

essarily possess the ability to play an instrument well could learn the techniques of operation, and feed into the Synthesizer a formula, say, for the "Pathétique Sonata" of Beethoven which could represent a high level of musical understanding, with the Synthesizer doing all the mechanical execution.

In its present form, the sounds that are nearest to noise—cymbal, drum, banjo, harmonica, guitar—come off best. Instruments of fixed pitch, such as the harpsichord or the piano, are also reasonably believable. It is when one gets into the problems of strings, with the glide from one sound to another, or brass, with its attack and release, that the results are patently mechanical. However, this is a vastly impressive start, which suggests all sorts of interesting possibilities. For one thing, it would seem that Luening and Ussachevsky are, already, mechanically old hat.

Nielsen for Violin

NIELSEN: *Concerto, opus 33. Yehudi Menuhin, violin, with the Danish State Broadcasting Symphony Orchestra conducted by Mogens Wøldike.* LHMV-22, \$4.98.

YEHUDI MENUHIN'S useful curiosity about the less-known works of the violin literature has, in sequence to his services to Schumann, Mendelssohn, Bartok, etc., produced an absorbing addition to the Nielsen literature. For those to whom the profile of this composer is still a patchwork of details without strong outline (myself included), this work adds a dimension or two without being immediately classifiable as Nielsenish. Perhaps its strongest mark of individuality is that it doesn't sound much like the work of anybody else.

Oddly, too, the complaint against it when it was new—that the rather re-

(Continued on page 50)



Mogens Wøldike—"exemplary."

This Month's Mozart -- I

RECORDINGS herewith initiates a feature which will continue until the Mozart literature, or the conductor of this department, is exhausted.

CONCERTO IN E FLAT, NO. 14: The dash and sparkle in the playing of the orchestral score by the London Baroque Ensemble under the direction of Karl Haas is not equalled by Grete Scherzer's competent playing of the piano part. See "Serenata Notturna" and "Notturmi" (below) for comment on the second side. Decca DL-9776, \$4.98.

CONCERTO IN D, NO. 26 ("CORONATION"): Excellence of reproduction is the distinction of this performance by Carl Seeman, a lightfingered but not too penetrating Mozartian, with the Berlin Philharmonic following where Seeman and its conductor, Fritz Lehmann, lead. With it is a version of the D major Rondo (K. 382) previously issued on a ten-inch Decca. Decca DL-9631, \$4.98.

NOTTURNI (K. 346, 436, 437, 438, 439 AND 549): Emerentia Scheepers, soprano, Monica Sinclair, mezzo, and Geraint Evans, baritone, maintain a remarkable purity of sound and fidelity of intonation in these charmingly intimate pieces written for the voices of a friendly family circle, with clarinet and basset horn support. Some ensembles of "Cosi" and other operas are suggested. It all comes off beautifully in this complement to the Concerto in E flat, No. 14 noted above. Decca DL-9776, \$4.98.

QUARTET IN D, K. 575, QUINTET IN D (K. 593): Broad, flowing performances in a non-neurotic tradition by the Barylli quartet, augmented for the quintet by Wilhelm Huebner, viola. The minuet of the quartet is notably well-played, though the effort throughout is stimulating. Realism is a practical possibility where the reproduction of chamber music is concerned, and this comes close to realizing it. Westminster WL-5356, \$5.95.

SONATAS IN E FLAT (K. 282), IN G (K. 283), IN C (K. 330), IN B FLAT (K. 333), IN C (K. 545), IN F (K. 332), IN D (K. 576), IN B FLAT (K. 281), IN D (K. 311), IN A (K. 331), IN C (K. 279), IN F (K. 280) AND B FLAT (K. 570). ALSO VARIATIONS (K. 353, K. 398, K. 460), RONDO IN A MINOR, FANTASIES IN C MINOR (K. 396) AND D MINOR (K. 397). LILI KRAUS, PIANO. Whatever the Mozart year produces in the way of pianistic project, none is likely to be

the product of more knowledge or executed with more loving care than this one of Miss Kraus. She sometimes has a heavy hand on an accent, but the amount of persuasive musical thinking in these five discs (two more are still to come) is enormous. I direct special attention to the "Variations" (especially those of K. 460 on "Come un agnello") as a genre of Mozartian musical creation too seldom experienced. Miss Kraus provides eminently qualified guidance. Good sound throughout. Haydn Society HSL 121-2-3, 126-7, \$3.98 each.

SONATAS IN G (K. 11), IN D (K. 306), AND VARIATIONS ON "HELAS, J'AI PERDU MON AMANT" (K. 360): Excellent violin playing by Nap De Klijn, if not of overpowering suitability to Mozart. The material is not of his best, and Alice Heksch's use of a "Mozart piano" does not add to the listening pleasure. Excellent sound. Epic LC-3131, \$3.98.

SYMPHONIES IN G (NO. 27, K. 199) AND IN D (NO. 30, K. 202): Outmoded sound, muffled and without the definition currently expected, is the embracing limitation of this disc by Georg Ludwig Jochum and the Bamberg Symphony Orchestra. Moreover, each work is of the sort which demands highly stylized treatment for its musical values to emerge, something not quite provided by Jochum's capable but hardly vitalizing direction. For the moment, this is the only even fair version of No. 27 available. Oiseau-Lyre OL-50039, \$3.98.

SYMPHONIES IN C (NO. 34, K. 338) AND D (NO. 38, "PRAGUE," K. 504): Charm has never been in excessive supply with Karl Böhm, and these thoroughgoing, rather rigid performances lack the qualities of radiance and imaginative warmth admired in Beecham and others. First-class execution by the Vienna Philharmonic, though the recording is rather more heavy on the bass end than is customary with London. London LL-1198, \$3.98.

SERENATA NOTTURNA IN D (K. 239): Although Decca already has a choice performance of this work in its catalogue by the Zimmler Sinfonietta, this one is perhaps even a shade better. Jean Pougnet and Thomas Carter play particularly well as the solo violinists, and the sound is a delight. Note that this is contained on DL-9776, with the Piano Concerto No. 14 and the six Notturmi noted above.

—IRVING KOLODIN.

Recordings Reports: I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Bach: Concerto in D minor. Gioconda de Vito and Yehudi Menuhin, violins, with Anthony Bernard conducting. Vivaldi: Concerto in C. Menuhin, with Sir Adrian Boult and the Philharmonia Orchestra. L HMV-16, \$4.98.	A remarkably full and satisfying pair of sides, especially as De Vito and Menuhin also collaborate in a Handel Trio Sonata (No. 2 in D) with John Shinebourne, cello, and George Malcolm, harpsichord. They make a highly complementary team for Bach, with enough individuality in their common feeling for the music to absorb the attention. The Vivaldi is not as arresting as some of his works, but Menuhin plays it broadly and sympathetically, energetically assisted by the Boult-led ensemble. However, it is the partnership of De Vito and Menuhin which is the reason for this record.
Bartók: Concerto No. 3. Monique Haas, piano, with RIAS Orchestra conducted by Ferenc Fricsay. Martin: Petite Symphonie Concertante. Fricsay and RIAS Orchestra. Decca DL 9774, \$4.98.	Duplications of this challenging repertory are welcome for the fresh light that might be shed on works still less than thoroughly known. However, the gain is only nominal in the Bartók, for while Haas is a facile, firm-fingered pianist, she does not realize as much of the work's poetic content as Sandor does in his Columbia effort. But the Martin score is vitalized by Fricsay in a way not matched by the otherwise able version of Ansermet. The engineers are entitled to a share of credit.
Beethoven: Symphonies No. 5 and 8. William Steinberg conducting the Pittsburgh Symphony Orchestra. Capitol P 8292, \$4.98.	It is no mean feat to begin the C minor as compellingly as Steinberg does, and the whole of the first movement has momentum, purpose, and excellent concentration of thought. However, the succeeding movements are not quite of the same equality, though always straightforward and without theatrics. The finale, in particular, would profit from more drive and insistence. Excellent reproduction. The Eighth is also done in Steinberg's thorough-going manner: a bit too soberly in the first and last movements.
Bizet: "L'Arlésienne" suite. Fauré: "Pelléas and Mélisande" suite. Pierre Michel le Conte conducting the Paris Opera Orchestra. Capitol P 8311, \$4.98.	The somewhat souped-up sound does not add much to the attractiveness of the conductor's conception of Bizet (a mingling of suites 1 and 2, with the Pastorale and Farandole of the latter added to the Prelude, Minuetto, and Adagietto of the former). Routine competence, but not much more. The Fauré has more distinction of style, but not enough to match Paray on Mercury.
Falla: "Tricorne," Ataulfo Argenta conducting the Orquesta Nacional de Espana. Turina: "Sinfonia Sevillana." The same. London International TW-91013, \$4.98.	Neither of these is a recording to compare with the Albeniz "Iberia" by Argenta (London LL921) but both are impressively performed. The "Three Corned Hat" (not quite the whole score, but more than a suite) has rarely been conducted on records with so flavorsome a command of the appropriate idiom. The Turina is also enjoyable listening.
Haydn: Symphony No. 92 ("Oxford"). Nicolai Malko conducting the Royal Orchestra, Copenhagen. Beethoven: "Leonore No. 3," "Coriolan," and "Prometheus" overtures. Bluebird LBC 1087, \$2.98.	Bright and tidy Haydn, with a well-fashioned slow movement suggesting that Malko may have much to say on this composer's literature. Vibrant sound. The overside Beethoven series, though uniformly well played by the Philharmonia Orchestra, lacks the heroic stature appropriate to the "Leonore" and "Coriolan" subjects, but the "Prometheus" is joyfully well played. Fine sound here too.
Mendelssohn: Symphony in A minor ("Scotch"). "Calm Sea and Prosperous Voyage" overture. Paul Kletzki conducting the Israel Philharmonic. Angel 35183, \$4.98.	Compelling direction by Kletzki, superbly animated performance by the orchestra, and vivid reproduction are the traits of these two offerings. The Mendelssohn writing shows off the orchestra's strings to especial advantage, but the spirit up and down the choirs is remarkably evident. On-the-spot (Israel) recording and highly successful.
Roussel: "Festin de L'Araignée," "Petite Suite pour Orchestre," opus 39. Ernest Ansermet and the Suisse Romande Orchestra. London LL 1179, \$3.98.	A two-sided gem, not only for Ansermet's exemplary treatment of the reasonably familiar but always welcome "Spider's Banquet," but also for his attention to the "new" (1929) Petite Suite. The values are what might be expected of Roussel in pieces titled "Aubade," "Pastorale," and "Mascarade," the detail nicely engraved on the disk.
Schumann: Symphony No. 4. Guido Cantelli conducting the Philharmonia Orchestra. Wagner: "Siegfried Idyll." The same. L HMV-13, \$4.98.	Both performances show Cantelli's unquestionable power to impress his will on an orchestra, but what he has to say in each instance is something else again. The Schumann is angular in phraseology, rather lumpy in dynamics, without the relaxed ebb and flow wanted. The Wagner is founded on a better model of interpretation, but the idiosyncrasies of tempi get to be a bore. Not in the Furtwaengler class, in any case. The Philharmonia performs remarkably well, and the sound is decidedly good.
Sibelius: Concerto in D minor. David Oistrakh, violin, with A. Gauk conducting. Colosseum 172, \$3.98.	Considering the rate at which Oistrakh is redoing his literature on Angel, it would hardly be sensible to invest in this kind of outmoded sound. For the impatient, however, it may be commended as a powerful example of the artist's abilities. With it is a Borodin work by Alexei Matchavariani of USSR's Georgia, brilliantly fiddled by Maurice Vayman. However, the orchestra is dim, the total sound pre-almost everything.
Strauss, J and J. "Vienna Bon Bons," etc. Anton Paulik conducting the Vienna State Opera Orchestra. VRS 459, \$4.98.	Learned council for the defense Paulik presents persuasive briefs on behalf of the title piece, also "Where the Citrons Bloom," "Roses from the South," Josef's "Music of the Spheres," and various other non-arguable matter. The Viennese players abet him ably though a little more lilt and a little less learning would be non-excessive. Outstanding reproduction.
Tchaikovsky: Serenade in C. Prokofiev: "Classical" symphony. Ferenc Fricsay conducting the RIAS Symphony. Decca 9737, \$4.98.	Two absorbing examples of the high competence of this orchestra, which regrettably is no longer in existence as an ensemble. Fricsay has a more enlivening feeling for Prokofiev than he has for Tchaikovsky, resulting in a version closely competitive with Markevitch's on Angel. First-class technical work throughout.
Vivaldi: Concerti in G minor, C minor ("Il Sospetto"), and E major. Virtuosi di Roma, Renato Fasano conducting. Decca DL 9729, \$4.98.	The fourth in the series of Vivaldi issues from this source, and in almost every way admirable. The playing leaves nothing to be desired, though its reproduction is occasionally dryer than preferable. The E major concerto, in which violinist Luigi Ferro is soloist, is of unusual quality, even for Vivaldi.
Ward: Symphony No. 3. Thor Johnson conducting the Cincinnati Symphony Orchestra. Remington R-199-185, \$1.95.	A bright, well-scored work to which Johnson gives vigorous, discerning service. The solo piano part in the slow movement strikes me as slightly <i>de trop</i> , but further hearing may alter that judgment. Side two offers Leo Stein's "Three Hassadic Dances," overscored and pointedly dissonant. Excellent reproduction.

—IRVING KOLODIN.