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Recorded MUSIC

Handel — Concerto Grosso No. 6, in G Minor (Columbia Album X-154, \$3.50). The three quick sections of this virile work are performed competently; the two *larghetts* are a revealing display of a great conductor's control of line and rhythm. A solid recording of the London Philharmonic Orchestra under Felix Weingartner.

Szostakowicz — Symphony No. 5, Op. 47 (Victor Album 619, \$12.00). A light and amiable work of no great importance, an overlong; but a performance by the Philadelphia Orchestra of silken excellence and brazen wealth, recorded as well as any disks of the full modern orchestra have ever been that gives a value to the album far above its strictly musical content. Few long works conducted by Dr. Stokowski show such conscientious care in preparation.

Beethoven — Symphony No. 2, in D, Op. 36 (Victor Album 625, \$7.00). This is not only the best recording afforded the Second Symphony, but the suavest, most expert, orchestral playing; and Dr. Koussevitzky's leadership of the Boston Symphony Orchestra is bright and lively. It has not, however, the gracious fluidity of Weingartner's version (Columbia Album M-377), nor the restless rush of Beecham's (Columbia Album M-302).

Rediscovered Music of Johann Strauss: (Columbia Album M-389, \$5.00). Waltzes, Polkas and a Quadrille, by the greatest master of such music, not before recorded, discovered from a collection in the Library of Congress. They are played without any embellishment whatever, and to pretty good effect, by the CBS Orchestra conducted by Howard Brown. The recording is good average.

Bruckner — Symphony No. 9, in D Minor (Victor Album 627, \$14.00). Imposing idea

exploited with a relentless pertinacity to the tinction of auditory patience are characteristic of Bruckner. The first recording of his (unfinished) Symphony requires fifteen faces, of which three are devoted to a sty and entertaining *scherzo*. Siegmund von Hausegger conducts the rough Munich Philharmonic Orchestra with some excessive devotion to the composer's score, in an admirably rich and balanced recording.

French Piano Music: (Victor Album 549, .50). The six pieces by Fauré, Pierné, Debussy, Chabrier, and Debussy form no arbitrary collection, but a surprisingly illustrative synopsis of a product essentially French — which is to say the composers taught their method in Russia and Spain rather than Germany or Italy. Emma Boyer's playing of the perfumed and often grant music is capable and convincing.

Concerto for the Left Hand: (Victor Album 629, \$4.50). This *pièce d'occasion* has more interest than might be expected of a low piece written for a pianist lacking an arm: it has a lively rhythmic drive and makes extensive use of a theme found in Rimsky's *La Pâque Russe*. Here it is played by Alfred Cortot's brilliant left hand with surrounding support from the Paris Conservatory Orchestra conducted by Charles Munch. The recording is of superior quality.

Chopin — Sonata No. 2, in B Flat Minor, Op. 35: (Columbia Album M-378, \$5.00); *Fourteen Waltzes:* (Columbia Album M-390, 7.50); *Twenty Mazurkas:* (Victor Album 26, \$10.00). These three Chopin sets have in common exceptional recording of uncommon pianistic skill. However, Edward Kilenyi's mastery of the keyboard is qualified by an inherent complacent offhandedness which, not too detrimental (nor helpful) to most of the *Waltzes*, is pretty cruel to the (Funeral March) *Sonata*. In the *Mazurkas* (the first thirteen and four others), the manual artistry of Arthur Rubinstein is actuated by a mobile poetic insight that makes the imaginative and melodic little dances tingle as they should; and makes the album one of the best in the recorded repertoire of the composer.

C.G.B.

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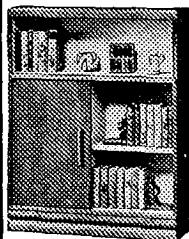
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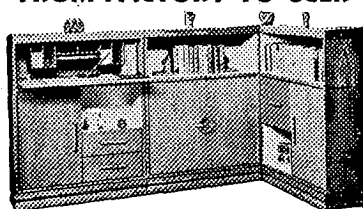
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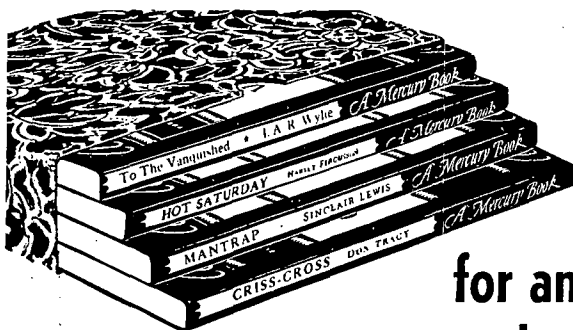
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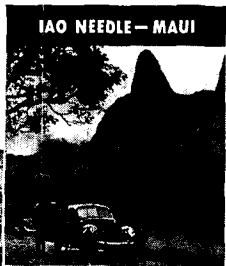
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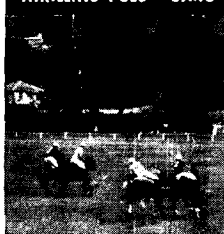
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