

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.

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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-

schallin. Himself a longtime champion of Lieder, Legge established his wife among the most popular recitalists of her day. The voice gradually took on a darker color; her mastery of it approached perfection.

The change is plainly to be observed in He shall feed his flock, sung in German in 1952. Using the version for one voice only, and thus losing the contrast in the Come unto Him section, may account for the brisk tempo. One misses the familiar pastoral lilt. The three Mozart numbers are also from 1952. In the Zauberflöte and Idomeneo the recorded sound is a little cloudy. But especially the first is an early example of what I have called the "confidential" manner, so characteristic of her later singing. Though as the program notes tell us, Legge trained her in "getting the most out of her phrasing and expression," it is not always easy to catch individual words. Needless to say, she was a celebrated Donna Elvira; she here delivers a stinging Mi tradi. From 1953, once again accompanied by Raucheisen, come two little known Italian arias by Schubert, sung with virtuosity and style. The lovely Bach Wedding Cantata was captured in 1957, apparently in Amsterdam with Otto Klemperer at the helm, and in 1959 the brilliant Haydn scene is done to a T with Szymon Goldberg. In 1960 she is back in Vienna with Bruno Walter, appropriately singing three lovely Mahler songs. The sound here is unusually good for informal recordings. Finally we have three selections from Handel's Hercules, taken at a performance of the American Opera Society, not, I believe, a broadcast. This probably accounts for a good deal of coughing throughout. This time we must accept the labeling as evidence that she is singing in English.

And now back to 1953 and the Wolf recital. It is difficult to speak of the performance without going into too much detail. The personal and historical interest is of course obvious, and the interpretations of the various songs are intriguingly "different." Under the circumstances of recording one should not expect perfect balance, and I suspect the rather dry piano tone does less than justice to Furtwängler. But this is not said to cast any doubt on the value of this memento.

One thing not lacking in this program is applause. I note that enthusiasm breaks out after each one of the Wolf songs, which is a reminder of how it used to be at song recitals. Nowadays we are forbidden to clap until the end of each group, however miscellaneous the songs may be. Personally, unless the group is a cycle or there is a mood to sustain, I like some healthy signs of approval. Still, in a recording that one will perhaps play many times, so much applause seems unnecessary.

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