

ing notes is a welcome one. I do wish they spread out onto three sides to avoid the Adagio side-break. Peter Burkhardt's appreciation of Knappertsbusch is particularly appropriate in his paragraph noting the conductor's insistence, against general critical opinion, on Bruckner's "sensuousness." Given the extraordinary richness of this performance, that observation is particularly apt.

Henry Fogel

Alexander Kipnis from Historic Broadcast Recitals Given in 1943/44 and Now Issued for the First Time. MUSSORGSKY: Boris Godounov--Monologue; Clock Scene; Farewell (Shostakovich orchestration) (Philharmonic-Symphony; Fritz Reiner, conductor, 23 July 1944); Prayer (Rimski-Korsakov orchestration); Song of the Flea (Orchestra; J. Stopak, conductor, 1 May 1943); MOZART: Don Giovanni--Madamina (29 May 1943); VERDI: Don Carlo--Ella giammai m'amo (12 June 1943); NICOLAI: Lustigen Weiber von Windsor--Als Büblein klein (29 May 1943); KOENEMANN: When the king went forth to war; KNIPPER: Meadowland (1 May 1943) (Stopak, conductor). SCHUMANN: Dichterliebe, (Op.48) (Wolfgang Rose, piano) (1943); SCHUBERT: Aufenthalt; Gute Nacht; Der Wanderer; Erlkönig (with piano) (1936). Comments by Kipnis from interview with Robert Sherman on WQXR Listening Room. DISCOCORP 210, 211, 2 discs.

The first of these two discs is a historic document of first importance, for the Boris Godounov broadcast with Reiner was the world premiere of the Shostakovich orchestration. The three excerpts, with Kipnis in magnificent voice, are followed by Boris' prayer in the familiar Rimski-Korsakov version. Mussorgsky's Song of the Flea, with orchestra, follows, and the first side is filled out with some comments on Boris.

Perhaps one does not think of Kipnis as Leporello (though he did sing the part at the Met). His performance of the Catalogue Aria is brisk and chatty in less-than-perfect Italian. The great aria of King Philip in Don Carlo is well sung, but halfway through something goes wrong in the recording. Falstaff's drinking song from Nicolai's Merry Wives is properly ponderous. When the king went forth to war was a Chaliapin specialty, and the composer, Koenemann, may be remembered as Chaliapin's accompanist. A very Russian song, it describes the pomp with which the king marches into battle and contrasts it to the fate of the poor serf who goes to fight for him. Meadowland is a souvenir of World War II, a song that helped keep up the morale of the Russian troops. To complete side 2 Kipnis discusses conductors.

The second disc adds up to a Lieder recital. The Schumann cycle cannot be called a complete success. The Kipnis voice was too big and too deep for the character of Heine's young lover. The pauses between the songs might have been tightened up for continuity, and the gremlins seem to have been at work, repeating one song--Hör' ich das Liedchen klingen. Kipnis recorded three of the Schubert songs commercially--the

Erlkönig at least twice. The other, Gute Nacht, is incomplete, stopping after the first stanza. Finally the singer has some things to say about the singing of songs.

Philip L. Miller

The Art of Elisabeth Schwarzkopf: LOEWE: O süsse Mutter; Die Blume der Ergebung; Abendstunde; Frühlingsankunft; Frühling; Sonnlicht; Liebesliedchen; März; Abschied; WEBER: Mille volte mio tesoro; Va, te consola, addio; Se il mio ben (with Lia Piltti, soprano); REGER: Wiegenlied, Op.142, No.1. (Michael Raucheisen, piano, ca.1943). BACH: Cantata No.202, Weichet nur, betrübte Schatten (Concertgebouw Orchestra; Otto Klemperer, conductor, 1957). HANDEL: Messiah; Er weidet seine Herde (NDR Orchestra; Wilhelm Schüchter, conductor, 1952). MAHLER: Wo die schönen Trompeten blasen; Ich atmet' einen linden Duft; Ich bin der Welt abhanden gekommen (Vienna Philharmonic Orchestra; Bruno Walter, conductor, 1960). SCHUBERT: Vedi, quanto adoro, D.510; Misero pargoletto, D.42 (Michael Raucheisen, piano, 1953). MOZART: Zauberflöte--Ach, ich fühl's; Idomeneo--Zeffiretti lusinghieri; Don Giovanni--In quali eccessi (RAI/Torino Orchestra; Mario Rossi, conductor, 1 December 1952). HAYDN: Scena di Berenice (Netherlands Chamber Orchestra; Szymon Goldberg, conductor, 1958). HANDEL: Hercules--Alco!; How blest...; Ah! think... (American Opera Society; N. Rescigno, conductor, 2 December 1960). WOLF: Im Frühling; Anakreons Grab; Wie lange schon war immer mein Verlangen; Nein, junger Herr; Mein Liebster hat zu Tische mich geladen; Bedeckt mich mit Blumen; In dem Schatten meiner Locken; Mögen alle bösen Zungen; Die Zigeunerin (Wilhelm Furtwängler, piano, Salzburg Festival, 1953). DISCOCORP RR-208, 3 discs.

Some of the above listed contents may have a familiar look; the first of the three discs was reviewed in these pages as IGI 385, in Vol. XIII, No.3. Also the Wolf Lieder accompanied by Furtwängler have a history. Taken live at the Salzburg Festival, twelve songs were released in 1971 as Seraphim 60179. For anyone who treasures that disc the nine songs presented here will complete the recital. But all 21 have been available on Fonit-Cetra F 30.

Not to repeat what I wrote about the Loewe-Weber-Reger disc, in which Schwarzkopf is so well matched by the Finnish soprano Lia Piltti--when they come to exchanging roulades in the stratosphere one can hardly tell them apart--this is the earliest Schwarzkopf on record. As a star pupil of Maria Ivogün she was working with Michael Raucheisen, Ivogün's husband, who seems to have rounded up all the best German singers in those grim times to explore little-known repertoire on the Berlin Radio. For sheer joy in virtuosity this disc is irresistible.

Starting thus at the beginning, this set gives fair documentation of Schwarzkopf's career in live broadcasts. Just after the war, in January 1946, she met Walter Legge, later her husband and the guardian of her art. From a high coloratura soprano he guided her into the lyric repertoire; like Lotte Lehmann she developed from a Sophie into a Mar-