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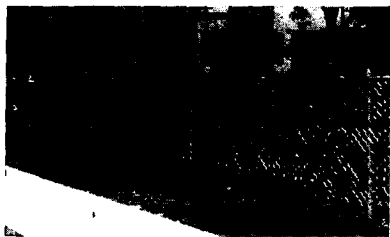
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**MUSIC**

BY IRVING KOLODIN

One of the great services of the phonograph is to make available for unregenerate souls the world's treasure of light music which symphony orchestras refuse to play, out of a mistaken notion of dignity. Among the best examples of such music are the *Slavonic Dances* of Dvorak, offered by Victor in excellent performances by the Czech Philharmonic Orchestra under the direction of Vaclav Talich. (RCA-Victor, four 12-inch records, \$8.) It is regrettable that the whole set was not issued at once, as it was originally in Europe; probably the five 10-inch records will follow in the near future. Certainly one could not hope for a performance of greater rhythmic vitality, or one in which the charming tunefulness of these dances is made more apparent. Moreover, the orchestra appears to be as good as any of the more famous organizations of Vienna or Berlin, and the recording is excellent.

Though Haydn wrote six concertos for 'cello and orchestra, the first of these, in D major, has come to be regarded as "the Haydn 'cello concerto", much as one speaks of "the" Beethoven or Brahms violin concertos. This seems wholly unjust until one hears one of the others, or a superlative performance of this work, when it becomes apparent that, for all practical purposes, Haydn really wrote only one 'cello concerto. That opinion is enforced by the Columbia recording by Emanuel Fuermann, which is certainly the most impressive performance this artist has yet achieved for the phonograph. It is superlative, not only in the management of the technical difficulties in the score, but in the com-

prehension of Haydn's idiom, the realization of all the vitality and tenderness in this magnificent work. Dr. Malcolm Sargeant conducts with more than mere competence, and the recording is highly satisfactory. For reasons unexplained, the excellent assisting orchestra is nameless. (Columbia, four 12-inch records, \$6.)

Also to the credit of Columbia is a welcome recording of Wagner's *Faust Overture*, done by Sir Thomas Beecham and the London Philharmonic Orchestra. Although Beecham has no reputation in this country as a conductor of Wagner, this record indicates that he might easily establish himself as a "specialist", if he chose. Though it is becoming monotonous to say so, the recording represents a new high in brilliance for Columbia. On the fourth side is the prelude to the third act of *Lohengrin*. (Columbia, two 12-inch records, \$3.) A curio worth investigating among the month's single records is Liadow's *Le Lac enchanté*, played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. For those who know Liadow only as the composer of a *Musical Snuff-Box* and similar *morceaux*, the work is a revelation. (RCA-Victor, one 12-inch record, \$2.)

A recent charming record is a new version of Johann Strauss' *Frühlingsstimmen* waltz, done by George Szell and the Vienna Philharmonic. The previous complaints about this orchestra have nothing to do with this record, which is first-rate in every respect. For some curious reason this work is offered by Victor as the fourth side in a recording of a Chorale and Fugue by Arnold Zernachson, performed by Eugene Ormandy and the Minneapolis Symphony Orchestra. This is neo-Bach, costumed in all the gaudy colors of the modern orchestra. It is amply sonorous orchestration, if not a particularly good emulation of Bach. (RCA-Victor, two 12-inch records, \$4.)

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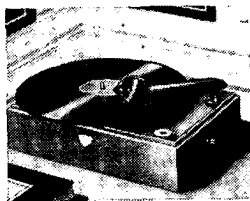
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