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### Corrections and Clarifications

#### Sergei Rachmaninoff – The Complete Recordings

A couple of editorial errors crept into my Sound Recording Review of RCA Victor's *Sergei Rachmaninoff – The Complete Recordings*, (*ARSC Journal*. 1993;24[1]:71-76), which I'd like to correct at this time. The first sentence should read: "Nearly fifty years after his death..." The last sentence in the first paragraph should read: "Rachmaninoff was certainly *not* Bach's equal as a composer (he has much company)..." etc.

There are also some errors in the footnote references. In the text, references 1 and 2 are correct, but 3, 4, 6 and 7 should be 1, and 5 should be 3. Finally, the Russian Gypsy singer referred to on the last page of the review is Nadejda Plevitskaya.

Since that review was written, I have obtained a used copy of the RCA Victor LP *The Great Rachmaninof* referred to in the text. This LP was not a Victrola re-issue, as I had stated, but was a Red Seal LP issued in 1962 as LM-2587. *The Great Rachmaninoff* does, indeed, contain an alternate take of the *Bach Prelude in E Major*.

Three takes were made in Hollywood in 1942, on February 25, 26 and 27, the last of which was approved for release by Rachmaninoff. Although the date listed on LM-2587 is February 27, 1942, and the jacket notes make no mention of the inclusion of an unissued recording, this performance is different from the published version. Careful listening reveals that even Rachmaninoff was unable to achieve a technically faultless performance of this difficult transcription, and in these two takes, very minor errors occur in different places. There are subtle musical differences, as well. The question which remains concerns the date of this alternate recording. One would logically assume that the LP contains the 1935 take marked "hold" by Rachmaninoff. However, the recorded sound more closely resembles the acoustically dry character of the 1942 Hollywood sessions.

ARSC member Joe Salerno has helped solve this puzzle. He has supplied me with a cassette copy of the 1935 alternate take, as released on a private LP entitled *Rachmaninoff Rarities*, MJA Records 1966-2. This take is different from the other two, being slower in tempo and more reverberant in recorded sound than the 1942 Hollywood recordings. The alternate take on RCA Victor's LM-2587 must, therefore,

have been made on February 25 or 26, 1942.

Mr. Salerno also supplied a copy of the 1933 party recording of *Bublichki*, from another private LP entitled *A Recital by Sergei Rachmaninoff*, Opus Records MLG-69. The LP included a spoken commentary by Mr. Sascha Greiner, a Steinway associate who worked closely with Rachmaninoff. Therefore, *Sergei Rachmaninoff – The Complete Recordings* is missing three items which have previously appeared on LP. I am most grateful to Mr. Salerno for sharing these recordings with me. Gary A. Galo, Potsdam, NY