



ELISABETH SCHWARZKOPF
Schmalzy but captivating

If Mackerras is up and coming, Charles Munch has been there a long time and he brings ripe experience to three Wagner pieces of music, the Magic Fire Music from *The Valkyrie*, Siegfried's Journey to the Rhine from the *Twilight of the Gods* and the Overture and Venusberg Music from *Tannhauser*, with the Boston Symphony on RSL 3544. There is no voice in the Fire Music. The playing and recording are most satisfying if you are prepared for these dissected pieces of Wagner. I was amused to see the simple innocent face of Botticelli's Venus on the cover when the Venus of Tannhauser is a lady of a very different complexion.

RCA give us two records called a Toscanini Omnibus in which he conducts three Weber Overtures, *Oberon*, *Euryanthe*, *Frieschutz*, the *Carmen* Suite No. 1, overtures to *Don Pasquale*, *La Forza del Destino*, *Poet and Peasant*, *Mignon* and a number of smaller things on RSL 3545 and 3546. Toscanini recorded these in 1952 with the NBC Symphony and the recording has that slightly dry quality which he always wanted in his records which gives a complete separation of the threads of the sound. You don't expect the fullness of the most recent recording, but the music blazes. I once asked a man who had played under Toscanini how he conducted minor music. "When Toscanini had the baton" he said "there was no such thing as minor music." That's what these records sound like.

A disappointing record is Karel Ancerl conducting the Vienna Symphony on the stereo Fontana 875 002CY in a Tchaikovsky record—the *Nutcracker Suite*, the Waltzes from the *Serenade*, Op. 48 and the *Sleeping Beauty*, and the *Marche Slav*. He makes unauthorised and ineffective changes of tempo in the March and the *Nutcracker* is singularly ineffective, with what are for stereo blemishes in audibility; for example, of the badly articulated tambourine in the *Arabian Dance*. The waltz from the *Serenade* is rather on the pallid side. Satisfactory only if you must have this combination of compositions.

For combinations, though, you can't possibly beat the I Musici strings and Vivaldi. In Philips A 00462 L they play in their usual impeccable style five of his concertos. The word is as usual freely interpreted, for some are simply for string orchestras, some have a solo for one instrument, violin or cello, some for two strings. All are simply enchanting. I am fast developing from a Vivaldi fan to a Vivaldi addict.

N.Z. LISTENER, OCTOBER 30, 1959.

Get FULL POWER and GO!

Only I.C.A. gives FULL POWER

Every car suffers from power-robbing lead deposits. These deposits build up in the combustion chambers and on the spark plugs. If unchecked they glow red hot when the engine heats up, short-circuiting the spark plugs, and firing the cylinders at the wrong time. You don't get the performance you have paid for. I.C.A. "fireproofs" these deposits and stops them glowing, making them non-conductors. Ignition takes place with uninterrupted precision, giving full-throated power, making driving more satisfying than ever before. I.C.A. is available to every motorist. It costs no extra. This week fill up on Summer Shell with I.C.A. and feel the difference.

Only Shell gives you Patented I.C.A.*

All petroils are *not* the same. Only Shell contains I.C.A. to combat lead deposits. Shell have patented I.C.A. as an improvement to existing petrol and by granting this patent the law recognises this claim. Thus I.C.A. makes Shell a better petrol. The patent means that no one else can use I.C.A., that no one else can copy I.C.A., that I.C.A. is exclusive to Shell. A more efficient additive of its kind has not been found.

**cars run better
on summer**



with



*N.Z. patent number 110459.

54.90