

NOTES AND CORRECTIONS

Philip L. Miller writes to correct a statement in his review of Panzéra recordings (Journal XIV/2) in which he states that Panzéra had met Debussy. Mr. Patrick Saul has written to Mr. Miller stating that Panzéra told Mr. Saul that he had never met the composer.

Mr. Keith Hardwick of the International Classical Division, EMI Limited, writes to clarify several issues raised by reviews of EMI productions in the Journal:

"THE ART OF VICTORIA DE LOS ANGELES SLS 5233. The notation Mono/Stereo means precisely what it says - some of the records were recorded in mono, and have been transferred as such. Otherwise we would have used the phrase "Mock-Stereo" or "Re-processed Mono".

"THE ART OF DINU LIPATTI RLS 749. The Nocturne No. 8 of Chopin from the live 1950 concert was deliberately omitted because the sound was woefully inferior to the studio recording which is included. The Chopin Waltzes and the Grieg and Schumann concertos were excluded because they were already in the catalogue."

"THE VOICE OF META SEINEMEYER. Helios H 88002. The "Madre pietosa Vergine" used is the acoustic version recorded on one side in 1924-25, not an electric record of 1928. The Oehman 'Tosca' duet was used in preference to a Pattiera version for the very good reason that no such recording exists."

Mr. Harald Henrysson is now preparing an updated edition of the Bjoerling discography and wishes those with new information or revisions to send them to the following address:

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