

RECORDS

Who's who and What's what—



Records To Buy

THIS WEEK'S SELECTION

"Italians in Algeria" Overture (Rossini), played by the New Light Symphony Orchestra. (H.M.V. EA1237).

"All's Well" (Brahms), and "Flow Gently Dear" (Parry), sung by Walter Glynn, tenor, and Stuart Robertson, bass. (H.M.V. B4231).

"Poem" (Fibich) and "Serenade" (Millions d'Arlequin) (Drigo), organ solos by Sydney Gustard. (H.M.V. B4389).

"THERE is a lot of over-conducting nowadays. It takes a good deal of study and experience to be able to under-conduct."—Sir Henry Wood.

Two Franz Schuberts.

A MAN called Franz Schubert once composed a playful little composition called "The Bee." It is his best known piece, which fact proves him to be a different person from his illustrious namesake. This man was so anxious that there should be no confusion between his work and that of the "Master of Melody" that he allowed his name to appear on programmes as Francois Schubert, much to the indignation of an anonymous listener, who wrote to protest against this "Frenchifying" of the great Schubert's German "Franz." The man responsible for "The Bee" was a Dresden conductor (1808-1878), who had a wife (an operatic soprano) and wrote music mostly for strings. The other Franz died a bachelor. "The Bee," played by Winifred Small, violinist, will be heard from 1YA on Monday, November 18, at 8.17 p.m. It is an attractive recording.

Tabulated 55,000 Songs.

THAT remarkably gifted friend and piano virtuoso, Bela Bartok, friend of Josef Szigeti, violinist, is a red-hot enthusiast for Magyar Folk Music. Just what it means to him may be gathered from the fact that his amazing industry has yielded a tabulated collection of 55,000 folk songs. His musical style is a personal one, based primarily upon these researches, but individual in its uncompromising refusal to be influenced by Wagner, Brahms, or his fellow modernists. Nearly everything by

(By Bolton Woods)

Bartok is tinged with strong, strange and often barbaric rhythms, a certain emotional introspection, and often a high degree of passionate bitterness.

From "Phono" to "Gramo."

IT is most entertaining to read of the "modus operandi" of Bartok. He travelled to remote village and lived in wretched and primitive conditions. Like Mrs. Kennedy Fraser in the Hebrides, he had to win the confidence of the peasants. Only the oldest among them remembered the real trea-

item. Listeners should attempt to visualise Bartok tramping the wild countryside with his portable phonograph recording outfit strapped to his back in search of old folk tunes. Men and artists do more for art than they would ever dream of doing for money.

Harpischord Revival.

DURING the past few years we have had some good harpischord records, but nothing so exquisitely satisfying of this kind has appeared as one particular disc made by Madame Regina Paterni-Casadesus. Her tone is full of variety, sometimes pleasantly rough, sometimes clear and clanging like a bell, sometimes rich and noble, and sometimes almost jocular. The instrument used is one well-nigh exceptional perfection. But the player's art is equally perfect. She plays a charming Toccata by Scarlatti, who was the first concert virtuoso of the harpischord.

"Too, Too Solid Flesh!"

THE second of the Scarlattis, Domenico, had so amazing a technique that easy thinking Italians were wont to say: "He is possessed of the Devil." Scarlatti made much use of the practise of crossing the hands, which he was able to do even in rapid passages, with great skill and neatness. It was observed, however, in his later works the practise was much less frequently indulged in, the explanation being that the composer had become so immoderately fat that this method of execution had become quite impossible for him! This exceptional recording will be heard from 1YA on Sunday, November 19, at 8.50 p.m.

"Signor Crescendo."

ROSSINI was only 21 when his opera-buffa, "L'Italiana in Algeria" (The Italians in Algeria), appeared in Venice. But his position as one of the most popular composers of the day was already established, by the charm of his own personality almost as much as by his genius for music. In the previous year, 1812, he had produced no fewer than six operas. It was in one of them that he first made notable use of a device which was afterward recognised as peculiarly his own, although he could make no claim to its invention—a long crescendo, rising gradually from quite soft tone to the fullest volume of



ENGLAND'S FINEST VIOLINIST: Albert Sammons, who excels in concerto playing, and is especially noted for his performances in Elgar's works.

sures of song, and inducing them to sing was a problem. Slowly he began (like Alfred Hill with the Maoris) to live the folk music of his nation, and later of other nations—Roumania, Slovakia, and that of the Arab peasants on the Sahara Desert. 1YA listeners will enjoy the hearing of Josef Szigeti playing a violin arrangement of some of Bartok's Roumanian Folk Dances on Friday, November 17, at 9.30 p.m. (Col. LO6.) During this