

The Month's Releases

Menuhin Prominent in New Records

Again Yehudi Menuhin is prominent in the latest gramophone releases. The month has also provided a good variety of vocal and orchestral numbers worth hearing.

(By "Bolton Woods.")

WITH each new recording, Menuhin attests his rare musicianship and the verity and rightness of the violin as a medium for his interpretive art. For Menuhin thinks and feels violin music as only the great have before him. Those who like to indulge in predictions believe that if he continues to progress in the next half-dozen or more years as he has in the last few he will occupy a place in the musical world comparable with that occupied by Kreisler and Isaye at the height of their careers. Menuhin being Menuhin, he will only become a greater Menuhin as he consistently grows in his art in the future in the same degree as he has grown into it in the past five years. So here's to a long, useful, ever-developing artistic life to the most promising young artist on the musical horizon of to-day.

It is good to have Menuhin's performance of Bach's "Concerto in E Major" for violin and orchestra. Associated with him is the Orchestra Symphonique of Paris, under Georges Enesco. With its joyfully assured first and last movements, this is an ideal work for a young mind to grasp and to project. Perhaps at some later date

Menuhin may find inner subtleties in the Adagio of which he may be unaware to-day, yet his poise in poetic passages such as this is so rare for a boy of 17 that criticism seems superfluous. Enesco's direction of this recording is happy and fortunate. As Menuhin's teacher he had a big part in shaping the young artist's exquisite performance. The three records (H.M.V. DB2003-05) will grace any collection, and are most seasonable in that they are issued in the month of old Bach's 250th anniversary.

This month's supplement is heavily "Menuhin," due, possibly, to the approaching Dominion tour of the violinist. Two further remarkable records are issued, first "Caprice No. 24" (Paganini-Kreisler) and second "Tzigane" (Ravel). Thus ancient and modern rub shoulders. Paganini's great "Caprice" served as the basis for piano variations by both Brahms and Liszt, but it is good to hear occasionally (edited a bit perhaps by Kreisler), especially when played as here with such restrained brilliance, force and real intelligence by Menuhin. Ravel's *tour de force* for violin and is simply made to order for his brilliant talents. It is a rather exciting

and dazzling bit of work. Both these records (H.M.V. DA1281 and DB1785) are deserving of any collector's serious attention. Levitzki plays Mendelssohn's sentimentally songful introduction to the "Rondo Capriccioso in E Major, Op. 14," with a rich sonority, but gallops through the vivacious "Rondo" proper with tremendous energy and incisive strength. The old warhorse emerges safe from such sure and effective pianism. (H.M.V. DA-1317.)

The "Sylvia Ballet" of Delibes, arranged by Jungnickel, is graciously tuneful stuff and is played with elegance and nicety by the well-known Minneapolis Symphony Orchestra. Various movements, including "Pizzicato Polka," from the same composer's "La Source" Ballet, go to complete three attractive new recordings, made under the direction of Eugene Ormandy. (H.M.V. DA1401-03.)

Marek Weber's Orchestra is responsible for two discs this month. Both should make a wide appeal, by virtue of their tunefulness and the quality of their performance. They are "Lilac Time" selection (Schubert, arr. Glusman) (H.M.V. C2673) and two Heykens pieces, abounding in novel effects, viz., "Springtime Serenade" and "Musical Box" (H.M.V. B8199).

Backing the finest rendering of the "Barcarolle" from "Tales of Hoffman" extant on the records is the dramatic trio from the same Offenbach opera, wherein Dr. Miracle conjures up the spirit of Antonia's mother, thereby inducing the daughter to sing, with results fatal to herself: it is a tense scene, but the melodious music is heard at its best as sung by three Germans with fairly formidable names. The two ladies, Margarete Teschemacher and Margaret Klose (in the duet), and with Willi Domgraf-Fassbaender in the trio, are a pattern for many more famous vocal artists. Of late years much the best singing has, on the whole, come from the other side of the Rhine—Lehmann, Bettendorf, Rehfberg, and the late Meta Seinemeyer, are examples of this improved vocalism. Here is a record (H.M.V. DB4410) which is a treasure.

Among the vocal releases in the March supplement are Paul Robeson in "Wagon Wheels" and "Mammy's Little Kinky Headed Boy" (H.M.V. B8135).

Essie Ackland in yet another splendid little disc, Barnby's "Sweet and Low" and Allitsen's "A Song of Thanksgiving" (H.M.V. B8161). Don't miss this disc.

Danny Malone, an Irish tenor, has reached the dignity of a "medley" all to himself (H.M.V. C2608). Much better musical value is given by the Irish baritone, James McCafferty, in his two fine folk song records containing "Molly Brannigan," "The Ninepenny Fiddler," "The Bold Unbiddable Child," "The Palatine's Daughter" and "The Minstrel Boy." Most welcome additions to the folk song section, in their several arrangements by Sir Charles Stanford and Henry Hughes, they have the authentic ring of the true gold of Irish minstrelsy. A timely contribution like this deserves success. (H.M.V. B8732-3743.)

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