Francescatti as soloist), the Bruckner Fourth Symphony, and the Mozart Haffner and Jupiter Symphonies. Eugene Ormandy and the Philadelphians will contribute Walton’s Belshazzar’s Feast, the Berlioz Symphonie fantastique, and the Beethoven Eroica. And Leonard Bernstein and the New York Philharmonic will be represented by the Beethoven Fourth Piano Concerto (with Glenn Gould), Bloch’s Schelomo (with Leonard Rose), the complete Daphnis and Chloe of Ravel, and the Schumann Fourth Symphony.

COMMAND: The important news from Command this fall is its entry into the classical field. After several years of concentration on the pops repertoire (and with an impressive record of best-selling productions, mostly of the percussive variety, behind it), the company is now embarking on some more ambitious pursuits. The new series of Command Classics, says Enoch Light, has been engineered to appeal to the discriminating music lover rather than the stereo sensationalist. The debut release will include two records by the Pittsburgh Symphony under William Steinberg (the Second Symphonies of Brahms and Rachmaninoff), a Ravel collection from the Colonne Orchestra under Pierre Dervaux, and the Mussorgsky-Ravel Pictures at an Exhibition played by the Paris Conservatoire Orchestra under André Vandernoot.

Of course, Command will continue to bring out the usual quota of pops releases, "The Dixie Rebels" and "Exposition of Pure Sound" are among the scheduled titles this fall.

COMPOSERS RECORDINGS: The late Jacques de Menasce, an American composer of Austrian birth and onetime contributor to High Fidelity ("Sour Notes on a Basset Horn," October 1957), is being honored by a disc devoted to four of his chamber works: the performers include Lillian and Joseph Fuchs and the pianist Joseph Bloch. Also on the CRI agenda: the Concord Sonata of Charles Ives, played by George Papastavrou, and a collection of works by Frederick Jacobi.

DECCA: The Fuchs team appears again on the Decca label in Mozart’s Sinfonia concertante. K. 364, for Violin, Viola, and Orchestra; Frederic Waldman conducts the Aeeterna Chamber Orchestra. Stokowski and the Symphony of the Air will be heard in Brahms’s Serenade No. 1 in D minor, K. 481, and the New York Pro Musica in an album called “Fifteenth-Century Netherlands Masters.”

DEUTSCHE GRAMMOPHON: Two operas are listed for fall release: The Marriage of Figaro, recorded in Berlin (and in Italian) under the baton of Ferenc Fricsay with a cast that includes Maria Stader, Irmgard Seefried, Dietrich Fischer-Dieskau, and Renato Cenci; and a Dresden-made Elektra, with Inge Borkh, Marianne Scheel, Jean Madeira, Fischer-Dieskau, and Karl Böhm conducting. In the orchestral category we find: the three popular Tchaikovsky symphonies re-recorded for stereo by the Leningrad Philharmonic and its permanent conductor, Eugene Mravinsky; the Bartók First and Brahms Second Piano Concertos, played by Geza Anda and conducted by Fricsay; a Liszt miscellany with pianist Shura Cherkassky and the Berlin Philharmonic under Karajan; and the Berlioz Symphonie fantastique performed by Markewitch and the Lamoureux Orchestra. In the off-the-beat-track department there’s Kodály’s Summer Evening (the composer conducting the Budapest Philharmonic) and a Fischer-Dieskau recital of Scottish songs by those well-known Highlanders Haydn, Beethoven, and Weber.

DISTINGUISHED RECORDINGS: Piano rolls are the specialty here, and the performers in this autumn’s schedule include Prokofiev, Busoni, Gershwin, and Grainger.

ELEKTRA: The biggest salvo from Elektra will be a two-record album by Ed McCurdy entitled "Treasury of American Folk Music." According to a company spokesman, it “will be hailed as a definitive source and a ‘must’ for every collector.”

EPIC: Another posthumous record by the pianist Clara Haskil will be made available—Mozart’s Piano Concertos in D minor, K. 466, and C minor, K. 491, with Markewitch conducting the Lamoureux Orchestra. Pierre Fournier collaborates with Szell and the Clevelanders in Strauss’s Don Quixote, and there’s a Beethoven Pastoral from Wolfgang Sawallisch and the Concertgebouw Orchestra.

KAPP: Earlier this year the pianist Abram Chasins and his wife, Constance Keene, agreed to record a series of solo and duo-piano albums for Kapp, and the first fruits are due this fall: a Chopin recital by Chasins and the Bach Concertos in C major and C minor by the Chasins-Keene duo and the Kapp Sinfonietta. Further excursions into the trumpet repertoire will be forthcoming from Roger Voisin, and more Debussy piano music from Daniel Ericourt.

For the Medallion Series, Kapp’s a & r men have scheduled “Thundering Pipe Organ” (in which Richard Ellsasser plays the John Hays Hammond Museum instrument) and “Dixieland Battle” (described as “a stereo duel of traditional and modern Dixieland”).

LIBRARY OF RECORDED MASTERPIECES: The Vivaldi and Corelli projects are doing nicely, Max Goberman assures us, and he’s now about to embark on another major venture: the complete Haydn symphonies in their authentic scorings. The first release, due sometime before Christmas, will contain Symphonies 22 and 98, the latter including a solo harpsichord part which Haydn himself played at the London premiere but which has never been printed in any of the published scores. Other releases will appear regularly thereafter until all 104 symphonies are on record. In this series Goberman conducts the Vienna State Opera Orchestra, and the score editing and jacket annotations have been entrusted to High Fidelity’s own H. C. Robbins Landon.

Finally, the Library of Recorded Masterpieces is to issue this fall a three-record set of Bach’s Brandenburg Concertos in the original instrumentation. Goberman conducts, and the set will include a reproduction of Bach’s own manuscript score.

LONDON: To nobody’s great surprise, the emphasis at London Records this fall is again on opera. The season opens with Verdi’s Otello, recorded in Vienna this spring under Herbert von Karajan, with Tebaldi, Del Monaco, and Aldo Protti as the principal singers. Lucia and Rigoletto, both starring Joan Sutherland, will follow in due course, the Donizetti being led by John Pritchard (newly appointed conductor of the London Philharmonic), the Verdi by Nino Sanzogno. La Sutherland will be featured in yet another pre-Christmas offering: Handel’s Messiah, re-recorded for stereo by Sir Adrian Boult and the London Symphony, with tenor Kenneth McKellar, contralto Grace Bunbury, and bass David Ward as the other soloists.

Among the orchestral items there’s a new Scheherazade from Ansermet and the Suisse Romande that has been hailed in England as a major technical breakthrough in the art of recording and a Gaîté Parisienne with Georg Solti presiding.

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