. The total effect is one of romantic affection for a tremendously interesting city.

The orchestral support which *Fistoulari* brings to *Madame de los Angeles* is subdued and sensitive, coloring the entire work with a mystic loveliness. The Angel sound is first rate, as are the notes and texts.

This is a welcome addition to the growing library of Spanish works by *Madame de los Angeles*. P.

To You With Love—American Folk Songs (for Women). Herta Marshall (vocals) with guitar accompaniment. 1-12" disc (*FOLK-FA-2333) \$5.95.

CONTENTS: *I Will Never Marry; Riddle Song; Fare Thee Well; Who's Gonna Shoe Your Pretty Little Foot*; 8 others.

Folksongs and Ballads of Kansas. Joan O'Bryant (vocals and guitar). 1-10" disc (*FOLK-FA-2134) \$4.25.

CONTENTS: *Girls Quit Your Rowdy Ways; Sweet William Died; Kansas Boys; Molly Bann*; 8 others.

American Favorite Ballads. Pete Seeger (vocals) with banjo or guitar accompaniment. 1-12" disc (*FOLK-FA-2320) \$5.95.

CONTENTS: *Down in the Valley; Blue Tail Fly; Wabash Cannon Ball; Skip to My Lou; Wreck of the Old '97; Old Dan Tucker*; 11 others.

Come And Sit By My Side. Glenn Yarborough (vocals) with guitar and accompaniment. 1-12" disc (*TRADITION TLP-1019) \$4.98.

CONTENTS: *Waltzing Matilda; Red River Valley; Capitol Ship; Lonesome Valley*; 10 others.

Richard Dyer-Bennet No. 3. Richard Dyer-Bennet (vocals) with guitar accompaniment. 1-12" disc (*DYER-BENNET 3) \$4.98.

CONTENTS: *The Lady's Policy; Charlie Is My Darling; Lilli Burlero; The Lady Who Loved a Swine*; 9 others.

Herta Marshall's voice is not as sweet as Susan Reed's, but not as harsh as Jean Ritchie's voice. The music is sung sweetly and with feeling. A relaxing album. . . . *Folksongs and Ballads of Kansas* is a collection of mediocre music sung by a mediocre vocalist. Miss O'Bryant's voice is slightly nasal in quality, and she has a tendency to sing off key. . . . Pete Seeger has a towering album of famous American ballads. It belongs in any library of folk music.

. . . Glenn Yarborough, a new man on the folk scene, sings fourteen famous songs with a good deal of vitality. Watch for his forthcoming album on Elektra; it should be somewhat better than this. . . . The many legions of Dyer-Bennet fans will welcome a third album by this high-voiced singer. This collection contains many off-beat songs, and showcases Dyer-Bennet's voice with much color and presence.

The Lady from Philadelphia. Marian Anderson (contralto) in the original "See It Now" sound track, with Edward R. Murrow (narrator) and Franz Rupp (piano). 1-12" disc (*V-LM-2212) \$4.98.

CONTENTS: *Home, Sweet Home; He's Got the Whole World in His Hands; Trampin'; Comin' Thro' the Rye; Ständchen* (Schubert); *Ave Maria* (Schubert); *Heav'n; Go Down, Moses; No Hidin' Place; Maylayian National Anthem; You've Got To Be Taught To Hate; Samson et Dalila*—*Mon coeur s'ouvre à ta voix; Lead, Kindly Light*.

We rather feel that our editor placed this disc in the VOCAL category because he felt that those interested in Marian Anderson's singing would most likely be attracted to it; and this is probably quite true. Nevertheless, *The Lady from Philadelphia* quite properly falls into the "documentary" category as well, and those many persons who saw the "See It Now" TV production, from which this LP was taken, might also wish to purchase the record.

The most poignant section of *The Lady from Philadelphia* for us was Miss Anderson's talk to some Siamese school children who were learning English, wherein she explained quite objectively and with no show of emotion the Emancipation Proclamation, enunciating slowly and clearly, sometimes questioning the teacher as to whether the children might understand a word here and there. Murrow's comments may grow tiresome with repeated hearings, but Marian Anderson's voice, despite the obvious difficulties which must have been encountered in making the sound track, comes through gloriously. There is enough of it to make the disc worth while for her many fans.

Willson: The Music Man. Barbara Cook, David Burns, Pert Kelton, with members of the Original Broadway Cast and orchestra conducted by Herbert Greene. 1-12" disc (*CL-WAO-990) \$5.95.

When we saw *The Music Man* in Philadelphia, we liked it very much. We are told that the story is largely that of composer Meredith Willson's boyhood in Mason City (River City in the show), Iowa; but that makes no difference. We used to cover that territory as a young man, and the book, therefore, had a personal interest for us. When 76 Trombones reverberated through the theatre, we knew that Mr. Willson had a hit on his hands, and it would seem that we were right. We cannot listen with dispassionate ears, but it seems to us that this

is one show record that one could enjoy, whether or not he had seen *The Music Man*.

ORGAN



The Art of André Marchal (Vol. 1). André Marchal, playing the Holtkamp organs at Kresge Auditorium and Chapel, M. I. T., with M. I. T. Choir directed by Klaus Liepmann. 1-12" disc (*UNI-UNLP-1046) \$3.98.

CONTENTS: *Clavierübung* (Part III).

The Art of André Marchal (Vol. 2). André Marchal, playing the Holtkamp organs at Kresge Auditorium, and Chapel, M. I. T., with M. I. T. Choir directed by Klaus Liepmann. 1-12" disc (*UNI-UNLP-1047) \$3.98.

CONTENTS: *Hymne Veni Creator* (de Grigny); *Chaconne in B minor, Messe a l'usage des Paroisses*—*Offertore* (Couperin); *Magnificat* (Titelouze); *Les Cloches* (le Begue); *Fond d'Orgue* (Marchand); *Noel* (Dacquin).

The Art of André Marchal (Vol. 3). André Marchal, playing the Holtkamp organ at the M. I. T. Chapel. 1-12" disc (*UNI-UNLP-1048) \$3.98.

CONTENTS: *Partita in C minor* "O Gott du frommer Gott"; (3) organ chorales: "Herzlich tut mich verlangen," "Es ist das Heil uns kommen her," "Nun freut euch liebe Christen g'mein" (Bach). (3) *verses on Te Deum* (Anon.). *Variations on "Mein junges Leben hat ein End"* (Sweelinck). *Canzona* (Gabrieli). *Diferencias Sobre el Canto del Caballero* (Cabezon). *Prelude* (Purcell). *Fugue in C* ("Jig") (Buxtehude).

The prodigious art of André Marchal has been captured on three superbly engineered Unicorn discs, and they represent one of the high water marks both technically and artistically in the field of recorded organ music.

Volume I, devoted to Part 3 of the epochal *Clavierübung*, includes the *Prelude and Fugue in E-flat*, a "chorale-prelude" *Wir glauben all'an einen Gott* and sundry Gregorian Melodies (sung by the M. I. T. Choir) and two versions of various chorales, one on the large Holtkamp organ in the Kresge Auditorium and the other on the small organ (also a Holtkamp) in the chapel—a fascinating disc.

Volume II is concerned with French organ music and also makes use of the excellent M. I. T. Choir in the exquisite *Hymne Veni Creator* by de Grigny. The purely organ pieces are all played on the large organ and sumptuous indeed are the sounds released by M. Marchal and captured by Peter Bartók.

The third record features Bach and his predecessors, and the various selections noted above are, appropriately enough, played on the small chapel organ. Here, again, André Marchal's sheer wizardry, astonishing enough in an ordinary man, almost unbelievable in one who is blind, makes the old scores live again. In fact, one realizes that this music,

when played by a master technician and musician, has more life in a few bars than most modern effusions have in all their too, too many pages.

One cannot praise this release highly enough, for every facet of the job has been accomplished superlatively well, even to the tasteful jackets, Klaus Liepmann's fine commentaries and the thoughtful inclusion of the disposition of each organ.

WILLIAM A. OLSEN

Bach: Die Kunst der Fuge, BWV. 1080 ("The Art of Fugue"). Helmut Walcha, playing the large organ at the Church of St. Laurens, Alkmaar. 2-12" discs (*D-ARC-3082/3) \$11.96.

The following ambiguous and certainly chauvinistic notice appeared in what passed for the public prints in the year 1752. "Johann Sebastian Bach's so-called *Art of the Fugue*, a practical and splendid work at 70 plates in folio, will one day throw all French and Italian fugue makers into astonishment—at least to the extent that they can really penetrate and understand it, not to speak of playing it. How would it be, then, if every foreigner and compatriot risked his *louis d'or* on this rarity? Germany is and will most certainly remain the true land of the organ and the fugue." Alas for the "true land, etc." for within four years the engraved copper plates of *Der Kunst der Fuge* weighing "about a hundredweight" were being offered for sale "for a reasonable price" by C. P. E. Bach, who refers to himself in the notice as the son of Joh. Seb. Bach. Since only 30 copies were sold in four years and since his other duties did not permit his "indulging in lengthy correspondence concerning it and making it known as it should be" C. P. E. Bach says he has decided to free (himself) of any connection with it.

This, then, is the melancholy history and background of Bach's last composition which, fortunately, was finally brought to light; it is preserved here in a magnificent performance and recording by Helmut Walcha and Decca Archive. These assorted fugues can only be compared with Beethoven's *Diabelli Variations* for seriousness of purpose and philosophical content. They are difficult of access, but both the search and the delight of discovery are infinitely rewarding.

Of Helmut Walcha's playing, his registration, and general style little need be said—he is a master who knows this type of music thoroughly and threads his way through its technical complexities and philosophical mazes with assurance and authority. The organ, "large" organ states the notes, is that of the Saint Laurens Church in Alkmaar, Holland. It is a beautiful baroque instrument that is eminently suited to the music.

The set is for all lovers of Bach's music, all organists who would learn more of their art, and for any music lover who wishes to add several cubits to his musical stature.

WILLIAM A. OLSEN

Kaper: Movie Themes. Richard Ellsasser, playing a theatre organ. 1-12" disc (*MGM-E-3511) \$3.98.

CONTENTS: *The Swan*—Theme; *Forever Darling*; *Somebody up There Likes Me*; *Hi Lili, Hi-Lo*; *You're All I Need*; *Così Cosa*; *On Green Dolphin Street*; *Take My Love*; *Invitation*; *I Know, I Know, I Know*; *San Francisco*.

Brown: Movie Themes. Richard Ellsasser, playing a theatre organ. 1-12" disc (*MGM-E-3566) \$3.98.

CONTENTS: *Doll Dance*; *You Were Meant for Me*; *Wedding of the Painted Doll*; *Singin' in the Rain*; *Pagan Love Song*; *Paradise*; *Temptation*; *All I Do Is Dream of You*; *You Are My Lucky Star*; *Love Is Where You Find It*; *You Stepped out of a Dream*; *Alone*.

Mammoth Fair Organ in Hi-Fi. Carousel Pecquart. 1-12" disc (*L-LL-1644) \$3.98.

CONTENTS: *Blue Devils*; *Beautiful Galathea*—Overture; *King Cotton*; *Praterveilchen*; *Wiener Fasching Kinder*; *Blaze Away*; *Vienna Blood*; *Tausendkünstler*; *Fontaine Lumineuse*; *A l'Attaque*.

Capers on the Console. Harry Farmer (organ). 1-12" disc (*L-LL-1726) \$3.98.

CONTENTS: *Bach Goes to Town* (Templeton); *Annen Polka*; *At the Jazz Band Ball*; *Swanee River*; *Pizzicato Polka*; *Mexican Hat Dance*; *Zampa Overture* (Herold); *Light Cavalry Overture*; *Stumbling*; *Cachucha*; *Moby Dick*; *Danish Rhapsody*; *Wilham Tell*—Overture; *Get Happy*.

A dual release by the popular Richard Ellsasser this month. Both LP's are sentimental and reminiscent and will bring forgotten thoughts to the surface of long-stagnant pools of memory. . . . *Mammoth Fair Organ* is another example of musical gadgetry which will whisk the listener out of his easy chair and drop him directly upon the back of a high-stepping wooden steed. Ten rides on the carousel in all; you really get your money's worth. . . . *Capers on the Console* showcases the widely varied style of Harry Farmer and the full-frequency-range-recording for which London is famous. If one listens quite closely he can distinguish a slight "ticking" sound which seems to be in time with the music; this sound is nothing less than Farmer's fingernails striking the keys.

PIANO



Bach: Partita No. 5 in G. One side, and **Bach: Partita No. 6 in E minor.** Glenn Gould (piano). 1-12" disc (*C-ML-5186) \$3.98.

The young Canadian, Glenn Gould, was first introduced to discophiles via his great reading of the *Goldberg Variations* (*C-ML-5060, TNR Feb. '56); his next two releases, three Beethoven Sonatas (TNR Nov. '56), and a coupling of the Beethoven 2nd Concerto and the Bach 1st Concerto (TNR Nov. '57), were found wanting in some facet or

other, our criticism not having anything to do with this lad's technique or consummate artistry.

With the present disc, we are once again back in the groove, for Mr. Gould plays this pair of relatively unfamiliar, but truly beautiful Partitas to perfection, reminiscent of the earlier *Goldberg Variations*. A most worthwhile addition to the LP lists.

The Art of Sergei Rachmaninoff (Vol. 1). Sergei Rachmaninoff (piano). 1-12" disc (*CAM-CAL-396) \$1.98.

CONTENTS: *Sonata in B-flat minor, Op. 35* (Chopin); *Carnaval, Op. 9* (Schumann).

It is nice to have brought to our attention, in these days of rising prices, that one can still purchase really great performances of worthwhile music and get change from a \$2 bill. Though the reproduction be antique (still, RCA Victor's engineers have done a remarkable job on many of these Camden re-issues, the present disc included), the music is lovely, and you'll not hear better performances on records than the late Sergei Rachmaninoff presents here.

BAND



March Time. Eastman Symphonic Wind Ensemble conducted by Frederick Fenell. 1-12" disc (*ME-MG-50170) \$4.98.

Current Market Price: \$3.19.

CONTENTS: *Bugles and Drums, Illinois March*; *Children's March*; *Interlochen Bowl, Onward-Upward, Boy Scouts of America* (Goldman); *Americans We* (Fillmore); *Officer of the Day* (Hall); *March "Grandioso"* (Seitz); *2nd Regt. Conn. N. G. March* (Reeves); *The Mad Major* (Alford); *Guadalcanal March* (from "Victory at Sea") (Rodgers).

Hoch und Deutschmeister Kapelle. Hoch und Deutschmeister Kapelle conducted by Julius Herrmann. 1-12" disc (*L-LL-1755) \$3.98.

CONTENTS: *84er Regimentsmarsch, Wiener Zuckerbäckermarsch, Wiener Bürgerwalzer, Schön ist so ein Ringelspiel, Fliegermarsch, Fächerpolonaise, It's a Long Long Way to Tipperary, Ungarischer Marsch, O du mein Österreich Marsch, Frühjahrsparade Marsch, Castaldo-Marsch, Bal bei Ziehrrer Walzer, Andreas Hofer-Marsch, Gruss aus wein-Marsch, Brucker-Lagermarsch, 94er Regimentsmarsch.*

Deutschmeister on Parade. Deutschmeister Band conducted by Julius Herrmann. 1-12" disc (*WEST-WP-6058) \$3.98.

CONTENTS: *Der alte Trommler; Alte Wiener Volksmusik; Radetzky March; Fesche Geister; Aller Ehren ist Österreich voll; Hoch und Deutschmeister; Kaiser Walzer; Lachende Sonne; Wien bleibt Wein; Wiener Madl'n.*

The well-known and justly admired Eastman Symphonic Wind Ensemble, under its capable di-

rector, offers another crackerjack this month; nearly all the marches will prove familiar, even if you do not recognize them by name. . . . The Deutschermeister Band is again heard from, this time with a bunch of marches which are not well known but ingratiating.

Both discs are brilliantly reproduced.



DICTION

A Lincoln Album. Carl Sandburg (reading). 2-12" discs in album (*CAEDMON TC-2015) \$11.90.

If we cannot have a recording of Lincoln himself, surely we can be thankful for the foresightedness of Caedmon in recording these readings by Carl Sandburg from his studies, *Abraham Lincoln: The Prairie Years* and *The War Years*. Sides 1 and 2 of this set contain stories and anecdotes about Lincoln which help to describe his personal life and philosophy. Sides 3 and 4 are devoted to the political and war years, replete with quotations from the famous "House Divided" speech, The First Inaugural (4 March 1861), the President's Message to Congress (1 December 1862, the preliminary to the Emancipation Proclamation), The Gettysburg Address, Lincoln's letter to Mrs. Bixby (who was said to have lost five sons in the war), and Walt Whitman's portrait of Lincoln.

The mellifluous voice of Sandburg reciting Lincoln's words, with his (Sandburg's) comments thereon, is perfectly fascinating; a full forty minutes passed between the first and second paragraphs of this review—we could not write for listening. This set, like Sandburg's biography of the Great Emancipator, is as much a monument to Sandburg as to Lincoln.

J.



CHILDRENS

"Tell It Again." Julie Andrews (soprano) and Martyn Green (baritone), with Julius Baker (flute) and Moondog (percussion). 1-12" disc (*ANG-65041) \$3.98.

Julie Andrews has cast off the character of Eliza Doolittle, and Martyn Green that of the Major Jeneral, and have combined their plentiful talents on this LP disc devoted entirely to children's rhymes and songs: nursery rhymes, school days and learning songs, nonsense songs, animal songs, and bedtime songs and lullabies. Nearly every child's favorites will be found here; our youngsters enjoyed the flute and rhythm backgrounds almost as much as the songs.

MISCELLANEOUS



Delirium in Hi-Fi. Elsa Popping and her Pixieland Band. 1-12" disc (*C-WL-106) \$4.98.

"Recorded somewhere in France," this "unnerving experience . . . is not unlike watching a 3-D movie without the special spectacles, or carrying on a conversation under water." "Elsa Popping" is ac-

tually 50% Pierre Fatosme, a sound-effects wizard, and 50% André Popp, a slightly mad arranger, who took Fatosme's effects, added some real instruments and voices, and arranged these "musical" numbers. Trick effects, possible only by fooling around with the original tapes, are rife on this disc; it may, to offer a final quote from Columbia's bizarre jacket notes, "(sound) best on hi-fi," but it gave us a head-ache.

Meditational Music (Vol. 1). Various orchestras, vocalists and instrumentalists. 1-12" disc (*C-ML-5226) \$3.98.

CONTENTS: *L'Ascension*—Majesty of Christ Beseeching His Glory (Messiaen); *Cantata No. 21*—Sighing, Weeping (Bach); *Come Sweet Death* (Bach—arr. de Tar); *Musical Offering*—Largo & Andante (Bach); *Messiah*—I Know that My Redeemer Liveth (Handel); *Trio Sonata*—Largo (Bach); *Elijah*—Hear Ye Israel (Mendelssohn); *Litany for All Souls Day* (Schubert—arr. Primrose); *Faithful Shepherd Suite*—Pastorale (Handel); *Cantata No. 68*—My Heart Ever Faithful (Bach); *Cant del Ocells*.

Meditational Music (Vol. 2). Various orchestras, vocalists and instrumentalists. 1-12" disc (*C-ML-5227) \$3.98.

CONTENTS: *Symphony No. 5 in D, Op. 107*—Andante; *Symphony No. 3 in A minor, Op. 56*—Adagio (Mendelssohn). *The Creation*—With Verdure Clad; *Symphony No. 93 in D*—Largo cantabile (Haydn). *Concerto in C for Oboe and Orchestra, K. 314*—Andante ma non troppo (Mozart). *Suite No. 1 in C for Orchestra*—Introduction; *Cantata No. 156*—Arioso (Bach). *Sonata in A for 'Cello and Piano*—Recitativo-Fantasia (Franck).

Meditational Music (Vol. 3). Various orchestras, vocalists and instrumentalists. 1-12" disc (*C-ML-5228) \$3.98.

CONTENTS: *Sonata No. 3 in E for Violin and Piano*—Adagio ma non tanto; *Brandenburg Concerto No. 4 in G*—Andante; *Partita in E minor for Violin and Piano*—Allegro & Adagio; *Sonata in G minor for Violin and Piano*—Adagio (Bach). *Sonata in A for 'Cello and Piano*—Allegretto ben moderato (Franck). *Faithful Shepherd Suite*—Adagio & Musette & Minuet (Handel—arr. Beecham). *L'Ascension*—Prayer of Christ Ascending (Messiaen). *Sonata in G for 'Cello and Piano*—Grave (Sammartini). *Sonata in A minor for 'Cello and Piano*—Adagio (Schubert). *Symphony No. 4 in A, Op. 90*—Andante con moto (Mendelssohn).

Quaker Hobart Mitchell has selected the program for each of the above-listed recordings, which are subtitled "Lift Up Your Heart," "The Heavens Declare," and "The Quiet Door," respectively. The subtitles are most descriptive of the music contained thereon, which has been lifted in nearly every in-

sive music for thinking . . . not for doing.

Four French Horns Plus Rhythm. Julius Watkins, David Amram, Fred Klein, Tony Miranda (french horns) with rhythm accompaniment. 1-12" disc (*ELEKTRA 134) \$4.98.

CONTENTS: *Four Men on a Horn; Come Rain or Come Shine; On the Alamo; Blues for Milt; Lobo Nocho; Moods in Motion; I Want To Be Happy; Wilhemine; Worthington Valley.*

Vibe-Rant. Teddy Charles (vibes); Idrees Sulieman (trumpet); Mal Waldron (piano); Addison Farmer (bass); Jerry Segal (drums). 1-12" disc (*ELEKTRA 136) \$4.98.

CONTENTS: *Old Devil Moon; Skylark; No More Nights; How Deep Is The Ocean; Arlene; Blues Become Elektra.*

Two top-notch jazz albums by Elektra. The first, featuring a quartet of French horns, swings from start to finish. Mat Mathews heads the all-star rhythm section with his accordion, adding a light and lilting background to the polished sound of the horns. Osie Johnson (drums) beats a swinging-but-not-too-heavy platform for the group, while Milt Hinton (bass) and Joe Puma (guitar) noodle away quietly.

The Teddy Charles set is the first of its kind. Mr. Charles is usually associated with strictly modern forms of music, but here he is given the freedom of loose composition.

Around the Horn. Joseph Eger (French horn) with (1) RCA Victor Orchestra conducted by Joseph Rosenstock or (2) Isidore Cohen (violin), Sterling Hunkins (violoncello) and Yaltah Menuhin (piano). 1-12" disc (*V-LM-2146) \$4.98.

CONTENTS: *Concerto No. 3 in E-flat, K. 447 (Mozart) (1). Trio in E-flat (Haydn); Prelude, Theme and Variations (Rossini); Ständchen & Die Forelle, Op. 32 (Schubert); For Children—Nos. 17, 33 (Bartók); Elegy for Mippy I (Bernstein); Prelude No. 2 (Gershwin); Harmonica-Player (Guion) (2).*

Here is a gifted young American who shows great promise as a virtuoso of the French horn. The disc is an interesting demonstration of just what can be done with the horn as a solo instrument in music dating from Mozart's time to the present day.

Eger's interpretation of the Mozart *Concerto for Horn, K. 477*, is good; but it lacks the luster and brilliance which is afforded in the late Dennis Brian's performance (*ANG-35092, TNR Feb. '55). Both are fine readings, however. Most of the other selections on the present LP were not written for French horn, but have been transcribed by Mr. Eger and his associates; the most successful selection, for us, was the amusing Rossini *Prelude*. L.



BOOKS OF MUSICAL INTEREST

The World's Encyclopædia of Recorded Music (3rd Supplement). By Francis F. Clough and G. J. Cuming. xxvi + 564 pp. Sidgwick and Jackson, Ltd. (London). Price \$25.

Introduction to Opera: a guidebook sponsored by The Metropolitan Opera Guild. Edited by Mary Ellis Peltz. xiii + 332 pp. Paper bound. Barnes & Noble, Inc. (New York). Price \$1.65.

Record Ratings: The Music Library Association's Index of Record Reviews. Compiled by Kurtz Myers; edited by Richard S. Hill. viii + 440 pp. Crown Publishers (New York). Price \$5.95.

The World Treasury of Grand Opera. Edited by George R. Marek xi + 674 pp. Harper & Brothers (New York). Price \$6.95.

The Guide to Long-Playing Records (Chamber & Solo Instrument Music). By Harold C. Schonberg. xi + 280 + vi pp. Alfred A. Knopf (New York). \$3.50.

The Guide to Long-Playing Records (Vocal Music). By Philip L. Miller. xvi + 381 + xxii pp. Alfred A. Knopf (New York). \$4.50.

The World's Encyclopaedia of Recorded Music (Including 1st Supplement). By Francis F. Clough and G. J. Cuming. 890 pp. Sidgwick and Jackson, Ltd. (London). Price \$17.50.

The World's Encyclopaedia of Recorded Music (2nd Supplement). By Francis F. Clough and G. J. Cuming. xxii + 262 pp. Sidgwick and Jackson, Ltd. (London). Price \$9.25.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: ANG—Angel, BG—Bach Guild, C—Columbia, CAM—Camden, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CLAS—Classic Editions, CSM—Colosseum, D—Decca, DT—Ducretet-Thomson, EA—Experienceness Anonymes, ESO—Esoteric, FOLK—Ethnic Folkways Library, GIOA—Gregorian Institute of America, HMV—His Master's Voice (England), HS—Haydn Society, L—London Gramophone, LYR—Lyricord, ME—Mercury, OC—Oceanic, OL—L'Oiseau Lyre, PE—Period, PHM—Philharmonia, PLM—Polymusic, REN—Renaissance, SOT—Sounds of Our Times, STR—Stradivari, T—Telefunken, UNI—Unicorn, UR—Urania, V—Victor, VAN—Vanguard, VX—Vox, and WEST—Westminster.

* indicates LP 33 1/8 rpm.
 Ø indicates 45 rpm.

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