

## SONGS OF LAND AND SEA. Frederick Harvey

(baritone), with various accompaniments. HMV Greensleeve ESD7054 (£2.75). \*From CSD1335 (2/61), †CSD1469 (12/62), ‡CSD1460 (12/62), §CSD3587 (1/67), ¶CSD1495 (6/63). Phillips (arr. Wright): THE REBEL MAID—The Fishermen of England\*. Stanford: SONGS OF THE FLEET, Op. 117—The little Admiral\* (arr. Richardson); SONGS OF THE SEA, Op. 91—Drake's Drum† (arr. Williams); The Old Superb† (arr. Williams). Sanderson: Up from Somerset\* (arr. Richardson); Drake goes West† (arr. Dunn). German (arr. Richardson): Glorious Devon\*. Keel (arr. Barsotti): Salt Water Ballads—Trade Wind‡ (all with the Band of H. M. Royal Marines conducted by Lieutenant Colonel Sir F. Vivian Dunn). Longstaffe (arr. Denham): When the Sergeant Major's on Parade‡; German (arr. Denham): MERRIE ENGLAND—The Yeoman of England‡ (both with the Band of the Irish Guards conducted by Major C. H. Jaeger). Elgar: Shepherd's Song, Op. 16 No. 1§. Vaughan Williams: THE HOUSE OF LIFE—Silent Noon§. Butterworth: A SHROPSHIRE LAD—Loveliest of Trees§. Gurney: I will go with my father a-ploughing§ (all with Gerald Moore, piano). Sanderson: Devonshire Cream and Ciders. Peel: In Summertime on Bredone. Traditional: David of the White Rock¶ (arr. Somervell/Bennell); Blow the Wind Southerly¶ (arr. Whittaker/Saunders); An Eriskay Love Lilt¶ (arr. Kennedy-Fraser, orch. Bantock—all with Philharmonia Orchestra conducted by George Welton).

"His voice is of a type that scarcely exists today". That was RF's observation (reviewing CSD3587) and how right he was. The style, if a little less robust than Peter Dawson's, is equally unaffected, and the tone, if not quite so resonant, is just as firm. He sings the songs admirably and they're good songs for singing. An English baritone's territory used to be well defined: he was usually in the West Country, usually had Drake and the Spanish Main on his mind, was stained with a ruddy tan, and either standing by to reckon up his battleships or working at his nets. Even in the songs of Vaughan Williams or Ivor Gurney he tended to stay out of doors. Frederick Harvey had just the right straightforward, open-necked way with him, forthright and unfussy yet putting the songs over with vigour or tenderness enough. For me, the pick of the bunch, in their quite different ways, are *I will go with my father a-ploughing* and *Up from Somerset*, good-hearted music and wholesome singing. I enjoyed greatly the accompaniments of the Royal Marines and Irish Guards; but it's also good that on the second side we should have a change, and we couldn't do better than the Philharmonia and Gerald Moore. There is a generous bloom on the recordings, still sounding well. In fact, though there have been other recital discs with songs of this kind sung by well known artists of our time, this is the one for my money. J.B.S.

**KETELBEY. ORCHESTRAL WORKS.** Philharmonia Orchestra conducted by John Lanchbery, items marked \* with Ambrosian Singers. HMV (SQ) ASD3542 (£3.99). © Angel S37483.

*In a Persian Market\**. In a *Monastery Garden\**. *Chal Romano*. In the *Mystic Land of Egypt\** (with Vernon Midgley, tenor). *The Clock* and the *Dresden Figures* (Leslie Pearson, piano). *Bells across the Meadows*. In a *Chinese Temple Garden\**. In the *Moonlight Sanctuary of the Heart\** (Jean Temperley, mezzo-soprano).

In an informative and affectionate sleeve-note Peter Gammond recalls a visit to Ketelbey at his home in the Isle of Wight just a few months before his death in 1959. He recalls the composer's reluctance to provide information about himself or his music—something that I, too, have learned in recent years from correspondence with others who have sought to learn more about the man. On one point I can enlighten Mr Gammond. Albert William Ketelbey was not a pseudonym but the composer's real name, and if the name of William

Aston (which Mr Gammond suggests was his real name) was ever used, then that must presumably have been the assumed name. Aston, it seems, was both Ketelbey's mother's maiden name and also the district of Birmingham where he was born.

What my correspondence has also confirmed is the affection that is still felt for Ketelbey's music. This new collection will thus earn a ready welcome, and particularly for the imagination with which it has been put together. There are, of course, the old, familiar "characteristic intermezzos"; but these are provided with not only Ketelbey's elaborate instrumental and choral effects but also the solo vocal contributions that were an integral part of his conception—the Nile boatman's song of *In the Mystic Land of Egypt*, for instance. (Incidentally *Bells across the Meadows* and *In a Chinese Temple Garden* are misdated in the sleeve-note—they date from 1921 and 1923 respectively.) Most welcome are the less familiar pieces—the romantic *In the Moonlight*, which Stanford Robinson recorded in the early days of LP, and the *Chal Romano* overture with its gypsy violin solo. Best of all, I think, is *The Clock* and the *Dresden Figures*, in which two Dresden-china figures come to life and dance to the ticking of a clock. With its effective piano solo part, this is a particularly attractive piece of light music and a welcome antidote to pieces such as *In a Monastery Garden* and *In a Persian Market*.

In the more garishly orchestrated pieces I find that the natural thickness of Ketelbey's orchestration is not helped by the slightly muddy sound that I have noted before when listening in stereo to some of EMI's SQ compatible records. However, the recorded sound is generally good, and the performances are excellent. I am pleased that John Lanchbery does not over-sentimentalize the already sentimental big tunes, and his various soloists, chorus and orchestra give real distinction to the programme. A.M.L.

### LEHAR. Paganini.

Maria Anna Elisa  
Anneliese Rothenberger (sop.)  
Prince Felice Bacchiocchi  
Friedrich Lenz (ten.)  
Niccolò Paganini  
Nicolai Gedda (ten.)  
Bartucci Horst Sachtleben (speaking role)  
Count Hédouville  
Gerd W. Dieberitz (speaking role)  
Marchese Giacomo Pimpinelli  
Bella Giretti  
Heinz Zednik (ten.)  
Beppo, the Hunchback  
Olivera Miljakovic (sop.)  
Hunting Prince Benno Kusche (bass-bar.)  
Rainer Jako Wichartz (bar.)  
Bavarian State Opera Chorus, Bavarian  
Symphony Orchestra conducted by Willi  
Boskovsky, with Ulf Hoelscher, Ferenc Kiss  
(solo violins). EMI (SQ) SLS5122 (two records, nas, £7.95). Notes, text and translation included.

One of the frustrations of reviewing operetta records in these pages in recent years has been the fact that many of the best recordings have been available only through specialist import dealers and thus have never been submitted for review. This applies particularly to an outstanding series of issues released in West Germany by EMI Electrola, presenting some of the classic Viennese operettas more or less complete (with dialogue) on two records. Only a few have been issued in the UK as domestic issues—*Das Land des Lächelns* (World Records SOC242-3, 8/71—now deleted), *Die Fledermaus* (HMV Angel SLS964, 2/73) and *Wiener Blut* (HMV SLS5074, 3/77)—while a couple more have in fact managed to achieve review in their import form—*Eine Nacht in Venedig* (Electrola 1C 163-29 095-6, 9/68) and *Der Vogelhändler* (Electrola 1C 193-30 194-5 Q, 12/75). Otherwise we have had no more than the occasional excerpt in recitals such as the recent Anneliese Rothenberger collection (HMV Greensleeve ESD7043, 9/77). But here as a domestic issue is the very latest recording, released in Germany only a few months ago.

And what a 'cracker' it is! So far as I am aware, Paganini has previously had no more extended recording in German than the Ariola Eurodisc LP once available here from World Records (SOH234). Here, although two short numbers are omitted from the published score, there is a great deal more music on four well filled sides with a minimum of dialogue, and both performance and recording put the Eurodisc version completely into the shade. In one or two of these EMI recordings the sheer weight of forces has perhaps resulted in a rather heavy-handed treatment. But not here. Paganini was one of Lehar's later, more ambitious works, composed with Tauber in mind, and it repays the application of the very best in orchestral, choral and solo vocal resources. At times, perhaps, Lehar aims higher than his material really justifies, resulting in a certain pretentiousness in the extended finales; but there are rousing marches and ravishing dance tunes that fully repay the first-rate forces used here. Lehar was a superb orchestrator (listen, for instance, to the woodwind figuring in the opening number of Act 2), and he loved providing local colour. In the third act, set in an inn populated by smugglers, prostitutes, tramps and travelling musicians, the music provides something of a foretaste of *Giuditta* in the way it captures the Italian atmosphere with the use of tambourines and mandolins. Lehar also incorporates into the score some extended violin passages, for which EMI have employed a recognized soloist in the excellent Ulf Hoelscher.

There are, of course, some familiar hit numbers, of which the best known is "Gern hab' ich die Frau'n geküsst" ("Girls were made to love and kiss" in A. P. Herbert's English version). This is given a ravishing performance by Gedda, who throughout responds to the challenge of a testing role in ardent, ringing tones. Rothenberger, too, I have never heard sing better, and their duets are a special joy. The comic roles of Pimpinelli and Bella are also attractively sung, and there is a marvellously fruity contribution from Benno Kusche as the hunchback Beppo in a swaggering number at the start of Act 3. Though Boskovsky has previously restricted himself to operetta of an earlier era, he shows himself fully in sympathy with Lehar's more opulent style, unifying his varied forces towards a really exceptional team achievement.

The recording is beautifully rich and spacious, with only some slight lack of continuity between music and dialogue, plus some involuntary vocal contributions (presumably from Boskovsky), to provide slight jolts. Altogether this is a recording I would not wish to be without. It really is tremendous. A.M.L.

"Opera Intermezzi" is a reissue of DG 135 088 which I reviewed in January 1969. It is an admirably chosen selection of melodious excerpts for orchestra from operas all of which are Italian except Franz Schmidt's *Notre Dame* and even here the Austrian composer treated the libretto, which derives from Hugo's *Hunchback of Notre Dame*, very much in the Italian verismo style. Seven of the eleven numbers are played by the Berlin Radio Symphony Orchestra conducted by Paul Strauss and one by the same orchestra under Ferenc Friscay, while in the other three János Kulka and Ferdinand Leitner share the conducting of the Bamberg Symphony Orchestra. Throughout the performances are very good and idiomatic. Especially welcome in such a collection are the items which venture off the over-well trodden path. Those from *Cavalleria Rusticana*, *Pagliacci*, *La Gioconda* and the delicious *morcel* from Wolf-Ferrari's *I Quattro Rustighi*, which by the way is given a delightfully bouncing performance, must be included, but many may welcome more the intermezzos from, say, Mascagni's *L'Amico Fritz*, Wolf-Ferrari's *Il Campiello*, Cilea's *Fedora* and Puccini's *Swor Angelica*. The recordings

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