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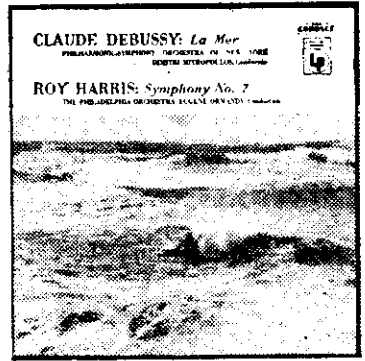
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Listeners' Record Buy Guide



CORONET KLC595 Price 42/6
The New York Philharmonic Symphony Orchestra conducted by Dimitri Mitropoulos provide an outstanding interpretation of Saint-Saens' four famous symphonic poems: Danse Macabre, Phaeton, Le Rouet D'Omphale and Le Jeunesse D'Hercule.



CORONET KLC561 Price 42/6
A superb recording which shows a masterful unity of expression by two famous Orchestras. Claude Debussy: La Mer by the New York Philharmonic Symphony Orchestra. Roy Harris: Symphony No. 7 by the Philadelphia Orchestra.



CORONET KLP583 Price 39/6
PAUL ROBESON FAVOURITES
Since his debut in 1925 this wonderful artist has become associated with many famous songs and Negro Spirituals. On this record are 16 of his finest performances including: Ol' Man River, Wagon Wheels, John Henry, By and By, Go Down Moses, and 11 others.

WAGNER PARSIFAL
The Philadelphia Orchestra with conductor Eugene Ormandy give one of their finest performances to this, the final work of Richard Wagner. Wagner described this piece as a "Stage consecrational festival play" and this presentation is truly in keeping with the motif.



FOR SAINT CECILIA

ST. CECILIA, whose fame in music is known only by the legendary comment that she praised God by instrumental and vocal music, has nevertheless been a fount of inspiration to artists throughout the centuries. Raphael painted her, also Domenichino and Rubens; Chaucer and Dryden celebrated her in verse. Some authorities think that the former poet's "Second Nun's Tale" was probably partly responsible for the tradition—since the late Middle Ages—of celebrating her day with a festival of music. "The 22nd of November," says the *Gentleman's Journal* of 1691, "being St. Cecilia's Day, is observ'd through all Europe by the Lovers of Musick." So on Friday of next week the NZBS will mark St. Cecilia's Day with a broadcast at 7.50 p.m. from all YCs of Purcell's 1692 *Ode for St. Cecilia's Day*, the last, and what has been called the greatest of his Cecilian odes.

In 17th-century London, the annual festival in honour of music's patron saint (she is also patron saint of the blind) was organised by the gentlemen of the Musical Society. Six stewards were appointed each year to arrange the celebration, four "Persons of Quality" and two "Gentlemen of His Majesty's Musick." The company foregathered in the morning at St. Bride's Church, where a service was performed by skilled musicians, and a sermon preached in defence of Cathedral Music, which had lately been suppressed under the Puritans.

Everyone then went to Stationers Hall to hear the new ode composed in the Saint's honour. This was in turn followed by a banquet. This was "one of the genteelst in the world," says the *Gentleman's Magazine* of 1691, the company at table being charmed with "haut-boys and trumpets" played successively. The year after these comments on the Festival were written Purcell's 1692 *Ode* was performed. This was set to a poem by Nicholas Brady, Chaplain to Mary II. Brady's *Ode* gave ample scope to Purcell's brilliance in musical illustration. It fol-

lows the pattern, as was conventional, of praising each instrument in turn. Thus we have the organ, "wondrous machine," the "sprightly violin," the "am'rous flute and soft guitar," and "fife and all the harmony of war," all contending for Cecilia's favour.

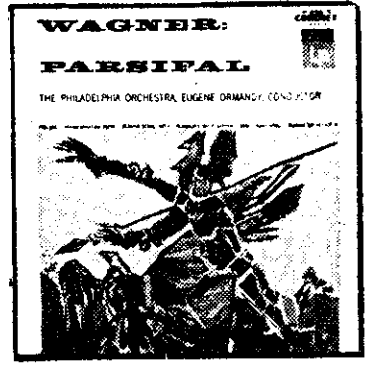
The work has 13 movements, or "parts," beginning with the "symphony" and ending with the Great Chorus, "Hail! Bright Cecilia." Part four, the alto solo "Tis Nature's Voice," was sung at the first performance by Purcell himself—"with incredible graces," said an observer of the day. This solo is a magnificent example of the composer's mastery of the florid Italian recitative style.



RAPHAEL'S SAINT CECILIA
(Painted for the Church of Saint Giovanni in Monte about 1515, and now in the Museo Civico at Bologna)

Michael Tippett, who with Walter Bergmann edited this *Ode for St. Cecilia's Day*, has re-introduced many almost forgotten masterpieces, and remains the leading scholar and conductor of music of the Restoration period. Noted as one of the outstanding younger composers of England, he succeeded Gustav Holst in 1940 as musical director of Morley College.

The performance of Purcell's *Ode* to be heard on November 22, is by the Deller Consort, George Eskdale (solo trumpet), the Ambrosian Singers, and the Kalmar Chamber Orchestra of London, conducted by Michael Tippett. The singers in the Deller Consort are Alfred Deller (counter-tenor), April Cantelo (soprano), Wilfred Brown (tenor), Peter Salmon (counter-tenor), Maurice Bevan (baritone) and John Frost (bass).



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