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## Recorded MUSIC

BY IRVING KOLODIN

\*\*\* indicate an outstanding performance,  
\*\* a competent performance, \* an acceptable performance. ††† denote exceptional recording, †† efficient recording, † poor recording.

### ORCHESTRAL

\*\*\*††† *L'Italiana in Algeri (Overture)*, Rossini: (RCA-Victor, 12-inch record, \$2). A superlative performance by Toscanini and the Philharmonic-Symphony of one of Rossini's most listenable overtures. The music is largely fluff, of course, but it permits an exhibition of Toscanini's most striking qualities as a conductor. Indeed a record for the permanent shelf.

\*\*\*††† *Danse Macabre, Saint-Saëns*: (RCA-Victor, 12-inch record, \$2). A re-recording by the Philadelphia Orchestra and Stokowski of the work which made phonographic history a decade ago when it was the first example of electrical recording. This new version is almost as great an improvement on its predecessor as that was on acoustical reproduction, but Stokowski is here even more insistent on sensational effects.

\*\*\*†† *Faust Symphony, Liszt*: (Columbia, seven 12-inch records, \$10.50). The first recording of Liszt's curious, and sometimes amazing reflections on Goethe. Valuable not only for the light it sheds on Wagner's indebtedness to Liszt, but also for the frequent passages of beautiful music it contains. The performance by Selmar Meyrowitz and the *Grand Orchestre Philharmonique* of Paris is altogether competent, if not the most arousing that could be imagined. It is well-recorded, though the studio background is less satisfying to the ear than the depth provided by an auditorium. The choral passage is sung in French.

### PIANO

\*\*\*†† *Islamey (Balakireff)*: (RCA-Victor, 12-inch record, \$2). A superlative performance by Simon Barer of what Liszt called "the most difficult piano work ever written". Barer's performance is remarkable not alone for virtuosity (of which it has all that is required) but for the pianist's excellent taste and musicianship.



## RECORDED MUSIC

\*\*\*††† *La Cathédrale Engloutie* (Debussy): (Columbia, 10-inch record, \$1.25). The pianist is Walter Gieseking, which is all that need be said about a performance of Debussy. His extraordinary success as a recording pianist is demonstrated once again by the tone of this performance. It is regrettable that the piece should be divided by a pause necessary for turning the record, because the mood is thus undeniably shattered.

### OPERA

\*\*\*††† *Le Nozze di Figaro* (Mozart): (RCA-Victor, sixteen 12-inch records, \$33). The first complete opera score by Mozart to be issued for American record collectors. It is sung by the Glyndebourne (England) Festival Company of 1934, under the excellent direction of Fritz Busch. Competence rather than brilliance is characteristic of the singing, but Busch provides a momentum to the performance which is altogether attractive.

### DANCE

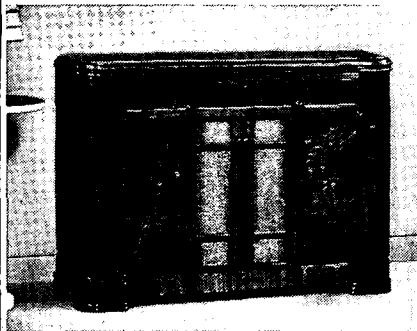
*That's My Home and I Wonder Who:* Bluebird, 10-inch, \$.25). Louis Armstrong in better form than he has been for months, which leads to a suspicion that this is a re-pressing of two old recordings. However, that is no complaint; for the old Armstrong was as unique as this record proclaims.

*Where Are You?* and *That Foolish Feeling:* Brunswick, 10-inch, \$.75). Introducing one of the best of the innumerable Armstrong-apers, Bunny Berigan. He is better in the first than in the second of these, for the virtuosity of the latter is too obviously exhibitionistic. The choruses on both are sung by Art Gentry.

*Whispering and Tiger Rag:* (Victor, 10-inch, \$.75). The latest in a series of remarkable records by the Benny Goodman quartet (clarinet, piano, drums, and vibraphone). Certainly the ensemble playing of this group is the most expert music-making in the world of popular performance.

*Indian Love Call and Ah, Sweet Mystery of Life:* (Victor, ten-inch, \$1.25). Recorded in version of sweetmeats from two popular songs, *Rose-Marie* and *Naughty Marietta*, sung by the featured performers, Jeannette MacDonald and Nelson Eddy. Excellent examples of Friml's and Herbert's best work.

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