

by Alexander Schneider and his orchestra giving us the Mozart Violin Concerto in D. K218. This is a workman-like production, but not one to become rapturous about.

Then there is the Piano Concerto in D. K451, one of two about which Mozart wrote to his father that "they are bound to make the performer sweat." Arthur Balsam, who plays the concerto with the Winterthur Orchestra under Victor Desargens (Nixa CLP 1405) seems to be cool enough despite all his brilliance. His piano sparkles with crystalline clarity, and the orchestra brings its background of over three hundred years playing in the little Swiss town of Winterthur to become a grand partner for the soloist. Another Piano Concerto in D is K537, the "Coronation," so called because it was played at the coronation of Leopold II in 1790. This is real festive music. Gina Bachauer as soloist with Alec Sherman and the New London Orchestra (HMV C 7892-95), does not, however, quite rise to the occasion. This is Mozart right enough, but not inspired Mozart.

To complete this chronicle of the works of Wolfgang Amadeus, mention must be made of two SP discs of his solo songs sung by Irma Seefried, with Gerald Moore as pianist (Columbia LX 1543 and 1549). These are superb both in the music and the performance. Mozart did not regard his non-operatic songs very seriously. Yet they contain music as delightful as any he ever wrote

Coda

For something more than superficial brilliance and polish, playing that is intelligent and understanding, look out for the work of Robert Goldsand pianist. In fact, it's fine and dandy. His performance of Brahms's *Variations on a Theme of Paganini* (Nixa CLP 1147) is given with consummate artistry. He never lets mere gymnastics obscure the real beauty of the music. With it goes a sensitive playing of that rarely played work Schumann's Sonata No. 3 in F Minor. Even more beautiful is a recording by Goldsand of the complete Schubert Impromptus (Nixa CLP 1146).

Almost as fine is a performance of the Brahms Clarinet Quintet by Alfred Gallodoro (Clarinet) and the Stuyvesant String Quartet (Nixa CLP 1004). The recording technically is not altogether satisfactory, but there can be no question about the integrity of the playing. If you enjoy Brahms you will welcome this as an addition to your collection.

April Choice

MUSIQUE ESPAGNOLE: Magnificent guitar playing of astonishingly virile music. This disc was awarded the Grand Prix Du Disque, 1952. Excellent in every respect. (Ducretet Thomson-Selmer, LPG 8256.)

ROBERT GOLDSAND: Piano playing of exceptional sensibility whether it be in the Paganini-Brahms Variations, the Schumann F Minor Sonata or the Schubert Impromptus. (Nixa CLP 1146 and 1147.)

MOZART SONGS: Sung superbly by Irma Seefried, with Gerald Moore, pianist. Mozart you should not miss. (Columbia LX 1543 and 1549.)

(The last "choice" mentioned above—Mozart Songs—will be broadcast by 2YC on May 22 at approximately 7.20 p.m.)

N.Z. LISTENER, APRIL 17, 1953.



HAPPI HILL (above), whose pleasant Canadian drawl is well known to Christchurch listeners, will be heard shortly from 2ZB, Wellington. His *Roundabout*, a news column of the air, is to be broadcast weekly, on Tuesdays at 7.45 p.m. Reared on a cattle ranch in Alberta, Happi Hill visited New Zealand while touring the South Sea Islands just before World War II. He served with the New Zealand forces has made his home here, and now conducts seven sessions weekly from 3ZB. Happi's news—delivered in none-too-serious vein—will come from correspondents in various countries.

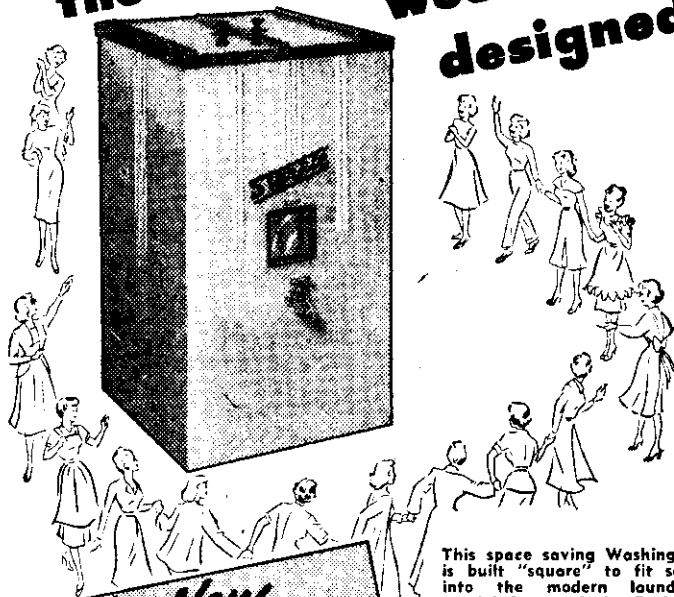
MUSIC FOR BALLET

MUSIC for ballet is featured in several new BBC London Studio Concerts now going the rounds of National stations. One of these, devoted entirely to ballet, is designed to give a brief survey of the development of British ballet since it emerged as a truly native art about 20 years ago. Listeners will hear items from *Job* by Vaughan Williams, *Facade* by William Walton, *Horoscope* by Constant Lambert, and *Checkmate* by Sir Arthur Bliss. Also on the programme are two non-British works—the violin solo from *Swan Lake* (because British ballet was the first outside Russia to give the full four-act version of *Swan Lake*), and Meyerbeer's *Les Patineurs*, arranged by Constant Lambert. This programme will be heard from 3YC on April 20, 3YA on April 26, and 2YC on April 28.

Among ballet items included in other programmes are Schubert's ballet music from his incidental music for *Rosamunde*, a suite from Delibes's *Sylvia* (2YC, April 25; 1YC, April 29); dances from *Pineapple Poll*—a gay frolic of a ballet by Charles Mackerras, based on tunes from Sullivan operas (4YZ, April 25); *The Wise Virgins*—Bach chorale preludes arranged and orchestrated by Walton (3YC, April 28; 3YA, May 3); and excerpts from Tchaikovsky's *Casse Noisette* ballet suite (4YA, May 3).

These new London Studio Concerts include many other good things besides ballet music. Among these are Dvorak's seldom-heard *Scherzo Capriccioso*, Ian Whyte's tone poem *Corn Bunting* (based on an old Scots air), Stanford's Fifth *Irish Rhapsody*, Gordon Jacob's *Suite for Small Orchestra*, and the overture to Handel's opera *Otho*.

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