

that in many key respects is a dead ringer for the great Aksel Schiøtz, the tone, timbre and vibrato similarly light and seductive, the style of singing, phrasing especially, warmly expressive, the gentle manner of portamento equally distinctive. I'd call it a calming bolthole in any storm, variously but always competently accompanied. Some of the repertoire will be familiar to those who own Danacord's wonderful Schiøtz reissues, including a number of songs by Nielsen. The stereo recordings date from the 1960s, so if you fancy sampling the sound of Landy's singing, you needn't have any fears regarding recording quality. It's a delightful disc.

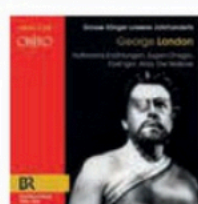
## THE RECORDINGS



**Wagner** Der Ring des Nibelungen **Knappertsbusch** Music & Arts ⑬ CD4009



**Wagner** Operatic excerpts **Mödl** Profil ② PH21055



**Operatic excerpts** London Orfeo C220051



**Complete Recordings** 1939-1950 **Podvalová** Supraphon ② SU4307-2



**Danish Songs** Landy Danacord DACOCD938

## The Voice of Argentina

Puccini's death in Brussels on November 29, 1924, was followed by a funeral held *in situ*. Some little while later another was planned in Milan involving the conductors Arturo Toscanini and Ettore Panizza, and among the singers performing was one for whom the composer had expressly asked, the Argentinian soprano Hina Spani – described by Tully Potter in Marston's booklet (with some justification) as 'The Voice of Argentina'. Years ago I owned a Club 99 release devoted to Spani's singing and adored, most especially, Pier Adolfo Tirindelli's song 'O primavera' (recorded 1931), one of those vintage heart-warmers that once heard instantly becomes an earworm. Another such highlight is Caccini's 'Amarilli'. But song

is just one aspect of the singer's art (it's nice to hear Czech and Spanish songs sung in their original languages). Spani's range of recorded opera embraces Puccini (of course), Giordano, Gounod, Leoncavallo, Mascagni, Massenet, Rossini, Verdi and Wagner, much of it excellently conducted by Carlo Sabajno. The voice, which sports a prominent vibrato and has a considerable range, falls some way between the sweetness of Victoria de los Ángeles and the sensual vibrancy of Conchita Supervia, its deployment seamless in the manner of the finest instrumentalists. Co-annotator Michael Aspinall singles out what he considers Spani's most beautiful record, 'two pages from *Lohengrin* ... More Santuzza than Elsa perhaps'. This music can be found on the first CD, which also contains Spani and Martinelli sound-alike Giovanni Zenatello in Verdi's *Otello*. Spani's recorded legacy doesn't quite fill two CDs so Marston has filled the second disc with a selection of Verdi arias sung by Giannina Arangi Lombardi, more the stage diva than Spani's relatively lyrical songstress but also very impressive. Transfers are superb throughout and the annotations are both highly readable and consistently informative.

## THE RECORDING



**The Complete Recordings** Hina Spani Marston ② 52077-2 [marstonrecords.com](http://marstonrecords.com)

## Celi in Tchaikovsky

A minor issue with Sergiu Celibidache's 1959 Stuttgart RSO relay of Tchaikovsky's *Pathétique* Symphony is in the finale, a performance that while powerfully emotive falls flat in one seemingly small but actually quite significant respect: the tam-tam that should sound directly after the final climax (7'48") is indistinct. Yes, you can hear it, just about, but if you turn to Celibidache's much later – and much broader – Munich recording (Warner, 2/98) the same stroke (9'39") makes far more of an impact. Elsewhere there are pluses and minuses but the overall impression is of a charismatic master directing a moving interpretation, strongly individual too, especially in the lengthy first movement. The *Allegro con grazia* is elegantly turned, the *Allegro molto vivace* bracing save for what used to be mandatory slowing at the movement's close. And you have the coupling of Haydn's Symphony No 102. This is a good performance rather than a great one: the strings in the first movement occasionally want for precision while the Menuet is a

little plodding but the linear *Adagio* displays plenty of feeling and the top-speed finale flies off like a rocket. The mono sound is passable if a little cramped.

## THE RECORDING



**Tchaikovsky** Sym No 6  
**Haydn** Sym No 102  
SWR Stuttgart RSO /  
Celibidache  
SWR Classic SWR19118CD

## Kubelík fans the flames

Some recordings need merely seconds to make their mark, especially when taken from memorable concerts. One such occurred on June 11, 1967, when the Bavarian RSO under Rafael Kubelík were joined by Henryk Szeryng at the Vienna Konzerthaus for a performance of Brahms's Violin Concerto, music-making that exhibited a degree of elasticity and intellectual elevation that is typical of both artists (it's newly reissued but was originally released by Orfeo in 2017). Try the first movement's big central *tutti* at 8'38", Kubelík's natural brand of rubato and the strings' soaring tone, winding down to Szeryng's meditative re-entry soon afterwards. And there's the superb oboe solo at the start of the *Adagio*, the perfect preparation for Szeryng's angelic solo. Rarely have I heard a reading that captures the music's rhapsodic spirit as tellingly as Szeryng and Kubelík do here, tracing the line's ever-shifting expressive focus with an uncanny musical instinct. And the bustle of the finale, crisp and upbeat, its gypsy inflections unmistakable from the off, its lyrical central section returning us to the songlike aspects of the first two movements. But it's the disc's opening track that in many respects proves a prize among prizes, Dvořák's *Hussite* Overture, music originally intended as part of a dramatic trilogy on the Bohemian religious leader Jan Hus. The principal theme is more famous for its use in Smetana's *Má vlast* but Dvořák knits it into a 13-minute panoply of dramatic events that Kubelík and his players respond to as if their lives depended on it. There have been fine commercial recordings but none that fans the flames quite as effectively as this one. The stereo recording wears its years lightly. Unmissable! ⑥

## THE RECORDING



**Brahms** Vn Conc  
**Dvořák** Hussite Ov  
Szeryng; Bavarian RSO /  
Kubelík  
Orfeo C220081