

LONG-PLAYING CLASSICAL RECORDINGS

COLUMBIA

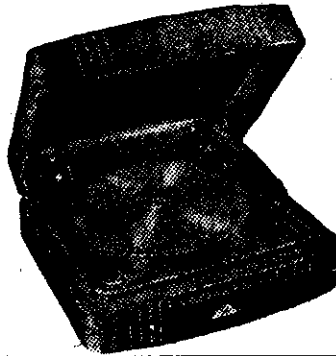
- 33CX 1104 SYMPHONY No. 103 IN E FLAT ("Drum Roll") (Haydn).
SYMPHONY No. 94 IN G ("Surprise") (Haydn).
Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra.
- 33C 1017 OVER THE HILLS AND FAR AWAY (Delius, arr. Beecham).
IN A SUMMER GARDEN (Delius).
Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra.
(Recorded under the auspices of the Delius Trust.)
- 33C 1018 SCENES HISTORIQUES (Sibelius): Festivo, Op. 25, No. 3; At the Drawbridge,
Op. 66, No. 3; Love-song, Op. 66, No. 2; The Chase, Op. 66, No. 1.
Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra.
- 33C 1022 CONCERTO IN D (Tchaikovsky, Op. 35). 2 Sides.
Isaac Stern (violin), with the Philadelphia Orchestra conducted by
Alexander Hilsberg.
- 33C 1025 RUSSIAN EASTER FESTIVAL—OVERTURE (Rimsky-Korsakov).
SYMPHONY IN D ("Classical") (Prokofiev).
Eugene Ormandy conducting the Philadelphia Orchestra.
- 33C 1026 DIE WALKURE—WOTAN'S FAREWELL AND MAGIC FIRE MUSIC (Wagner).
RIENZI—OVERTURE (Wagner).
Leopold Stokowski conducting the Philadelphia Symphony Orchestra of
New York.
- 33C 1027 SUITE FRANCAIS (Milhaud): Normandie; Bretagne; Ile-de-France; Alsace-
Lorraine; Provence.
Darius Milhaud conducting the Philadelphia Symphony Orchestra of
New York.
- ESCALES (Ibert): Rome; Palermo; Tunis; Nefsa; Valencia.
Artur Rodzinski conducting the Philadelphia Symphony Orchestra of
New York.
- 33C 1029 POEME, Op. 25 (Chausson).
INTRODUCTION AND RONDO CAPRICCIOSO, Op. 28 (Saint-Saens).
Zino Francescatti, violin, with the Philadelphia Orchestra conducted by
Eugene Ormandy.

DECCA

- LXT 2857 SONATA IN A MINOR—"ARPEGGIONE" (Schubert).
FANTASIESTUCKE, Op. 73; DREI ROMANZEN, Op. 94 (Schumann).
LXT 2859 SYMPHONY No. 2 IN D MAJOR, Op. 73 (Brahms). 2 Sides.
The Vienna Philharmonic Orchestra conducted by Carl Schuricht.
- LXT 2865 DUETS FROM "ARABELLA" (Richard Strauss): Er ist der Richtige Nicht für
Mich—Act 1; Das war sehr Gut, Mandryka—Act 3.
Lisa Della Casa (soprano), Hilde Gueden (soprano), Alfred Poell (baritone).
LXT 2866 CONCERTO No. 1 IN D MINOR FOR PIANO AND ORCHESTRA, Op. 15
(Brahms). 2 Sides.
Wilhelm Backhaus (piano) with the Vienna Philharmonic Orchestra
conducted by Karl Böhm.
- LXT 2868 LES SYLPHIDES—BALLET (Chopin).
DIVERTISSEMENT FOR CHAMBER ORCHESTRA (Ibert).
L'Orchestre de la Société des Concerts du Conservatoire de Paris con-
ducted by Roger Desormière.
- LXT 2872 SYMPHONY No. 6 IN F MAJOR, OP. 68—"PASTORAL" (Beethoven). 2 Sides.
The Concertgebouw Orchestra of Amsterdam conducted by Erich Kleiber.
- LXT 2873 SYMPHONY No. 3 (Willem Pijper). 1 Side.
"MARSYAS" OR THE ENCHANTED WELL (Alphons Diepenbrock). 1 Side.
The Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum.
- LXT 2840 SYMPHONY No. 28 IN C MAJOR, K.200 (Mozart). 1 Side.
SYMPHONY No. 29 IN A MAJOR, K.201 (Mozart). 1 Side.
L'Orchestre de la Suisse Romande.
- LXT 2843 SYMPHONY No. 3 IN F MAJOR, Op. 90 (Brahms). 2 Sides.
The Vienna Philharmonic Orchestra conducted by Karl Böhm.
- LXT 2844 GISELLE—BALLET (Adam). 2 Sides.
L'Orchestre du Théâtre National de l'Opéra, Paris, conducted by Richard Blareau.
- LXT 2847 SYMPHONY No. 96 IN D MAJOR—"MIRACLE" (Haydn). 1 Side.
SYMPHONY No. 97 IN C MAJOR (Haydn). 1 Side.
The Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum.

BRUNSWICK

- AXTL 1032 CHRISTMAS MUSIC—Corelli: Concerto Grosso in G Minor, Op. 6, No. 8—
"Christmas Concerto." Domenico Scarlatti: Pastorale in G Major. Vivaldi:
Pastoral Dance from Violin Concerto in E Major, Op. 8, No. 1—"La Prima-
vera." Torelli: Concerto A Quattro in G Major, Op. 8, No. 6. Boccherini:
Pastorale from Quintet in D Major, Op. 12, No. 4. 2 Sides.
The Virtuosi di Roma, conducted by Renato Fasano. Ornella Puliti
Santoliquido (piano).



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RADIO REVIEW

Out of Focus

LIKE fish floating lazily in the sun of the Caribbean the West Indies dream of their sordid and splendid past. Poring over a map of the area and noting the many paragraphs in red type which pick out significant historical events, I am confirmed in my opinion that, lively as it was, Colin Wills's talk heard from 3YC might have been a good deal better. We were tantalised with the merest scraps of music beaten out on the percussion instruments made from steel oil drums because the people were too poor to buy anything else, scraps about Sir Henry Morgan and Lord Nelson; the chatter of wealthy tourists skimming off the glamour of one of the islands, while the mechanic in British Guiana insists that no Government help is given to the unemployed. Now, if such a feature was to be truly a "Window on the Caribbean," it should have been extended into several talks and included tales of the sacked or deserted Mayan Cities on the coastline of Central America. And if the present political set-up was to be dealt with at all, then something more was required than the brief statements of optimistic business men, happy students, and the poor.

Travel for Pleasure

RADIO by proxy is scarcely enough justification for writing a comment on something heard during 3ZB's *Women's Hour*, although such is the fascination of Bryan O'Brien's travel talks that at least twice now these have been recounted to me in detail; his trip to the monasteries of Mount Athos and his adventures in East Ber-

lin. I did, however, hear the last of his series advising people how to make the most of their travel. I thought this pretty sound. Things must not be done out of a sense of duty, and the little story of the man who could have "done" the Louvre in 10 minutes if he'd had sandshoes reminded me of those friends who said I wasn't interested in art because I did not rush to see everything of note in Italy. The other thing was, not to be too set in one's plans to miss turning into a bypath—as when, quite by chance, Mr. O'Brien witnessed ancient Norse rites in a Scandinavian fjord. But will someone please lead me to where I can buy a thousand-mile, trouble-free taxi for £7/10/-. I might even run up to a tanner for it.

—Westcliff

Dim and Distant

THE TIN TABERNACLE, the story of the first Marine Radio Station, was the auditory equivalent of something seen through the wrong end of a telescope. Here was, one would have thought, an opportunity to establish some direct bond of interest with the listener, the very fact of whose listening gave him a personal interest in radio's beginnings. But the Tin Tabernacle turned out to be just another documentary, a little less shapely than most, even its highlights—the use of ship's radio to arrange the arrest of Dr. Crippen, the rescue of the *Volturno* survivors by radio-summoned ships—seemingly arranged with little regard for dramatic shape.

Beyond the Suds

THE new BBC serial *The Bride of Lammermoor* seems to show how thin the line that separates the classic from the soap opera. The producer has evolved a style that combines some of the features of each, but which reaches

(continued on next page)

★ The Week's Music . . . by OWEN JENSEN ★

IN the past week James Robertson made his bow to New Zealand audiences with two National Orchestra concerts at Christchurch. Star item was the Beethoven Triple Concerto with the Alma Trio as soloists (YC link), being performed (I think) for the first time in New Zealand. One must be grateful for the introduction to this work and for the opportunity of hearing the celebrated Alma Trio spreading themselves on such a spacious canvas. When it comes to the music itself, however, I must confess to finding it extraordinarily dull. Written in the same year as the *Appassionata* sonata and the Thirty-two Variations in C Minor, the Triple Concerto for Violin, Cello and Piano and Orchestra by no means measures up to these two piano works either in the material or its use. Apart from having worked off some of his corniest themes in the Triple Concerto—and, believe me (or perhaps you don't), Beethoven can approach banality with his tunes at times—the composer seemed to have trouble knowing just what to do with his three soloists to keep them continually busy. How he did solve his problems made interesting if not highly exciting music. And, after all, it gave us the opportunity of hearing the Alma Trio, the National Orchestra and James Robertson all together.

A *History of Music in Sound* (YC link) is a much more attractive pro-

gramme than its staid title may suggest. Historically speaking, this new H.M.V. collection of recordings has great significance. In the past, students had to depend largely on hearsay in boning up on the more ancient music, whose secrets were only dimly revealed by the scores (if available). Now there can be no argument, for here is the music to answer the questions; and it is very beautifully performed, too. But, leaving out the history, here is, as well, music offering perennial enjoyment. H. C. Luscombe, introducing the music, aptly placed it in its perspective. "Music is for people," he said, and pointed out that in listening to this music of music's earliest years, it is well to remember that for its first audience it "satisfied the same needs as our music does for us today." Well, maybe not the same, but at least very similar needs and in that association of music and its people runs the thread that takes us back to the delights of five hundred years ago.

Dial twisting on Sunday in search of music, we were brought up with a round turn on 2ZB by Bertrand Russell giving his Nobel Literature Prize speech of 1950, an hour's delight of good sense and good fun, almost especially the fun. From out all the wisdom and wit, one shaft went home. "Condemnation," said Bertrand Russell, "is the excitement of the old." Maybe I'd better take back some of those comments on the Triple Concerto!