

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

sent in a delightful selection of old colleague, **Stephane Grappelli** 1972 recorded in concert at Hall, featuring M Grappling violin with the Alan w of the disc equivalent this issue—Ed.] ine fettle with his Par "Acker Pie" (Pye ZCP active clarinet leading the as *Wolverine Blues*; *Rose and Sweet Georgia Brown*, most popular specialities. ionic ZCK4 60001) is a n recorded live during w York State location of sion which has already gressive pop mythology ost of the multitude who y did seem to love each were at a maximum with l bad trips at a minimum. e heard in this marathon eez, **Canned Heat**, **Joe ie, Sly and the Family fter and The Who**, and eek a highly appreciated e pop-minded youngsters ur acquaintance.

ent is afforded by the **Buffalo Springfield** in antic ZCK4 40071), the f which "**Crosby, Stills ZCK4 40033**) are direct so interesting. **Bread** are n be gauged from their (Elektra ZCK4 40209), ent songwriting of David and the **Nice** lean heavily) on classical material for isma ZCCAS1014). They le to the raucous rawness gression of the **Rolling ingers**" (Rolling Stones

I find plenty of rewarding talented **Pentangle** in atlantic TAC240), whose tal prowess sets off the their material. **Buffy** ther artist with much to lk terms as can be gleaned "let And Candlelight") and "I'm Gonna Be A (Vanguard VK79280), immelodious voice and a vibrato reminiscent of e compels attention and rly in backwoods num- **Wood Hills** in the second on is an unassuming and balladeer as the double- compleat Tom Paxton— 62004) confirms with its rformance.

e at hand, and **Dionne** a final 'e' to her surname r Bros ZCK4 46140), a rt Bacharach/Hal David s so well with the two n acting as producers in the "Keeping Track Latin" by **Lena Horne** is very disappointing over-busy arrangements. **NIGEL HUNTER.**

tic ZCK4 60000 series: £3-40
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d VK: £2-30. Warner: £2-30
5. CARTRIDGES. Decca ECSF
C: £2-50.

BAND OF THE IRISH ARMY. Finnegan's Wake; Erin Remembers; The Dawning of the Day; The Peeler and the Goat; The Camp by the Shannon; Rose Cátha Ardain (Battle Hymn of Artane); Molly Bloom; Flag of Freedom; Ireland Marches On; Kerry Boys; O'Rahilly's March; Wexford Rhapsody. **Band of the Irish Army** conducted by Col. J. M. Doyle. Col. J. Brennock and Lieut-Col. J. Doherty. Columbia Studio 2 TWO376 (£1.99).

This is a refreshing change from the general run of military band records. It is unmistakably Irish in flavour from beginning to end, and what good marching tunes so many of these Irish ditties make, both traditional and otherwise. The most substantial piece is the *Wexford Rhapsody* based on three popular Wexford insurrection ballads, *Boolavogue*, *Croppy Boy* and *Kelly the Boy from Killane*, which are woven together in attractive and musical style. Of the marches *Kerry Boys* and *O'Rahilly's March* stand out and of the medleys and fantasias I give first place to *The Dawning of the Day* and *The Camp by the Shannon*. The band, which would seem to be around 50 strong, is a good one although it does not quite achieve the swing and lilt (as distinct from tempo) in the marches as do some of the best of British bands. The Studio 2 recording gives us a very good balance between cohesion and separation, and avoids the starkness which we sometimes get from this process of recording.

PAUL ROBESON. BALLAD FOR AMERICANS AND CARNEGIE HALL CONCERT, VOL. 2. Ballad for Americans; Go down Moses; On my Journey, Patterns of Folk Song and Hazzidic Chant of Levi Isaac; Freedom; The Minstrel Boy; O grieve you now my Mother; Eriskany Love Lilt; This is my Hammer; Scandalise my Name; Now sleeps the crimson petal; The Four Rivers; Mexican Lullaby; All men are brothers. **Paul Robeson** (bass), with **American Peoples Chorus** and **Victor Symphony Orchestra** conducted by **Nathaniel Shilkret**, remainder with **Alan Booth** and **Harriet Wingreen** (piano). Vanguard VSD79103 (£2.19). Electronic stereo.

A new generation has grown up and is now approaching middle age since the famous broadcast of *Ballad for Americans* late in 1939 and the records which followed a little later, on 78s of course (HMV B9160-1, 4/41). It is good indeed that the unique original recording should be preserved and brought back into circulation again. And the engineers have done quite a remarkably good job with the transfer. Of the other items, Robeson gave two concerts in New York's Carnegie Hall on May 9th and 23rd, 1938, immediately before leaving America for an extended visit to England. These concerts were recorded live on the spot and most of the two programmes was included in two LPs issued a little later. Here are excerpts from the second of these, along with some studio recordings of about the same date. Over and above the historic interest of *Ballad for Americans* it adds up to a typical Robeson programme of songs from several lands, ending, of course, with the "Ode to Joy" fragment from Beethoven's Symphony No. 9. The rich voice and extrovert style are both unmistakable, and are admirably caught by the engineers. If I were to be limited to one Robeson recording this would now be my first choice.

WEBER. OVERTURES. Der Freischütz; Preciosa; The Ruler of the Spirits; Oberon; Euryanthe; Abu Hassan; Jubel. **Suisse Romande Orchestra** conducted by **Ernest Ansermet**. Decca Eclipse ECS045 (90p).

TH's only reservation when he reviewed the first six of these overtures in May 1959 was Ansermet's rather prosaic performance of the introduction to *Oberon*. What was always a well-filled disc is made even more desirable by the addition of *Jubel* Overture from another recording and in an appropriately triumphant performance. The recording, doubtless remast-

ered, still sounds excellent and the stereo is good. The only real alternative today seems to be the Bamberg recording of March 1971 and I prefer this reissue on all counts, including price and seven overtures as against six.

BAND AND STATE TRUMPETERS OF THE ROYAL HORSE GUARDS. Fanfare; The Thunderer; The Two Troupers; La Belle Hélène; Fandango; Nimrod; Marche Militaire; Regimental Slow March of the Royal Horse Guards; Regimental Quick March of the Royal Horse Guards—Aida; Washington Post; Scottish Medley; Tarantella; Cavalry of the Steppes; College of Heralds; Eventide. **Band and State Trumpeters of the Royal Horse Guards** conducted by Major J. E. Thirtle. Decca Eclipse ECS-R3104 (90p).

This was originally released in June 1959, on the Delyse label. In addition to crisp and clean playing, and a good spread of sound it has always remained in my memory as an excellent early example of the use of stereo to suggest movement. The horses whose clattering hooves are heard early in *Cavalry of the Steppes* move unmistakably and very naturally from left to right. A welcome reissue, particularly at the new reduced price.

FAMOUS SACRED SONGS. Henschel: Morning Hymn. Mendelssohn: ELIJAH—Then shall the righteous shine forth. Traditional (arr. Fraser): The Christ Child's Lullaby. Verdi: REQUIEM—Ingemisco. Robertson: All in the April evening. Bach: Bist du bei mir. Traditional: Amazing Grace. Purcell: DIDO AND AENEAS—When I am laid in earth. Kienzi: DER EVANGELIMANN—Geistliches Lied. Bach-Gounod: Ave Maria Adams: O Holy Night. Traditional: Battle Hymn of the Republic. Kenneth McKellar (tenor), orchestra conducted by Peter Knight with George McPhee (organ). Decca SKL5118 (£2.00).

Like Mr McKellar's earlier record of sacred songs this was recorded in Paisley Abbey, but here the 70 strong choir is not heard. Many may well welcome it particularly for the song from *Der Evangelimann*, by Wilhelm Kienzi (1857-1941). The opera may deserve to be largely forgotten but this number is worthy of preservation. One cannot pretend that there are not better versions available of many of the songs but it is a satisfactory collection sung in straightforward and forthright style, and well accompanied, but rather spoilt for me by Mr McKellar's now excessively wide and too frequently used vibrato. It has become almost a wobble. The arrangements, most of them by Peter Knight, are for the most part agreeable and apt.

LOLLIPOPS FROM VIENNA. Johann Strauss, Sr.: Gitana Galopp; Annen Polka; Hofball Tanz; Seufzer Galopp. Johann Mayer: Schnoifer-Tanz. Haydn: Zingarese (Gypsy Dances) Nos. 1, 6 and 8; Katharinen-Tanz, Nos. 4, 12, 6 and 127. Schubert: Dances from Opp. 9, 18, 67, 77 and 127. Lanner: Abendsterne Walzer; Neue Winer Ländler. Stelzmüller: Stelzmüller-Tanz. Schubert: Eocossaisen. **Boskovsky Ensemble** directed by **Willi Boskovsky**. Vanguard SRV98SD (99p).

First released on the modest priced Fontana BIG label ten years ago this record has been in and out of the catalogue ever since, and for this reason as well as others its return is to be welcomed wholeheartedly. It is sheer delight from beginning to end, and there are no alternatives to many of the titles. Willi Boskovsky leads on the violin a small but highly skilled and sensitive orchestra, the pieces for the most part if not entirely being played in or near to the original scorings, with a few strings, woodwind as required and a guitar sometimes replacing the double-bass. Particularly welcome are Mayer's *Schnoifer*, the Stelzmüller dance, and the four minutes taken from those which Haydn wrote for an Imperial ball in 1792. Naïve and unsophisticated if you like, but so charming, and so beautifully played. The sound is still first class.

RUMANIAN RHAPSODY. Enesco: Rumanian Rhapsody No. 1. Dvořák: Slavonic Dance No. 1. Brahms: Hungarian Dances Nos. 5 and 6. Dinicu-Heifetz: Hora Staccato. Smetana: Polka from "The Bartered Bride". Liszt: Hungarian Rhapsodies Nos. 1 and 4*. **New York Philharmonic Orchestra** conducted by **Leonard Bernstein**, Item marked * with **Julius Baker** (flute). CBS Classics 61259 (£1.49).

Despite his many other qualities and gifts as a conductor this is the sort of thing, in my view, to reveal Bernstein at his best. Music of brilliance, played with immense verve and skill, and complete extrovertness. I am particularly glad to have the first of Enesco's two Rumanian Rhapsodies in such a performance and so well recorded. I have had a soft spot for it ever since I heard it for the first time, in a recording directed by Ormandy, many years ago. The Dinicu-Heifetz *Hora Staccato* is a splendid piece of orchestral virtuosity, but so is the whole programme, and the solo flute, Julius Baker, is absolutely first class in the Liszt Rhapsody No. 4. Not a record to parse or analyse but to sit back and enjoy.

The **Boris Karloff/Vienna State Opera Orchestra/Mario Rossi** version of Prokofiev's *Peter and the Wolf* has been one of my favourites ever since it was first released ten years or so ago, partly because of the pointed playing, partly because of Karloff's telling of the story, and partly because of a thoroughly appropriate companion piece in the shape of the same composer's delicious *Lieutenant Kijé* Suite. Always on a modest-priced label, it is now cheaper than ever. The recording still sounds very good (Vanguard SRV174SD).

"The World of Albert Ketelbey" dates from 1959, when it was probably more responsible than anything else for the revival of interest in the sentimentalities, jollities and descriptive pieces that were so popular in the between-years years. Here, for the most part, are Ketelbey's best known pieces and both in performance by **Robert Sharples** and the **New Symphony Orchestra of London** and in sound they stand up well to the competition of the several similar records that followed in its wake (Decca SPA187).

"In London with the **Coldstream Guards**" also dates from 1959, when the band's Director of Music was Lieut-Col. Douglas A. Pope. Crisp playing and good recording of a mixed bag of pieces associated one way or another with London by Coates, Sullivan, Helyer, Binge and others, and to which Ketelbey's contributions are 'Abby' *Ampstead* and the lesser-known *State Procession* (Decca Eclipse ECS2101).

From London to the Tyne, to **Owen Brannigan** and the **Consett Citizens' Choir** singing *Blaydon Races*, *Whittingham Fair*, *Cushie Butterfield*, *Bobby Shaftoe* and other Tyneside favourites. Mr Brannigan is in excellent voice and obviously enjoys being the central figure in songs which he must have known and loved since childhood. He was born near Newcastle, but is of Irish descent, and was given a Welsh christian name. This was originally published on the Delyse label (Decca Eclipse ECS2105).

On to Ireland for the last two LPs. "Let's all dance to the **Callowglass Ceili Band**" is a lilted selection of lively dances played by a seven-piece band led on the accordion by Pat McGarr. Incidentally, I have to confess that I have no idea what a "Slip Jib Selection" is! (Beltona SBE122). A second ceili selection which I have enjoyed even more is "Off to Dublin in the Green" played by **Dermot O'Brien** (accordion) supported by piano, double-bass and drums (Beltona SBE133).

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