

# RECORDED MUSIC

## SYMPHONY IN E FLAT (*Koechel 543*).

By *W. A. Mozart*. R.C.A.-Victor (Nos. 11775-77)  
\$4.50 6 parts; 3 12-inch records *Camden, N. J.*

From the succession of Mozart sets that the winter has given us, one would think that it was his anniversary and not Bach's that is being celebrated this year. However, another recording of the E-flat symphony can hardly be looked upon as undesirable, especially one with as many virtues as this effort of Bruno Walter and the British Broadcasting Company's Symphony Orchestra. Though Walter is at that dangerous point in his career when the designation of "specialist" is dangling over him (moreover, a specialist in Mozart), his instinctive musicianship has thus far preserved him from the overrefinements which seem inevitable under those circumstances. Save for an excessively stressed point or two in the slow movement, this symphony is very sympathetically treated. The orchestra is excellent, and the recording satisfactory.

## OVERTURE—"WHEN JOHNNY COMES MARCHING HOME."

By *Roy Harris*. R.C.A.-Victor (8629)  
\$1.50 2 parts; 1 12-inch record *Camden, N. J.*

## TRIO FOR STRINGS (*No. 2*).

By *Paul Hindemith*. Columbia (68274-76D)  
\$4.50 6 parts; 3 12-inch records *New York*

## CONCERTO FOR HARP AND SEVEN WIND INSTRUMENTS.

By *Carlos Salzedo*. Columbia (68282-84D)  
\$4.50 6 parts; 3 12-inch records *New York*

Contemporary music is well-represented on discs this month with three large works of living composers, including one (the Harris overture) which was commissioned by the recording company for phonographic reproduction. It is regrettable that the gesture was not better rewarded, for Harris has inflated this trifling theme out of all relationship to its essential meaning or significance. There are a few good lugubrious moments, but the piece as a whole is noisy, empty of musical quality. It is well-recorded by the excellent Minneapolis Orchestra under Eugene Ormandy. The Hindemith trio has that rarest of virtues for a contemporary work, the impression of an actual creative impulse. It is a limited age, artistically, that must recognize in such a minor work as this the measure of its musical potency, but that recognition has more flattering implications than those contained in a dozen more pretentious pieces. Paul Hindemith, Simon Goldberg, and Emmanuel Feuermann do an excellent

job of the performance, and the recording has been very well achieved. Salzedo is more widely known as a harp virtuoso than as a composer, though he is one of the most ingenious and cultivated musicians now resident in America. This work is interesting primarily for the sonorities Salzedo has created for the instruments of his choice; the material itself is pleasant enough, if of no great originality. Lucille Lawrence is the harpist, and the reproduction is admirable. A short harp solo (*Chanson dans la Nuit*), also by Salzedo, occupies the sixth side.

## DIE FLEDERMAUS—COUPLET; CZARDAS.

By *Johann Strauss*. Columbia (G4101M)  
\$1.25 2 parts; 1 10-inch record *New York*

## DER DOPPELGÄNGER-STÄNDCHEN.

By *Franz Schubert*. Columbia (4099M)  
\$1.25 2 parts; 1 10-inch record *New York*

Both of these records are the work of international celebrities—the first, of Lotte Lehmann; the second, of Richard Tauber. But the things they are engaged with do not suit their abilities with equal felicity. Mme. Lehmann is responsible for a really unique record in the two excerpts from *Die Fledermaus*. Her abundant vitality and musical feeling easily compensate for the blemishes of tonal quality that are more than occasional in her singing. She is, indeed, a priceless interpretative artist. Tauber is guilty of so many refinements in his singing of these two songs that the fine quality of his voice is quite beside the point. But the record would be disqualified in any case by the use of an orchestral accompaniment in place of the piano originally designated by Schubert. The conductor in each case is Dr. Weissman, who does his job very capably.

## CONCERTO IN A MINOR (*No. 1*).

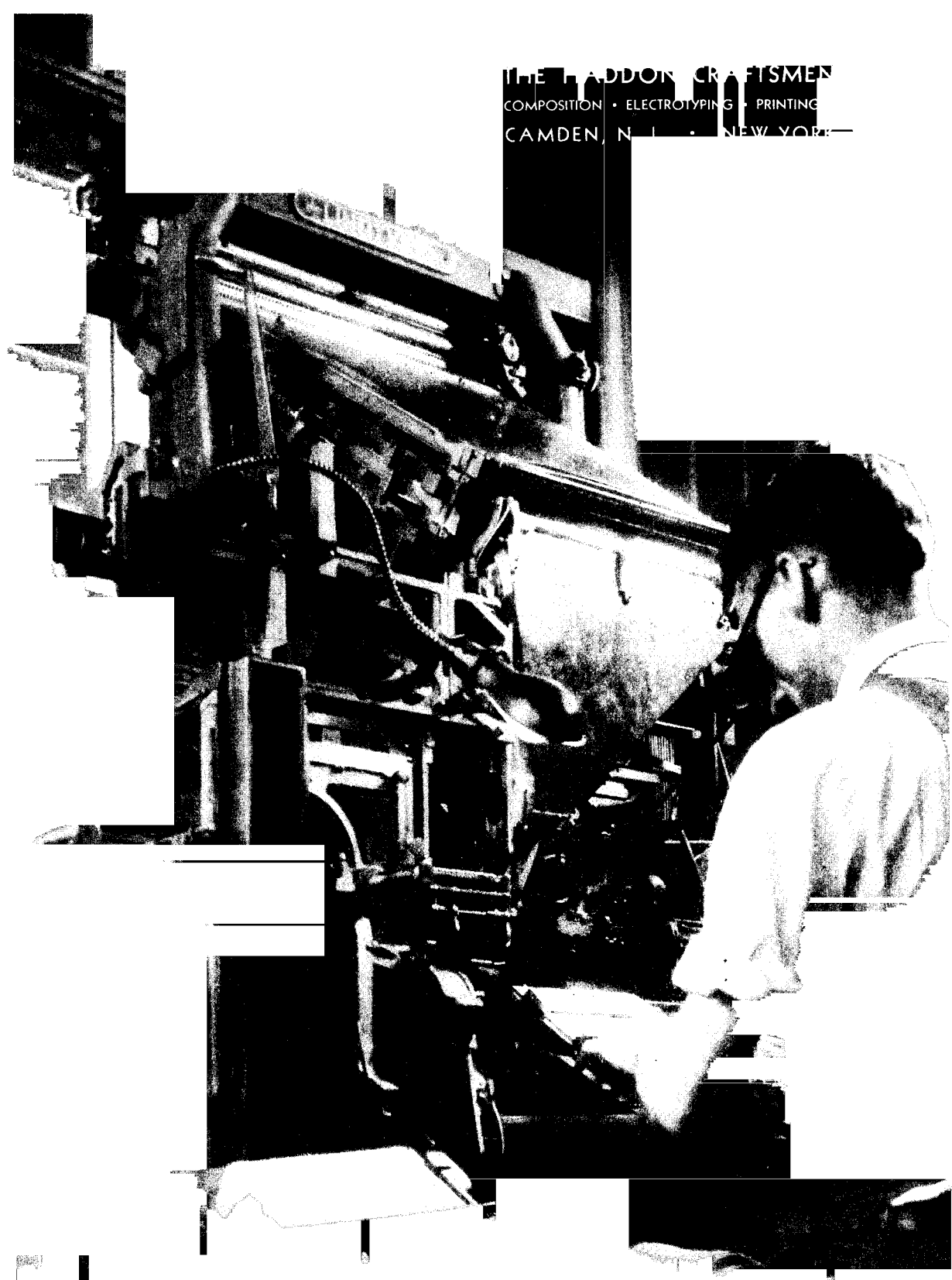
By *J. S. Bach*. Columbia (Nos. 68277-78D)  
\$3 4 parts; 2 12-inch records *New York*

Not the best of the Bach violin-concertos, this is nevertheless a welcome addition to the number of those on discs. It is particularly interesting for connoisseurs of violin-playing, for the performance of the solo part is an excellent example of stylistic authority and decisive grasp of the musical materials; while certain phrases are superbly articulated. However, it is somewhat less attractive, tonally, than one could wish, and the orchestra is recurrently thin and unpleasant. A conductor noted merely as "Dobroy" supplies the accompaniment with a group of players from the Vienna Philharmonic.

# THE HADDON CRAFTSMEN

COMPOSITION • ELECTROTYPING • PRINTING

CAMDEN, N.J. • NEW YORK



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