

RECORDED MUSIC

SYMPHONY NO. 4 IN B-FLAT.

By Ludwig Van Beethoven.

Columbia (Nos. 68217-68220)

\$6 7 parts; 4 12-inch records New York

Beethoven's Fourth symphony, like his First, Second, and Eighth, has been woefully neglected by the majority of American conductors. In 1927, the centennial of the composer's death, it was played once or twice by the major orchestras; however, this was done more out of respect to his memory than out of love for the work. The Fourth symphony, to be sure, is no *Eroica*, but it is a very great composition nevertheless. There is, perhaps, no vast and thundering clairvoyance in it, but who will dare say that the third movement and the finale are not genuine Beethoven? Felix Weingartner and the London Philharmonic Orchestra, on the whole, play the work in a very satisfactory manner, though the present reviewer would have liked a trifle more precision in the second movement and in the *adagio* section of the first movement. Part 8 of the present set of records is given over to Beethoven's Prometheus Overture, played by the same ensemble.

CONCERTO IN B-FLAT MAJOR FOR PIANO AND ORCHESTRA.

By W. A. Mozart. R.C.A.-Victor (Nos. 8475-8478)

8 parts; 4 12-inch records

\$8 Camden, N. J.

This concerto is listed in Köchel's catalogue as No. 595. It is in three movements: *allegro*, *larghetto*, and *allegro*. To speak of them without fervid blubbery is impossible, for they are all unutterably lovely. The first and second movements are extraordinarily long and beautiful, and the third movement is little short of a miracle. Arthur Schnabel's playing at the piano in this concerto has probably not been surpassed, and neither has it been equalled, save perhaps by Giesecking. He is ably assisted by the London Symphony Orchestra, conducted by John Barbirolli. Altogether, a first-rate recording, which all devotees of the phonograph will be eager to have.

CONCERTO FOR VIOLIN IN A-MINOR.

By A. C. Glazounov.

R.C.A.-Victor (Nos. 8296-8298-B)

\$6 5 parts; 3 12-inch records Camden, N. J.

Next to the Beethoven, Brahms, and Mendelssohn violin concertos, this one is the most popular on the concert stage. There is plenty of opportunity for

a violinist to show his quality, even though the ideas in the work as a whole are somewhat mediocre. To the present reviewer, what would be ordinarily called the third movement—the concerto is marked for performance without interruption—is by far the most satisfactory. Jascha Heifetz and the London Philharmonic Orchestra, conducted by John Barbirolli, perform with the highest skill. The sixth side is given over to a recording of the same composer's "Meditation" (opus 32). The soloist is Heifetz, and the piano accompaniment is by Árpád Sándor.

CONCERTO IN A-MINOR FOR PIANO AND ORCHESTRA.

By Robert Schumann. Columbia (Nos. 68211-68214)

\$6 8 parts; 4 12-inch records New York

This great work, one of the most memorable in the concerto form, was first performed in Leipzig in 1845, with Madame Schumann herself at the piano. It was an instantaneous success, as it richly deserved to be. The work, in both structure and the size and quality of emotion it evokes, is very nearly perfect. Next to the Rhenish symphony and the piano quintet, it is perhaps the most enduringly satisfying of all of Schumann's compositions. The opening theme of the second movement is probably as graceful a thing as has ever been put on paper. But few people will suspect the existence of all this glory from the present recording. The unnamed orchestra, conducted by Eugene Bigot, plays like a high-school band; the soloist, Yves Nat, is only a trifle better. Why and how this recording was passed by so generally excellent a musical staff as Columbia has, is a mystery.

RUSSIAN FOLK DANCES.

By A. C. Liadow. R.C.A.-Victor (Nos. 8491, 1681)

\$3 4 parts; 1 12-inch record, and 1 10-inch record

Camden, N. J.

The eight Russian folk dances are entitled Religious Chant, Christmas Carol, Plaintive Melody, Humor Song—The Buzzing and Biting of the Gnat, Legend of the Birds, Cradle Song, A Round Dance, and Village Dance Song. They are all highly characteristic of their country, and they are all excellent, though the present reviewer has a special affection for Plaintive Melody, Cradle Song, and Village Dance Song. All that remains to be said is that Dr. Stokowski and the Philadelphia Orchestra perform the dances faithfully and vigorously.



RECORDED MUSIC

SONATA IN G-MAJOR FOR VIOLIN AND PIANO.

By G. Tartini. Columbia (Nos. 17036-17037-D)
\$2 3 parts; 2 10-inch records New York

Tartini was a contemporary of Bach, and a violinist and composer of considerable repute. He belonged to the same tradition as Corelli and Vivaldi, though he was much inferior to them. He wrote more than a hundred sonatas for the violin, and the present one is a fair sample of his efforts in this field. It is very short, and in three movements: *lento*, *allegro*, and *presto assai*. Of these, the first is the most substantial. Joseph Szigeti plays them all with great precision, and he is adequately assisted at the piano by Kurt Ruhrseitz. The fourth side is a recording of the *allegro vivace* movement from Beethoven's Sonata in G-Major, with the same players.

SLAVONIC DANCES.

By A. Dvořák. Columbia (No. G-7301-M)
\$1.50 2 parts; 1 12-inch record New York

SONG OF THE VOLGA BOATMEN. MONOTONOUSLY RINGS THE LITTLE BELL.

Columbia (No. 7303-M)
\$1.50 2 parts; 1 12-inch record New York

Set 1 of the Slavonic Dances is listed as opus 46, no. 3, and is played by Erich Kleiber and members of the Berlin State Opera Orchestra. Set 2 is listed as opus 72, no. 16, and is played by Issai Dobrowen and members of the same organization. The two sets are from among the less popular of Dvořák's works in this form; they are somewhat lacking in melody, but they are not without appeal. The two Russian folk songs are sung by the Don Cossack Choir, conducted by Serge Jaroff. Their performance will satisfy the most exacting listeners.

SONATA NO. 1 IN E-FLAT.

By Joseph Haydn. R.C.A.-Victor (Nos. 8489-8490)
\$4 Camden, N. J.
4 parts; 2 12-inch records

This is one of Haydn's less inspired piano sonatas, but it is still well worth hearing. The first and third movements, even for Haydn, are a bit hollow, but the second *adagio* movement is full of a strange simplicity and grace. Vladimir Horowitz plays the whole work with authority. He has grown enormously in mature restraint since his first recitals in New York a few years ago.

Correction: In the November issue there was a review of J. C. F. Bach's Trio No. 2 in C-major. It was incorrectly credited to R.C.A.-Victor. The recording was made by Columbia, who list it as No. 68210-D.

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