

REVIEWS

single thread of brightness running through the whole play.

The staging is extremely beautiful, and the use of gorgeous draperies strikes a middle course between modern austerity and the abuse of furniture of the last century. It is in short as satisfying a performance as one could wish to see.

BARBARA BARCLAY CARTER.

GRAMOPHONE

The pianoforte *Concerto in B Flat Major* was signed and dated, January, 1791; the *Magic Flute* and the *Requiem* followed; in December Mozart was dead. A year of ill-health and neglect for the man, yet the composer's genius seemed never more free. Was his music an escape?—how else the infectious gaiety of the *allegro vivace*?—or did the very want and debts make possible the *larghetto*?—or simply not affect the concentrated art of the first *allegro*? Distractionism, expressionism, patternism, three rather crude simplifications; bookish to read them into the three movement of Mozart's last work in concerto form; stuff, when one can listen to Schnabel playing it (DB 2249-52). But music sometimes has to be written about in words. Few want their Mozart always level, but two soprano arias from *Don Juan* seem sung with unnecessary swoops (CA 8194). The finish of Beethoven, like that of Newman, shows little trace of constant re-writing, for instance in the perfect contrasts of horns, silence, orchestra in the fourth recension of the *Fidelio Overture* (DB 2261). Schumann's symphonies are not commonly counted among his greatest works, lesser men have had a greater sense of orchestral discipline and symphonic style, but *No. 4 in D Minor* has the true romantic moments (DB 2231-33); the playing by the Minneapolis Symphony Orchestra is somewhat coarse at times. The *Fifth Brandenburg Concerto* is now recorded as performed by the Berlin Philharmonic in the manner of the period (LY 6101-4); the cembalo playing by Franz Rupp calls for particular praise. *Hotter than Hell* (O 1974) sounds like a frenzied scrum of freight-trains; but at least it makes one appreciate the gracious relief of Holst's *St. Paul's Suite* for strings (F 5365-6), with the delightful *ostinato*. Similarly, *Rug Cutters Swing*, the reverse side of the hot record, may be kept to prepare by violent contrast for Elizabeth Schumann singing Schubert's *Ave Maria* and Bach's *Bist du bei mir* (DB 2291) or for the piano transcriptions for four hands of a Bach chorale and pastorella played by Mark Hambourg and his daughter (B 8276). *The pig got up and slowly walked away* (F 5377), this was banned by the B.B.C., on almost ethical grounds, it would seem. Which is funny-peculiar, for even though the

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number is not particularly funny-ha!-ha! its moral is very proper. On the other side is *I'm on a see-saw*, a good example by Ambrose of modern dance-music at its civilized.

HMV : DB series, 6/- each ; B series, 2/6. Decca Polydor : LY series, 3/6 ; CA series, 4/-. Decca : F series, 1/6. Brunswick : O series, 2/6.

T.L.

NOTICES

THE BIBLE IS TRUE. By Sir Charles Marston. (Eyre and Spottiswoode ; 7/6.)

That the founding and the development of the British Empire, of the United States, and of Canada bear witness to the Truth of the Bible ; that the impossibility of detecting the composite character of a *Times* leading article discredits the efforts of critics to discriminate biblical documents ; that the natural ' miracle ' of wireless should help to belief once again in real miracles and in the supernatural—such contentions as these give a fair idea of the ingenuously optimistic quality of Sir Charles' archaeologico-historical blast against the critics. We find here all the lack of necessary information that characterizes the incursion of your ' plain man,' but without any compensating hard-headedness : for Sir Charles will theorize at times as wildly as the most wanton of the critics he is out to devour. A charming tame dragon he must seem to them. Indeed, he is far more embarrassing to friend than to foe, especially with his neck-or-nothing championing of the eighteenth dynasty date for the Exodus. If taken lightly the book makes pleasant reading (despite the slipshod style) ; and it might very well attract a reader to a serious study of the important subjects with which it deals. It is, moreover, very handsomely illustrated. (R.K.)

KARL MARX. CHRONIK SEINES LEBENS. Zusammengestellt vom Marx-Engels-Lenin Institut. (Marx-Engels-Verlag ; Moscow).

The thought of Karl Marx, like that of every thinker of distinction, developed during the course of his life ; differences of emphasis and even real changes in ideas are therefore to be expected. To pick out a statement from a late work and contrast it triumphantly with a contradiction from an earlier one is a foolish procedure, and many of the quarrels of Marxist interpretation have resulted from this method. The only safe way is that of historical judgement—to see the development as a whole, to deduce from it the main themes contributing to the final synthesis, and to note the accidental elements that were ultimately discarded. For this to be done an accurate chronology is essential. The Marx-Engels-Lenin Institute of Moscow has done