

HISTORIC VOCAL RECORDINGS

SCHUBERT LIEDER ON RECORD (1898-1952): Ave Maria. Edith Clegg, contralto, Ungeduld. Paul Knüpfer, basso. Heidenröslein. Minnie Nast, soprano. Litanei; Ständchen (Zögernd leise). Marie Goetze, mezzo-soprano. Hark, hark, the lark. David Bispham, baritone. Der Neugierige. Franz Naval, tenor. Rastlose Liebe; Die Allmacht. Edyth Walker, mezzo-soprano. Erlkönig; Du bist die Ruh; Die Liebe (Klärchens Lied) (Freudvoll und leidvoll). Lilli Lehmann, soprano. Der Wanderer. Ernst Wachtre, basso. Abschied; Der Leiermann (Eng). Harry Plunket Greene, baritone. An die Leier. Pauline Cramer, soprano. Die Forelle. Leopold Demuth, baritone. Am Meer. Gustav Walter, tenor. Die junge Nonne. Susan Strong, soprano. Der Wanderer; Aufenthalt; Der Leiermann (all in Russian). Leo Sibiriakov, basso, Frühlingsglaube. Heinrich Hensel, tenor. Der Kreuzzug. Wilhelm Hesch, basso. Ständchen (Leise flehen meine Lieder); Liebesbotschaft. Leo Slezak, tenor. An die Musik; Du bist die Ruh; Suleika II (Ach, um deine feuchten Schwingen); Ellens Gesang II (Jäger, ruhe). Elena Gerhardt, mezzo-soprano. Das Wandern; Der Leiermann. Sir George Henschel, baritone. Der Müller und der Bach. Elise Elizza, soprano. An die Musik; Gruppe aus dem Tartarus. Ottilie Metzger, contralto. Sei mir gegrüsst. Friedrich Brodersen, tenor. Wohin?; Ungeduld. Frieda Hempel, soprano. Gruppe aus dem Tartarus; Erlkönig. Alexander Kipnis, basso. Du bist die Ruh; Die Liebe hat gelogen. John McCormack, tenor. Im Abendrot; Verklärung. Aaltje Noordewier-Reddingius, soprano. Ruckblick; Frühlingstraum; Mut!. Richard Tauber, tenor. Gretchen am Spinnrade; Mignon II (So lasst mich scheinen). Meta Seinemeyer, soprano. Die Forelle; Lachen und Weinen; Der Lindenbaum (all in French). Vanni-Marcoux, basso. An die Musik. Ursula Van Diemen, soprano. Memnon (in English). Harold Williams, baritone. Das Lied im Grünen. Sigrid Onegin, contralto. Der Doppelgänger; Der Tod und das Mädchen (both in Russian). Feodor Chaliapin, basso. Aufenthalt; Pause; Ihr Bild. Hans Duhan, baritone. Sei mir gegrüsst; Auf dem Wasser zu singen; Geheimes. Lotte Lehmann, soprano. Der Lindenbaum; Der Tod und das Mädchen. Julia Culp, contralto. Der Atlas; Erlkönig; Der Doppelgänger (all in French). Charles Panzera, baritone. Die Forelle; Der Hirt auf dem Felsen. Lotte Schöne, soprano. Am Meer. Friedrich Schorr, baritone. Gretchen am Spinnrade. Dusolina Giannini, soprano. Erlkönig (in French). Georges Thill, tenor; Henri Etchevery, basso; Claude Pascal, boy soprano. Der Tod und das Mädchen. Maria Olszewska, contralto. Nachtviolen; An die Geliebte; Das Heimweh; Der Jüngling an der Quelle; per Schmetterling. Elisabeth Schumann, soprano. Der Musensohn. Therese Behr-Schnabel, mezzo-soprano. An die Laute; Am See; Frühlingssehnsucht; Der Wanderer an den Mond. Karl Erb, tenor. Auflösung; Wiegenlied (Schlafe, schlafe); Wiegenlied (Wie sich der Äuglein); Liebesbotschaft. Ria Ginster, soprano. Ganymed; Romanze (Der Vollmond strahlt); Das Wirtshaus; Kriegers Ahnung. Herbert Janssen, baritone. Mignon I (Heiss mich nicht reden); Nachstück; Die junge Nonne. Susan Metcalfe-Casals, mezzo-soprano. Erlkönig. Marta Fuchs, soprano. Die Taubenpost; Lied eines Schiffers; Widerschein. Gerhard Hüsch, baritone. Auf dem Wasser zu singen. Frida Leider, soprano. Halt!; Eifersucht und Stolz; Schäfers Klage lied. Aksel Schütz, tenor. Die Vögel; Liebhaber in allen Gestalten; Seligkeit. Elisabeth

Schwarzkopf, soprano. Im Frühling; Auf der Bruck. Sir Peter Pears, tenor. Der Hirt auf dem Felsen. Margaret Ritchie, soprano. Ihr Bild; Das Lied im Grunen. Julius Patzak, tenor. Auf dem Wasser zu singen; Heidenroslein. Irmgard Seefried, soprano. Am Bach im Frühling; Gruppe aus dem Tartarus; Meeresstille; Wanderers Nachtlied I & II. Hans Hotter, basso. An die Leier. Flora Nielsen, mezzo-soprano. Prometheus. Bernhard Sonnerstedt, baritone. Aus Heliopolis I (Im kalten, rauhen Norden). Endre von Koreh, basso. Am Feierabend; Trock'ne Blumen; Nacht und Träume; Das Fischermädchen. Dietrich Fischer-Dieskau, baritone. Die Allmacht; Frühlingsglaube; Wanderers Nachtlied (Über allen Gipfeln). Kirsten Flagstad, soprano. EMI RLS 766, 8 discs.

In his introduction Keith Hardwick tells us this retrospective was conceived in 1978 to observe the 150th anniversary of Schubert's death, but as it was found impossible to prepare so extensive a program in time, the project was shelved. The success of the Hugo Wolf Society reissue in 1981 sparked a return to the work. To shape the program it was decided to establish the cutoff date with the coming of LP; the order is roughly chronological according to the first recording date for each artist. 1952 makes sense in another way which is not stressed - Fischer-Dieskau was at the threshold of his career and was soon attracting a whole new generation of lieder enthusiasts. Certainly he did not plot a revolution. He simply took a long new look at the poetry in lieder and bent every effort to make the texts understandable. Such concern was by no means a new thing. Interpretation of words in music is what lieder singing is all about, the aim of every fine singer. But Fischer-Dieskau's more intellectual approach was novel.

One's first reaction on looking over the impressive list of the 64 singers brought together here may be to miss some old favorites. Hardwick anticipates this, explaining that certain artists - he mentions only Schumann-Heink, Mysz-Gmeiner, Rehkemper and Schlusnus - recorded for the wrong labels. One is tempted to add a few more names once featured in American catalogs - Sembrich, Gadski, Ober, Eames (for her Gretchen am Spinnrade), Dux, Ivogun, and more recently Bjoerling and Marian Anderson. For the collector who "has everything" there are 12 unpublished recordings included.

What then are the older traditions of lieder singing? We must remember that the song recital is not such a long established institution. Most of Schubert's songs were written for his friends, who would gather at the homes of the more wealthy ones to hear the latest. By good fortune Michael Vogl, an opera baritone nearing the end of his career, came to know Schubert and to love his lieder. From all accounts he was not too meticulous in following the scores, but the composer at the piano did not complain. He felt a strong bond between them. A generation was to pass after Schubert's death before the public recital came into being. The first performance of Die schone Mullerin was given in 1856 by Julius Stockhausen, who, though he sang in opera, may have been the first lieder specialist, and was the teacher of such artists as Anton Van Rooy, Raimund von zur Muhlen and Anton Sistermanns, all famous recitalists. Unfortu-

nately of these only Van Rooy seems to have made records, and he is not among those present in this set.

The patriarch of our survey is Gustav Walter, born in 1834, six years after Schubert's death, and a first generation lieder singer. Though he retired from opera in 1887 and his three records were made in 1904 at age 71, his Am Meer may well serve as a model even today. His voice is silvery and steady, the difficult tessitura well sustained. Perhaps he takes a few more breaths than he would have in his prime, but he needs no apologies. Next in order of seniority is Lilli Lehmann, the great Isolde and Brunnhilde. She was among the first to give Liederbende in New York. Born in 1848, she recorded Erlkönig in 1907. If she seems careless about singing some of the notes as written (which as we have seen was also true of Vogl) she makes a gripping drama of the great ballad.

Sir George Henschel, two years younger than Lehmann, was a conductor, composer and self-accompanied singer. It is remarkable how little the voice and the singing changed between his 1914 recording of Das Wandern and his Leiermann of 1928. The youthful enthusiasm of the first contrasts with the tragedy of the second. David Bispham, born in 1857, sings Hark, hark, the lark in English and in a much freer style. He lingers over phrases and holds notes "a piacere" in a manner that would be severely criticized today. An American Columbia record of the song, made four or five years later, is practically identical except that the recording is weaker and noisier. I should add that his Columbia recordings of Erlkönig and Der Wanderer are not open to such criticism.

With the exception of Henschel these pioneer recitalists were famous opera singers. Around the turn of the century we begin to find lieder specialists. For the first three decades the field was dominated by Elena Gerhardt and Julia Culp. Culp never appeared in opera; Gerhardt made her debut in 1905 but quickly decided opera was not for her. The four Gerhardt recordings reproduced here are most revealing. Two date from 1911 and are accompanied by her mentor Artur Nikisch. An die Musik is done very broadly, so broadly in fact that the phrases are broken and the song does not flow. Interestingly, she recorded it again with Harold Craxton in 1924 for Vocalion. Here the tempo is comfortable, the song more shapely. Du bist die Ruh, recorded the same day in 1911, is also rather free. Gerhardt was active in the HMV studios during the late twenties; for the centennial in 1928 she made an album of 18 Schubert songs which should be reissued, though at that time she was having some difficulties with breath support and consequently with intonation. Suleika, recorded in 1929, is one of the best from that period. There are some today who do not care for her voice; to me it is a fine blend of tone and language. One realizes how beautiful German can be. And to those who come under her spell, her deep understanding and beautiful delivery of the text more than compensates for her shortcomings. Jäger, ruhe von der Jagd is from a semi-private set she made with Gerald Moore in 1939, and it rates among the finest things she did.

Culp was a prolific recorder in the early days for Odeon, and later for Victor. The two examples in this set, however, are from the six sides made by the new electrical process in 1926. Though she was only 46 she had been retired for several years. Though limited in range, her basically cool and soothing voice was one of the loveliest I have known. Like the voice itself, her articulation was softer than Gerhardt's. Her Lindenbaum is sung dreamily and tenderly; one thinks of it less as a part of Winterreise than as the near-folksong it has become. The postlude is cut in the recording. In Der Tod und das Mädchen she presents a rather bewildered girl, then Death speaking in a soft and soothing voice. She does not take the low D. These singers made their points by tonal coloring, phrasing, and by pronouncing the words on the vocal line. Underlining in the modern manner was not their way.

Plunket Greene, whose book Interpretation in song is a classic, sang a few seasons at Covent Garden in the nineties, but he was best known as a recitalist. He believed in singing in the vernacular, and with the two selections here, Abschied (1904) (in German-at a breakneck speed) and Der Leiermann (in English-30 years later), he makes a good case for translation. A comparison of the 69-year-old Greene and the 79-year-old Henschel is fascinating.

Susan Metcalfe-Casals was a greatly admired recitalist for a couple of decades after her debut in 1897. Her records were not made until 1937; they were issued in a semi-private edition and are now quite rare. That her voice was past its bloom is unimportant. She was still able to convey the confused feelings of the young nun as well as those of the dying minstrel of Nachtstück singing his last song. Not so successful was Therese Behr-Schnabel, who made her debut in 1898 and had long since retired before recording with her husband in 1932. Not much is left of the voice; chief interest is in the piano.

Of the later singers only Ria Ginster was a fulltime lieder singer. Most divided their time between opera and song. McCormack never felt really at home in the opera, especially after his phenomenal success in recital. Though a patriotic Irishman he loved to sing lieder and he did a great deal to make the repertory known. Two examples here are a beautifully phrased Du bist die Ruh and a rather free and dramatic Die Liebe hat gelogen. Frieda Hempel withdrew from the opera at the height of her popularity but went on giving recitals for many years. The two songs from Die schone Mullerin recall the vivacious side of her art.

Lotte Lehmann and Elisabeth Schumann devoted their time increasingly to lieder as their opera careers were tapering off. Unfortunately for this set, Lehmann's best lieder records were made for American Victor and Columbia; the examples given here hardly do her justice. For one thing they are hampered by the accompanying "orchestra" - in this case actually a salon trio. But I have never understood the heartiness of her Sei mir gegrusst (1927) (more like Dich, teure Halle than An die ferne Geliebte). Auf dem Wasser zu singen, made the same day, is rhythmically so distorted by the instrumentalists that the barcarolle almost becomes a waltz. As

it happens, Frida Leider's singing of this same song is hampered by the erratic playing of the renowned Michael Raucheisen. Schumann, on the other hand, is represented by six lesser-known songs, all delightful.

Karl Erb became a great lieder singer when an accident forced his retirement from the opera, and happily he made a long series of records during the thirties. Three included here date from 1937. His was a very distinctive voice, crystal clear diction not less charming for its Swabian accent, and masterly phrasing. Leo Slezak is not so well represented by an abbreviated Ständchen with orchestra (1907) and a piano accompanied Liebesbotschaft (1909). His best lieder records were made for Polydor in the late twenties. Hans Duhan, long a popular member of the Vienna State Opera, had the distinction of recording Die schöne Müllerin, Winterreise and Schwanengesang for the Schubert centennial in 1928. Pause, Aufenthalt and Ihr Bild are taken from those sets. A good artist with a somewhat frayed voice, he suffers in the last song from too close recording.

The next group, singers active in the thirties in both opera and song, are well remembered by their recordings. The magnificent voice and dramatic gifts of Alexander Kipnis could hardly fail to be impressive in Erlkönig (1936) (He recorded it again for Victor in 1939; a comparison is revealing, especially between the pianists, Gerald Moore and Celius Dougherty.) Gruppe aus dem Tartarus (ca. 1924) to me is disappointing for a curious reason: one of the surprises of this set is a performance by the contralto Ottilie Metzger, made in 1911. For me at least she brings the great song vividly to life, so that both Kipnis and Hans Hotter seem a little mild - Metzger recalls the incomparable Victor recording of Povla Frijsh. Gerhard Husch is particularly ingratiating in his evenly flowing Die Taubenpost; Widerschein and Lied eines Schiffers have recently been reissued by Arabesque. In the last song I miss the dreamy feeling called for: the marking in the score is pp except for the middle section - but I must admit I have rarely been satisfied. The best performance I know is by Fritz Wunderlich. Of Herbert Janssen's four songs only Das Wirtshaus has previously been published. I believe I can understand this in the cases of Ganymed and the Rosamunde Romanze. Perhaps the artist meant to do them again. In the first his pace is rather deliberate and he does not succeed in carrying through the final phrase (admittedly not easy); in the second he seems definitely down to earth. One remembers the "medieval" atmosphere in Gerhardt's recording. On the other hand, Kriegers Ahnung comes to life. Julius Patzak is in fine form for the infectious Das Lied im Grunen and the introspective Ihr Bild. If I have reservations about Giannini's Gretchen am Spinnrade and Fuchs' Erlkönig, they have to do with the pianist. From Tauber's abridged Winterreise three songs are characteristic. And with Am Meer we are reminded that Schorr was a fine lieder singer.

Although Flora Nielsen did sing in opera, as a Gerhardt pupil she made an enviable reputation in recital. I would not have chosen An die Leier to represent her, as it seems to me definitely a song for a male voice. (We have it also from the lesser-known Pauline Cramer, an unpublished 1909 recording, sung in English.) The Swedish baritone Bernhard

Sonnerstedt gives a fine account of the dramatic Prometheus. No need to praise Flagstad and Hotter, but Flagstad's Wanderers Nachtlid is an unpublished take from 1952, and Hotter impresses once again with his ravishing "pianissimo."

Schwarzkopf and Seefried bring us into familiar territory, but these are recordings from 1946, 1947 and 1948, and two of Schwarzkopf's offerings are previously unreleased. Two selections from Aksel Schiøtz's justly admired Die schöne Müllerin and the less familiar Schafers Klage are especially fine. I confess to disappointment in Sir Peter Pears' Im Frühling which exhibits the kind of freedom we find bothersome in some of the earlier singers. Fischer-Dieskau himself does a particularly effective Nacht und Träume.

Various performances by Russian and French artists are sung in translation, which puts them in a special category. The Russians, Chaliapin and Siberiakov, are very much laws unto themselves; we must take them on their own terms. The French are less erratic. Vanni-Marcoux sings such songs as Lachen und Weinen and Die Forelle, one can well imagine, with a twinkle in his eye. Panzéra, who has demonstrated elsewhere that he can sing in excellent German, gives striking French performances of Der Atlas (1930), Der Doppelgänger (1934) and Erlkönig (1934), the last in Berlioz's orchestration. A remarkable Erlkönig is presented by Georges Thill (1930) assisted by Henri Etchevery singing the words of the Father, and Claude Pascal, boy soprano, singing those of the Child. (For this there is an historical precedent. Schubert's friend Albert Stadler told of an occasion when the composer himself took part in a trio performance - though not in public - singing the Father, Vogl the Erlking, and Josefine Koller the Child.)

One of the surprises comes at the very beginning. Edith Clegg, who recorded the first Schubert song in England, was a well known concert and festival singer who made occasional appearances at Covent Garden. Her voice recorded remarkably well for those early days, and though she makes a generous ritard at the end of Ave Maria, she is not guilty of the excesses indulged in by some of her contemporaries. Because she recorded on a 7" disc the introduction and postlude are cut.

An example of changing styles is provided with Heidenröslein, sung first by Minnie Nast (1902), and later by Seefried (1947). Nast stretches the song unmercifully; Seefried keeps it in line without being rigid. To me the poorest performance in the anthology is Die junge Nonne by Susan Strong (1907). Aside from the unfortunate studio orchestra, the voice is unremarkable, the singing dull. And the singer alters the last phrase to end on a high note.

In conclusion, balancing the great features of this set against those of academic interest, surely every lieder collector will want to own it. What we can learn about lieder traditions is ironic, for every great artist does things in his own way. Still, the "sine qua non" is musicianship and clear diction.

I should mention a flaw in the set sent me for review. An extra label somehow slipped onto the final side, covering the inner grooves so that the last two songs are unplayable.

RICHARD TAUBER (1891-1948): Ein Portrait. MOZART: Don Giovanni--Il mio tesoro. MEHUL: Joseph--Vaterland! Ich muss dich früh verlassen; ROSSINI: Barbiere di Siviglia--Strahlt auf mich der Blitz des Goldes (with Benno Ziegler, baritone); FLOTOW: Martha--Ach! so fromm; wie das schnattert, wie das plappert (with Ziegler); WAGNER: Walküre--Winterstürme; NESSLER: Trompeter von Sackingen--Behüt' dich Gott; D'ALBERT: Tiefeland--Zwei Vaterunser; STRAUSS: Rosenkavalier--Di rigori; OFFENBACH: Contes d'Hoffmann--Es war einmal am Hofe von Eisenack; BIZET: Carmen--Ich seh' die Mutter dort (with Elisabeth Rethberg, soprano); Hier an dem Herzen treu geboren; SMETANA: Prodana nevesta--Nun in Lust und Leide (with Rethberg); TCHAIKOWSKI: Eugene Onegin--Wohin seid ihr entschwunden; VERDI: Forza del Destino--In dieser feierlichen Stunde (with Ziegler); PUCCINI: Madama Butterfly--Leb' wohl, mein Blütenreich; KORNGOLD: Die tote Stadt--O Freund, ich werde sie nicht wiederseh'n; STRAUSS: Zigeunerbaron--Als flotter Geist; FALL: Die Rose von Stambul--Ein Walzer muss es sein (with Carlotta Vanconti, soprano); LEHÁR: Paganini--Gern hab' ich die Frau'n geküsst; Der Graf von Luxemburg--Bonheur, n'est-ce pas toi; Schön ist die Welt--Liebste, glaub' an mich; Giuditta--Schönste der Frauen; KÁLMÁN: Die Herzogin von Chicago--Weiner Musik; KÜNNEKE: Der Vetter aus Dingsda--Goodnight; STRAUSS: Eine Nacht in Venedig--Sei mir gegrüsst, du holdes Venetia; LEHÁR: Der Zarewitsch--Es steht ein Soldat am Wolgastrand; Das Fürstenkind--Schweig' zagenes Herz' Das Land des Lächelns--Von Apfelblüten einen Kranz; Friederike--O wie schön; BERTÉ: Das Dreimäderlhaus--Was schön res könnt's sein als ein Wiener Lied (with Vanconti); KÁLMÁN: Das Veilchen vom Montmartre--Was weiss ein niegeküsster Rosenmund?; GÖTZE: Der Page des Königs--Was wär' mein Lied, könnt' ich's dir nicht singen?; PAUMGARTNER: Rossini in Neapel--Ach, manche vergangene Nacht hab' ich mit reizende Frauen verbracht; SCHUBERT: Der Lindenbaum; Der Wanderer; Der Doppelgänger; SCHUMANN: Die Lotosblume; Wanderlied; MENDELSSOHN: Abschied vom Walde; WOLF: Heimweh; Über Nacht; LOEWE: Tom der Reimer; WAGNER: Traume; GRIEG: Ein Traum; Ich liebe dich; Verborgene Liebe; STRAUSS: Zueignung: Allerseelen; Ständchen; Ruhe, meine Seele; WEINGARTNER: Liebesfeier; RIES: Am Rhein und beim Wein; RAYMOND: Grüss mir die stolzen Burgen am Rhein; HERMANN: Drei Wanderer; PRESSEL: An der Weser; KOSS: Winterlied; ROSSMANN: Mädelchen, wenn es Frühling ist; RUBENSTEIN: Komm, holdes Mädchen, der Lenz ist erwacht [Melody in F]; GALL: Mädchen mit dem roten Mündchen; ABT: Gute Nacht, du mein herziges Kind; KAPELIER: Ich hab' amal a Räuscherl q'habt; MEYER-HELMUND: Ballgeflüster; THOMÉ: Liebesgeständnis [Simple aveu]; FRIML: L'amour, toujours l'amour; OPENSHAW: Liebe bringt Rosen [June brought the roses]; TOSTI: Sehnsucht [Ideale]; LEONCAVALLO: Abschied [Addio]; TOSTI: Todesehnen [Vorrei morire]; GANNE: Extase; RUBINSTEIN: Die Nacht; ERWIN: Du bist die Frau, von der ich traume; ENGEN: Kleine Mädis träumen; BURKE: Ein Hauch Jasmin; ERWIN: Die schönste Augen hat meine Frau; JURMANN: Einmal im Leben; RÖTTER/KAPER: Tränen weint jede Frau so gern; SCHMIDT-GENTNER:

Einmal sagt man sich "Adieu"; ERWIN: Ich Küsse ihre Hand, Madame;
DOELLE: Wenn der weisse Flieder wieder blüht; ABRAHAM: Der schönste
Gedanke bist du; KAPER/JURMANN: Ein Lied aus meiner Heimat; COWLER:
Es gibt ein Frau, die dich niemals vergisst; TAUBER: Wer eine Mutter zu
Hause hat; LASSEN: Ich hatte einst ein schönes Vaterland; PFEIL:
Mein Himmel auf der Erde; KROMER: Nach der Heimat möcht' ich wieder.
Richard Tauber, tenor. EMI Electrola 1C 137-78 130/34, 5 discs.

Richard Tauber was one of the great tenors of his time, but he did not, like Caruso, Gigli or McCormack, begin with a promising voice. According to Clemens Hoslinger's introductory notes he had a hard time convincing anybody that he had anything at all to go on but his innate musicality and his overweening ambition to be an opera singer. Nor had he the makings of a matinee idol. He was by no means handsome; the well remembered monocle was not an affectation but the consequence of extreme nearsightedness. His voice was limited both in volume and in range and had to be extended by tricks of vocal technique, which seems to account for some of the Tauber effects and mannerisms, the high falsetto endings and the distortion of vowel sounds in the upper reaches. He had three more-or-less concurrent careers: he was at the height of his popularity at the Vienna Opera when he met Franz Lehár in 1922. From this point on their names were inseparable. But on his visits to this country, beginning in 1931, he came as a lieder singer. This "portrait" presents him in these various aspects. The first two sides are devoted to opera, the third and fourth to the operettas of Lehár and others, the fifth and sixth to lieder and the rest to light songs and salon numbers. The recording dates range from his first sessions in 1919 to 1946 in his final years in England. As a lieder singer he had a style of his own, not untinged by his Lehar successes. He was not fanatical in his adherence to the composers' scores, not above treating the note values "a piacere" and, if the melodic line did not suit him, transposing whole phrases up an octave.

James Dennis's Tauber discography (The Record Collector, Vol. 18, nos. 8-10) lists 735 titles, but since that was published in 1969 we may assume that others have been added since. Still, that is a rather impressive list, and though there has been no lack of LP's made from it (12 are familiar to me), it should not surprise us to find plenty of novelties in a program like this. What may seem surprising, indeed, is that some of his most famous performances are omitted - Dein ist mein ganzes Herz, the Frasquita serenade, Wien, du Stadt meiner Träume, to mention the most obvious. Quite probably they were avoided because of availability from other sources. In the 86 selections presented here surely there will be novelties for any but the most seasoned Tauber fans.

The opera disc opens appropriately with Il mio tesoro (1939) reminding us that at the Vienna Opera his Mozart singing was particularly admired. And of the recordings I know of this taxing aria, this is one of the best. A bit freer than McCormack's, it lacks something of its easy flow, but few tenors have phrased the piece so well, Champs

paternels from Mehul's Joseph (in German) was made in 1945. Complete with recitative, it is a beautiful smooth performance. With these perhaps the finest singing is in the 1920 Italian aria from Rosenkavalier, which remains a model. The various duets are delightful, especially that from The bartered bride with Rethberg (1921). After many years I still love to hear her voice rise to the octave F after 11 measures of monotone. The Walküre spring song (1920) may seem like surprising repertoire, but in his young days he liked to use it for auditions, though he would never have ventured to sing in the opera. This is an unusually lyrical performance. In the Carmen flower song (1923) he follows the score where few tenors dare, singing the climactic B-flat "pianissimo" but this no doubt was the only way he could do it. To mention only a couple more, the less familiar arias from Tiefland (1925) and Die tote Stadt (1924) are especially welcome.

Trying to pick out highlights among the songs of Lehár, Johann Strauss, Kálmán and the rest I find myself frustrated, for no one else was ever so much at home in this music. And so it comes down to a question of taste. Of some interest is the duet from Die Rose von Stambul with his onetime wife Carlotta Vanconti, though she was hardly in his class.

The two sides of lieder call for more comment. Der Lindenbaum, taken from a set of 12 songs recorded with Mischa Spoliansky at the piano in 1927, is deprived of introduction, interludes and postlude because it was recorded on a ten-inch disc. The performance, I would say, is rather businesslike. And the low lying phrase Ich wandelte mich nicht is taken up an octave. Der Wanderer sung with orchestra (1928) sounds strange in the tenor voice, and even in the high key he does some transposing. At least he does not sentimentalize. Der Doppelgänger is another strange choice for his repertoire, especially with the orchestral background. He is characteristically free with the note values, uses a special "marcato" effect, but misses the depth of the song. Again the orchestra is a drag on Die Lotosblume (1927) nor does the high falsetto ending help. On the positive side, I have always liked his recording of Wolf's youthful Über Nacht (1932) despite the orchestra; here he sings with real conviction. And Tom der Reimer (1939) for all its abbreviated prelude and further cut in the song, is convincingly done. The very early Träume (1919) has dignity and charm, and Ruhe, meine Seele (1919) is surprisingly good. It is less surprising that he hits his stride in Weingartner's Liebesfeier.

Most of the lighter songs that follow find him in splendid voice, especially Am Rhein und beim Wein (1925) and the rather obvious Drei Wanderer (1929), with a memory of Liszt's Drei Zigeuner. Mädelchen, wenn es Frühling est, self-accompanied, is intimate and charming, and the well remembered Ich küsse ihre Hand, Madame demonstrates what was lacking in Rudy Vallee's performance. Both are dated 1928. Lassen's Ich hatte einst ein schönes Vaterland, with text by Heine (1927) is tucked away among these popular items, and altered almost beyond recognition. And there are such tidbits as arrangements of Rubinstein's

Melody in F (1931) and Thomé's Simple confession (1932), along with L'amour, toujours l'amour and June brought the roses (both 1927).

How many of these anyone will want to listen to at one sitting I will not venture to guess, but I think I have indicated that I have enjoyed a good deal of the program. For the Lehár addict I should recall my review in this journal of a whole Lehár-Tauber disc (announced as the first of a comprehensive series) (Vol. XII, nos. 1-2, p.99). Finally I must note some confusion in the order of the program as listed.

THE ART OF RICHARD TAUBER: BEINES: Ständchen; WAGNER: Träume; STRAUSS: Zueignung; Ruhe, meine Seele; SCHUMANN: Dichterliebe--Nos. 1-5, 7, 13; STRAUSS: Traum durch die Dämmerung; SCHUBERT: Die Krähe; KIENZL: Der Evangelimann--Selig sind, die Verfolgung leiden; AUBER: Fra Diavolo--Ewig will ich dir gehören; KIENZL: Der Kuhreigen--Lug, Dursel, lug; STRAUSS: Rosenkavalier--Di rigori armato; MOZART: Zauberflöte--Dies Bildnis ist bezaubernd schön; Don Giovanni--Nur ihren Frieden (Dalla sua pace); VERDI: Forza del destino--In dieser feierlichen Stunde (with Benno Ziegler, baritone); THOMAS: Mignon--Leb' wohl, Mignon; KORNGOLD: Die tote Stadt--Gluck das mir verblieb (with Lotte Lehmann, soprano); Ich werde sie nicht wiedersehn; VERDI: Traviata--Entfernt von Ihr (De' miei bollenti spiriti); WAGNER: Meistersinger--Am stillen Herd; Morgendlich leuchtend; MOZART: O wie ängstlich; WEBER: Freischütz--Durch die Wälder; J. STRAUSS: Zigeunerbaron--Als flotter Geist; LEHÁR: Paganini--Gern hab' ich die Frau'n gekusst; STOLZ: Im Prater blüh'n wieder die Bäume; SIECZNSKI: Wien, du Stadt meiner Träume; J. STRAUSS: Fledermaus--Herr Chevalier; Genug, damit genug (with Lotte Lehmann, Grete Merrem-Nikisch, sopranos; Karen Branzell, contralto; Waldemar Stagemann, baritone); ZELLER: Der Vogelhändler--Wie mein Ahnl zwanzig Jahr; BOHM: Still wie die Nacht; LEHÁR: Das Land des Lächelns--Bei einem Tee en deux (with Vera Schwarz, soprano); Von Apfelblüten einen Kranz; Wet hat die Liebe (with Schwarz); Dein ist mein ganzes Herz; STOLZ: Madame sucht Anschluss--Adieu, mein kleiner Gardeoffizier; LEHÁR: Die lustige Witwe--Viljalied; Lippen schweigen; ARNOLD: Da draussen in der Wachau; O. STRAUS: Ein Walzertraum--Da draussen im duftenden Garten; LEHÁR: Friederike--O wie schon; Schon ist die Welt--Es steht vom Lieben gar (with Gitta Alpar, soprano); HEUBERGER: Im Chambre séparée; KÁLMÁN: Gräfin Maritza--Grüss mir mein Wien; KREISLER: Sissy--Die Liebe kommt; MOSZKOWSKI: Liebe Kleine Nachtigall.
Richard Tauber, tenor. EMI HMV RLS 7700, 3 discs.

This latest Tauber anthology is a generous and well rounded program, showing the tenor in various stages of his career (though not chronologically) in his capacities as lieder singer, opera artist, operetta star and master of Viennese song. The first four bands of side one are from his first recording session, 26 June 1919. Appropriately, the first song is the Ständchen of Carl Beines, to whom Tauber gave credit for building his voice from its unpromising beginnings. The little serenade has charm, especially as Tauber sings it, but perhaps three stanzas are

a little more than we need. Träume, not so often sung by a tenor, fits Tauber's art well; his sensitive treatment of the text might serve as a model. It is done in the original piano version. Zueignung is sung rather broadly but with fervor. On the climactic word, "heilig", we note a Tauber mannerism, vowel distortion on the top note. But Ruhe, meine Seele is a real masterpiece, enough to establish the tenor among the great lieder singers. The first five songs from Dichterliebe have been on LP before. One wonders why he did not record the entire cycle (or perhaps he did, unsuccessfully?). Whether Ich grolle nicht was done at the same session is not clear. This is a powerful and personal performance, bringing out the full bitterness of the words. The high climax is no problem to him. About 14 years later he added Ich hab' im Traum' geweinet with Percy Kahn at the piano. The recording is of course fuller in sound, but the voice has lost some of its freshness. Traum durch die Dämmerung seems a little rushed, with the piano part rather jumpy. And here Tauber is surprisingly free with the note values. Die Krähe is taken from his abridged Winterreise, no stranger to collectors. Though recorded as early as 1927 it seems to me there is a touch of Lehar in it.

Sides 2 and 3 are given to opera, ranging in recording date from 1919 to 1946. The Evangelimann aria represents one of Tauber's great roles, and what he gives it is great singing. The Kuhreigen selection is not so well known, not quite so stunning in itself, yet hardly less well sung. Tauber's Rosenkavalier aria has long stood as a model, though sung a tone down. Here is vocal characterization at its best - all the self-importance and vanity of the Italian tenor is brought out in the singing. Three Mozart arias prove the justice of Tauber's reputation in this field. The Mignon piece is warm but not oversentimental; the Forza takes less well to the German text. It is also unfortunate that the baritone, Benno Ziegler, is placed in the background. The Traviata aria fares better. The two scenes from Die tote Stadt are famous recordings, with Lehmann in fine form. It should be noted that we have here the original version, not electrically enhanced.

Though Wagner was not Tauber's métier, he has no difficulty with the two Meistersinger selections. If one were to quibble, perhaps the Prize song is on the fast side. Inevitably he is at home in the Freischütz scena, and he was still in voice in 1946. The big feature of the third side is the pair of ensembles from Fledermaus with the all-star cast headed by Lehmann. Surely these deserve their place among the great recordings. Of the Lehar numbers suffice it to say that the performances are definitive, especially Tauber's greatest hit (of which John Steane makes some fun in his introduction) - Dein ist mein ganzes Herz. Of the two sopranos who share three duets, Vera Schwarz is the more impressive. It would be hard to resist Tauber in such songs as Wien, du Stadt meiner Träume or Im Prater blüh'n wieder die Baume. The two final bands on the last side bring us what violinists know as Kreisler's Liebeslied and the once very famous Serenade of Moszkowski.

Coming in the wake of the 5-disc Portrait, this set may well be an embarrassment of riches to the tenor's fans. Happily, there are only nine duplications in these two long programs - the classic Rosenkavalier, the Forza del destino duet, the solo from Die tote Stadt, the entrance song from Zigeunerbaron, the great hit song from Paganini, Von Apfelblüten einen Kranz from Das Land des Lächelns, O wie schön from Friederike, Träume and Ruhe, meine Seele.

A TRIBUTE TO DR. FRIEDER WEISSMANN (Historic performances - 1926-1933) - conducted by Dr. Weissmann). GOUNOD: Faust--Scène de l'église (German). Meta Seinemeyer, soprano; Emanuel List, basso. WAGNER: Lohengrin--Bridal Chamber scene. Emmy Bettendorf, soprano; Lauritz Melchior, tenor. MEYERBEER: L'Africaine--Adieu, mon doux rivage (German). Elisabeth Rethberg, soprano. GIORDANO: Andrea Chemier--Udite! Sono sola!... Ora soave (German). Meta Seinemeyer, soprano; Tino Pattiera, tenor. MASSENET: Manon--Je suis seul... Ah! fuyez, douce image (Italian). Dmitri Smirnoff, tenor. LEHAR: Zigeunerliebe--Es liegt in blauen Fernem. Vera Schwarz, soprano; Richard Tauber, tenor. MAY: Der Duft eine schöne Frau begleitet. Lotte Lehmann, soprano. STRAUSS, J.: Der Zigeunerbaron--Ein Fürstenkind; Er ist Baron. Lotte Lehmann, soprano; Karin Branzell, contralto; Richard Tauber, tenor; Grete Merrem-Niksich, soprano; Waldemar Stagemann, baritone. KORNGOLD: Das Wunder der Heliane --Prelude, Act III; STRAUSS: Der Rosenkavalier--Waltz movements, Act II; GLUCK: Iphigénie en Aulide--Overture; WEBER: Jubel-Overture, Op.58; TCHAIKOVSKY: Ouverture solennelle, 1812, Op. 49. Members of the Berlin State Opera Orchestra. Ritornello Records R-1001-2, 2 discs.

Dr. Weissmann is well remembered by all oldtime collectors as the conductor for most of the Parlophon-Odeon records imported from Germany in the twenties. His European career came to an end with the arrival of the Nazis, but he was active in South America and the States for some years. In the mid-forties he was principal opera conductor for RCA Victor, accompanying numerous famous recordings by Milanov, Albanese, Pierce, Warren and others. He now lives in retirement in New York.

Just how many recordings Weissmann made in Germany is a matter of conjecture, but in an interview with Peter Hugh Reed in The American Record Guide (Nov-Dec 1946) he estimated something over 1500. Weissmann made his debut with the Berlin State Opera in 1920, but he soon found himself embarked on a parallel career with Parlophon, which expanded during the next years from a small enterprise to one of the leading European recording companies. It all began in 1921, when Emmy Bettendorf had been engaged to record Senta's Ballad. Weissmann had coached her in the opera and so she requested that he accompany the recording. This led to a long series of Bettendorf recordings. (She once estimated that she had made about 500, but her published discography in The Record Collector (vol. XV: 7-8) numbers only 239.) Meta Seinemeyer made 80 discs for Parlophon, all of which were probably conducted by Weissmann. But there were many other artists - Tauber, Husch, Lotte Lehmann, Joseph Schmidt and Gita Alpar, to mention only a few - with whom he was associated in

recording. At the same time he was a pioneer in orchestral recording. (He told Reed about recording the nine symphonies of Beethoven in the acoustic days. The finale of the Ninth had to be omitted because the studio was not large enough to accommodate the chorus!) Obviously it has been possible to include only a small portion of Dr. Weissmann's output on these two discs.

It is appropriate that the program should begin with Meta Seinemeyer, who married Dr. Weissmann just before her early death. She is joined by Emanuel List in the church scene from Faust, sung in German. The voices emerge very clear and forward; the chorus is stronger than it would sound in the opera house. But those were the days of dry studios, and a certain boxiness is characteristic of the whole program. We hear Seinemeyer again partnered by Tino Pattiera in the big Andrea Chenier duet for which they were famous at the Dresden Opera. Many of us remember the Lohengrin bridal chamber duet by Bettendorf and Melchior - long an international standard - and here it is sounding its best. The performance is slightly cut, originally issued on five 12" sides. Another old favorite is the Act 1 aria from Africaine meltingly sung in German by Rethberg. More surprising is the Manon aria in Italian by the Russian Smirnoff. Though no longer young, the tenor's voice was still in good shape. There is a cut in the middle section of the aria. Vera Schwarz and Richard Tauber in a duet from Zigeunerliebe, Lotte Lehmann in a charming Viennese song and the great ensembles from Zigeunerbaron complete the first disc.

The second is devoted to good examples of early electric orchestral recordings. The selection from Korngold's Das Wunder der Heliane remains a novelty, rather a meandering piece but colorful and very busy. Then spirited Rosenkavalier waltzes and the dramatic overture to Iphigénie en Aulide. Amusingly, the two overtures on the last side both end with national anthems. To properly appreciate these recordings one must remember what acoustic orchestral records were like. The realism of these brilliant performances was very impressive in its day. Of course that day was long before the introduction of canons and fireworks into the 1812. If nowadays the old excitement is beyond recall and the orchestral brilliance has somewhat faded, there still is plenty of spirit in these performances, and they pay tribute to an important figure in the history of recording.

GOUNOD: Ce que je suis sans toi; Au rossignol; Venise; Prière; Chanson de printemps; L'absent; Viens, les gazons sont verts; Envoie de fleurs; Mignon. Pierre Bernac, baritone; Francis Poulenc, piano (9 October 1957).
POULENC: L'histoire de Babar, le petit éléphant. Pierre Bernac, narrator; Graham Johnson, piano (27 November 1977). BBC broadcasts. The Friends of Pierre Bernac PB 1.

"The true founder of the "mélodie" in France was Charles Gounod" so declared Maurice Ravel. And in his book The interpretation of French song (Praeger, 1970), Pierre Bernac devotes a section to Gounod, with the opening statement: "Charles Gounod is the true originator of the French "melodie." He wrote more than two hundred, certainly of very

uneven quality, but some are undoubtedly masterpieces. (A well-chosen group of Gounod "mélodies" is worth including in a recital program as being typical of an epoch.)"

Composers before Gounod wrote "romances." These songs were generally strophic, repeating the same music with many strophes, provided with simple accompaniments for piano, harp or guitar. As Bernac points out, Gounod's "mélodies" were "very close to the 'romance' in their strophic form, and even at times in their spirit..." But Gounod was discriminating in his choice of poems; his sense of prosody and his melodic gift set him apart. Although his piano parts were still little more than "accompaniments," he often extended his lengthy songs with elaborate piano introductions and interludes. "Curiously enough," says Frits Noske, "Gounod's best 'mélodies' are precisely those that suffer from this weakness (e.g. Venise and Chanson de printemps). While this failing may easily be neutralized by the omission of one or more strophes, such a procedure was not, of course, within the composer's intentions." Bernac also recommends shortening Au rossignol by omitting the second strophe, and in this performance (as well as in his 1945 recording) he does just that.

All the songs in this broadcast have been recorded before, by such artists as Souzay, Danco, Mauranne, Vanni-Marcoux, Laplante, Bogard and others. Not all the best are included - Le soir, O ma belle rebelle, Où voulez-vous aller? - but certainly Au rossignol, Venise, Chanson de printemps and L'absent are among the finest.

This 1957 broadcast came very near the end of Bernac's singing career. At 58 his voice, never a beautiful one, was dry and quavery; the recording, too, shows its age. Nevertheless, Bernac was looked upon as the high priest of French song, and he was still able to demonstrate how these songs should be sung. The record will be of value to students listening with his book in hand, as six of the nine songs are to be found in it. And it would be difficult today to come by the three he recorded commercially.

The Poulenc on the reverse is a curio, an unusual piece for children. There is a story behind it. It seems the young daughter of one of Poulenc's cousins heard him improvising, and finding the music dull placed before him Jean de Brunhoff's book L'histoire de Babar, le petit éléphant with the request that he play it. What followed was eventually developed into the present score. It is a narration with musical commentary somewhat in the manner of Peter and the wolf. By 1977 Bernac had reached 78, but since this is not a piece for singing it offers him no problems. And the music is in the competent hands of Graham Johnson.

Philip L. Miller