

(Splendid New H.M.V. Recordings

Presenting Beethoven and Glazounov, Saint-Saens and Gershwin

(By BOLTON WOODS.)

THERE is a story of Beethoven's having once said to Cramer when they had just heard a pianoforte concerto of Mozart's: "We shall never be able to write anything like that." But his No. 2 Concerto in B Flat Major, Op. 19, for piano and orchestra, is, in many ways, "like that"; it reminds the hearer constantly of Mozart's light-hearted charm and delicate grace. In its recorded version just issued, Schnabel, with the London Philharmonic Orchestra, under Dr. Malcolm Sargent, gives us at last the long-awaited completion

Orchestra, under John Barbirolli, comes with a pathetic appropriateness. This work was completed at St. Petersburg in 1904, and dedicated to that eminent violinist, Leopold Auer, the teacher of Heifetz, in fact. Who, then, more appropriate to record the book—coming as it does soon after his recordings of the Mozart and the Vieuxtemps Concertos? Here is colourful music in very truth—and soloist and orchestra approach their task with gusto. As a Russian, Heifetz makes this concerto his very own, and the work is perfectly realised at his hands. Of these three marvellous records, the sixth and final side is occupied by Glazounov's "Meditation," Op. 32.

Percy Grainger's famous British folk settings, "Molly on the Shore" and "Londonderry Air," will be welcome additions to any library. Dr. Ormandy's men performing them with remarkable feeling and ingenuity. We have to thank Richard Crea and the London Palladium Orchestra for a bewitching waltz medley, "The Golden Valse," an expert arrangement by Winter.

Vocally, records of the utmost interest continue to pour forth in a spate of riches. Beautiful, effective and touching is Elisabeth's version of "Evening Prayer," "Folk Song," and Sandman's song from Humperdinck's "Hansel and Gretel." The nightingale effect in the folk song is a feather in the hat of the soloist. Miliza Kor-

jus is in great voice in Dell Acqua's "The Swallow" ("La Villanelle"), and Strauss's waltz song, "Thousand and One Nights."

Welcome additions to recorded songs are Essie Ackland's singing of Eric Coates's "The Fairy Tales of Ireland" and Jensen's "Gentle Zephyrs," Richard Crooks, tenor, in Haydn Woods's "Garden of Happiness" and Day's "Arise, O Sun," John McCormack in "Shannon River" (Morgan), and "I Met An Angel" (Morgan), and Peter Dawson in "The Air Pilot" (Garratt).

Know Your Music?

New Competition For Listeners



ANOTHER Music Lovers' Competition is to be inaugurated soon by the Broadcasting Board, which offers a really attractive prize list for those who gain the highest points. This form of entertainment "sideline" proved popular throughout the country when it was presented some three years ago, and bids fair to arouse wide interest on this occasion.

Un-named extracts from standard works of all types will be played for a short period, and competitors will have an opportunity to test their musical memory in identifying them. Further details will be published later, and full information will be announced over the air from the national stations.

of the recording of all the Beethoven concertos.

Written when Beethoven was 24, it marked the composer's earliest appearance on a Vienna platform as a soloist, when, in 1795, he gave the work its first performance. Schnabel's version is as delicate and beautiful as ever—authoritative, accurate, and as ably played as is humanly possible, this version of the concerto may rank as a standard for all time.

As if to emphasise the loss to music by the recent death of Alexander Glazounov, the recording of the great Russian's Concerto in A Minor, Op. 82, for violin and orchestra, by Jascha Heifetz and the London Philharmonic

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