

is treated with due respect to both its character and its date.

The Schubert dances are for the proletariat and to be accompanied by beer, but with those by Mozart we move to more sophisticated society and wine is the appropriate accompaniment. They have already been recorded several times but never more agreeably than here. The dryish, not over-reverberant sound suits them admirably.

These dances were written in Prague in 1787 for quite a large orchestra, and reflect the happy mood of Mozart after a very successful production of the *Marriage of Figaro* in that city in December 1786. They are an interconnected cycle in that there is a bridge passage connecting each dance with that which follows and in some degree foreshadowing the succeeding dance. No. 2 will be familiar to many for its quotation of the aria "Come un'agnello" from an opera by Sarti which Mozart also used as the theme for his set of variations K.460 and quoted in the dining scene in *Don Giovanni*. Here Mozart uses the distinctive *acciaccatura* which was to be exploited so successfully by Lanner, the Strauss Family and others in years then to follow. No. 6 is fitted with an unusually long and elaborate coda, ending with a piccolo flourish, another example which was exploited later, particularly by Johann Strauss II in his larger scale waltzes.

BIZET. L'Arlésienne Suites Nos. 1 and 2. Carmen Suite No. 1. Philharmonia Orchestra conducted by Heinz Wallberg. HMV Concert Classics © XLP20044 (12 in., 17s. 1½d. plus 6s. 1½d. P.T.). © SXLP20044 (12 in., 20s. 9½d. plus 7s. 5½d. P.T.).

My previous experience of Heinz Wallberg as a conductor is very limited but he gives here an excellent account of Bizet's music, so good, indeed, that although there are several alternative identical couplings (and still more versions of the various suites in different couplings) the only one that I personally would give more money for than is asked for this new release, is that with Beecham conducting. The Philharmonia is in splendid form, the woodwind and horns singing very sweetly and the strings playing with a fine polish. The first five numbers of the *L'Arlésienne* music, all separately banded, occupy the first side and the remaining three, also separately banded follow on the second side with the *Carmen* suite, played continuously, occupying the last band. The recording in both forms is very good, the stereo being distinguished by a shade more sheen to the string tone.

LIGHT CLASSICS. Falla. Ritual Fire Dance from "El Amor Brujo". Chabrier. España. Dinicu-Heifetz. Hora Staccato. Bolzoni. Minuet. Wagner. Ride of the Valkyries from "Die Walküre". Ketelbey. In a Persian Market. Rimsky-Korsakov. Flight of the Bumble Bee from "Tsar Saltan" and Song of India from "Sadko". Mendelssohn. War March of the Priests from "Athalia". Nicolai. Merry Wives of Windsor—Overture. Boston Pops Orchestra conducted by Arthur Fiedler. RCA © RD27247: © SF5122 (12 in., 27s. plus 9s. 8d. P.T.).

No one has done so much to popularise music in America during the last thirty years or so as Arthur Fiedler. He recently played his first visit to Britain and here is a typical 'pops' programme of lighter classics. It may seem an exaggeration to call Ketelbey's *In a Persian Market* a classic but it is good of its kind and not altogether in strange company. The first side is devoted to more vigorous music excitingly played and only relieved for a few moments by the Bolzoni *Minuet* which is one of those pieces that everyone knows but few can put a name to. Bolzoni (1841-1919) was conductor and teacher as well as composer. This charming minuet comes from a string quartet but is known today only in this attractive arrangement for strings. The side opens with the *Ritual Fire Dance* and *España* both of which are excitingly played and these are followed by the deservedly popular *Hora Staccato* which Fiedler takes at a sensible speed which permits of impeccable articulation, whereas it is often

senselessly rushed. *The Ride of the Valkyries* brings the side to a brilliant conclusion. The second side is in more sentimental vein. It opens with Ketelbey's pseudo-oriental trifle and this is followed by Rimsky-Korsakov's two more genuinely Eastern sounding pieces. A refreshingly vigorous touch is provided by the Mendelssohn march which is comparatively rarely played nowadays, but was immensely popular in my youth, and the programme ends with an affectionate performance of the Overture to *The Merry Wives of Windsor*. I never hear this overture without wanting to hear the opera which has never lost its popularity in Germany. The recording in mono is both spacious and well detailed and that in stereo has that extra bit of bloom that puts it into the top class.

SINGING FOR THE JOY OF IT. Eho! Eho! Voici le Printemps. Little Bird, Little Bird. He's gone away. The Deaf Old Woman. I Wonder as I Wander. Cindy. Little David. Play on your Harp. Ezekiel saw de Wheel. My Lord, What a Morning. Set Down a Servant. Were You There. Joshua Fit de Battle of Jericho. Swing Low, Sweet Chariot. Roll Chariot. The Columbus Boychoir. Brunswick © LAT8388: © STA3050 (12 in., 27s. plus 9s. 8d. P.T.).

Despite a little tape hiss this is one of the most realistic sounding recordings I have ever heard. There is in stereo a naturalness which, combined with a sense of presence, even at quite low volume level, makes one feel to be in the actual room or hall with the singers. The mono version is very good too. This choir is famous in America and Canada and has toured most, if not all, of the South American countries. From a club established to help underprivileged boys a school was founded in Princeton, N.J. and this is its choir. It has the distinction of having been conducted by Toscanini.

I personally like the side containing the eight spirituals less than the other which contains a number of quite delightful songs. The tone is good and the choir is well disciplined, but the greatest charm of this record is the freshness of the voices and the feeling that the boys are really enjoying themselves. The labels describe *Voici le Printemps* as in Benjamin Britten's arrangement, *Set Down a Servant* and *Roll Chariot* in arrangements by Messrs. Shaw and Cain respectively, the composers of *Cindy*, *My Lord What a Morning* and *Joshua Fit de Battle of Jericho* as unknown and the other nine songs as traditional.

GILBERT AND SULLIVAN. MARTYN GREEN SINGS THE GILBERT AND SULLIVAN SONG BOOK. The Mikado: Medley. The Gondoliers: Take a Pair of Sparkling Eyes. Ruddigore: My Boy, You may take it from me. The Mikado: Were you not to Ko-Ko plighted? Yeoman of the Guard: Oh, a Private Buffoon is a Light-Hearted Loon. The Mikado: Tit-Willow. Princess Ida: I can't think why. Trial by Jury: Medley. Pirates of Penzance: Medley. Iolanthe: Love unrequited and When you're lying awake. Pirates of Penzance: How beautifully blue the sky. Ruddigore: I'm sailing o'er Life's Ocean wide. Yeomen of the Guard: I have a song to sing O. Pirates of Penzance: I am the very model of a modern Major-General. Martyn Green, June Bronhill and Andrew Gold with orchestra and chorus conducted by Cyril Ornadel. MGM © MGM-C877: © MGM-C86049 (12 in., 25s. 11½d. plus 9s. 3½d. P.T.).

I reviewed the first post-copyright Gilbert and Sullivan recording to be issued in this country in February last in the shape of a group of songs sung by Martyn Green on the Philips label. Here is Mr. Green again, with excellent partners in June Bronhill and Andrew Gold, and they are supported by an admirable chorus and orchestra conducted with a sensitive feeling for Gilbert's wit and Sullivan's music by Cyril Ornadel. Again, I can assure traditional Savoyards that they need have no fears.

There are inevitably some duplications but not as many as might be expected. The record costs 11s. 9d. more than its predecessor and whether it is worth that each must decide for himself. One point in favour of the new release is that it is available in both mono and stereo

whereas the Philips recording is in mono only. Even in the mono version the recording here is a little better and in stereo there is a most attractive intimacy. The earlier issue gives us more of Martyn Green himself and this may be the deciding factor for some. On the other hand the contributions of June Bronhill and Andrew Gold are very attractive and after hearing them we come back to Mr. Green with freshened palates, so to speak (for despite being separately banded I fancy that most people will usually play a complete side). For me the deciding factor in favour of the new release is that it includes "I can't think why" from *Princess Ida* and two songs from *Ruddigore*, three of Mr. Green's best songs the first of which is not otherwise currently available in any form and the second and third only in the 1951 Decca complete D'Oyly Carte recording of *Ruddigore*.

CLASSICAL WALTZES. Waldteufel. (a) The Skaters; Estudiantina; España; Très jolie. Ivanovici. (b) Donauwellen. Lehár. (c) Gold and Silver; Ballsirenen; Eva Waltzes. Vienna Symphony Orchestra conducted by (a) Wilhelm Loibner, (b) Paul Walter. Fontana © EFL2521 (12 in., 17s. 3½d. plus 6s. 2½d. P.T.).

This is a great month for classical waltzes. Had I received this record earlier I might have grouped it with one of the earlier ones discussed above but it is worth a place of its own for both Loibner and Walter are experienced and excellent waltz conductors and the VSO is in fine fettle. Only one of the waltzes—*Très jolie*—is absent from the catalogue and it is Waldeufel at his most ingratiating. Although apparently not currently available it has been recorded many times of course. *Donauwellen* is the only work of Ivanovici that ever seems to be heard but it is sufficiently attractive to suggest that there may be others worthy of being disinterred. The title "Ballsirenen" will not be familiar to all but the waltz will be for it is the famous one from *The Merry Widow*.

Much as I admire Rawicz and Landauer in music suited to piano duet playing I am not enamoured of their "Music from the Ballet" now issued on Decca Ace of Clubs © AGL1096. *Les Sylphides* is very agreeable, as one would expect from its source, but one misses the delicacy of Tchaikovsky's scoring in the selections from *Casse-Noisette* and *Swan Lake* and even more does one miss the thunder and brilliance of the orchestra in the Polovtsian Dances from Borodin's *Prince Igor*.

The selection of marches in "German Band Marches" played by the Nord Deutsches March Band conducted by Heinz Bartels is refreshingly original. The record opens with Teike's deservedly popular *Old Comrades* but the other thirteen are not at all familiar and several of them I do not recall having heard before. Four of them are labelled "Traditional, arr. Miller" and I presume this to be Lieutenant-Colonel George Miller, one-time Director of the Grenadier Guards' Band, as good an arranger as he was conductor and whose friendship I enjoyed from his Life Guards days, before he took over the band of the Grenadier Guards. These make attractive short marches. The other titles are: Piefke's *Preussens Gloria*, Henrion's *Fehrberliner Reitersmarsch*, Franz's *Der alte Dessauer*; Kussel's *Kameraden auf See*, Kollo's *Unter'n Linden* and *Egerlander*, *Seemannsmarsch*, *Baden* and *Gruss an Kiel* by unnamed composers. Of these the one I like best is the lively *Unter'n Linden*. The playing is good, just lacking the final degree of crispness and the recording is quite satisfactory in both forms, if a trifle inclined to coarseness at a high volume level (Pye Golden Guinea © GGL0113: © GSGL-10113).

An LP from the Grenadier Guards' Band under its present Director of Music, Captain R. B. Bashford and called "Sounds of Victory" is not entirely successful to my ears (Decca ©