

# Audio Encyclopedia

<b>Beethoven</b>	<i>Fidelio</i>	Teatro Colón - September 1958 Gré Brouwenstijn, Hans Hopf, Paul Schöffler, Arnold van Mill, Olga Chelavine London - June/July 1947
<b>Berlioz</b>	<i>Les Troyens</i>	Marisa Ferrer, Jean Giraudeau, Charles Cambon, Yvonne Corks, Franz Vroons Teatro Colón - July 1958
<b>Bizet</b>	<i>Carmen</i>	Jean Madeira, Pier Miranda Ferraro, Giuseppe Taddei BBC studio broadcast - 5/6 June 1949
<b>Bizet</b>	<i>La jolie fille de Perth</i>	Gwen Catley, Norman Walker, Lorely Dyer, Richard Lewis BBC broadcast, 19 December 1947
<b>Cherubini</b>	<i>Les deux Journées</i>	Pierre Gianotti, Jeanine Micheau, Charles Paul, Eugene Regnier BBC studio broadcasts - 23/25 April 1948
<b>Delius</b>	<i>A Village Romeo and Juliet</i>	Marion Davies, Vera Terry, Sybil Hambleton, René Soames, Frederick Sharp English Columbia 1929/30
<b>Gounod</b>	<i>Faust</i>	Heddle Nash, Miriam Licette, Robert Easton London 1947
<b>Händel</b>	<i>Messiah</i>	Elsie Suddaby, Marjorie Thomas, Heddle Nash, Trevor Antony Teatro Colón - September 1958
<b>Mozart</b>	<i>Die Zauberflöte</i>	Pilar Lorengar, Anton Dermota, Rita Streich, Arnold van Mill, Walter Berry German soundtrack - 1951
<b>Offenbach</b>	<i>Hoffmanns Erzählungen</i>	Rudolf Schock, Rita Streich, Josef Metternich Columbia 1935
<b>Puccini</b>	<i>La Bohème (Act IV)</i>	Heddle Nash, Lisa Perli (Dora Labette), Stella Andrevva, John Brownlee Teatro Colón - 1 August 1958
<b>Saint-Saëns</b>	<i>Samson et Dalila</i>	Blanche Thebom, Ramón Vinay, Giuseppe Taddei ROH Covent Garden, London - 1 May 1939
<b>Smetana</b>	<i>Die verkaufte Braut</i>	Hilde Konetzni, Richard Tauber, Heinrich Tessmer, Fritz Krenn Edinburgh International Festival - 23 August 1950
<b>Strauss</b>	<i>Ariadne auf Naxos</i>	Hilde Zadek, Ilse Hollweg, Peter Anders London 1947
	<i>Elektra</i>	Erna Schlüter, Elisabeth Höngen, Ljuba Welitsch, Paul Schöffler ROH Covent Garden, London - 24 May 1939
<b>Verdi</b>	<i>Aida</i>	Maria Caniglia, Beniamino Gigli, Ebe Stignani, Armando Borglioli Teatro Colón - 4 July 1958
	<i>Otello</i>	Ramón Vinay, Giuseppe Taddei, Antonietta Stella ROH Covent Garden - 14 May 1936
<b>Wagner</b>	<i>Götterdämmerung</i>	Frida Leider, Lauritz Melchior, Kerstin Thorborg, Emanuel List, Herbert Janssen ROH Covent Garden - 20 May 1936
	<i>Die Meistersinger von Nürnberg</i>	Rudolf Bockelmann, Tiana Lemnitz, Torsten Ralf ROH Covent Garden, London - 2 July 1951
	<i>Tristan und Isolde</i>	Hans Hotter, Elisabeth Grümmer, Peter Anders, Benno Kusche ROH Covent Garden - June 1937
		Lauritz Melchior, Kirsten Flagstad, Sven Nilsson, Paul Schöffler, Herbert Janssen, Margarete Klose, Karin Branzell
<i>Orchestral works</i>	<b>Mozart</b>	Symphonies 31, 40, 41 - London 1937
	<b>Sibelius</b>	Symphony 2 - London 1954
	<b>Delius</b>	Piano Concerto - London 1946 (with Betty Humby Beecham, piano)



**Sir Thomas Beecham**

We have chosen here a selection of signature works less readily available and added all five of the operas from his one season (1958) at the Teatro Colón in Buenos Aires. The diversity of those selections is remarkable; few other conductors have offered so nearly a comprehensive view of the world of opera as Sir Thomas. None may have done so with such consistent excellence.

In the concert hall he championed Delius and Sibelius; in the opera house, it was Richard Strauss; everywhere, he pressed for recognition of the works of French composers. Where his contemporaries wrote for the instrumental sound to which both the conductor and his audience were attuned, they needed no adaptation. But older masters - Handel and Haydn very much included - needed to be shaped to his audience's expectations. Even Mozart's operas were fine-tuned a bit as his classic recording of *Die Entführung aus dem Serail* attests. But with others of distant generations, he synthesized what was needed. And his judgement proved correct with his audiences if not always with the critics.

Despite the decades since Beecham's recordings were eagerly awaited, many are still in print in excellent transfers. It would be foolish as well as gratuitous (to say nothing of risky) to include the *La Bohème* or the *Carmen* with Victoria de los Angeles here. There is little doubt that they will remain in the EMI catalogue and, if issued by others, will undoubtedly be reconstructed as well as technology allows. Rather, we have taken advantage of the recent availability of recordings from his one season at the Teatro Colón in Buenos Aires on this disc. In the same vein, we have chosen less available and more interesting examples where options were offered: the German-language sound track of *The Tales of Hoffmann*, the broadcast *A Village Romeo and Juliet* rather than the studio; his second recording of *Messiah*. If these intrigue or inspire the listener, the alternatives are reasonably available. Had we reversed the selections, the listener would have found locating the ones used here far more difficult.

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