



Dvořák: a Requiem of consolation.

Pollak and Emil von Sauer; the fastidious craftsmanship, sensitivity, and quiet clarification of his playing reflect this heritage. Van Otterloo and his orchestra are in complete accord with the pianist's intimate, unruffled approach. As a further pleasure of this recording, the suavely played *tutti* are uncut. The delightful *Krakowiak* receives a performance akin to that of the concerto; it has a splendid freshness.

DGG's sound is truly astonishing in both versions. The mono is perhaps mellower but the stereo pressing has slightly more vividness and detail. H.G.

DVORAK: Requiem, Op. 89

Maria Stader, soprano; Sieglinde Wagner, contralto; Ernst Häfliger, tenor; Kim Borg, bass; Czech Sängchor; Czech Philharmonic Orchestra, Karel Ancerl, cond.

• DEUTSCHE GRAMMOPHON LPM 18547/8. Two L.P. \$11.96.

• • DEUTSCHE GRAMMOPHON SLPM 138026/27. Two SD. \$13.96.

Listening to this important first recording of a beautiful and deeply moving choral masterpiece, one realizes that, in neglecting such stunning creations as this and the *Stabat Mater*, we are being deprived of some of the world's great Requiems have been inspired by some tragic experience in their composers' lives. Not so this one. When he wrote it, Dvořák was happy, healthy, and at the height of his fame. But not only the circumstances of its composition but also its style make this Requiem different from most others. It is a long work, in thirteen sections, but only occasionally does it rise to great dramatic heights. This is music more of consolation than of grief; as such, it is perhaps closest in spirit to the Fauré Requiem.

The performance it receives here is an authoritative, devoted, and highly polished one, completely worthy of the noble score. The singing of the quartet of soloists is almost always of a high order, though Kim Borg deserves a special word of praise for the consistent beauty and warm resonance of his vocalism. The chorus is exceptionally well disciplined, and the orchestra plays with fine tonal sheen.

The resonant hall where the recording was

made lends impressive depth to the sound, but it also renders the choral passages somewhat indistinct at times. This results in a degree of muddiness in the monophonic edition; in stereo, the wider spread of the voices makes for greater clarity. The directional effect is particularly good as it applies to the chorus and to the vocal soloists, the latter spread across the entire front of the stage. In addition, the disc surfaces are absolutely silent. All this helps to create a realistic, concertlike illusion that adds immeasurably to the enjoyment of this immensely attractive music. P.A.

DVORAK: Serenade in D minor, Op. 44—
See Beethoven: *Octet for Winds, in E flat, Op. 103.*

DVORAK: Slavonic Dances: Nos. 1, 3, 7, 10, 16—See Brahms: *Hungarian Dances.*

DVORAK: Slavonic Rhapsody, No. 3, in A flat, Op. 45; Scherzo capriccioso, Op. 66—See Brahms: *Hungarian Dances.*

DVORAK: Symphony No. 5, in E minor, Op. 95 ("From the New World")

Czech Philharmonic Orchestra, Václav Talich, cond.

• PARLIAMENT PLP 101. L.P. \$1.98.

In the old days, the RCA Victor catalogue contained 78-rpm recordings of three or four of the Dvořák symphonies by Václav Talich and the Czech Philharmonic Orchestra. Each of these was a masterpiece of interpretative insight. Evidently, these same artists remade at least one of these symphonies for Supraphon. Since Parliament is now engaged in reissuing these Supraphon discs in this country at a budget price, it is fervently to be hoped that they will make available all the Dvořák recordings made under Talich's direction. The present one is notable for its freshness and dignity, with sound that is most acceptable. P.A.

EGGE: Symphony No. 3

†Harris: *Kentucky Spring*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 602. L.P. Available on special order only.

The symphony by the Norwegian composer Klaus Egge is an extremely attractive work, with the aggressiveness, grit, punch, and largeness of line that mark the true symphony and justify the use of the term. Roy Harris' *Kentucky Spring*, on the other side, is precisely the opposite. It is as gentle, relaxed, witty, and delicate a piece as the contemporary American repertoire affords. It is not the sort of work with which one ordinarily associates Harris' name, but there it is. And very well played and recorded, to boot. A.F.

ENESCO: Octet for Strings, in C, Op. 7

String Ensemble of the Rumanian Symphony Orchestra, Constantin Silvestri, cond.

• ARTIA ALP 119. L.P. \$4.98.

A somewhat longish but pleasantly Brahmsian piece, vividly performed, poorly recorded. A.F.

FRANCK: Organ Works

Pierre Cochereau, organ.

• OMEGA OML 1045. L.P. \$3.98.

• • OMEGA OSL 45. SD. \$3.98.

Labeled "César Franck: Complete Organ Works, Volume 1," this disc gives promise that eventually we shall have modern replacements for the generally excellent series by Clarence Watters, once available on Classic. Included in the present release are the *Trois Pièces pour Grande Orgue*. Franck's contribution to the dedication of the Caillaillé-Coll organ at the Trocadero in 1878, and eight excerpts from the eighty-nine pieces that comprise the two books of *L'Organiste*, works Franck originally composed for the harmonium in 1889-90. Of the *Trois Pièces*, the *Fantaisie* and *Pièce Héroïque* are conceived on the grand scale; the *Cantabile* is simpler and more intimate. So are the shorter, less interesting pieces from *L'Organiste*.

Omega has wisely chosen to record this music on a Caillaillé-Coll instrument, one such as Franck himself played. Its tone is warm, full, and romantic, and Cochereau is obviously an artist sympathetic to his assignment. The *Fantaisie* has breadth and grandeur; the *Cantabile* and pieces from *L'Organiste* are registered and delivered without fuss or pomp. Only the *Pièce Héroïque* suffers slightly from too many variations in tempo.

The recorded sound is a joy, either in the full-throated monophonic or the well-spread-out stereo version. The tonal range is amazingly wide, with 32- and 4-foot stops emerging with equal clarity and absence of distortion at all volume levels—and this with about a four-second reverberation period in Notre Dame. The microphone placement was evidently fairly close, as it is often possible to hear the air escaping from a pipe as it speaks.

This is a disc of such excellence that I am awaiting its sequel impatiently. P.A.

GILBERT and SULLIVAN: H.M.S. Pinafore (or The Lass That Loved a Sailor)

Jean Hindmarsh (s), Josephine; Joyce Wright (c), Hebe; Gillian Knight (c), Little Buttercup; John Reed (b), Sir Joseph Porter; Jeffrey Skitch (b), Captain Corcoran; Thomas Round (t), Ralph Rackstraw; Donald Adams (bs), Dick Deadeye. D'Oyly Carte Opera Chorus, New Symphony Orchestra, Isidore Godfrey, cond.

• • LONDON OSA 1209. Two SD. \$11.96.

Gilbert's dialogue for the Savoy operas entered the public domain in January 1960, and London has been quick to take advantage of the occasion with this brand-new and complete recording of *H. M. S. Pinafore*. Doubtless the remainder of the Savoy repertoire will be newly recorded in similar fashion. The sharp Gilbertian gibes which sound so effective and amusing in actual performance seem to me to be far less pungent when heard on records. Perhaps this may, in part, be because the singers in the cast, who, I assume, also handle the spoken word, do not appear to savor or thrust home the point of their lines.

The vocal performance itself is perhaps more notable for the excellence of its teamwork than for the outstanding contribution

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