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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

\*\*\*††† *Semiramide Overture, Rossini:* (RCA-Victor, two 12-inch records, \$4). A brilliant and vital performance by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra, the last of the recordings made by these collaborators. The music hardly merits the electric and vivifying treatment imposed on it by Toscanini, but the results are altogether stunning. Though the work occupies scarcely thirteen minutes, four twelve-inch sides have been used for it, a new high in this kind of inflation.

\*\*\*†† *Tragic Overture, Brahms:* (Columbia, two 12-inch records, \$3). Though Brahms wrote no music in his maturity which could be called unsuccessful, this sombre and darkly colored work has almost acquired that stigma by the reluctance of conductors to perform it. As Sir Thomas Beecham proves in this performance with the BBC Orchestra, an alert and energetic reading can enhance its worth, though it remains less than a masterpiece. The recording is thoroughly good.

### CHAMBER MUSIC

\*\*\*††† *Sonata in A, opus 69, Beethoven:* (Columbia, three 12-inch records, \$4.50). There are other 'cello sonatas more imperatively in need of expert phonographic performance than this one, which already has been well-recorded, but there cannot be too much complaint about any album that brings together such exceptional artists as Emanuel Feuermann and Myra Hess. The Feuermann cello has rarely spoken more nobly, and Miss Hess' ability as a pianist is given splendid range in this music.

## RECORDED MUSIC

\*\*\*††† *Trio in E flat, opus 100, Schubert:* (RCA-Victor, five 12-inch records, \$10). The greatest of Schubert's chamber music with piano, at last presented in a version worthy of its quality by the brothers Busch, Adolf (violin) and Hermann ('cello), with Rudolf Serkin at the piano. Music lovers aware of the quality of these instrumentalists will need no further inducement to possess the records; but for others it may be said that this is one of the year's choicest offerings.

### VOCAL

\*\*\*††† *Dichterliebe, Schumann:* (RCA-Victor, three 12-inch records, \$6). Charles Panzera, an exceptionally able French baritone, and Alfred Cortot, the celebrated pianist, are the musicians responsible for this surpassingly fine performance of Schumann's great song-cycle. It was an irresistible offering when listed by the English affiliate of Victor; and it is even more attractive now that it is available in a domestic pressing, at the more advantageous price.

### DANCE

*Life Goes to a Party and Penthouse Serenade* (Brunswick, one 10-inch record, \$.75). A new swing favorite and an old one, played in superior fashion by Harry James and his orchestra. James is the trumpet soloist extraordinary of the Goodman band, and his associates include such redoubtables as Jess Stacy, Buck Clayton, Walter Page, etc. Not too fancy, this is swing without quotes.

*Loch Lomond and I'm Comin' Virginia* (Vocalion, one 10-inch record, \$.35). Super-charged versions of the old Scotch ballad and a contemporary popular tune, with Maxine Sullivan, newest of the warm-voiced chanters, performing with gusto and originality. There are good accompaniments by an orchestra under the direction of Claude Thornhill.

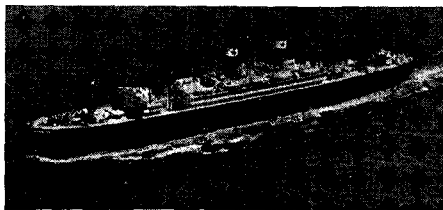
*I Got Rhythm and Time on My Hands* (Brunswick, 10-inch, \$.75). Two perennials introduce Glenn Miller and band, apparently one of the best new combinations of the year.

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