

Notable H.M.V. Recordings

ANOTHER GOOD SELECTION THIS MONTH

(By Bolton Woods.)

There is a wealth of good listening in the latest releases from the H.M.V. people in their most recent consignments. The usual wide variety is provided, and well-known artists are heard in fine numbers.

THE pianoforte music of Mozart lends itself admirably to performance on a present-day instrument, with all the fullness and resonance at the command of the player. Dainty and delicate as are many of his effects, there are passages calling for the fullest tone which present-day pianists easily obtain from a big instrument. In listening to his pianoforte sonatas it should be borne in mind that keyboard music had scarcely passed the transition stage from the old instruments of the clavichord group, to the modern pianoforte. Even the pianoforte of Mozart's day had a somewhat slender, delicate tone as compared with the modern concert grand.

These facts are doubly important and interesting in listening to Edwin Fischer's superb new recording of Mozart's "Sonata in A Major" (K331). He so immediately establishes a delightful atmosphere that the hearer is quite carried away. The third and last movement, with its familiar Turkish march, will not only surprise but also charm those who become the happy possessors of these two exquisite discs.

Schumann, as many readers will remember, had to overcome many difficulties and obstacles to win his bride, even having to go to law to overcome her father's objections. But toward the end of 1840 he was happily wedded to Clara Wieck, who afterward became a famous pianist, known to the whole world as Madame Schumann. The years immediately after his marriage saw produced some of the finest of Schumann's works in the larger forms, and his "Fourth Symphony in D Minor, Op. 120," has always held a favourable place among them.

Keen students of Gilbert and Sullivan will smell out at least one good tune in this work which somehow or other found its way into one of the Savoy operas. The symphony is a completely happy inspiration, and, played on three new records by the Minneapolis Symphony Orchestra under Dr. Eugene Ormandy, it breathes youth and joy from start to finish.

Marek Weber and his orchestra play a "Waltz Potpourri," arranged by Morena, in cultivated Continental fashion, and with unmistakable mastery. Weber is still a king among light orchestral conductors.

In the vocal department pride of place must be given to Gigli in a Cherubini excerpt, "Solo Per Te Lucia," and "Addio Bel Sogno" (de Curtis), which is a gem of a record. Peter Dawson admirably vocalises "Trees" (Rasbach) and Rizzoli's "Little

Prayer I Love." The words of the latter, "God Be in My Head," are also in a setting by Sir Walford Davies, which was sung at the wedding of Princess Marina. Herbert Dawson furnishes adequate organ accompaniments.

Paul Robeson gives us his second medley introducing eight favourite songs, a marvel of cheapness and satisfying singing.

Last, but not least, comes Stuart Robertson, with his well-drilled male chorus, in "Songs That Everybody Should Know." The eight songs comprising this fine selection have the effect of compelling one to join in, and of them all, "Green Bottles" seems likely to become a prime favourite yet again. H.M.V.'s new releases also include some excellent dance records and popular light vocal recordings by artists whose names are household words in New Zealand.

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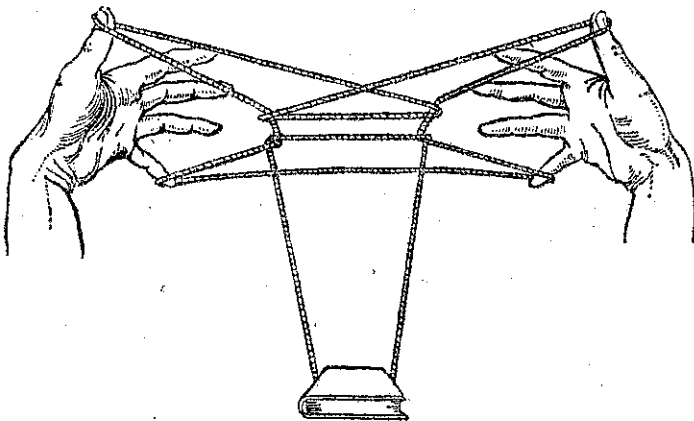
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