



ANNA RUSSELL

"You may be delighted, shocked, amused"

LPG 8495). It is quite as exciting as the first disc. Offenbach's *Orpheus* (February Choice) is joined by the same composer's *La Belle Helène* (Nixa PLP 206—1 and 2) with almost as lively results. Robert Speaight has added the reading of T. S. Eliot's *Four Quartets* (Argo ARS 1010) to his *Waste Land* with, to my mind, not such a lively result. Speaight seems to miss some of Eliot's mysticism and to make what one had imagined as "a deeper communion through the dark cold and empty desolation" into a sort of homespun philosophy. W. W. Rodgers reads a selection of his own poems in a lilting, semi-chanting style that does not woo one much to his muse. Maybe this isn't poetry that should be read aloud. Maybe it isn't poetry.

For your Curiosity Corner enquire about Vaughan Williams's *Romance for Harmonica, Strings and Piano* played by Larry Adler and orchestra and piano conducted by Sir Malcolm Sargent (Columbia DX 1861).

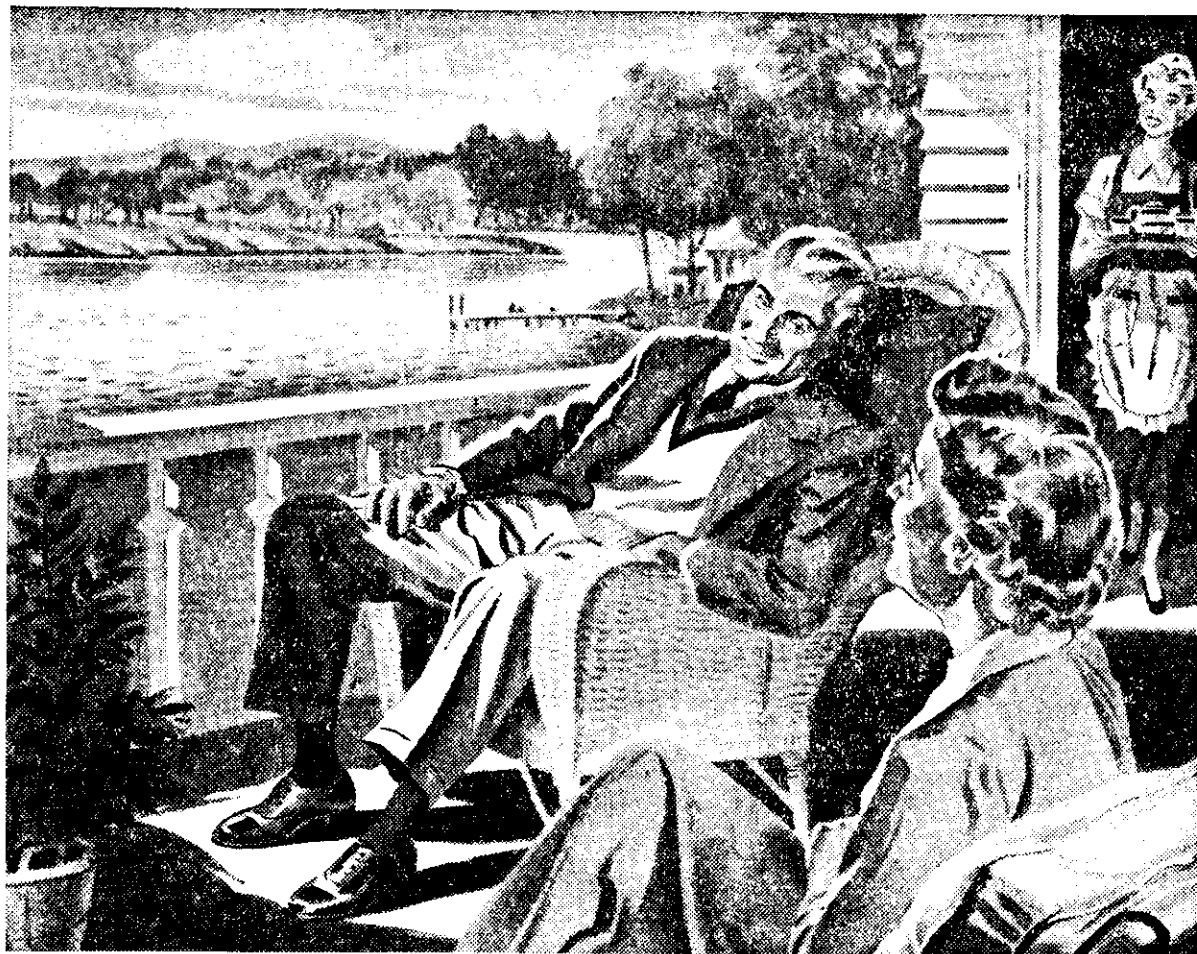
All these discs, except perhaps Anna Russell, may be obtained in New Zealand. Disc hunting round these parts has something of the excitement of collecting stamps, fossicking for antiques or looking out the notornis—you have to know where to go for what you want. But there's fun in the looking and you may meet with other adventures on the way.

June Choice

STRAVINSKY: *Concerto for Piano and Wind Orchestra*—Mewton-Wood and members of the Residentie Orchestra under Walter Goehr; with Odno-posoff giving a brilliant performance of Prokofiev's first Violin Concerto on the reverse side. Contemporary music of distinction. (Nixa CLP 1160).

MILHAUD: *Soirées de Petrograd* sung by Jean-Christophe Benoit. Maxime Chapiro plays *L'Album de Madame Bovary* on the reverse side. Very French, very charming and very well sung. (Ducretet-Thomson-Selmer LP 8439).

MAHLER: Songs from *The Youth's Magic Horn*—Lorna Sydney (mezzo-soprano); Alfred Poell (baritone); the Vienna State Opera Orchestra conducted by Felix Prohaska. A beautiful performance of music that is—well, how do you like your Mahler? (Nixa VLP 412—1 and 2).



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