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ORCHESTRAL

***††† *Clair de Lune, Debussy*: (RCA-Victor, one 10-inch record, \$1.50). An imaginative and tasteful transcription by Stokowski of the Debussy piano piece, expertly played by the Philadelphia Orchestra under the transcriber's direction. The rich and finely-balanced recording adds to the substantial attractions of this disk.

***†† *Merry Wives of Windsor (Overture), Nicolai*: (Columbia, one 12-inch record, \$1.50). Sir Thomas Beecham continues his exploration of musical by-ways with an exhilarating performance of Nicolai's gay overture. By his touch, the London Philharmonic becomes for eight minutes imbued with the Viennese spirit, with no sacrifice of its own splendid efficiency.

***†† *Symphony in F (No. 3), Brahms*: (RCA-Victor, four 12-inch records, \$8). Bruno Walter, who has been absent from the symphonic lists for some little time, here makes a welcome return in a new version of the Brahms Third. His conducting is not touched by any frenzy of recreation, but the musical values are invariably respected; there is warmth and decent emotion in the playing. The playing by the Vienna Philharmonic is in every respect admirable, and the recording is thoroughly satisfactory. Incidentally, the hall-echo which has marred various recent recordings by this band is pleasantly absent.

VOCAL

***††† *Che Gelida Manina and Recondita Armonia (Puccini), and Celeste Aida and La Donna è Mobile (Verdi)*: (HMV, one 10-inch and one 12-inch record, \$4.50). Some of the most remarkable tenor-singing of recent years is contained on these two disks made in England. The voice is that of Jussi Bjorling, a Swedish tenor due to make his first American appearance in the

RECORDED MUSIC

Fall. Both in its quality and superior use, the voice encourages comparison with such famous names as Caruso, Lauri-Volpi, and Gigli. There are suitable accompaniments under the direction of Nils Grevillius.

***†† *Der Erlkönig, Heidenröslein and Ungeduld (Schubert)*: (Columbia, one 12-inch record, \$1.50). A finely-sung *Erlkönig* by Alexander Kipnis is the recommendable feature of this record, the other songs being less suitable to his voice. The recording would have been improved by better microphone placement. Gerald Moore is the able accompanist.

***†† *Sempre Libera (Verdi) and Vissa d'arte (Puccini)*: (Victor, one 12-inch record, \$2). Airs from *Traviata* and *Tosca* expertly sung by Helen Jepson, with unexpected vocal richness and technical accuracy. The regrettably diminished orchestra is well-directed by Alexander Smallens.

PIANO

***†† *Concerto in E flat (Köchel No. 271), Mozart*: (Columbia, four 12-inch records,

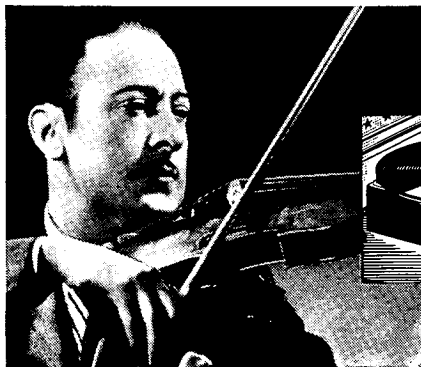
\$6). Early Mozart skillfully played by Walter Gieseking, with expert assistance from Hans Rosbaud and the Berlin State Opera Orchestra.

DANCE

They All Laughed and Slap That Bass, They Can't Take That Away from Me and I've Got Beginner's Luck (Brunswick, two 10-inch records, \$1.50). The best of the Frères Gershwin's tunes for *Shall We Dance?* in authentic performances by Fred Astaire. Johnny Green and his orchestra are the assisting artists, and the arrangements are excellent.

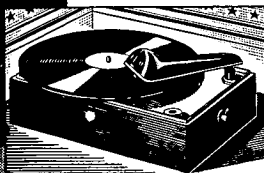
The Wren and The Beautiful Blue Danube (Decca, one 12-inch record, \$1). This may seem to have slipped into the wrong department, but the highly individual treatment of Josephine Tuminia and the Jimmy Dorsey orchestra is responsible for this listing. Mme. Tuminia does a perfectly straight job with the vocal part, but the Bud Livingston arrangement of the accompaniment is another matter. What results is some of the aptest satire on coloratura pyrotechnics that has yet appeared.

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