

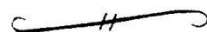
Some observations about "new" JB recordings recently released . . .

The record-selling phenomenon called Jussi Björling continues to make news. Here are a few words about some of what's happening:

- London Legends has remastered the Reiner-Price-Elias-Björling-Tozzi Verdi *Requiem* and internet evaluations of the sound have been enthusiastic. Kristian Krogholm (der Feinschmecker with the golden ears, according to Yoël Arbeitman) posts this comment: "The 'new' *Requiem* from Decca is glorious. Better than I could even have hoped for. For the first time on CD from Decca, Jussi does not sound dry. The *Ingemisco* is so intense and the sweetness of his voice so wonderful."
- In honor of the September 9 Stockholm Opera concert mentioned elsewhere in this issue, Bluebell Records was given permission by the Operan management to release the double bill of *Cavalleria Rusticana* and *Pagliacci* starring Jussi and recorded at the performances of December 8, 1954. Internet comments have been enthusiastic about the singing and the sound. (Of course, Jussi's Canio is in Swedish but his Turridu is in Italian (while the rest of the cast sings in Swedish!))
- Bluebell also will release another CD of rarities, and Naxos has committed to remaster and release Jussi's entire production of 78 rpm discs on CD; we've heard that the enthusiasm for this project comes from the Very Top at Naxos. We will develop a story about Naxos' enthusiasm for Björling in a future *JJBS* article.
- Urania has a new JB release. An evaluation by Alessandro Sciocchetti to Kristian K. follows: "Ho da ieri l'Urania: il suono é buono meglio delle altre edizioni (merito 24 bit). L'unica

Information on how to join the Jussi Björling Society—USA can be obtained by writing to Mickey Dove, 109 Melrose Rd., Broad Brook, CT USA 06016, or by email: mdove9@home.com, or by telephoning her at 860-623-9320. Or check our webpage: www.jussibjorlingsociety.com.

Inquiries about articles published in this Newsletter can be addressed to Dan Shea, 1007 Edgehill Dr., Madison, WI USA 53705, or by email: shea@math.wisc.edu or by telephoning at 608-231-3117.



Some insight on Andrea Bocelli the man,

as reported by Albert Inmaurato via an internet discussion:

Albert has interviewed Bocelli for a cover article to appear in *BBC* magazine, December 2000, and he has the following discussion on tape:

When I talked to Bocelli he told me of all the tenors he loved. He felt growing up he could imitate Del Monaco and Pertile and Schipa. And he wanted to be (he grants it's impossible) some kind of combination. But for him the most perfect tenor was Björling. Later he called me and we had further conversation. I had just made this CD and I included the end of the Garden Scene of *Faust*, where he joins Esther Rethy in a high C from 1937. Bocelli made me play it 8 times. The C is a miracle of beauty, focus and perfect pitching (how often do we hear a C that tends to be a C sharp or sinks a little toward the B sharp?). Bocelli was astounded. "And this was live?" he said. "That man was a God!"

novità é il concerto di Berlino dove l'orchestra si sente male ma la voce é molto buona." ("The only news is the Berlin concert, in which the orchestra sounds bad, but the voice is very good.")

- And VAI's new "Rarities" CD has garnered good reviews. These will have to wait for "Jussi in the News" in *JJBS*.
- Last month I received a two-LP version of the 1947 Met *Roméo*, better than the Met Opera Guild's fine version. We'd heard about it from Phil Curtis of LA, who had it sent (\$25 includes postage) from the London shop of Michael Thomas, 5A Norfolk

Pl., London W2 1QN. (He advertises steadily in *Gramophone* magazine.) Phil's evaluation: "The Met version is certainly superior to the Myto; it has fuller sound without the sometimes harsh quality of the CD. The sound on the MT LPs is again fuller and more natural than the Met version. This is more noticeable at certain places than at others, which may stem from the fact that the Met version utilizes two sources, one definitely better than the other."

—Harald Henrysson, Tom Hines
and Dan Shea