

Richard Strauss on Angel Records

OPERAS

Der Rosenkavalier—Schwarzkopf, Ludwig, Stich-Randall, Edelmann, Wächter, others; Philharmonia Orchestra, Karajan: (S)DL-3563

Highlights: (S)35645

Der Rosenkavalier (abridged)—the historic 1933 recording by Lehmann, Schumann, Olszewska, Mayr; Vienna Philharmonic, Heger: GBR-4001*

Ariadne auf Naxos—Schwarzkopf, Seefried, Streich, Schock, Prey, others; Philharmonia Orchestra, Karajan: CL-3532

Capriccio—Schwarzkopf, Ludwig, Moffo, Gedda, Fischer-Dieskau, Wächter, Hotter, others; Philharmonia Orchestra, Sawallisch: CL-3580

SONGS

Sixteen Songs—Fischer-Dieskau, Gerald Moore (piano): 35600

Four Last Songs—Elisabeth Schwarzkopf, Philharmonia Orchestra, Ackermann; with the final scene from *Capriccio*: 35084

Schlechtes Wetter; Hat gesagt, bleibt's nicht dabei—Elisabeth Schwarzkopf, Gerald Moore (piano); in a Song Recital: 35023

Wiegendlied—Elisabeth Schwarzkopf, Gerald Moore (piano); in Songs You Love: (S)35383

Eight Songs—Elisabeth Schumann; with Wolf Songs: COLH-102*

Allerseelen—John McCormack; in Classical Arias and German Lieder: COLH-123*

ORCHESTRAL

Also sprach Zarathustra—Philharmonia Orchestra, Lorin Maazel: (S)35994

Till Eulenspiegel; Don Juan; Salome—Dance of the Seven Veils—Philharmonia Orchestra, Otto Klemperer: (S)35737

Death and Transfiguration; Metamorphosen—Philharmonia Orchestra, Otto Klemperer: (S)35976

Metamorphosen—Orchestre National de la RTF, Horenstein; with Stravinsky's Symphony of Psalms: 35101

Horn Concertos Nos. 1 and 2 in E flat—Dennis Brain, Philharmonia Orchestra, Sawallisch: 35496

**"Great Recordings of the Century" (S) indicates Stereo.



MUSIC TO MY EARS

Verdi by Ormandy, Bernstein's "Farewell"

THE Philadelphia Orchestra made its series of World's Fair Festival concerts in Philharmonic Hall truly festive by adding, to an all-Strauss program (with Rudolf Serkin as soloist in the *Burleske*) and another exclusively Rachmaninoff (Van Cliburn assisting in the Third Concerto), a Verdi evening devoted to the Requiem. By sheer superiority of execution, it evolved into something not too frequently heard in Philharmonic Hall—a feast of sonority, proof against all acoustical dehydration.

With Richard Tucker to sing the "Ingemisco" and Lili Chookasian to lead the "Liber Scriptus," there was assurance of inner strength in the solo quartet. The sturdy qualities of voice John Macurdy displayed in his recent first effort as the Commendatore of a Metropolitan *Don Giovanni* gave weight to his "Mors stupebit"; given some additional opportunities in this music—to which he is well entitled by musicianship as well as voice—he could make himself one of its best contemporary exponents. Only Janice Harsanyi fell short of consistently sustaining the high level of this quartet. Her part of the "Recordare" was very well sung, and she managed the top B-flats of the "Lacrymosa" with steady, assured sound; but she appeared to tire as the evening progressed.

For Ormandy, this completed an uncommon "triple" for the season, during which he had previously conducted the Brahms "German" requiem and the very French *Messe des Morts* of Berlioz. To command the content of three such related yet vastly different works would, of itself, be cause for admiration. But to this intellectual capacity Ormandy added a sense of the style appropriate to each that comes close to being unique. Far from the least of these attainments was the appropriately Italian warmth and tonal richness of the vocal blend in such sections as the "Recordare" and "Agnus Dei," the artful insinuation into it of the appropriate instrumental sound. Simply put, it was heartening to hear from Ormandy the quality of effort one has missed in such music since the death of Toscanini and Walter. The Westminster Choir, of which George Lynn is director, coordinated well with the peerless orchestra and outstanding quartet of soloists. This was, incidentally, the nineteenth concert by the Philadelphia Orchestra in New York this season, and one of the best.

For his final concerts with the New

York Philharmonic until the fall of 1965, Leonard Bernstein left a mingled memory of new and old. The old, in the purely stylistic sense, was Luigi Dallapiccola's *An Matilde*, a setting of three Heine poems. Whether it had to do with the language or is symptomatic of some deeper trend in this composer's development, it tends to mark a retrogression in the musical evolution of the gifted Dallapiccola, whose earlier strain of individuality has been sacrificed to the clichés of the twelve-tone discipline. Thus the angular leaps and dives, the sudden dynamic sallies and retreats for contrast otherwise hard to come by, the need for word values to sustain an interest not inherent in the musical texture itself. The works were magnificently sung by Martina Arroyo, who seems incapable of singing other than accurately and affectingly against a perfectly proportioned shaping of the chamber orchestra (thirty-odd) background by Bernstein.

The ever-new was Beethoven's Ninth Symphony, of which any performance is still an exploration and no interpretation a finality. Bernstein's had every evidence of serious purpose to commend it, especially as far as the physical shape of the score was concerned. Too often, however, one was obsessed with an awareness that one was hearing notes rather than music. Bernstein's striving for clarity in the first movement transformed the mystical into the prosaic, his determination to make the Scherzo truly *Molto Vivace* rendered cosmic energy as mundane haste. The Adagio was easily the most successful of the four movements. Aside from Miss Arroyo, the soloists in the Finale—Regina Sarfaty, Nicholas di Virgilio, and Norman Scott—were vocally undersized for their assignments. The Juilliard Chorus performed to the high standard lately instituted by its director, Abraham Kaplan. —IRVING KOLODIN.



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