

RECORDS

Who's who and What's what—



Records To Buy

THIS WEEK'S SELECTION

"And Love Was Born" and "The Song Is You," sung by Lawrence Tibbett, baritone. (H.M.V. DA 1313).

"Music in the Air" vocal gems, sung by the Light Opera Company. (H.M.V. BB 71).

"Old Irish" Irish melodies (arr. Bridgewater), played by Leslie Bridgewater Quintet. (H.M.V. B 4337).

"TO discover Wagner is a sort of epoch in one's life. One is borne away in a swirl of emotion; tossed hither and thither in a wild surf, conscious only of an intensity of feeling so nameless and sublime that it is beyond all powers of words to describe."—Lloyd Osborne, "The Gramophone."

A Melodious Motet.

MENDELSSOHN'S motet "Hear My Prayer," is one of those lesser works that seems to grow more popular as the years go on. Within recent memory it has had a tremendous fillip from the recording by Master Ernest Lough and the Temple Church Choir, but on no record has the main soprano solo been more exquisitely rendered than by Isobell Baillie. The Columbia disc containing her singing of "O for the Wings of a Dove," the words of which are by W. Bartholomew, is a disc no one should miss hearing from 2YA on Sunday evening's concert programme, October 8. (Col. DOX265).

The Immortals Burlesqued.

IN Offenbach's day, burlesque was a favourite form of humour, and no subject was too sacred to be made fun of. His three-act comic opera "La Belle Helene," is a case in point, wherein the heroine of Troy comes in for satirical attention. This flippancy with serious subjects gained him many enemies, among them Richard Wagner, who, though he had in earlier years entertained friendly feelings towards Offenbach, ended by regarding him with extreme aversion. Wagner sent to Coventry a young conductor—protégé who had dared to conduct "Helen."

Wagner's Sarcasm.

H^E described Offenbach's music as being "warm, it is true, but with the warmth of the dung-hill in which all the swine of Europe can wallow!" Probably Wagner's hostility was part-

(By Bolton Woods)

ly due to Offenbach's characteristic irreverence. If a man dared to parody the gods of Olympus, he might so easily go one step further and parody the gods of Valhalla! But there was a more concrete reason, says Francis Toye. In 1860 Offenbach had written the music to a skit Wagner called "The Music of the Future. To be frank, it was a very poor affair, nothing more, in fact, than a scene in a revue, but Wagner, never blessed with much sense of humour at any time, was less disposed even than usual during the trials and troubles of 1860 to tolerate any skit on himself. Vocal gems from Offenbach's "Helen" are featured on

rendered by Joseph Hislop, the Scottish tenor, the song's charms seem to be intensified. This fine H.M.V. recording (DA901) will be heard from 3YA at 9.35 p.m. on Thursday, October 5. In the words of Lord Roseberry (who might have had this song in mind when he wrote his centenary tribute), "The Chivalry that made Don Quixote see the heroic in all the common events of life made Burns (as his brother tells us) see a goddess in every girl that he approached."

"Tragic" Overture.

THE "Tragic" Overture of Brahms which has been so splendidly recorded by the B.B.C. Symphony Orchestra (H.M.V., DB1803-04) is scheduled to open the concert programme at 4YA on Monday, October 2. It was composed in the same year (1880) as the "Academic Festival Overture," and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself conducting; the occasion being his graduation as honorary Doctor of Philosophy, at the University there. The title is the only clue which Brahms gave to the mood of its music.

Controlled Temperament.

EMIL SAUER is one of the greatest pianists of our time. His individuality is almost as well defined and as fascinating as that of Paderewski or Hoffman, and his technique is marvellously perfect. This man with the sympathetic face had everything necessary for the pianist. Dignity, breadth and depth are evident. He has temperament enough for ten players, but wonderfully controlled.

A Scottish Mother.

EMIL SAUER was born in Hamburg on October 8, 1862. His mother (nee Gordon), who was from Scotland was his first teacher in piano. But Anton Rubinstein heard him play when quite young, and recommended his being sent to his brother Nikolai Rubinstein at the Moscow Conservatory, where he remained for two years (1879-81). Later, he made the acquaintance of Liszt, who became his friend and counsellor, and with him he studied at Weimar (1884-85). He paid his first visit to London in 1894, and his first appearance in America was made in New York in 1899.

Also Composer.

IN the course of his extensive tours he has received a great number of



FAMED IN CONTINENTAL OPERA HOUSES.

Riccardo Stracciari, Italian operatic baritone, who is favourably known in this part of the world by his gramophone recordings.

1YA's programme at 8.12 p.m. on Friday, October 6. They are rendered by the Light Opera Company. (H.M.V., C2359).

A Burns Song.

WHEN Robert Burns set "Oh, My Love's Like a Red, Red Rose" to the traditional tune, "Graham's Strathspey," he wrote a gem that will live until "all the seas gang dry." Beautifully