

Cornerstones for a Collection

THE long-playing record may turn out almost as significant as the invention of the gramophone itself in the development of musical interest. It has already opened up new vistas of listening, not only to those who have for long found enjoyment this way, but even more excitingly for those who have been infected by this enthusiasm to discover, in fact, music itself. And the question these new enthusiasts often ask is—what next should I add to my collection, or, even more directly, what do you think I'd like?

This question is quite unanswerable unless you know the inquiring friend very well and, for that matter, is almost a presumption to answer at any time. Tastes are what they are, some admirable and some regrettable, but all something to be worked out personally. Nevertheless, there is some music, much music indeed, which has been enjoyed so universally that one can take a chance on it and answer—you would like this.

This seal, I am sure, could be put on the Beethoven Violin Concerto which one can hardly imagine a serious

A monthly review by
OWEN JENSEN

listener, however new to the game of listening, not liking. As played by Yehudi Menuhin and the Philharmonia Orchestra conducted by Wilhelm Furtwängler (H.M.V. ALP 1100), it is as beautiful music as you could wish. In the same line of listening is Mozart's Sinfonia Concertante in E Flat for Violin and Viola, K.364, whose perennial delight is brought out with grace and liveliness in a recent recording by Joseph Fuchs (violin) and Lillian Fuchs (viola), playing with the Zimmler Sinfonietta (Brunswick AXTL 1018). If your taste runs more to the romantics, there is the Brahms Double Concerto for Violin and Cello which was performed a few weeks ago by the National Orchestra with two members of the Alma Trio—Maurice Wilk and Gabor Rejto—as soloists. A new recording of this work to come our way has Jean Fournier (violin) and Antonio Nanigro (cello) in the solo roles with the Vienna State Opera Orchestra conducted by Hermann Scherchen (Westminster WL 5117). This is a quite fine performance,

although Scherchen seems to emphasise rhythmic vigour somewhat at the expense of Brahms's lyricism. The recording is, tonally, hard rather than brilliant.

Tchaikovsky's rich and fruity romanticism is a good thing, probably, to add to the foundations of a record collection even if, later on, it may tend to slip to the bottom of the pile. If this is your taste at the moment, you might lend an ear to Tchaikovsky's Symphony No. 4 in F Minor, played by Hermann Scherchen and the Vienna State Opera Orchestra (Westminster WL 5096). This is a lively performance, although again I find the record quality somewhat raw.

Chamber Music and All That

You must have some chamber music in your collection. No string quartets or trios have appeared on my horizon this month, but some excellently played violin sonatas are worth looking into. Joseph Fuchs (violin) and Arthur Balsam (piano) show complete understanding, not only of the music but of each other, in the Beethoven Sonatas for violin and piano, Nos. 2 in A, Op. 12, 2 and 10 in G, Op. 96 (Brunswick AXTL 1046). Fuchs also plays, this time with pianist Frank Sheridan, Grieg's two violin sonatas, No. 1 in F and No. 3 in C Minor (Brunswick AXTL 1017). There is no doubt that Joseph Fuchs is a top-notch artist, and he makes the most of Grieg's rhapsodising, maybe too much of it at times, when Grieg's

peasant dancing seems as if it had been whipped up a bit by a team of Norwegian trolls.

For the piano shelf there is Backhaus with two Beethoven Sonatas, No. 2 in A, Op. No. 2, and No. 22 in B Flat, Op. 22 (Decca LXT 2920). These are not the best known nor perhaps the most attractive of Beethoven's 32 piano sonatas, but after all it's still Beethoven, and this is Backhaus, which means clear, intelligent and satisfying playing. The same can be said about Joerg Demus's playing of Schumann—*Kreisleriana*, Op. 16, *Romance*, Op. 28, No. 2, and *Toccata* (Westminster WL 5142). The *Kreisleriana*, eight pieces whose fantasies arise from sketches by the writer E. T. A. Hoffmann, are too often shelved by pianists in favour of *Carnival* or the *Etudes Symphoniques*. They represent, in fact, some of Schumann's most imaginative writing. The *Toccata*, whose difficulties are likely to defeat a great many pianists, is a tremendous bravura piece. In both these and the *Romance*, too, Joerg Demus seems spiritually and technically at home with Schumann. And so does he in Cesar Franck's *Prelude*, *Chorale* and *Fugue*, with the *Prelude*, *Aria* and *Finale* on the other side (Westminster WL 5163).

And now some songs for your collection. There's Schubert, Schumann or Brahms, of course, but here is something a little off the beaten track, but none the less ingratiating—a programme of songs by Charles François Gounod.



Absolutely Trouble Free!

The Colibri Monopol has everything! 2000 lights from one filling - lights first time, every time, without fail - and every Colibri model is unconditionally guaranteed! See the Colibri at good stores, tobacconists and jewellers.

from **47/6**

Colibri MONOPOL Lighter

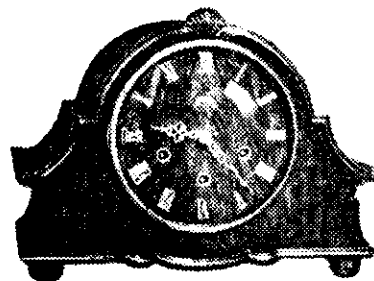
"By any Test - World's Best!"

Master Agents: H.T. Johnson & Son Ltd., Lorne Street, Auckland.
Tobacconists' Distributors: Simich & Blayney Co. Ltd., Customs St., Auckland

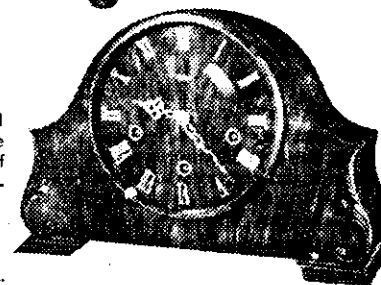
CL12

You'll be glad you
gave **SMITHS**
CLOCKS & WATCHES

GLAD because they
are so wonderfully accurate
and dependable, and will give
years and years of lasting
and efficient service.
SEE OUR WIDE SELECTION



WINCHESTER
A handsome walnut case clock
with 8 day hour and half hour
strike or chime movement.
Also available with 'SECTRIC'
chime movement.



WALTON
A beautiful oak or walnut case
clock with 8 day hour and half
hour strike or chime move-
ment.

Obtainable at your local Smiths stockist.

SMITHS ENGLISH CLOCKS LTD., The Clock & Watch Division of S. Smith & Sons (England) Ltd.

Genuine trade enquiries:

HANNAFORD & BURTON LTD. P.O. BOX 5177, AUCKLAND, C.I.