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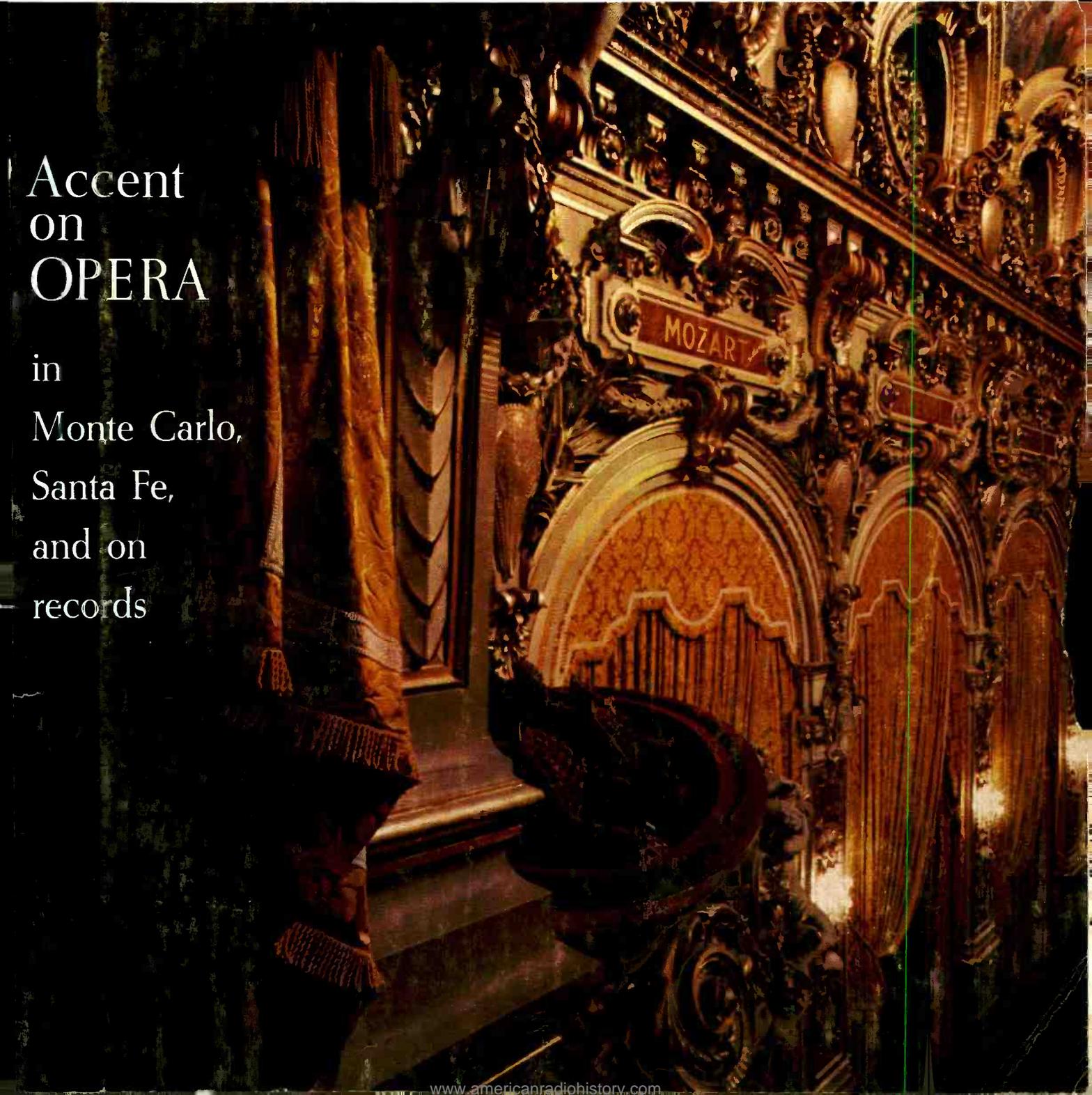
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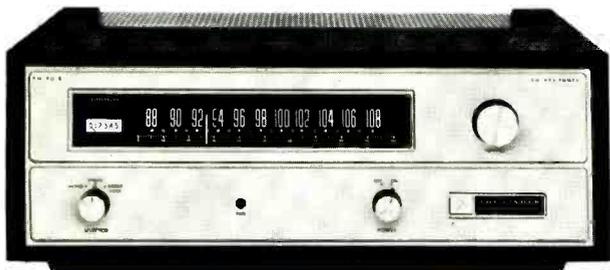
NOVEMBER THE MAGAZINE FOR MUSIC LISTENERS

Accent
on
OPERA

in
Monte Carlo,
Santa Fe,
and on
records

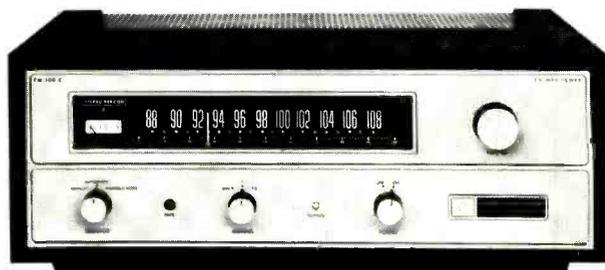


Tuners



The Fisher FM-90-B FM-Multiplex Stereo Tuner

with STEREO SCANT†, GOLDEN SYNCHRODE† front end, 3 IF stages, 2 limiters, 2 μv sensitivity; \$179.50*



The Fisher FM-100-C FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 4 IF stages, 3 limiters, solid-state multiplex, 1.8 μv sensitivity; \$249.50*



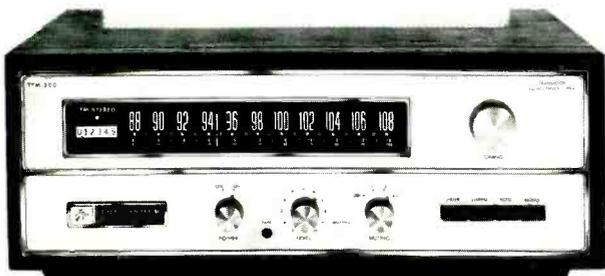
The Fisher R-200 AM-FM-Multiplex Stereo Tuner

with STEREO BEACON†, GOLDEN SYNCHRODE† front end, 5 IF stages, 4 limiters, 1.8 μv sensitivity, switchable AM bandwidth; \$299.50*



The Fisher FM-200-C FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 5 IF stages, 4 limiters, 1.8 μv sensitivity, solid-state multiplex, AUTOSCAN† automatic stereo scanner, MICROTUNE® tuning; \$299.50*



The Fisher TFM-300 Transistorized FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 5 IF stages, 5 limiters, 1.8 μv sensitivity, AUTOSCAN† automatic stereo scanner; \$299.50*



The Fisher MF-300

Remote-Control FM-Multiplex Stereo Tuner
with TUNE-O-MATIC® motor-powered automatic tuning, remote-control facilities, STEREO BEACON†, GOLDEN CASCODE† front end, 5 IF stages, 5 limiters, 1.6 μv sensitivity; \$359.50*

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The Fisher XP-2A

3-Way Free-Piston Loudspeaker System

with 10" woofer, 5" midrange, 3½" tweeter, 1600 cps and 5000 cps crossovers; \$84.50**

The Fisher KS-2A

3-Way Slim-Line Loudspeaker System

with 12" woofer, 5" midrange, 3" hemispherical tweeter, 1200 cps and 2800 cps crossovers, 6½" deep cabinet; \$115.50**

The Fisher XP-1A

3-Way Free-Piston Loudspeaker System

with 12" woofer, 5" midrange, 3½" tweeter, 1800 cps and 3000 cps crossovers; \$129.50**

The Fisher KS-1A

3-Way Slim-Line Loudspeaker System

with 10" woofer, 5" midrange, 3" tweeter, 1400 cps and 5000 cps crossovers, 5¾" deep cabinet; \$89.50**

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The Fisher XP-4A

3-Way Free-Piston Loudspeaker System

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Amplifiers



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with headphone jack, DIRECT TAPE MONITOR†, high filter; \$169.50*



The Fisher X-101-D

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The Fisher X-202-C

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The Fisher TX-300

100-Watt Transistorized Stereo Control-Amplifier

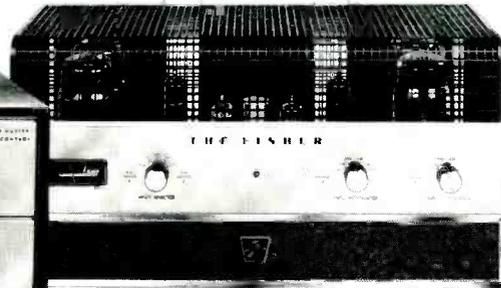
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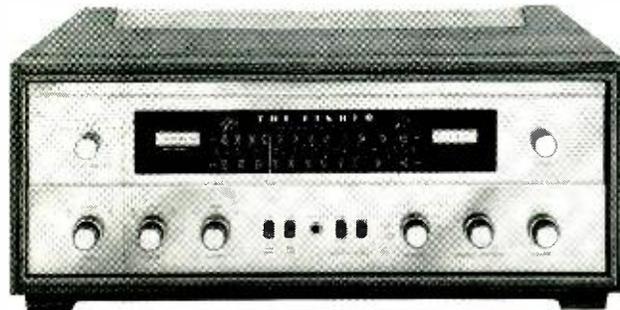
The Fisher 400

65-Watt FM-Multiplex Stereo Receiver
with STEREO BEACON†, 3 IF stages, 2 limiters; \$299.50*



The Fisher 500-C

75-Watt FM-Multiplex Stereo Receiver
with STEREO BEACON†, 4 IF stages, 3 limiters; \$389.50*



The Fisher 800-C

75-Watt AM-FM-Multiplex Stereo Receiver
with STEREO BEACON†, 4 IF stages, 3 limiters, switchable AM bandwidth;
\$449.50*



The Fisher 600-T

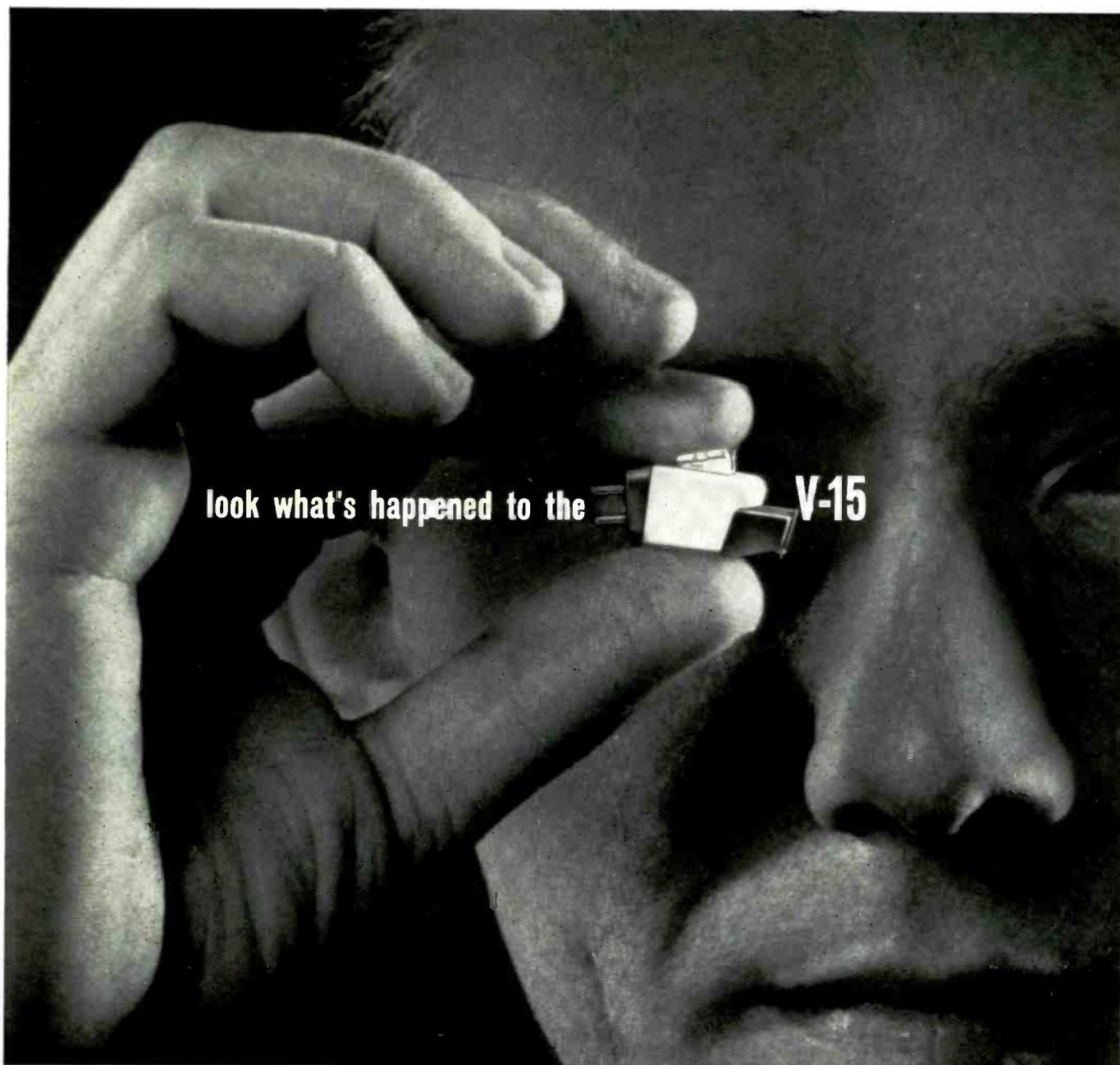
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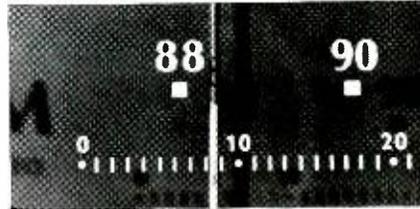


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high fidelity



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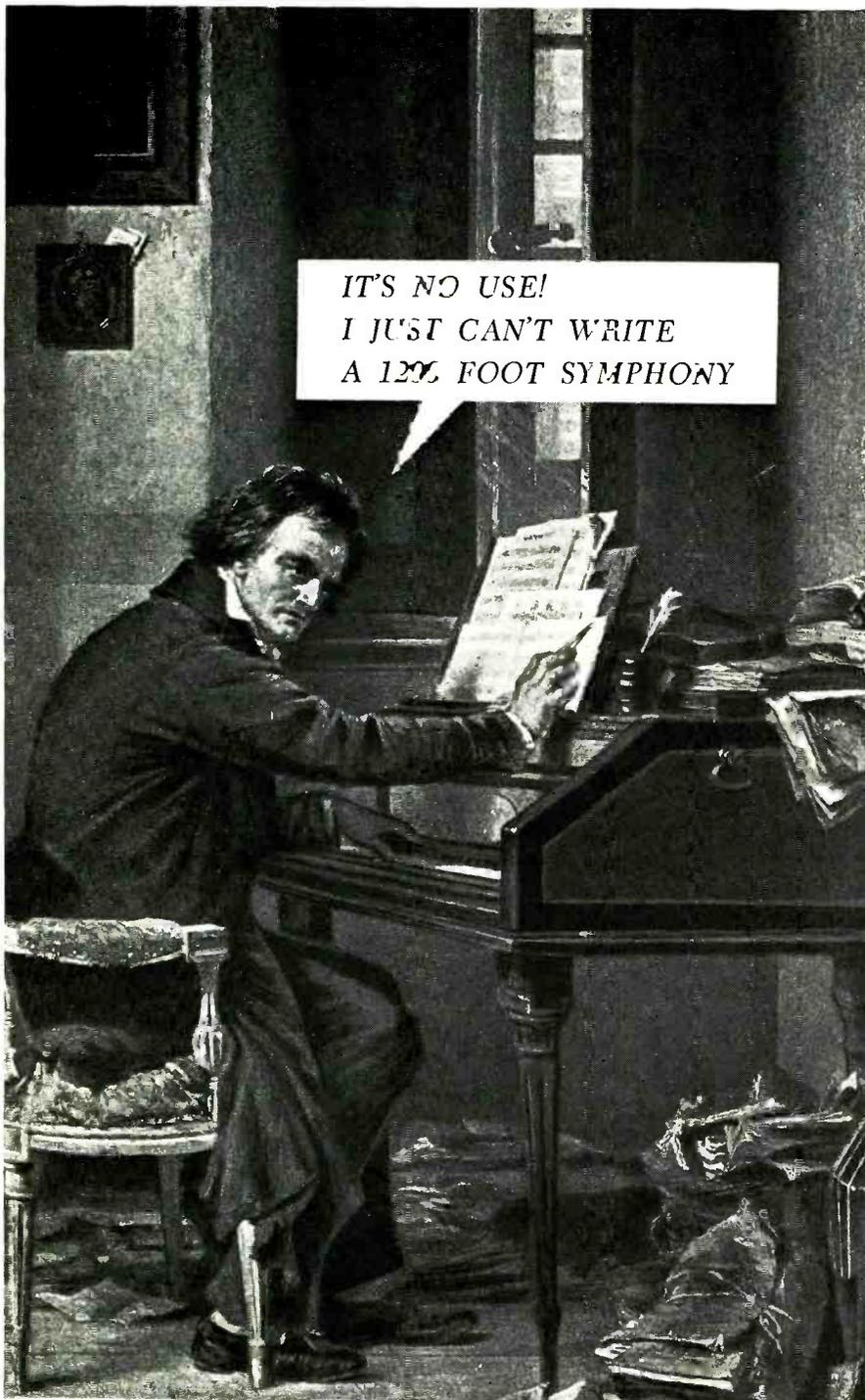
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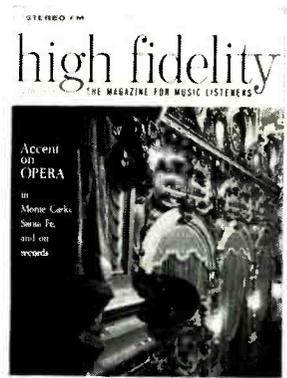
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A D V E R T I S I N G

Main Office

Claire N. Eddings, The Publishing House
Great Barrington, Mass. 01230
Telephone: 1300

New York

165 West 46th St., New York 10036
Telephone: Plaza 7-2800
S. Resnick, A. Sobel, A. Spanberger

Chicago

Taylor/Friedman
333 N. Michigan Ave., Suite 314, Chicago 60601
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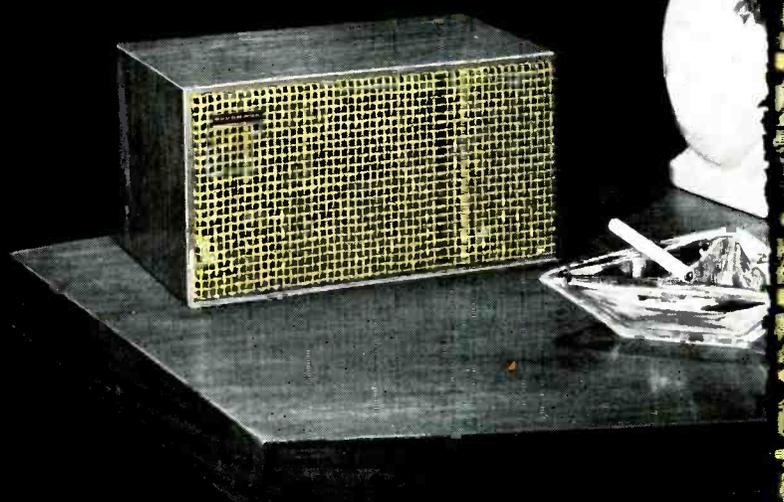
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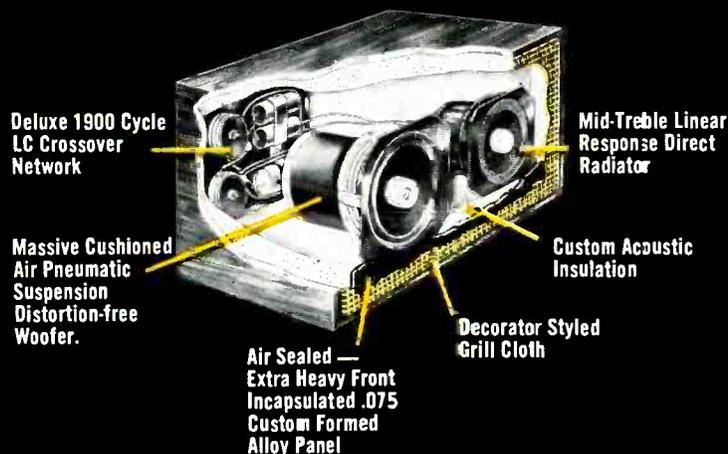


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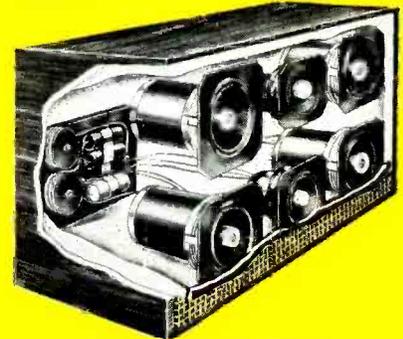
Net price: **\$59.50**



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the MAXIMUS 3

30-20,000 CPS **60 WATTS**

Big brother ... but still only 18" x 12¾" x 10" ... The MAXIMUS III employs 4 MAXIMUS 1 woofers to give extraordinary precise critical damping for perfect transient response. Ideally suited for use with the newest high-powered Transistorized High Fidelity amplifiers. At 1900 cycles a Deluxe LC crossover network transfers the electrical drive from the 4 woofers to 2 MAXIMUS mid-range and high-frequency units to produce uniform linear performance from the lowest bass note to beyond the upper limits of human hearing. 8 to 16 ohms impedance.

Vital Statistics: Each of the 4 bass woofers has a total energy of 2½ million ergs, and a fluxdensity of 14,000 gauss. Each woofer has a massive magnet structure of 3½ lbs. The total distortion of the MAXIMUS III system is less than ½% between 150 cycles and 20,000 cycles, and less than 5% at 30 cycles.

Net price: **\$169.00**

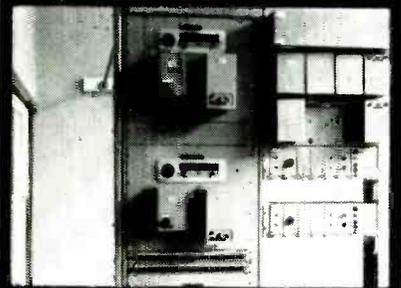
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Trice Wholesale Electronics
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N.Y. - Phone: WALnut 1-7500
Order from 1965 Cat. No. 650.
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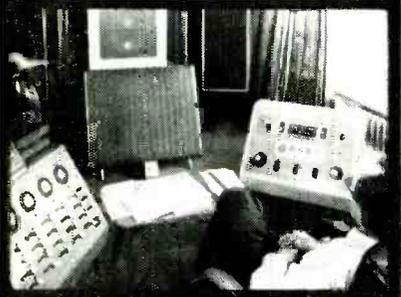
A studio control room where the programmes are passed through a QUAD control unit for special balancing.



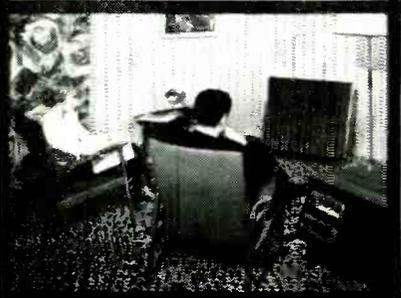
Quality Check Room. Programmes originating from abroad are here passed through a QUAD control unit and power amplifier where they are filtered and balanced for optimum quality prior to transmission.



Off the air monitoring. QUAD tuners provide a continuous check on transmission.



The Quality Monitor room. A final check on the overall quality of British Broadcasting.



BRITISH BROADCASTING

In Britain and many leading European countries several thousands of QUAD products help to provide the best in broadcasting and recording. This same equipment is used in many more thousands of homes where people listen to music.

Ask for full details of the QUAD range.



for the closest approach to the original sound

Photographs by kind co-operation of the British Broadcasting Corporation

...and in your own home, too, the closest approach to the original sound.

THE ACOUSTICAL MANUFACTURING CO. LTD.

Huntingdon, England.

In "The Method and Manner of Elisabeth Schwarzkopf," an examination (p. 60) of the art of the celebrated soprano who makes her debut at the Metropolitan this season, readers will recognize the same discerning hand that shaped the article on Maria Callas appearing in these pages last March. It would be a gross misconception, however, to imagine that **Edward Greenfield**, author of these pieces, is a specialist on prima donnas only. As a matter of fact, Mr. Greenfield is, by profession, an expert in a quite unrelated field, having long been a parliamentary correspondent for England's influential *Manchester Guardian*. (On second thought, though, perhaps there is a connection of sorts between an intimate knowledge of the political scene and a close acquaintance with the operatic stage!) In any case, Mr. Greenfield has also long been a student of music in all its forms. Among other evidence of that catholicity of interest is his coauthorship, with Ivan March and Denis Stevens (the latter the same D. S. whose guide to conductors' rehearsal records we published last month), of three editions of the British publication *Stereo Record Guide*.

A fair number of HIGH FIDELITY's readers receive its New York regional edition and are of course familiar with the name of **Leonard Marcus** as author of the monthly column on FM regularly included there. This month we have called upon our colleague's expertise for a full-length feature on the same subject: see "FM on the Threshold," p. 65. Mr. Marcus says that he is fortunate among New York City residents in being able to receive clear signals from all the area's FM stations with only a dipole antenna—this owing to the happy circumstance that the Marcus tuner is situated on a hilltop (in Riverdale, the Bronx). Actually, Mr. Marcus doesn't have a vast amount of time to enjoy his hilltop: a musician turned writer, he is Managing Editor of the *Carnegie Hall Program* . . . and a very busy man.

"Lulu, Daphne, and an Uncertain Sky" is the provocative title of the account of the Santa Fe Opera (p. 68) sent us by **Patrick J. Smith**, a young writer who has already displayed herein a remarkable journalistic versatility, with last month's humorous "Guide to Discmanship" and a soberly reflective contribution to our Richard Strauss issue of last June. Among Mr. Smith's plans for the future are the completion of his book on Hofmannsthal, continued work on a novel, the final revision of a long short story, and the writing of several articles on music. He tells us that these various projects may have to be temporarily set aside, however: he's also about to embark on Holy Matrimony.

When last heard from, our long-time associate **Everett Helm** was in Yugoslavia—vacationing, we gathered, from his duties as Chief of the European Bureau of *Musical America*. While we're sure Mr. Helm deserves a respite from all arduous chores, we hope he won't postpone at least getting back very soon to his book on Béla Bartók: having been privileged to read "Bartók on Stage" (p. 74), we eagerly await the author's full-scale treatment of a too little understood composer.



The new Miracord 40 would have been great at \$99.50.

At \$79.50, it's sensational!

Imagine a 4-speed auto-manual turntable with dynamically balanced turntable platter, 4-pole induction motor, dynamically balanced tone arm, and automatic pushbutton controls at under \$80. Until now, no turntable below the \$100 price class even claimed these features.

The new Miracord 40 plays single records manually or automatically, and stacks of up to 10 records in automatic sequence. As in the case of all Miracords, the platter is a one-piece,

machined casting, 12 inches in diameter, weighs about 6 pounds, and is individually dynamically balanced. The 40 also has the famous FEATHERTOUCH automatic push buttons.

The tone arm is new—dynamically balanced and equipped with a gram-calibrated dial for adjusting stylus force directly. It will track any cartridge at recommended stylus force settings to less than one gram.

The arm also provides an ingenious method for interchanging cartridges.

A simple retaining mount, which accepts all standard cartridges, snaps into the head of the arm making instant, positive electrical contact. It also snaps out for easy removal. Extra accessory retaining mounts are available where cartridges are to be interchanged frequently.

Wow and flutter are less than 0.1%; and rumble, better than 50db below average signal level. Miracord 40 is \$79.50, less cartridge and base. See it at your hi-fi dealer. For details, write:

BENJAMIN ELECTRONIC SOUND CORP., 80 Swalm St., Westbury, N.Y. sole U. S. distributor for Miracord turntables, Elac cartridges, and other Electroacoustic® audio components

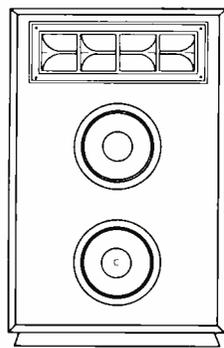
○ CIRCLE 12 ON READER-SERVICE CARD



THIS MUCH FLOOR SPACE

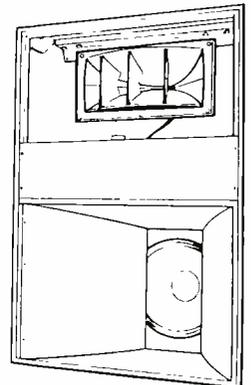


FOR THIS MUCH MUSIC
with Altec **PLAYBACK** Home Music Systems



ALTEC 843A "MALIBU" contains the same speaker components as the new 844A Monitor & **PLAYBACK** Speaker System (shown at right)

for professional recording and broadcast studios: a pair of low resonance Altec 414A bass speakers, a cast aluminum sectoral horn powered by an Altec 804A high frequency driver, and a two-section dividing network. Dimensions: 40" H, 25" W, 18" D. Price: \$356.00 in Walnut. Low-boy model—the 838A "Carmel"—is also available.



"VOICE OF THE THEATRE"® Speaker Systems now come fully clothed, ready for your home or high quality applications in public places where

both styling and excellent sound are the goal. Available as the A7W or A7-500W models, these are the identical **PLAYBACK** speakers used by leading recording studios. Dimensions: 46" H, 30" W, 24" D. Price: A7W Speaker System, Walnut Finish—\$384.00; A7-500W Speaker System, Walnut Finish—\$411.00.

NOTE for do-it-yourself decorators and recording engineers: The A7 and A7-500 are available as usual in their economical utility cabinets at \$288.00 and \$315.00 respectively.

ENJOY SOUND WITHOUT COMPROMISE WITH THESE NEW FULL-SIZE PLAYBACK SPEAKER SYSTEMS FROM ALTEC:

These new Altec **PLAYBACK** speaker systems contain all of the elements that are essential to give you *no-compromise big sound*. Each is large enough to hold a low-cutoff sectoral horn which permits the simplicity of a two-way system with a single crossover. Use of a 90° horn provides perfectly controlled, wide angle dispersion of both the *mid and high frequencies* to achieve *big sound*. This subject of "big sound" is fully covered by both proponents in **THE GREAT**

DEBATE, mentioned elsewhere in this advertisement.

Both the 843A "Malibu" and the "Voice of the Theatre" Systems are full-size, floor-standing **PLAYBACK** units with impressive cabinets in walnut. They are styled to do credit as an impressive furniture piece in any living room. In fact, these are loudspeakers that you can display proudly... and listen to by the hour.

CIRCLE 6 ON READER-SERVICE CARD

NEW FULL-SIZE **PLAYBACK** SPEAKERS FROM ALTEC NEED ABOUT 3 SQ. FT. OF FLOOR SPACE TO GIVE YOU NO-DISTORTION MID-RANGE WITH LOWS & HIGHS TO MATCH

THE ALL-IMPORTANT MID-RANGE

Almost any good speaker has good lows and highs because so much attention has been given to these extremes of the frequency spectrum in recent designs. *But very few speakers have really good mid-frequencies.* Yet, it is the mid-range that holds the primary attention of the recording engineer because *this region embraces 90% of all musical material.* Most fundamentals and all of the rich lower harmonics are in this critical range. It is the meaty part of music and is essential for life-like reproduction.

When you judge one of the new Altec **PLAYBACK** speaker systems through A-B comparison listening tests, we urge you to especially notice their clean, no-distortion mid-range. Their smooth, no-distortion reproduction in this region makes a subtle, though readily discernible, difference—a difference that explains why so many major recording

studios depend on Altec **PLAYBACK** speakers for monitoring and playback in a continual comparison of the live rendition to the freshly recorded version.

While listening, ask to hear a full orchestration of many pieces performing through a wide dynamic range. *This is the acid test for good mid-range.* It will quickly expose what is known as “mid-range muddiness”—a distortion which has crept into many speakers of recent design due to the attention concentrated on highs and lows, with little or no regard for the mid-range.

THE GREAT DEBATE ABOUT BIG VS. LITTLE SPEAKERS

As was inevitable, the controversy about big vs. little speakers had to be settled sooner or later. Now, the tiresome argument is over, with expert proponents stating the case for each side. We're of course referring to “THE GREAT DEBATE” which appeared in the

August issue of *HiFi/Stereo Review*, titled “IS A GOOD BIG SPEAKER BETTER THAN A GOOD LITTLE SPEAKER?”. If you haven't yet read it, just let us know and we'll gladly send you this reprint giving both sides.

Not surprisingly, we were asked to speak up for the affirmative—that a good big speaker is indeed *much* better than the best little speaker. We are certain that if you want the best there is in musical reproduction you will give up some floor space for our good full-size speaker systems. Write Dept. HF-11.



ALTEC LANSING CORPORATION
LTV A Subsidiary of
Ling-Temco-Vought, Inc.
ANAHEIM, CALIFORNIA



604 "DUPLEX"® IS BACK! The most famous single speaker in history of high fidelity is back, packed with all the new engineer-

ing knowledge that has been acquired since its original design two decades ago. The new SUPER "Duplex" 604E is an updated version of the original and famed 604A,

B, C, and D Models (you'll find more of these speakers still in use in quality recording and broadcast **PLAYBACK** and monitoring than any other speaker ever made).

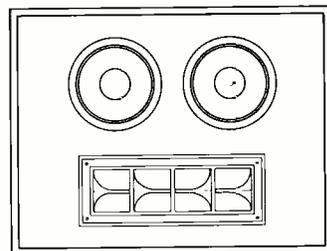
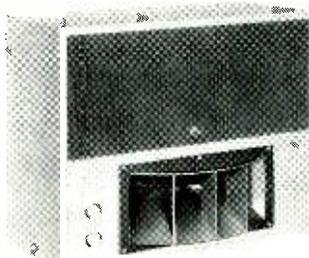
The SUPER "Duplex" offers highest efficiency like all Altec speaker systems with full capability of reproducing the entire dynamic range of music with today's medium-power transistor amplifiers. Also check the 604E for purity of mid-range, exceptional attack time, and no-distortion 20-22,000 cycle frequency range. With a dual magnetic structure that *weighs 26 pounds, 13 ounces*, the SUPER "Duplex" 604E is the most efficient speaker offered to the home music market. Price: \$199.00 including two-section dividing network.

For optimum performance, we recommend the "Malibu" furniture-styled enclosure for the SUPER "Duplex". It is available as the 855A Cabinet and comes with pre-cut baffle for easy installation. The 855A is priced at \$126.00 and is also recommended for use with any other 15" Altec speaker.

TAKE A CUE FROM THE RECORDING & BROADCAST STUDIOS: SELECT A NO-COMPROMISE SPEAKER SYSTEM

Professionals in sound—people whose careers as performers, directors, and recording engineers depend on the quality of their equipment—have for years relied on Altec **PLAYBACK** equipment in their studios. In fact, in the days before the term “hi fi” was ever coined, Altec was already producing studio-quality **PLAYBACK** components. And, as another fact, high fidelity as we know it today was born right in those same recording, broadcast, and motion picture studios.

You can bet your bottom dollar that the studio professional not only expects, but knows where to get sound quality that approaches the “live”... and no compromises tolerated. Perhaps that's why so much of our income comes from the professional and commercial sound industries. Here's an example of our latest design for the professional market:



NEW! SPECIFICALLY FOR RECORDING & BROADCAST USE: STUDIO VERSION OF THE "MALIBU" & "CARMEL" • Designed especially for recording and broadcast studios, the 844A Monitor & **PLAYBACK** Speaker System contains the same speaker components are the 843A "Malibu" and 838A "Carmel". Comes in studio grey cabinet with sectoral horn mounted below the low frequency speakers so that the unit may be mounted above the observation window in studio control rooms. Dimensions: 24" H, 31" W, 16" D. Price: \$327.00.

CIRCLE 6 ON READER-SERVICE CARD

HAVE YOU HEARD WHAT THE EXPERTS SAY ABOUT REK-O-KUT?

"Wow and flutter were 0.07 and 0.03 percent at 33 rpm and 0.06 and 0.025 percent at 45 rpm bettering the rated 0.08 percent. The speeds were exact and were unaffected by line voltage variations from 70 to 135 volts... motor torque was sufficient to bring the turntable to full speed in about one second... the Rek-O-Kut R-34 was very easy to set up and use."

HI FI STEREO REVIEW
(Julian D. Hirsch)
May, 1964

"In stereo operation all turntables produce some audible rumble at high levels. Not the R-34 however. I found turntable rumble at normal music-listening levels so low that it was an effort to distinguish table rumble from that on the disc itself. This was an unprecedented experience for me... the finest rumble figures I have measured in any turntable."

AMERICAN RECORD
GUIDE (Sound Ideas)
April, 1964

"Excellent performance... Measurements made at United States Testing Co., Inc. further indicate very high levels of performance. Speed error was insignificant... Wow and flutter were of no consequence... The tone arm had no significant resonance above 10 cps, which is excellent... The R-34 in sum is a fine example of conscientious craftsmanship."

HIGH FIDELITY
(U. S. Testing Labs)
May, 1964

Complete reviews sent
on request.



"Crusade for Strings"

SIR:

I was very much pleased to read the article by Shirley Fleming in the September issue of HIGH FIDELITY on "The Case of the Disappearing Strings." I welcome the fine understanding displayed throughout the article and its honest presentation of the facts relating to the present shortage of string players. The National Federation of Music Clubs appreciates the need for attention to this very difficult situation and has had a national committee working on a "Crusade for Strings" for eight years. We are trying to go to the grassroots through our 5,000 federated groups, stimulating crusade efforts on the part of the individual clubs. We welcome such articles as the one in your magazine and I hope that it will be widely read. It merits all the attention it may receive.

Dorothy Coolidge (Mrs. Frank W.)
National Chairman, "Crusade for
Strings"
National Federation of Music Clubs
Grosse Pointe Farms, Mich.

Compliments and Corrections

SIR:

Permit me to congratulate you on Shirley Fleming's "The Case of the Disappearing Strings" [September 1964] which is perfectly right in every regard. . . . May I add that Paul Moor's Berlin letter is inaccurate in stating that Fischer-Dieskau sings his first Papageno in the *Magic Flute* recently recorded under the baton of Karl Böhm. This so rightly famous artist is the Papageno in an earlier recording of the same opera (Decca DX 134) conducted by Ferenc Fricsay.

Erwin Silber
Lyndhurst, O.

Beecham Society

SIR:

I should like to announce the formation of the Sir Thomas Beecham Society. Our main purpose will be to work for the reissue of some of the classic Beecham performances from the past as well as to preserve the memory of one of the most significant personalities of the age. Anyone who shares this interest is invited to write me.

Stanley H. Mayes
402 S. Juanita Ave.
Redondo Beach, Calif. 90277

Continued on page 16



REK-O-KUT R-34 (WITH ARM AND BASE) \$89.95



also manufacturers of famous Koss Stereophones

KOSS REK-O-KUT

2227 NORTH 31st STREET
MILWAUKEE 8, WISCONSIN

CIRCLE 51 ON READER-SERVICE CARD



Mr. Saul Marantz discusses his revolutionary new model 10-B FM Stereo Tuner

Q. Mr. Marantz, your new 10-B tuner is quite revolutionary. Do you feel it will obsolete all other tuners?

Mr. Marantz: In one sense, yes. The performance of this tuner is so dramatically superior to conventional tuners that anyone who wants or needs perfect FM reception today has no choice but to use the model 10-B. Its superiority, however, does not necessarily *obsolete* conventional tuners. Rolls Royce, of course, makes superior cars, but they haven't obsoleted Chevrolets.

Q. Is this superior performance discernible to the average listener?

Mr. Marantz: Very much so. The difference is quite dramatic. As you know, conventional tuners have never been able to pick up and reproduce broadcasts which could match the quality of a fine disc or tape playback system. This has often been blamed on *broadcasting* quality. But the new 10-B disproves this theory. It reproduces the *broadcast* of a disc or a tape with the same clarity and separation as if played through a playback system — proving that broadcast quality is generally excellent.

Q. Is this true with weak broadcast signals also?

Mr. Marantz: Yes. In fact the model 10-B will reach 55 db quieting at only 3 microvolts! This is better than most conventional tuners will reach at 1000 microvolts. With a 25 microvolts station the Model 10-B reaches a phenomenal 70 db quieting which is about 20 db better than most conventional tuners can achieve at *any* signal strength. This means that with the Model 10-B there will be excellent reception even in fringe areas, particularly so because of the tuner's high sensitivity, its extremely sharp selectivity and reduced susceptibility to multipath effects, which on other tuners cause distortion.

Q. How are such improvements accomplished?

Mr. Marantz: The answer to that question is very complex, because the 10-B is far more than an improved tuning system; it is a completely new *design concept* with *many* technical innovations developed by Marantz engineers.

Q. Can you give us some examples?

Mr. Marantz: Yes. The RF section, for example, contains a balanced-bridge di-

ode mixer — a technique used in modern sensitive radar designs to eliminate a major source of noise, harmonic distortion and other spurious interference. The whole RF circuit is balanced-tuned, using a precision tuning capacitor with four double sections, for further reduction of spurious images.

For the critical IF strip, we've developed the first commercial application of the "Butterworth," or phase-linear filter. This new concept provides a number of distinct characteristics essential for good results. The passband, for example, is phase-linear for extremely low distortion — especially at high frequencies — and it remains essentially phase-linear at all signal levels.

Cutoff slopes beyond the passband are extremely steep, allowing unprecedented selectivity; it is much less subject to the effects of multipath, and it doesn't require realignment with tube changes or aging. The old standby coupled IF circuits currently in use do not have any of these characteristics.

Q. Are there any innovations designed specifically for multiplex?

Mr. Marantz: Yes. For multiplex reception we've developed our own unique

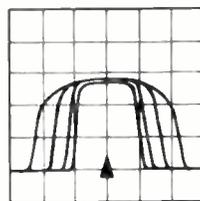
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

Q. What is the purpose of the tuning and multipath indicator?

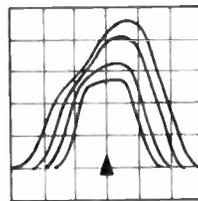
Mr. Marantz: This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy to adjust the antenna for best reception. It shows if the station is creating distortion by over-modulating. Also, technically informed users can check stereo separation of transmissions, discs and other sources.

Q. And how soon will the model 10-B be available in quantities?

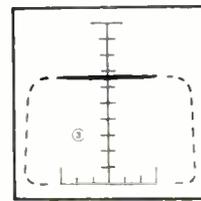
Mr. Marantz: The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



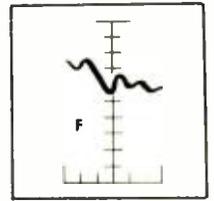
IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



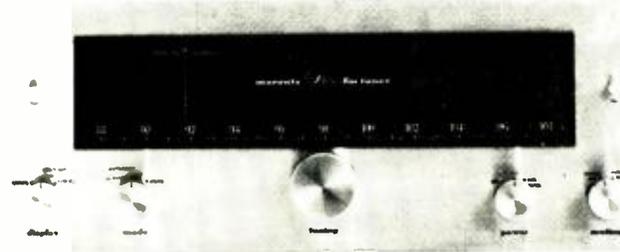
Conventional mutually-coupled IF circuits change characteristics drastically depending on signal strength.



MARANTZ MULTIPATH/TUNING INDICATOR
Station tuning is simply and accurately adjusted by centering the trace.



Multipath (Ghosts) shows up as 'wiggles' on the tuning trace. Antenna is simply rotated until trace is smooth.



marantz

MARANTZ, INC., SUBSIDIARY OF **SUPERSCOPE** INC., SUN VALLEY, CALIF.

CIRCLE 90 ON READER-SERVICE CARD

Before you decide which tape recorder to buy, read this ad.

1. Are you buying a recorder with the finest stereo sound reproduction?

The best way to find out is to compare the sound of tape recorders at your dealer. While you're there, ask to listen to the new OKI 555 solid state stereo tape recorder from Japan. Its exclusive 4-speaker systems will surround you with the finest in stereophonic sound. Its quality will compare with instruments selling for up to twice the price.

2. Will you be able to carry it around easily?

Most tape recorders claim to be portable. But did you ever try to lift one? The OKI, on the other hand, is truly lightweight and portable. Even a child can lift it. It's the lightest complete stereo tape system in the world (less than 25 pounds).

3. Is it completely transistorized (solid state)?

Many tape recorders still use tubes or a combination of tubes and transistors in their amplifiers. (Tubes heat and damage parts, the cause of most failures and costly repairs). The OKI amplifier has no tubes. Only transistors. 27 of them. The OKI 555 solid state amplifier is a years-ahead achievement that assures the coolest operation, the

greatest reliability and cleanest sound reproduction in a tape recorder.

4. Is it easy to operate?

The OKI 555 delivers true professional sound quality. Yet anyone can operate it. It has simple push button controls. Complicated dials and switches have been eliminated.

5. Will your wife like the way it looks?

She will if it's an OKI 555. The OKI is a slim and attractive instrument designed to look good anywhere in your home. And to blend gracefully with any decor. Even with the decor of your office.

6. Is it backed by a guarantee?

Rigid quality control (each recorder is custom tested) guarantees OKI to guarantee its tape recorders for 1 full year.

Want more information? Just send this coupon.

Chancellor Electronics Inc. HFM 1164
457 Chancellor Ave., Newark, N. J.
Please send me more information and the name of my nearest OKI tape recorder dealer.

Name _____
Address _____
City _____ State _____ Zip _____



CIRCLE 18 ON READER-SERVICE CARD

LETTERS

Continued from page 12

Past Singers Back Again

SIR:

You may inform your reviewer C.L.O. that the old Columbia recording of *Rigoletto* featuring baritone Riccardo Stracciari is now available again as an Odeon import. Also available again is the old Columbia recording of *Il Trovatore* featuring Bianca Scacciati, Giuseppian Zinetti, and Francesco Merli, which even today stands up well against all competition. The singers are truly involved in their work, and Zinetti is the best Azucena I have ever heard. I imagine that in her prime Schumann-Heink must have sung the role like this.

Arnett H. Butler
Los Angeles, Calif.

A Bravo for Columbia

SIR:

Joyful news came to me while belatedly reading your August issue, in which you announce that George Szell and the Cleveland Orchestra will resume recording on the Columbia label this fall. Bravo! Look what we can look forward to now: Szell and the Cleveland collaborating on records with all the greats he has excelled with in the concert hall: Stern, Franciscatti, Rose—as well as Gould, Serkin, and Casadesu.

David C. McNair
New York, N. Y.

Furtwängler on Discs

SIR:

Alan Rich's article on Wilhelm Furtwängler [September 1964] completely ignores several areas of the conductor's recorded repertory. These omissions seem

Continued on page 20



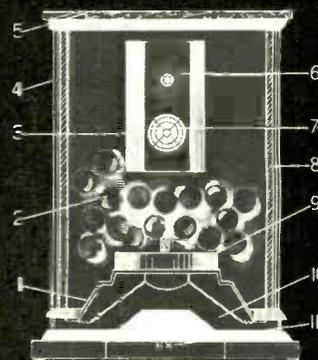
Your gift speaks for America when you feed hungry people with \$1 Food Crusade packages through CARE, New York 10016.

Meet the new Royal Grenadier world's most perfect speaker system. Pretty soon every stereo system 'round will be featuring this revolutionary divergent lens speaker system. The first loudspeaker ever designed and engineered for stereophonic reproduction. Lets you sit anywhere — hear everything.



 **EMPIRE**

Circle No. 108 on Reader Service Card.

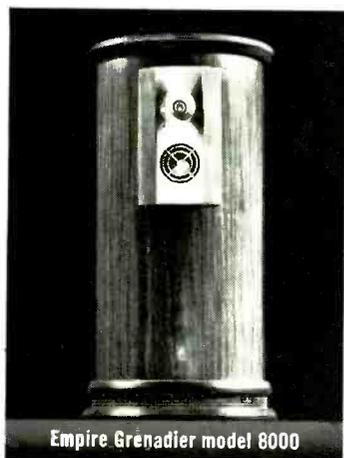


The New Empire Royal Grenadier Divergent Lens Speaker System—Model 9000M

Years ahead in design and engineering the Grenadier projects a majestic sound unlike any you've heard before. Its cylindrical shape creates a system relatively free from room standing waves and approaches acoustically flat frequency response. Sound level and tone remain constant virtually anywhere in the room. Its three divergent acoustic lenses achieve unparalleled stereo separation. With the Empire Grenadier . . . speaker placement becomes non-critical.

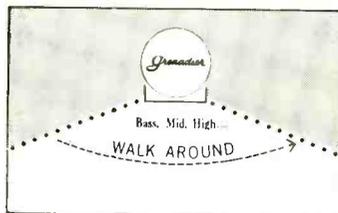
As Featured At The World's Fair Pavilion of American Interiors

- Model 9000M outstanding features:
1. 15" mass loaded woofer with floating suspension and 4" voice coil.
 2. Sound absorbent rear loading.
 3. Die-cast mid frequency-high frequency full dispersion acoustic lens.
 4. Hand rubbed satin walnut finish.
 5. Imported Italian Perlata marble.
 6. Ultra-sonic domed tweeter.
 7. Full presence mid range direct radiator.
 8. Exclusive non-resonant rigidized heptagonal sonic column.
 9. World's largest (18 lbs.) speaker ceramic magnet structure.
 10. Front loaded Horn—360° aperture throat.
 11. Complete symmetry of design with terminals concealed underneath.
 12. Dimensions: height 29" — diameter 22".



Empire Grenadier model 8000

Started a new era in speaker systems. Measures 29" high with a 15 1/4" diameter. Its features are virtually the same as the 9000 plus the exclusive Empire Dynamic Bass Reflex . . . high Q reflex tuned columns for in-phase low frequency reinforcement. The scientifically accurate gradients and vented ports provide unbelievably enriched base response.



Try this simple test.

You will notice no change in sound level of bass, mid range, and highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

Try this same test with any other brand of speaker. Some speakers will only have a narrow angle of high frequency sound propagation. Some may have 2 or even 3 bands of high frequency sound. With these or other speakers, slight shifts of position, turning one's head, or even leaning to one side may cause sharp changes in the listening tone and level. Not so with the Empire Grenadier.



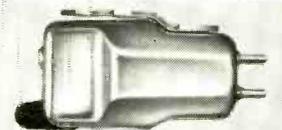
Acoustically engineered to let you sit anywhere — hear everything. The Empire Grenadier is decorator-designed to fit any decor . . . from warm elegance to stark modern . . . fit in corners or against walls.

Its satin walnut finish is designed to blend with all furnishings. An imported Italian Perlata marble top is optional for added elegance on the model 9000. The Empire Grenadier is a truly beautiful and functional achievement in sight and sound.



The incomparable Troubadors —

The model 498 — tailor-made for console or equipment cabinets . . . the famous Empire 398 — outstanding — too handsomely finished to hide behind cabinet doors. High Fidelity reports on the Troubador: ". . . precision engineered product of the highest quality . . . one of the finest, handsomest record players available."



Empire 880P and 880PE Elliptical Cartridge

Audic Magazine stated "... truly excellent... the finest cartridge tested." Frequency response 8 to 30,000 cps. Compliance 20X10—6cm/dyne. Empire 880P comes with a biradial elliptical hand polished .2X.9 mil diamond.

For a sound demonstration of the Empire family of "most perfect" products, go 'round to your dealer or write for complete literature.

EMPIRE

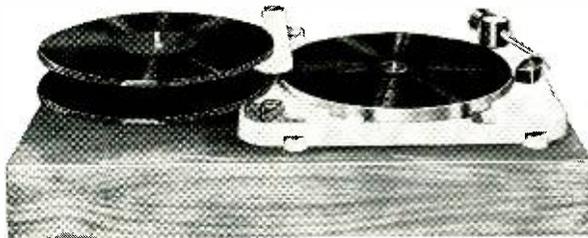
"World's Most Perfect High Fidelity Components"

Empire Scientific Corp. — 845 Stewart Ave., Garden City, L. I., N. Y. Export: EMEC, Plainview, L. I., N. Y. — Canada, Empire Scientific Corp., Ltd., 1476 Eglinton West, Toronto

Circle No. 108 on Reader Service Card.



The THORENS TD-224 "Masterpiece"



**quality, convenience and performance
...WITHOUT COMPROMISE!**

(as reviewed in Aug. '64 HI-FI STEREO REVIEW)

"The TD-224 operated flawlessly with all types of records, from 45-rpm popular discs to ancient 78's, with never a skip or malfunction."

"The rumble of the TD-224 was in line with the other Thorens turntables, measuring an excellent -41 db in the lateral plane and -36 db for combined vertical and lateral rumble."

"The speeds were, of course, exact."

"The entire mechanism worked perfectly at a 1-gram tracking force."

"The Thorens TD-224 is an ingenious and superbly executed answer to the needs of those persons who do not wish to sacrifice any of the benefits of the finest turntables and tone arms, yet would like the convenience of automatic record-playing."

(Complete reprint of review available upon request) **\$250**



TD-124—A quality transcription turntable that remains the standard of the industry, regardless of price. Offers a host of exclusive features for the finest systems. **\$125**

For single speed performance, convertible as required, see the TD-121. Combines incomparable Thorens quality with economy. **\$85**



TD-135 — A precision 4-speed transcription turntable with an integrated THORENS professional tone arm (BTD-125), for those who prefer a complete, compact unit. Outstanding adjustment flexibility, precision mounting and other quality Thorens features. No other integrated unit approaches the standards of the TD-135. **\$99.75**

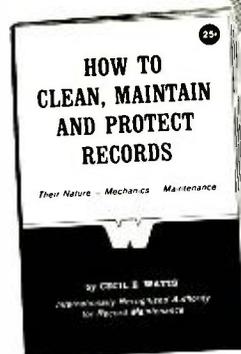
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A *sound REcreation* *Product

If your dealer can not qualify for a Thorens Franchise—go to another one!
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"HOW TO CLEAN, MAINTAIN AND PROTECT RECORDS"



This new authoritative guide written by Cecil E. Watts, noted record care expert shows you professional procedures on handling, care and maintenance of records.

Only 25¢

Do you know how to reduce surface noise? How to eliminate static? How to properly store your records? *Did you know that more records are discarded because of damage in handling than because of ordinary wear?* You can avoid the pitfalls and protect your investment by following the instructions in this new manual — the most complete guide to the care and treatment of records ever written.

No Other Manual Like It!

This guide belongs in every record owner's library for continuing reference. It contains such valuable chapters as:

- How to handle records
- The miracle in the groove
- Dust and Static
- When to apply anti static agents
- Storage of records
- Cleaning equipment
- Rejuvenation of records

Learn how to get all the enjoyment your record collection can deliver. Learn how to restore old records to useful life again. Learn how to give all your records a new lease on life. Start to protect your record collection immediately for only 25c, a fraction of the cost of one record. Send for your copy today.

Elpa Marketing Industries, Inc. Dept. H-11
New Hyde Park, N. Y.

I am enclosing 25c. Please send me my copy of Cecil E. Watts Manual, "How to Clean, Maintain and Protect Records."

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* *sound REcreation* — A Mark of Elpa Marketing Industries, Inc.

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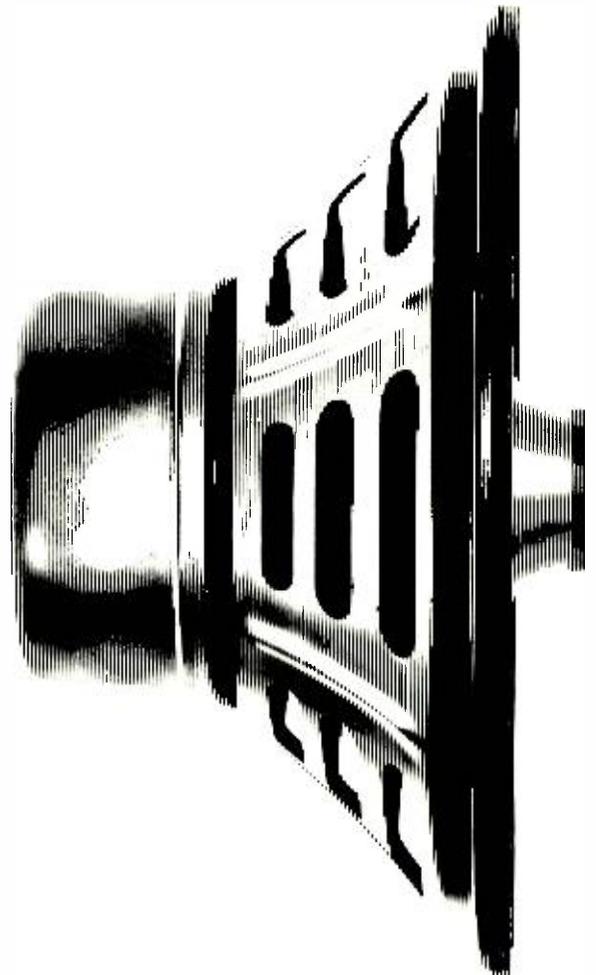
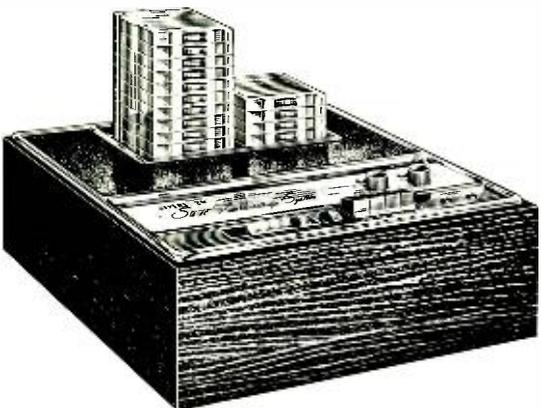
NOVEMBER 1964

19

SIoux FALLS, S. DAK.



THINK YOU HAVE A GREAT SOUND SYSTEM NOW?

REVERE-WOLLENSAK M-20 AUTOMATIC STEREO TAPE DECK The newest idea in music now for custom installation! This amazing machine threads, plays, rewinds, changes tapes automatically. Up to 15 hours of uninterrupted music just by touching a button. Dual record/playback preamplifiers. Record in stereo or mono from any sound source, or choose from a wide assortment of pre-recorded tapes. Keyboard controls . . . high speed search lever . . . automatic and delayed shut-off . . . unsurpassed sound-on tape reproduction. *Also available in playback-only deck version, Model M-30.* SIZE: 14½" x 14¼" x 7". WEIGHT: 32 pounds.



WOLLENSAK 1981 "SOUND ROOM" STEREO TAPE DECK Designed for the serious tape recordist, incorporating two new module-type recording and playback amplifiers which provide 22 watts output. Superb stereo or mono recordings can be made from any sound source. Vertical or horizontal operation . . . 2 VU recording meters . . . convenient tab controls perform all playback and record functions . . . sound with sound . . . dual speed . . . automatic tape lifters . . . patented balanced tone control . . . patented head demagnetizer . . . complete professional stereophonic sound advantages. SIZE: 21¼" x 13¾" x 9⅝". WEIGHT: 42 pounds.

CIRCLE 66 ON READER-SERVICE CARD

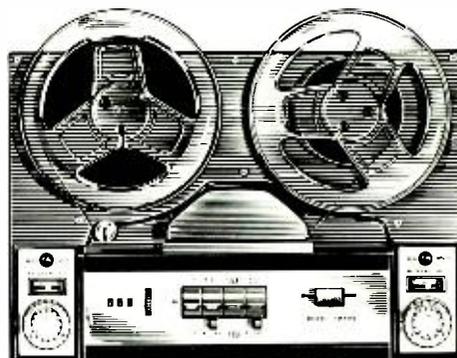
WAIT TILL YOU INSTALL A REVERE-WOLLENSAK TAPE DECK!

You're in for a musical revelation. In fact, you're in for several pleasant surprises when you see and hear the four different kinds of Revere-Wollensak tape decks. Want to make your sound system the most convenient custom installation in the world? Install one of the Revere-Wollensak AUTOMATIC Tape Decks that change tapes even *more* conveniently than an automatic record changer changes records. Want to make your sound system the most professional and reliable custom installation? Then use any of the three Wollensak reel-to-reel decks. You can't go wrong. Take your pick. At your nearest dealer. Reel-to-reel or automatic . . .

WHAT YOU WANT IS A REVERE-WOLLENSAK!



WOLLENSAK 1780 STEREO TAPE DECK For the sound perfectionist who wants to incorporate top quality Wollensak stereo recording and playback facilities in an existing sound system. Can be installed either vertically or horizontally. Dual matched record/playback preamplifiers . . . automatic head demagnetizer . . . sound with sound . . . instant pause control . . . cadmium steel enclosure with chrome trim . . . easy-to-operate tab controls . . . volume control for each channel . . . automatic shutoff . . . automatic tape lifters . . . many other outstanding stereo sound-on-tape features. SIZE: 13 $\frac{3}{4}$ " x 14" x 5 $\frac{1}{2}$ ". WEIGHT: 15 pounds.



WOLLENSAK 1281 STEREO TAPE DECK Now you can have the many advantages of a fine Wollensak amplified tape deck at a new *low* price! The "1281" is a beautifully styled unit that gives you true professional sound control: 4 track stereo and mono record and playback . . . horizontal and vertical operation . . . 2 VU meters . . . 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ tape speeds . . . automatic cut-off . . . convenient interlocking tab controls . . . instant pause control . . . patented self-adjusting braking system . . . independent volume and tone controls on each channel . . . many, many more quality "custom" features. SIZE: 10 $\frac{1}{4}$ " x 15 $\frac{5}{8}$ " x 5 $\frac{3}{4}$ ". WEIGHT: 20 pounds.

CIRCLE 66 ON READER-SERVICE CARD

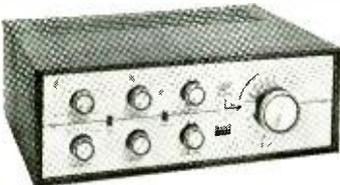
EICO HI-FI

are to be found at your EICO distributor who offers you a wide selection of professional quality EICO high fidelity equipment. Buy it in semi-kit form to save money and at the same time become familiar enough with it to service it yourself. Or, you can still save money by buying factory-wired EICO products with the assurance you are getting the best Hi-Fi value at any price. Complete EICO line of tuners, amplifiers, speakers and tape recorders headed by the new solid state 3566 FM-MPX automatic stereo tuner amplifier.



3566 SOLID STATE FM MPX AUTOMATIC STEREO TUNER/AMPLIFIER.

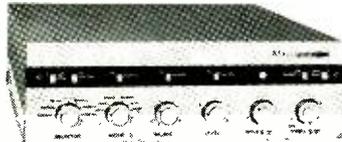
Finest all-transistor kit value, equal to \$500-600 class instruments. Kit comes with pre-wired and prealigned RF, IF & MPX circuit boards plus transistor sockets. Outstanding 2 UV IHF sensitivity, automatic FM stereo-mono switching, muting, 40 db FM stereo separation. Total 66 watts IHF music power, only \$229.95 semi-kit (recommended to beginners!); optional walnut cabinet \$14.95—also \$349.95 factory wired including cabinet.



2536 FM MPX STEREO TUNER/AMPLIFIER

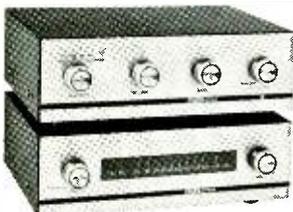
combines a superb-FM-MPX stereo tuner with a virtually distortion-free 36-watt stereo amplifier. Kit \$154.95, wired \$209.95.

ST 70 70-watt integrated stereo amplifier kit \$99.95, wired \$149.95.



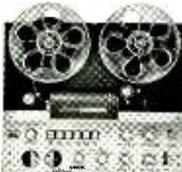
ST 40 40-watt integrated stereo amplifier kit \$79.95, wired \$129.95.

ST97 FM/MPX STEREO TUNER • Ultra-sensitive-tuner for use with external stereo amplifier. Kit only \$99.95, wired \$149.95.



12-watt Hi-Fi system HF90A FM tuner, kit \$44.95, wired \$69.95. HF12A amplifier, kit, \$39.95 wired \$59.95. BOTH for only \$84.90 kit, \$119.90 wired.

RP-100 solid state 4-track stereo tape recorder deck • Top professional quality • 3-motor drive • 3 high performance heads. Kit only \$299.95, wired \$450.



EICO Electronic Instrument Co. Inc.
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Send new 1965 catalog featuring HF-11 more than 230 EICO products

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Add 5% in West

CIRCLE 31 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

NEW YORK

Certainly the merriest make-believe widow around town during the last weeks of summer was Patrice Munsel, who was living it up grandly in the New York State Theater production of Lehár's musical tale of the not-so-bereaved lady who is wooed and won by the handsome prince. In real life, of course, Miss Munsel is a happily married wife and the mother of four children; on stage—in this case the stage of the eye-catching new theatre at Lincoln Center—she was a specially glamorous Sonia, wearing a series of concisely cut and precisely executed ball gowns which caught the glitter of the footlights to perfection. The radiance of the costumes, however, scarcely held a candle to the radiance of the soprano herself, who with equal ardor simmered alluringly beneath an ostrich feather hat and kicked her way smashingly through a breathless cancan.

It was all a long way from the spirit of Verdi's Gilda (one of the roles Miss Munsel sang during her first season at the Metropolitan Opera, where, at seventeen, she was the youngest star in the company's history)—but it was obviously just as much the singer's glass of champagne.

The New York State Theater building provided a sumptuous setting for *The Merry Widow*. It manages to be warm even while it is imposing. There is a welcoming curve to the travertine staircases at each end of the lower foyer, and the very porousness of the stone, with its pleasantly sandy color, avoids the hard hauteur of marble. When one reaches the upper promenade, the full height and breadth of the building's interior hit the eye, but even here there is no chill. The bronze and rather lacy balustrades reaching to right and left along the tiers of balconies are anything

Continued on page 28

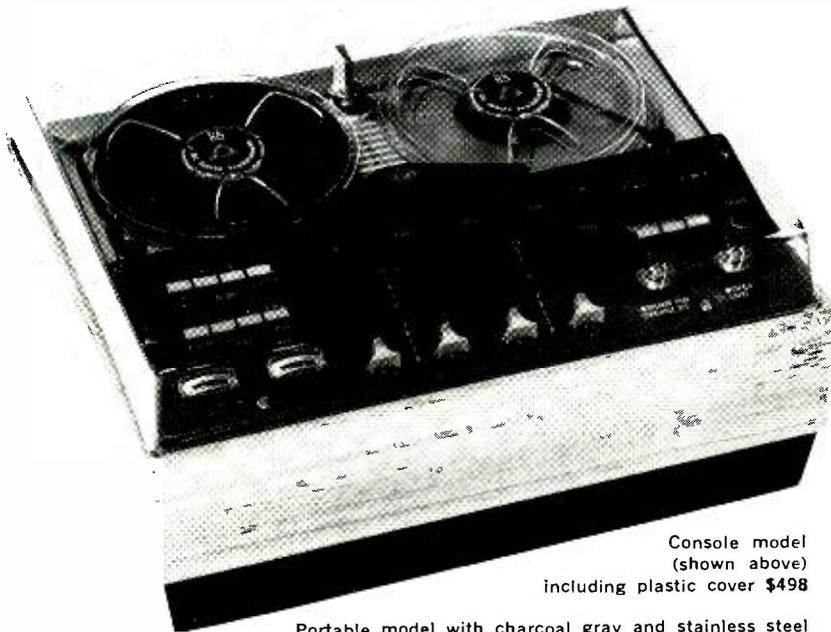


Conductor Franz Allers, merry widow Munsel, and RCA's George Marek.

DYNACO

presents

A STEREO TAPE RECORDER DESIGNED FOR RECORDING



Console model
(shown above)
including plastic cover \$498

Portable model with charcoal gray and stainless steel case including monitor speakers (not illustrated) \$525

The World's most versatile stereo tape recorder is made in Denmark by Bang and Olufsen.

The DYNACO BEOCORD 2000 is the American version (to DYNACO specifications) of this sensational machine.

Here is a stereo tape recorder which not only plays tape superbly but also permits making professional quality tape recordings with unique flexibility. It is an instrument of superior design, outstanding craftsmanship, and unequalled performance.

- A deck—and a hi fi or PA unit including 8 watt monitor amplifiers
- A recording console with slide type fader controls permits use of three stereo inputs (6 channels)
- Unlimited flexibility for sound on sound, language training, electronic music composition as well as conventional record-playback

Here are a few of the important features, many of which are exclusive to this recorder:

- low impedance headphone jack • monitor switch • sound on sound • echo • pause control • all solid state with exclusive electronic transistor protection
- RIAA magnetic phono input • automatic shutoff at end of tape, with broken tape, or at preset points •

- provision for slide synch • low impedance mike inputs • separate record and playback balance controls • premium quality low impedance heads (3)
- all plug-in electronics • Synchronous motor.

TECHNICAL SPECIFICATIONS

Frequency Response:

- ± 2 db, 40 to 16,000 cps at 7½ ips
- ± 2 db, 40 to 14,000 cps at 3¾ ips
- ± 2 db, 50 to 6,000 cps at 1½ ips

Wow and Flutter:

- | | Peak to Peak | RMS |
|--------|--------------|--------------------|
| 7½ ips | ≤ 0.2% | ≤ 0.075% (0.00075) |
| 3¾ ips | ≤ 0.3% | ≤ 0.11% (0.0011) |
| 1½ ips | ≤ 0.5% | ≤ 0.18% (0.0018) |

Values listed are for reproduction equalized according to normal listening weighting (wow frequencies ≥ 4 cps attenuated 3 db/octave ($\frac{1}{\sqrt{f}}$)).

Channel Separation: better than 45 db.

Signal to Noise Ratio: better than 50 db.

¼ track heads

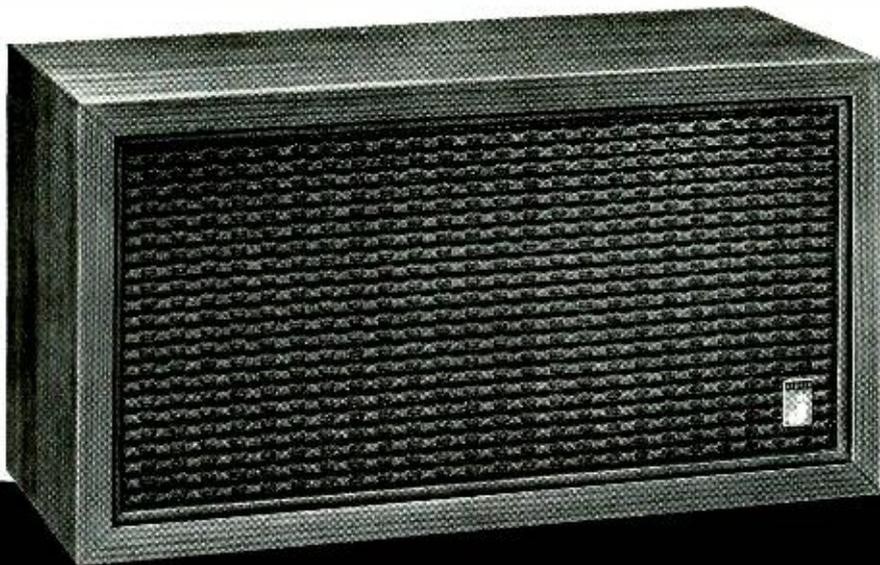
100 kc bias

Dimensions:

Console: 18" wide, 14½" deep, 9" high.....38 lbs.
Portable: 18" wide, 14" deep, 10" high.....41 lbs.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

CIRCLE 29 ON READER-SERVICE CARD



BREAKTHROUGH!

Jensen's NEW PR-50 . . . Outstanding hi-fi performance in a ½ cu. foot enclosure

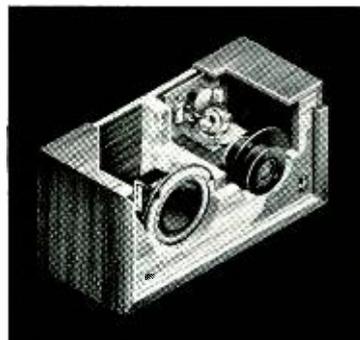
The PR-50 introduces an outstanding breakthrough in extremely compact design without loss of performance. It is the first effective, full-range high fidelity system to be completely contained in a ½ cubic foot enclosure. Its statistics will impress—such as the exceptionally flat response: only 3 db down at 48 and 20,000 cycles, and ± 3 db inside this range. The PR-50's special woofer can reproduce 40-cycle bass tones cleanly and clearly. Because no "shaping networks" are needed, all available amplifier power goes to drive the speakers. The new E-100 SONO-DOME® gives the PR-50 a unique smoothness of mid-range and high-frequency response with a remarkably uniform radiation pattern. Full L/C crossover network. H-F control. Cabinetry of genuine Walnut oil finished veneers with harmonizing grille fabric. See your high fidelity dealer. You'll be amazed that so much sound costs so little . . . only \$69.50.



Specially developed new small woofer in a rigid cast housing for superb bass response.



New E-100 SONO-DOME® for exceptional smoothness of midrange and high frequency response.



Cutaway view shows components and L/C network in a sophisticated glass fibre damped acoustic enclosure.



—For complete description of JENSEN loudspeaker products—write for Catalog 165-K.

JENSEN MANUFACTURING COMPANY / DIVISION OF THE MUTER COMPANY / 6601 SOUTH LARAMIE AVENUE, CHICAGO 38, ILLINOIS
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 CIRCLE 47 ON READER-SERVICE CARD

“...THE FINEST LOW-POWERED AMPLIFIER ON THE MARKET...”*

the Dynakit SCA-35 gives superlative performance at less than \$100



\$99.95 kit
\$139.95 assembled

Now there's a Dynakit for everyone. Long acknowledged as the quality leader of the high fidelity industry, with performance directly comparable to the most extravagant designs, Dynakit now introduces high quality performance concepts at a remarkably low price. ■ Take the time to listen to this latest Dynakit on your

favorite speakers. Compare it to amplifiers at least twice its cost. Even with low efficiency speakers, the SCA-35 sounds like a big, powerful, expensive amplifier. ■ Why does the SCA-35 sound so much better than higher priced designs? As detailed and as fine as its specifications are, they cannot adequately define absolute performance. Dyna's painstaking engineering and consummate concern with quality have evolved unique circuitry which fully utilizes the superior performance characteristics of patented Dynaco output transformers—transformers frequently used in far more expensive equipment than our own. Years of refinement have produced a new design with the stability, low noise, low distortion, full power bandwidth, and excellent overload characteristics usually reserved for much more costly equipment. ■ One look inside the SCA-35 will convince you that this is the easiest of all such amplifiers to build. A clean, uncluttered layout and three factory assembled etched circuit boards speed assembly and assure consistent performance from unit to unit, even in the hands of novices. Detailed pictorial diagrams and step-by-step instructions leave nothing to chance.

*Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

Audio Magazine (March 1964) concludes: "The SCA-35 . . . is perfect for a small installation where excellent quality, simplicity of construction and operation, and attractive appearance are requisites."



FM-3
\$109.95 kit
\$169.95 assembled



Stereo 35
\$59.95 kit
\$79.95 assembled



PAS-3
\$69.95 kit
\$109.95 assembled

The FM-3 Stereomatic tuner is the ideal companion to the SCA-35 for flawless mono and stereo FM automatically!

If you prefer the additional flexibility and matchless performance of the renowned PAS-3 Dyna preamplifier, the Stereo 35 offers the same power output as the SCA-35 with the recognized advantages of a separate power amplifier.

Complete specifications and impartial test reports are available on request.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

CIRCLE 29 ON READER-SERVICE CARD

They've copied everything
but the sound

This Model Eleven Goes With You



Model Eleven — \$199.95

This is the famous KLH Model Eleven Stereophonic Phonograph System. This is the component system in a suitcase that started all the other companies trying to make a high performance portable.

Nobody has matched it yet, because nobody has yet matched the revolutionary long-excursion, full-range speakers we developed especially for the Model Eleven. Nobody has yet matched its solid state amplifier, designed with the speakers as an integrated team through the advanced technique of Frequency Contouring. Nobody has matched the new automatic turntable, made for KLH by Garrard, with its unique low mass tone arm. Or the Model Eleven's unprecedented five year guarantee.

And no portable phonograph of even passable quality has yet made the weight—28 incredible pounds.

If you want to take your music with you — a stereophonic portable that needs *no* apologies — there is still no substitute for the KLH Model Eleven.



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

CIRCLE 49 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 24

but severe, and the walls of the entire hall are covered with a loose-woven, carpetlike material which is off-white in color and soft to the touch (no, I couldn't resist). Inside the auditorium everything curves and flows: the coloring is all deep bronze, except for the dark red upholstery of the seats, and the wall surfaces are warmly textured. I suppose it isn't proper to call a hall of such proportions voluptuous, but the word comes close to describing it.

Playful Mugging and Hard Work—

Which, by a fortunate transition indeed, brings us back to the Widow herself. On the first Sunday after the opening performance, Miss Munsel and her Prince Danilo, played with dash and gallantry by Bob Wright, were summoned—along with Joan Weldon, Frank Porretta, and the rest of the cast—to the faded inelegance of the ballroom of the St. George Hotel in Brooklyn Heights. There RCA Victor, in the traditional noon-to-midnight marathon which makes it possible to rush an original cast recording almost hot onto the streets, put Lehár's hit on tape.

There are certain characteristics apparently common to almost all recording sessions for musical shows, and the present occasion was no exception. I observed: 1) that it takes twice as much time to rehearse a number as to get a satisfactory take once the tapes start rolling; 2) that no matter how many things appear to be going on at once (a quick section rehearsal for the woodwinds, a run-through for diction by the men's chorus nearby, a principal looking over a vocal part off in one corner), the pivotal point remains the conductor (in this case, veteran Franz Allers)—who seems to have six arms, eyes in the back of his head, and an infallible instinct for knowing exactly what to do next; 3) that sooner or later almost everybody takes his shoes off, except the conductor and the people who can spend the day sitting down.

Miss Munsel, who wore white slacks, a red jumper top, and a wide-brimmed black Spanish straw hat, had her sandals off almost before her first number, and sang the major part of her role balanced barefoot on tiptoe before the mikes. Even as the hours moved on towards nightfall she displayed energy to burn, executing an apparently endless variety of dance steps to almost every fresh rhythm the orchestra played—a curtailed twist at one moment, a couple of *pliés* the next, a quick waltz turn after that—mugging pleasantly all the while. The taping went smoothly, though at one point during the fairly complex happenings in the Act II finale Miss Munsel called a halt in the middle of a run-through and said something to Allers along the lines of, "The beat changes and I'm confused and I'm looking at the girls [in the chorus] and they're confused and we're

all confused." The matter was quickly straightened out, Allers meanwhile finding breathing space to urge the strings to play with "sweetness, sweetness, sweetness," and to warn the winds to "do what you do in the show, but don't kill the singers." By the time a halt was called for dinner, the recording was past the halfway mark.

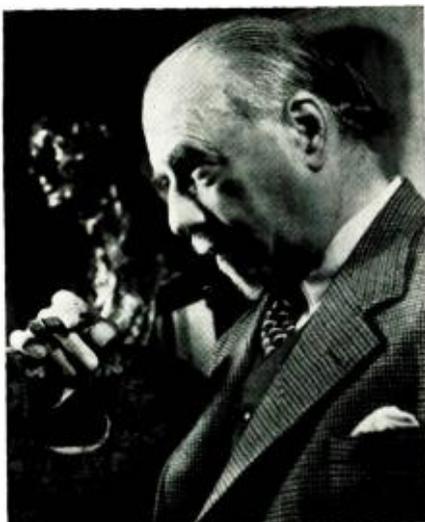
At ten sharp on the following Tuesday morning, barely thirty-six hours after the session, Franz Allers and Richard Rodgers (who is president and producing director of the Music Theater of Lincoln Center) could be seen picking their way past the Post Office trucks which clog Twenty-fourth Street opposite RCA Victor's front door. They reached the safety of the reception desk and were escorted down the corridor to a playback studio to pass upon the finished master tape of *The Merry Widow*. In the tradition of the-show-must-go-on (and with no delay), the performance had taken place as scheduled. S.F.

LONDON

A sad and rather disgraceful chapter in British musical history is currently unfolding in this capital. It involves the venerable Royal Philharmonic Society (which, having sent Beethoven a hundred pounds in 1827, has since derived incalculable kudos for that gesture) and the Royal Philharmonic Orchestra, founded by Sir Thomas Beecham, ostensibly to serve the older institution, in 1946.

That was the year when a variety of unhappy and fundamentally unmusical causes—pique, politics, intrigue, personal antipathies, etc.—led Sir Thomas to break the earlier artistic partnership that had begun in 1932, with his creation of the London Philharmonic Orchestra. From the time of his return from America in 1944, Sir Thomas' conducting activities had increasingly centered

Continued on page 40



Beecham: his musical child abandoned.

NOVEMBER 1964

This Model Eleven Stays Home



Model 11-W — \$209.95

When you find that you can build a good component system in about 26 pounds of weight, you naturally make it into a portable. That's how the Model Eleven was born.

But it seems that a lot of people have discovered that they couldn't buy this much performance at this price in any other form, portable or otherwise. So they've been buying Model Elevens for 'non portable use' in homes, offices, dormitories, apartments, etc.

This being the case, we surrender. For \$10 more you can now have it in furniture, with a handsome matching dust cover in wood and smoked plexiglass as an optional accessory.

Incidentally, it *still* weighs less than most of the other expensive portables. If you feel you must, you can even put handles on it and carry it around.



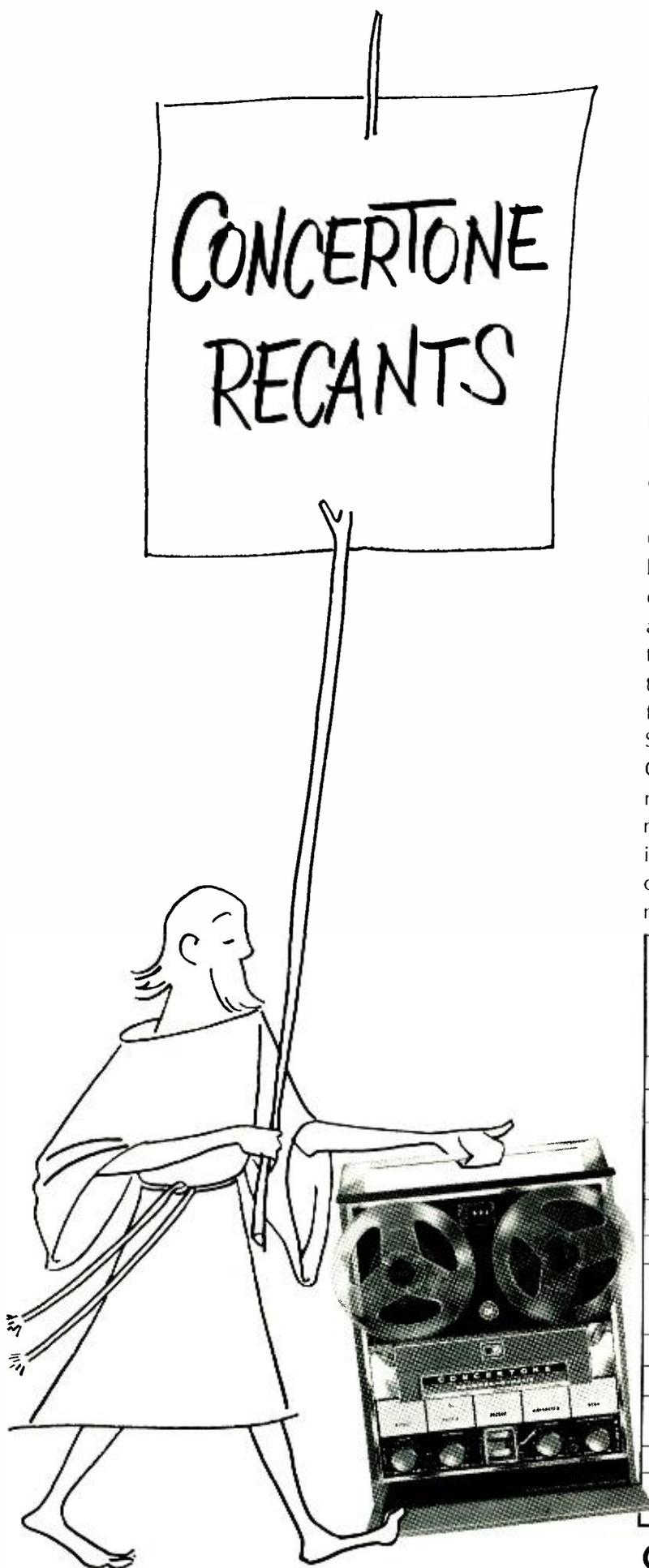
KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

CIRCLE 49 ON READER-SERVICE CARD

WE DARED TO COMPARE THE CONCERTONE 800

*and heard from
our competitors*

Since "an honest tale speeds best being plainly told," we would like to make a public apology about our first Feature Comparison Chart. The Viking 220 tape recorder *does* have tape lifters and transistors. The Freeman 200 *does* have center capstan drive. And, the Tandberg 64 *does* have remote control and tape lifters. Hence, we have amended our Chart accordingly and have reproduced it again. While contrite, because we erred originally, we feel that even with these minor adjustments you will still see that the Concertone 800 (portable or tape deck) is your best value in stereo tape recorders! Furthermore, only the Series 800 has double Reverse-o-matic® and six heads that combine to give you continuous music playback and recording with the touch of a button, without reel turnover. Prices for this incomparable device start as low as \$379.95. If you're really interested, send for a Concertone brochure and the name of your nearest dealer. The brochure is flawless, with no accidentally erroneous comparisons. Besides, it's free and has a neat drawing of a bird on the cover. Write to Concertone, Repentance Department, Box 3246, South El Monte, California.

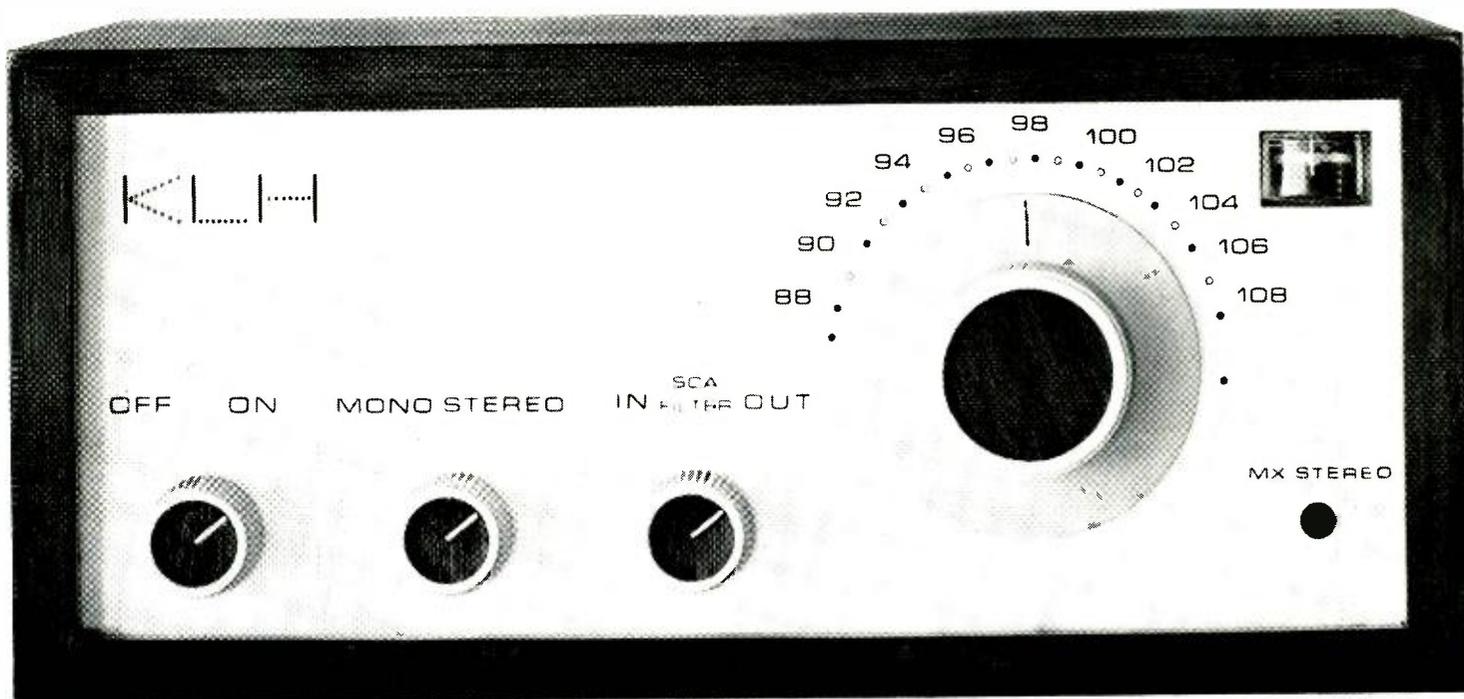


FEATURES:	AMPEX 201	CONCERTONE 800	CONCORD 861	OLEO RP 101 WINDLE	FREEMAN 200	NOBELLO 401	REVERE M 7	ROBERTS-400	SONY 301	TANDBERG 64	V.M. 740	WEBCOR EP-700	VIKING 220
6 HEADS	No	Yes	No	No	No	No	No	No	No	No	No	No	No
3 MOTORS	No	Yes	Yes	No	Yes	No	No	Yes	No	No	No	No	Yes
AUTOMATIC REVERSING FOR RECORD & PLAY	No	Yes	No	No	No	No	No	No	No	No	No	No	No
PUSH BUTTON CONTROLS	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes
REMOTE CONTROLLABLE	No	Yes	No	No	No	Yes	No	Yes	No	Yes	No	No	Yes
SOUND ON SOUND	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BUILT-IN ECHO CONTROL	No	Yes	No	No	No	No	No	Yes	No	Yes	No	No	No
CENTER CAPSTAN DRIVE	No	Yes	No	No	Yes	No	No	No	No	No	No	No	No
TRANSISTORS	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	Yes
TAPE LIFTERS	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	No	No	Yes
OPERATES BOTH HORIZONTAL & VERTICAL	Yes	Yes	Yes	No	Yes	No	No	Yes	Yes	Yes	No	No	Yes
COSTS UNDER \$400	No	Yes	No	Yes	No	Yes	Yes	No	Yes	No	Yes	Yes	No

CONCERTONE 

CIRCLE 22 ON READER-SERVICE CARD

Actual Size Photo Of The World's Largest Record Collection



KLH Model Eighteen All-Transistor FM Multiplex Tuner

This is an actual size photo of the KLH Model Eighteen all-transistor FM Multiplex Tuner. Well, almost. If this page were $\frac{1}{2}$ " wider, we'd have made it.

When you see the Model Eighteen, you'll have to control your impulse to call it cute. It's the smallest, prettiest program source you've ever seen — so small it seems almost a toy model of itself.

Perhaps it is occurring to you that this is a perfect companion for the Model Eleven. You're right. It is. But even if you have a fantastically fine amplifier and speaker system, don't despair. The Model Eighteen is a perfect companion for it, too.

Seriously, we believe the Model Eighteen has more of the things you are looking for in a tuner, and at a lower price, than any other tuner you can buy. Everything that was put into the Model Eighteen is there because it will add to your convenience and enjoyment in listening. Everything that was left out was to save you unnecessary cost for trivial benefits.

The Eighteen is small, not just so that you can amaze your friends. It's small so that it won't waste precious space in today's homes and apartments. It's small so that you can take it along with your Model Eleven on your vacation. It's small so that it's less likely to be damaged or thrown out of alignment in normal handling and transportation.

The Eighteen performs better than any partially or completely transistorized tuner we have been able to test.

It performs as well as the finest vacuum tube tuners — *when they are new*. (The performance of any vacuum tube instrument deteriorates gradually from the moment it is first turned on, as the tubes wear out. But there is no known process of aging or wear in transistors).

Like the most expensive tuners, you'll find the Eighteen a pleasure to tune. With Zero Center Tuning, there's no 'maybe area'. The meter tells you when you're tuned in and when you're not. The planetary tuning system we've used is mechanically the most accurate and trouble free. The tuning vernier has the silky yet positive feel that marks high quality engineering. The Stereo Indicator Light automatically identifies multiplexing stations as you tune.

But there is no vacuum tube tuner, at *any* price, with the ultimate reliability of the Model Eighteen. Beyond the fact that the Eighteen runs cool; beyond the fact that transistors don't age, the Model Eighteen uses IF transformers of extremely low mass (4 stages). The slugs are less subject to jarring and misalignment when the Eighteen is shipped from the factory, or handled, than with heavier instruments. As a result, Model Eighteens in normal use will require substantially less maintenance and service than old fashioned tuners.

There's one more way the Eighteen differs from expensive tuners. It's not expensive. About \$130. Hear it at your KLH dealer's and judge for yourself.

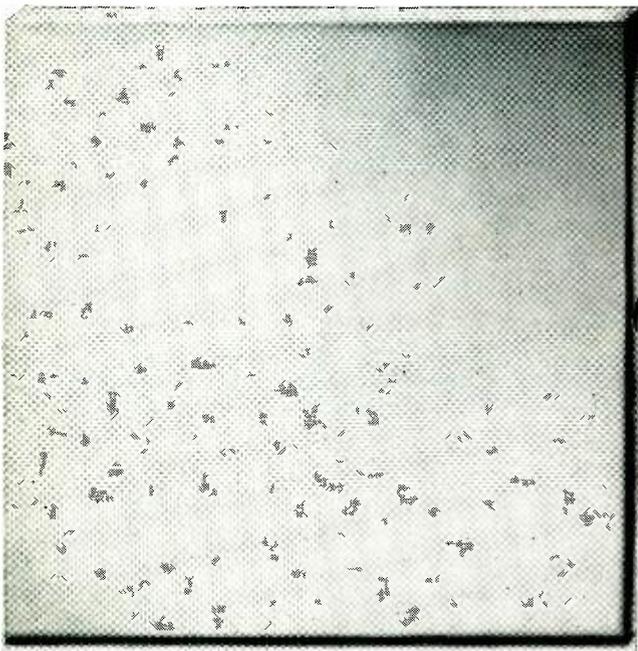
Just don't call it cute. It's *very* sensitive.



CIRCLE 41 ON READER-SERVICE CARD

KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

Yes, Mr. Smith... you can judge a tape by its box!



this one will
foul your recorder heads
dry up, flake and break
lose high-frequency response
produce squeal
reduce stereo effect
wind poorly, be noisy
lose signals (drop-outs)

Naturally, there is no name on this box—for obvious reasons. Nevertheless, unbranded (white box) recording tape is now being sold in many stores. Since there are some people who still believe in the dream of “something for nothing” (or almost for nothing)—these stores are literally forced to carry this and similar “no-brand/no-account” recording tapes.



these tapes will not

To the knowledgeable recordist, the name Reeves Soundcraft is the most assuring quality testimonial any box of tape can receive. Reeves Soundcraft Tapes are free of defects...assure flawless recordings. The proof is on every reel! Only Reeves inspects each tape and stamps it with its quality control inspection number! Play it safe...record it better with Reeves Soundcraft Tapes. Send for new brochure—A TAPE FOR EVERY PURPOSE.

REEVES SOUNDRAFT
DIVISION OF REEVES INDUSTRIES INC.
GREAT PASTURE ROAD, DANBURY, CONN.

NEW YORK: 302 E. 44th St. Area Code 212—MU 6-6451 • CHICAGO: 28 E. Jackson Blvd. Area Code 312—WAbash 2-5853 • LOS ANGELES: 342 N. LaBrea Ave. Area Code 213—WEbster 1-1181

CIRCLE 64 ON READER-SERVICE CARD

the speaker that will make us eat our words

KLH
Model
Seventeen
69.95*

"... a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs."

That's what we said in 1961 when we introduced the Model Ten, our first speaker under \$100.

Now we are preparing for an extended diet of our own words. We are introducing a new speaker, the KLH Model Seventeen, which delivers a quality of performance we believed unattainable at a price we considered impossible just three years ago.

You're going to hear a lot of comment about this astonishing new speaker. And you will undoubtedly hear the Model Seventeen for yourself. So all we'll tell you now is —

It's a handsome speaker.

It costs \$69.95*.

It represents a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs.

It's at your KLH dealer's now.

Bon appetit.



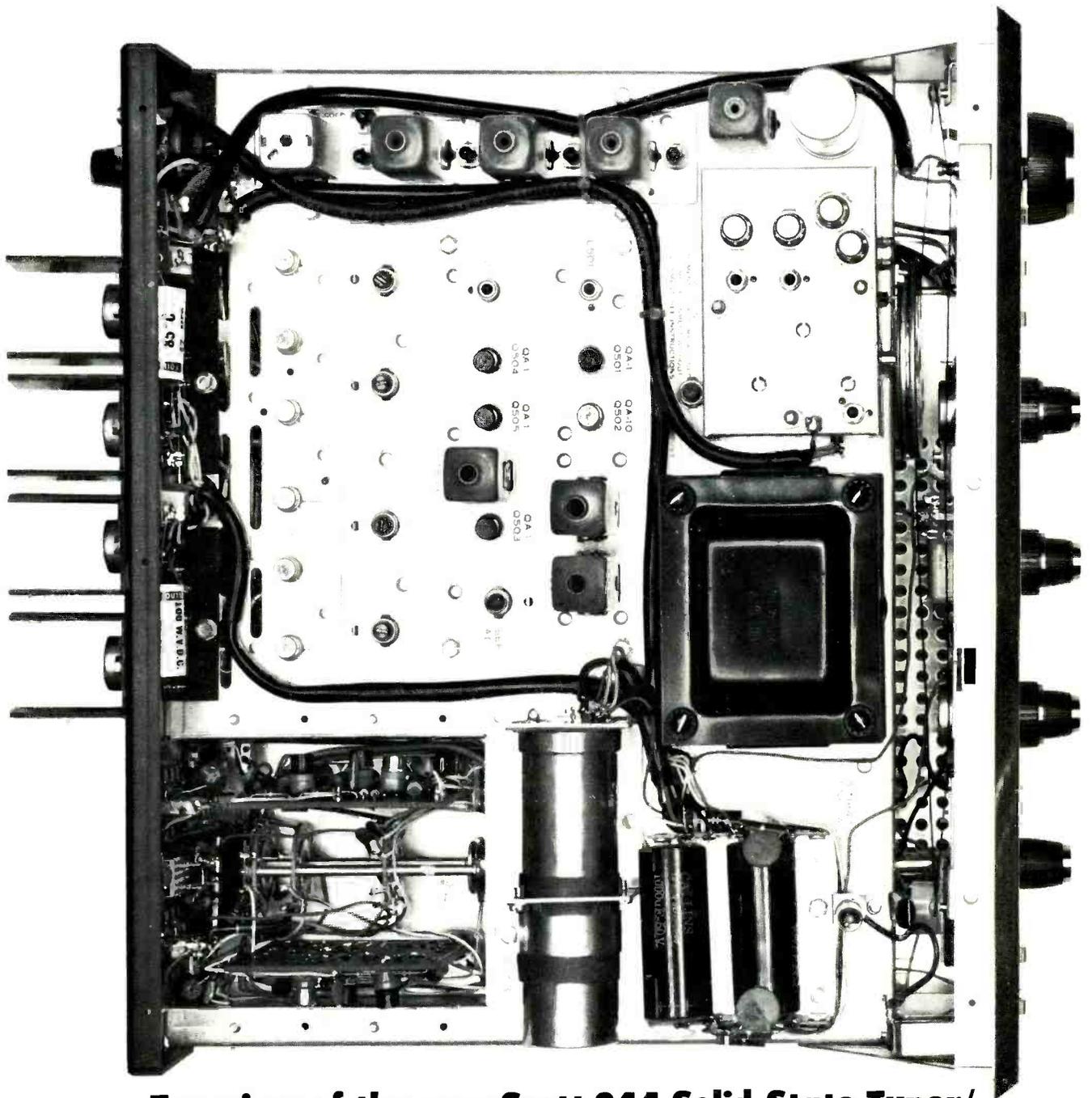
KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

**Suggested retail; slightly higher on the west coast.*

CIRCLE 49 ON READER-SERVICE CARD

**AN INCREDIBLE
ENGINEERING
BREAKTHROUGH
NEW SCOTT
SOLID STATE
TUNER/AMPLIFIER
\$429.95**





Top view of the new Scott 344 Solid State Tuner/Amplifier. Note the compact yet orderly arrangement of parts. The entire tuner/amplifier is no larger than a standard Scott tuner or amplifier.

WANT PERFORMANCE, RELIABILITY and SATISFACTION? YOU WANT McINTOSH. HERE'S WHAT THE CRITICS SAY ABOUT McINTOSH...



MA 230

AMERICAN RECORD GUIDE ON THE McINTOSH MA 230 COMBINATION PREAMPLIFIER/POWER AMPLIFIER

PERFORMANCE "... this integrated component is easily the equal of ANY combination of vacuum tube separate components. . . . I do not know another integrated amplifier with such superb power response."

RELIABILITY "Parts, all of premium quality, are beautifully laid out. . . . alone among the integrated designs using tubes known to me it does NOT tend to become a radiant room heater."

SATISFACTION "If this has begun to sound like a love song, this is because it is."

The McIntosh MA 230 has a solid state pre-amplifier and dual 30 watt per channel tubed power amplifier. It has more real power, and longer reliability this way. The MA 230 gives you performance

MR 67

thought possible only with separate components a few years ago.

WHEN IT COMES TO FM STEREO TUNERS HERE'S WHAT AUDIO MAGAZINE HAD TO SAY ABOUT THE MR 67

PERFORMANCE "... is unexcelled by any other tuner . . ."

RELIABILITY "... the unusually high quality of components and construction practice; unquestionably . . . of paramount importance in making the intelligent engineering of the circuit available to the user for a long, long time."

SATISFACTION "... the sound it produces is excellent . . ." "... the MR 67 is superb."

The MR 67 is priced less than several competitive tuners. It has a built in multipath indicator. It has a nuvistor front end. Why settle for less?

PERFORMANCE IS GUARANTEED

Your money back if your McIntosh unit does not meet its published specifications. Only McIntosh offers this money back guarantee.

RELIABILITY IS GUARANTEED

You get a three year factory service contract when you own a McIntosh. Only tubes, fuses, and transportation are excepted.

SATISFACTION PROVEN OVER 15 YRS.

Check the want ads. You hardly ever see a used McIntosh for sale. Why? McIntosh owners stay satisfied year after year.

EASY TO OWN

Most dealers offer the MA 230 and the MR 67 together for as little as \$65.00 down and less than \$22.00 per month. Your old equipment will likely cover the down payment.



FREE copy of the above test reports available — send today.

4 CHAMBERS ST., BINGHAMTON, N. Y.

CIRCLE 56 ON READER-SERVICE CARD

McIntosh Lab., Inc. 4 Chambers St., Binghamton, N. Y.

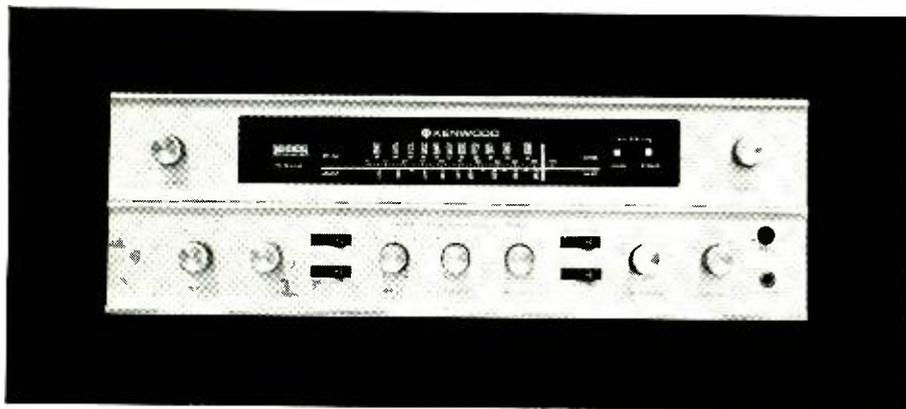
Send me reports on MA 230 and MR 67

NAME _____

STREET _____

CITY _____ STATE _____

If you prefer vacuum tube stereo components...



KENWOOD

BRINGS YOU TWO NEW
AM/FM STEREO MULTIPLEX RECEIVERS

...the sound approach to quality

These two new KENWOOD receivers have the same handsome, new chassis, advanced engineering and highest performance that have made KENWOOD (pardon us for coining an old phrase) "the best buy for the money!" No need to take our word for it. Simply visit the authorized KENWOOD franchised dealer nearest you.

KW-55 AM/FM STEREO MULTIPLEX RECEIVER

40 watts total music power (IHF Standard) or 20 watts per channel. FM AFC control, low filter, high filter; exclusive FM stereo indicator; 4 wideband IF stages, 3 limiters, wideband ratio detector; direct tape monitor circuitry; front-panel stereo headset jack.

KW-33 AM/FM STEREO MULTIPLEX RECEIVER

28 watts total music power (IHF Standard) or 14 watts per channel. FM automatic frequency control; stereo noise filter; exclusive FM stereo monitor system; SCA noise eliminator; front-panel stereo headset jack.



Write directly to us
for the name of your nearest
Authorized KENWOOD Franchised Dealer



KENWOOD ELECTRONICS, INC.

New York Office: 212 Fifth Avenue, New York, N.Y. 10010, Murray Hill 6-1590
Los Angeles Office: 3700 South Broadway Place, Los Angeles, Calif. 90007, ADams 2-7217

CIRCLE 48 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 29

around recording commitments, and he knew that an orchestra bearing a "Royal" tag would command greater record sales in America. He thus entered into an agreement with the Royal Philharmonic Society, which provided for an annual payment to the Society of £250 out of recording royalties, and bestowed the title of Royal Philharmonic on his new orchestra. Although the utmost cordiality existed between Sir Thomas and his RPO players and he truthfully claimed that they were better paid than the members of any other English orchestra, he would never allow them the slightest autonomy; and since his domicile abroad for the greater part of each year precluded his giving as many concerts for the RPS with the RPO as he had done with the LPO in prewar years, the Society and the Orchestra bearing its name tended to drift apart.

A Rose Is a Rose . . . ? On Sir Thomas' death in 1961, the RPS no longer felt any responsibility for the musical child it had named at the font. A rift soon developed between Lady Shirley Beecham, who attempted to continue Sir Thomas' autocratic control of the Orchestra, and the players themselves, who, mindful of their founder's artistic standards as well as their living, sought their independence. In spite of this, the RPO was the orchestra that played last year for the 150th Anniversary Concert of the Royal Philharmonic Society. Since then, however, the Society has decided to terminate the agreement made with Sir Thomas in 1946, and the Home Secretary has asked the RPO for an assurance that, in view of the severance of its links with the RPS, it will drop the "Royal" from its title.

As there seem to be no legal means to enforce the Home Secretary's request, the situation is confused. Those who, for one reason or another, would welcome the disappearance of this still magnificent instrument must be embarrassed by the storm of protest the threat to its title has aroused. Rudolf Kempe, nominated his successor by Sir Thomas Beecham, has communicated with the Arts Council; Claudio Arrau, Stravinsky, and others have written to the *Times*; and the RPS has been bombarded with letters. Justifiably, the RPO points out that its title is no *Tarnhelm* automatically conferring superior musical powers on the bearer, but one established over a period of eighteen years by the intrinsic merit of its playing. Why should the RPS, or the Home Secretary, or anyone, rob it of its goodwill? Can a parent compel a child already launched on a successful career (the RPO is fully booked till the end of 1965) to change its name? "It would be as though Maria Callas were made to call herself Miss Joan Smith overnight at Covent Garden," protests Charles Gregory, the RPO's General Manager. And there the matter stands.

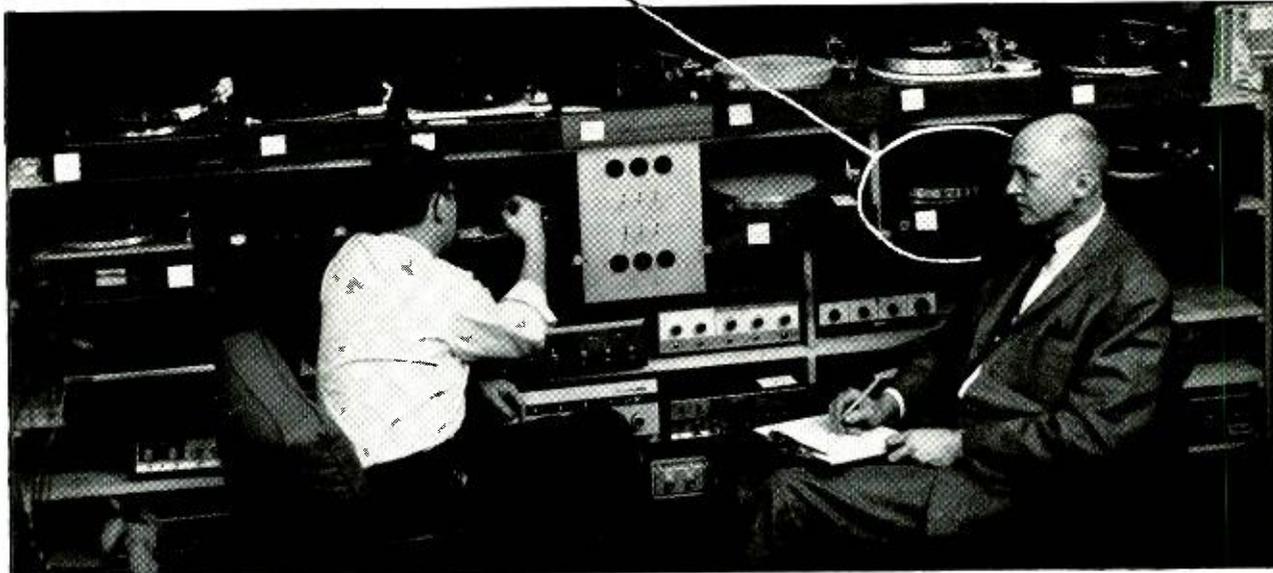
FELIX APRAHAMIAN

\$78.00 TURNTABLE FOR A MILLIONAIRE: An article in the Summer 1963 *Gentlemen's Quarterly* describes a "\$3,824 stereo system for those who demand the very best that can be purchased today." The system includes both a record changer and a turntable; the turntable is the AR.

THE AR TURNTABLE was also chosen in a study appearing in the September 1963 *Popular Science*. This article describes three stereo systems, each selected by a panel of experts as the best in its price category. The AR turntable was the choice for both the medium-priced and the luxury systems.

The panel's choice

REPRINTED COURTESY OF POPULAR SCIENCE MONTHLY
© 1963 BY POPULAR SCIENCE PUBLISHING COMPANY, INC.



Members of the Popular Science panel check turntables.

A third study of high fidelity systems appears in the October 1963 *Bravo*. Components were chosen for optimum systems in three price categories — "bottom dollar", "middle-class" and "sky's the limit". The AR turntable was selected* for all three systems, with this explanation:

"You may notice that the same inexpensive turntable appears in the following three systems. That is because its performance hasn't been bettered at any price."

OTHER equipment reviewers have reported the AR turntable to have the lowest wow, flutter, rumble, acoustic feedback, and speed error of any turntable they had tested.**

**AR speakers were also scattered through the systems selected in these three studies—AR-3's were chosen for the top systems in Popular Science and Bravo, for the middle system (\$1,273) in Gentlemen's Quarterly.*

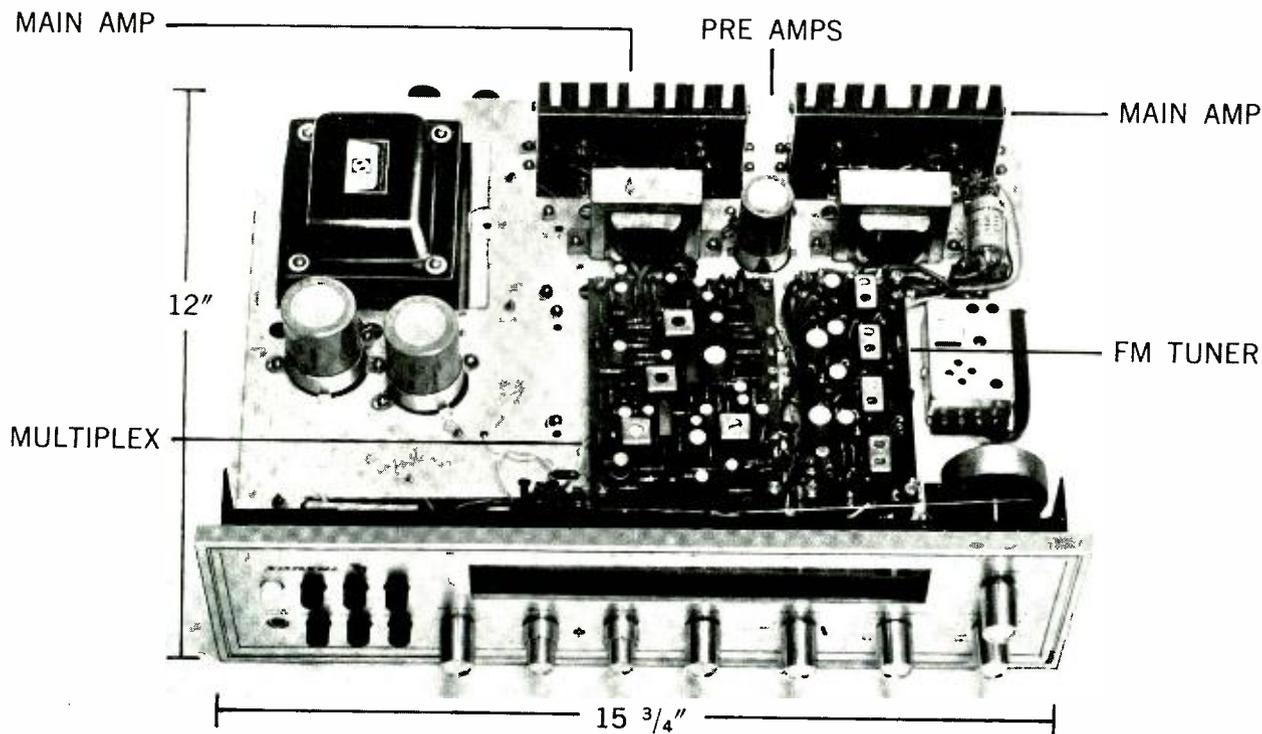
***Reprints on request. We will also be glad to send the complete component lists selected by each magazine.*

ACOUSTIC RESEARCH, INC.,

24 Thorndike Street,

Cambridge, Massachusetts 02141

CIRCLE 2 ON READER-SERVICE CARD



HOW DID SANSUI PUT EVERYTHING INTO ONE COMPACT PACKAGE?

They killed the tubes. Used transistors instead. That left room for a FM tuner, pre-amps, main amps and multiplex all in one slim high-powered unit.

No tubes means no heat, no hum, no microphonics, no warm-up time. Most important, there is no deterioration. Transistors never wear out. Tell your repairman to forget it. The only way he'll ever see a Sansui TR-707 is if you invite him over to the house (or if he buys one himself and he probably will).

Some specs: 24 watts each channel, 3-gang variable capacitor, FM tuner 88-108 Mc, transformers? (they went the way of the tubes and with

them went the power loss which normally occurs at low frequencies), inputs for tuner, phono, tape, microphone and auxiliary, and everything else you would expect to find in a tuner/amplifier that's years ahead.

TR-707 is a product of Sansui Electric Co., Japan's foremost amplifier manufacturer. It will be available very soon at your local dealer's. If you're tired of stereo systems that take up half a room, hot sets and repair bills, take a big step into the future. Sansui TR-707.

It's worth waiting for. In the meantime, you can write Sansui for complete details.

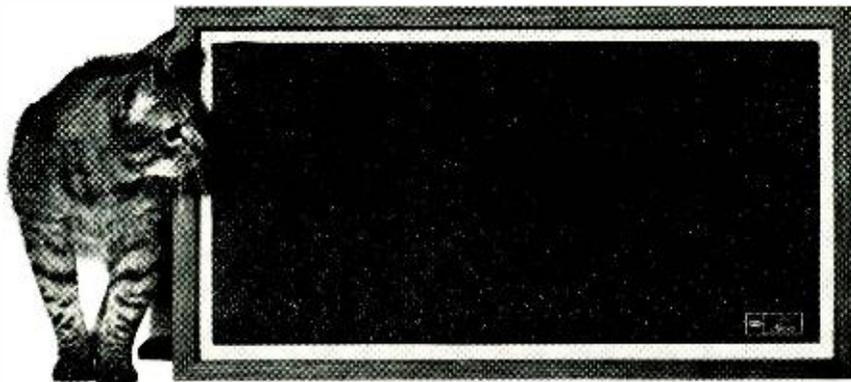
SANSUI

SANSUI ELECTRIC COMPANY LIMITED 460 IZUMI-CHO, SUGINAMI-KU, TOKYO JAPAN

CIRCLE 68 ON READER-SERVICE CARD

“By all means listen to this \$95 speaker... This is not ‘just another box.’”

HiFi/Stereo Review



THE ADC 303A BRENTWOOD

“After the lab measurements had been made, and I had a chance to analyze the data, I began to appreciate how unusual this speaker system really is.” So writes Julian D. Hirsch of Hirsch-Houck Laboratories, in his “Technical Talk” column in *HiFi/Stereo Review*. The measurements that evoked his enthusiastic comments revealed surprising qualities in a speaker so compact as the new ADC 303A. Here is how Julian Hirsch describes it:

“For one thing, my tests confirmed the manufacturer’s claimed frequency response of 35 to 20,000 cps \pm 3 db measured in an average listening room.”

“... the Brentwood has a true, effective response down to at least 33 cps, with

lower distortion than I have measured on many larger and more costly speaker systems, under similar conditions.”

“The system’s resonance is 48 cps, and ADC states that it delivers true bass response to at least 38 cps. This it certainly does, with ease. The Model 303A is a very successful application of the acoustic-suspension principle, achieved without excessive loss of efficiency.”

What Mr. Hirsch found in his laboratory was impressive; what he heard in his listening room was equally so. This is the way he sums it up:

“As for sound, the ADC 303A is very live and open. It has presence, but without the peaked unnatural response usually associated with that term.”

“... this speaker brings the music right into your listening room . . . as contrasted to some in which the sound never seems to get out of the speaker enclosure.”

The ADC 303A was planned to produce optimum performance in your home, as well as Mr. Hirsch’s listening room.

Prices slightly higher West of Mississippi.

Audio Dynamics Corp. Pickett District Rd., New Milford, Conn.		
FREE! Mail this coupon and get a free copy of the full report on the new ADC 303A Brentwood as written by Julian Hirsch.		
Name _____		
Address _____		
City _____ State _____		
HF-1164		

CIRCLE 9 ON READER-SERVICE CARD



Perfect Playmates



Sony adds an exciting new dimension to home entertainment for less than \$139⁵⁰

Now, from World-famous Sony, the perfect playmate for your record player—the new Sony model 250 solid state stereo tape recorder. With a simple, instant connection to your record player you add the amazing versatility of four track stereo recording and playback to complete your home entertainment center. Create your own tapes from AM, FM or FM Stereo receivers, or live from microphones—up to 6¼ hours of listening pleasure on *one* tape! This beautiful instrument

is handsomely mounted in a low-profile walnut cabinet, complete with built-in stereo recording amplifiers and playback pre-amps, dual V.U. meters, automatic sentinel switch and all the other superb features you can always expect with a Sony. *All the best from Sony for less than \$139.50.*

AVAILABLE SOON: A sensational new development in magnetic recording tape, SONY PR-150. Write for details about our special introductory offer. (Sorry—only available to Sony owners.)

For literature or name of nearest dealer write to Superscope, Inc., Dept. 11, Sun Valley, California.

SONY **SUPERSCOPE** *The Tapeway to Stereo* ®

CIRCLE 72 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

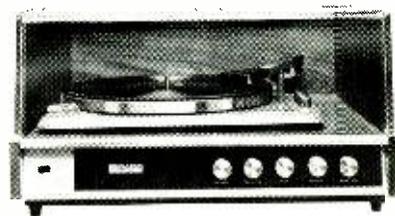
Electronic Components from E-V. Electro-Voice, Inc., known to high fidelity enthusiasts mainly for speakers, is now offering electronic components. The new line includes: an 80-watt stereo control amplifier, a basic FM/stereo tuner, a receiver that combines elements of these two components, and a portable system in the popular "luggage style." Details on the first three items were not available at press time, but the portable is expected to sell for \$229.

Decca Elliptical. Another cartridge now available with elliptical stylus is the London Summation, manufactured by Decca Records in England, distributed in the U.S.A. by IMF Products of Philadelphia, and reported on in its conventional stylus form, as the Mark II, in these pages last July. The elliptical version of the pickup is known as the Mark III and costs \$75. Like other elliptical models we have recently tried vis-à-vis their radial-stylus counterparts, the new version tracks at a lower stylus force—using 2 grams as compared with 3.5 grams for the Mark II.

Dutton Duality. One way of handling arguments among audiophiles as to whether the "infinite baffle" or the "bass reflex" is the better type of speaker system, and whether tweeters should be

more or less directional, is to embody both approaches in the same product. At least this is the tack taken by Dr. G. F. Dutton of EMI, who has just designed a novel speaker system that reportedly will replace the present monitors in the British combine's recording studios. To begin with, the enclosure has a bottom section which can be removed, making of the system a bass reflex type. When the panel is in place, the system functions as an infinite baffle. In the accompanying photograph the drivers used in the 901 are being tested by EMI director of research Dennis Ward. The oval-shaped woofer measures 19 by 14 inches and is driven by a huge ceramic magnet. The outer two tweeters are designed to be directional to overcome room reflections, but the pair nearest the center are omnidirectional to help spread the highs. The new Dutton system, costing \$395, will be distributed in the U.S.A. by Scope Electronics, which apparently now has one more "dangerous" speaker in its line.

Miracord Module. To many, the name Benjamin is another mystery in the complicated nomenclature of audio products. The first half of "Benjamin/Miracord," it actually designates Joseph N. Benjamin, the head of Benjamin Electronics in Westbury, Long Island, N.Y. In addition to importing the Elac turntables and cartridges, this company has now started to manufacture its own solid-state stereo control amplifier and a compact speaker system. During a recent visit to the plant we saw and heard both new products, which are being offered as part of a "module" system. The amplifier is combined in one walnut housing with a Miracord Model 10 record player under a lift-up plexiglass cover; the speakers, also in walnut, may be purchased with the turntable-amplifier. The module, however, Benjamin explained, is designed to perform with any speakers. The amplifier, incidentally, is installed under the turntable, inasmuch as the existing base area of the Miracord is large enough to accommodate a solid-state amplifier. There also is room, next to the amplifier, for a tuner—which Benjamin may bring out at a later date. "Transistors," explained Benjamin, "enable us to design equipment that offers high fidelity performance, but with a great saving in the space required. Our keynote is convenience with performance



Benjamin's turntable-based amplifier.

—the kind formerly associated with much bulkier components." One of the novel features of the new amplifier is a fairly heavy aluminum chassis (0.06 inches thick) that serves as its own heat-sink. Another new item from Benjamin is the Miracord 18H, the company's first single-play turntable and arm combination. Its most unusual feature is a device that permits pinpoint cuing of a record at the flip of a lever. The same lift-and-lower device is available as an extra on the Miracord 10H.

New Drift in Audio Demonstrations. If Cleopatra could intrigue for an empire aboard a barge, why not a demonstration of new stereo equipment on an old Chinese sailing ship? Accordingly, Eico recently took over the *Mon Lei* in New York's Hudson River, aboard which it launched its new equipment with attendant ceremonies for members of the press—to our knowledge, the first audio junket on a junk. Amid the fun of prowling about the vessel, savoring a Chinese lunch, and enjoying the view of the Manhattan skyline, visitors heard music—from Eico components of course—wafted from below decks. The star of the audio part of the show was Eico's new Model 3566, an all-transistor tuner/amplifier available in kit form or factory-wired. Compact and handsomely styled, the 3566 provided strong clear signals even while operating from the power supply of a ship riding at anchor in some fairly strong winds and choppy waters.

In Memoriam: As this issue of HIGH FIDELITY goes to press, we are still saddened by the news of the death of Raymond V. Pepe, who succumbed to a heart attack this past August. The personal loss—to Mr. Pepe's family and to his company, J. B. Lansing—is paral-

Continued on page 54



Strobe tests cone movement at EMI.



CIPHER V: a high-fidelity tape recorder of minimum size, complete with dynamic microphone and monitoring earphone; tape speeds $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; up to 5" reels; automatic pause control; 'flight luggage' carrying bag; \$79.50.



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CIPHER VII: a 4-track stereo recorder with detachable speakers and 2 dynamic microphones; tape speeds $7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; 2 VU meters; automatic shutoff; plays horizontally or vertically; \$274.95. (Also available as the VII-D deck.)



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(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ont.)

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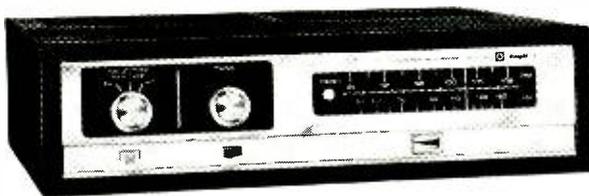
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FM-IF Stages: 4
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Energized C38

Energized C53

Energized Olympus

Back view of Energized Olympus

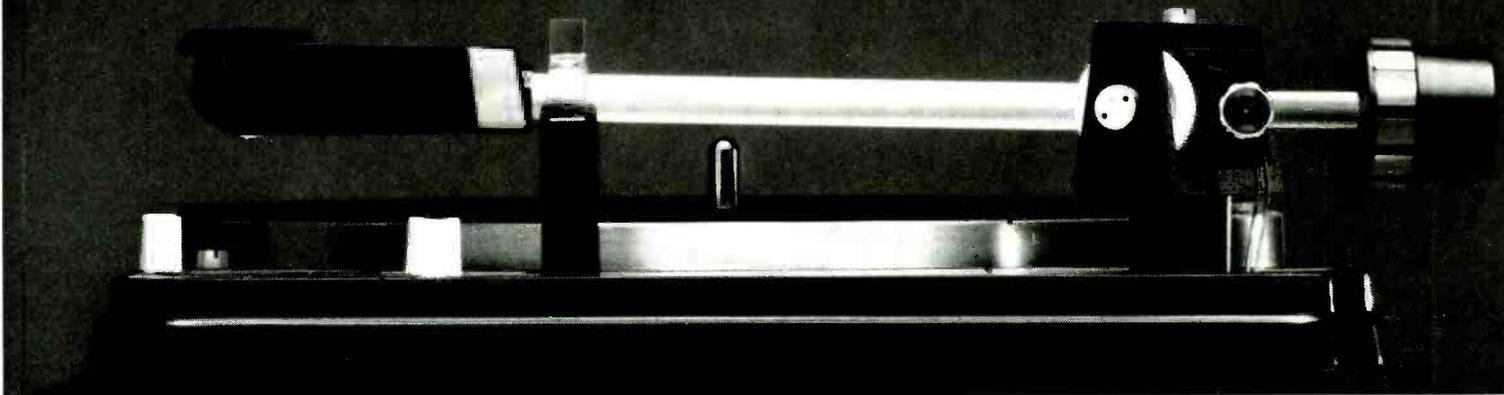
Energized Paragon

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CIRCLE 53 ON READER-SERVICE CARD

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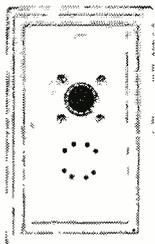
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NEWSFRONTS

Continued from page 45

led by a loss to all those interested in high fidelity sound. As head of the Institute of High Fidelity, Ray Pepe guided the industry through some of its most important years, helping to make the transition to stereo workable for the people engaged in its development, and meaningful and attractive to the public. He will be remembered for his leadership and wisdom; his sparking of the most creative public relations program yet attempted by the Institute, the first fruit of which is the "primer" recently published and already having the status of a best seller; his calm, equitable, and mature handling of business meetings; his charm and ready wit at public events, whether he was presenting an award to a distinguished conductor or joking with an old friend.

Literature, All Free. A comprehensive catalogue describing all the products and accessories in the Elpa line (Thorens, Ortofon, Cecil Watts Ltd.) and including a discussion of elliptical styli and the cleaning of records has been issued by Elpa Marketing Industries, Inc., New Hyde Park, N.Y. . . . Detailed descriptions of fans suitable for ventilating audio equipment installations are contained in a brochure, Bulletin 110, available from IMC Magnetics Corp., Marketing Division, 6058 Walker Ave., Maywood, Calif. . . . Reeves Soundcraft, Great Pasture Road, Danbury, Conn., is offering a six-page folder, RS-64-18, covering the electromagnetic and physical properties of its new line of recording tapes, including four that are Mylar-based and two of cellulose-acetate base. . . . A bonanza offered through its dealers by Sherwood, the Chicago audio manufacturer, is an Information Kit that



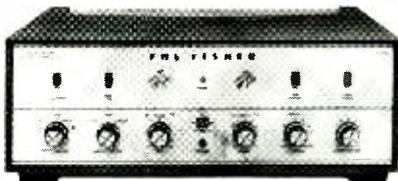
Packet of literature from Sherwood.

includes the excellent 64-page book published by the Institute of High Fidelity and titled *An Introduction to Hi-Fi & Stereo*; a Photo-File of home installations; a state-by-state FM station directory; and a shopping guide listing features of various components. . . . The latest Scott consoles and compact stereo system are described, together with non-technical discussions of stereo and photographs of installations, in a new catalogue available from H. H. Scott, Inc., Dept. P., 111 Powder Mill Rd., Maynard, Mass.

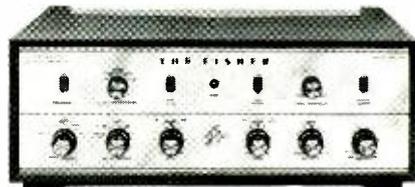
Fisher StrataKits 1965



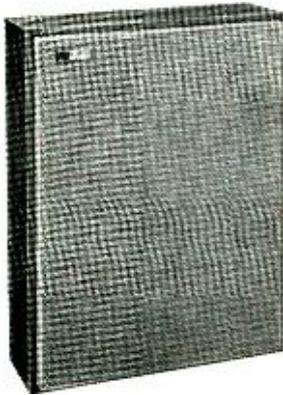
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Wide-Band FM-Multiplex Stereo Tuner (1.8 μ V IHF)
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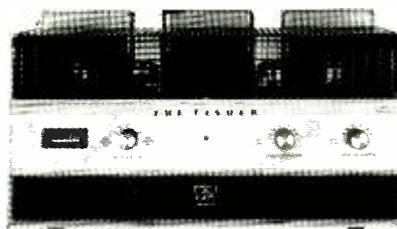
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CIRCLE 40 ON READER-SERVICE CARD



Of Operas (rare) and Wallets (open)

AMONG the letters readers write us, there are some with a recurring theme—and we found it expressed again the other day in a note from John Brow of Chicago: “I have just finished perusing your list of fall and winter recordings [August 1964]. . . . And I cannot help wondering. . . . Was I alone as I shuddered and sighed at the thought of yet another *Bohème* and two more *Rigolettos*? Was I alone as I hoped against hope for a new *Vespri siciliani*, an *Ernani*, something by Meyerbeer, a *Juive*, a *William Tell*, to name but a few? Was I alone as I tried (unsuccessfully, I may add) to fathom the ‘here-we-go-again’ philosophy of record companies?”

We are sure that Mr. Brow is not alone. We suspect, however, that he is nearly enough alone to give record companies justified reservations as to the commercial implications of his wished-for projects. Record companies are, after all, profit-making enterprises—they are not in business to go out of business. To the gentlemen in charge of these companies, decisions must be made with one eye on artistic considerations and the other on their responsibility to the stockholders. A new recording of *Der Vampyr* may be an exciting endeavor, but the excitement turns a trifle soggy if the proponents find themselves in financial straits as a result.

We realize that a surrender to total mediocrity can be rationalized with the phrase “It’s what the public wants.” But we do not believe that the record industry as a whole can be fairly charged with this attitude. The number of out-of-the-way operas on microgroove is astonishing, as any reference to the Schwann catalogue will show. Difficult contemporary works have found their way onto records before winning any acceptance in the opera house, and entire areas of repertoire (early nineteenth-century Italian opera, for instance) have come to enjoy a certain vogue primarily because of the enterprise of the record industry.

It has been demonstrated that new *Bohèmes* and *Rigolettos* can be expected to hold their own in the marketplace, even in the face of stiff competition. Are we to berate the record companies for taking advantage of this fact? And what of the

operas suggested by Mr. Brow? Every one of them, as it happens, involves staggering difficulties and enormous expenditure, at risk of very small return. Yet, despite such hazards, record companies continue to make forays beyond the beaten track. This season, for example, we are to get a new stereo recording of Verdi’s *Luisa Miller* (certainly more of a rarity than *Ernani*). We have already received and reviewed this fall important new recordings of Handel’s *Rodelinda*, Rossini’s *Cenerentola*, Strauss’s *Frau ohne Schatten*—none of them precisely staples of the everyday repertoire.

Still, we cannot entirely blame Mr. Brow and others of his persuasion. We have occasionally shared his boredom and annoyance at a new *Bohème* that is in no essential superior to half a dozen others—and have said so in our review columns. But how to improve the situation? One way is through the highlights records, about which we have spoken before (and we believe that Angel’s series of French opera discs, and Eurodisc’s releases of German opera excerpts, point hearteningly in the right direction). Another possibility is that of foundation or society support, for which there is already some precedent. Perhaps a modest system of private or even (*pace!*) public subsidy is worth investigation. Opera fans are an enterprising lot, and ought to be able to initiate some propitious movement if they really want to. In the meantime we would also like to point out the presence of an incredible profusion and variety of European opera performances on FM radio, not only there for the listening, but for the taping by any opera buff with a radio and a recorder.

Basically, though, we think the final answer lies in the buying habits of the public. Opera fans are perhaps quicker to take pen in hand than wallet from pocket. If RCA Victor were to be pleasantly surprised by the response to its forthcoming *Luisa Miller*, then a new *Nabucco* or *Vespri* would be much more of a possibility. And so our strongest piece of advice to the adventurous operaphile is this. When you see that newly recorded rarity sitting in the store window, just walk into the shop and buy it.



*The Method
and Manner
of*
Elisabeth Schwarzkopf

ELISABETH Schwarzkopf has just made her Metropolitan debut nearly twenty years after becoming an international star. In Europe we regard her as one of the supreme artists of our time. Any day she chooses she can fill the Royal Festival Hall in London for the most uncompromising Lieder recitals, something that otherwise only Fischer-Dieskau can achieve. As a woman, equally as an artist, she is a dominant personality. Yet if you ask her what has been the most vital development in her career, she will pay the humblest of tributes to her husband, Walter Legge, founder of the Philharmonia Orchestra and a former artistic director of the far-flung EMI group. Meeting Legge, she says, was the turning point of her career, and since then she has depended on his judgment—not because she is anything less than a great interpretative artist in her own right but because it was he who first divined her full powers and helped bring them to their present pitch.

It was in Vienna that they met just after the end of the Second World War. Legge was traveling on the Continent intent on signing up for EMI musicians, old and new, who had been cut off from Britain and America for so long. On his arrival in Vienna he went to see Herbert von Karajan, who in the course of their conversation described the young Schwarzkopf as “potentially the best singer we have.” Legge was interested. In January 1946 he himself heard her at a concert, and immediately decided to offer her a contract. To Legge’s astonishment, the lady did not at once clutch at the prize. She was determined that the visiting impresario should know exactly what she could do, and she insisted on an audition. “I don’t want you to buy a cat-in-a-sack!” she told him bluntly. Irritated at having to take the time for an extra audition, Legge promised himself “I will give this girl hell!” and for a grueling three-hour session he worked with her on Wolf’s charming little song *Wer rief dich denn* in a way that would have reduced most artists to tears.

It was a highly unorthodox audition (if audition it really was) but it seems to have established at once the unique alliance which has proved so fruitful. It had shown that Schwarzkopf’s toughness could stand up to the toughness of Legge; that her scrupulous artistic standards could blossom from the most searing scrutiny; that the talents of these two were, in short, complementary.

AT THE TIME, Schwarzkopf was already a principal of the Vienna Opera, but as her first wartime records (for Telefunken) demonstrate, her voice was something far whiter, with an altogether thinner tone, than that we hear today. Under Legge’s tutelage, both before and after their marriage (in October 1953), the Schwarzkopf voice was, as she says herself, transformed. Particularly, Legge worked with her on the Lieder side of her repertory. There were six great sopranos from the past whom



BY EDWARD GREENFIELD

he especially brought to her attention. First was Geraldine Farrar, whose records Legge used as a model on certain points of phrasing. The other five were from the years between the wars: Lotte Lehmann, Meta Seinemeyer, Tiana Lemnitz, Nina Koshetz, and Frida Leider. Lehmann was the special model for expression; Seinemeyer (a collector's singer if ever there was one) for her control of the top register.

Schwarzkopf's natural method of study then as now was one of extreme concentration and calculation. Her passion for detail accorded completely with the Legge regimen. He criticized: she perfected. Her scores are often covered with dozens of hieroglyphics crammed almost on top of one another, so close that she alone can understand their meaning. Legge reports what an uncannily exact ear she has in hearing her own voice (no normal thing with a singer). In particular she hears her own vibrato and can control it in a way that must be the envy of rivals. If she "sits on the flat side of the note" or uses a coloration on the sharp side, the effect is clearly a calculated one.

Gerald Moore, the celebrated accompanist, has reported in his autobiography *Am I Too Loud?* how exacting she is when she listens to a playback of a recording. Sometimes, he says, she will accuse herself of having sung out of tune when neither he nor Legge can detect any such thing. It is during these playback sessions that some of the fiercer doodles appear on her scores—above all, the arrows stabbed in over notes to show where she has gone sharp or flat. At the time she keeps shouting at herself: "Christ, Schwarzkopf, can't you do that?," "Listen to that woman,



With Walter Legge ("who first divined her full powers"), and with Lotte Lehmann.

Schwarzkopf!" or simply "God Almighty!" (an expletive she picked up in Australia, and which her husband has never quite persuaded her to give up). After one session Moore suggested that the most common-sense way for EMI to make Schwarzkopf records would be to prevent its soprano at all costs from hearing her playbacks!

But in seriousness Moore attests to the fruitfulness of the singer's self-criticism, her determination not to be satisfied with anything less than perfection. As he puts it, Schwarzkopf works like a navy. He reports that he has never met another singer with such a capacity for work, not only in the preparation beforehand—on all levels, musical, dramatic, spiritual—but in the actual business of practice. Where many singers, Moore says, never use their full voice until the actual concert, Schwarzkopf will practice at full voice for hours on end. He attributes to this thoroughness her ability (taking a specific example) to sing the last phrase of Wolf's third *Mignon* song exactly as Wolf wrote it. The phrase "*macht mich auf ewig wie der Jung*"—make me eternally young—begins on a high G flat marked *forte*, drops an octave with a diminuendo, and then ascends an octave again *piano*. As Moore says, it usually happens either that the last note comes out *forte* after all, or that it has a strangulated tone, uncomfortable for listener and singer alike. Schwarzkopf does it perfectly.

Such detailed concentration could, of course, result in completely unspontaneous performances, chiseled and cold, and Schwarzkopf has not always avoided criticism on this score. One of the favorite comments on the part of Schwarzkopf's detractors is that she is "too mannered." But it is dangerous to generalize in this way. Like every artist's, her performances vary. On one occasion a song may somehow fail to capture the right magic: on another

the magic will be there brimming over. One can at least say that Schwarzkopf, more than almost any singer today, will predictably produce magic at one stage or another of a performance. That is the final tribute to her natural musicianship as well as to her ruthless technique of self-analysis.

IT WAS AT the Berlin High School of Music in the Thirties that Schwarzkopf's serious musical studies began. (Before that, her parents had encouraged her in piano lessons, and she had even played the glockenspiel in a band.) At the Berlin High School she studied not only singing but composition, piano, organ, viola, and guitar—and excelled in them all. Her singing professor, Lula Myszkmeiner, was once a famous contralto, "an able interpreter but a hooter of the old school" as Legge has described her. She decided that Schwarzkopf was also a contralto. For two years the young soprano suffered this misdirection with increasing dissatisfaction and alarm, until, prodded by her mother, she staged a revolt and refused to study under her famous teacher any longer.

Though scandalized, the school authorities allowed her to continue with her other studies while going privately to a Dr. Egenolf for singing. He helped develop the voice in its natural soprano register sufficiently well for her to get an engagement at the Städtische Opera, Berlin-Charlottenburg. There, at Easter time 1938, she made her operatic debut as the first flower maiden, second group, in *Parsifal*. Before the end of her first season she was singing four times a week. They were small parts, all of them—pages in *Tannhäuser* and *Rigoletto*, the Forest Bird in *Siegfried*—but the experience was enormously valuable.

By a curious irony one of her assignments in

that first season in Berlin was to take part in the chorus for a recording under Sir Thomas Beecham of Mozart's *Zauberflöte*. The active young manager, supervising a complete opera recording for the first time, was Walter Legge, but he alas failed to take special note of a young member of the chorus. A world war had to take place before they really met.

By 1941 Schwarzkopf was earning a reasonable salary and was being given some important parts, but parts which suggest that the true quality of her voice was not yet properly appreciated—Oscar in *Ballo in maschera*, Musetta in *Bohème*, Lauretta in *Gianni Schicchi*, Zerbinetta in *Ariadne auf Naxos*. In this last role, however, she attracted the attention of the great singer Maria Ivogün, who at once took her as a private pupil. Patiently, Ivogün built up the voice—note by note, as Schwarzkopf recalls today. Among other things Ivogün developed her interest in the art of Lieder, and in November 1942 she made her first appearance in Vienna, in a Lieder recital. Shortly afterwards, Karl Böhm invited her to sing some guest performances at the Vienna State Opera, and then to become a member of the company as principal coloratura.

When Legge heard Schwarzkopf at that crucial concert of January 1946, she was a member of the most distinguished company of opera singers that any house in the world possessed. In living conditions Vienna was marginally better off than any German city, and the permanent company included many Central European singers who found conditions impossible elsewhere. Among the famous names were Maria Reining, the Konetzni sisters, Maria Cebotari, Anton Dermota, Julius Patzak, Hans Hotter, Paul Schoeffler; and among the younger singers were Irmgard Seefried, Sena Jurinac, Hilde Gueden, Ljuba Welitch, and Erich Kunz. In this distinguished gathering Schwarzkopf managed to shine among the brightest, and when in 1947 the State Opera Company was invited to London she made her Covent Garden debut, as Elvira in *Don Giovanni*. By that time too her first records for EMI had appeared.

Schwarzkopf's knowledge of English was already good (she had spent six months in England before the war as a League of Nations student, living in the Midlands city of Leicester), and this led to her engagement as one of the Covent Garden company, committed at that time to the policy of singing in English. For three years she sang there regularly in such varied parts as Gilda, Pamina, Violetta, Mimi, and Susanna as well as making her first essays on the stage as Manon, Butterfly, and Eva in *Meistersinger*. Another of her Covent Garden roles was Sophie in *Rosenkavalier* (she had already recorded the Presentation of the Silver Rose with Seefried).

The immediately succeeding years saw Schwarzkopf's reputation spread all over Europe. At Bayreuth in 1951 she sang the soprano solo under Furtwängler in the inaugural performance of Beethoven's Ninth Symphony (later issued on record) and also appeared in the Festival performances as

Eva and the First Rhinemaiden. (Her appearances at Salzburg had begun as far back as 1947.) At La Scala, in the 1951-52 season, she gave her first performance as the Marschallin in *Rosenkavalier*. By then Karajan was conducting regularly at La Scala, and with him Schwarzkopf appeared in a wide range of roles including Elisabeth in *Tannhäuser*, Donna Elvira, Marguerite (*Faust*), Pamina, Mistress Ford, and Fiordiligi. Surprisingly, she also undertook *Mélisande* (under De Sabata), and sang the first Anne Trulove in the world premiere of Stravinsky's *Rake's Progress*. In 1953 she sang for the first time in America in a recital at New York's Town Hall, and two years later made her American operatic debut, singing the Marchallin and Donna Elvira in San Francisco (where she returned for the next three seasons).

The procession of triumphs and successes in opera performances and recitals goes on, and the Schwarzkopf recordings have made her name known throughout the world. Meanwhile, her life has developed on lines common among opera stars, rarely in one place for more than a few days at a time. If any one place is her home, it is London, in the comfortable household which she and Walter Legge have established in Hampstead. Schwarzkopf is proud of being a housewife, and this is not a mere affectation. She is a superb and practical cook, and this talent goes with her tasteful but completely unassuming sense of dress off the stage—neither the mink-swathed diva nor the would-be teen-ager. On the phone she answers naturally, with a crisp "Mrs. Legge speaking."

As anyone who has attended her Lieder recitals will know, she has a great sense of humor. A German herself, she complains: "If I do a Lieder recital in Germany, they have such a holy attitude to music that I have to say after the third or fourth song, 'You are allowed to laugh, you know!'" Humor is



As a Lieder expert, with the late Walter Gieseking.

natural to her, and it is the very opposite of the reputation for wit that many artists acquire through their cruel anecdotes about colleagues. Of herself and her own performances she may be the harshest of all critics, but towards others' work she prefers to take a more positive and constructive approach. She avoids the snide, slighting comment that comes easily to the lips of certain rival artists. She loves to praise others. When Callas was performing her first Norma in Rome, it was Schwarzkopf's enthusiasm that convinced Walter Legge of the rightness of his own judgment, and when Joan Sutherland had her triumph in *Lucia di Lammermoor* at Covent Garden, Schwarzkopf was among the most vociferous in praise.

IN CONCRETE ILLUSTRATION of Schwarzkopf's own art, I want to discuss her Marschallin, a central pillar of her repertoire, which she has been maturing for many years; and by way of doing so, I would like to consider her recorded version of the role (Angel) in relation to one of the classic recordings of all time, Lotte Lehmann's old 78 set with Schumann and Olszewska (now reissued as one of Angel's "Great Recordings of the Century"). Clearly on technical grounds (and that includes both the sonic superiority of present-day recordings and the advantages to any performance of tape splicing) the modern recording has the edge. But my comparison is not intended to exalt one Marschallin at the expense of the other; rather, my aim is to show that Schwarzkopf's reading is on a level worthy of her great predecessor. The comparison is above all immensely instructive in underlining a fairly basic difference of concept in the interpretation. Where Lehmann concentrates throughout on producing a glorious golden tone—even if it means turning a blind eye to some of Strauss's *pianissimo* markings—Schwarzkopf represents an entirely new school of opera, one whose emergence has been vastly accelerated, perhaps even caused, by the arrival of the LP opera set. In the old days the classic Viennese teaching method laid down that opera and Lieder singing required quite different interpretative approaches. In Lieder words were vitally important, with phrases deliberately inflected to underline the full meaning. In opera, on the other hand, the object was to convey broad emotion in the vastness of a big house, very different from the recital room where Lieder is sung. I have heard singers trained in Vienna before the War illustrate the point by singing the same words first in Lieder style and then in opera style.

If any prewar opera singer helped to bring the two traditions together, it was Lotte Lehmann. What Schwarzkopf has done quite consciously (and Fischer-Dieskau provides another outstanding example of this) is to go a step beyond, not merely to bring opera style closer to Lieder style but positively to adopt nothing less than Lieder style in opera. Thus at the very opening of the monologue in Act I, where Lehmann concentrates on singing the notes clearly

and beautifully, Schwarzkopf comes close to snarling, expressing her disgust for the departing Ochs, "the odious, puffed-up fellow" ("*der aufgeblä's'ne schlechte Kerl*"). The Lehmann performance is essentially fresh and straightforward; Schwarzkopf makes the dramatic point of the words clear even for someone who knows no German. Obviously, if one has grown used to the former approach, the heavy pointing Schwarzkopf adopts here can seem quite alien. It may be argued very validly that in any case the world of the Marschallin was not one where snarling was appropriate. Yet reading the words for their meaning and accepting the principle of Lieder style in opera, one must recognize the different but equal validity of Schwarzkopf's approach.

The example I have quoted is an extreme one, and I am not surprised if Schwarzkopf at once alienates some listeners with it. But if one accepts the first phrase, one finds that Schwarzkopf goes on to reveal new meaning in almost every line. One can see her facial expression very clearly all the time, the rapid changes of mood vividly conveyed: "'s ist doch der Lauf der Welt" ("It's the way of the world")—sudden look of resignation, shrug of shoulders; "Kann ich mich auch an ein Mäd'el erinnern" ("I can also recall a young girl")—warm smile of recollection conveyed in a new tone, intimate still but rich; "Wo ist sie jetzt?" ("Where is she now?")—head sadly shaking, smile now wistful.

So one could go on in detailed, line-by-line annotation. The way Schwarzkopf inserts the little quote "Do you see, there she goes, the old Princess Resi!" is perfectly characterized; and when the end of the monologue comes, the bitter question why God should let her understand what she sees in the mirror reveals a new depth in Schwarzkopf's voice, a dark tone leading to a whisper—"Das alles ist geheim, so viel geheim." Then in the stoicism of "Und man ist dazu da, dass man's erträgt" ("And we are here to bear it") her voice opens out in brave, golden tone, leading in turn to the final phrase "da liegt der ganze Unterschied," light again but still very much within self, still part of the monologue before the mirror.

Lehmann offers less variation of tone and expression; and in the fact that the varying moods are not so clearly conveyed, there lies inevitably a sense of stoic dignity. Her Marschallin is still detached enough, even on her own, to look at her problem from outside herself. Lehmann conveys this superbly on that last line. "Und in dem 'Wie'" is wistful merely, then the face bursts into a bright smile for "da liegt der ganze Unterschied," implying that in Oktavian's entrance at that very moment also lies "the whole difference." With Schwarzkopf the phrase is still part of the monologue: with Lehmann it looks brightly forward to the duet.

The opening of the duet shows this comparative detachment in a different way. With the help of Robert Heger's conducting, Lehmann and Olszewska retain something of the atmosphere of the eighteenth-century comedy *Continued on page 142*

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FM

on the Threshold

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**Important changes are in progress on the FM band—
whether for good or ill remains to be seen.**

BY LEONARD MARCUS

AFTER NEARLY THREE DECADES of mainly dis-oriented history, FM broadcasting appears to be settling down to the pattern that it will maintain for a long time to come. The current period of transition is being marked by the birth of many new stations, the death of a few, and—most significantly—a change in character on the part of a considerable number of individual stations and most FM networks.

In 1935 Major Edwin Armstrong demonstrated the feasibility of FM broadcasting and its advantages over traditional AM transmission. By the early Forties, FM was ready for public development, only to be blocked by the wartime ban on civilian radio manufacturing. With the lifting of restrictions after the war, hundreds of eager broadcasters entered the medium, and from 1945 to 1949 the number of FM stations increased fifteenfold, to a high of 728. But in the meantime the public and sponsors had become entranced by another medium: television. The major broadcasters soon went where the money was, and FM became a foundling, left on the doorsteps of those hearty, if not always hardy, independents who still maintained the faith. From 1949 to 1956, over a quarter of the FM stations went off the air. Of those remaining, however, an impressive number aimed at—what shall we call it?—an *aware* audience. The classic days of AM radio never approached the cultural wealth that these few stations produced.

For every Beethoven Fifth that AM once pro-

grammed, FM was transmitting a panorama of music from Gregorian chant to Hovhannes. (The new availability of nonstandard fare on records helped here, of course.) In place of a “Lux Radio Theatre” version of *Tom, Dick, and Harry* (with Ginger Rogers—in person!), we heard plays by Euripides, Shakespeare, and Ibsen. And for every “Town Meeting of the Air” there were serious discussions by the dozen of narcotics addiction, Zen, electronic music, Pakistani politics, right-wing extremism, homosexuality, and broadcasters’ blacklists—with both pros and cons presented! As the independents began to attract an elite and presumably well-to-do audience, new broadcasters (along with foundations and sponsors) also became attracted, at the rate of about one hundred per year. As of last March, some 1,400 FM stations were on the air, including 240 noncommercial ones. (According to the Harvard Business School, the saturation point of 3,200 stations will be reached in ten years.)

But the rate of FM growth is not carrying with it a concomitant growth of adult broadcasting. In reaching for a broader audience, the dilution of program content is an ever-present danger. For every new classical music station that springs up, another seems to fall by the wayside somewhere. Many communities which had been blessed for years with adult programming failed to give it adequate support—and are now complaining vociferously at its disappearance. If, as the music director of one

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prominent classical station told me recently, "few communities can support an independent FM-only classical operation," then some of the best programming may be filtered out. Minneapolis' KWFM provides a case in point. The city's first classical station, now eight years old, it has just been taken over by a new owner who intends to pipe "background music" into a chain of grocery stores. (After 9:00 p.m., however, when the stores close, music director James Larson promises to "pour it [serious music] on.") Another example is KSHE, St. Louis' sole all-classical station until little more than a year ago, which nearly went broke on its erstwhile diet. It became pop—while St. Louis' *current* major classical station devotes 50% of its time to gospel music! What happened to KWFM and KSHE is happening to other similar stations around the country.

Nor are the FM networks immune to change. Hardly more than a year ago, if one were naming the most prominent FM networks, one would have thought immediately of the QXR Network, headed by the *New York Times*' venerable classical station, WQXR; of the listener-supported Pacifica trio, consisting of San Francisco's KPFA-FM, Los Angeles' KPFA-FM, and New York's WBAI; of the Educational Radio Network (ERN), consisting of eight Eastern stations connected on a live basis, with ten others occasionally participating through tape exchanges; of the four-station Concert Network, serving Boston, New York, Providence, and Hartford. Today, only the Pacifica group still exists. The Concert Network has imploded to a single Boston station. The ERN has been abandoned. There is no more QXR Network.

The last, which has not been run by WQXR for about four years now, has gradually lightened its tone, and recently even changed its name—to Market 1, because WQXR's classical "image" hurt the network's advertising potential in much of the rest of the country. The network's once brightest programs (and possibly the country's), the broadcasts of the Philadelphia and Boston Symphony Orchestra concerts, are now syndicated independently by the orchestras themselves.

The noncommercial ERN, on the other hand, had been supported by foundations, primarily Ford (through the National Educational Television and Radio Center), which last year decided to emphasize television. The National Association of Education Broadcasters, however, resolved to let its 100-plus radio members become autonomous, and a new network—this time national in scope—is in the process of being organized: the National Educational Radio Network. According to John De Witt of New York's WRVR, one of the member stations of both the old and the proposed new networks, the NERN's aim will be to form, over the next five or

so years, a nationwide chain of noncommercial stations—mostly FM—interconnected by telephone wires. The first project will apparently be to connect WRVR with the "Big Ten" University stations and the University of Chicago station, as well as with the rest of the old ERN.

As this last scheme would indicate, while the audiences of some communities are losing their chosen program fare, others are finding adventurous new stations dropping in on them. The Pacifica group, for instance, is currently contemplating a move to obtain a Washington, D.C., outlet (and input), so that it can feed its member stations firsthand reports from where the action is. There is also some thought being given to adding an AM station in the South, emphasizing such basic-education programs as English and arithmetic to help in voter registration drives.

Other small networks are emergent. In Houston, a classical-music group has taken over KARO, changing its call letters to KLEF. Although KLEF is still in the financial position of trading spots for staples, it has already, under the name Apollo Group, acquired KBRG (formerly KBCO) in San Francisco and has applied for another station in, of all places, St. Louis.

UNDOUBTEDLY THE MOST DRAMATIC development in recent FM history was the introduction four years ago of FM stereo, potentially the most realistic technique in audio. With a sequence that includes a live concert, transmitted with a well-modulated signal, and picked up on a sensitive tuner (via an adequate antenna), you have the next best thing to hearing the concert live. Even with an original tape of the event (with a duplicate, noise increases) instead of the event live, you can have something indistinguishably as good.

But while many listeners concerned primarily with program content continue to shout their ire at the dilution of material on their radio dials, the high fidelity enthusiast is hoarse of a different choler. For he knows that the above sequence of contingencies is an audio rarity, and that in most cases he can get better sound value from his own collection of records and prerecorded tapes. First of all, live stereo broadcasts are unknown in nearly all communities, and so are original tapes in most. Even in New York, the Philharmonic is not broadcast stereophonically, and until the ABC String Quartet programs (broadcast in multiplex by the local WABC-FM) became a reality last month, the cultural capital of the United States continued to enjoy the absence of any live music transmitted in stereo. (At the same time, WDTA in Detroit seems able to stereocast *its* distinguished local symphony.)

As for the well-modulated signal, the owner of high fidelity equipment knows that many signals are unclean. Too many broadcasters, including some who paradoxically advertise the "hi-fi quality" of their stereo broadcasts, distort their signal either

by boosting the highs and lows, or by putting so much audio on it ("overmodulating") that the basic RF carrier becomes overloaded—or by both. With overloading, the stereophonic effect may disappear, particularly in loud passages, or the channels may shift back and forth.

The reason why some broadcasters emphasize the extremes of the audio range is obvious: it makes all those kitchen models sound more brilliant and "hi-fi." Overloading the signal is a more directly commercial ploy. Just as the louder you yell, the farther you can be heard, so the more audio a broadcaster puts on his signal the greater its penetration. With this greater penetration, he believes he can better impress possible advertisers. FM's basic commercial disadvantage, after all, is that unlike AM transmission it extends only to its line of sight. For a duplicated AM-FM operation, the FM signal has too often been treated by the broadcaster simply as a bonus to the advertisers. This, fortunately, will soon change. The FCC has announced that, beginning next August, with "reasonable exceptions," at least half of any FM operation in a community of 100,000 or over must be programmed separately from its AM outlet.

Serious listeners will benefit from this decision, for although few duplicating-station executives yet know precisely what course they will take, all indications point to a bettering of their FM operations. The AM band will undoubtedly stay pretty much as it is, since that is where the duplicating broadcasters' commercial concerns still lie; it is the FM band that will be used to capture new audiences for the stations, and the FM audience is still considered a "classier" one. Again, we can look forward to conspicuous changes as the financially more secure AM networks enter the serious FM competition. While these are the stations that can most easily meet the cost of adapting to stereophonic broadcasting, they have thus far been the most reluctant to do so. Now, many will convert to the high-priced spread.

The final step of the audio sequence, namely, the ability to pick up the signal in the home, puts us on more settled ground. If, during the early days of stereocasting, stations went multiplex before manufacturers had much dependable equipment on the market to receive the broadcasts, now the manufacturers are in front, waiting for the broadcasters to present signals good enough to match their components. As a matter of fact, most high fidelity manufacturers with whom I talked conceded (off the record) that the owner of a high quality tuner would be best advised to spend any extra dollars he might have on the best antenna he could get rather than on a new tuner of only slightly better sensitivity. Any decent high fidelity stereo tuner or receiver (tuner plus amplifier) from a major manufacturer should be sensitive enough to reproduce the signals presently thrashing about in the air. In all but the most isolated areas, most reception troubles can be cleared up with a more directional antenna.

Incidentally, if you have been postponing buying

a multiplex adapter for your unit, you had better get one quickly. Most major manufacturers have stopped production on adapters designed for their early products—almost all recent components have the multiplex built in—and existing stocks are low. If you do find one, make sure it's recommended by the manufacturer of your tuner. Those low-cost "all-purpose" adapters fit specific tuners like rummage-sale pants. As for the mono FM tuner, manufacturers of high fidelity equipment have nearly all dropped the species.

Much of the tuner product currently being made is taking the form of the receiver, which integrates all the electronics on one chassis. Wives, always delighted to see one component less, have apparently had their influence. Also, a receiver is less expensive than a separate tuner and amplifier would be and the old-time audiophile's suspicion of several components on a single chassis has apparently vanished. If you are contemplating buying your first stereo tuner, and if you do not already have a good stereo amplifier (or two good, balanced monophonic ones—highly unlikely these days), you would do well to consider a good receiver. If the amplifier section has been transistorized, you will find that there will be little heat from it to interfere with the tuner section. And in fact it seems likely that the front end of most tuners will also soon be transistorized.

Besides looking for sensitivity and clarity in his tuner, the prospective purchaser should take a look at a specification that is soon to take on even greater importance than it already has: the tuner's "capture ratio," or ability to exclude the weaker of two stations on the same frequency. I mentioned above that broadcasters try to increase their stations' penetration. Their natural ambition is shortly to have revolutionary repercussions in home reception, in broadcasting techniques, and in the very character of the FM scene.

As it turns out, there are better means than overmodulation to increase penetration. One way, known as circular polarization, is already available to FM broadcasters; another is now being considered by the FCC. Circular polarization merely means that a broadcaster may transmit his signal both vertically and horizontally. Most FM stations, like TV stations, broadcast horizontally—thus the horizontal antennas generally used to pick up these broadcasts. But a 20,000-watt station transmitting horizontally may also transmit a second 20,000-watt vertical signal, and with the following results: first, the listener will hear clearer broadcasts, since the vertical portion of his antenna can now participate more fully in catching the signal; second, many listeners will be enabled to hear more stations, since the circular signal can navigate around mountains and skyscrapers to reach places it previously could not reach; and third, it will allow a station to double its power, in effect, without stepping outside its limited legal bounds. This technique has only recently been used to any appreciable extent, but its outstanding success will certainly induce

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LULU, DAPHNE, AND AN UNCERTAIN SKY

**Berg and Strauss—not to mention Verdi and Stravinsky—
are flourishing impressively on a New Mexican mesa.**

By Patrick J. Smith



IN EIGHT SHORT summer seasons the Santa Fe Opera has firmly established itself as one of the leading repertory companies in the United States; and it has done this solely because of its record of presenting strong, cohesive performances of a wide range of operas. That any company should have progressed in so brief a time to so high a level of achievement is in itself remarkable; what is even more remarkable is that the neighborhood of Santa Fe would seem a most unlikely place for the site of a repertory opera company.

The capital of New Mexico, Santa Fe (pop. 34,676) sits astride the Santa Fe River in the valley of the Rio Grande between the Sangre de Cristo mountain range to the east and the Jemez range to the west. A town of low adobe-and-carved-wood houses and tree-shaded streets, it reflects the picturesque peacefulness of the Mexican-American Southwest and is an oasis in the ochre mesa-and-scrub

land that surrounds it. At an altitude of almost 7,000 feet above sea level, Santa Fe's air is cool and pure, its cloud formations infinitely detailed, and its sunsets often spectacular.

Six miles to the north, just off a four-lane highway heading to Taos, on a knoll with a view to both mountain ranges, a young man named John Crosby decided to put his opera house. "We considered a number of locations very carefully before deciding on Santa Fe," he recalls. "I have always loved this area of the country, but to tell the truth we chose Santa Fe because the people have always been hospitable to the arts—there's a large artists' colony here—and they looked with favor on the idea of summer opera." Crosby feels that his organization is not so much a "festival" mainly attracting spectators from a distance as it is an indigenous part of Santa Fe's community life. Statistically, he is correct: over sixty per cent of the opera's attend-

ance comes from Santa Fe and the neighboring Los Alamos, Taos, and Albuquerque areas. It is not uncommon to hear a sunburned rancher in Levis discussing the merits of Alban Berg's *Lulu*—an opera he almost certainly never knew existed until Crosby gave the work its American premiere in 1963.

The founder, director, and part-time conductor of the Santa Fe Opera is only now in his late thirties, but from his student days (at the Yale Music School, the Monteux School, and Columbia's Opera Workshop) he has been completely devoted to the lyric theatre. It is not exaggerating to say—although he would probably deny it—that not only the idea of summer repertory opera but a great share of the implementation of that idea have come from his dynamism and dedication. A shy, introverted man, almost the opposite of the Diaghilev concept of the music impresario, he nevertheless accomplishes wonders through the similar dedication of his company. "He's a gentleman," one of the leading singers said to me, "and there are not many gentlemen in our business."

The theatre that John Crosby built is open-air, seating 846 with room for fifty standees and an orchestra pit which can hold over sixty. The stage area is covered by a tilted redwood canopy, which leaves the back of the stage open. There is no curtain. The wood construction of the roof, to which is added a series of wood baffles that reflect and amplify the sound much as a megaphone does, provides excellent acoustics. This sound is further helped by being "bounced" from a reflecting pool of water between the orchestra pit and the audience, so that the most *piano* whisper can be clearly heard in the rearmost seats.

The open-air aspect of the house gives it a great deal of charm on a starry moonlit night, and the stage directors take advantage of the fact that the lights of Los Alamos can be seen through the open back of the stage—they become the Nagasaki of *Madama Butterfly* or the Paris of *La Traviata*. Problems, of course, arise when it rains (this factor has turned Crosby into one of the most accomplished amateur weathermen in the Southwest), but, oddly enough, performances are rained out less because the audience is unwilling to stay and listen—they come equipped with raincoats and hats—than because the orchestra pit is uncovered: a downpour means that the accompaniment is quickly reduced to a piano and a few woodwinds under the stage. In 1964, an audience sat to a man through four acts of more or less steady drizzle in order to hear *The Marriage of Figaro*. One wonders what would happen if the roof of the Met were removed.

The company itself can be characterized by its dedication to excellence in the performance of opera. Robert Craft, who has conducted at Santa Fe for most of its seasons, says he is constantly amazed at the prodigies of work everyone puts in to create a performance. All sets are constructed in the workshops behind the stage, and the costumes are designed in the costume shop below the stage. A

true ensemble spirit pervades the company, from the apprentice singers to the regulars who have appeared here for years.

WHILE THE STAPLE Bizet, Rossini, Puccini, and Verdi works have all been produced, Crosby feels that it is not enough to do the standard repertory operas, even in Santa Fe. "If we don't do contemporary opera, what will become of the repertory in the next thirty years?" Beyond that, he feels he has a duty to present certain operas, such as *Lulu*. "It simply had to be done in this country," he insists. Thus, from the very first season (1957), when the world premiere of Marvin David Levy's *The Tower* was presented, the Santa Fe Opera has scheduled a heavy proportion of contemporary pieces. In 1958 it commissioned Carlyle Floyd's *Wuthering Heights*, in 1961 it presented the American premiere of Hindemith's *News of the Day* (with the composer conducting), and in 1964 it gave the United States premiere of Richard Strauss's *Daphne*. It has also done operas by Blitzstein, Honegger, and Douglas Moore.

One of the company's proudest achievements, however, has been its series of Stravinsky operas, with the composer himself present and assisting at the performances. At the 1962 Stravinsky Festival, all six of his operas were staged. *Oedipus Rex* and *The Rake's Progress* have almost achieved repertory status, each having been presented during three seasons. Indeed, Stravinsky leads all composers in the number of operas staged at Santa Fe, with Richard Strauss following with five. In eight seasons Crosby has offered thirty-seven operas (mostly sung in English); in the 1964 season alone there were twenty-seven performances of eight operas (a total not including four children's performances, which play to young audiences who come from all parts of New Mexico).

With such a demanding schedule and such high standards, it is inevitable that the company should have developed over the years in depth and in versatility. "Four years ago our orchestra could not have coped with a score as complex as *Lulu*," says Craft, "but this year they will have it pretty well down in two weeks of rehearsal." The ambitious apprentice program (there were thirty-five apprentices in 1964), underwritten by various foundation grants, has not only provided young singers with training in all aspects of operatic performance—there are lectures and master classes in dramatic and musical techniques, body movement, voice production, pronunciation, and even make-up—but has assured the company of a body of performers to fill some of the smaller roles and to act as understudies for the principals. Several former apprentices have graduated to become regular members of the company. At the same time even the leading repertory singers—such as George Shirley, Donald Gramm, and John Reardon—take lesser roles as well as leads. The company is young



"A gentleman," is the term his associates use for John Crosby, founder, director, and part-time conductor of the Santa Fe Opera.

and spirited, and this spirit leads to well-acted, vital opera. Many observers of the 1964 *Figaro* felt it to be not only one of the best productions done by the Santa Fe Opera but one of the best they had ever seen.

In 1961, Crosby took the troupe, with a repertory of *Oedipus Rex*, *Persephone*, and *The Ballad of Baby Doe*, to Europe under the auspices of the State Department, and the company thus achieved an international reputation. At home its fame has been constantly growing: the *Lulu* premiere of 1963 brought people to Santa Fe from all over the United States, and tickets were impossible to find. New Mexicans—and the residents of Santa Fe, in particular—are very proud of this record. "We feel that this is *our* opera company," one of them told me, "a part of Santa Fe itself." The opera has its own Guild, an active organization with two thousand members and chapters in Los Alamos, Taos, and Albuquerque, as well as Santa Fe.

Crosby has at times branched out and, in addition to his opera schedule, presented symphony concerts or sacred works in the local cathedral. The high point of this program came in 1963 when the Stravinsky Mass was presented in memory of Pope John. Afterwards, the Archbishop of New Mexico invested the composer with the Roman Catholic Church's Order of St. Sylvester. Crosby likes to undertake such programs, but he refuses to be committed to doing them. "We must have a focus, and that focus has to be on opera," he says.

The Santa Fe Opera today comprises almost two hundred people—performers, conductors, apprentices, technicians, office people, and commissary crew (for the resident apprentices and staff). Its over-all budget has risen to about \$350,000, of which \$100,000 comes from ticket sales, \$60,000 from special grants, \$25,000 from the activities of the various Guild chapters, and \$156,000 from

other contributions. It was partly due to the presence of the opera in Santa Fe that St. John's College of Annapolis decided to locate its western division in the city.

THE MAJOR new production of the 1964 season, Strauss's *Daphne*, can serve as a model in miniature for the workings of the whole of the Santa Fe operatic organization. John Crosby chose the opera for a variety of reasons: because of the Strauss Centennial celebrations; because Crosby loves the operas of Richard Strauss; and because *Daphne*, as he puts it, had been "lying around unproduced" [in America] for too long a time.

In the winter of 1963 he asked Sylvia Stahlman, one of the number of American singers who are better known in Europe than in the United States, to be his *Daphne*. (After appearing as Eurydice in the controversial *Orpheus in Hades* revival during the Leinsdorf year at the City Center Opera, Miss Stahlman went abroad to continue her career. Today she is a member of the Frankfurt Opera, where she sings a number of repertory roles during its eleven-month season.) Although she had not sung a great deal of Richard Strauss, she was eager to create the role in Santa Fe. The part of Leukippos—the unrequited shepherd-lover of *Daphne* who is killed by his rival, Apollo—was taken by Glade Peterson, an ex-rodeo rider turned lyric tenor and now a member of the Zurich Opera. Unlike Stahlman, who sang only *Daphne* at Santa Fe, Peterson was scheduled throughout the season, singing Don José and Rodolfo as well as Leukippos. The baritone Donald Gramm, a regular Santa Fe repertory singer and possibly the best voice in the current company, took the small part of *Daphne's* father. George Shirley, another Santa Fe regular who has been with the company for several seasons, undertook the role of Apollo in

addition to appearances in *Carmen*, *Rigoletto*, and *Lulu*. Apollo, one might add, is a crucial role in the opera, with an even crueller tessitura for tenor than the one Strauss wrote for Bacchus.

Crosby chose Vera Zorina to direct the opera. Zorina had been at Santa Fe for three seasons prior to 1964, but always as a performer. Pleased at the challenge her first directorial assignment offered, she immediately set to work conceiving a pattern of constant choreographic movement to offset the rather static nature of the short opera. As was evident from the performance, the voices were correct for the roles and the director was aptly chosen. A good opera impresario must have, over and above his business and artistic abilities, a sixth sense as to choosing repertoire and then casting the works decided on. This sixth sense cannot be learned or even picked up. Crosby possesses it, at least in relation to *Daphne*.

With only two weeks allotted for intensive rehearsals, Zorina had to arrive in Santa Fe with her main ideas blocked in. "We can't say 'let's try it this way'—we simply don't have the time. I think maybe it's better we don't." While the orchestra rehearsed in the shed, the dancers were on stage and the singers rehearsed movement somewhere else. Behind-stage Henry Heymann, the designer for *Daphne*, worked on the laurel-tree effect for the opera's conclusion.

As opening night approached, everyone began watching the skies. Since *Daphne* was a major production, people were coming from great distances to see it and a postponement would hurt this opera more than most. The day of the performance was sultry and threatening, with intermittent afternoon showers. Knowing the capriciousness of New Mexico weather, no one predicted anything. At precisely 8:30, John Crosby stepped into the orchestra pit to the tapping applause of the violins in his orchestra (which he always seems to receive), and the performance began. About halfway through the opera, the cloud-cover broke to stars, but the horizon behind the stage continued to throb lightning, which was especially effective for Shirley's full-throated Apollonian threats.

There was an open day between the two performances, and mishap struck. Glade Peterson fell off a stallion that hadn't been ridden for nine months, and went to the hospital with a crushed vertebra. Immediately Crosby began rehearsing his understudy, an apprentice named David Sundquist. Up to this year the apprentices had covered the roles musically but had received little stage training. This season's more intensive program left Sundquist as prepared as possible for his unexpected operatic debut.

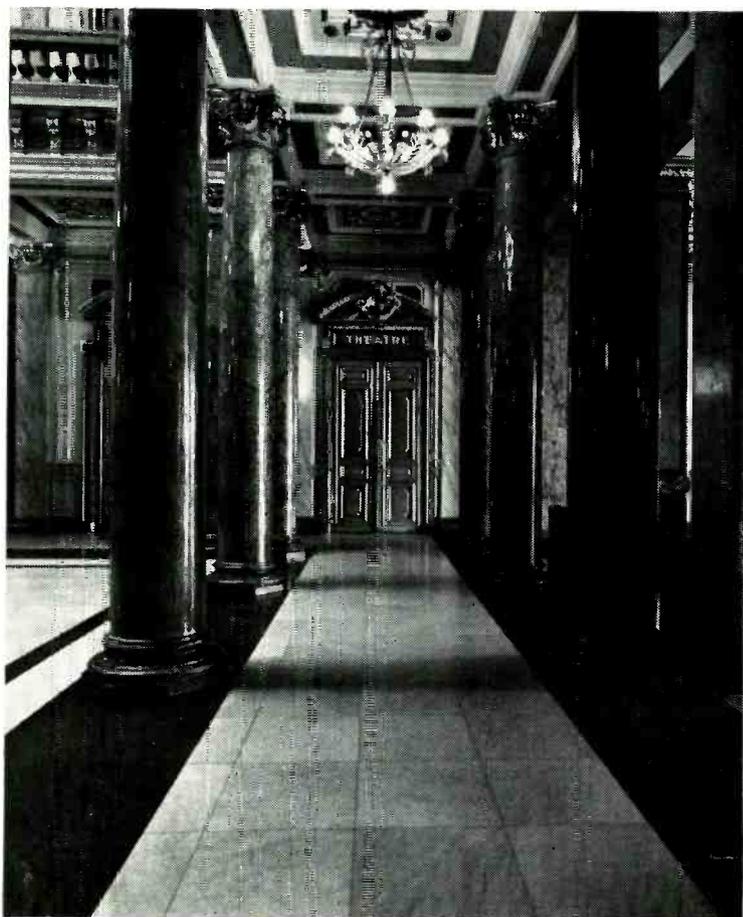
The sky was clear at curtain time that evening, and Sundquist, though obviously tense, acquitted himself well. But the weather was almost too perfect: it had to break—clouds appeared and a few raindrops fell. Crosby continued to conduct; the rain increased and a wind sprang up. A few people left their seats to stand in the loggia in back. Crosby said later, "I was looking for a stopping-place in

the score—until the shower passed—but there just wasn't any." He went on as the rain increased and diminished. A multicolored umbrella appeared over his head, giving an antic cast to the whole scene. "I don't mind getting wet, but we hire the parts and the music companies don't like rain-spotted scores," he explained to me later. Since the *Daphne* parts were being shipped to Eugene Ormandy that evening, the problem was somewhat acute. Paper towels were put between the pages to soak up the water.

The rain slacked towards the end, but just as Apollo called on his father to turn Daphne into a laurel tree the heavens opened, which resulted in one of those unscheduled, graphic, and typically Santa Fe tableaux: Sylvia Stahlman running to the open back of the stage into a spotlighted sheet of rain. The violins continued somehow, the antic umbrella tilted over Crosby, and Daphne became part of nature.

Crosby's plans for the future are in keeping with his idea of the growth of the Santa Fe Opera. On the property he has continued to build storage rooms and rehearsal sheds and to grass in areas; a pool has been installed for the resident apprentices. Eventually, he would like to extend the canopy of the stage out over the orchestra pit and to enlarge the pit to accommodate up to eighty players. This would correct one of the few defects of the present house, for the string section is small and, especially in the open air, tends to be drowned by the brasses. In late romantic operas, it simply doesn't have the necessary weight. Under this plan, Crosby would also semienclose the seating area to provide an all-weather guarantee of performance. "Once we can guarantee a performance," says Sam Niefeld, the Public Relations Director, "we can greatly increase the number of people coming from such places as Tucson, Phoenix, Dallas, or Denver for a week end of operagoing and seeing New Mexico." Such a guarantee would lead to the expansion of the schedule, with a Thursday performance (now not given in case the Wednesday performance is postponed) added to the Wednesday, Friday, and Saturday evenings. Since the opera played last year to close to ninety per cent of capacity, it would seem that additional performances would have to be given to accommodate any increase in the audience.

Crosby intends to continue his policy of presenting commissioned works as well as operas which have never before been done in America. It is known that he would also very much like to do a Wagner opera once he feels that he can get the cast and the orchestra to do it justice. That time may not be too far away. Robert Craft thinks that the company is ready to do Schoenberg's *Moses und Aron*. "The orchestral part is not as complex as *Lulu*—the only problem would be in training the chorus. But it could be done even for this stage. And," he adds, "it would certainly be a Bersaglieri feather in John Crosby's cap." To judge by the record of the Santa Fe Opera already achieved in its brief career, that feather would be only one of many.



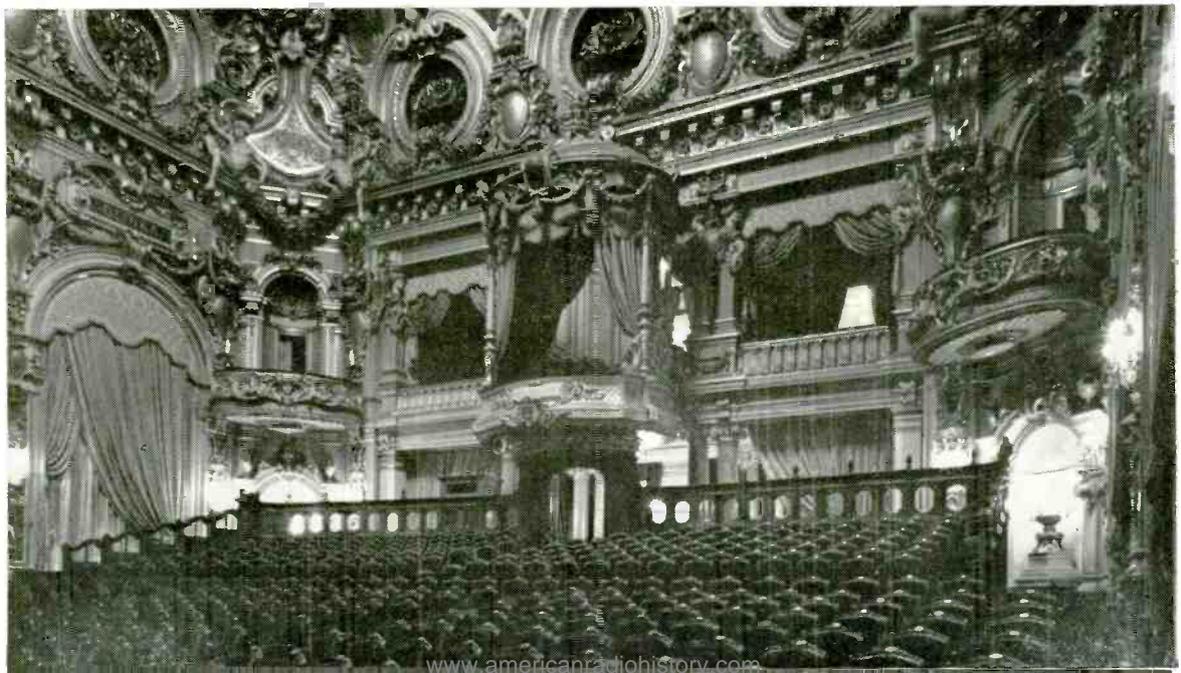
THE SCENE to the right is something of a photographic cliché: Monte Carlo's casino and littoral are surely among the most familiar sights in the world. But the opera house that forms part of the casino building has rarely been photographed. The theatre—one of the most opulent—was designed by Charles Garnier (who also built the Paris Opéra) and first opened its doors in 1879. Since then it has been the scene of many world premieres—among them, operas by Massenet, Ravel, Fauré, and Puccini. It was also headquarters for Serge Diaghilev and his Ballets Russes from World War I until the impresario's death in 1929. Today it is the home of the highly regarded Monte Carlo Opera Orchestra. The entrance to the theatre (left), located off the casino's central atrium, is relatively unostentatious; but once inside, the visitor is overwhelmed with a panoply of plush, gilt, marble, scrollwork, crystal, and murals. For more of the story, turn to the front cover.



*THE
MONTE-CARLO OPÉRA*



PHOTOS BY HANS WILD



BARTÓK

ON
STAGE

Fresh light on a long undervalued dramatic trilogy. *By Everett Helm*

BELA Bartók wrote only three works for the stage: one opera, *Duke Bluebeard's Castle*; one ballet, *The Wooden Prince*; one pantomime, *The Miraculous Mandarin*. Each is, in its way, a masterpiece.

I make this assertion confidently, any doubts in my own mind having been dispelled by the Budapest Opera's performance of all three works in a single evening. While Budapest is the only place in the world where such a "Bartók Evening" is given, the fact that it has been presented at the Operaház for a number of years and is almost invariably sold out would seem to disprove the contention that the pieces fail to come off. For my part, I found that as produced in Budapest the "trilogy" constitutes an unforgettable experience.

As different as they are in subject matter and treatment, the three pieces belong together in the most subtle, unobtrusive of ways. My first intimations of this have been confirmed not only by two visits to Budapest but also by close examination of the scores and their librettos and, no less important, by study of Bartók's life, character, and artistic *modus operandi*.

The period during which Bartók composed his stage works (1911-1918) was one of the most difficult and critical of his entire life. In 1912 he renounced the world of professional music and retired into the ethnomusicological studies which occupied him during this period of voluntary exile. Many factors contributed to his decision. In a letter of 1913, Bartók indicates some of them: ". . . I have been officially condemned as a composer. Either the gentlemen in question are right: in which case I am an untalented failure; or I am right: in which case they are idiots. I have therefore decided that from now on I shall write only for my desk drawer. . . . As for appearances in other countries, I have tried eight years in vain to get somewhere. I am sick of it and have made no further efforts in this direction for a year. . . ."

Reading the reviews of Bartók's music at this time, one can easily understand why he was discouraged.

In 1909 Busoni had arranged a concert in Berlin, at which Bartók conducted for the first and only time in his life. The press was unenthusiastic, and the sequel to the performance was nil. In 1910 a small "Festival hongrois" in Paris (in which Bartók participated as composer and pianist) had gone practically unnoticed; the same was true of a performance in Zurich in the same year. At home, things were even worse. With the exception of one literary journal, the Budapest press was unanimously hostile. One leading daily, the *Pesti Napló*, wrote, for example, about the Second Orchestral Suite: "This music is an ugly, cerebral abortion. At best it can only make one angry and give cause for regret that this gifted composer has become a victim of such artistic caprices and diseases as ruin his talent." Undoubtedly, a crucial disappointment was the rejection, in 1911, of his newly composed *Duke Bluebeard's Castle* in a competition for a performance at the Budapest State Opera.

During the years immediately preceding the writing of *Bluebeard*, Bartók had also experienced a series of crises and emotional upheavals in his personal life. As far back as 1905, he had written to his mother: ". . . I prophesy that this spiritual loneliness will be my fate. I seek, to be sure, an ideal partner, although I know that I do so in vain. Should I ever find someone, disappointment would be bound to follow after a short time." This premonition was not an idle one; Bartók never found an ideal companion, and the fault lay partly in his own difficult, introspective nature, which demanded more than any human being could fulfill. For a short time he thought he had found the unattainable. The *grande passion* of his youth was the gifted Hungarian violinist Stefi Geyer, who at the time was barely twenty years old (six years younger than Bartók), but the relationship broke up in 1908, and the following year Bartók suddenly and secretly married his even younger pupil Marta Ziegler. Difficulties between husband and wife began at an early date—they were divorced fourteen years later—and one

Hungarian authority states that after the marriage the relationship with Stefi Geyer was revived.

UNDER THESE CIRCUMSTANCES *Duke Bluebeard's Castle* takes on autobiographical significance. In 1910 the librettist Béla Balázs had published a "Mystery in One Act," in which the old fairy tale of the cruel knight was transformed into a deeply symbolical piece with strong psychological overtones. Balázs' version of the legend appealed to Bartók's state of mind at the time, and he composed this opera with very few changes.

Bluebeard appears here as a tragic figure: lonely, taciturn, and enigmatic—like Bartók himself. The seven doors which Judith insists on opening lead not only to gardens, lakes of tears, and torture chambers but also into Bluebeard's very soul. At the start of the work, there appears to be some hope of a happy ending. Passionately, Judith declares that she has come to dry the damp walls of his castle with her lips, to warm the cold walls with her body, to bring light into its darkness. Bluebeard remains skeptical and reserved. When Judith asks for the first two keys, Bluebeard warns her of the consequences. Suddenly, however, he is seized with the hope that happiness is obtainable. Encouraged by her declarations of love, he gives her the third, fourth, and fifth keys willingly. While his love for her grows, he urges her to open the next three doors, symbolizing the magnitude of his life and spirit.

With the opening of the fifth door, disclosing Bluebeard's endless domains, the abyss separating the couple is bridged. Bluebeard has grown to heroic stature, worthy of Judith's love. The music, with its broad noble chords, is exultant. But now Judith proves unequal to the situation. In spite of Bluebeard's warnings and pleas, Judith demands the sixth and seventh keys, which reveal symbolically the deepest secrets of his innermost being. From this moment on the roles are reversed. Judith is no longer the loving partner but blind instinct, unworthy of Bluebeard's love. When the last door opens, Bluebeard's former wives appear, lifeless and silent: Morning, Noon, and Evening. "Of all women, Judith, you were the most beautiful," cries Bluebeard. She, Night, follows the others through the seventh door, and Bluebeard remains alone. "Now it is eternal night—always forever."

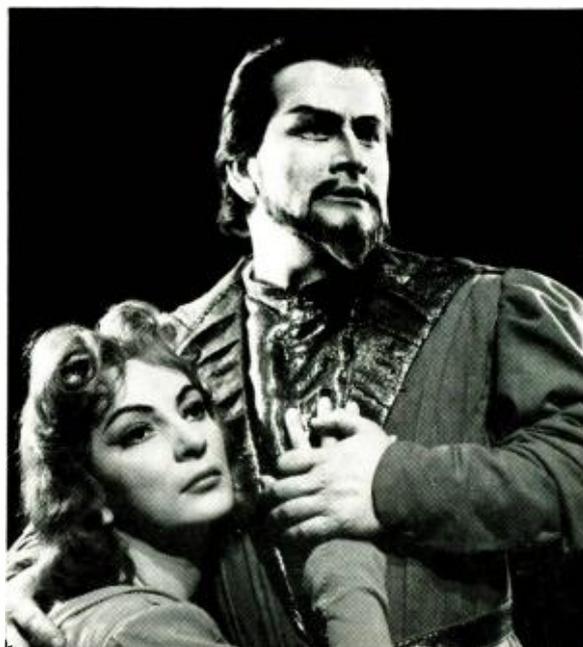
In this interpretation of the legend, it is the man who arouses our sympathy and pity. Bluebeard is portrayed as the man (or artist?) whose happiness is destroyed through woman's (or the world's?) lack of understanding and relentless prying. The figure of Judith is more equivocal: but the music, even more than the story, seems to define her as one who, despite good intentions, cannot rest until she has unveiled the last secret—even though it means the destruction of her happiness and the man's.

Bartók may have considered this hour-long piece to be a commentary on his own life—whether on his broken-off relationship with Stefi Geyer or on

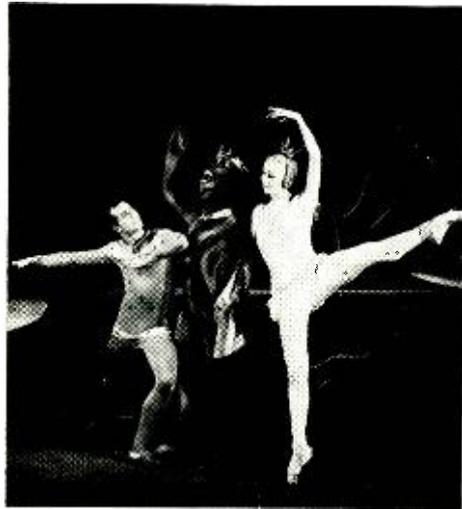
the cumulative disappointments of his artistic life. In any case, *Duke Bluebeard's Castle* is an extremely moving work which, in a first-class performance such as Budapest's, is entirely viable as music theatre. The intensity of the musical expression makes one forget the weaknesses of the somewhat perfumed, Maeterlinck-like libretto (weaknesses, by the way, that are less serious than often represented) and the impressionistic reminiscences of the score, which contains reflections of Debussy without being imitative. From beginning to end, one is held spellbound by the tragedy of two human beings doomed to misunderstanding. The power of Bartók's music transforms the ancient legend into a timeless drama of universal significance.

By doing away with all props and stage sets, the Budapest performance throws the human struggle into relief. The stage is bare throughout, hung with heavy curtains on three sides. The subtle lighting underscores the symbolic nature of the work. In this atmosphere, without the distraction of extraneous "effects," the true meaning of the work can unfold.

DURING THE FIRST YEARS of his self-imposed exile, Bartók composed very little. He had barely started composition on *The Wooden Prince* when the First World War broke out and plunged him into even greater despondency. Yet despite his dejected state of mind—or perhaps as an antidote to it—Bartók began composing again in 1915, mainly works based on the intensive folkloristic studies in which he had been engaged. In 1916 he again took up *The Wooden Prince*, and finished it in a remarkably short time. The incentive was a promised performance at the Budapest Opera. The *Intendant* had read the sketch of Béla Balázs' "dance-play" and declared himself will-



Hungarian singers Olga Szönyi and András Faragó in a recent production of Bluebeard's Castle.



As staged at the Budapest Opera, *The Miraculous Mandarin* (left) and *The Wooden Prince*.

ing to pay the price of Bartók's "wild" music in order to have the piece as a ballet. Balázs urged Bartók to finish the score, and Bartók agreed—partly, as he wrote to a friend, in the hope that *Bluebeard* could be performed, together with the ballet as a companion piece, on the same evening.

After years of mediocre performances by uninterested conductors, Bartók had the good fortune of having his ballet entrusted to Egisto Tango, an Italian who appeared regularly in Budapest as guest conductor. (The regular conductors of the Opera had all refused to rehearse the work.) Tango set about with all his energy to give the strange, unconventional score the best possible performance. He demanded and received the unheard-of number of thirty rehearsals. But things went badly from the start, much to the satisfaction of Bartók's adversaries. The orchestral players declared the music unplayable, and it seemed a foregone conclusion that the premiere would turn into a *scandale*.

To the astonishment of everyone, most of all the composer, the premiere (May 12, 1917) was a towering success—the first important one of Bartók's life. Tango conducted with such skill and zeal that the orchestra forgot its intention to mutiny and played as it never had before. The audience gave Bartók an ovation, and there was nothing for the habitually unfriendly press to do but join in the applause. Budapest had finally realized that Bartók was not an *enfant terrible* but a genius. A year later, thanks to Tango's constant agitation, *Duke Bluebeard's Castle* was performed for the first time and with equally great success.

In a sense, *The Wooden Prince* is the positive answer to the question raised and answered negatively in *Bluebeard*. Based on a Hungarian fairy tale, the ballet is also the story of two lovers, but the development is the reverse of *Bluebeard's*. Briefly, the story is this. The Prince stands before the Princess' "tower" and tries to attract her attention. She shows no interest. He tries to reach the tower, but the fairy animates the forest and river to bar his

way. Discouraged, the Prince tries a ruse: he decorates a stick with his cloak and crown, then cuts off his hair and fastens it under the crown. The Princess dances with the dressed-up stick, which has been animated by the fairy, but the puppet becomes constantly weaker and more unsightly. Finally, the Princess tires of the puppet and casts it aside. Suddenly the fairy "changes sides" and has all nature kneel in homage to the Prince, whom the Princess notices for the first time. But now as she tries to reach the Prince, forest and river again interpose themselves. Only when the Princess cuts off her hair, as a symbol of self-humiliation, is the pair happily united.

How the symbolism of this fairy tale is to be interpreted is a matter of opinion. Bartók, as usual, gives us no clue. Some find in it political significance, the struggle for a more equitable society. The action can also be construed as representing the individual's struggle to find happiness in a hostile world. Or, finally, it can be taken in a more limited sense as depicting the thorny road to mutual understanding between man and woman. Whatever Balázs' and Bartók's specific intention may have been, the overcoming of all obstacles that separate human beings from one another (whether individuals or nations) was a lifelong dream of the solitary, disappointed but doggedly hopeful Bartók. The deeper significance of the ballet lies in the fact that happiness is achieved finally not through the fairy's magic but through the Prince's steadfast devotion and the Princess' self-abasement.

Musically, the ballet begins where *Bluebeard* leaves off—almost as though the two pieces were movements of a single work. After a long decrescendo, *Bluebeard* closes *pianissimo* on C sharp in the lowest register, with an effect of utter exhaustion. *The Wooden Prince* begins *pianissimo* a half-tone lower, with a long pedal on C, and gradually adds new notes and chords in a building-up process that resembles the opening of *Rheingold*. Despite the presence of extraneous notes (notably F sharp), the

“bright” tonality of C major is clearly evident. Stylistically, *The Wooden Prince* differs greatly from *Bluebeard* and represents a distinct advance towards a more personal style. In the first place, the ballet reflects more strongly the influence of folk music, although all of the folklike material is Bartók’s own. Some passages—notably the dances of the forest and the river—are “impressionistic” in the broad sense, but they are less French than comparable sections in *Bluebeard* and more Bartókian. The ballet includes an element of the grotesque—particularly in the puppet’s dances—which recurs often in other works

by Bartók, and the work as a whole is conceived less symphonically than the opera; instead of developing the musical material constantly, as in *Bluebeard*, Bartók chooses a more episodic form based on contrasting passages.

Two major criticisms have been leveled at *The Wooden Prince*: that the plot is illogical; and that the formal construction is too loose. I can agree with neither. Quite apart from its deeper meaning, the story makes at least as much sense as most ballet scenarios and opera librettos. And, to me, the psychological continuity of this music *Continued on page 146*

The Stage Works on Records

IN *Bluebeard*, every word of the libretto is charged with symbolic meaning. It would therefore seem indispensable for the audience to be able to understand every word of the text. Oddly enough, this is not the case. In the first place the score itself is so eloquent that it speaks more clearly than the text and avoids the text’s weaknesses. The work is, moreover, composed as a symphonic poem with voices and can be enjoyed as “pure” music.

The principal argument for listening to this music in Hungarian is that Bartók conceived the vocal lines to fit the peculiar accents, vowel quantities, and rhythms of his own language, for which he possessed a profound feeling.

Two of the available recordings are in German. Vox (OPX 100) states on the jacket that the German translation is closest to the original and was chosen for that reason. It is not entirely satisfactory; the German language is heavy and pedestrian compared to the Hungarian. The performance of conductor Herbert Haeffner, soprano Ilona Steingruber, and baritone Otto Wiener accentuates this heaviness. It is too straightforward, at times even bumptious, to qualify, too little differentiated in dynamics and pacing. The singing per se is undistinguished too. Deutsche Grammophon’s recording (LPM 18565 or SLPM 138030) can be eliminated with no further ado because of Fricsay’s irresponsible editing of the score. A pity, for Dietrich Fischer-Dieskau sings *Bluebeard* and Hertha Töpper is Judith.

The only complete recording in English is Columbia’s (ML 5825 or MS 6425). It is a very good performance indeed, thanks to four major factors: the playing of the Philadelphia Orchestra; the conducting of Eugene Ormandy; the fine singing of Rosalind Elias and Jerome Hines; and the sound captured by Columbia’s engineers, which to my ears is just right for this music.

Two recordings in Hungarian are on the market. Each has certain advantages over the other. In the older, two-disc set (Bartók 310/11, monophonic only) the sound is less brilliant than in the fairly new one (Mercury MG 50311 or SR 90311), and its conductor Walter Susskind, fails to achieve anything like the tension conveyed by Mercury’s Antal Dorati. Dorati’s splendid reading is marred, however, by the quite unsatisfactory, inaccurate

singing of Olga Szönyi and Mihaly Szekely. Both pitch and rhythm suffer at the hands (or vocal cords) of these singers. Judith Hellwig and Endre Koreh of the Bartók album get most of the notes and rhythms right, though their voices are not among the greatest.

For *The Wooden Prince* there is only one recording of the complete ballet: Bartók 308, mono only, with Susskind conducting the New Symphony Orchestra of London. It is, fortunately, a very good performance that captures the magic of this extraordinary score in the most legitimate way, without exaggerations or distortions. Of the orchestra suite from the ballet (constituting about one-third of the entire score and not indicated as such in the Schwann catalogue) there is also only a single version, by the Southwest German Radio Orchestra under Rolf Reinhardt (Vox PL 12040 or STPL 512040). While the sound is not especially distinguished, this too is a very satisfactory performance.

The Miraculous Mandarin also exists in two forms: the complete pantomime and the orchestral suite. The former (lasting just a half hour) is obtainable in a Deutsche Grammophon recording (LPM 18873 or SLPM 138873) in which Janos Ferencsik conducts the Hungarian Radio Orchestra and Chorus. Unfortunately, the excellent performance is weakened by the “small” quality of sound (this is a DGG take-over from Qualiton). Of the four recordings of the suite (which includes most of the score), Capitol’s release with Robert Irving and the Philharmonia (P 8576 or SP 8576) is too weak both musically (lacking in profile and bite) and aurally (definition not clear) for serious consideration. The Vox version (which backs the *Wooden Prince*, mentioned above) is an excellent performance. Tibor Serly gets equally good results on a Bartók recording (301, mono). Antal Dorati’s exciting interpretation with the Chicago Symphony Orchestra on Mercury (MG 50151) is unfortunately no longer listed in Schwann. A new recording (London CM 9399 or CS 6399) by Georg Solti and the London Symphony Orchestra, however, has just been released and is, for my money, the best on the market today. The sound is full but clear; the performance has enormous drive. The other side of the disc has a splendid rendition of Bartók’s *Music for Strings, Percussion, and Celesta*.

HOBSON'S CHOICE?

NEVER AGAIN!

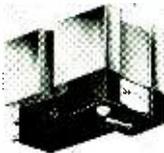
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question *your* cartridge. It is designed for the purist... the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

SHURE

Stereo Dynetic®

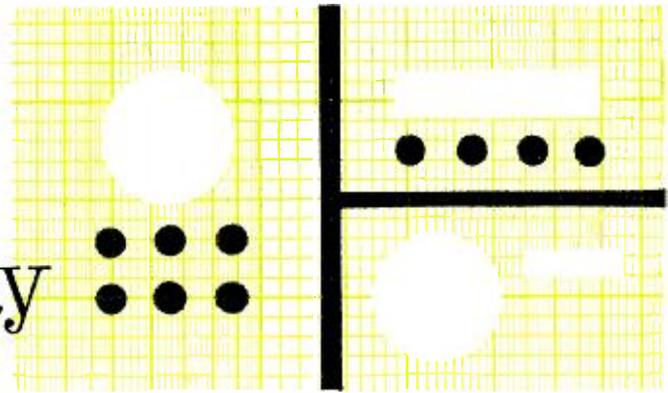
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

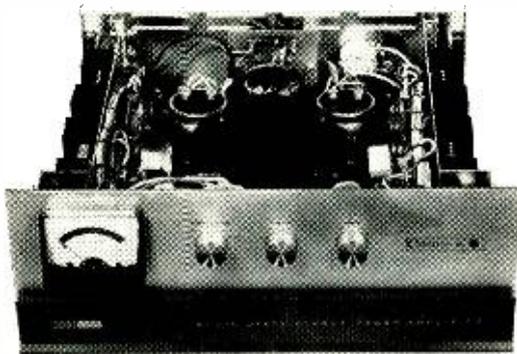
CIRCLE 70 ON READER-SERVICE CARD

*The consumer's guide
to new and important
high fidelity equipment*

high fidelity



EQUIPMENT REPORTS



Harman-Kardon Citation B

Power Amplifier Kit

THE EQUIPMENT: Citation B, a solid-state stereo power amplifier available as a kit. Supplied with case. Dimensions: 14 $\frac{7}{8}$ by 14 by 5 $\frac{7}{8}$ inches. Price: kit, \$335; factory-wired, \$425. Manufacturer: Harman-Kardon, Inc., Plainview, Long Island, N.Y.

COMMENT: The new "big B" is the most arresting single product yet offered by the Citation division of H-K, offering very high power output and extremely low distortion in a rugged, cool-running, transistor amplifier. It is very well constructed of high quality professional-grade parts; it is conservatively rated; it meets or exceeds most of its specifications; and it offers superb listening quality and the promise of a high order of reliability. Its appearance, for a power amplifier, is unusual. A handsome front panel and a comparatively low silhouette qualify the Citation B for shelf installation; it need not be hidden away (which is what we usually do with power amplifiers because of their bulk and generally "plain-Jane" styling). It should be added that the B is fairly heavy (a bit over thirty pounds), and most of this weight comes from its massive power transformer which sits squarely in the middle of the chassis, sharing space with a trio of computer-grade filter capacitors.

The front panel of the B contains a meter to adjust the "idling current" for the power output transistors (in much the same way as the bias is set in vacuum tube amplifiers). The adjustment controls themselves are located behind a removable decorative sub-panel extending across the bottom of the front panel. The meter is connected to various parts of the output circuit through the meter-selector switch at its right. To the right of the meter selector is a "low cut" switch that serves as a filter for very low frequencies and which does not degrade the response in the audible range. The power OFF/ON switch is to its right, followed by a pilot lamp.

The rear of the B contains instrument-type binding posts for connecting speakers, and a speaker impedance switch (4-, 8-, and 16-ohm). The switch alters the characteristics of the feedback loop in the circuit to obtain optimum results with various speaker impedance ratings. It is not necessary to readjust the idling current, incidentally, when changing from one speaker impedance to another. Signal connections, from a pre-amp, are made via cables fitted with standard phono plugs. A switched AC convenience outlet also is provided on the rear.

The circuitry of the B uses seven transistors and two

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.



Shure M-100 Portable Stereo System

The latter include, from top to bottom: a slide-switch (stereo or mono); a selector knob (phono, tuner, microphone); a treble tone control (common to both channels); a similar-type bass tone control; a channel balance control; and the volume control combined with a power OFF-ON switch. A pilot lamp that glows when the system is turned on is located just under the volume control.

The rear of the combined turntable-amplifier "module" contains a stereo pair of tuner inputs (for connecting an external tuner to the M-100), and a single jack for connecting a low-impedance (250-ohm) microphone to use the M-100 as a public address system. Connections to the Shure speakers are made by cables fitted at both ends with standard phono plugs: a pair is supplied with the M-100. The AC line cord and a metal plate identifying the connections complete the rear complement. No tape-recorder feed jacks are supplied, although Shure points out that the speaker output jacks can be used for connecting to a tape recorder.

THE EQUIPMENT: Shure M-100, a stereo disc playback system, consisting of: the Dual 1009 automatic turntable, Shure V-15 cartridge, and Shure control amplifier installed in one Samsonite luggage-type case; two matched Shure speaker systems comprising a second carrying case which separates into two units for playing. Dimensions: equipment case, 21½ by 9¾ by 16½ inches; speaker cases (combined), 21¾ by 9¾ by 14¼ inches. Price: \$389. Installed in three separate walnut housings as the M-100W, \$450. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill.

The measurements made by USTC on the amplifier portion of the M-100 are given in the accompanying charts. The continuous power output with both channels driven simultaneously—the most rigorous test—is especially noteworthy in that it actually exceeds the manufacturer's claim, in both power output and low distortion. Thus, the M-100 furnished better than 14½ watts per channel, at less than 1% distortion. Signal-to-noise ratio was very favorable; the amplifier's damping factor was found to be better than specified; and the unit had good stability. IM distortion, as shown on the chart, hovered slightly above 3% up to about 10 watts output; the manufacturer specifies less than 3% and the difference could well be due to a difference in test methods. In any event, the IM—as in other solid-state amplifiers—did not seem objectionable in listening tests.

COMMENT: Shure Brothers, Inc., a company known for its high quality cartridges and microphones, and also as the U.S.A. distributor of the SME tone arm, has entered a new product area with the introduction of a complete disc playback system that includes a new solid-state control amplifier and two speaker systems. The record player in the M-100 is the highly regarded Dual 1009 (reviewed here in November 1963); the cartridge is the V-15 (reviewed here in August 1964), Shure's best and one of the finest available.

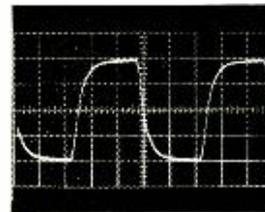
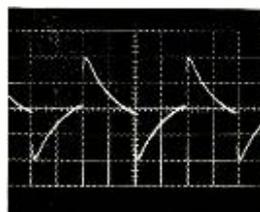
The M-100 apparently is designed for serious listeners who want a good measure of what has come to be known as "component performance"—but in compact form and with much of the assembly of major parts already done. The system is carefully and conservatively rated so that there is no misunderstanding of its relative role in the audio scheme of things. That is to say, its published specifications indicate a level of performance admittedly not as magnificent as that possible with better (and costlier) separate components, but distinctly and well above that formerly associated with "package sets" and quite acceptable from a serious music listener's standpoint.

Shure even has chosen the term "portative" rather than "portable" to connote a level of performance above that associated with the latter term, and probably too in deference to the system's fifty-five pounds of weight, and to the fact that it runs on regular AC line voltage, not on batteries. This "design philosophy" and the products stemming from it, incidentally, are becoming more apparent on the home audio scene (see HIGH FIDELITY, May 1964, page 46) and we may expect similar systems from other sources in increasing numbers. As to the published specifications for the M-100, the system—in measurements made at United States Testing Company, Inc., and in subsequent listening tests—either met or exceeded most of them.

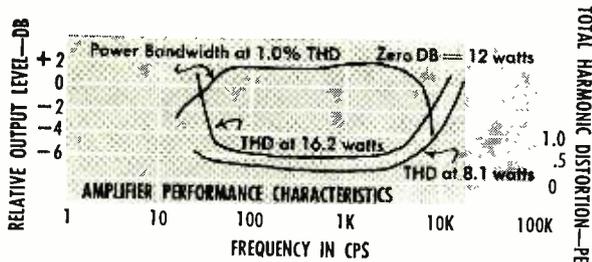
The operating controls of the M-100 are those on the Dual 1009 automatic turntable, plus those of the transistorized amplifier installed along its right-hand side.

Frequency response—again as stated by Shure—varied somewhat with different settings of the volume control, in a manner somewhat similar to that of a loudness control. Thus, at lower settings of the volume control, the response below 1,000 cps had a broad, gradual rise to about 4 db at 150 cps. At higher settings of the volume control there was less bass compensation. For those who might demand the flattest response, the volume control set at about halfway through its rotation (about "12 o'clock"), the bass control set at "10 o'clock," and the treble control set at "2:30 o'clock" will yield a response curve that is within plus or minus 2 db from 14 cps to 34 kc. The amplifier's square-wave response at 50 cps showed the effect of rolloff in the extreme bass; the 10-kc response had a moderate rise time and no ringing, indicating good stability, if not the crispest response, to very high-frequency transients at high power levels—performance characteristics found in many integrated amplifiers.

Each of the speaker systems used in the M-100 is a two-way, miniature air-suspension type. An eight-inch, high-compliance woofer, a three-inch cone tweeter, and a dividing network are housed in a completely sealed en-

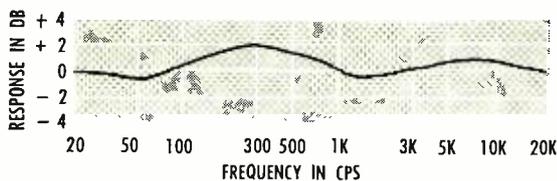
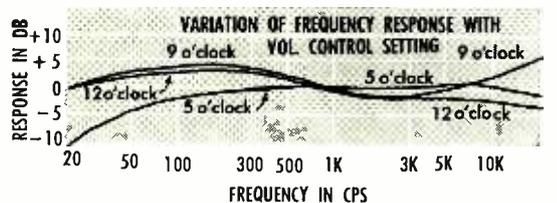


Square-wave response to 50 cps, left, and 10 kc.

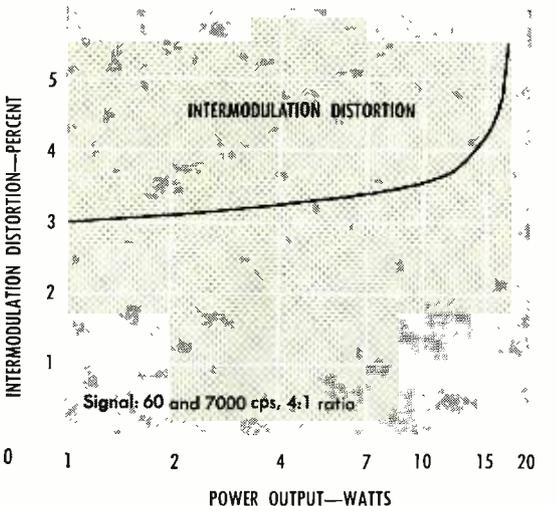
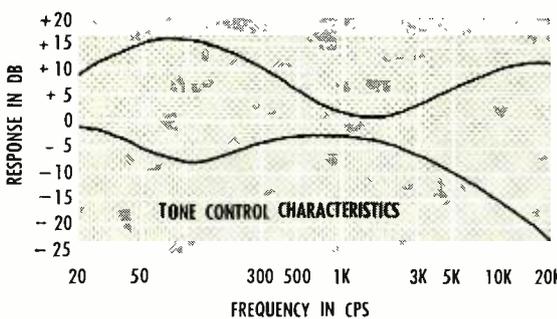
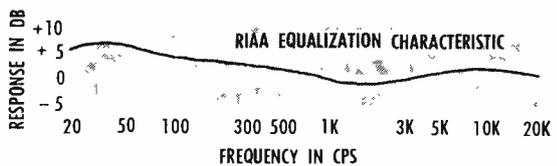


TOTAL HARMONIC DISTORTION—PERCENT

Note: frequency response, which varies with settings of the volume control, is shown below.



Response with tone controls "electrically flat."



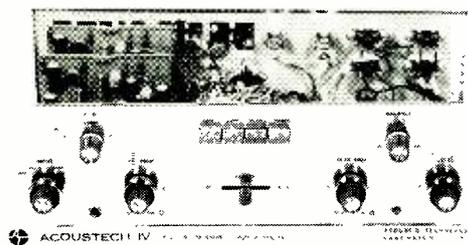
closure, the inside of which is largely padded with sound-absorbent material. Nominal crossover is at 2 kc; impedance is 8 ohms; efficiency is moderately high and well suited to the output power levels of the M-100 amplifier. Our estimate of useful bass response from these speakers is about 50 cps, where doubling occurs if they are driven fairly hard. Distortion is not, however, terribly evident and so the speakers can take bass boost from the amplifier at moderate sound levels to present a respectable degree of bass. Upward from the bass, the speakers have a smooth and balanced sound.

The M-100 can be listened to for hours without listener fatigue. As is true of this class of equipment generally, the size of the speakers enables them to be positioned for the most satisfying stereo effect in the relatively intimate listening environment where such a set would most logically be used. In the final analysis, its sound can be characterized as "limited" only by comparison with that of the better component systems. What it sets out to do, the M-100 does admirably.

Shure M-100

Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kc into 8-ohm load), individual channels	
l ch at clipping	16.2 watts @ 0.52% THD
l ch at 1% THD	19.2 watts
r ch at clipping	17.1 watts @ 0.58% THD
r ch at 1% THD	19.2 watts
Both chs at once	
l ch at clipping	14.6 watts @ 0.6% THD
r ch at clipping	14.6 watts @ 0.59% THD
Power bandwidth for constant 1% THD	14 cps to 7.9 kc (re 12 watts)
Harmonic distortion	
16.2 watts output	below 2%, 27 cps to 10.5 kc
8.1 watts output	below 1.5%, 25 cps to 12 kc; 2% at 16 kc
IM distortion	3% at 1 watt output; below 4% up to 14 watts output
Frequency response	
vol control at 12 o'clock, bass control at 10 o'clock, treble control at 2:30 o'clock (electrically flat)	±2 db, 14 cps to 34 kc
tone controls mechanically flat, vol control at 9 o'clock (considerable compensation introduced)	+4.5, -1 db, 20 cps to 14 kc; +6 db at 20 kc
vol control at 12 o'clock (less compensation)	+3.5, -3 db, 20 cps to 20 kc
vol control at 5 o'clock (max gain; bass deliberately rolled off)	+0.5, -3 db, 60 cps to 20 kc; -7.5 db at 25 cps
RIAA equalization (includes bass compensation effect)	+7, -0.3 db, 20 cps to 20 kc
Damping factor	2.6
Sensitivity, various inputs	tuner 405 mv microphone 0.95 mv mag cartridge 5 mv
S/N ratio, various inputs	tuner 69 db microphone 55 db mag cartridge 62 db



Acoustech IV Preamplifier Kit

THE EQUIPMENT: Acoustech IV, a solid-state stereo preamplifier-control center available in kit form. Dimensions: 15 $\frac{3}{4}$ by 8 by 5 inches. Supplied with metal case. Price: kit, \$149; factory-wired, \$224. Manufacturer: Acoustech, Inc., 139 Main St., Cambridge, Mass.

COMMENT: The manufacturer of Acoustech audio components is dedicated to the building of "all-out" equipment using the new technology of transistors and related solid-state devices. The first Acoustech model, a basic amplifier designated as the Acoustech I, was reviewed here in August 1963. The present Model IV offers equally superb performance as a preamp-control unit—a logical mate for the Acoustech I or, indeed, for any high quality basic amplifier.

The handsome front panel contains an assortment of knobs, push buttons, a lever switch, and a headphone jack. The knob controls include: a mode selector (mono, reverse stereo, stereo, left input, right input); an input signal selector (mag 2, mag 1, tuner, aux); left-channel concentric treble and bass tone controls; right-channel concentric treble and bass tone controls; a channel balance control; a level or volume control. The push buttons are for tape monitor, compensation, muting, and power OFF/ON. The level switch selects the left, right, or both speakers.

There is more to some of these controls than meets the eye. To begin with, the "mag 2" position of the input selector actually chooses one of two possible pairs of stereo inputs on the rear—"high" or "low"—themselves controlled by a switch on the rear. The "compensation" switch, when not depressed, disconnects the tone control circuits of the preamp, a commendable feature in that it eliminates a possible source of distortion. When the switch is pressed in, the tone controls are operative. The actual range of treble or bass boost and cut (see accompanying chart) is not typically large, which seems to be in keeping with the "wide-band design" philosophy and which would not, as a rule, concern the many listeners who rarely bother with tone control adjustments. Finally, the tone controls have specific positions, marked F and L, which designate respectively filter and loudness contour. Thus these features can be employed if desired.

The muting switch reduces the output level by about 17 db, desirable when changing records or FM stations to protect the speakers from sudden transients, without the need to lower and then raise the level control. The speaker selector switch can be used for instantaneous "A-B" comparisons of different speakers as well as to obtain very close balance, in conjunction with the channel balance control, of stereo speakers. The headphone jack, of 2-K impedance, will drive the popular low-impedance headphones through an accessory matching transformer, although even without this transformer, we heard very acceptable sound through a low-impedance stereo headset.

Input connections to the Acoustech IV are made by

standard phono jacks, although the output signals (to both a power amplifier and to a tape recorder) are made by the larger size *phone* jacks which the manufacturer considers more reliable for this service. (The unit is supplied with two six-foot-long cables fitted with plugs.)

The circuitry of the Acoustech IV is built around ten transistors, five each mounted in sockets on two printed circuit boards—one board for each channel—which come factory-wired and tested. The boards slide into pin sockets on the chassis and are interchangeable. Thus, if malfunction develops in one channel, the user can quickly determine its location by substituting one board for the other. A defective board could easily be returned to the manufacturer for repair or replacement without the need to ship the entire preamp.

Performance tests, conducted at United States Testing Company, Inc., on a kit-built Acoustech IV, produced truly outstanding results. The preamp has a rated output of 2 volts; at this level, harmonic distortion was literally too low to be measured. Higher output is available as well: each channel provided 5.8 volts signal at its clipping level with only about 0.25% harmonic distortion. IM at the 2-volt level was a mere 0.05% and at the 5-volt level was about 0.35%. These figures are among the best ever obtained, and suggest "state of the art" equipment.

Frequency response was literally a flat line over the audible range. As shown on the accompanying chart, it was measured as +0, -1 db from 2 cps (the low frequency limit of the measuring instruments) to 120,000 cps. At 250,000 cps the response was down by only 3 db. Again, these are superb figures. The preamp's square-wave response also was excellent: the 50-cps and 10-kc output were virtually replicas of the input test signals, indicating rock-solid bass, complete stability, and superior transient response—a characteristic, incidentally, which the manufacturer deems essential to clean sound reproduction.

The RIAA playback characteristic, for discs, was uniform within +0, -2.5 db from 25 cps to 20,000 cps. The Acoustech has no NAB (direct playback from tape heads) equalization as such, although the manufacturer has available a separate packet of parts, costing \$1.00, that will modify the unit to conform to the NAB curve. This modification reduces the preamp's sensitivity somewhat, a consideration that could be important if low-efficiency speakers are used. In our view, the lack of NAB equalization is of little consequence inasmuch as critical playback of recorded tapes is best done by using the preamps made by the manufacturer of the tape deck: the kind of system in which the Acoustech IV would be used probably would—if it included tape facilities—have a deck with matching tape preamps.

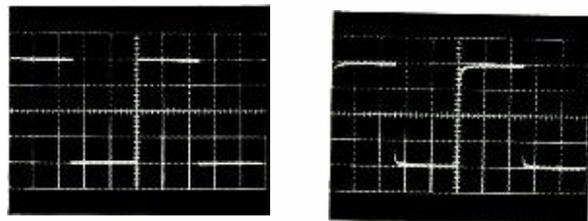
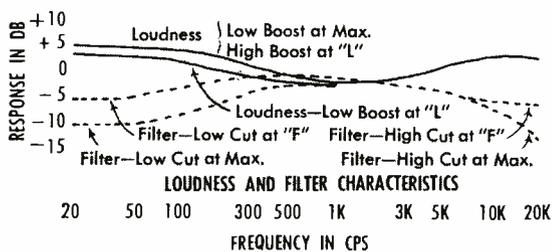
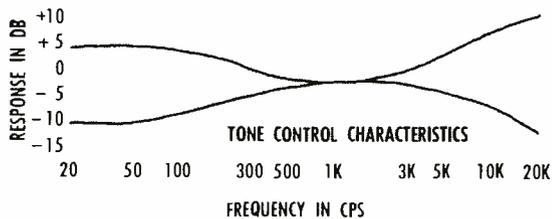
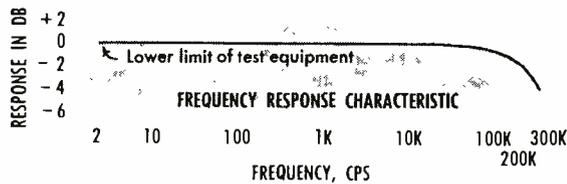
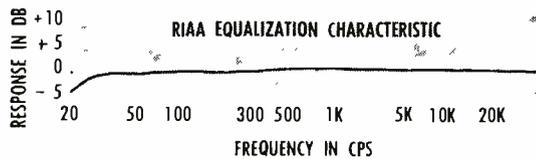
The Acoustech IV lacks a center-channel output, which may concern some users. It does not have variable disc equalization (the RIAA characteristic is selected when the input switch is on one of the phono positions), a luxury that might be of interest to owners of sizable

collections of pre-1954 recordings. It has no phase-reverse control, which means that users who wish to check the phasing of their speakers, or of their stereo program sources, would have to do so by means of an external switch wired to one of the speakers (but with the polarity of terminals now indicated on speakers and the standardization of recording methods, the phase switch is scarcely required any more).

In any case, these minor omissions are more than overshadowed by what the Acoustech IV does have—and that is, simply, magnificent performance and superior, professional-grade construction of an order suggesting higher-priced equipment. Its listening quality is discernible as among the very best—"wide open," clean, utterly transparent, and noise-free. Its very high gain is eminently suited for driving any basic amplifier, especially when using low-efficiency speakers. The Acoustech IV, in a word, does credit to its designers, is one of the truly "perfectionist" units now commercially available, and should serve admirably in the finest of music-reproducing systems.

How It Went Together

Construction of the Acoustech IV proved to be relatively simple. Most of the parts come in sixteen small plastic bags stapled to a "Kit Kloth"—a protective covering that may be spread out on the work table once the bags and their staples have been removed (to provide space on the cloth and to avoid scratching either the table or your hands). The bags are all numbered for convenience so that removing them from the cloth presents no problem of identification. After some mechanical assembly, the bulk of the work consists of connecting thirty-seven shielded cables. There are times during this process when the builder may find himself staring at an incomprehensible mess, but a little faith and much attention to the instructions soon straighten everything out, and the finished job—with cables bundled together and neatly dressed—presents a very professional appearance. No special skill is required; a beginner should be able to build this kit in ten hours.



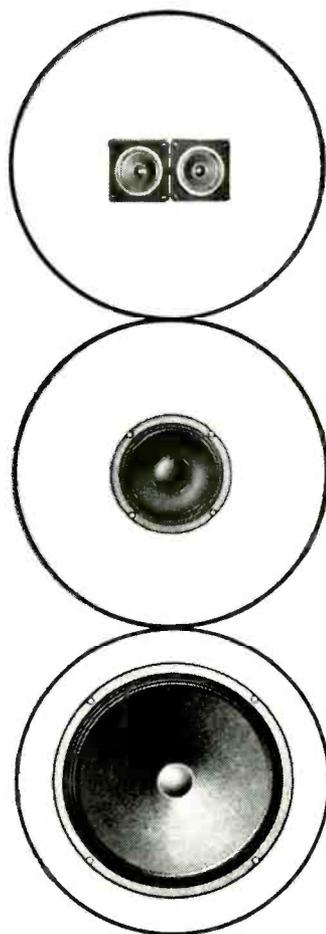
Square-wave response to 50 cps, left, and 10 kc.

Acoustech IV Lab Test Data

Performance characteristic	Measurement
Maximum output level, 1 ch r ch	5.8 volts at 0.27% THD 5.8 volts at 0.25% THD
Harmonic distortion for rated output (2 v), both chs	too low to measure accurately
IM distortion (60 cps and 4 kc, 4:1 ratio), 1 ch r ch	0.05% at 2 v output; 0.38% at 5 v 0.05% at 2 v output; 0.35% at 5 v
Frequency response	±0 db, 2 cps to 25 kc; -1 db at 120 kc; -2 db at 200 kc; -3 db at 250 kc; -4 db at 300 kc
RIAA characteristic	+0, -2.5 db, 25 cps to 20 kc
Sensitivity, various inputs	
mag 1	2.9 mv
mag 2, low	2.9 mv
mag 2, high	11.0 mv
tuner	505 mv
aux	505 mv
S/N ratio, various inputs	
mag 1; mag 2 (both)	56 db
tuner; aux	80 db

REPORTS IN PROGRESS

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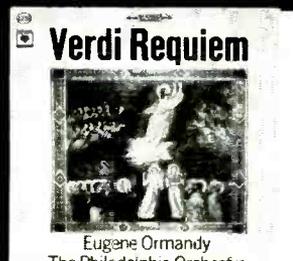
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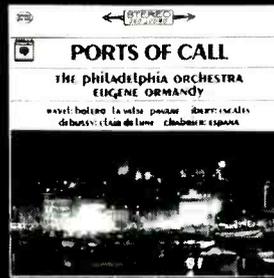
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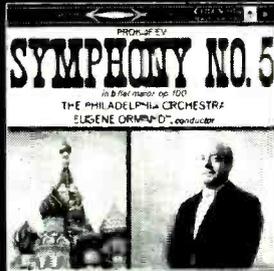
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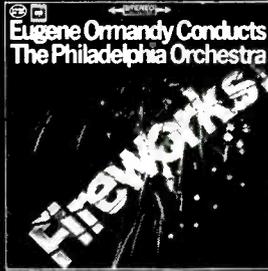
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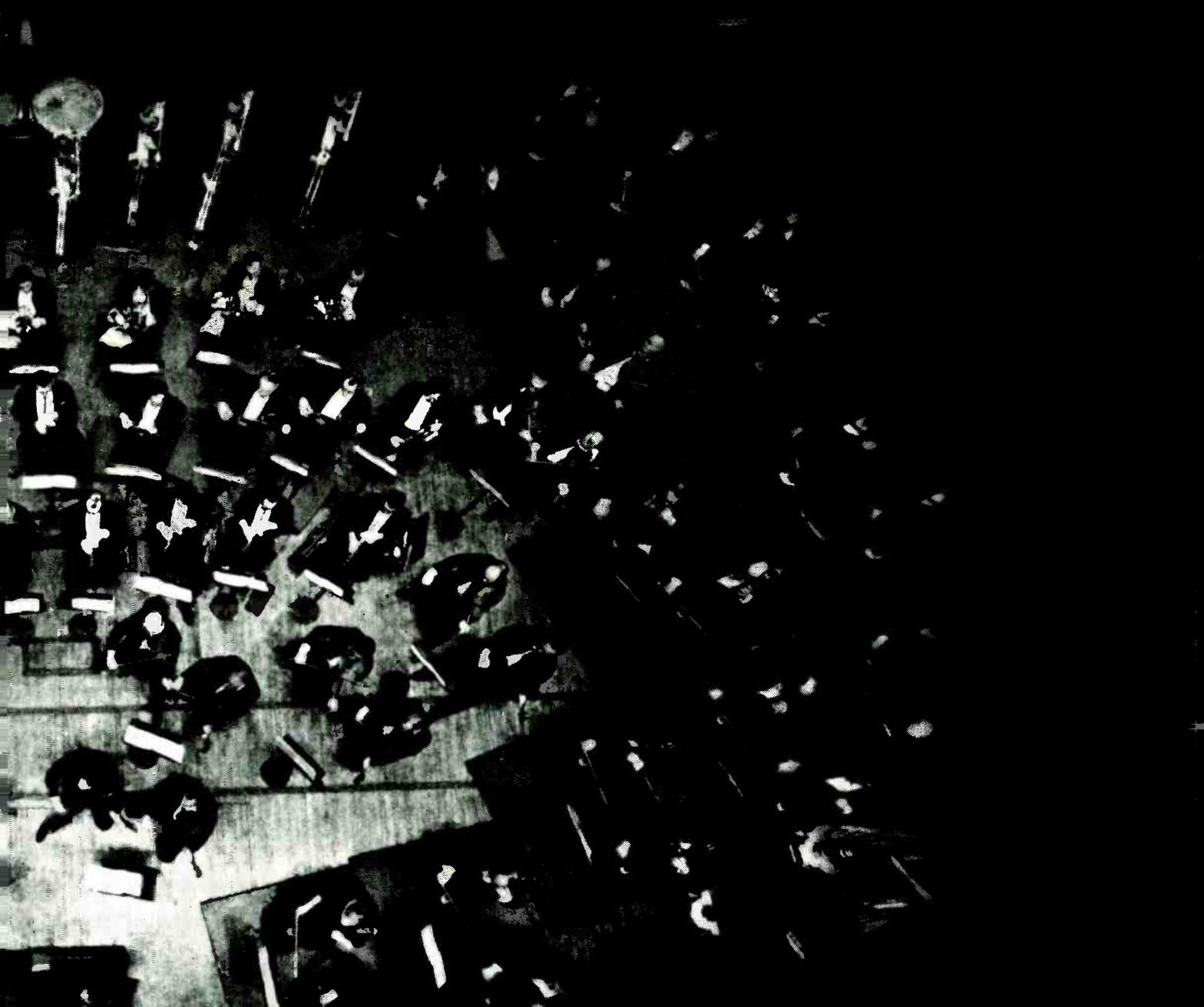
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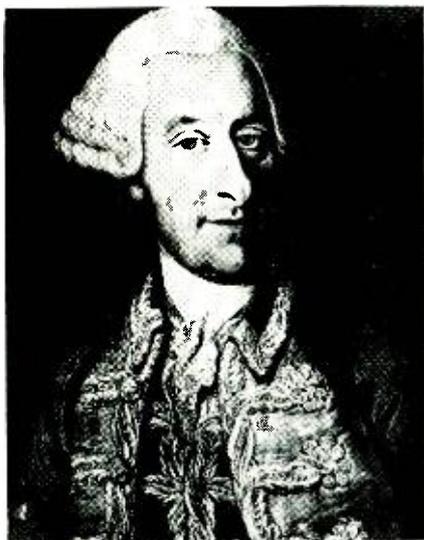
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by H. C. Robbins Landon

Haydn's *Bear* and Haydn's *Hen*— The Right Scores Make All the Difference

WITH THE DEATH of Max Goberman, lovers of Haydn suffered a grievous loss—not only because the conductor was a remarkable interpreter of Haydn but also because his great project, the complete recording of all the composer's 107 symphonies and all his major operatic works, had to be left unfinished. For a time the a & r department of Deutsche Grammophon, which had intended to continue and complete the Haydn symphony project, racked its collective brain trying to find a successor to Goberman; now one has to report sadly that it has given up the search.

I do not suppose that Columbia Records would ever be interested in such an idealistic project as recording all of Haydn's symphonies; but if it were, it would not have to look far for an executant. From the evidence on this record—and it is in my opinion overwhelming evidence—Leonard Bernstein is one of the greatest, if not *the* greatest, in-

terpreters of Haydn's music we have today, either here or in Europe. I do not doubt that this new disc will eventually take its place among the great Haydn records of history, by which I mean the Clemens Krauss *Creation*, the Toscanini *Clock* (the old Victor recording), Bruno Walter's Symphonies 86, 92, et al., and of course the Goberman series more or less *in toto*.

Great interpretations are not made accidentally, at least not usually. For the most part, they are a delicate and often difficult to describe combination of intuitive genius and hard work. I assume that most lovers of Haydn will hear in these performances Bernstein's obvious sympathy for and knowledge of Haydn's style, that curious admixture of nervous, aggressive strength and sophisticated poise through which runs a strong vein of earthy humor. The first movement of *L'Ours* shows Haydn at his grandest—the sweeping C major Haydn

of pomp and circumstance, with trumpets and timpani and repeated sixteenth notes that make a heavy construction pliable and forward-moving—and the composer's grandeur here is matched by the conductor. (Both these works are recorded in a very large hall, and with a big orchestra; this is historically quite proper, for these are "Paris" Symphonies, composed for the huge—forty violins, ten double-basses—orchestra of the Concert de la Loge Olympique.) Note too the difference between Bernstein's playing of the witty, tongue-in-check slow movement of this Symphony and his warm, affectionate treatment of No. 83's Andante. Historically, he has obviously studied the difference between the eighteenth-century Allegretto (No. 82), which is usually MM-80, and the Andante, which is correspondingly slower. But apart from the difference in tempo, there is a big emotional difference between the two slow movements. (The one shall we say)



In Rodelinda: Watts, Forrester, Boyden, Stich-Randall.

Giulio Cesare, and Some Arias Too.

of material. And if you are G. F. Handel, a surprising amount of it will be good.

Rodelinda, apart from being a magnificent and—I feel sure—stageworthy work, is a Well-Made Opera in every sense. While its physical action is fairly complex, its underlying conflict is simple and clear and human; with *Rodelinda* one does not feel, as with *Giulio Cesare*, that the plot is riding off in all directions at once, nor does one feel, as with *Alcina*, that the story is simply garroting itself with inexcusably artificial complications.

The situation is this: Grimoaldo, a usurper, has driven Bertarido, the rightful king of the Lombards, from his throne, and has told the Queen, Rodelinda, that Bertarido is dead. Grimoaldo seeks the Queen's hand, even casting off his betrothed, Eduige, for this chance of solidifying his hold on the throne. Grimoaldo is backed, then betrayed, by Garibaldo, the Duke of Turin. The only other character is Unulfo, an aged counselor, who ostensibly advises Grimoaldo but is secretly loyal to the King. Every turn of the plot arises with at least acceptable logic from this basic situation, and focuses on the theme of the enforced separation of Bertarido and Rodelinda, with its concomitant suspicions, uncertainties, and loyalties. At last, Garibaldo's villainy is punished, Grimoaldo repents and is pardoned, and the royal couple are reunited. Whatever the artificialities of the book, one detects here more than a trace of the theme of unquestioning devotion and trust that gives such a special loftiness to *Orfeo*, to *Fidelio*, to *Zauberflöte*, to *Frau ohne Schatten*. And the genius of Handel is such as to place this opera on a comparable level.

The score is an astonishing piece of sustained invention, and despite the fact that it is simply a long succession of A-B-A arias, relieved by only one duet (at the close of Act II) and one ensemble (at the close of the opera), plus a quantity of *secco* recitative, it is economical in the extreme. By this I mean that there is very little in it that does not spring almost of necessity from the natures of the characters and the situations

in which they find themselves; and while there is some crude manipulation of plot devices to bring about these situations, there is a bare minimum by comparison with some other Handel operas. The work is long and contains many arias, just as *Götterdämmerung* is long and contains much narration. But both are economical scores.

The economy is apparent with the rise of the curtain: the first music we hear after the rather ordinary overture is Rodelinda's expressive aria "*Ho perduto il caro sposo*"—a lament, of course, for her missing husband. There follow seven lines of recitative in which Grimoaldo refers to Bertarido's death and presses his suit. Then Rodelinda launches into a splendid allegro, the complement to her opening largo, "*L'empio rigor del fato*." Within a few minutes of the opera's opening, we have established both the tender and defiant aspects of Rodelinda's character, plus the precise nature of the situation she is in, and at least a suggestion of the nature of her opposition. We have been brought face to face, in short, with the motivating forces of the entire story—and have heard seven or eight minutes' worth of splendid music into the bargain.

The dramatic promise of this opening scene is fulfilled in the succeeding pages. Every character, with the possible exception of the counselor Unulfo, is filled out and motivated, and through the shifting determinations and responses of the other characters, the loyalty and mutual love of Rodelinda and Bertarido remain a constant—tested, naturally, by a crisis of doubt.

Perhaps the most interesting study is that of the usurper, Grimoaldo. In contrast to the traitor Garibaldo, Grimoaldo is a fairly complex person of contradictory tendencies—the soul, as it were, whose salvation hangs in the balance. Though he is reconciled with Eduige in the end, his music indicates a genuine tenderness for Rodelinda; his suit is not motivated entirely by political ambition. His first aria, "*Io già t'amai*," is determined and rough-sounding, not very sympathetic, and his second, "*Se per te giungo a godere*," is boastful and hectoring, distinctly unattractive (and, inciden-

tally, magnificently characterized in the music).

With his third, which comes early in Act II, we begin to get a different picture—"Prigioniera ho l'alma in pena" is full of little phrase-ending trills and almost mournful runs. His fourth, "*Tuo drudo e mio rivale*," is pretty much a straight vengeance aria, but the fifth, "*Tra sospetti, affetti, e timori*," shows him in a condition of reflective self-doubt; and the sixth, in which his conscience and his fears keep him from sleep, is really an extended dramatic scene, most expressive and more than a little suggestive of the comparable scene in Gluck's *Iphigénie en Tauride* ("*Le calme rentre dans mon coeur*").

From all this, Grimoaldo emerges as a distinct, understandable person, made real through his arias. And the same can be said for the other characters: even Eduige, the rejected fiancée, has some fine rejected-fiancée arias to sing, and the black-hearted Garibaldo, no enigma as a character, has two good arias, of which the first, "*Di Cupido impiego i vanni*," is especially successful.

The musical riches of the score are far too numerous to note here in detail, but they must certainly include Bertarido's haunting "*Con rauco mormorio*," with its charming echo effects, and the allegro that follows, "*Scacciata dal suo nido*"; the duet for Rodelinda and Bertarido; and just about all of Rodelinda's arias. Recommended for close attention by those who wonder just how dramatically expressive the composer could be is the entire sequence of arias in the early part of Act III, where the music crawls with accidentals, foreign intervals, and progressions a good distance from the home keys—graphically illustrative of the alienated, wandering conditions of the characters.

To this imposing and beautiful work Westminster has brought a cast of splendid musicians who are not afraid to bring their roles to passionate life. The proceedings are very much dominated by Teresa Stich-Randall, who tears into the title role as if every bar might be her last. I do not always care for the white, vibratoless tone she brings to some of the quieter passages, but it is part of her style, she controls it well, and turns it to expressive purpose. The *da capo* returns are always lovingly embellished, the atmosphere always captured. It is when she launches the florid allegros in which her part abounds that she sweeps away all doubt. Here her cold, compact, full-bodied tone is sent flashing through the passagework—no rhythmic sloughing, no "setting" for the high passages, no compromise of any kind. The accuracy of it is remarkable, but it is the temperament behind it that brings the music to life and keeps it moving. Once or twice, her inflection in recitative is so broadly done that we get a hint of Serpina in it; but none of it is dull, none of it wrong in spirit. Fearless singing, and a memorable performance.

Alexander Young does not have an especially liquid or ringing tenor, but his very adequate voice is adaptable to the basic requirements of the role. He

too is not afraid to color and inflect, and he too recognizes the dramatic value of musical incisiveness. One sometimes wishes for more vocal freedom, more spin, and for a trill that is more than a sort of messy wobble. But he is musically and intelligent.

The three contralto roles (two of them originally *castrato* parts) are taken by experienced and accomplished artists. Maureen Forrester has sometimes struck me as a cold singer, but she is quite alive to things here, and her instrument is one of the finest altos developed in recent years. "*Con rauco mormorio*" is extremely beautiful, delicate and warm, and only in the rather slow, steady runs of her final aria, "*Se fiero belva*," are symptoms of difficulty in evidence. Somehow, she cannot cope with this in such a way as to give it real point, and it is a relative failure. Hilde Rössl-Majdan does some ill-defined singing in her first aria, "*Lo farò, diro, spietato*," but then settles into the sort of solid, stylish vocalism we have come to expect from her. Helen Watts, in a relatively thankless role, is certainly sufficient, but makes nothing terribly individual of her arias. The villainous Garibaldo is sung by John Boyden, a young baritone whom I first encountered at some of Gérard Souzay's master classes in New York. His flexible, soft-sounding voice does not have much ring or center, and from the open fashion with which he negotiates runs in the vicinity of E and F, one might almost wonder if he were not really a tenor. But this does not detract from the pliable, easy way he has with his two arias, or from his obvious feeling for language and musical style. He is undoubtedly at the beginning of an important career.

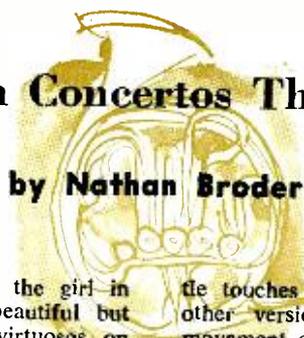
No praise is too high for the work of Brian Priestman, the conductor. Every moment of his reading is alive and moving, yet nothing is forced, nothing is put out of balance. These Handel scores are about as rich in interpretative guidance as Shakespeare's plays are in stage directions; in both cases, the burden falls upon the taste and feeling for the métier of the interpreter, and Mr. Priestman is obviously on home ground. Little remains to be said of this release, except that the over-all effect is exciting indeed, and that Westminster has clothed the performance in exemplary sound.

Our widening perspective on the operatic Handel is further broadened this month by two single discs: a collection of excerpts from *Giulio Cesare* on London, and a recital by Gérard Souzay for Philips, one side of which is devoted to Handel arias. *Giulio Cesare* is probably Handel's most famous opera; it has sustained a high reputation, and at least two of its arias, "*Piangerò la sorte mia*" and "*V'adoro, pupille*," have always been highly regarded. The piece is chock-full of fine arias; whether it all adds up to a coherent, stageworthy opera is another matter. Judging by the one (admittedly poorish) production I have seen, I would be inclined to say

Continued on page 130

Mozart's Horn Concertos Thrice Recorded

by Nathan Broder



THE French horn is like the girl in an Eric Ambler thriller, beautiful but treacherous. The greatest virtuosos on the instrument live in fear of what might happen if it decided to misbehave. Some works are like minefields, strewn with potential disasters: the *Nocturne* from Mendelssohn's *Midsummer Night's Dream* music is one of these. Every player knows of some catastrophes. I remember two myself. Once, during a performance by Furtwängler of the *Flying Dutchman* Overture, when the horn slowly and softly played the main motif, the top note came out a horribobble bobble, as Pogo would say. Another time, years ago, the first hornist of the New York Philharmonic was scheduled to play a concerto by Richard Strauss. The instrument under his arm, he came out of the wings into the unaccustomed prominence of the downstage area, looked at the audience, and walked right off. Nothing could induce him to come out again that night.

Yet, when all goes well, what wonderful sounds can come out of that eleven or twelve feet of coiled tubing! Everyone is familiar with the marvelously effective use made of the horn by the great nineteenth-century composers. What is perhaps less well known is that in the eighteenth century there seem to have been a number of remarkable virtuosos on the instrument. Bach wrote some difficult high horn parts, but there are some just as elaborate and demanding in symphonic works of certain minor composers of the 1760s and '70s, including Mozart's father. It must have taken extraordinarily skillful men to play these parts. Such a man was Ignaz Leutgeb, the Salzburg hornist and, later, Viennese cheesemonger for whom at least three and perhaps all four of the present concertos were written.

Such a man too was the late Dennis Brain, to whom most of us owe our knowledge of these enchanting works. His famous recording of them with Karajan, brought out here some ten years ago and still in the Angel catalogue, was an ear opener to many who knew and loved the cantabile of the instrument but had no idea of the agility and floridity of which it is capable in the hands of an expert. The Brain disc is still a landmark, but recording techniques have improved, and it is therefore good to have these new versions, two of which are very well done. They also acquaint us with a couple of foreign virtuosos of the first rank.

For all-round merit, I think the London recording must be chosen. Barry Tuckwell plays beautifully, there is hardly any sense of strain in difficult passages, and there are imaginative lit-

tle touches that are not found in the other versions, as when in the first movement of K. 412 a lively passage is repeated softly. This is the only one of the three new recordings fully to capture the poetry of the slow movement of K. 495. There are one or two moments when the tempo tends to sag—in the first movement of K. 417, in the Romanze of K. 447—and the cadenza for the first movement of the latter work is rather feeble, but otherwise the performance here is first-class. The London Symphony under Maag plays with grace and finesse. Everything is carefully polished, nothing is perfunctory. To these advantages must be added the warm, rich sound of this recording. Also on this disc is a fragment, K. Anh. 98a, of a concerto in E.

For sheer horn playing, Erich Penzel, on the Mercury record, has to be counted as on a par, if not above, Tuckwell. Here too there is a fine singing tone and effortless accuracy in rapid passages, as well as a pointed crispness in the rondos and a fine, clean trill. Aside from a poor cadenza in the first movement of K. 495, Penzel's contribution is faultless. If the orchestra and recording are not quite up to those elements of the London disc, they are nevertheless entirely acceptable.

Ernst Mühlbacher, Vox's entry, is a little out of his league here. He has some excellent moments, and never really comes a cropper—the worst that happens is an off-pitch note and a couple of messy trills—but one worries constantly that he might. In the finale of K. 417 the tempo taken is a bit too comfortable, and no attention is paid to the *pizz allegro* at the end, where everybody should gallop. The orchestra is undistinguished, the sound good enough.

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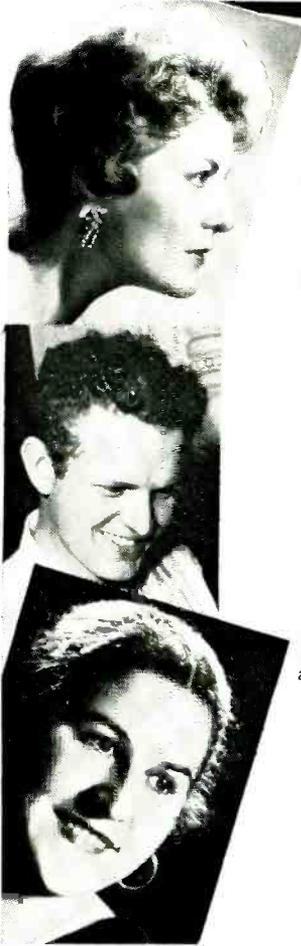
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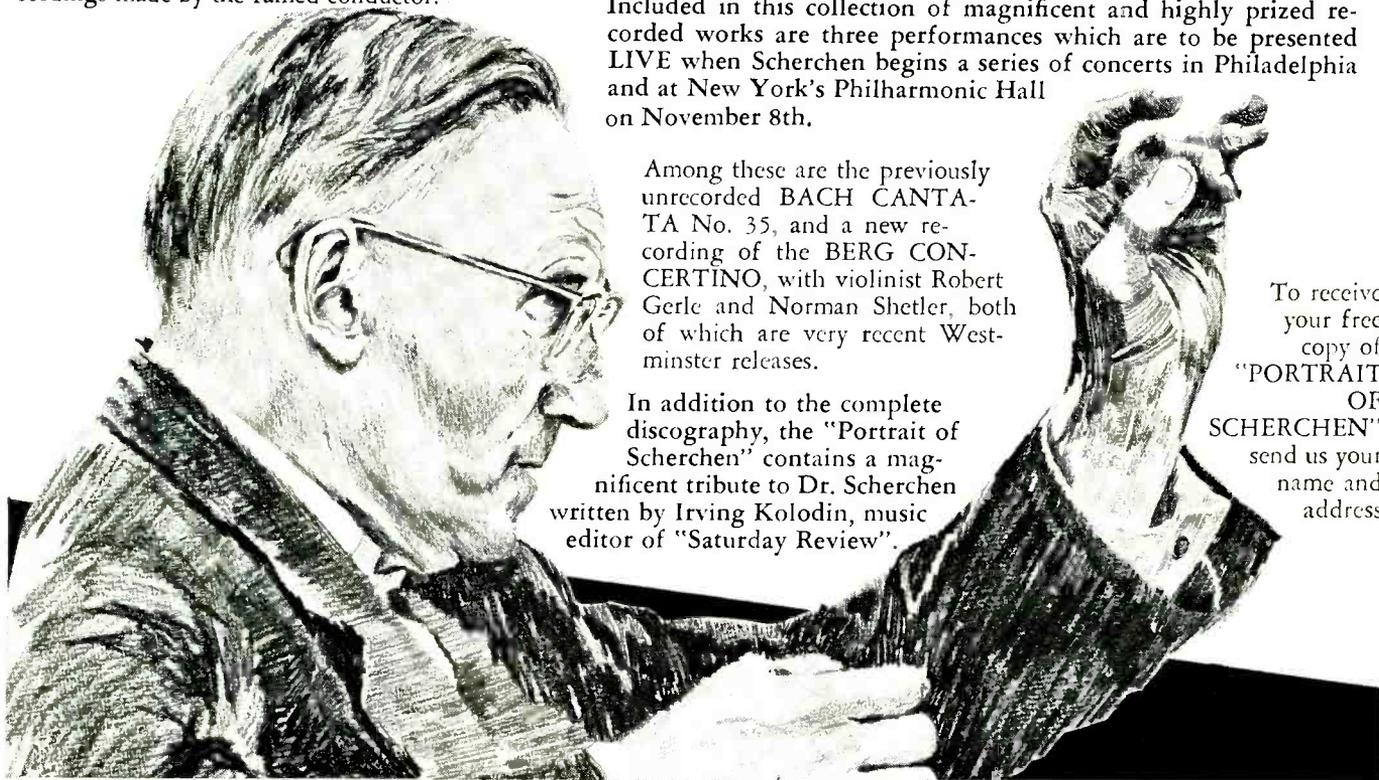
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Mozart: Piano Concerto No. 22, K. 482; Piano Sonata No. 16, K. 570. Barenboim, piano; Vienna Radio Orch.; Somogyi cond. **XWN-19079/WST-17079**

Bach: Cantatas (Volume 7) No. 35; No. 42: Stich-Randall, soprano; Forrester, alto; Young, tenor; Boyden, bass; Vienna Academy Chamber Choir; Vienna Radio Orch.; Scherchen cond. **XWN-19080/WST-17080**

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CIRCLE 86 ON READER-SERVICE CARD



ALBERT: *Tiefland*

Isabell Strauss (s), Marta; Angelika Fischer (s), Nuri; Martha Musial (s), Pepa; Alice Celke (s), Antonia; Margarete Klose (c), Rosalia; Rudolf Schock (t), Pedro; Karl-Ernst Mercker (t), Nando; Gerd Feldhoff (b), Sebastiano; Ernst Krukowski (b), Moruccio; Ivan Sardi (bs), Tommaso; RIAS Chorus, Berlin Symphony, Hans Zanotelli, cond. • EURODISC 70323XR. Three LP. \$14.94. • • EURODISC S 70323XR. Three SD. \$17.94.

Eugen d'Albert, the composer of *Tiefland*, was an eclectic. He was born in Scotland, he resided for years in Switzerland, and studied all over Europe. He made his greatest reputation as a virtuoso pianist, but he was also a composer, a teacher, and an editor. When he composed, it was usually not for his own chosen instrument but for the stage. Of his many operas (or "music dramas," as he would doubtless have insisted on having them called) two—*Tiefland* and *Die toten Augen*—are known today at least by reputation. Of these, *Tiefland* is by far the more popular. It is still sometimes revived in German and Austrian houses, has been recorded three times, and has been made into a film, for which the new Eurodisc recording is evidently the sound track. *Tiefland* was wildly acclaimed at its premiere (Prague, 1903) and was produced by the Metropolitan in 1908, with Emmy Destinn, Erik Schmedes, and Fritz Feinhals (it failed to catch on, however).

D'Albert's eclecticism is mirrored in his opera. The libretto, which is by Rudolf Lothar after Angel Guimera, is a hybrid of Italian *verismo* (Pastoral Division, à la *L'Arlesiana* or *L'Amico Fritz*) and Central European folk opera (Evil Landowner vs. Virtuous Peasant Division à la *Halka*). Its plot, set in the Pyrenees, centers about a triangle involving the rich landowner, Sebastiano; his beautiful young mistress, Marta; and a highland shepherd, Pedro. Sebastiano has brought up Marta, a wandering street dancer, but in exchange for his protection she has been forced into a sexual liaison with him. Now, however, Sebastiano wishes to enter into a socially advantageous marriage, meanwhile retaining Marta as his mistress. To allay any possible suspicions, he persuades the naïve Pedro, who has always lived in the secluded highlands, to descend into the lowlands (*Tiefland*) and marry Marta. The ceremony is performed, but the villagers, aware of Marta's relationship to

Sebastiano, mock Pedro, and Marta, who assumes that Pedro is Sebastiano's knowing accomplice, spurns him. Gradually, Pedro convinces Marta of his innocence, and she falls in love with him. Things come to a head when Sebastiano, whose marriage has fallen through when the lady in question scents another woman on the scene, attempts to force Marta to continue the old arrangement. In a slam-bang *verismo* ending, an enlightened Pedro kills Sebastiano with his bare hands and leads Marta away to a clean life in the highlands. (The constabulary, one gathers, functions only below timberline.)

D'Albert's compositional style is that of a man who senses contemporaneous trends and amalgamates them—in retrospect, we can hear almost every *fin de siècle* European musical influence in this music. It cannot be called derivative—when we think we hear Ravel in D'Albert, we must realize that the inverse assumption is more probably valid—but it can be called characteristic of a variety of composers and styles. There is much really fine writing for the orchestra—a likable lyric feeling infuses much of the music, and there is considerable inventiveness with regard to color and mood. There is some effective solo violin work that stays just this side of *Kitsch*, and one gorgeous climax at the end of the Prologue, where Pedro descends into the valley; it sounds rather like *The Moldau* as arranged by R. Strauss.

Some of the vocal writing is a bit graceless, especially where Pedro is involved: I doubt if his long Act I narration—the "*Wolfserzählung*"—could ever be completely solved. But much more of it is surprisingly successful. Marta has a long, beautiful, and brilliantly constructed arioso in which she recounts her life story, and the musical characterization of Sebastiano, dominated by an almost Wagnerian brass motif, is consistently imposing. Altogether, it is an imperfect opera, a special case—but one that invites affection and respect, and will repay sympathetic listening. It is not, however, for the sort of musical snob who finds it possible to dismiss *in toto* all of post-Romantic and *verismo* opera.

Since both previous recordings (a serviceable stopgap performance on SPA and an extremely fine one with Gré Brouwenstijn, Hans Hopf, and Paul Schoeffler on Epic) have disappeared from domestic catalogues, the present edition displaces a modest vacuum. While it has its weaknesses, it also displays some gratifying qualities. Chief among these are the strong performances of two singers who are, I believe, new to recordings in this country—the soprano Isabell Strauss and the baritone Gerd Feldhoff. Miss Strauss discloses a soprano of considerable range and impact as well as a welcome interpretative intensity and honesty. The voice's coloration is dark, almost that of a mezzo, but it is not unduly heavy, and the timbre lends the needed weight to the role. Once in a while, in declamatory or conversational passages, her control is not of the best,

but when she sets her voice on the sort of meaty line that D'Albert often provides, the results are compelling. The big scene is exciting and moving. Feldhoff is a genuine dramatic baritone. The voice is tough and powerful, not too comfortable at the very top, and the temperament decidedly big-league; the impression is of a young baritone Gottlob Frick. He tends simply to bull his way through, but that is no drawback in this role, and his performance is alive all the way.

Rudolf Schock is not exactly captivating. The tone is frequently tight and driven, and the music is actually on the heavy side for a showing of his good qualities. But he sings through it vigorously enough, and obviously understands what he is doing dramatically. The bass Ivan Sardi, in the role of the benign but somewhat maundering elder, Tommaso, makes a very positive contribution. Angelika Fischer, though, is distressingly weak in the important secondary role of Nuri. The character is that of an extremely young girl, but it shouldn't sound as if a prepubescent soprano were singing it.

Karl-Ernst Mercker is adequate in the character tenor role of Nando, but the trio of gossipy ladies is something awful to hear—one notes with mixed feelings that Margarete Klose is among them. Hans Zanotelli, another name new to me, gets much warm, well-phrased playing from his orchestra, and seems to have the structure of the piece firmly in mind. The sound is excellent, though not particularly stereophonic. The libretto and notes are in German only, a decided drawback with such an unfamiliar work.

C.L.O.

BACH: *Cantatas: No. 147, Herz und Mund und Tat und Leben: No. 160, Ich weiss dass mein Erlöser lebt*

Ingeborg Reichelt, soprano; Margarethe Bence, contralto; Helmut Krebs, tenor; Franz Kelch, bass; Heinrich Schütz Choir of Heilbronn; Südwestfunk Orchestra of Baden-Baden, Fritz Werner, cond. • MUSICAL HERITAGE SOCIETY MHS 547. LP. \$2.50.

No. 147 is the cantata that gave us the chorale fantasia known and loved in this country under the title "Jesus, Joy of Man's Desiring." It is sung at the end of each of the two sections of this work, and in its original garb is even more beautiful than in any of its numerous arrangements. The rest of the cantata is not quite up to the level of this movement except the opening chorus, which is a fine, big piece with considerable fugal writing. Each of the soloists has an aria. The ladies are acceptable. Krebs sings his aria very well, but Kelch gets off to a shaky start and doesn't quite recover. The sound is good in most of the movements, a little blurred in the contrapuntal opening chorus.

No. 160 is a cheerful little work for Easter. It consists of three arias separated by two recitatives, all for tenor,

violin, and continuo. It is now known, as the notes point out, to be by Telemann. No texts are supplied for either work. N.B.

BACH: *Inventions and Sinfonias, S. 772-801*

- Glenn Gould, piano.
 • COLUMBIA ML 5922. LP. \$4.98.
 • • COLUMBIA MS 6622. SD. \$5.98.

Trust Glenn Gould to find a new way to present these familiar little gems. First, on the strength of one of the autographs in which they have come down to us, he pairs each Invention with the Sinfonia in the same key. Since there is no evidence that Bach intended them to be performed as a group, or in any particular order, there can be no objection to this. Some of the pairs go together very nicely; others seem to have little except key in common. Secondly, Gould uses an old Steinway whose mechanism has been specially treated, in line with his "sober conviction that no piano need feel duty-bound to always sound like a piano." The result sounds a little as all pianos used to sound on discs in the early days of recording, but to offset the shallow tone there is a rhythmic crispness approaching that of a harpsichord.

What is more important than any of these things, however, is the extraordinary quality of the performance. Here again, as in the best of Gould's other Bach recordings, every tone in a piece seems to be in the proper relation to every other. The great care taken with each phrase extends to the relation between phrases and the structure of the whole. One may disagree with a tempo or two—the A minor Invention, for example, seems very fast to me—but otherwise, every aspect of the performance strikes me as admirable. Such pieces as the Sinfonias in E flat major and G minor are beautifully sung, while those that are played fast are clean and transparent. When a theme is in the middle voice, it is not poked out at the expense of the other voices, but its preëminence is made clear nevertheless. All in all, a very fine disc. N.B.

BACH: *Preludes and Fugues: in E minor, S. 548; in C, S. 547; in B minor, S. 544; in F minor, S. 534*

- Helmut Walcha, organ.
 • ARCHIVE ARC 3206. LP. \$5.98.
 • • ARCHIVE ARC 73206. SD. \$6.98.

The old Archive series in which Walcha recorded all the organ works of Bach was made from about 1947 to 1952. The new series seems to have got under way on a large scale in 1962, though S. 547 here was recorded in 1956. In the present disc Walcha's familiar virtues—immaculate technique, steady but not metronomic rhythm, a nice taste in registration—reappear. The rhapsodic episode in the E minor Fugue is beautifully done; elsewhere, however, there is an objectivity, a cool detachment, that conceals

important aspects of some of these works: their tension and their monumentality. Whereas in the old series Walcha played on Schnitger organs in North Germany, here he uses a Schnitger in Holland. They are all noble instruments, ideally suited to this music. The sound here is first-rate. N.B.

BACH: *St. John Passion, S. 245* (excerpts)

- Elizabeth Harwood, soprano; Helen Watts, contralto; Peter Pears, tenor; Alexander Young, tenor; Hervey Alan, bass-baritone; David Ward, bass; Choir of King's College, Cambridge; Philomusica of London, David Willcocks, cond.
 • LONDON OL 5796. LP. \$4.98.
 • • LONDON OS 25796. SD. \$5.98.

These selections, sung in English, are taken from the complete recording issued here in 1961. They omit the great opening and closing choruses but include a good deal of other choral material and one aria for each of the four soloists simply designated soprano, alto, tenor, and bass in the score. The disc consequently retains both the merits and faults of the parent set. Among the former are the fine Evangelist of Peter Pears and David Ward's steady and affecting Jesus. Of the arias, Miss Harwood does well with "I follow thee also"; Mr. Young has a little trouble above the staff in "Ah! my soul"; Miss Watts's "All is fulfilled" doesn't quite hang together; and Mr. Alan sings "Beloved Saviour" nicely. In the dramatic sections the chorus is thin and tame; nor is it always properly balanced. N.B.

BARATI: *Concerto for Cello and Orchestra*

† Egge: *Concerto for Piano and Strings, No. 2, Op. 21*

- Bernard Michelin, cello (in the Barati); Robert Riefling, piano (in the Egge); Philharmonic Orchestra, George Barati, cond. (in the Barati); members of the Oslo Philharmonic Orchestra, Oivin Fjellstad, cond. (in the Egge).
 • COMPOSERS RECORDINGS CRI 184. LP. \$5.95.

George Barati, a Hungarian-born composer-cellist-conductor (not necessarily in that order), has created a first-grade, thoroughly original work in this Concerto. His style here (the piece was written in 1953) tends toward the neoclassic; his materials are sharply defined and he knows how to develop them. A cellist himself, he has used the solo instrument extremely well. His concerto shows an excellent feeling for shape and logic; considering the meagerness of the contemporary repertoire, the work should do well. Michelin is an excellent performer, and the composer may be presumed to know what he is about on the podium.

Klaus Egge's rather uneventful dry-point work, a set of variations on a Norwegian folk, takes twenty-one minutes to meander in the general direction



Glenn Gould: always a new way.

of nowhere. This performance is not new; it was once available as Mercury 90003. Riefling is an interesting musician, as his recent New York appearances attest, and Fjellstad a very able conductor. A.R.

BARTOK: *Concerto for Orchestra*

- Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBIA ML 6026. LP. \$4.98.
 • • COLUMBIA MS 6626. SD. \$5.98.

Nine versions of this work are in the current catalogue—certainly an impressive tribute to the speed with which Bartók's magnificent score has joined the repertory classics. This latest edition is Ormandy's second, louder and more impressively recorded than his earlier mono-only disc but not noticeably different in other respects.

It is an intelligent and spacious performance, notable particularly for the intensity the conductor brings to the brooding slow movement. It lacks some of the stinging irony of the Bernstein performance, however, and also some of the dazzling thrust the younger man provides. That, or the recent Leinsdorf-Boston set, seems to me preferable overall to this new one, and for my money the now deleted Reiner-Chicago reading remains the best of all. A.R.

**BEETHOVEN: *Contretänze (12)*—
 See Mozart: *Deutsche Tänze: K. 509; K. 600.***

BEETHOVEN: *Sonatas for Piano*

No. 1, in F minor, Op. 2, No. 1; No. 5, in C minor, Op. 10, No. 1; No. 6, in F, Op. 10, No. 2; No. 7, in D, Op. 10, No. 3; No. 12, in A flat, Op. 26; No. 18, in E flat, Op. 31, No. 3.

- Wilhelm Backhaus, piano.
 • LONDON CM 9389, CM 9366. Two LP. \$4.98 each.
 • • LONDON CS 6389, CS 6366. Two SD. \$5.98 each.

In the March 1964 issue I gave at some

length my view of Backhaus' shortcomings as a Beethovenian. The sonatas under consideration at that time were the Op. 31, No. 2, in D minor, and the Op. 101, in A, both of which afforded plenty of evidence on which to base my reservations. Now we have a fresh batch of Beethoven by Backhaus. As before, I find the pianist's ripely expansive, generalized approach to textual details (i.e., pedaling and phrasing) more highly suited to Brahms or to Schumann. But Backhaus has been playing the piano in this way for a whole lifetime, and it would be absurd to expect him to alter his style at this late stage in his career. If you accept his playing at all, you will have to do so on his terms—which, after all, is the way it should be with all senior musical citizens. I happen to prefer the more concentrated and intensely probing Beethoven of Schnabel and Petri (also, at times, Kempff), but for many listeners, especially those of the older generation, Backhaus—with his granitic, even regal, style—can do no wrong. For these people, he *is* Beethoven.

That said, I should add that the present pair of installments in Backhaus' new Beethoven Sonata cycle gave me far more pleasure than I had anticipated. True, the pianist's technique, while admirable, does appear to be slipping. His rhythm is no longer as implacably firm as in the past, and occasionally (as in the development of Op. 10, No. 3) Backhaus snatches at the notes with a hint of desperation. Paradoxically, however, the very feeling of strain tends to humanize his previously aloof interpretations. Most of these performances have a welcome sense of drive and immediacy. Here one finds involvement, creativity, and the same improvisatory impetus that one used to hear in the pianist's live concerts. Could it be that these recordings were made in longer than usual "takes"? Whatever the case may be, the added spontaneity offsets the momentary digital imperfections. H.G.

BEETHOVEN: *Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

- COMMAND CC 3311024. LP. \$4.98.
- • COMMAND CC 11024. SD. \$5.98.

Steinberg's classical bent and his care for phrasing and rhythmic accentuation are plainly in evidence in this pair of performances—in my opinion the best Beethoven that the conductor has contributed to the phonograph. Like the recent Karajan coupling of the same works, these are fast-paced, refined readings in the Toscanini tradition, but unlike the DGG versions there is here ample bite to offset the polish. Indeed, Steinberg truly resembles Toscanini in being able to suggest Beethoven's boisterousness even while seemingly holding it in severe check.

By any reckoning these readings would place high on the list of available editions of the Beethoven First and Second. Competition, however, is truly terrific, and

a certain blandness about the Pittsburgh Orchestra's string playing prevents my giving top honors to the disc. For the Symphony No. 1, there is still the superb Toscanini-NBC recording. This is one of the best performances that the Maestro left us, and since stereo is not necessarily an asset in capturing the sound of a small, lean ensemble (indeed, Command's otherwise capable engineering tends to bloat the sonorities and add grittiness to the strings), the late Maestro's good-sounding interpretation can be recommended without cavil. Klemperer's is also very much to my liking; but here again, stereophony adds little of value to the conductor's worthy music making. Toscanini's antique 1937 BBC document, recently reissued on imported Odeon, is a superb account of the music in a completely different vein from his later one: in the early reading one finds a loose, exhilarating romanticism always kept under check by a formidable musical mentality. Despite aged sonics and some surprisingly ragged playing from the British musicians, that disc too is well worth investigating.

Toscanini used to give a noble reading of No. 2, but you would never guess it from his rushed, rhythmically uncontrolled recording of it. And since stereo is of more importance for the larger orchestral sonorities required of this music, Steinberg is on much stronger ground here. Still, I personally would prefer to own Ferencsik's fine Parliament disc with the Czech Philharmonic on the basis of its pointed, slightly exaggerated

phrasing. It sounds most stylish. Nor would I expect Beecham enthusiasts to part readily with his version, though I myself am slightly put off by Sir Thomas' preference for letting the Allegro of the first movement coast along in a lightly accented *alla breve* manner. Nevertheless, his is a unique reading. Steinberg, let me emphasize once again, is worthy of comparison at this top level, and that is no mean feat in performances of the Beethoven symphonies. H.G.

BEETHOVEN: *Trios for Piano and Strings*

No. 4 in B flat, Op. 11; No. 5, in D, Op. 70, No. 1 ("Geister"); No. 6, in E flat, Op. 70, No. 2; No. 7, in B flat, Op. 97 ("Archduke"); No. 8, in B flat, Op. (154).

Mannheimer Trio.

- Vox VBX 54. Three LP. \$9.98.
- • Vox SVBX 554. Three SD. \$9.98.

The price is attractive, and you will find a lot of great music in this set. The remainder of Beethoven's piano trio output is contained in VBX 53/SVBX 553, which I have not yet heard.

On the whole, the Mannheimer Trio (Dieter Vorholz, violin; Reinhold Buhl, cello; Günther Ludwig, piano) turn in a very respectable set of performances. Their ensemble is good as teamwork and their interpretations are fine: the tempos are well chosen (an exception being the slow movement of the *Geister*, which is taken much too fast and metronomically), the phrasing without any annoying eccentricities, and the over-all impression hearty and professional.

Where these players let us down is in matters of tone color (rather nasal and stringy—typical of many European provincial groups) and dynamic range (further restricted by the extremely close microphone placement on these records). In short, this is rather depersonalized, unimaginative music making. And after all, these are works in which the voices of Casals and his like have been heard. H.G.

BERG: *Chamber Concerto for Violin, Piano, and Thirteen Winds*
 †Schoenberg: *Chamber Symphony No. 1, Op. 9*

Robert Gerle, violin (in the Berg); Norman Shetler, piano (in the Berg); European String Quartet (in the Schoenberg); Vienna Wind Ensemble and Chamber Orchestra, Hermann Scherchen, cond.

- WESTMINSTER XWN 19086. LP. \$4.98.
- • WESTMINSTER WST 17086. SD. \$4.98.

Berg's *Chamber Concerto* remains the most abstruse of his compositions, but that isn't saying much these days. Times and tastes have changed so rapidly of late that what seemed craggy and merely patterned a decade ago can now appear warm-hearted and almost sentimental. While current taste among the far-out

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tends to relegate Berg to the status of a hopeless romantic, this attitude will change. To me this 34-minute work is all the proof one needs of the power of 12-tone music to communicate deep emotional meaning. This was Berg's most important accomplishment, and it stands as a considerable one.

The Schoenberg *Chamber Symphony* is also an extraordinary and important work—more, however, for where it pointed than for what it is. It belongs, along with *Pierrot Lunaire* and the Second String Quartet, in the composer's experimental and transitional period. On its own, its material is strong and consistently fascinating, although its constant restless chromatic push may exasperate the unattuned listener.

It is of the utmost importance that Scherchen now seems involved in recording this repertory, since he was one of the prime protagonists in getting hearings for much of this music. The strength and vitality of his conceptions remain unique; certainly neither the recent Craft nor the Prêtre recordings of the Berg can challenge the Scherchen.

Robert Gerle and Norman Shetler are both magnificent exponents of the complex patterns in the Berg, and Scherchen seems to have been able to impart to them much of his long-growing wisdom. This is, therefore, an extremely important disc. Even if you don't like it immediately, it's good for you. A.K.

BERG: *Wozzeck* (excerpts)—See Mahler: *Symphony No. 5, in C sharp minor*.

BERLIOZ: *Symphonie fantastique, Op. 14*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 6007. LP. \$4.98.
- • COLUMBIA MS 6607. SD. \$5.98.

Philharmonic Orchestra, Otto Klemperer, cond.

- ANGEL 36196. LP. \$4.98.
- • ANGEL S 36196. SD. \$5.98.

These two records offer audible proof of the truism that the *Fantastique* may be one conductor's meat and another's poison. The work suits Bernstein's fiery temperament and dramatic flair to a T. His interpretation is taut, vigorous, and not a little impetuous—factors which lend color and meaning to the score. As might be expected, orchestral execution and reproduction are top quality. Furthermore, this is one of those rare recorded *Fantastiques* that does not split the third movement in the middle.

On paper, Klemperer and Berlioz seem like strange bedfellows: on discs, they obviously are. This conductor's Teutonic thoroughness and inherent musical honesty stand him in reasonably good stead for the first two movements—he even provides a novel effect by taking the repeat in the exposition of the first movement—but from that point on everything becomes slow and stodgy. The poetry

and drama vanish, and we are left with nothing but notes and often disjointed phrases. Even resonant, well-distributed stereo sonics can't save a conductor and composition that are hopelessly mismatched. P.A.

BIZET: *Jeux d'enfants, Op. 22*
 †Fauré: *Dolly, Op. 56*
 †Ravel: *Ma Mère l'Oye*

Walter and Beatrice Klien, piano four hands.

- Vox PL 12590. LP. \$4.98.
- • Vox STPL 512590. SD. \$4.98.

A charming record! Walter Klien is no stranger to record collectors, and no stranger to the duet literature (as witness his outstanding ensemble performances of Mozart, Brahms, and Dvořák with Alfred Brendel). Beatrice Klien, his wife, is also highly capable—and should be heard from further. These three performances are outstanding for their nuance, sprightly rhythm, and fine sense of style. The Bizet was beautifully played (for Music Guild) by Badura-Skoda and Demus, but in some respects the present account is preferable even to that disc. The Fauré, as done here, is capable of withstanding competition from such celebrated stylists as Robert and Gaby Casadesu, who have made a Columbia record of it, and the caliber of the Ravel performance is of like stature. Here is a disc which can be recommended most highly.

Fine sound; somewhat obtrusive background hiss. H.G.

BLOCH: *Schelomo*
 †Walton: *Concerto for Cello and Orchestra*

Gregor Piatigorsky, cello; Boston Symphony Orchestra, Charles Munch, cond.

- RCA VICTOR LM 2109. LP. \$4.98.
- • RCA VICTOR LSC 2109. SD. \$5.98.

Ever since the now legendary Feuermann/Stokowski/Philadelphia recording of *Schelomo* appeared in the late Thir-

ties, Bloch's "Hebraic Rhapsody" has been blessed by an astonishing number of superior recorded interpretations. Furthermore, the spectrum has included readings to suit all shades of divergent taste. For example, there is the restrained introversion of the Nelsova editions, the sinuously elegant objectivity of the Janigro/Rodzinski, the somber deliberation of the De Machula, and the lush exuberance of the Neikrug/Stokowski. Piatigorsky, on this recording made in 1958 but now issued for the first time in stereo, approaches the score in terms of its brilliance and possibilities for exciting virtuosity, playing with juicy emotionalism and gorgeous tone. Munch, it should be pointed out, is also no stranger to Bloch's music (who could forget his incisive work on behalf of Szigeti in the Violin Concerto?). The conductor's rapid tempos and lean contours complement Piatigorsky's silken luxuriance ideally, furnishing the bit of focus and cutting brightness that the soloist's manner needs. The Boston musicians play marvelously well.

Walton's Concerto begins and ends with an episode that seems to have been lifted (probably subconsciously) from the third movement of Prokofiev's D major Violin Concerto. While the piece is not highly original, it bears the stamp of superb craftsmanship, plus the taste and proportion that we have come to expect from this British composer. The work shows off both the cello and the orchestra very well indeed, and the present performers seize upon every opportunity afforded them.

RCA's stereo might have been made this afternoon. The quality (and its transfer to disc) is spectacularly fine. In every way, then, this is a disc well worth owning. H.G.

BRAHMS: *Quintet for Piano and Strings, in F minor, Op. 34*

Rudolf Serkin, piano; Budapest String Quartet.

- COLUMBIA ML 6031. LP. \$4.98.
- • COLUMBIA MS 6631. SD. \$5.98.

Since all of the musicians here presented have appeared in joint concerts countless times and, in fact, have been under contract to Columbia Records for over twenty years, it seems almost incredible that this is their first collaboration on discs. Fortunately, everything has conspired to make the belated event a memorable one.

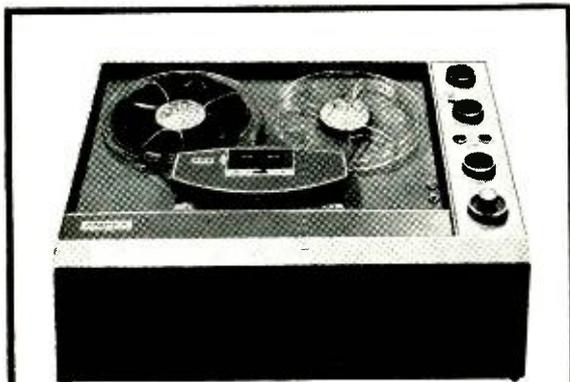
Both Serkin and the Budapest ensemble have recorded this work previously—the former with the old Busch Quartet on Victor 78s, the latter on an earlier Columbia LP with Clifford Curzon. Alexander Schneider appears for the initial time, however: Jac Gorodetzky was the second violin on the earlier Budapest set. Those previous editions were handsome performances, and, indeed, the Quintet has a history of superior recorded readings. Yet despite the high-grade competition, the Serkin/Budapest interpretation is plainly the one most people have been waiting for. Here, pre-



Piatigorsky: a virtuosic Schelomo.

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served for all time, is one of those remarkable moments when top-flight artists are at a peak of inspiration. This is a noble rendition—monumental in scope, intellectually conceived, charged with scorching emotional intensity. It is Brahms-playing in the greatest tradition: that is, unlike the recent coolly objective, though effective, Fleisher/Juilliard version for Epic, this one has granitic solidity and massive deliberation. Fleisher may be a more subtle colorist than Serkin—certainly he displays a wealth of tonal contrast in the opening movement, and I like the inexorable accuracy and rhythmic propulsion of the performance—but Serkin is plainly much more interested in projecting power rather than nuance. His phrasing has wonderful sinew and muscularity, plus enormous breadth.

Throughout the Columbia performance, there is always a readiness to make the most of any dramatic effect in the music. It is only the most careful analysis that reveals the degree of tempo variation these players adopt, for the “gear shifts” are always closely related to what is in the writing and are accomplished with great subtlety. This is, in other words, bona fide artistic license rather than willful eccentricity. The accelerando at the end of the second movement makes the impending harmonic fulfillment sound more impassioned than it does in more metronomic readings, and the headlong pace set for the coda of the fourth movement works surprisingly well after its most leisurely opening.

If the numerous photographs in the brochure included with this de luxe album are any indication, the recording sessions were held at Marlboro, Vermont. Perhaps that explains the communicative quality of the performance, and also the full-blooded sonics (the shed at Marlboro is gloriously resonant). Happily too, Columbia has used a discreet microphone placement, and there is none of the wiriness and rasping closeness that has blemished many recent Budapest records. (The players themselves are notably suave here and very good as to their intonation, which also helps matters.) Stereo directionality is good; I have not as yet heard the monophonic copy.

Now, Columbia, how about that much needed definitive recording of the Brahms G minor Piano Quartet, with these selfsame artists? H.G.

BRITTEN: *Serenade for Tenor, Horn, and Strings, Op. 31; Young Person's Guide to the Orchestra, Op. 34*

Peter Pears, tenor (in the *Serenade*); Barry Tuckwell, French horn (in the *Serenade*); London Symphony Orchestra, Benjamin Britten, cond.

- LONDON CM 9398. LP. \$4.98.
- LONDON CS 6398. SD. \$5.98.

Britten's *Serenade* is now twenty-one years old, and the composer has become in those years a world figure. The work remains one of his unquestioned master-

pieces: an absorbing, haunting, totally fascinating object lesson in the bending of music to the service of poetry. It can be argued whether the particular and peculiar nature of the English lyric has ever been better served by any composer, Britten himself included.

Pears, for whom the *Serenade* was composed, is also twenty-one years older now, and there are moments when this shows. Yet frayed though the voice may be, his authority in dealing with word color and diction remains unique. An irreplaceable loss, however, is that of the late Dennis Brain, whose magical horn illuminated the two previous Pears recordings as apparently no present-day musician can. Barry Tuckwell is a fine performer, but such passages as the strange shaded *glissandi* at the end of the *Elegy* demand a sense of fantasy that seems to have been exclusively Brain's.

Britten has been developing rapidly as a conductor of his own (and presumably others') music, and he leads both works with a firm hand. The familiar, always charming and unproblematic *Young Person's Guide* comes off graciously and vivaciously under his guidance. The playing of the London Symphony's strings, especially in the *Serenade*, attests the astonishing improvement in that orchestra in the past few years. The recording of both works is superlative. A.R.

BRUCKNER: *Os Justi*—See Liszt: *Missa Choralis*.

CHAUSSON: *Poème, Op. 25*
 †Saint-Saëns: *Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61*

Nathan Milstein, violin; Philharmonia Orchestra, Anatole Fistoulari, cond.

- ANGEL 36005. LP. \$4.98.
- ANGEL S 36005. SD. \$5.98.

CHAUSSON: *Poème, Op. 25*
 †Saint-Saëns: *Introduction and Rondo capriccioso, Op. 28*
 †Ravel: *Tzigane*

Zino Francescatti, violin; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 6017. LP. \$4.98.
- COLUMBIA MS 6617. SD. \$5.98.

French-trained and long a champion of the romantic and modern French literature for the violin, Francescatti has previously committed to discs all the music here under consideration (including the Saint-Saëns Concerto). To the best of my knowledge, the Russian-trained Milstein has never recorded either the Chausson *Poème* or the Saint-Saëns Concerto. Yet, unexpectedly, it is the latter who gives the more sympathetic, more idiomatic interpretations.

Two factors stand in Milstein's favor: he plays with a much purer, richer tone and with greater suavity than Francescatti: his interpretations are fresh and free from “tradition.” He allows the *Poème* to “play itself,” so to speak. There



Serkin: in Brahms, with the Budapest.

is a natural flow to the music: no point is labored, and the faster middle section almost dances—though without destroying the underlying poignancy or sensitivity of the score. The Concerto too flows and sings in an effortless yet amazingly intense fashion. All the brilliance and lyricism come through without being underlined. In both works Fistoulari seconds the soloist but never competes with him—quite properly since these are true solo compositions in which the role of the orchestra is subsidiary. Then, to enhance the disc's merits, the reproduction sets the violin off like a jewel, with all the overtones emerging as clearly and naturally as one could ask. Altogether, a superb record.

Considered by itself, Francescatti's *Poème*, played in a somewhat broader manner than Milstein's, would be perfectly acceptable if interpretatively routine. Against the present odds, however, it is clearly the loser. Furthermore, both Francescatti and Bernstein interpret the *Introduction and Rondo capriccioso* in an earth-bound way, while the *Tzigane*, Ravel's “Hungarian Rhapsody for the violin,” is devoid of the true gypsy weight, bite, and fire in the unaccompanied slow opening section and lacks cohesiveness in the rapid finale. The sound of the Columbia recording is good, but it cannot match the glow and fidelity provided by the Angel engineers. P.A.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11*

Peter Frankl, piano; Innsbruck Symphony Orchestra, Robert Wagner, cond.

- Vox PL 12640. LP. \$4.98.
- Vox STPL 512640. SD. \$4.98.

In every respect this disc is a substantial improvement over the previous collaboration (in lesser Chopin and Liszt works) of Peter Frankl, Robert Wagner, and the Innsbruck Orchestra. Probably the biggest factor contributing to one's more favorable impression is the far better recorded sound. The piano tone is solid and rich (never tinny as before)

while the orchestral tone has a more pleasing sonority. Balance is much better too, despite the close-up placement of the solo instrument.

Frankl's playing is in the modern style. He has poetry and musicality, but his treatment of rubato is kept subordinate to his emphasis on architectural simplicity. Like Gary Graffman and Maurizio Pollini, he is inclined to graceful reserve rather than exuberance. Pollini's phrasing has a more compelling plasticity, however, as well as greater tensile force. It must also be pointed out that despite Robert Wagner's sympathetic accompaniment, the Innsbruck ensemble is by no means the equal of the Philharmonia who play with Pollini for Capitol.

While the versions of Pollini, Stefan Askenase (DGG), Rubinstein/Skrowaczewski (RCA Victor), and Bela Davidovitch (MK) remain in top place for this work, Frankl's sensitive and intelligent account is well worth listening to. H.G.

CHOPIN: Sonatas for Piano: No. 2, in B flat minor, Op. 35; No. 3, in B minor, Op. 58

Tamás Vásáry, piano.

• DEUTSCHE GRAMMOPHON LPEM 16450. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPEM 136450. SD. \$5.98.

The B minor Sonata is the best thing Vásáry has given us on records. His beautifully lucid, sincere performance is the equal of the magnificent one I heard him do in recital last winter. This is playing of the utmost refinement and integrity, stylistically the modern-day counterpart of the late Dinu Lipatti's interpretation. No finer reading exists on records, although Rubinstein, Novaes, and Lipatti are on a par.

In the B flat minor Sonata, the same refined romanticism pays off less well. Vásáry's approach is just a shade too chaste and diminutive for a composition that can stand a bit of bravura rhetoric. Still, this is looser and more in the right direction than the young Hungarian's Carnegie Hall performance two years ago.

As a coupling of these two popular Sonatas, then, this album is equal to any version in the catalogue. Deutsche Grammophon's magnificent recorded sound is in a class all its own. H.G.

DVORAK: Quintet for Piano and Strings, in A, Op. 81

Frank Glazer, piano; Fine Arts Quartet.

• CONCERTDISC M 1251. LP. \$5.98.

• • CONCERTDISC CS 251. SD. \$5.98.

In concert or on records, most quintets are played by an established string quartet plus an extra performer taken on for the occasion. Seldom do all five participants have the opportunity to work together as an ensemble over an extended period. In this respect, Frank Glazer and the Fine Arts Quartet are an exception, for they spend every summer together

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With plaintive note

"Samson" Handel

Iris hence away

"Semele" Handel

Mio caro ben

"Astarto" Bononcini

O too lovely

"Artaxerxes" Arne

Cello obbligato Douglas Cameron

Light as thistledown

"Rosina" Shield

When William at eve

"Rosina" Shield

Voi che fausti

"Il re pastore" Mozart

O zittre nicht

"Die Zauberflöte" Mozart

Ich baue ganz

"Die Entführung aus dem Serail" Mozart

Ma Fanchette est charmante

"Angéla" Mme. Gail & Boieldieu

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"Semiramide" Rossini

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"La Muette de Portici" Auber

Und ob die Wolke

"Der Freischütz" Weber

Cello obbligato Nelson Cooke

Angiol di pace

"Beatrice di Tenda" Bellini

Tornami a dir

"Don Pasquale" Donizetti

Il segreto

"Lucrezia Borgia" Donizetti

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"Attila" Verdi

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rehearsing, teaching, and performing chamber music (in Wisconsin) and they also manage to play together during the winter. As a consequence, their chamber music collaborations are far from casual.

Their present interpretation of the Dvořák Quintet has unity of style and admirable balance and control, yet there is plenty of verve. Obviously, these musicians enjoy playing together and think of themselves as a unified ensemble. As in the case with nearly all ConcertDisc chamber music records, the stereo sound is faithful and realistically distributed.

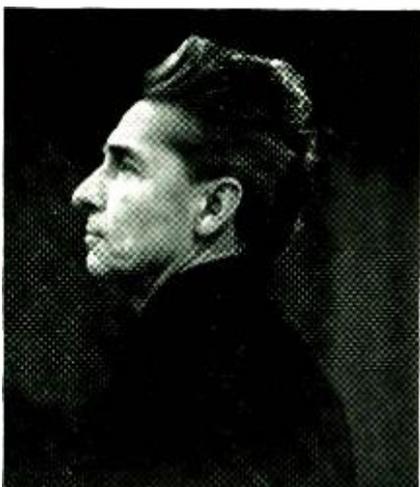
P.A.

DVORAK: *Symphony No. 9, in E minor, Op. 95* ("From the New World")

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 38922. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138922. SD. \$5.98.

There is something special and refreshingly different about this *New World* from the Old World. It sings from beginning to end, and its songfulness is greatly enhanced by the mellowness of the Berlin Philharmonic's strings, woodwinds, and brasses. Von Karajan underplays the rhythmic and dynamic contrasts, particularly in the first two movements, and by so doing makes the symphony more flowing and more unified. He also stresses the long line. The opening movement builds from the beginning to a climax in the coda. The Largo, with an exquisitely executed English horn solo, moves with steady, even repose that imparts new meaning and dignity to an overworked score. The Scherzo too is notable for its levelheadedness. Only in the Finale do we encounter the sharpness and vigor that are to be heard throughout so many readings of this Symphony. Everything is quite different, yet everything seems absolutely right. If you are looking for a performance of the *New World* that will satisfy a jaded ear, this



Karajan: a New World quite special.

version belongs with the more robust but equally fresh one by Istvan Kertesz on London. Try either one, or both. P.A.

EGGE: *Concerto for Piano and Strings, No. 2, Op. 21*—See Barati: *Concerto for Cello and Orchestra*.

FALLA: *Noches en los jardines de España*—See Ravel: *Concerto for Piano and Orchestra, in G*.

FAURE: *Dolly, Op. 56*—See Bizet: *Jeux d'enfants, Op. 22*.

FAURE: *Requiem, Op. 48; Cantique de Jean Racine, Op. 11*

Denis Thilliez, boy soprano (in the Requiem); Bernard Kruysen, baritone; Henri Carol, organ; Philippe Caillard Chorale; Monte Carlo Opera Orchestra, Louis Frémaux, cond.

- EPIC LC 3885. LP. \$4.98.
- • EPIC BC 1285. SD. \$5.98.

The Fauré Requiem, probably the gentlest, most human work of its kind ever written, receives an appropriately gentle performance here. I would have liked a bit more variety in the tone colors and textures, however. And though I of course approve of performing music as originally conceived by the composer, the use of a boy soprano for the "Pie Jesu" seems to me to deprive that section of some of its tender warmth. Perhaps I would think differently if a boy soprano with a slightly more developed, more expressive voice had been employed. Matters are not helped by the reproduction, marred by some distortion in the upper frequencies and not always as sharply focused as it might have been. Of the extant versions of the Requiem, my choice is Cluytens on Angel.

The early *Cantique*, a sort of French-Mendelssohnian hymn for chorus and orchestra, makes an interesting filler. P.A.

FOSS: *Echoi; Time Cycle* (chamber version)

Charles Wuorinen, piano, Raymond Desroches, percussion, Arthur Bloom, clarinet, Robert Martin, cello (in *Echoi*); Grace-Lynne Martin, soprano, Lukas Foss, piano, Richard Dufallo, clarinet, Charles de Lancy, percussion, Howard Colf, cello (in *Time Cycle*).

- EPIC LC 3886. LP. \$4.98.
- • EPIC BC 1286. SD. \$5.98.

As a conductor, promoter, and organizer, Lukas Foss is an important man in avant-garde circles. As a composer, he handles advanced techniques with assurance. *Echoi* (written just last year) is a thoroughly consistent avant-garde composition. Elements of chance occur, especially in the big last movement, where coordination between players and among the entire group becomes somewhat a

matter of immediate circumstance. There is also some business involving tape at the end, where the clarinet and cello play against a somewhat distorted recorded version of themselves. There are bizarre effects involving the piano as an echo chamber for the clarinet and even, in the closing seconds, the inevitable tap on an ash-can lid.

So far so good, especially since the work is lively and, for the most part, congenial in its bright and vigorous sounds. But there is also something oddly glib about it all, something that works for the moment and not at all for the total experience. Is this necessary in the world of the avant-garde? I do not think so; nor, apparently, did Foss, in 1961 when he wrote *Time Cycle*. Here is a piece just as difficult to perform—and to evaluate—but with a feeling for beauty and for progression that belongs to the timeless aesthetic of the composer's art.

Echoi seems important to Foss; he has lectured on it here and there with considerable profundity. Aside from its surface appeal, which is admittedly considerable. I find it a shallow work and, although I don't really like using the word, somewhat opportunistic. Because I admire *Time Cycle* so totally, I am sorry that *Echoi* exists.

The performances are remarkable. The *Echoi* performance is by members of the Group for Contemporary Music at Columbia University, which gave the work its premiere last fall, and which includes some of the finest free-lance musicians devoted exclusively to difficult new music you can locate anywhere in the world today. The *Time Cycle* group is the West Coast equivalent. Adele Addison gave a freer and more vocally beautiful performance of the cycle in the orchestral version recorded by Columbia, but Grace-Lynne Martin is alert and responsive.

A.R.

GHEDINI: *Ricercari for Violin, Cello, and Piano (7)*—See Pizzetti: *Trio for Piano and Strings, in A*.

GILLES: *Te Deum*

Soloists; Chorus of the Jeunesses Musicales de France; Orchestra of the Pasdeloup Concerts, Louis Martini, cond.

- MUSICAL HERITAGE SOCIETY 554. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY 554. SD. \$2.50.

Some six years ago Westminster brought out a Requiem by Jean Gilles (1668-1705). Such is the mortality of items in record catalogues that this disc is no longer available, which is a pity, because it introduced a composer previously unknown to most of us and worthy of ranking with Lully, Charpentier, and Delalande as a master of French sacred music in the time of Louis XIV. The present *Te Deum* more than confirms the favorable impression made by the Mass. It is a grand work in ten sections, each for a different combination of performers, with



Hilde Somer: *Ginastera's in her debt.*

first and last movements of almost Handelian breadth and brilliance. The inner sections for chorus are impressive too, "Te per orbem terrarum" being a fine contrapuntal piece on an upward climbing line and "Aeterna fac" a lively fugue. Of the solo sections the most striking to me is the "Tu devicto mortis aculeo," an imaginative trio for male voices. The soloists are all able if not especially distinguished singers, the chorus and orchestra perform with spirit, and the sound is entirely acceptable. N.B.

GINASTERA: Concerto for Piano and Orchestra; Sonata for Piano

Hilde Somer, piano; Vienna Philharmonia Orchestra, Ernst Maerzendorfer, cond. (in the Concerto).
 • DESTO D 402. LP. \$4.98.
 • • DESTO DS 6402. SD. \$5.98.

In the past few years Ginastera has grown from a clever, provincial nationalist in the Villa Lobos tradition to an important and profound musical thinker in the international mainstream (whatever that may be these days). The Sonata, dating from 1952, shows him while on his journey, still somewhat obsessed with the need for putting his native Argentina on the map with its own personality intact. It is a clever piece, quite popular with a number of young pianists these days, but its significance is overshadowed by the Concerto, written some ten years later and a truly remarkable and exciting work.

Here now is Ginastera drawing with sureness on contemporary devices, integrating them consistently with what appears to be strong and original ideas of his own. The language used partakes somewhat of dodecaphonic devices, but not completely. The finale, for example, is a dizzying display piece more akin to Bartók than to Schoenberg and Webern. Whatever its antecedents, the Concerto is a dazzling and immensely secure piece. The scoring in all four movements is a world of fascination all its own: Ginastera knows how to use bizarre percussive effects for sensible and musical ends, not merely for showing off. The piano writ-

ing is difficult and brought off with a devil-may-care *brio* that few composers since Schubert have dared to attempt.

The performance by Hilde Somer, a Viennese pianist with an exceptional reputation for tackling hard new music, is an excellent one and should win the composer considerable new respect. The Viennese Orchestra and conductor do their work well, and the engineering is beyond reproach. An adventurous record, highly recommended. A.R.

GRIEG: Concerto for Piano and Orchestra, in A minor, Op. 16; Peer Gynt, Opp. 46, 55: Incidental Music

Kjell Baekkelund, piano (in the Concerto); Oslo Philharmonic, Odd Grüner-Hegge, cond.
 • RCA VICTROLA VIC 1067. LP. \$2.50.
 • • RCA VICTROLA VICS 1067. SD. \$3.00.

Here are two solid, workmanlike interpretations which can be enthusiastically endorsed. The style of performance in the Concerto is extrovert and roughly similar to Rubinstein's (though, of course, without quite his special brand of exuberance) and may appeal to a wider audience than the patrician and understated Solomon-Menges reading on Capitol Paperback Classics, which is my own favorite among bargain versions. (Indeed, Solomon is competitive at any price!) The usual Peer Gynt Suite No. 1 is here supplemented by two excerpts from the second suite. The playing is mellifluous and idiomatic, the sound quality (particularly on the stereo edition) outstandingly rich. H.G.

GRIFFES: Poem for Flute and Orchestra—See Mennin: Symphony No. 5.

HANDEL: Arias: Rodelinda; Tolomeo; Radamisto; Floridante; Berenice
 †Rameau: Arias: *Hippolyte et Aricie; Castor et Pollux*
 †Lully: Arias: *Alceste; Cadmus et Hermione; Persée*

Gérard Souzay.

For a feature review including this recording, see page 90.

HANDEL: Concerti grossi, Op. 3: No. 2, in B flat; No. 4, in F; No. 5, in D minor; Concerto grosso, in G minor

Robert Casier, oboe; Orchestra of the Cento Soli, Anthony Bernard, cond.
 • NONESUCH H 1013. LP. \$2.50.
 • • NONESUCH H 71013. SD. \$2.50.

Although Handel included an oboe in the concertos of Opus 3, he had no intention of giving it stage center. The

activities of the strings (which earn their keep in these works!) attract the ear just as consistently as if these were regular *concerti grossi* in the Corelli tradition—which in a sense they are. The oboe has some fine songful solo moments in the slow movements, but at times it is absent from the scene entirely, and at other times it simply steps forth properly in turn during one of Handel's snappy little fugues. The G minor Concerto, on the other hand, is, with its lovely sarabande, much more a vehicle for the solo instrument. All of which adds up to an interesting and varied program, nicely balanced between melodic movements and contrapuntal ones. Performances are more than satisfactory, with well-paced tempos and light, collected rhythms. The sound is somewhat lacking in body, with some sibilance in the high register, which can be reduced by turning on your filter switch. S.F.

HANDEL: Giulio Cesare (excerpts)

Joan Sutherland, Margreta Elkins, et al.; Richard Bonyngé, cond.

For a feature review including this recording, see page 90.

HANDEL: Rodelinda

Teresa Stich-Randall, Alexander Young, et al.; Brian Priestman, cond.

For a feature review including this recording, see page 90.

HAYDN: Deutsche Tänze (12)—See Mozart: Deutsche Tänze: K. 509; K. 600.

HAYDN: Mass No. 11, in B flat ("Creation")

Elisabeth Thomann, soprano; Christa Zottl-Holmstaedt, contralto; Rudolf Resch, tenor; Alos Buchbauer, bass; Vienna Chamber Choir; Vienna State Opera Orchestra, Hans Gillesberger, cond.
 • Vox 1020. LP. \$4.98.
 • • Vox 501020. SD. \$4.98.

With the release of this performance the domestic catalogue offers all six of the final half-dozen Solemn Masses which the composer wrote after his Salomon symphonies. For the Haydn scholar H. C. Robbins Landon they are the final chapter in the development of Haydn's musical form, six "Ninth Symphonies" to liturgical texts, six rivals—alas, little heard—for Beethoven's supreme orchestral work.

Gillesberger's performance is a quite satisfactory one, although it is not especially baroque in its textures or dramatic in its quality. The lyric line carries the score, a safe and justifiable approach since this is music with a

strong melodic flow and no lack of thematic invention. The soloists are well matched—four good voices, all quite equal to showing what Haydn had in mind for them to do. The result is a recorded performance that many will take as a joyous introduction to one of the greatest settings of this sacred text.
R.C.M.

HAYDN: *Quartets for Strings, Op. 55: No. 1, in A; No. 2, in F ("Razor"); No. 3, in B flat*

Allegri String Quartet.

- WESTMINSTER XWN 19084. LP. \$4.98.
- • WESTMINSTER WST 17084. SD. \$4.98.

This is an important release for two reasons: it adds to the catalogue one of the most interesting groups of Haydn quartets—works which record makers have passed by in what almost seems to be a conspiracy of neglect—and it introduces a string quartet of high attainments and enormous promise.

To start with the players, the Allegri Quartet was formed in London a decade ago and has toured in Europe and Australia. Its only previous recording for American release appears to be Antal Dorati's early *Nocturne and Capriccio for Oboe and String Quartet* on Mercury. Plainly, it is an important group with the verve and style needed to set eighteenth-century music aglow. If I had my way, I would set it going right through the Haydn repertory, for we need this music on records, and the Allegri can do it justice.

The Op. 55 quartets come from the period 1789-90, the years of ripe maturity following the "Paris" symphonies. Structurally, these are among the most interesting of the Haydn quartets, since the composer sometimes uses a single thematic idea for an entire movement (for example, in the Adagio of the Quar-

ter No. 1). There are other brilliant departures from orthodoxy, such as the set of variations that opens the Op. 55, No. 2 Quartet and leads into a monothematic second movement on a sonata form.

Serious students of the grand Joseph will appreciate hearing these things played so well, but the primary interest of the disc is far removed from dusty musicology. These are extraordinarily imaginative works from one of the supreme sources of chamber music. The odds are against your knowing them, and thus they offer one of the greatest artistic pleasures, the discovery of a true masterpiece. Furthermore, the recorded sound here is excellent.
R.C.M.

HAYDN: *Symphonies: No. 82, in C ("L'Ours"); No. 83, in G minor ("La Poule")*

New York Philharmonic, Leonard Bernstein, cond.

For a feature review of this recording, see page 89.

HINDEMITH: *Kammermusik No. 4, Op. 36, No. 3*
†Weill: *Concerto for Violin and Winds, Op. 12*

Robert Gerle, violin; Vienna Wind Group; European Chamber Ensemble, Hermann Scherchen, cond. (in the Hindemith).

- WESTMINSTER XWN 19087. LP. \$4.98.
- • WESTMINSTER WST 17087. SD. \$4.98.

The four concertos that make up Hindemith's Opus 36 *Kammermusik* (one each for violin, viola, cello, and piano, with chamber ensembles of various constitution) are among the composer's most exhilarating compositions. In all the works

there is a breathlessness of invention which I find quite irresistible. The Violin Concerto (No. 3) is the most extensive of the four, and includes such out-of-the-way instruments as a set of miniature tuned drums, the sound of which can best be described as delicious. Gerle does an extraordinarily imaginative job with the work's lively patterns, far outstripping Peter Rybar on an earlier Westminster disc. Scherchen works superlatively to untangle the odd textures and rhythmic patterns, and the result is a perfectly enchanting twenty minutes.

No amount of dazzle or careful untangling can do much for the Weill, however, a work predating by several years his great theatre pieces. The language here is overripe post-Mahler chromaticism without much detectable in the way of point. Were it not for the fame Weill later achieved, chances are this work would remain buried along with the reams of Pfitzner and Schreker it slavishly imitates. It should be allowed to do so.
A.R.

HOVHANESS: *Koke No Niwa, Op. 181 ("Moss Garden")*

†Sims: *Chamber Cantata on Chinese Poems*

†Moss: *Four Scenes for Piano; Sonata for Violin and Piano*

Melvin Kaplan, English horn, Walter Rosenberger and Elden Bailey, percussion, Ruth Negri, harp, Alan Hovhaness, cond. (in the Hovhaness); Richard Conrad, tenor, Chamber Ensemble, Daniel Pinkham, cond. (in the Sims); Seymour Fink, piano (in the Moss *Four Scenes*); Matthew Raimondi, violin, Yehudi Wyner, piano (in the Moss *Sonata*).

- COMPOSERS RECORDINGS CRI 186. LP. \$5.95.

Ezra Sims (b. 1928), the least-known composer represented on this disc, has written the most interesting piece. His Cantata, using a group of short Mandarin poems dealing with the seasons, is fluent, graceful, and atmospheric. The vocal line, directly inspired by the intoned nature of the language, is at the same time thought out somewhat along 12-tone principles. Around it weaves an instrumental texture (flute, two clarinets, viola, cello, and harpsichord) of the utmost evanescence.

Just how attractive the Sims Cantata is, is pointed up compellingly by the contrived and self-conscious Orientalism of the Hovhaness. It works up a kind of elemental atmosphere, but we have the feeling that we have experienced it all often before.

Lawrence Moss, a Californian now teaching at Yale, has written more attractive music than the two pieces here presented. The *Scenes* are brief and well formed; the *Sonata* makes its points accurately. But both works are shadowed over with a kind of academic atonalism, with little to set them apart from hundreds of similar pieces emerging these days from the groves.

The performances are all able. Richard Conrad, the tenor in the Sims Can-

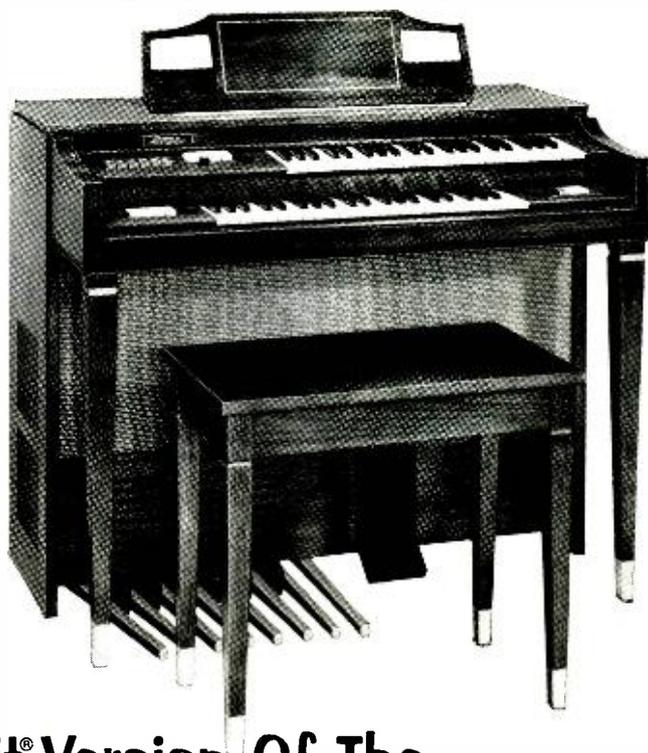


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tata, does remarkably well with his strange linguistic assignment. A.R.

JANACEK: *Diary of One Who Vanished*

Kay Griffel, mezzo; Ernst Häfliger, tenor; Rafael Kubelik, piano; women's chorus; Rafael Kubelik, cond.

• DEUTSCHE GRAMMOPHON LPM 18904. LP. \$5.98.

•• DEUTSCHE GRAMMOPHON SLPM 138904. SD. \$5.98.

This cycle of twenty-one songs, to poems of unknown authorship, is one of the haunting masterpieces of the literature. Janáček was obviously deeply stirred by the story which appeared in a Czech newspaper in 1916 of a village youth seduced by a gypsy girl; indeed, there is some suspicion that he himself may have written the verses recounting the tragedy.

In any case, the songs are unforgettable in their free mingling of a kind of folk-inspired melody of raw passion and some highly sophisticated contemporary devices. They require more than superb singing; they need, as do the cycles of Schubert, a quintessential power on the part of the interpreter to refine the most intense dramatic feeling into the simplest terms. Häfliger has recorded the cycle before (for Epic), and this was the disc that brought it to the attention of most listeners. That earlier recording was an impressive achievement, but since then the singer has become even more closely identified with the music through concert performances. His voice, always an instrument of extraordinary beauty, now mirrors even more tellingly the drama of Janáček's conception.

Kay Griffel is excellent in the small amount of music allotted to the gypsy girl, although she lacks some of the throaty insinuation of Cora Canne Meyer on the Epic set. Kubelik's work, on the other hand, has far more atmosphere than did Felix de Nobel's.

If you don't know this music, the present superb performance (sung in German, by the way, as *Tagebuch eines Verschollenen*) will provide a shattering experience. This is one of those works I wish I could have the privilege of hearing again for the first time. A.R.

KUBIK: *Divertimentos: No. 1; No. 2; Sonatina for Piano; Sonatina for Clarinet and Piano*

Ingolf Dahl, piano; William O. Smith, clarinet; chamber ensembles, Gail Kubik, cond.

• CONTEMPORARY 8013. LP. \$4.98.

•• CONTEMPORARY S 8013. SD. \$5.98.

Gail Kubik (b. 1914) belongs with a large group of middle-aged American composers whose basic conservatism incurs the contempt of the young far-outers but who have found ways within that conservatism to remain consistent and constantly interesting. Although there is nothing startling among the four brief pieces on this disc, there is a great deal



Häfliger: all Janáček's passion.

of evidence that the composer is a man of exceptional wit, skill, and taste. It is the wit, most of all, that elevates his music far above the cliché-spinning of his conservative colleagues—wit, and the rare good sense to stop when an idea is at an end.

Of the four works here recorded (all in excellent performances, by the way) the two *Divertimentos* are the most attractive. Both date from 1959, and they share a genial dry-point style, gently satirical and uncomplicated. The earlier (1941) *Piano Sonatina* is well made too, but a little thin. The *Clarinet Sonatina*, also from 1959, is lively and fluent. A.R.

**LISZT: *Missa Choralis*
†Bruckner: *Os Justi***

Elisabeth Thomann, soprano; Gertrude Jahn, mezzo; Stafford Wing, tenor; Eishi Kawamura, baritone; Harald Buchsbaum, bass; Josef Nebois, organ; Wiener Kammerchor, Hans Gillesberger, cond.
• Vox DL 1040. LP. \$4.98.
•• Vox STDL 501040. SD. \$5.98.

Liszt's *Missa Choralis*, composed in 1865, the same year in which he took minor holy orders, is a strange but rather effective blend of Gregorian chant and elements of romanticism. It is expressive music, fairly simple, direct and to the point. There are no vocal solos, only a small ensemble to provide occasional contrast to the fuller chorus. Much of the writing is *a cappella*: the organ plays only a minor supporting role.

The performance here may be described as workmanlike and sincere. The chorus is well disciplined and well balanced, and it has been effectively spaced out in the stereo recording. The only trouble is that the accompanying organ sounds as if it is of the electronic variety. Despite its discreet use, it sounds badly out of place.

Sacred music of the Renaissance also is reflected in the brief *Os Justi* of Anton Bruckner. Though it is not a very impressive work, it is sufficient to arouse the wonder that it could have been written by the same man who created the

massive symphonies with all their complicated harmonies and modulations.

P.A.

LOEWE: *Ballads*

Archibald Douglas; Tom der Reimer; Heinrich der Vogeler; Graf Eberstein; Prinz Eugen; Herr Oluf; Erbkönig; Die Wandelnde Glocke; Hochzeitslied; Der getreue Eckart.

Hermann Prey, baritone; Günter Weisenborn, piano.

• Vox LDL 510. LP. \$4.98.

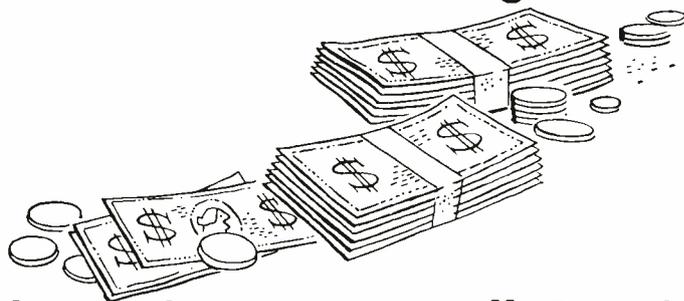
•• Vox SLDL 5510. SD. \$4.98.

The ballads of Karl Loewe (1796-1869) are for a special taste, or perhaps for a special mood (I know that my own feeling about them fluctuates with my frame of mind and with the circumstance). There is no doubt that they exhibit remarkable inventiveness and real imagination in ringing changes on the basic strophic form—the accompaniments are especially noteworthy in this respect. And there is also no doubt that Loewe's ability to achieve contrasts or subtle shifts with an economic bar or two put ideas in the heads of subsequent composers; indeed, one would not likely suppose from even a careful listening that his *oeuvre* stands nearer the beginning than the end of the Romantic Lieder tradition.

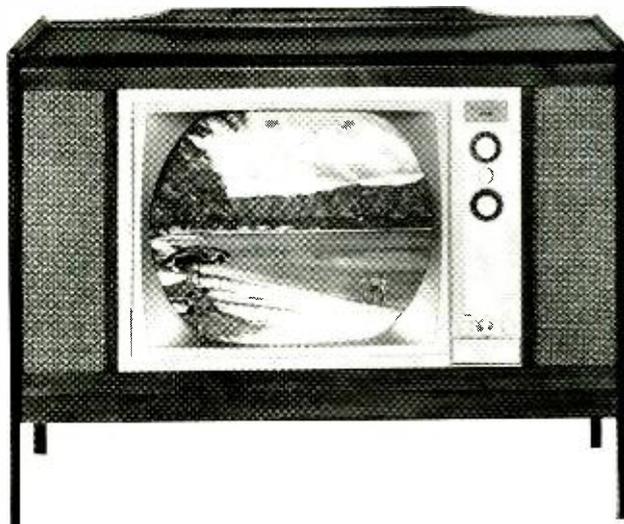
At the same time, it is true that the ballads sound dated, in much the same way that so much nineteenth-century narrative poetry sounds dated, unless one is in a particularly sympathetic mood. They embody verse after verse of dramatic exposition, with the result that one's reaction is likely to be, "All that for that?" And they are, alas, rather short on sheer inspiration. Loewe's version of *Erbkönig*, for instance, which at one time rivaled Schubert's in popularity, is without question a brilliantly constructed song, one which captures and sustains an atmosphere, and which contains at least one magnificent moment: the child's final outburst, "*Mein Vater, mein Vater, jetzt fasst er mich an!*," which flashes out suddenly, chillingly. The difference between this excellent song and Schubert's great one is simply in the matter of pure musical inspiration; Loewe's version sounds contrived alongside the directness and intensity of Schubert's. Perhaps Loewe is done a disservice in that he is represented today solely by his ballads. He wrote a passel of orchestral and operatic compositions, and many songs which are not in the ballad form—among them *Süßes Begräbnis*, one of the few that is at all familiar, which deserves to be ranked with the best of Schumann or Brahms, and the near-best of Schubert.

The ballads are nearly always sung by basses or dramatic baritones. In 78-rpm days, Michael Bohnen had a memorable recording of *Erbkönig*, Heinrich Schlusnus had recordings of several of the ballads (some transferred to LP by Decca), and such singers as Paul Bender, Theodor Scheidl, Gerhard Hüsch, and Friedrich Schorr also recorded Loewe songs.

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The most recent significant addition to the Loewe catalogue before the present release is Donald Bell's, on the Epic label.

Prey is a decidedly lyric baritone, but he has the bite necessary for dramatic utterance, and is able to darken his tone to an almost bass coloration while keeping its placement light and free. Though he passes up a few of the best-known ballads (*Der Nöck; Die Uhr; Odins Meeresritt*), he gives us the best cross section yet of this repertoire. Except for an occasional textual overemphasis and a slight gumminess of tone—traceable, I think, to the dark, covered timbre employed—his singing can hardly be faulted. His voice flows easily and warmly, with a lovely mellowness, and his interpretations are straightforward and unaffected—constant underlining of subtleties and meanings would make these songs unbearable. Weissenborn's accompaniments are brilliant, and the sound is excellent. Texts, notes, and translations provided.

C.L.O.

LORTZING: *Undine* (excerpts)

Lisa Otto (s), *Undine*; Ursula Schirrmacher (s), Bertalda; Rudolf Schock (t), Hugo; Ferry Gruber (t), Veit; Gottlob Frick (bs), Kühleborn; Benno Kusche (bs), Hans; Chorus of the Deutschen Oper (Berlin); Berlin Symphony, Wilhelm Schüchter, cond.

• EURODISC 70729. LP. \$4.98.

• • EURODISC S 70729. SD. \$5.98.

Undine is one of Lortzing's few works that is not exclusively comic/sentimental. It is, of course, a working of the enchantress-water sprite business which has served as the basis for so many plays, ballets, and operas; in the end the tenor finds himself joined in an eternal, if watery, liaison with a water nymph, while his earthly intended and selected other mortals remark on the passing strangeness of it all.

The music's naïveté and simple melodic charm tends to disarm criticism; it's not much good, but it's pleasant to hear, and even touching. A fair amount of the music heard here is in Lortzing's folk-humorous vein—little strophic songs and patter duets for subsidiary characters—and it tends to wear thin, being not as good as the equivalent stuff in *Zar und Zimmermann* or *Waffenschmied*. But the more serious portions of the score, while they do not reveal any unexpected power of the composer's, are affecting. Especially compelling are the finales to Acts III and IV. These are not sustained pieces of ensemble writing (the seams show badly), but they have sweetness and melodic sweep. In fact, most of the music for the soprano and tenor leads (*Undine* and Hugo) is on a good level.

The performance benefits from superb sound and from topnotch orchestral and choral work under the experienced Wilhelm Schüchter. Among the soloists, Gottlob Frick is the only outstanding singer, though Ferry Gruber and Benno Kusche are competent character singers who make the best of their sometimes

tiresome material. Rudolf Schock is reasonably good, though never as free or warm-toned as one would like. Lisa Otto is musicianly and intelligent; her voice sounds rather pallid, and she is extended at the climax of her chief solo, "So wisse, dass in allen Elementan." Texts, regrettably in German only. C.L.O.

MAHLER: *Kindertotenlieder; Rückert-Lieder* (4)

Dietrich Fischer-Dieskau, baritone; Berlin Philharmonic Orchestra, Karl Böhm, cond.

• DEUTSCHE GRAMMOPHON LPM 18879. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138879. SD. \$5.98.

Mahler's setting of Rückert texts reveals a mature imagination that suggests Schubert at work on the verse of Wilhelm Müller. The *Kindertotenlieder* is probably the best-known Mahler-Rückert synthesis, but the four noncyclical songs recorded here produced the same level of musical inspiration and one of them, *Ich bin der Welt abhanden gekommen*, is a summation, in miniature, of the entire later phase of Mahler's creative work.

Fischer-Dieskau has recorded the *Kindertotenlieder* before in a now deleted Victor set (LM 6050). Most listeners will regard the classic edition of these works to be that of Kathleen Ferrier, although she recorded only three of the four Rückert songs included here, omitting *Blicke mir nicht in die Lieder*. I think that Fischer-Dieskau has now matched her achievement. Naturally, a man's performance of the *Kindertotenlieder* expresses its poignant emotion in a way different from that of a woman. Fathers and mothers both love their children, but they have different ways of showing their devotion. Ferrier remains supreme in her element, and Fischer-Dieskau has set a standard for male singers. The fact of a singer's sex has less relevance to the other songs, where the emotion is of a more universal quality. Fischer-Dieskau's performances are extraordinary in their projection of the line and the text.

The voice is beautifully recorded, with fine presence and projection, and stereo adds considerably to Böhm's fine orchestral accompaniments. R.C.M.

MAHLER: *Symphony No. 5, in C sharp minor*

†Berg: *Wozzeck* (excerpts)

Phyllis Curtin, soprano (in the Berg); Sacred Heart Boychoir (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 7031. Two LP. \$9.96.

• • RCA VICTOR LSC 7031. Two SD. \$11.96.

As I wrote in these pages last April, stereo is essential to the Mahler Fifth; and while Bruno Walter's 1947 performance remains the finest on records (and

is available in a splendid LP transfer, Columbia SL 171), I enthusiastically greeted Columbia's recent Bernstein version. I still consider that recording a very effective one, but the new Leinsdorf is better by considerable margin.

Apparently the way to get first-class records from Leinsdorf is to give him repertory he finds interesting. From the present evidence, that must certainly include Mahler. I am particularly impressed here by the evidence of Leinsdorf's extremely fine control over his ensemble—there is many a phrase where his advantage over Bernstein is that he has his men playing firm and clear on a precisely defined beat while Bernstein is either less explicit in his direction or less thoroughly in command. One notes this in transitions, in the juxtaposition of thematic lines, and whenever a phrase needs careful shaping. The Boston conductor projects a confidence that he is going to get his way, and it's justified.

As in all Mahler, there is in this work a great deal of ebb and flow in the changing patterns of rhythm and pulse. Leinsdorf is highly sensitive to the basic tempo of each movement and the interpretative point of these variations. Bernstein appears more tentative, although he sometimes finds a lovely effect which is stylistically justified and missing in the Boston recording. The most popular movement, the lovely *Adagietto*, provides a good contrast between the two men. Bernstein starts at a very slow pace, striving for relaxed, expressive playing, but has difficulties sustaining the line since there is not enough thrust in the phrases. Leinsdorf offers this important element, but the sense of movement diminishes some of the expressive force.

Technically, this is one of the finest recent Boston recordings with the open, natural qualities of the hall, good stereophonic effects, and wide dynamics.

The rationale of Leinsdorf's *Wozzeck* excerpts is hard to grasp. The center of focus is a pair of scenes with Phyllis Curtin as a vocally splendid but singularly placid and well-adjusted Marie. I suspect all it would take to intensify her performance is a genuine artistic context, such as the entire score. Leinsdorf comes to this music with the skills of a distinguished theatre conductor, and the beauty and drama of the orchestral pages only heighten my frustration that this is a passing glimpse of an opera that should be heard without curtailment. A half of a loaf may be better than none, but one slice of bread is too hard a bargain.

R.C.M.

MENDELSSOHN: *A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March; Symphony No. 4, in A, Op. 90 ("Italian")*

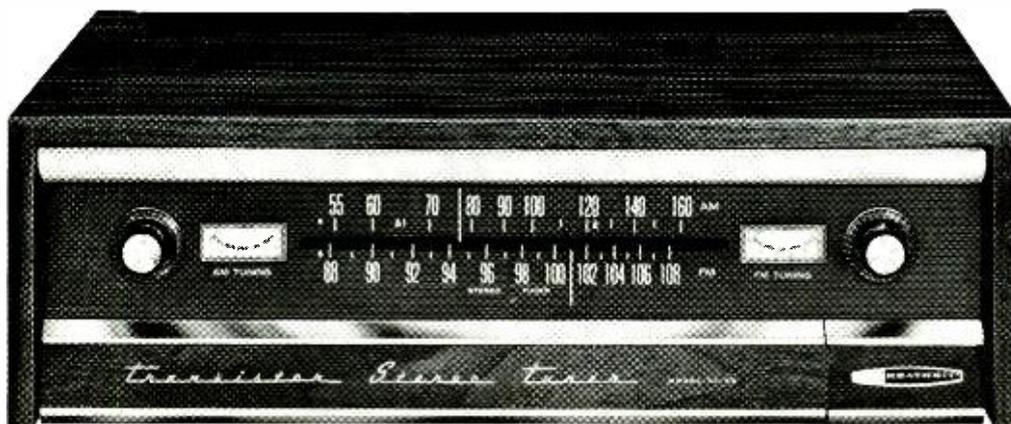
Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 6028. LP. \$4.98.

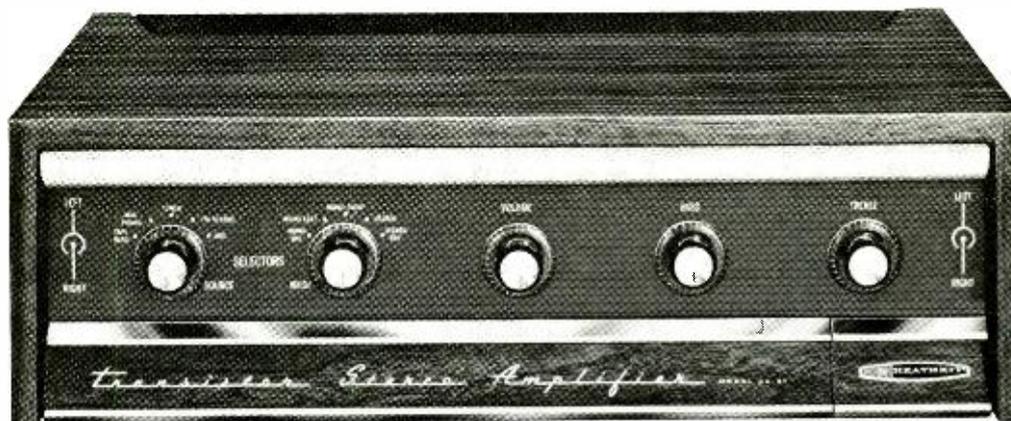
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CIRCLE 42 ON READER-SERVICE CARD

and clarity of detail mark the performances of these Mendelssohn classics. But one important element is missing: lightness. Its absence robs the *Midsummer Night's Dream Overture* of all its feathery, fairylike qualities and binds it very firmly to this mortal coil. The same can be said of the Scherzo and the faster movements of the *Italian Symphony*. Very acceptable presentations, excellently reproduced, but interpretatively far from exceptional.

P.A.

MENDELSSOHN: *Quartets: No. 2, in A minor, Op. 13; No. 3, in D, Op. 44, No. 1*

Juilliard String Quartet.

- Epic LC 3887. LP. \$4.98.
- • Epic BC 1287. SD. \$5.98.

In the realm of recorded chamber music, the quartets of Mendelssohn have been rather unjustly neglected. His compositions for this combination of instruments may not be the most profound ever written, but they are extremely well put together, facile in their melodic invention and structural development, exceptionally gratifying to listen to.

Neither of these quartets has been in the catalogue recently, and their present appearance marks their debut in stereo. The performances are extremely fluent, verging on the virtuosic where the music demands it. Mendelssohn's serious A minor and his more ebullient D major are, in fact, two of the most sympathetically interpreted pre-twentieth-century works to come from the Juilliard foursome. The brightness and *joie de vivre* of the playing are echoed in the sonics.

P.A.

MENNIN: *Symphony No. 5*

†Schuman: *New England Triptych*
†Griffes: *Poem for Flute and Orchestra*

Joseph Mariano, flute (in the Griffes); Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

- MERCURY MG 50379. LP. \$4.98
- • MERCURY SR 90379. SD. \$5.98.

Round and round turn the wheels, producing on the one hand William Schuman's tidy Sunday-supplement photographic essay, and on the other Peter Mennin's mechanized second thoughts on, among other things, the F minor Symphony of Vaughan Williams. The similarity is almost embarrassing, to no credit of Mennin's. Charles Griffes, who lacked this kind of professionalism (to his great credit), shames both his latter-day successors with his *Poem*, a slender, evocative score written only a few months before his untimely death in 1920.

Dr. Hanson and the Eastman machine



lock gears ideally with the rest of the clockwork; Mariano has been playing the Griffes at least since the days of 78s, and playing it well.

A.R.

MOSS: *Four Scenes for Piano; Sonata for Violin and Piano*—See Hovhanness: *Koke No Niua, Op. 181* ("Moss Garden").

MOZART: *Concertos for Horn and Orchestra*

No. 1, in D, K. 412; No. 2, in E flat, K. 417; No. 2, in E flat, K. 447; No. 4, in E flat, K. 495.

Barry Tuckwell, horn; London Symphony Orchestra, Peter Maag, cond.

Erich Penzel, horn; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.

Ernst Mühlbacher, horn; Orchestra of the Vienna Volksoper, Franz Bauer-Theussl, cond.

For a feature review of these recordings, see page 92.

MOZART: *Deutsche Tänze: K. 509; K. 600*

†Haydn: *Deutsche Tänze* (12)

†Beethoven: *Contretänze* (12)

Innsbruck Symphony Orchestra, Robert Wagner, cond.

- Vox PL 12580. LP. \$4.98.
- • Vox STPL 512580. SD. \$4.98.

One of life's little mysteries is why people in search of light music don't turn more often to the excellent entertainment provided in abundance by the finest musical intellects of the eighteenth century. Every band on the present disc is a charmer, good enough to listen to with concentration, but still a delight if used for elegant background sound. Haydn, Mozart, and Beethoven had never heard of functional music, but they knew what an assignment of this sort required, and they often gave it the care appropriate to a more profound undertaking. They are well served here by Robert Wagner, who keeps things brisk and moving, foregoing nineteenth-century sentimentality for an appropriate bright, baroque quality. You will recognize the theme of the *Eroica* finale in the seventh of Beethoven's dances, but in this simpler form it eschews heroics for song.

The recording throughout is clean, open, and pleasant.

R.C.M.

MOZART: *Mass No. 18, in C minor, K. 427*

Edith Mathis, soprano; Helen Erwin, soprano; Theo Altmeyer, tenor; Franz Crass, bass; South German Madrigal Choir; Southwest German Chamber Orchestra, Wolfgang Gönnenwein, cond.

- ANGEL 36205. LP. \$4.98.
- • ANGEL S 36205. SD. \$5.98.

For a long time this marvelous work was

without first-class representation on records. Then, four or five years ago, came the excellent DGG recording under Fricsay, and now Angel presents another version that does justice to the pathos, the power, and the sheer beauty of this unfinished masterpiece. Neither the soloists nor the conductor have yet achieved any renown in this country, so far as I know; but if this is a fair sample of their work, it seems safe to predict that they will. Edith Mathis reveals a soprano that seems substantial in weight, is appealing in quality, and accurate in the most agile and florid passages; the voice retains its quality below the staff as well as above. The other soloists do what little they have to do with skill and good tone. The chorus seems well balanced and flexible. All of Gönnenwein's tempos are convincing, and the fast sections have a fine verve.

The sound is resonant and spacious, but the stereo is not otherwise effective. In the "*Domine Deus*" both sopranos seem to have been recorded on the same channel, and in the sections for double chorus the obvious separation has not been made. These sections—the "*Qui tollis*," the Sanctus—are not as transparent as they could be. From this point of view the Fricsay recording is superior; the present disc offers a stronger second soprano; in most other respects it would be difficult to choose between the two versions.

N.B.

MOZART: *Symphonie concertante for Violin, Viola, and Orchestra, in E flat, K. 364; Exsultate, jubilate, for Soprano and Orchestra, K. 165*

Judith Raskin, soprano (in K. 165); Rafael Dravin, violin; Abraham Skernick, viola; Cleveland Orchestra, George Szell, cond.

- COLUMBIA ML 5925. LP. \$4.98.
- • COLUMBIA MS 6625. SD. \$5.98.

The soloists in the *Symphonie concertante* are first-desk men of the orchestra, and help to explain why that band is now one of the foremost in the world. There is perhaps a little more individuality in the viola playing—not many violists achieve such a warm, rich, dark tone—but the solo fiddling is also first-class. Szell takes the Andante a bit more slowly than many other conductors, but it remains just as glorious a duet as ever. There is a proper balance between the soloists and between winds and strings.

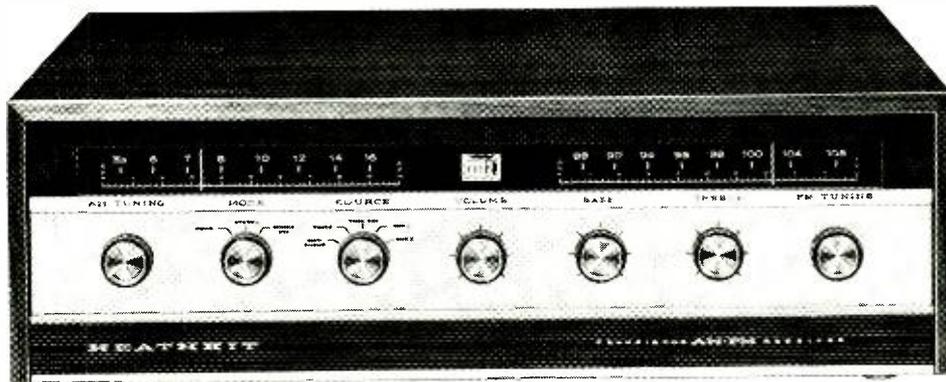
The motet, famous for its brilliance and difficulty, actually has a much more modest range than many of Mozart's arias; the tessitura lies most of the time in a comfortable register. The singer seldom has to leave the staff in either direction. The part does require, however, great agility and smoothness. Miss Raskin supplies these qualities in good measure. Her runs flow along accurately and in long phrases. She provides an elaborate cadenza or two, and in a couple of places sings an octave higher than the score prescribes—a liberty I cannot find reprehensible in this display piece. Excellent sound in both works.

N.B.

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CIRCLE 23 ON READER-SERVICE CARD

PIZZETTI: *Trio for Piano and Strings, in A* †Ghedini: *Ricercari for Violin, Cello, and Piano* (7)

Trio di Bolzano.

- MUSIC GUILD 55. LP. \$5.98.
- • MUSIC GUILD S 55. SD. \$5.98.

It would be hard to imagine two samples of twentieth-century Italian chamber music affording greater contrast in concept or effect than the two works coupled here. Both composers have held respected academic posts in their native country, but there similarity ends. Ildebrando Pizzetti (b. 1880) stands on nineteenth-century ground in this Trio (composed in 1925), which revels in lush, full, consonant harmonies, long arching melodies, and a loose-knit construction never imposing limitations on the luxuriant happenings of the moment. What Pizzetti has to say is hardly original—sometimes it is even commonplace, but he says it with authority (except for occasional embarrassing moments of modulation via what can only be described as chromatic slithering). The musical impulse is genuine, and commands due respect.

The seven Ricercari are altogether sterner stuff. Giorgio Federico Ghedini (b. 1892) took an important turn in his own creative outlook, according to the notes here, when he began working on his editions and transcriptions of Gabrieli, Frescobaldi, and other early contrapuntists. The fruits of his labors, of course, are directly discernible in his use here of the ricercare, the imitative fantasy of the sixteenth and seventeenth centuries which was to lead (via Frescobaldi, among others) to the strict fugue. Ghedini makes it his own in these seven connecting movements (1943) encompassing a remarkable variety of textures, colors, and moods. Some of his surfaces are thorny indeed (the opening Vivace, for instance, with its tight, intense, ingrown subject); some elastic and sinuous; some glowing with a kind of internal light. The mind is continually challenged, the ear continually engaged.

The Trio di Bolzano gives the work its full due, and is capable of a driving rhythmic impact when needed. Stereo, which places the violin and cello left and right, with piano in the middle, contributes much to the recording, and the surfaces are immaculate. S.F.

PROKOFIEV: *Romeo and Juliet, Op. 64* (excerpts)

Philharmonia Orchestra, Efreim Kurtz, cond.

- ANGEL 36174. LP. \$4.98.
- • ANGEL S 36174. SD. \$5.98.

Despite Kurtz's long and respectable career as a conductor of ballet, and despite his Russian origin (he and Prokofiev were classmates for a time), I do not find in his performance of this superb music any particular thrust, vitality, or special reaction to the considerable originality in the scoring. The music is far



better served in the recent London disc under Ansermet or, for that matter, in the RCA (now, alas, deleted) under Charles Munch.

The material covered here includes all seven movements of the Suite No. 2, plus two sections from Suite No. 1. Let us pray that the next recording of excerpts will also include the "Death of Juliet" from the third suite, one of the most haunting moments from the entire score, and not included on any current set. A.R.

PURCELL: *Dido and Aeneas*

Mary Thomas (s), Dido; Honor Sheppard (s), Belinda, First Witch, Attendant Woman; Helen Watts (c), Sorceress; Robert Tear (t), Spirit and Sailor; Maurice Bevan (b), Aeneas; Oriana Concert Choir and Orchestra, Alfred Deller, cond.

- VANGUARD BG 664. LP. \$4.98.
- • VANGUARD BGS 70664. SD. \$5.98.

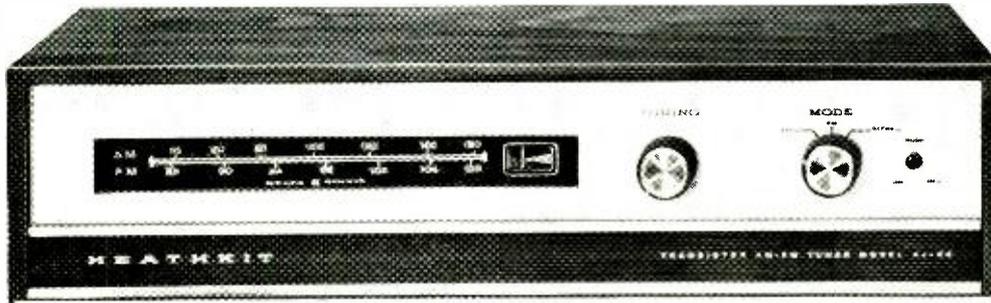
This version of what must be considered the cornerstone work of English opera benefits from the firm, sensitive leadership of Alfred Deller, fine sound, and excellent choral work. In fact, it is in every respect well done; one's reservations relate to the stiffness of the competition.

If there is a fault in this interpretation as a whole, it is that it tends to present the work as a series of fine-wrought musical segments rather than as a dramatic whole. The soloists are good but a little pallid; the chorus is spread nicely over the two channels, and one can almost see them ranked there, in choir robes. For this reason, I prefer the London/Oiseau-Lyre edition, which seems to me to move more naturally and dramatically. It also has the advantage of Janet Baker's really magnificent Dido, which has a steadiness and authority not equaled by Mary Thomas, good a singer as she shows herself. London's soloists in general, in fact, have more stature, more character, than Vanguard's. The exception, for my taste, comes with the role of the Sorceress—Vanguard's Helen Watts really *sings* it, thus setting a precedent that is not, unhappily, followed by her sister witches and choral supporters, who resort to that incredible Snow White whine that has become standard for operatic witchery. The brief role of the Spirit, incidentally, is here taken by a tenor—something of a departure, not for the better.

With the old Mermaid Theatre version (Flagstad/Schwarzkopf) out of the catalogue (its attractions, though real, were somewhat special in any case), the choice is between Vanguard's musical, slightly chaste edition and London's equally musical, somewhat more dramatic one. The margin is not very wide. C.L.O.

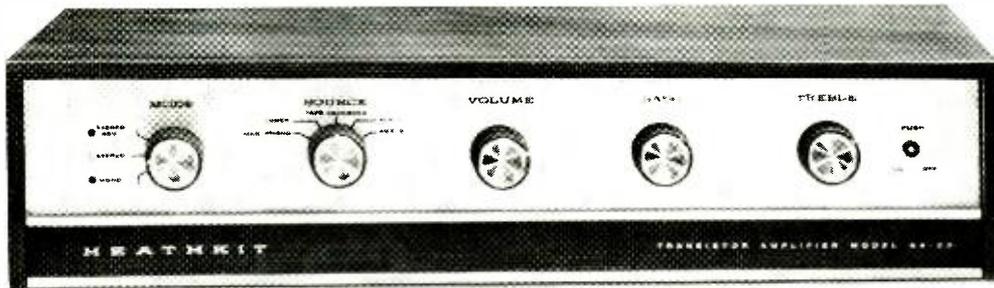
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RAVEL: *Concerto for Piano and Orchestra, in G*
†**Falla:** *Noches en los jardines de España*

Philippe Entremont, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 6029. LP. \$4.98.
• • COLUMBIA MS 6629. SD. \$5.98.

This performance of the Ravel Concerto has a sporty, dapper verve which is most attractive. It is a "straight" rather than a jazzy reading, but the fast tempos and clipped phrasing give much more vitality to the writing than it received in RCA's recent rather solemn account by Lorin Hollander and the Boston Symphony. The excellent first-desk playing of the Philadelphia Orchestra lends its own plus to the total design.

Entremont prefers to keep his share of the Falla subordinate to Ormandy's ensemble, which is decidedly of heftier proportions than Frübeck's French group in the recent Angel disc of the work with Gonzalo Soriano. (That ultra-refined rendition is coupled with Falla's Harpsichord Concerto, to my mind a more appropriate juxtaposition than that of the present release.) In its big, sonorous, generalized way the Entremont/Ormandy approach works well.

Columbia's reproduction seems to me a shade aggressive and overamplified (that bass-drum thwack in the last movement of the Ravel is positively fierce). Balance between piano and orchestra is fine, however. This is a most capable pair of performances which you might try comparing with Columbia's own earlier Ravel with Bernstein, Angel's Ravel with Michelangeli, and Philips' Falla with Clara Haskil and Igor Markevitch—these three sets being my own favorites among the several available versions. H.G.

RAVEL: *Ma Mère l'Oye*—See Bizet: *Jeux d'enfants, Op. 22.*

RAVEL: *Tzigane*—See Chausson: *Poème, Op. 25* (with Saint-Saëns: *Introduction and Rondo capriccioso, Op. 28*).

ROREM: *Eleven Studies for Eleven Players*

†**Syde-man:** *Orchestral Abstractions*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 644. LP. \$7.95 (available on special order only, from 820 S. Fourth St., Louisville, Ky. 40203).

There is a great deal of Poulenc in Ned Rorem's set of workout-pieces, but derivative though they may be, they are an extremely attractive group of witty, sardonic, occasionally very moving studies in sound. A small ensemble of solo winds, strings, trumpet, and percussion is involved, appearing sometimes in twos, fours, and sixes, at other times as all eleven.

The prolific William Syde-man draws his inspiration from other sources, principally from the more conservative wing of the dodecaphonic school. The *Abstractions* are not totally organized, but their melodic devices and even the orchestral usage are what is now the common stock of the style. Though Syde-man is a resourceful orchestrator, nothing in this piece really works; we have been through it all far too often, since around 1925. Whitney leads with his usual unobtrusive skill, and the sound is superior Louisville. A.R.

ROSSINI: *La Boutique fantasque; Ballet Suite* (arr. Respighi); *Overtures: Il Barbiere di Siviglia; La Scala di seta; Guglielmo Tell*

Lamoureux Orchestra, Roberto Benzi, cond.

• MERCURY MG 50386. LP. \$4.98.
• • MERCURY SR 90386. SD. \$5.98.

For this music to go over with present-day audiences, it has to shine with plenty of spit and polish. Unfortunately, neither Benzi nor the orchestra seems to have what it takes. On the sonic side, Mercury has done quite well, but engineering alone is not enough to compensate for these insufficiently brilliant or refined performances. P.A.

SAINT-SAENS: *Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61*—See Chausson: *Poème, Op. 25.*

SAINT-SAENS: *Introduction and Rondo capriccioso, Op. 28*—See Chausson: *Poème, Op. 25* (with Ravel: *Tzigane*).

SCHOENBERG: *Chamber Symphony No. 1, Op. 9*—See Berg: *Chamber Concerto for Violin, Piano, and Thirteen Winds.*

SCHUMAN: *New England Triptych*—See Mennin: *Symphony No. 5.*

SHOSTAKOVICH: *Symphony No. 12, in D minor, Op. 112; Festival Overture, Op. 96*

Philharmonia Orchestra, Georges Prêtre, cond.

• ODEON ALP 2009. LP. \$5.98.
• • ODEON ASD 559. SD. \$6.98.

Eric Salzman's estimate of the latest Shostakovich symphonic effort ("... the big noise and the big rhetorical gesture utterly empty of any real content," HIGH FIDELITY, August 1964) can stand for mine. I would not have believed it possible for Shostakovich to turn out a worse symphony than No. 11, but I seem to have underestimated his talent.

The performance under Prêtre is brighter and tighter than that of Mravin-

sky on MK, and the sound is a great deal better. The MK has a somewhat better filler, however—the Quartet No. 4; the *Festival Overture* is quite horrid. The annotator calls it a twentieth-century *Ruslan and Ludmilla*; Glinka should sue. A.R.

SIMS: *Chamber Cantata on Chinese Poems*—See Hovhaness: *Koke No Niwa, Op. 181* ("Moss Garden").

STRAUSS, RICHARD: *Four Last Songs; Daphne: O bleib, geliebter Tag!; Unbeilvolle Daphne!*

Teresa Stich-Randall, soprano; Vienna Radio Orchestra, Laszlo Somogyi, cond.
• WESTMINSTER XWN 19081. LP. \$4.98.
• • WESTMINSTER WST 17081. SD. \$4.98.

Recent performances of *Daphne* in such unrelated cities as Vienna and Santa Fe, along with news about a forthcoming complete recording, have created considerable interest in Strauss's one-act "pastoral tragedy" of 1938. I wish I could share in the furor, but a few hearings of taped performances, and now this "teaser" which contains two long scenes for Daphne alone, leave me indifferent. The music has an undeniable surface prettiness and sentimentality, and the orchestration is perfectly gorgeous, particularly at the end of the opera when the transformed Daphne appears as a tree in the moonlight. But gone is the enormous lyric strength of the earlier Strauss; in its place comes a succession of gestures that cannot be regarded as other than tired.

About the *Last Songs* I have far kinder feelings; they *do* have the extraordinary beauty of the earlier scores, along with a deep poignance that is quite new in Strauss's music. Teresa Stich-Randall sings them wonderfully, somewhat more simply and artlessly than did Elizabeth Schwarzkopf in her old and honored disc, and with a shimmering radiance of tone that Lisa Della Casa does not command on her otherwise respectable London recording. With this kind of understated and unsentimental performance, the songs seem even finer than before.

The role of Daphne contains some stratospheric writing, and there are a few passing notes that give Stich-Randall a momentary pinch. There is no question, however, that she has learned the Strauss style thoroughly in her adopted Vienna. If one cannot always admire the music, there is much to admire here in the way it is done. Those words also apply to the splendid splash of color provided by



the excellent Viennese orchestra and its exceptionally gifted conductor. A.R.

STRAUSS, RICHARD: Operatic Scenes

Elektra: Was willst du, fremder Mensch? Die Frau ohne Schatten: Barak, mein Mann—mir anvertraut. Der Rosenkavalier: Da liegt' ich; Herr Kavalier!

Christa Ludwig, soprano; Walter Berry, baritone; Orchestra of the Deutsche Oper (Berlin), Heinrich Hollreiser, cond.

- EURODISC 71186. LP. \$4.98.
- • EURODISC S 71187. SD. \$5.98.

Christa Ludwig is certainly impressive here, as she ranges from the intense soprano ragings of Elektra to the *buffa* mezzo wheedlings of Annina. When this artist sang at the Metropolitan a few seasons back, she displayed a good-sounding mezzo of only fair size and body. Either her excursions into soprano territory have called forth resources not then apparent, or she is biting off more than she can chew. Time will tell.

On this recording she is well in control, barring a tendency to overload many lines with an intensity they do not need—a practice which at first excites, then fatigues the listener. Her Elektra carries considerable conviction, if only because she actually sings nearly everything. The excerpt here embraces the entire Recognition Scene, and finds her at her best in the long solo beginning with "Orest! Orest!" which is quite beautifully sung. (Whether she is an Elektra for the confrontation with Klytemnestra or for the final business is another matter, but one happily irrelevant for the moment.) The scene as a whole goes well, Walter Berry affording an adequate Orest within the limits of his un-Heldenbariton voice, and Heinrich Hollreiser stirring up a good deal of orchestral excitement.

The gorgeous scene from the opening of Act III of *Frau ohne Schatten* is well done, too. Berry is more at home here, singing in a warm, lyrical fashion, and Ludwig copes well with the high-flying lines allotted Barak's wife, though she does not yet bring to the music all the sense of humility and dedication that Marianne Schech summons in this scene.

The *Rosenkavalier* excerpt does not really come off. Ludwig is a delicious Annina, but though Berry knows all the proper vocal gestures for Ochs and (with the aid of very close miking) even dips down for a good low E, nothing can disguise the fact that his smooth, light voice and his by no means vulgar temperament are not at home *chez* Lerchenau. Surely he is closer to being a Von Faninal than an Ochs?

Just why one might want this particular grouping of scenes, I am not sure, but followers of the expanding career of Christa Ludwig will be edified. Sonics are fine, though everything is close and high-level—Eurodisc cannot be accused of making a record that doesn't *sound*. C.L.O.

SYDEMAN: Orchestral Abstractions
—See Rorem: *Eleven Studies for Eleven Players*.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

Vladimir Ashkenazy, piano; U.S.S.R. State Symphony Orchestra, Konstantin Ivanov, cond.

- MK 1581. LP. \$5.98.

Though a distant and curiously muffled sound takes all the bite and vitality out of the first movement, it lends a poetic elusiveness to the other two, and the treatment of the Andante has a silken

touch and a judicious sense of fantasy. There is much that is interesting here, but competing versions of this much recorded Tchaikovsky Concerto carry the day to—most notably those of Rubinstein/Leinsdorf (RCA Victor), Horowitz/Toscanini (also RCA Victor), Ogdon/Barbirolli (Angel), and Richter/Ancerl (Parliament). H.G.

WALTON: Concerto for Cello and Orchestra—See Bloch: *Schelomo*.

WEILL: Concerto for Violin and Winds, Op. 12—See Hindemith: *Kammermusik No. 4, Op. 36, No 3*.

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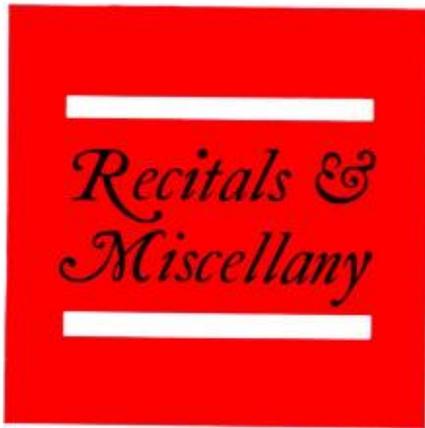
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An *omnium gatherum* indeed! Four different ensembles featuring unidentified trumpeters are here represented by no fewer than sixteen mostly very short pieces or single movements from larger works. Indeed many of the selections take less time to hear than would be required to list them in full detail. More concisely: the Versailles Chamber Orchestra under Bernard Wahl contributes three movements from its Stölzel and Telemann concertos done complete on Nonesuch H 1017 plus others by Fux, Fischer, Delalande, and Jacques Aubert; the Collegium Musicum of Paris under Roger Douatte plays four pieces by Lully and one each by Morin and Corelli; the Society for Old Instruments under Pierre Devevey plays a brief sonata-movement for two unaccompanied trumpets by Fanfani and an eloquent longer *Voluntary* in C by Purcell; and the Vogue Orchestra under Serge Baudo adds a nonbaroque "ringer"—the finale of Haydn's celebrated (keyed) Trumpet Concerto in E flat.

In the last-named work the anonymous soloist is notable for his remarkably pure-toned and assured playing, but the accompanying orchestra is heavy-handed. Elsewhere the Wahl performances are markedly superior to all the others, some of which are further handicapped by rather boomy recording and in a few cases by considerable built-in amplification hum. Yet most of the music, even the several conventionally ritualistic fanfares-only, is highly representative of its period, and there certainly is no lack of variety of every kind—executant and technical as well as sheerly musical. Over-all, the miscellany may serve well enough as an appetizer-introduction to the diverse splendors of the baroque trumpet repertory, but I can commend it only with strong qualifications to connoisseurs in this field. R.D.D.

ROGER BLANCHARD ENSEMBLE: "Music from the Chapel of Philip II of Spain"

Morales: *Magnificat*; *Ave Maria*; *Missus est Gabriel*; *Lamentabatur Jacob*. Cabezón: *Variations*; *Pavane*; *D'où vient cela*.

Mudarra: *Trois chants spirituels*. Victoria: *Laetatus sum*.

Mildred Clary, lute; Pierre Froidebise, organ; Roger Blanchard Ensemble.
 • NONESUCH H 1016. LP. \$2.50.
 • • NONESUCH H 71016. SD. \$2.50.

The most interesting parts of this record are the keyboard pieces by Antonio de Cabezón (c. 1500-66) as performed by the late Pierre Froidebise, an organist and composer of considerable skill and musicality. Froidebise was not really a scholar but he had a composer's approach to old music. There was a logic as well as a freedom and richness of performing style in his interpretations that seemed to correspond in spirit, if not in letter, to the way a great performer like Cabezón must have realized his own works.

The record is also of interest for its *a cappella* performances of Morales and Victoria. Cristobal Morales was the great Spanish figure of the early part of the sixteenth century, Victoria of the later part of the Renaissance-Mannerist period. Spanish music of the sixteenth century is generally considered to be especially expressive, and these rather languishing solo performances (there are twelve singers in the group) tend to emphasize that aspect. They are, in their way, rather poetic readings though they don't get very far into the music itself. The Victoria is a big twelve-part piece, very complex and festive in nature; the Morales *Magnificat* is similarly a vigorous, serious, festive piece. Even the famous *Lamentabatur Jacob* and the *Ave Maria* are highly controlled, elaborate works with a great deal of inner strength. The singing in the Victoria comes closest to the right firmness of style but elsewhere there is too much dependence on cadential fade-outs and ritards, little sighing falls and expressive graces. Actually, one misses the presence of accompanying instruments rather badly. Spain was noted for its use of instruments in sacred music, and they could well have been used here. The recording, made by the Club Français du Disque, is a little harsh in the vocal works, generally satisfactory in the organ works. E.S.



La Callas, in long awaited recitals.

MARIA CALLAS: *Recital*

Beethoven: *Ah, perfido!*, Op. 65. Mozart: *Don Giovanni*: *Or sai chi l'onore*; *Crudele?* . . . *Non mi dir*; *In quali eccessi, o Numi!* . . . *Mi tradi quell'alma ingrata*; *Le Nozze di Figaro*: *Porgi amor*. Weber: *Oberon*: *Ozean, du Ungeheuer!*

MARIA CALLAS: *Verdi Recital*

Otello: *Mia madre* . . . *Aroldo*: *Ciel, ch'io respiri!*; *Salvami, salvami, tu gran Dio! O cielo! dove son io?* *Don Carlo*: *Non pianger, mia compagna*; *O don fatale!*

Maria Callas, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Nicola Rescigno, cond.
 • ANGEL 36200/01. Two LP. \$4.98 each.
 • • ANGEL S 36200/01. Two SD. \$5.98 each.

It has been some time since we have had a new recording from Maria Callas, and these two new albums will have aroused great expectations among opera lovers. On the whole, the Verdi record (36201 or S 36201) is a distinct success. It contains magnificent singing from Madame Callas through most of both sides; but the real delight is the resuscitation of *Aroldo*, from which two extracts (the second quite substantial) are presented. It is a mystery to me why music of this superb dramatic caliber and luscious orchestration—"O cielo! dove son io?," from Act II, has an astounding section with solo strings—has to be "revived." The work was written in 1857, using portions of an earlier opera, and is thus a decade earlier than *Don Carlo* and thirty years before *Otello*; in other words it is vintage middle Verdi. Francis Toye is not very complimentary about it, but if these two "bleeding chunks" are in any way representative of the rest, I would say Sir Francis is wrong. *Aroldo* was revived in London last spring, by the way, and possibly Madame Callas' attention was in this way drawn to the work.

The long extract from *Otello* is most movingly sung; one would like to say flawlessly, but on one or two occasions there are pitch difficulties—not, as elsewhere on these records, with high notes, but with quite easy notes in the soprano's middle register; the recording supervisor should not have passed them. In Elisabeth's *Romanza* from *Don Carlo*, Madame Callas' well-known troubles with notes about F (one-and-one-half octaves above middle C) disturb an otherwise excellent interpretation. These are quibbles, however, and the over-all effect is one of a great artist still at the height of her powers. The orchestral playing is the best one could expect from what is basically a second-rate group (the double-basses, for instance, are not in tune with each other in some exposed passages), and the conductor gets some sensitive playing from them. The stereo sound is clean and well spaced; I have not heard the mono version.

If the Verdi record is a happy addition to the operatic library, I am afraid that the same cannot be said of the Beethoven/Mozart/Weber set. For one thing, the range of many of the pieces seems to me to be too high for the singer. The wonderful Callas chest tones and the smooth quality of her voice from middle C up an octave and a half suggest that she may be becoming a first-rate dramatic mezzo-soprano; but whether this is true or not, notes above the staff (in the G clef) are sometimes painfully out of tune. Here, the voice takes on a slow tremolo which can at times sound appalling (I'm afraid there is no other word for it), for instance those high A's in "Or sai." And the high C at the end of the magnificent Weber aria should not have been allowed to appear as it now sounds: surely Madame Callas *can* sing a high C; if she cannot, she ought not to record such pieces.

Basically, I think that Madame Callas is much more at home in the heroic opera of nineteenth-century Italy than with Mozart and Beethoven. "Porgi amor" is a success—the orchestral playing is also exceptionally beautiful here; but the bits from *Don Giovanni* are not vintage Callas, either vocally or stylistically. As for Beethoven's "Ah, perfido!"—with Mozart's Concert Aria for soprano, piano obbligato, and orchestra "Ch'io mi scordi di te?" (K. 505) and Haydn's *Scena di Berenice* (1795, a year before Beethoven's work) it is one of the greatest concert arias of the late eighteenth century—it too is a disappointment. If one compares this reading with that of Flagstad and the Philadelphia Orchestra (Ormandy), made some thirty years ago, it will be seen that Callas is just not in the running. She has heavy going both with the chromatic passages towards the end of "Ah, perfido!" and with the twining instrumental line that Mozart gives to the soprano in "Mi tradi."

In fact, I think it possible that this record lacks the presence of Walter Legge, quondam director of so many brilliant EMI recordings, including those of Madame Callas. There are imperfect tape splices and vocal entries that are flat or more often sharp in most of the pieces on this record, and I cannot feel that Mr. Legge, or indeed any other competent recording supervisor, would have passed them.

H. C. ROBBINS LONDON

CONCENTUS MUSICUS: "At the Imperial Court of Maximilian I"

Vienna Choir Boys; Chorus Viennensis; Concentus Musicus, Nicolaus Harnoncourt, cond.

- ARCHIVE 3223. LP. \$5.98.
- • ARCHIVE 73223. SD. \$6.98.

Recorded and live concerts of music that can be attached to the name of Maximilian are getting to be standard on the "old music" circuit. The reason is not hard to find. Maximilian was the first great Renaissance prince of the

North, and nearly all the great literary, artistic, and humanistic figures of the German-speaking lands had some relationship with the Imperial court. This record is subtitled "Works from the Repertoire of the Imperial Chapelle"—that is, works that might have been performed by the court musicians; in other words, any important music of the period.

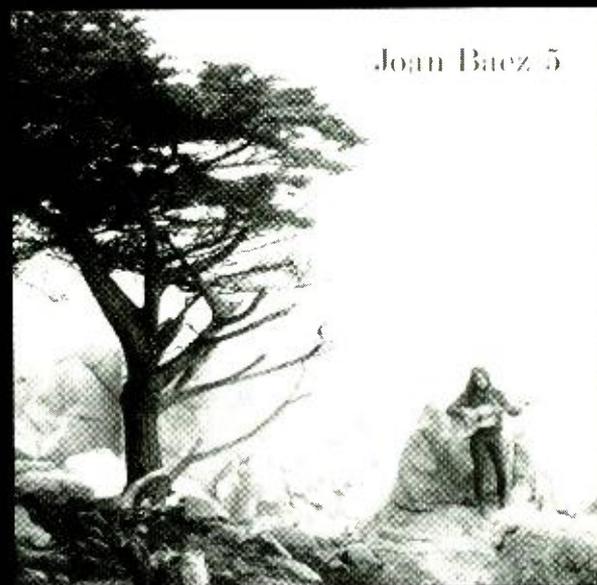
The first side of the record is devoted to music by Heinrich Isaac, a composer principally attached to the Medici court in Florence but who also did some work in the service of Maximilian. Isaac was a very fine and a very versatile composer. His Latin hymns written for the famous Council of Constance—grand,

a bit pompous, almost proto-Handelian—are not to my mind the best of Isaac though they contain some very beautiful things. The recording also contains the famous *Innsbruck, ich muss dich lassen* and a half dozen superb instrumental pieces.

The overside includes the motet on the death of Maximilian traditionally attributed to Ludwig Senfl (Isaac's pupil and an important composer in his own right) but recently credited to Costanzo Festa. There is an interesting and elegant keyboard piece by Paul Hofhaimer, the most important organist of the period, and a pair of marvelous instrumental pieces by Anton Brumel. Other attractive instrumental works are by

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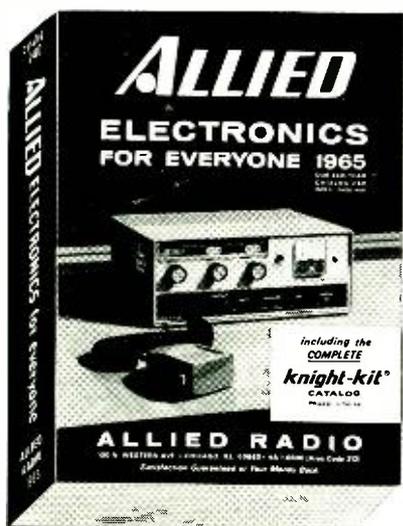
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Senfl, Josquin, Pierre de la Rue, Obrecht, and our old friend Anonymous.

The performances, particularly of the instrumental music, are first-rate. The old instruments are managed to perfection and the playing is not merely skillful but sensitive and expressive as well. There is very little ornamentation in these readings, which in itself might be a point of criticism if it were not for the vital and convincing over-all performance style, notable for flexible rhythmic motion and expressive elegance. Much more questionable is the persistent—and obviously intentional—non-use of *musica ficta* (the raising of leading tones at cadential points) at all but the most inescapable spots. The music thus sounds more “modal” than it ought. The recorded sound is excellent. E.S.

MAUREEN FORRESTER: Recital

Handel: *Serse: Ombra mai fu; Ottone: La Speranza è giunto; Giulio Cesare: Piangerò.* Gluck: *Orfeo: Che farò; Che puro ciel; Paride ed Elena: O del mio dolce ardor.* Mozart: *La Clemenza di Tito: Non più di fiori.* Purcell: *Music for a While; From rosy bow'rs; Dido and Aeneas: When I am laid in Earth, with Drooping Wings.*

Maureen Forrester, contralto; Vienna Academy Chamber Choir and Vienna State Opera Orchestra, Robert Zeller, cond.

- WESTMINSTER XWN 19074. LP. \$4.98.
- • WESTMINSTER WST 17074. SD. \$4.98.

Inasmuch as the repertory here is pre-vaillingly in slow tempo, this record does not stand as a complete testimonial to Maureen Forrester's qualities as a baroque and classic stylist. In every other way, however, it is a disc of the highest quality. Much of the repertory is familiar, although it is good to hear Dido's great lament pass without pause, as it ought, into the closing chorus of Purcell's opera.

Miss Forrester has a voice of ravishing freshness and real beauty throughout its wide range. She demonstrates here a wonderful sensitivity for simple melodic communication, along with a superb sense for the right kind of shading. Every aria on the record creates the immediate desire to hear her in the entire role. In fact, not since the death of Kathleen Ferrier has there been a contralto as completely satisfying in this kind of repertory as Forrester. She is not the instinctive or intuitive singer that her predecessor always seemed; one knows that Forrester has carefully thought out



what she must do. What matters is that she has the intelligence to do her thinking well, and the equipment to translate the result into pure vocal gold. A.R.

KRAINIS CONSORT: "Music in Shakespeare's England"

Krainis Consort.

- MERCURY MG 50397. LP. \$4.98.
- • MERCURY SR 90397. SD. \$5.98.

This interesting selection of Elizabethan pieces manages for the most part to avoid the hackneyed. It includes the *Willow Song* from *Othello* (but you must forget Verdi when you listen to it) and Morley's setting of *It was a lover and his lass* from *As You Like It* as well as some tunes and dances mentioned in other plays by Shakespeare. Especially fine, it seems to me, are two lively three-part fantasias by Orlando Gibbons, a beautiful one by Thomas Lupo, and an expressive song with a chromatic refrain, the anonymous *Miserere My Maker*.

This last is affectingly sung by Bettie Wilson, soprano, whose performances of other pieces on the disc are not quite up to this one. Bernard Krainis demonstrates his mastery of the recorder on various sizes of the instrument, and good work is done by Barbara Mueser, gamba, and Joseph Iadone, lute. Mr. Iadone plays, among other things, an anonymous dance called *La Volta*. This dance is said to have been licentious, but if it was anything like the tune, then it must be observed that the twentieth-century libido seems to operate on a different wave length. One or two of the instrumentations used here may be a bit sophisticated for the period, but on the whole they are stylish and in good taste. The sound is excellent. N.B.

NOEL RAWSTHORNE: "The King of Instruments"

Mozart: *Fantasia in F minor, K. 608.* Daquin: *Noël, No. 6, in D minor.* Purcell: *Two Trumpet Tunes and Air* (arr. Ley). Karg-Elert: *Nun danket alle Gott, Op. 65, No. 59.* Vierne: *24 Pieces in Free Style, Op. 31: No. 9, Berceuse.* Whitlock: *Four Extemporizations: No. 4, Fanfare.* Duruflé: *Suite, Op. 5: Toccata.*

Noel Rawsthorne, organ.

- ANGEL 36191. LP. \$4.98.
- • ANGEL S 36191. SD. \$5.98.

According to the liner notes for this disc, the five-manual, 145-stop organ in Liverpool Cathedral, built by Henry Willis & Sons in 1926, “has the distinction of being the most complete, as well as the largest cathedral organ in the world today.”

Although it is certainly not my intention to dispute such a claim, after listening to this record my only reaction is: “So what?” To begin with, Liverpool Cathedral itself is hardly an ideal place in which to make records. Its long reverberation time (about four

seconds) causes an overhang on every note, thereby muddying the texture of all but the softest passages. Then there is the matter of the repertoire and the manner in which it is played. Mozart's F minor *Fantasia*, one of his last works and possibly his best for the organ, sounds heavy and meaningless when registered with complex mixtures. Young Rawsthorne comes closer to the mark with the Daquin *Noël* with variations; but these works, and the Purcell too, cry out for a small classical instrument. Nearly all the material on Side 2 is more appropriate on this pneumatic giant; but while it has been tastefully registered, it is otherwise interpreted without style or imagination.

The deficiencies noted, combined with the blurred acoustics, make for rather dull listening. The reproduction in both mono and stereo is full, but there appears to be some overmodulation in the middle and upper registers. P.A.

KARL RISTENPART: "Baroque Music Concert"

Vivaldi: *Concerto for Bassoon and Orchestra; Concerto for Guitar, Viola d'amore, and Orchestra.* Hasse: *Concerto for Mandolin and Orchestra.* Marcelllo: *Concerto for Oboe and Orchestra.* Quantz: *Concerto for Flute and Orchestra.*

Orchestra of the Saar, Karl Ristenpart, cond.

- COUNTERPOINT/ESOTERIC 608. LP. \$4.98.
- COUNTERPOINT/ESOTERIC 5608. SD. \$5.95.

Certainly the guitar, the viola d'amore, and the mandolin constitute a minority group of sorts, so far as representation in the concerto literature is concerned. Whether you choose to buy this record will depend upon whether hearing those instruments is important enough to you to counterbalance performances that are merely serviceable and recorded sound even less than that. (The strings are weak in the highs and generally lacking in body, while the flute comes through with a persistent sibilant quality.) Vivaldi's guitar/viola d'amore work does not leave the beaten musical path, yet the pairing is attractive—particularly in the outer movements, in which the two instruments indulge in a bit of imitation and team up nicely from time to time in parallel thirds. But even here, unfortunately, the guitar sounds harsh, almost percussive, and the playing even a little precarious in certain passages. Hasse's Mandolin Concerto is a very dapper little piece, and the performance in keeping. The Marcelllo work, incidentally, is credited to Benedetto here, and to Alessandro Marcelllo on Angel 36153. Which liner notes d'you read? Counterpoint/Esoteric's "stereo" will at least keep you guessing: in some of the works the solo instrument is centered; in others it is confined to the left channel, and on the double concerto *both* are left. S.F.

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MOZART: CONCERTO FOR TWO PIANOS & ORCH. IN E FLAT MAJOR, K. 365. Pierre Sancan, Jean-Bernard Pommier—soloists.

CONCERTO FOR THREE PIANOS & ORCH. IN F MAJOR, K. 242. Pierre Sancan, Jean-Bernard Pommier, Catherine Silie, soloists. Orchestra of the Association of Lamoureux Concerts. Dimitri Chorofas, conductor.

H-1028 Mono H-71028 Stereo

BACH: CANTATA NO. 140 ("Wachet auf, ruft uns die Stimme"). CANTATA NO. 57 ("Selig ist der Mann"). Ursula Buckel, soprano. Jakob Stämpfli, bass. Chorus of the Conservatory of Sarrebruck under the direction of Herbert Schmolzi. Chamber Orchestra of the Sarre, conducted by Karl Ristenpart.

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GERSHWIN: *Porgy and Bess: A Symphonic Picture* (arr. Bennett) (A)

†Gould: *Latin-American Symphonette* (B)

Minneapolis Symphony Orchestra, Antal Dorati, cond. (in the Gershwin); Eastman-Rochester Symphony Orchestra, Howard Hanson, cond. (in the Gould), [(A) from Mercury 50016, 1953; (B) from Mercury 40002, 1953].

- MERCURY MG 50394. LP. \$4.98.
- • MERCURY SR 90394. SD. \$5.98.

The reason for the re-release of both these works at this time is that they have been "electronically reprocessed" from mono tapes to stereo discs. When there was no stereo in the first place, I can see little reason for trying to create some by artificial means; a good mono disc played through two speakers is, in my opinion, just as good. But as synthetic jobs go, this one seems to be reasonably successful. In any case the colorful performances of these fine American scores are worth hearing in any medium. P.A.

PUCCINI: *Madama Butterfly*

Anna Moffo (s), Cio-Cio-San; Rosalind Elias (ms), Suzuki; Miti Truccato-Pace (ms), Kate Pinkerton; Cesare Valletti (t), Lt. Pinkerton; Mario Carlin (t), Goro; Renato Cesari (b), Sharpless; Fernando Corena (bs), The Bonze; Leonardo Monreale (bs), Commissioner; Nestore Catalani (bs), Yamadori; Chorus and Orchestra of the Rome Opera, Erich Leinsdorf, cond. [from RCA Victor LM 6135/LSC 6135, 1958].

- RCA VICTROLA VIC 6100. Three LP. \$7.50.
- • RCA VICTROLA VICS 6100. Three SD. \$9.00.

As a good all-round buy at Victrola's bargain prices, this reissue can make a strong case for itself, even though several meritorious sets have entered the field since its first release six years ago. The performance is intentionally scaled down; the principals all have slender, pronouncedly lyric voices, and Leinsdorf goes after clarity and delicacy in the orchestral playing. But the performance does not get a muted effect, for within the framework the participants operate at near full-tilt. While Anna Moffo's Butterfly is sometimes a little generalized and externalized, it always has style and an attractive, warm

lyric tone. Cesare Valletti's polished singing and sensitive interpretation make Pinkerton understandable and almost likable—a real triumph, that—and Renato Cesari's Sharpless is very much on the positive side. The supporting cast is strong, though Mario Carlin's Goro is not really distinctive.

Leinsdorf's phrasing in Puccini always seems to me unnatural—witness the stiffness of the "O Kami" chorus, the careful calculation of the introduction to Act III. But this performance is at least better than his earlier *Tosca* or his later *Bohème* (if not so good as his improved later *Butterfly*), and the playing of the orchestra is above the normal Rome standard. The sound is still fine, with the soloists placed (by necessity, I imagine) quite close. A spot check shows that it at least holds its own with the original release, though once or twice it seemed to me that extra presence on the new pressings might be traceable to a touch of added reverberation. Then again, it might simply be better processing. C.L.O.

STRAVINSKY: *The Firebird* (A); *Pétrouchka* (B); *The Rite of Spring* (C)

Columbia Symphony Orchestra, Igor Stravinsky, cond. [(A) from Columbia ML 5728/MS 6328, 1962; (B) and (C) from Columbia D3L 300/D3S 614, 1962].

- COLUMBIA M3L 305. Three LP. \$14.94.
- • COLUMBIA M3S 705. Three SD. \$17.94.

No news here, merely a new grouping in one album of the three early ballets in their stunning composer-led performances. The talk by Stravinsky included in D3L 300 has been omitted from this set but is transcribed in the accompanying notes; also missing is the chic plastic case which, I am told, scratched furniture and which, I have found, has had to be glued together frequently. A.R.

MARIO ANCONA: *Operatic Recital*

Meyerbeer: *Dinorah: Sei vendicata assai*. Bellini: *I Puritani: Ah, per sempre; Suoni la tromba*. Donizetti: *La Favorita: A tanto amor*. Verdi: *Ernani: O de' verd'anni miei. La Traviata: Di provenza. Rigoletto: Tutte le feste; Si vendetta. Un Ballo in maschera: Eri tu. Otello: Era la notte*. Leoncavallo: *Pagliacci: Prologo*. Giordano: *Andrea Chénier: Un di m'era di gioia*. Gounod: *Faust: Valentine's Death*. Tchaikovsky: *Don Juan's Serenade*. Rotoli: *Mia sposa sarà la mia bandiera*.

Bessie Abott, soprano, (in "Si vendetta"); Marcel Journet, baritone (in "Suoni la tromba"); Mario Ancona, baritone; piano; orchestra [from various originals].

- Rococo 5213. LP. \$4.95.

Mario Ancona, creator of the role of Sil-

vio and the Met's first Tonio (1893), was one of the leading baritones at the turn of the century. His name does not arouse quite the excitement of Battistini's or Scotti's or Amato's—yet if a baritone came on the scene today with the clear, vibrant quality and aristocratic polish that was his, we would be turning cart-wheels over the return of *bel canto*.

The timbre of the voice was not dissimilar to Battistini's—a bit stronger at the bottom, not quite so brilliantly tenorlike at the top. The temperament is a bit more restrained—the open, snarling tone that Battistini often employed is eschewed, and the sheer nervousness of his embellishment, the likable arrogance of his style (“*L'opéra, c'est moi!*”) is absent. But what a lovely, effortless legato, what ease of handling, what strength and evenness throughout the range! This version of “*A tanto amor*” can well be ranked alongside Battistini's and Magini-Colletti's. The *Puritani* excerpts too could hardly be better, and the *Ernani* aria is outranked only by Battistini's. The vocal craft that went into the tooling of this kind of music is vanished.

Everything gets the same ringing, colorful tone, the same nobility of line. As is so often the case with old records, there are significant cuts (in the *Rigoletto* duet and the *Paolucci* Prologue), and there is often a way of approaching the music that strikes us as cavalier—“*Eri tu*” is barely recognizable at points. But this merely smacks of the period; we find it charming in old prints—why not in recordings? The clear, silvery soprano of Abot is most welcome in the *Rigoletto* excerpts. The transfers are fine. C.L.O.

FLORENCE EASTON: *Recital*

Gounod: *Répentir* (“*O Divine Redeemer*”); *Faust: Il était un roi de Thulé*. Thomas: *Mignon: Connais-tu le pays?* Puccini: *Tosca: Vissi d'arte; Madama Butterfly: Un bel di*. Herbert: *Heart o' mine*. Mexican folk song: *El Cafiro*. Rimsky-Korsakov: *Sadko: Song of the Indian Guest*. Logan: *Over the hills*. Bizet: *Carmen: Je dis que rien*. Bach-Gounod: *Ave Maria*. Haydn: *My mother bids me bind my hair*. Dvořák: *Songs my mother taught me*. Erich Wolff: *Ich bin eine Harfe: Alle Dinge haben Sprache*. Marx: *Hat dich die Liebe*.

Florence Easton, soprano; pianos; orchestras [from various 78-rpm originals].
• Rococo 5219. LP. \$5.95.

The English-born Florence Easton (1884-1955) made her debut at the Metropolitan Opera in 1917, and retired with a Brünnhilde (in *Walküre*) in 1936. Between those years she took on an incredible variety of roles in several languages. According to Max de Schauensee's information notes for this reissue, she was considered more reliable than glamorous, although she had her following. Collectors now know her, if at all, as the appealing silvery-voiced Brünnhilde in the final duet from *Siegfried*, recorded

with Melchior around 1930 and recently reissued by Odeon-EMI on its *Siegfried* compendium.

The present record includes acoustic recordings from around 1924; the Haydn, Dvořák, Wolff, and Marx songs are from electrical Victors made in the early Thirties. They all show a singer with a beautiful, clean-textured voice, somewhat hard in timbre but also (as in the *Mignon* aria sung in the original contralto key) capable of considerable warmth.

What Easton seemed to lack, if this disc is any criterion, was a sense of dramatic urgency. Her “*Vissi d'arte*” is decidedly uneventful, as is “*Un bel di*” up to the final passionate outburst. Since Easton had it in her to sing these final measures so compellingly, one suspects that she was merely ill at ease in front of a recording horn. Yes, she does sing in an array of languages, including French, German, Spanish, and Italian, but they all come out sounding like odd brands of English. The transfer to LP has been well handled, as is Rococo's wont. A.R.

RICHARD TAUBER: “*Richard Tauber Sings German Folksongs*”

Ach, wie ist's möglich dann: Du, du, liegst mir im Herzen; Im Wald und auf der Heide; In einem kühlen Grunde; Morgen muss ich fort: Frohe Botschaft; Der Mai ist gekommen: Lorelei; Alle Tage ist kein Sonntag; Ja, grün ist die Heide; Verloren: Herzblatt am Lindenbaum; Rose im Schnee; Schäferlied; Husarenlied; Auf Feldwache; Vergissmeinnicht; Tausendschönchen; Der Tauber; Der Dragoner; Verschiütt.

Richard Tauber, tenor; Mischa Spoliansky, piano; Percy Kahn, piano; orchestra, Frieder Weissmann, cond. [from various originals].

• CAPITOL T 10369. LP. \$4.98.

Each of my speaker cabinets weighs close to a hundred pounds, but I distinctly saw them floating around near the ceiling while playing this record. Many singers—German, Viennese, and otherwise—have attempted this kind of repertory, but Tauber was unique.

Why? It had to do, first of all, with the incredibly velvety quality of his voice, and the way it could wrap itself around every word and sentiment like idealized Christmas paper. But Tauber was more than a sentimentalizer; he was also an artist of the first rank. He had a shrewdness for effect that bespoke a mind and a dramatic instinct of the highest order. He knew the difference between Schubertian sentiment and the more overt sort embodied in these folk songs, and he operated with consummate ease on both sides of the line.

The contents of this album are drawn from a number of sources, including the large Parlophone collection “*Das Deutsche Volkslied*” once available as Decca 9537. The reprocessing does everything possible for these old discs, even restoring the bloom to the sirupy old orchestra that is heard in about half of the selections. A.R.

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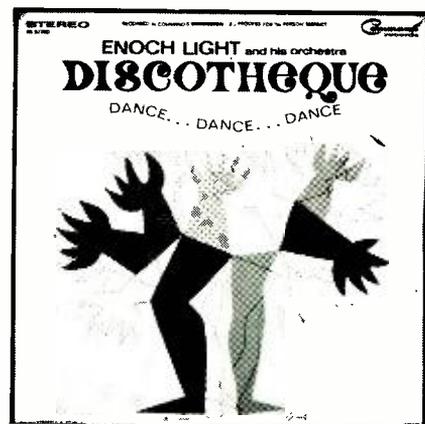
"Discotheque music is a mirror of the tempo of our time," Light has pointed out. "It's violent and driving. But its drive is nothing like the swing band drive or the society band drive that we've known in the past. It's basically a much more primitive

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At the heart of this new type of dance band is a rhythm section designed to provide all the primitive power that any dancer can cope with. Because guitars are the most important element in modern popular music a group of three guitars forms the core of the band — a solo guitar (played by Tony Mottola), a rhythm guitar (Al Casamente) and a bass guitar (Bucky Pizzarelli). Gathered around the guitars, supplementing and implementing their rhythmic and melodic potential are two drummers (Osie Johnson and Bob Rosengarden), a bass (Bob Haggart) and organ (Dick Hyman). These are the essentials of a discotheque dance band.

But to bring even more drive and excitement to these performances and to expand the fullness of the discotheque sound to the most vivid proportions, Enoch Light has backed up this basic group of instrumentalists with an eight-man brass section and an expanded saxophone section.

In addition to the Sound, the Beat
CIRCLE 21 ON READER-SERVICE CARD



and the Dances, there is one other essential for a proper discotheque: the music **MUST** be continuous. One tune leads directly into the next so that there is never a let-down, never a pause in the hypnotic continuity of beat and sound.

All the musical elements for a discotheque — the Sound, the Beat and the Continuity — have been brought together on this recording with absolute authenticity by Enoch Light. All you have to do is enjoy the dances.

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The Lighter Side



"Off the Beatle Track." *George Martin and His Orchestra. United Artists 3377, \$3.98 (LP); 6377, \$4.98 (SD).*

"The Beatles' Song Book." *Capitol 2116, \$3.98 (LP); S 2116, \$4.98 (SD).*

"A Hard Day's Night." *Original Sound Track. United Artists 3366, \$3.98 (LP); 6366, \$4.98 (SD).*

"Something New." *The Beatles. Capitol 2108, \$3.98 (LP); S 2108, \$4.98 (SD).*

THE Beatles Affair seems to be turning into a phenomenon of even greater proportions than was first suspected. The initial impact of these Liverpoolian rock and rollers on the teen-age population was outrageous enough in its exaggerations to make it obvious to any sensible adult that, once these comic excesses had been savored, the Britishers' moment would pass and something else would attract the fickle attentions of their audience. Now, as the first year of the Beatles is drawing toward an end, it does indeed seem quite possible that the audience may be diverted—to the Animals, the Rolling Stones, the Dave Clark Five, and other shaggy-haired wailers. But, remarkably enough, the Beatles themselves give every indication of being with us for quite some time to come.



There's more to Beatling than some people thought.

The first clue that there was more beneath the matted hair-dos than an ability to thump and twang came during the singers' encounters with American reporters on their arrival here last winter. Their sharp and ready wit was a distinct and pleasant shock to newsmen who may have felt beforehand that the only conversation worth reporting would arise from their own needling of the celebrities. The fact that the Beatles themselves found their situation amusing was certainly a man-bites-dog situation. Since then they have made this attitude quite specific in their film *A Hard Day's Night*, in which they prove to be superb comedians who fit into the comic spectrum somewhere between the Three Stooges and the Marx Brothers—guided, in this instance, by a script which sounds as if it were ghost-written by W. C. Fields.

Meanwhile, other talents of the Beatles have been coming to light as the overwhelming clutter of their introductory phase is cleared away. One member of the troupe, John Lennon, has shown a flair for satire in a book called *In His Own Write*. And the songs with which the group rose to fame, almost all written by Lennon and his colleague Paul McCartney, are turning out to be items of considerable melodic appeal when heard in other, more varied, settings. The previously underestimated potential of the Lennon and McCartney songs becomes quite clear on "Off the Beatle Track," which presents them in arrangements for a large orchestra conducted by George Martin (who conducted for their film). While some selections retain the Beatle beat, Martin has removed others completely from their original setting to give them unexpected musical scope. He uses a dark, exotic string voicing to create a haunting performance of *All I Gotta Do*; a harmonica brings a lonely, open prairie sound to *Don't Bother Me*; *Can't Buy My Love* becomes a striking vehicle for alto saxophone and solo piano, while a deep-voiced trombone choir gives *This Boy* a soaring beauty.

A move in the same direction is made by the Hollyridge Strings in "The Beatles' Song Book." Stu Phillips' arrangements, built on strings and reeds,

do not achieve so wide a range as Martin's, but when they escape from that too, too solid Beatles' beat (as does *I Saw Her Standing There*), they become delightful melodic cameos.

As for the Beatles' own recordings, the sound track of their film *A Hard Day's Night* and a collection called "Something New" (which includes

several songs from the film in addition to new selections) both display a mixture of the strong, early Beatles' attack and a slightly calmer, more mellow style of Beatling. These discs are primarily for those who still take their Beatles seriously and straight. The foursome's future, however, seems to lie in broader fields. J.N.W.

Jack LaForge: "Comin' Home Baby." Regina 309, \$3.98 (LP); S 309, \$4.98 (SD).

LaForge is a pianist who, in previous recordings, has generally been content to let his piano provide an incidental accent to primarily orchestral performances. On several selections here he follows the same policy, which is highly effective because the orchestra is an aggressive group with a glittering and propulsive attack. Most of the disc, however, is devoted to the work of a small group—LaForge's piano, an organ, vibes, and a rhythm section—a setting which gives greater emphasis to the pianist. LaForge has a clean, economic, and very rhythmic style, and displays a fondness for unison passages with vibes somewhat in the manner of George Shearing (but with greater drive). The performances are glossy and stylized, but they swing along brightly, helped considerably by the simplicity and directness of the group's approach to such familiar tunes as *Summertime*, *St. Louis Blues*, *You Are My Sunshine*, and *Lullaby of Birdland*.

Ketty Lester: "The Soul of Me." RCA Victor LPM 2945, \$3.98 (LP); LSP 2945, \$4.98 (SD).

Miss Lester attracted considerable attention during the past year both in the off-Broadway production (and recording) of *Cabin in the Sky* and in night club appearances. This debut disc for RCA Victor indicates why she made so strong an impression. She has an assured, sometimes vivid singing style, and a manner of giving positive projection to each syllable of a lyric that is somewhat like the deliberately full enunciation of Lena Horne. She has some of Miss Horne's electric quality, too, but she is sufficiently individual as a singer to avoid any suggestion of imitation. All of this comes through in these performances, but it is diluted in programming that seems designed to bury her merits. On one of her best personal presentations, the lovely Gershwin song *Looking for a Boy*, she has to battle a heavy arrangement played by a blaring band which often covers her voice. Such potentially useful songs as *I Want To Be Happy* and *The Talk of the Town* are reduced to very ordinary proportions by the slow, tuneless big-beat treatment they receive. But Miss Lester has spirit and a nice light touch (*Gotta Be This or That* and *Sweet Torture* give her opportunities to reveal this) and, as far as these rather routine circumstances permit, she manages to indicate that her talents are well above the level set by this disc.

Russ Morgan: "Does Your Heart Beat for Me?" Decca 4503, \$3.98 (LP); 74503, \$4.98 (SD).

"Music in the Country Manner." Capitol 2158, \$3.98 (LP); S 2158, \$4.98 (SD).

The Decca disc is made up of Morgan's recordings of his own compositions cut during his heyday as a bandleader. The Morgan hallmarks crop up again and again—the dramatic introductory cymbal crash, the leader's wah-wah trombone cutting acidly through the lush ensembles, and his unpretentiously attractive manner of singing. Morgan is able to offer a worthy body of tunes: his theme *Does Your Heart Beat for Me?*, *Somebody Else Is Taking My Place*, *You're Nobody 'Til Somebody Loves You* and the bouncy *Sweet Eloise*, among others. Like the songs by another band-leading song writer, Isham Jones, Morgan's tend to have a long, coaxing melodic line and, like Jones, he likes to play them with subtly dramatic accents. This is a worthwhile collection of the work of one of the best sweet bands of the big-band era.

The Capitol disc is a product of the contemporary Russ Morgan—a set of country songs (*Anytime*, *You Are My Sunshine*, *San Antonio Rose*, *Born To Lose*, etc.) done in the Morgan manner (wah-wah trombone, big cymbal) but presented in more casual and less distinctive fashion.

"Oklahoma!" John Raitt, Florence Henderson. Columbia OL 8010, \$4.98 (LP); OS 2610, \$5.98 (SD).

It is probably significant that, although Columbia is currently reissuing most of the studio-produced show albums it recorded during the Fifties, it has chosen to remake *Oklahoma!* rather than reissue its earlier version with Nelson Eddy, Virginia Haskins, and Kaye Ballard. Eddy was certainly a bit too much Eddy to be a satisfactory Curly, though John Raitt, who sings the role in this new recording, is, for different reasons, also unsuited to it. The rest of the cast, however—Florence Henderson as Laurey, Phyllis Newman as Ado Annie, and particularly Ara Berberian as Jud—are commendable selections. Among the prime merits of this new set are the orchestrations by Philip J. Lang, and Franz Allers' bright, enlivening leadership. The performances are notable, in particular, for the lusty spirit of *The Farmer and the Cowman*, the brass backing on *Kansas City*, and the use of tuba and vibraphone in the overture. The only weak point in an otherwise satisfying production is, oddly enough, Raitt, whose voice is too light

and thin for a role that requires a commanding robustness. Considerable stereo movement is evident in the opening scene, as Raitt sings *Oh, What a Beautiful Mornin'!*, but after that the emphasis is on front and center.

Lawrence Welk: "The Best of Lawrence Welk." Coral CXB 5, \$7.98 (Two LP); 7CXSB 5, \$9.98 (Two SD).

There is really nothing very mysterious about the Lawrence Welk mystique. Behind his stiff announcements and the corny surface of his presentation, he has an assemblage of topflight musicians who play the warhorses of every school of music in a polished but neutral fashion designed not only to please the largest possible audience, but to give that audience the feeling that it has very broad taste. On this two-disc set, for instance, *Clair de lune* is followed by *Lullaby of Birdland*—nominally a wide musical leap. But although the follower of serious music may yawn through *Clair* and the jazz buff may cringe at this *Lullaby*, Welk plays both with a disarming simplicity which is not apt to disturb unsophisticated tastes. Welk's variety is impressive: he covers show tunes, pop standards, jazz tunes, ragtime, pop classics, recent hits, stately waltzes and, of course, polkas—using a full band, a string ensemble, and a variety of small groups. The inclusion of two recordings apparently made in his earlier, less prosperous days—*Bubbles in the Wine* (his theme), and *Alexander's Ragtime Band*—recalls the piping, Mickey Mouse style typical of the days when he could not afford the arrangers and musicians whom he now—thanks to his television success—employs.

Sammy Davis, Jr.: "California Suite." Reprise 6126, \$3.98 (LP); S 6126, \$4.98 (SD).

Mel Tormé, who composed both the long *California Suite* (one disc-side) and the shorter songs on this Sammy Davis program, has a manner of writing very reminiscent of Willard Robison, the Deep River Music man who created many hauntingly lonesome songs during the '30s and '40s. Tormé's similarity is particularly noticeable in Davis' singing of *Born To Be Blue*, *A Stranger in Town*, and *Willow Road*. These, along with the now traditional *Christmas Song*, mark Tormé as one of today's more consistently interesting song writers although, like Robison, he gets relatively little recognition as a composer. Davis' flexible voice adapts readily to the Tormé style. He sings these songs much as Tormé does, but with a slightly fuller

voice which becomes just a shade too glittering when he moves into high notes. In contrast to the short songs, the long *California Suite* is a pretentious and self-conscious reply to Gordon Jenkins' *Manhattan Tower*. It lacks even the melodic merit that is the saving grace of Jenkins' treacherous bit of nostalgia.

Chris Crosby: "Meet Chris Crosby." M-G-M 4226, \$3.98 (LP); S 4226, \$4.98 (SD).

Dean Martin: "Dream with Dean." Reprise 6123, \$3.98 (LP); S 6123, \$4.98 (SD).

As Bing Crosby's sons have found, it takes a bit more than merely being a Crosby to project the vocal qualities that were (and, to some extent, still are) characteristic of Bing. Chris Crosby is the son of Bing's brother Bob, who also sings but is known primarily as the leader of one of the best of the big bands of the Swing Era. Chris, at twenty-one, is occasionally a vocal reflection of both his father and his uncle. The Bing influence can be heard in his easy, relaxed way of toying with a lyric and in his use of those deep, back-of-the-throat notes that his uncle dredges up when he wants to add a sly touch to a song. But Chris does not seem to be completely swayed by either father or uncle. Most of the time he goes his own way, which is a pleasant, light-voiced variant of today's shout and thump pop style. The disc includes several old standards—*Some of These Days*, *Always*, *All I Do Is Dream of You*, *The Glory of Love*—but they are all done in contemporary rock and roll style. It is on new, less familiar material, mostly ballads sung in reasonably straight fashion, that Chris's potential is made most evident.

The classic Crosby influence gets an unusually polished presentation on Dean Martin's disc, a set devoted to easygoing, afterglow treatments of *Confessin'*, *Melancholy Baby*, *Hands Across the Table*, and similar soft-light selections, sung to the gently nudging accompaniment of Barney Kessel on guitar, Red Mitchell on bass, Irv Cottler on drums, and Ken Lane at the piano. In his early days Martin was, stylistically, a dead ringer for Crosby. This has worn off since he established his own identity by applying a "hip" surface to his singing. But he can still take off that mask and go back to his basic Crosbyisms—and very nicely, too.

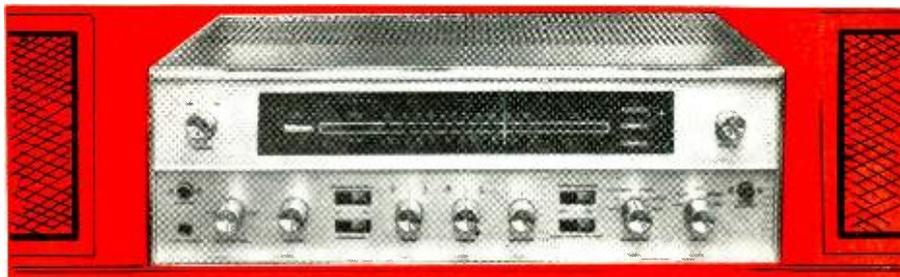
Les and Larry Elgart: "Command Performance." Columbia CL 2221, \$3.98 (LP); CS 9021, \$4.98 (SD).

The Elgart brothers operate one of the last surviving dance bands in the tradition of the big-band era that is *not* devoted to perpetuating the arrangements of one of the bands of that day—Tommy or Jimmy Dorsey or Glenn Miller, for instance. On this disc they move dangerously close to that idea by playing Charles Albertine's arrangements of some top hits of the Dorseys, Goodman, Harry James, Larry Clinton, etc. These are not copies, because the Elgart idiom involves a distinctive use of dark, heavy trombone

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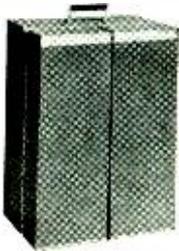
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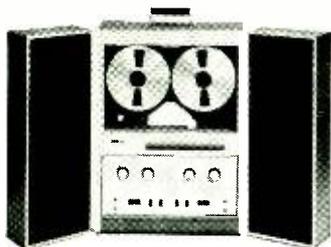
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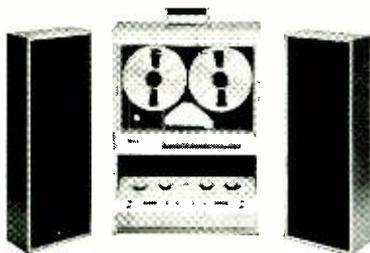
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and saxophone effects and a rather deliberate, slow beat. These trademarks sometimes get in the way—their versions of *Jersey Bounce* and *One O'Clock Jump* become plodding and lifeless to one who is familiar with the Goodman and Basie treatments. But *Song of India*, which once soared on the wings of Tommy Dorsey's trombone, acquires attractive body and drive from the Elgarts' potent saxophones; and even *Woodchopper's Ball*, which always swung pretty vigorously when Woody Herman played it, gains in vigor from the broad and lusty voicing in Albertine's arrangement.

Michel LeGrand: "Sings." Philips 200143, \$3.98 (LP); 600143, \$4.98 (SD).

Among France's talented LeGrands, Christiane is known as the singer (she has been a member of the Swingle Singers and the Double Six of Paris, and she gave a remarkable display of scat virtuosity on André Hodeir's *Jazz Cantata*), while her brother Michel has been equally celebrated as an unusually individualistic arranger and conductor. On this disc Michel moves into his sister's territory without abandoning any of his own: he sings songs he composed in arrangements he wrote, played by a band which he conducts. The startling thing here is not simply that Michel carries off his multiple roles with great success, but that a voice so nimble, so able, and so expressive has not been exposed on discs before. As composer, Michel has given himself a dazzling variety of material, including a soaring waltz, an eerily atmospheric piece, an amusing take-off on rock and roll, a bit of Bachiana, a deliberate and dramatic sketch, and a tumultuous tongue twister, among others. His approach is very French. He is deeply involved in every song, projecting a definite quality in each setting—intensity, or what the Portuguese call "saudade," or zest, or whatever the situation calls for. His lyrics are sometimes French, sometimes in the international language of vocalese; in either case he is completely communicative. A fascinating display by an extremely talented musician.

Maurice Chevalier: "The Young Chevalier." Capitol T 10360, \$3.98 (LP). "Young" is a relative term when applied to the Chevalier heard on this disc. The singer was actually in his forties when these performances were recorded in the 1930s. But that youthful zest which he can still summon to some degree even today in his seventies was in its fullest flower then. The songs are from his early French music hall repertory, not from the international material of his later and (to Americans) more familiar period. *Ma Pomme*, one of Chevalier's earliest successes (dating from his baggy pants days) which has remained with him throughout his career, is the best known of the songs in this set. Almost all of them are delivered with the sunny, bouncing effervescence that is the core of the Chevalier charm, a quality that helps to disguise the melodic thinness of a few of the tunes. This is more idiomatically French Chevalier than we expect in this country, but the personality he pro-

jects is completely familiar. Except for one selection on which the sound is thin and tight, the recording is generally quite good and, in two or three instances, remarkably full.

Ray Charles: "Have a Smile with Me." ABC Paramount 495, \$3.98 (LP); S 495, \$4.98 (SD).

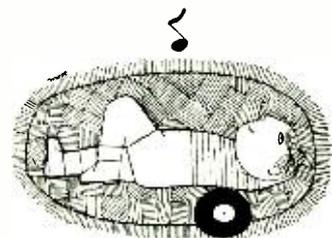
Louis Jordan: "Hallelujah . . . Louis Jordan Is Back." Tangerine 1503, \$3.98 (LP); S 1503, \$4.98 (SD).

Ray Charles's steady encirclement of the musical spectrum continues with this disc. Moving out of the blues field where he won his first fame, Charles went on to increasing success as he turned his attention first to pop standards and then to country and western songs. Now he has undertaken comic and novelty songs and, when the material is at least adequate, he proves as capable in this area as in others. On tunes which can accommodate his vigor and vitality—*Two-Ton Tessie* for instance, *I Never See Maggie Alone*, *Ma He's Making Eyes at Me*, *Feudin' and Fightin'*, or *Move It on Over*—he builds up a rhythmic joyousness that carries suggestions of two earlier joy makers, Fats Waller and Louis Jordan.

The overtones of the bubbling Waller may come as a surprise from the blues-oriented Charles, but Jordan is certainly a legitimate influence. In an appreciative note written for the Tangerine disc, on which Jordan returns to activity after more than a decade of silence, Charles admits to an early admiration for Jordan that helped to form his style both as a singer and as an alto saxophonist. Jordan's performances on the new disc are much as they were in the past. He still sings with rollicking abandon about *A Saturday Night Fish Fry*, *Coleslaw*, and a *Troubadour* who, as close kin to the man who ended stone-cold dead in the market, is now planted by the roadside. And he still plays his saxophone with raw, rasping enthusiasm. But his accompaniment has been "modernized." The light, airy rhythmic attack that was such a delightful part of Jordan's group in the 1940s has been replaced by the heavy, leaden thumping common to contemporary popular music. Jordan usually manages to rise above his accompaniment, but it is unfortunate that he should be saddled with such a handicap.

Tex Beneke, et al.: "New Top Hits in the Glenn Miller Style." Capitol T 2093, \$3.98 (LP); ST 2093, \$4.98 (SD).

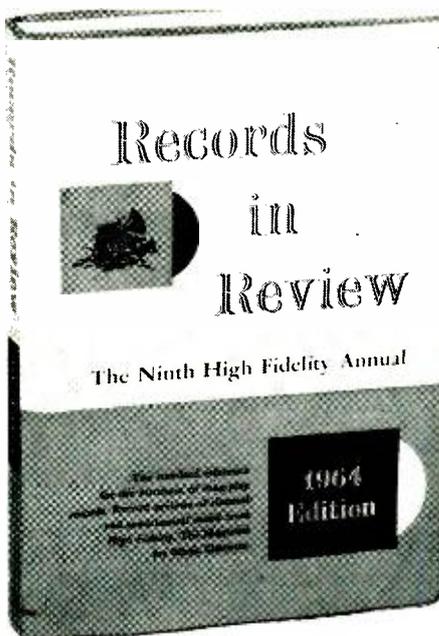
With three of Glenn Miller's vocal standbys—Tex Beneke, Ray Eberle, and The Modernaires with Paula Kelly—prominent in this set, the emphasis tends to be considerably more on singing than would be the case in genuine Miller perform-



ances. As it is, the distinctive Miller orchestral sound crops up from time to time behind the vocals, but just as often the instrumental sections have no particular relationship to the original. Ray Eberle has improved vastly since his Miller days, and he has little difficulty in making his three contributions—*Wives and Lovers*, *Stay with Me*, and *Charade*—the high points of the set. Tex Beneke still sings stolidly through his nose, although he reveals a stronger presentation than of old on *Lucky Old Sun*. The Modernaires continue the same vocal blend that was a familiar part of the overall Miller sound. There is little point in speculating on what course Miller himself might have followed, but it does seem doubtful that he would have tolerated the heavy, dragging rhythm occurring in some of these pieces.

Robert Maxwell: "Shangri-La." Decca 4421, \$3.98 (LP); 74421, \$4.98 (SD). Maxwell, a harpist who has had flashes of popularity in the past, is up on the record charts once again with a piece called *Shangri-La*. It is, without question, the dullest performance on the disc—a leaden, thumping arrangement played primarily by organ and saxophones, and including a short, ridiculously overblown saxophone solo. The rest of the selections are performed with taste and imagination by a group that is strong on woodwinds and uses an organ effectively along with Maxwell's harp. The tunes are good bases for interesting arrangements (the arranger is not credited)—*Bewitched*, *Strange Music*, *That Old Black Magic*, and others of this slightly exotic nature. Maxwell's harp is not a constant focal point, but is used for color and accent and an occasional brief solo spot. Except for *Shangri-La* and an equally ridiculous treatment of *It's Magic*, this is a lively and commendable set of performances.

Jacques Loussier: "Joue Kurt Weill." RCA Victor International 430.071, \$4.98 (LP). Loussier, a French pianist, was last represented on discs over here by some jazz interpretations of Bach that were frequently quite effective. This time he is off on a very different tack—playing straight (or, at least, nonjazz) piano interpretations of the songs of Kurt Weill. Most are from the composer's collaborations with Berthold Brecht although, to provide a change of pace from their acerbic flavor, Loussier has included from Weill's American period a pair of songs from *Johnny Johnson*, and *Stay Well* from *Lost in the Stars*. In view of the fact that a jangling piano is a traditional part of the accompaniment for Weill's European songs, it is not surprising that these songs make an eminently suitable piano program. There is a certain sameness in Loussier's approach (hence the value of the more gently melodic American songs), but this is largely ameliorated by the drumming of Christian Garros, who works with a furious attack made up of rolls and cymbal whacks that are wonderfully apt and delightfully entertaining. JOHN S. WILSON



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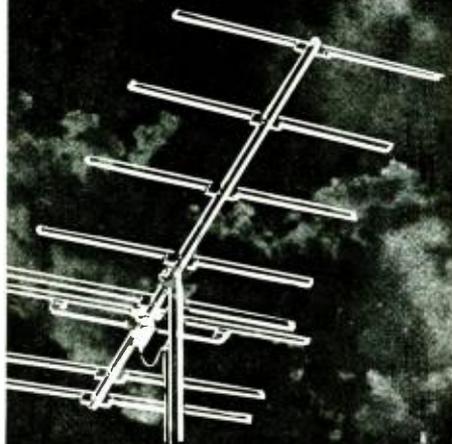
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FEATURE RECORD REVIEW

Continued from page 92

that it does not, but that is hardly the point in considering London's new release, which is a collection of eleven of the arias, each of them a splendid piece. The record's star is Joan Sutherland, who sings six of them. She is in excellent form here, and in her element. The pitch and rhythm problems that plague some of her recordings are conspicuous by their absence, and even the enunciation seems somewhat better, though it's still on the gummy side. Her first aria, "*Da tempeste il legno infranto*," is most exciting—the big, round tone is tossed out with abandon, and the runs are all pointed and shaped with extraordinary musical intuition. "*Tu la mia stella sei*" is not quite so well shaped, and emerges a little dull, while in "*V'adoro, pupille*" a small amount of sliding and smearing detracts from what is basically a limpid, lovely rendition of this fine piece. "*Piangere*" is blandishing, almost sentimental, but in its way exemplary—not another singer alive could make this approach persuasive. (Teresa Berganza gives the center section more bite, however.) Sutherland's final aria, "*Se pietà di me non senti*," is exquisitely done, with its slow, mournful line beautifully traced.

Margreta Elkins takes on two of Caesar's arias to generally good effect. "*Aure deli, per pietà*" is marred by some curiously unattractive soft singing, but the magnificent and difficult "*Va tacito e nascosto*," with its marching staccato accents and its fascinating horn obbligato (very well done, incidentally), could not be much better.

Monica Sinclair draws the exciting and demanding "*Si, spietata*," and while her singing is a bit rough and chesty, it is also vigorous and imposing, with fine command of the runs for so heavy a voice. The final all-embracing cadenza, though, emerges as almost comic, with a sudden crash down into a raw chest voice that could well be coming from a healthy baritone.

The tenor, Richard Conrad, has a covered, attractive voice and a very unusual flexibility, with the result that he meets the musical demands (including a genuine trill) nicely. There is not much brightness or resonance to the voice, though. Marilyn Horne makes a deep impression with "*Priva son*," which brings the record to an impressive close. I set the needle right back to the beginning of the band. More, if you please, of this steady, warm, balanced voice and unusual stylistic sense.

Bonyngé's accompaniments are very satisfactory, and the sound features good vocal/instrumental balance. But it also has an echoey quality, as if recorded in a medium-sized, resonant, empty auditorium.

In his Handel miscellany, Gérard Souzay applies himself conscientiously to half a dozen good arias, including one warhorse ("*Si, tra i ceppi*") and one aria from *Rodelinda* (Bertarido's "*Scacciata dal suo nido*"). This last he han-

dles very well, taking in the runs better than Miss Forrester, and breaking more often for breath, which is perhaps the better part of valor. "*Si, tra i ceppi*" also comes off well (though we are used to more of a true bass sound in this piece), and indeed everything emerges with M. Souzay's usual taste and sensibility, the possible exception being the piece from *Radamisto*, which leads into some throaty sounds in an attempt to sound hefty. It must be observed, however, that the light timbre and limited coloristic range of the Souzay voice are not ideally suited to a total realization of this music.

Such limitations are less noticeable on the other side of this record, which is devoted to arias by Lully and Rameau. Souzay is beyond doubt the foremost living exponent of this repertoire, and his performances are as polished and sensitive as one could ask. The only really familiar number is the *Air de Caron* from *Alceste*, which he sings with relish. Perhaps it is unfair to pass judgment on these numbers with the ear still full of Handel. There is a lot of melodic charm in the Lully arias, and good craftsmanship in the Rameau, especially in the aria "*Monstre affreux*," from *Dardanus*, but it seems like poor stuff alongside the Handel, and this despite the expert performances.

Let us not be too hard on the operatic efforts of the Messrs. Lully and Rameau. As these releases make abundantly clear, they were soon transcended by the work of one of history's supreme operatic composers.

HANDEL: *Rodelinda*

Teresa Stich-Randall (s), Rodelinda; Maureen Forrester (c), Bertarido; Hilde Rössl-Majdan (c), Eduige; Helen Watts (c), Unulfo; Alexander Young (t), Grimoaldo; John Boyden (b), Garibaldo; Vienna Radio Orchestra, Brian Priestman, cond.

• WESTMINSTER XWN 3320. Three LP. \$14.94.

• • WESTMINSTER WST 320. Three SD. \$14.94.

HANDEL: *Giulio Cesare* (excerpts)

Joan Sutherland (s), Cleopatra; Marilyn Harne (ms), Cornelia; Margreta Elkins, (c), Giulio Cesare; Monica Sinclair (c), Ptolomeo; Richard Conrad (t), Sextus; New Symphony Orchestra of London, Richard Bonyngé, cond.

• LONDON 5876. LP. \$4.98.

• • LONDON OS 25876. SD. \$5.98.

HANDEL: *Arias: Rodelinda; Tolomeo; Radamisto; Floridante; Berenice*

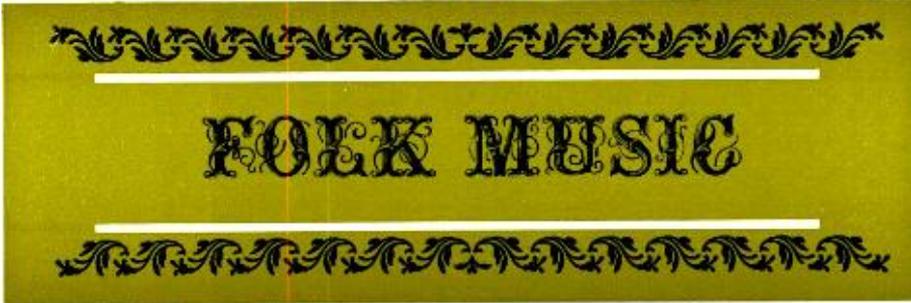
†Rameau: *Arias: Hippolyte et Ariette; Castor et Pollux; Dardanus*

†Lully: *Arias: Alceste; Cadmus et Hermione; Persée*

Gérard Souzay, baritone; London Chamber Orchestra, Raymond Leppard, cond.

• PHILIPS PHM 500051. LP. \$4.98.

• • PHILIPS PHS 900051. SD. \$5.98.



FOLK MUSIC

"Norway's Renowned Sandefjord Jentekor and the Meloditersetten." Capitol T 10374, \$3.98 (LP); ST 10374, \$4.98 (SD).

The sweet and limpid songs of Northern Europe are far too little known outside Scandinavia. This recording, encompassing a dozen ballads of surpassing beauty, provides a delightful entree into the musical riches of one of these nations, Norway. Two of that country's finest girls' chorales, the Sandefjord Jentekor and the Meloditersetten, range from lullabies to love songs with consummate skill and unflinching taste. But the excellence of the artists is overshadowed by the fascination of the ballads themselves: melodically superb, they have a curious cachet blended of the medieval and the rural. They reflect a world of princes and farewells, of darting sparrows, high mountains, and streams that leap in the brief Northern springtime. The recorded sound, despite a certain unevenness, preserves the girls' voices in all their freshness. An unusual record, with moments of piercing loveliness.

Taylor Vrooman: "Songs from a Colonial Tavern." Decca DL 4546, \$3.98 (LP); DL 74546, \$4.98 (SD).

Colonial America has received short shrift indeed from recording impresarios, but here Taylor Vrooman—a resident vocalist of Virginia's Colonial Williamsburg—does much to right the balance. As with so many aspects of Williamsburg, these catches and ballads ring with authenticity. Listening to them, one easily visualizes the smoky, boisterous ambience of an eighteenth-century tavern. The songs—*Lilliburlero*, *The Bailiff's Daughter of Islington*, *Beneath the Willow Tree*, etc.—are indistinguishable from the English originals; hence, while they offer little of purely American interest, they rightly emphasize our ancestors' involvement with Anglo-Saxon tradition. Happily, the aristocratic settlers of Virginia cast a more tolerant eye upon sin than did the granitic Puritans of New England, and Mr. Vrooman gives us a bawdy gem or two from their repertory. Although the singer's voice is slightly hard and edgy, his interpretations are uniformly virile and atmospheric. Anyone remotely interested in America's colonial past will treasure this disc. Excellent reproduction in both mono and stereo, with the latter quite impressive in the catches, where mezzo Jan De Gaetani and bass Marvin Hayes join the soloist to marvelous effect.

Ian and Sylvia: "Northern Journey." Vanguard VRS 9154, \$4.98 (LP); VSD 79154, \$5.95 (SD).

Another superb album by this pair of Canadian folk singers who are, as a team, without peer. Again we have the glinting interplay of counterpoint and harmony that is the Ian-and-Sylvia hallmark; again we have the sensitive interpretations and the fresh repertory that have characterized their previous releases. Their tender *Brave Wolfe* weeps for the gallant defender of Quebec; *Nova Scotia Farewell* captures the craggy Caledonian fatalism of that seaboard coast; Irish wit rollicks through *Little Beggarman*. But the most striking selection is an unaccompanied ballad of the Indian Wars called *Texas Rangers*: somehow, Ian and Sylvia—with an apparent simplicity that actually partakes of the highest artistry—project in all its terrible loneliness the shock of sudden death on the prairies. The ballad is neither lyrically nor melodically significant, but these gifted performers transmute it into a musical experience of stark emotional impact. As ever, Vanguard's reproduction is impeccable in both editions: the singers, however, have shaped their interpretations for two channels, and stereo is the version of choice.

Peter Heinz Kersten: "A Night in a Viennese Heurigen." Tony Sulzböck, zither; Orchestra. Capitol T 10371, \$3.98 (LP); ST 10371, \$4.98 (SD).

With the first grape harvest in late summer, every Viennese with a schilling to spare repairs to the gardens of Grinzing to tap the clear, light, new-pressed wine. And while they do so, zithers and violins and voices weave the same old blatantly sentimental musical tapestry that rejoiced their fathers and grandfathers before them. Here, sung in the soft Viennese German of baritone Peter Heinz Kersten, are the lovely old standbys like *Wien, du Stadt meiner Träume*; Tony Sulzböck's haunting zither ranges across a happily chosen program, focusing with particular sharpness on the bittersweet *Harry Lime Theme* from *The Third Man*. An extraordinarily pleasant and well-recorded release—a kind of spring-in-autumn.

Robert de Cormier Folk Singers: "Dance Gal—Gimme the Banjo." Command RS 865SD, \$5.98 (SD).

An exuberant, spectacularly recorded performance by Robert de Cormier's highly trained, tightly knit chorale of

twenty-five mixed voices. The singers offer a broad spectrum of traditional song, from the Elizabethan *Greensleeves* to the Yiddish *Tumbalalaika*, from the minstrel song *Raise a Ruckus* to the Polish courtship ballad *The Cuckoo*. Mr. De Cormier has burnished all to a high sheen, but rarely forsakes the authentic folk spirit of his selections. To my ear, the disc's finest moment comes in John Wheeler's spirited, hard-driving solo version of *Kilgary Mountain*; the weakest in an overblown arrangement of the shepherd song *Lou Bailero* from Canteloube's *Songs of the Auvergne*. Incidentally, the liner notes list that unhappy composer not once, but twice, as Joseph Canteloupe. *Sic transit gloria*.

Johnson, Carter, and Speer Families: "Old-time Family Religion." RCA Camden CAL 816, \$1.98 (LP); CAS 816(e), \$2.98 (SD).

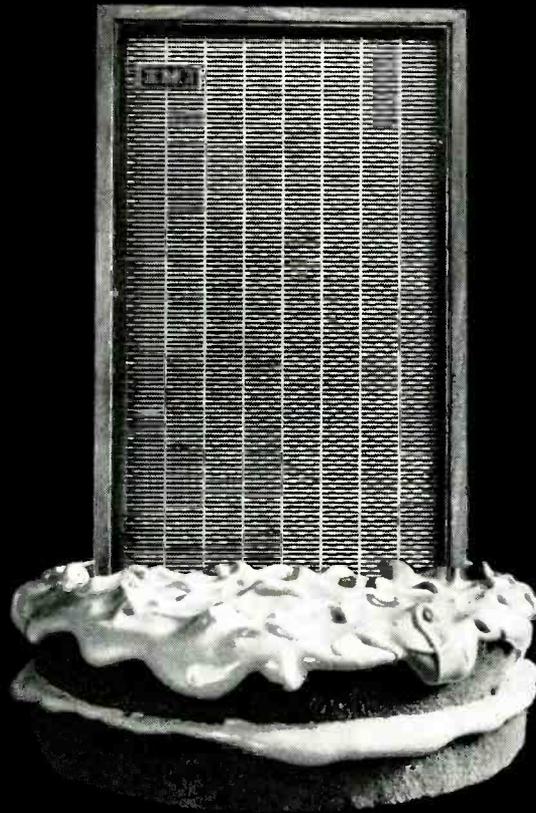
The era of the singing families of the South ended when TV eclipsed radio as the prime home entertainment medium of the U. S. But in the '30s and '40s virtually every radio station south of the Potomac had its gospel-singing family—and of them, the Johnsons, Carters, and Speers were perhaps the greatest. Their theology was fundamentalist Christianity, and humanity consisted only of the sinners and the repentant. But their singing was sincere and oftentimes moving, and, in any event, it formed a genuine offshoot of musical Americana. This recording, apparently garnered from older releases, catches the fervid era full-blown. My own favorites, the Carters, seem much closer to the soil than the more polished Johnsons and Speers; yet the most striking item here is the Johnsons' *Old-time Religion*. Technically, the reprocessed stereo seems less clearly defined than the mono.

Phil Ochs: "All the News That's Fit To Sing." Elektra EKL 269, \$4.98 (LP); EKS 7269, \$5.98 (SD).

The broadside (news sung in the form of a ballad for the benefit of medieval nonreaders) is making something of a comeback, but with a difference: it now takes the form of a commentary on the news, rather in the style of our syndicated pundits. But the young balladeers like Phil Ochs who have resurrected the art are mordant nonconformists. They hack viciously at our sacred cows, and often they strike the jugular. Ochs is acidly effective in his satire on our peculiar war effort in Southeast Asia, *Talking Viet Nam*, and he swings a sharp machete at the State Department in his *Ballad of William Worthy*. But, to my ear, his finest effort is a tribute to Woody Guthrie called *Bound for Glory*. The annotation would have you believe that Ochs is a reincarnated Walt Whitman. He is not. Sometimes his verses sink into turgid harangues; he is often naïve and occasionally succumbs to the cliché. But on balance, Ochs demands attention.

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Chet Baker: "The Most Important Jazz Album of 1964/65." Colpix CP 476, \$3.98 (LP); SCP 476, \$5.98 (SD). "Sings." World Pacific 1826, \$3.98 (LP).

Baker returned to the United States last spring after spending several years in Europe, where he was in fairly steady entanglements with the law. His work before the microphones since his return has not, as Colpix proclaims, produced the most important jazz album of 1964/65, nor was there any reason to expect that it might. When he left for Europe, Baker was an erratic, occasionally pleasant trumpeter and a singer whose lack of vocal quality was matched only by the ravishing effect his voice had on some teen-age girls. Now, using flügelhorn, his playing is more positive and more consistent. His ideas are still modest and relatively simple when he has a melody to cling to, but aimless when he is simply working with the changes. His singing is, if anything, more lifeless than ever. The best moments on the Colpix disc are contributed by tenor saxophonist Phil Urso, who generates some life and spirit in his brief solos and who keeps the ensemble passages crisp. "Chet Baker Sings" is something of an oddity—neither a reissue nor a new disc but an amplified version of a ten-year-old release. A guitar, played by Joe Pass, has been added unobtrusively but effectively to recordings of a group of ballads made by Baker in 1954 on which he plays trumpet and sings, accompanied by a rhythm section. His modest talents are displayed pleasantly, although the cumulative effect becomes monotonous. The fresh aspect of this disc is the lively and flowing piano of Russ Freeman.

Count Basie: "Basie Land." Verve 8597, \$4.98 (LP); 6-8597, \$5.98 (SD).

The slick Basie routine has become so formalized and is projected with such cold precision that it seems to have buried this potentially excellent group in a chromium-plated rut. In recent years Quincy Jones and Neal Hefti have provided Basie with many of his best arrangements and, in the process, have established what has become the present formula. Today they seem to produce instinctively what they have found to be tried and true for this band. The

danger arises when other arrangers—in this case, Billy Byers—are asked to work for the band, and feel impelled to come up with more of the same. The ten pieces by Byers here are skillfully written, and they are played impeccably. Unfortunately, they are completely predictable both in construction and in the accents of the performance. This is machine-made jazz or, to borrow the implications of one of Byers' titles, *Instant Blues*.

Dave Brubeck Quartet: "Jazz Impressions of Japan." Columbia CL 2212, \$3.98 (LP); CS 9012, \$4.98 (SD).

A tour of Japan by the Brubeck Quartet last spring produced this set of musical reflections by Brubeck, plus one piece by Leon Pober called *Zen Is When*. Japan appears to have had a good effect on Brubeck, for both his writing and his playing lean toward gentleness and simplicity, and omit entirely the heavy-handed posturing which sometimes characterizes his work with the quartet. And proceedings are enlivened by Paul Desmond's airy saxophone solos. There is very little about this disc that is overtly Oriental, aside from a few brief introductory effects. It is, rather, a low-keyed, melodic performance of the kind in which both Brubeck and the Quartet are at their most ingratiating.

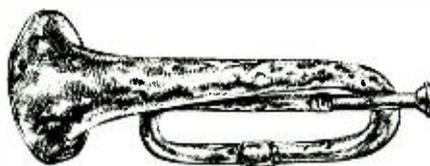
Teddy Charles and the All Stars: "Russia Goes Jazz." United Artists 3365, \$3.98 (LP); 6365, \$4.98 (SD).

"Russia Goes Jazz" may have timely sales appeal as a title, but it is bound to put a strain on the musicians who have to create something to go with it. Teddy Charles's solution has been to use themes by Stravinsky, Prokofiev, Rimsky-Korsakov, Tchaikovsky, and Khachaturian as the basis for arrangements in a jazz fashion. Charles has been ingenious (Mal Waldron also contributed one

effective arrangement), and he has brought together three excellent performing groups which include Jerome Richardson, Jimmy Giuffrè, Zoot Sims, Jimmy Raney, Jim Hall, Howard McGhee, Pepper Adams, and Osie Johnson. They produce a number of good solos and give the ensemble passages a clean, appreciative reading. For the most part, however, there seems to be little point to this juxtaposition of jazz and Russian composers—with one exception: *Danse Arabe*. It is skillfully entwined with Miles Davis' *Milestones* and decorated with excellent solos by Richardson (flute) and Adams (baritone saxophone), spurred on by Johnson's sterling drumming.

Duke Ellington: "Daybreak Express." RCA Victor LPV 506, \$4.98 (LP). "Ellington '65." Reprise 6122, \$3.98 (LP); S 6122, \$4.98 (SD).

Middle and modern Ellington are represented on these two discs. The Victor set consists of recordings dating from 1931 through 1934, most of which have been previously unavailable on LP. This was a period when the classic Ellington band had taken form (all the major Ellingtonians except Rex Stewart and Ben Webster were in this band), and Duke was moving into *rapprochement* with a broad popular audience beyond the core of hot jazz fans who had been his main support until then. There are magnificent examples of Ellington ensemble creativity here: the roaring, swirling *Daybreak Express* (that epitome of jazz train pieces); *Stompy Jones*, building in intensity without losing its easy, relaxed quality; the moody *Rude Interlude*; and the striking directness of *Dear Old Southland*. The subtler side of Ellington comes out in his *Solitude*, a superb performance quite different from the version of the same tune he recorded for Brunswick at this time. And in the same vein are the amusing variant of Liszt entitled *Ebony Rhapsody*, and the suave treatment (with muted brass passages) of *Limehouse Blues*. Cootie Williams and Johnny Hodges are pillars of strength all through the set; but the most striking contributor is Tricky Sam Nanton, whose trombone was such an essential part of the Ellington sound. The disc ends with a pair of Ellingtonian





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treatments of pop tunes of the day, *Live and Love Tonight* and *Troubled Waters*.

The pop field, too, provides the focus for his new Reprise disc, consisting of today's *Hello Dolly*, *Fly Me to the Moon*, *More, Never on Sunday*, among others. It can be argued that Ellington writes better tunes for his band than any outsider can; but, by the same token, no one plays a pop tune with quite the flair of the Ellington band. With the rich ensemble as a setting, and with soloists such as Lawrence Brown, Hodges, Williams, Harry Carney, and Russell Procope—not to mention the piano player himself—these songs are endowed with an exotic elegance that could come from no other group. The result may not be the most inventive form of Ellingtonia but, in the realm of pop music, it is in a class by itself.

Doc Evans—Doc Souchon: "Source to Delta; or, Doc Meets Doc." New Orleans Originals 1929, \$5.00 (LP). (Available from the New Orleans Jazz Museum, 1017 Dumaine St., New Orleans, La. 70116.)

This meeting between two hardy proponents of traditional jazz—Doc Evans, cornettist, of Minneapolis (the source of the Mississippi . . . or nearly) and Doc Souchon, guitarist and singer of New Orleans (delta . . . or nearly)—brings together a group of kindred spirits who view the traditional approach to jazz as a vital, contemporary means of musical expression, not an exotic style that calls for respectful re-creation. They lace into a varied collection of tunes—some to be expected (*Mandy*, *All of Me*, *Original Dixieland One-Step*), some out of a neglected corner of the musical attic (*Don't Leave Me Daddy*, *With You Anywhere You Are*, *Silver Bell*)—all played with the carefree insouciance of musicians who are content to go their own way and to rise or fall on their own abilities.

And they rise. Evans and clarinetist Raymond Burke are among today's most consistently satisfying performers on their instruments, and their consistency does not fail them here. Pianist Armand Hug produces a series of delightfully jaunty solos, and Souchon, whose lack of any pretension as a vocalist sometimes leads him to overemphasize the hoarsely unmusical qualities of his voice, underplays his singing very effectively on a slow treatment of *Baby, Won't You Please Come Home*. Despite the inclusion of some rarely heard tunes, the highlight of the disc comes on that old warhorse *Original Dixieland One-Step*, when, after a series of fine solos, the band gets together for a ride-out ensemble that achieves an incredibly exciting impact. The disc was sponsored as a fund-raising device for the New Orleans Jazz Museum by John Lucas, a jazz enthusiast of long standing who now lives in Rome.

Johnny Hodges: "Everybody Knows." Impulse 61, \$4.98 (LP); S 61, \$5.98 (SD).

Hodges is heard with a big band which is essentially the Duke Ellington orches-

tra (without Duke, Cootie Williams, or Sam Woodyard) and an octet drawn from the big band. In a situation such as this, one does not look for surprises. Hodges' peerless work on alto saxophone is a known quantity, and so are the Ellingtonians. If the material is adequate, the results should be worth hearing. In this case, the material is far more than adequate. There are a pair of old Ellington standards—*I Let a Song Go Out of My Heart* and *Don't Get Around Much Any More*—which are given fresh and vital new performances; a rollicking old Hodges favorite, *The Jeep Is Jumpin'*; one of the altoist's lush, romantic show-cases, *A Flower Is a Lovesome Thing*; an Ellington piece called *Main Stem* with which Hodges is not closely associated, serving as a fine vehicle for some brilliant trumpet playing by Ray Nance; and two of the new selections in the set, on which Nance also shines: *Everybody Knows* and *310 Blues*. The varied and generally superior selections here contribute toward making this one of Hodges' best collections.

Jazz in the Classroom, Vol. 8: "A Tribute to Duke Ellington." Berklee 8, \$3.95 (LP); S 318, \$4.95 (SD).

In turning to Ellington as a source, these eight students of the Berklee School of Music in Boston have produced an album that is, in several respects, rather unexpected. For one thing, the tunes they have chosen are, to a great extent, from the more esoteric regions of the Ellington repertory—*Reflections in D* (originally a piano improvisation), *Falling Like a Raindrop* and *Star-crossed Lovers* from Duke's *Shakespearean Suite*. What's more, Duke's son Mercer, and his alter ego Billy Strayhorn, appear as composers almost as often as Ellington himself.

The Berklee students make no attempt in their arrangements to capture the Ellington sound or feeling, but go off on tangents of their own. In the long run, the collection turns out to be less a tribute to Ellington than to Sadao Watanabe, a Japanese alto saxophonist and flutist who is featured on almost every selection. Watanabe is an altoist with Charlie Parker roots and a Phil Woods surface, who plays with tremendous assurance. Even though he is still a student, Watanabe is already a remarkably well-developed performer who needs only a positively personal touch to stand with the best of contemporary altoists. But the arrangers, while avoiding Ellingtonianisms, have found nothing very positive as a replacement. Most of their efforts fall into the modern jazz mainstream and what color there is in these performances stems largely from the soloists—primarily Watanabe and Mike Gibbs, a South African trombonist who sounds as though he were in training for the Stan Kenton band of the 1940s.

Charles Mingus: "Plays Piano." Impulse 60, \$4.98 (LP); S 60, \$5.98 (SD).

These performances, in which Mingus plays unaccompanied piano throughout, add up to one of the most revealing jazz

records I have ever heard. Mingus, the explosive, angry man of jazz whose desire to fight the entire world single-handed has been expressed time and again in performances with his various groups (with whom he usually plays bass), becomes a completely different person when he sits down at the piano. He enters a world that is calm, peaceful, and full of gentle, unhurried, poignant melody. As Nat Hentoff points out in his annotation, Mingus seems able to express "the more innocent elements of his personality" through the piano. It is, one suspects, the existence of this very innocence that helps to create the headlong fury emerging in much of his music with an ensemble.

Moreover, in his piano soliloquies Mingus makes his connection with Duke Ellington unusually clear. The similarity between some of his piano reflections and the set of piano improvisations recorded by Ellington for Capitol several years ago is often startling. At the same time, Mingus clarifies the ties between Ellington and Thelonious Monk, a line of descent often remarked upon but seldom analyzed. Mingus provides the bridge between them, for his playing is as clearly related to Monk as to Ellington. (It is interesting to find that the pop tunes included here are ones favored also by Monk—*I Can't Get Started, I'm Getting Sentimental Over You, Body and Soul, Memories of You.*) Aside from these standards, Mingus includes several so-called "spontaneous compositions" bearing such titles as *Myself When I Am Real, She's Just Miss Popular Hybrid, Compositional Theme Story*, and *Roland Kirk's Message*. To a great extent, he is dealing with ideas which may stir him to roaring spells of musical anger on other occasions, but here, alone at the piano being "Myself When I Am Real," we get a very different picture. It adds an essential dimension to a musician who is assuming larger and larger significance among the major figures in contemporary jazz.

Jack Teagarden: "The Golden Horn." Decca 4540, \$3.98 (LP).

This collection rounds out the Teagarden picture provided by the three-disc Epic set "King of the Blues Trombone," which leans heavily on Teagarden's work with pickup groups in the late Twenties and early Thirties, and by Capitol's "Tribute to Teagarden," which focused on the late 1950s. Decca takes Teagarden from a Red Nichols session in 1929 when he sang *Basin Street Blues* (using traditional blues verses rather than the lyrics he later made familiar) to a 1953 *Body and Soul* by Teagarden's family band (with brother Charlie on trumpet and sister Norma on piano) which features a gorgeous trombone solo. In between there are the four excellent sides made in 1931 with the Eddie Lang—Joe Venuti All Stars, which include strong and forthright solos by Benny Goodman.

From the Forties come three pieces with Eddie Condon groups on which Teagarden's singing and playing are consistently commendable even though some of his colleagues are erratic. His period with

Louis Armstrong's All Stars is represented by *Bucket's Got a Hole in It*, a selection in which Barney Bigard is heard in a beautifully fluid clarinet solo but on which Teagarden's voice is startlingly thin and strained.

Art Van Damme Septet: "The New Sound." Columbia CL 2192, \$3.98 (LP); CS 8992, \$4.98 (SD).

Van Damme was, for many years, one of the more mysterious winners of jazz polls—mysterious in that his accordion performances were apt to be of the cocktail variety on which voters in jazz polls usually frown. He was generally heard with only a rhythm section as accompaniment. Now he has formed a seven-piece group which not only permits more venturesome voicings but which, in its choice of instruments, produces some unusual and attractive ensembles. Van Damme is using two flügelhorns, a trombone, and a baritone saxophone along with the usual bass and drums. The combination makes for a dark, heavy timbre in which the accordion blends smoothly on pieces such as *Smoke Rings* and *Once Upon an Island*. Mike Simpson's baritone saxophone engages in interesting give-and-take with the accordion on a bouncy piece aptly called *Jing a Jing*, and Johnny Howell has a beautifully flowing flügelhorn solo on *Mit Flügel*. But Van Damme is the main soloist, and he has not changed: he is a pedestrian jazz performer but a pleasant cocktail stylist. This time, at least, his surroundings are more interesting than in the past.

Mary Lou Williams. Mary 32843, \$4.98 (LP); S 32843, \$5.98 (SD).

Mary Lou Williams, a major jazz pianist and arranger, became so deeply involved in religion ten years ago that she retired from music, returning only when she was convinced that she could further her religious and charitable interests through performing. One of her objectives now, in recording on her own label, is to provide funds for the Bel Canto Foundation, which she established to rehabilitate sick musicians. On this disc her playing has depth and thought, in addition to a freshness that is astonishing in one who has been working in this idiom for almost forty years. Her interpretations of *It Ain't Necessarily So* and *My Blue Heaven* are warm and glowing reexaminations of tunes usually taken for granted. Included on this disc, too, are four of her religious compositions, sung by a choir with orchestral accompaniment. In three instances, the relationship to the composer's jazz background is slight, although her *Black Christ of the Andes* is a moving work on its own terms. *Praise the Lord*, however, is an unusual amalgam of gospel song and jazz; through the strength of its jazz elements it achieves an even more powerful expression than those straight gospel songs which build to a fervid frenzy. Miss Williams' piano solos and her religious works make somewhat strange disc companions, but in this case the conjunction provides a rewarding report on the current activities of a brilliant jazz musician. JOHN S. WILSON

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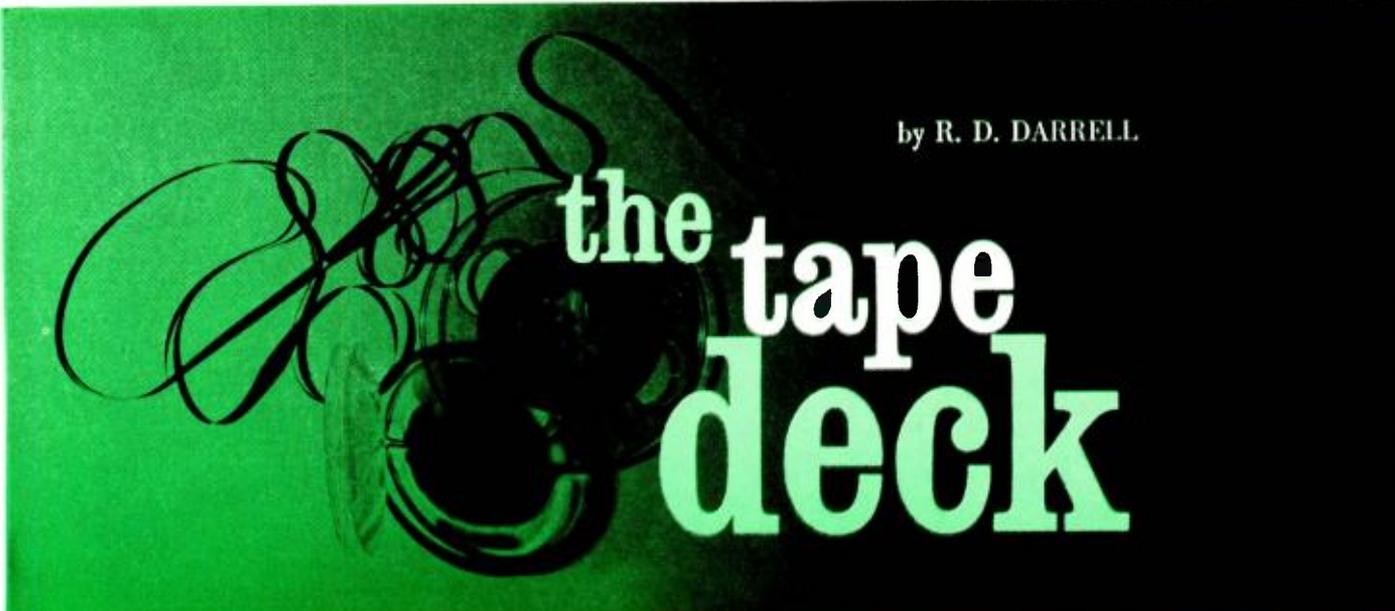
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by R. D. DARRELL



the tape deck

This month's Tape Deck includes contributions by Robert C. Marsh.

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR FTC 2181. 42 min. \$8.95.

Those who have the admirable four-track tapes of Bruno Walter or William Steinberg will presumably retain their present loyalty in the face of this new rival, for Leinsdorf is here cast as the Furtwängler of Huntington Avenue, providing an unorthodox performance which Victor has recorded in its big boom technique—an approach that makes Symphony Hall as much a participant as the Boston Symphony.

This remarkable contrast is that heard when the present release is played against the older, two-track stereo tape by the Boston orchestra under Charles Munch. The Munch version is also lacking in orthodoxy, but it has many a beauty which the Leinsdorf fails to match. More than this, it has a far more vivid orchestral sound (due in part to closer microphone placement) and far more effective stereophony. (The opening of the fourth movement is an ideal example of these qualities.)

If we infer ends from means, the new set aims at a sort of "king-sized mono" sound, the effect produced by small stereo tape decks with built-in speakers or console-type home machines with the speakers placed only three or four feet apart. In this instance the heavy reverberation could produce the effect of rich orchestral sound, while the limitations of the equipment would conceal the lack of well-defined directionality. (The speakers in my living room are approximately fifteen feet apart. For tests of this sort I keep a second pair with about half that separation.)

Interpretatively, Leinsdorf offers a performance that is consistently broad and

expansive in the first three movements without building to any really notable heights, as if a viewpoint were being imposed from a state of emotional detachment. The finale is faster, tighter, and rhythmically more vigorous than you would expect from the preliminaries. If Leinsdorf had found this mood earlier in the proceedings, much would have been improved. R.C.M.

DVORAK: *Symphony No. 9, in E minor, Op. 95 ("From the New World")*

†Smetana: *My Country, No. 2: Vltava ("Moldau")*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• • ANGEL ZS 35615. 54 min. \$7.98.

Don't write off this taping of the *New World*, the eighth or so, just because you happen to know that the recording itself dates back to 1959 (or that the same forces have recently made a new disc version for DG). The Berlin Philharmonic's glowing performance remains an aural delight in this admirably processed, early, but still hard-to-beat example of the purest and most auditorium-authentic stereo technology. Interpretatively, though, Von Karajan is considerably less successful than his engineers: while the present performances are quite appealing in some ways, each lacks the gripping, propulsive vitality that would enable it to match the best "concert"-type readings; and there is no piquant evocation of either work's distinctive Czechish qualities. For that matter, I've yet to hear an ideal (by my standards) *New World* on tape, although just short of that both the Walter/Columbia and Kertesz/London versions have much to recommend them. And there are two well-contrasted rivals for first *Moldau* honors: a majestically expansive Szell reading for Epic and an exuberantly sparkling one by Kertesz for London. R.D.D.

MAHLER: *Symphony No. 8, in E flat*

Soloists; Combined University of Utah Choruses; Children's Chorus from the Salt Lake City Schools; Utah Symphony, Maurice Abravanel, cond.

• • VANGUARD VTP 1687 (double-play). 75 min. \$11.95.

Just as tape benefits operatic recordings by eliminating breaks, so Mahler's gigantic score profits when the number of pauses unscheduled by the composer is reduced to one. (It coincides with the end of the second record in the disc version.) Unfortunately, this leaves a long expanse of blank tape at the close of the second track where a few Mahler songs might have been included without any substantial increase in tape duplicating costs.

My extended review of the Mahler Eighth and its recording history [HIGH FIDELITY, July 1964] need not be revised in the light of the tape edition. The transfer to reels provides frequency emphasis slightly different from that on the discs. There is more vivid registration at the extremes of the frequency range in the tape format, and the acoustical qualities of the hall are more pronounced. Somehow or other, the tape gives you a better sense of its spaciousness and a greater sense of contact with the performers.

Reviewing the discs, I spoke of a front-row balcony perspective. That should now be amended, I was sufficiently impressed by the discs to drive, while on vacation in August, a few hundred miles out of my way in order to have a look at the Mormon Tabernacle. There I discovered that the Tabernacle has a balcony, but a shallow one, and that the microphones apparently were placed about midway on the main floor. Once you have seen the hall, the skill of the engineers in achieving clarity and perspective is fully appreciated, since the

Continued on next page



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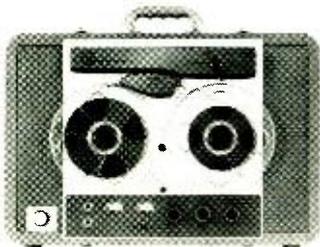
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THE TAPE DECK

Continued from preceding page

excellent qualities of the orchestral and vocal performances could easily have been dulled through uncontrolled reverberation. Instead, Abravanel has provided the first really satisfactory recorded likeness of one of the monumental orchestral works of this century. It is rather perplexing, therefore, that a Tabernacle guide tells you that Leonard Bernstein once appeared there, but makes no reference (unless asked) to the Utah Symphony or its fine conductor. R.C.M.

PUCCHINI: *Manon Lescaut*

Renata Tebaldi (s), Manon Lescaut; Mario del Monaco (t), Chevalier des Grieux; Fernando Corena (bs), Geronte; et al.: Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

• • LONDON LOS 90080. Two reels: approx. 69 and 37 min. \$16.95.

When a highlights reel representation of this performance appeared last year, I had the foresight to suggest that the marked appeal of the excerpts well might provoke a popular demand for more, and apparently that's just what has happened. Here is *Manon Lescaut* in its entirety, deftly processed so that each of the acts is complete on a reel side, and sounding better than ever—both as a memorable example of British engineers' early mastery of unexaggerated stereo technology, and as one of the most effective vehicles ever enjoyed by Tebaldi and Del Monaco.

This release also warrants special comment for an ingenious new solution to the long-standing problem of supplying librettos for large-scaled opera tapings. In place of the original small-sized reproductions of disc-album booklets (which were almost impossible to read), or the offer of the full-sized booklets via postcard request. Ampex—formerly United—Stereo Tapes' new policy is to issue completely reset libretto-booklets which are small enough in page size to include in 7-inch reel boxes, yet large enough to be easily readable. R.D.D.

SCHUBERT: *Symphony No. 4, in C minor ("Tragic"); Symphony No. 5, in B flat*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.

• • LONDON LCL 80143. 104 min. \$7.95.

In the past, the Schubert Fifth has appeared on tape as a subordinate work to more popular scores by the composer. It is encouraging to note that it is now regarded as sufficiently well established in its own right to provide support for the *Tragic* Symphony, which tape collectors may now acquire in a thoroughly effective and sympathetic performance.

The problem in the Schubert Fifth is to establish a tempo with the proper

brisk pulse and yet allow the leeway to accommodate a comfortable melodic flow. None of Münchinger's rivals manage this quite as well as he. Either they rush the theme, or they let it drag—a most unhappy set of alternatives from which to make a choice. Fortunately, the decision is no longer necessary. This is the set to have. It is beautifully paced throughout, balanced with a keen sense of Schubertian orchestration, and focused on the youthful high spirits of the wonderful lyric themes.

The *Tragic* Symphony is the most serious of the composer's early works for orchestra. Europeans appreciate it for its sincerity and genuine human drama, making due allowance for the fact that the nineteen-year-old Schubert had only an intimation of real tragic experience. Münchinger sees it in its proper scale and plays it with obvious respect.

The recording is characteristic of London's fine work with the Vienna ensemble. R.C.M.

TCHAIKOVSKY: *The Sleeping Beauty, Op. 66: Orchestral Suite. Swan Lake, Op. 20: Orchestral Suite*

Philharmonia Orchestra, Herbert von Karajan, cond.

• • ANGEL ZS 35740. 42 min. \$7.98.

I've been so vociferous in the past about the desirability of knowing the great Tchaikovsky ballets in their entirety, rather than in "chicken-in-parts" sampler suites, that I've been halfhearted about even such fine two-sided highlights tapings as the Ormandy/Columbia *Sleeping Beauty* and *Swan Lake* or the Fiedler/RCA Victor *Swan Lake* only. The same reservations apply here to these even shorter excerpts, though the smoothly spread, translucent stereo recording (of 1960) is still sonically delectable, with ringingly sonorous climaxes, and the tape processing boasts wonderfully quiet surfaces. Von Karajan's tautly controlled but not notably graceful readings are quite effective in "concert" rather than balletic fashion, but this reel's over-all merits are confined primarily to its possible utility as a steppingstone to more extensive—and illuminating—representations of the two Tchaikovsky masterpieces. R.D.D.

WAGNER: *Götterdämmerung: Siegfried's Funeral Music; Lohengrin: Prelude; Meistersinger: Prelude; Parsifal: Prelude and Good Friday Spell*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCT 80140. 51 min. \$7.95.

Tapes of Wagnerian excerpts have sometimes displayed an unfortunate preoccupation with the composer's orchestration rather than his musical ideas. Ansermet tends to set things right, for his emphasis remains on matters far more elevated and artistically interesting than sound effects.

The instrumental lines here retain the same lean quality that marked the disc version but, again, this is not so much "French" Wagner as meticulous Wagner, conceived and realized by a master of nuance and color. The *Parsifal* extracts are the finest thing on the reel, highly individual performances which reflect Ansermet's stature among the senior conductors of the day. Elsewhere listeners accustomed to the Germanic approach may search for more forthright registration and fatter sonorities, with Bruno Walter obvious (and severe) competition in the *Meistersinger*. Yet in music as familiar as this, Ansermet's reserve and sensitivity contribute valuable qualities. This is Wagner with other than Teutonic emotional overtones, achieved with finesse. In those terms, it is quite an interesting production. R.C.M.

CATHERINE CROZIER: *Organ Recital (Program No. 1)*

Catherine Crozier, organ.
• • AEOLIAN-SKINNER ASC 502. 56 min. \$7.95.

ALBERT RUSSELL: *"Two Great Organs"*

Albert Russell, organ.
• • AEOLIAN-SKINNER ASC 501. 52 min. \$7.95.

These two releases practically corner the market for "firsts." They represent the initial tape appearance of the Aeolian-Skinner label (distributed by Ampex Stereo Tapes), as well as the tape debuts of both Miss Crozier and Mr. Russell, and the first tape editions of nearly all the selections in both programs. Each reel is a model of tape processing (except for a few slight preëchoes at the beginning of Russell's Side A), and an example of superbly authentic, acoustically spacious, genuinely wide-range stereo recording. But the music itself is likely to appeal for the most part only to organists and organ specialists.

Miss Crozier's competent if somewhat dutiful-seeming performances feature the ultraromantic Reubke *Sonata on the 94th Psalm* and a scarcely less synthetic (to my ears!) Roger-Ducasse *Pastorale* in a program which also represents shorter works by Jean Langlais and Jehan Alain—all played on the richly "symphonic" Aeolian-Skinner organ in the Auditorium of the World Headquarters of the Reorganized Church of Jesus Christ of Latter-day Saints in Independence, Missouri. On the new Philharmonic Hall organ in New York's Lincoln Center, Mr. Russell plays a pretentious Dupré *Preludio*, along with the musically more interesting Buxtehude *Prelude and Fugue in D*, Bach *Chorale-prelude S. 671*, and an impressionistically poetic *Gregorian Paraphrase* by Langlais. The remainder of the tape is devoted to Mr. Russell's "home" instrument—that of the Asylum Hill Congregational Church in Hartford, Connecticut—for less tense, more infectiously zestful performances

of a long Introduction, Passacaglia, and Fugue by the Canadian composer Healey Willan, and a piquantly transcribed Handel harpsichord suite in G minor which, brief as it is, boasts (to my mind, at least) more genuine musical rewards than all the more ambitious essays combined! R.D.D.

BIRGIT NILSSON: *"Birgit Nilsson Sings German Opera"*

Weber: *Oberon: Ozean, du ungeheuer!*
Der Freischütz: Leise, leise. Beethoven: *Fidelio: Abscheulicher! Wo eilst du hin?*
Wagner: *Lohengrin: Einsam in trüben Tagen (Elsas Traun).* *Tannhäuser: Dich, teure Halle.* *Die Walküre: Der Männer Sippe; Du bist der Lenz.*

Birgit Nilsson, soprano; Covent Garden Opera Orchestra, Edward Downes, cond.
• • LONDON LOL 90081. 42 min. \$7.95.

Despite her stature as an artist, Miss Nilsson's two earlier recital reels have been—interpretatively at least—relatively unimpressive. The present German repertoire, obviously far better suited to her temperament, reveals her not only in magnificent voice throughout, but also, in the great *Oberon* and *Fidelio* scenes particularly, as an assured mistress of acting. The tremendous *Ozean!* aria is so successful, indeed, that it tends to overshadow both the beautifully sung but much less exciting Wagnerian excerpts, and also a *Freischütz* aria which can't be seriously faulted vocally, yet lacks the girlish exultancy so essential to the role of Agathe. One of the better aria tapes to date, excellently processed and recorded (if with relatively distant miking), this release could have been ranked even higher if the soloist's gifts had been matched by those of a comparably eloquent conductor. As it is, Downes's orchestra plays admirably, but his own readings of the scores seldom rise above the level of routine accompaniments.

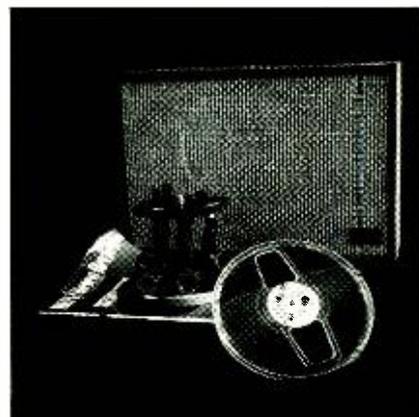
R.C.M.

EUGENE ORMANDY: *"Rêverie and Other Romantic Favorites"*

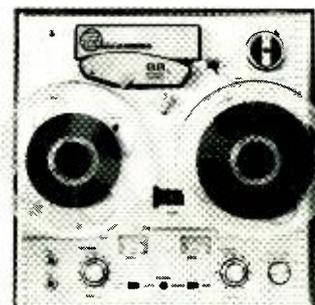
Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 620. 56 min. \$7.95.

I'm not just cracking wise when I cite this reel as an ideal example of "classical mood music"! That's just what it is; an anthology of generally quiet, highly romantic, favorite short works, all of which (with the possible exception of the title piece, William Smith's orchestration of the Debussy *Rêverie* for piano) have appeared previously either as parts of larger works or as fillers in miscellaneous albums. In the first category are the Chopin C sharp minor Valse from *Les Sylphides*, the Second (Girls') Polovtsian Dance from Borodin's *Prince Igor*, the famous eighteenth variation from Rachmaninoff's *Rhapsody on a*

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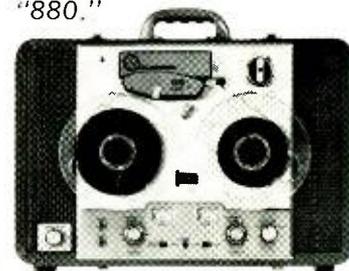
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THE TAPE DECK

Continued from preceding page

Theme by Paganini (with Philippe Entremont, pianist), an Act II Odetta/Prince Siegfried episode from Tchaikovsky's *Swan Lake*, an orchestral version of Micaëla's aria from the Bizet *Carmen* Suite, and *Dawn* from the Grieg *Peer Gynt* Suite. The erstwhile fillers include Vaughan Williams' *Fantasia on "Green-sleeves"* and Borodin's *Nocturne* from a "Serenade" collection, the Ravel *Pavane* and Debussy-Cailliet *Clair de lune* from the "Ports of Call" collection. Surprisingly enough, the selections themselves sound even more hypnotically entrancing than they ever did before, while the Philadelphia colorings and sonorities are expectedly sumptuous and Columbia's rich stereo is spacious indeed. R.D.D.

New Opera Highlights: Two of the Angel complete opera releases starring Victoria de los Angeles (reviewed last August) are now additionally represented by single-reel excerpts: Gounod's *Faust* selections (ZS 35827), 41 min.; Verdi *Traviata* selections (ZS 35822), 43 min.; \$7.95 each.

New Format for Krips' Beethoven "Nine": Beethovenians who share my admiration for the Joseph Krips/London Symphony complete series of Beethoven symphony

recordings will be delighted to learn that these have just been brought back into tape availability by Concertapes (4T 7001) at a truly bargain price of only \$19.95 for the boxed set. Originally issued in separate reels by Everest in 1961 and the following year in the Alphatape set EMP 100 (but in both cases minus the Eighth Symphony), these tapings have been apparently out of print for the last year or so—despite the fact that many collectors, including myself, esteem several of the individual performances as first tape choices, and prefer the series as a whole to those by Ansermet for London (1961) and by Leibowitz for the Reader's Digest (September 1963).

"High Spirits." Original Broadway Cast, Fred Werner, cond. ABC Paramount ATA 838, 43 min., \$8.95. Don't ask me for an objective evaluation here, for the mere presence of Beatrice Lillie automatically makes any recorded program an absolute must for me! And Bea is at her ineffably fey best in this musical based on Noël Coward's *Blithe Spirit*. She has the stage to herself in no fewer than four liting divertissements: *The Bicycle Song*, *Go Into Your Trance*, *Talking to You*, and *Something Is Coming to Tea (and Crumpets)*, each of which is superbly tailored to her genius. Yet this is by no means all: Tammy Grimes, who is decidedly ineffable in many ways herself, demonstrates her own inimitable talents in a bravura *Home Sweet Heaven*,

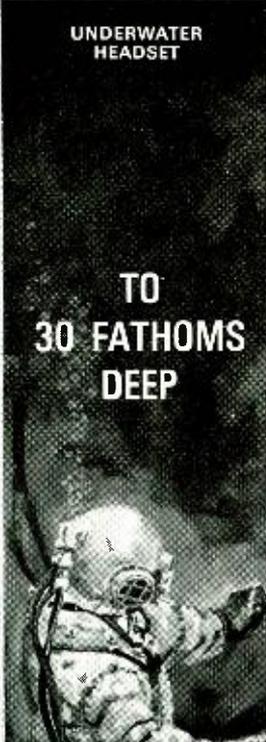
an insidiously catchy *You'd Better Love Me*, and other engaging if less distinctive selections. Louise Troy and Edward Woodward make the most of strong supporting roles; and, although there is no special exploitation of dramatic stereo potentials, the robust recording happily does not rely on too-close miking to endow the soloists with vivid theatrical "presence." The materials are consistently entertaining, both in the witty verses by Timothy Gray and the zestfully lyrical (and adroitly varied) music by Hugh Martin. In short, this is one of the very few Broadway show tapes that demands a place in my permanent library. R.D.D.

"The Lester Lanin Dance Album." Lester Lanin Orchestra. Epic E2N 622 (double-play), 60 min., \$11.95. This otherwise conventional release represents a first-rate production idea which should have been more successful than it is. The twenty-eight selections are played in strict dance tempos throughout, and represent some eighteen of the most popular dance styles, for which step descriptions and illustrations are supplied in an accompanying booklet. In the actual execution, however, the Lanin orchestra scarcely lives up to its reputation for suavity. Ultrarealistic, closely miked, and acoustically dry recording accentuates the generally coarse tonal qualities of the emphatically plugged performances—which never vary far from a methodical businessman's bounce. R.D.D.

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"Reflections." Peter Nero, pianist: Orchestra. RCA Victor FTP 1256, 38 min., \$7.95.

It's good to hear Nero once again involved in materials which suit him so much better than those in his recent *Sunday in New York* film score—an experiment which enjoyed some commercial success but to my taste was a decided aesthetic failure. The present "request" program features, among less complex fare, are two elaborately developed arrangements: *As Long As He Needs Me*, worked up Chopin-esquely in its quieter moments, and somewhat in the manner of the Rachmaninoff-Paganini Rhapsody in its concertolike climax; and *More*, which shifts suddenly from a relatively easygoing melodic statement to a vigorously driving jazz allegro. The original title piece is perhaps melodically overreminiscent, yet it is still attractively and richly nostalgic, and the rest of the selections alternate effectively between expressive *semplice* settings (*My Coloring Book*, etc.) and those marked by considerable digital éclat (*Wives and Lovers*). The tape processing itself is first-rate, but the broadspread, ultrasonorous Dynagroove recording is a bit bottom-heavy, for all its brilliance. R.D.D.

"Roman Accordion." Charles Magnante, accordion, and His Orchestra. Command RT 852, 36 min., \$7.95.

Comparing this tape with the same program's stereo disc edition of last February provides an object lesson in the sometimes ambivalent advantages of a spectacularly extended and crystalline high end. Sensational as the disc was in this respect, the tape's less glassily sharp highs and more substantial low frequencies achieve a much more natural spectrum balance. And curiously enough, these technical characteristics (plus a more moderate modulation level in the taping) tend to minimize the original release's emphasis on highly gimmicked arrangements and stereogenics. Magnante's own playing remains rather too brusque and showy, but in general the performances now sound more musically attractive—not only in the songful *Non dimenticar* and the effervescent *Ciribiribin* which I liked best before, but also in a jaunty *Arrivederci Roma* and a rhapsodic *Russella 'e Maggio*. Guitarist Tony Mottola and several mandolinists play effective supporting roles in most of these selections. R.D.D.

"The Singing Nun." Soeur Sourire. Philips PTC 603, 33 min., \$7.95.

The unexpected best-selling discovery of 1963 has been far too long in finding its way to tape, but it is all the more welcome for that. Here, as in the disc edition, the naïvely lilting voice and endearing little songs of Sister Luc-Gabrielle are wholly irresistible. (The best-known hit, *Dominique*, is closely matched for sheer charm by *Soeur Adèle*, *Tous les chemins*, *Alleluia*, *J'ai trouvé le Seigneur*, and others.) The original producers, however, have insisted on embellishing the simple, just-right singing and guitar playing with expansive echo-chambering and even more supererogatory electronic

stereo reprocessing. But the reel edition warrants a special word of praise for its inclusion (along with a notes-and-text booklet) of a portfolio of four watercolor reproductions in which the versatile Dominican "Soeur Sourire" depicts scenes from her convent life at Ficherfont, Belgium. R.D.D.

"The Unsinkable Molly Brown." Film-track Recording, Robert Armbruster, cond. M-G-M STC 4732, 36 min., \$7.95. Since the 1961 original Broadway cast recording has never appeared in a reel version, most tape collectors may not realize just how much they're missing here. Debbie Reynolds, the film protagonist, tries her frantic best, but her best is just no match, vocally or dramatically,

for Tammy Grimes's memorable stage performance, full of gusto and a sense of comedy. Then too, composer Meredith Willson's new contribution for the Hollywood production, a cliché-ridden *He's My Friend*, is no atonement for the disappearance of a half-dozen or so original numbers. Apparently, though these facts (to say nothing of chaotically hard-driven orchestral playing and heavy recording) doesn't particularly bother the public, for the movie itself seems to be a genuine hit, and the disc edition of the present filmtrack has been steadily climbing up the best-seller lists. Nevertheless, I can't recommend it, and shall continue to remember Willson best by his earlier—and to my ears infinitely superior—score for *Music Man*. R.D.D.



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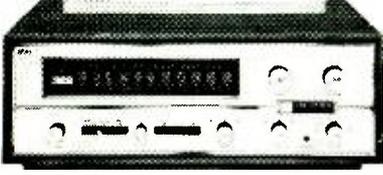
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ELISABETH SCHWARZKOPF

Continued from page 64

of manners: with Karajan in charge, Schwarzkopf and Christa Ludwig are weightier, much more in earnest. This is no play-acting: these are real passions. In the key passage "Die Zeit, die ist ein sonderbar Ding" ("Time is a strange thing") Schwarzkopf's heavy underlining of individual words provides a perfect instance of what some critics object to most in her singing. This pushing of occasional words is a little like theatrical conversation, where the speaker is intent on conveying sophistication. But that I think is the wrong parallel. I would admit the attractions at this point of Lehmann's simplicity, but the passage, taken rather fast, passes by before its full effect is felt. The Schwarzkopf approach puts it in heightened perspective, like a sudden close-up in a film, and this is helped by the contrast of tone color and of dynamic. Once you accept the Schwarzkopf "mannerism" (if it must be called that), it is very hard not to hear her voice and her interpretation whenever one recalls the passage.

As for the passage which follows, one of the most memorable in the whole opera, where the Marschallin tells how she sometimes comes down in the middle of the night and stops all the clocks — "Manchmal steh' ich auf Mitten in der Nacht" — Schwarzkopf gives it a weight such as even Lehmann cannot equal. The tone grows whiter, the vibrato reduced more and more, until on the words "alle, alle stehn" when all the clocks have been stopped, the sound is utterly blank, its life drained from it. There follows a pause, as of death; then the voice once more opens out in golden tone for the message of hope in the last couplet — "Yet one must not be afraid of it: time too is the creation of Our Father who created us all."

Here, Lehmann too conveys an intense stillness on "alle, alle stehn," but one cannot help feeling that she would have allowed greater expansiveness and longer pause, had the performance been recorded on tape and without the inhibiting four-minute "takes" of 78-rpm recording. Again one must come back to this point. The opulence of modern recording allows not only greater clarity but a far wider dynamic range. When—as I have already noted—Lehmann appears to disobey a *pianissimo* marking, I wonder whether this was in fact the case in the opera house, and I desperately regret never having heard her Marschallin on the stage. Rather more difficult to assess is what extra effect certain passages would have had if the performance had been recorded under modern conditions: for example, the climax of the duet, with Oktavian's protests of undying love. Yet even taking these matters into consideration, I still think that, together, Schwarzkopf, Ludwig, and Karajan achieve much more emphatically the cathartic effect that Strauss surely had in mind, his equivalent of those moments in Puccini's operas when the tear ducts are worked as

though on a string. "Ich will den Tag nicht sehn" ("I shall never see that day") sings Ludwig with a richness and decisiveness that Olszewska does not begin to equal; and interrupting the frenzy of *fortissimo* climax, Schwarzkopf repeats—with an ineffable sadness conveying inevitability—her message of a few moments before: "Heut' oder Morgen oder den übernächsten Tag"—("Today or tomorrow or the day after")—then Oktavian will find someone younger and more beautiful to love.

No sooner the passion spent than the Marschallin recovers her detachment, superbly conveyed by Schwarzkopf in the phrase "als wie zu dir"—this is the truth "for myself as well as you," a little light graceful flick in the tail. Then at once a lightening of tone for the following passage. "One must be light, light of heart and light of hand," a lightness quickly submerged in sadness again for the Marschallin's recital of what she plans to do for the rest of the day. Where Lehmann takes this at its face value as a list of trivialities, Schwarzkopf reads it as something almost unbearably difficult to accomplish now that she feels the premonition of Oktavian meeting someone else—the visits to church, to Uncle Greifenklau, to the Prater, the ride in the carriage. Schwarzkopf again underlines individual words heavily, and I can understand doubts here: is she reading too much into the words? But the result is so very beautiful that I never fail to be convinced, for the moment at least, and that in itself is the sign of a great performance. So too with the little scene after Oktavian has gone—the flustered horror when she realizes she has not kissed him, the renewed resignation, and the thought of the silver rose. On the phrase "Da drinn ist der silberne Ros'n" where Lehmann's tone is golden and nothing like *piano*, Schwarzkopf achieves a really soft silver-toned top G, held longingly with fabulous breath control. Then a final throw-away phrase, whispered on the breath with barely any voice: "Der Herr Graf weiss ohnehin" ("The Count will know").

I hope this analysis will at last have shown how futile it is simply to dismiss such performances by Schwarzkopf with the blanket comment "Oh, she's so mannered!" The point is that genuine perception and application of artistry lie behind whatever interpretative device she adopts. One could annotate every recorded performance she has given in quite as much detail as in these notes on *Rosenkavalier*, and though one might often disagree, one would always find sound reason for a particular course. One might object for example at the sophistication of her account of Wolf's *Mignon* song *Kennst du das Land?* Remembering the touching simplicity of Thomas's *Connais-tu le pays?* one might find it heavy-handed, utterly unsuited to the conception of a thirteen-year-old girl singing. But is not the sophistication already there in what Wolf has written? This is no longer a simple concept but an extended song which Schwarzkopf re-

Continued on page 144

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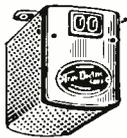
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ELISABETH SCHWARZKOPF

Continued from page 142

lates to a complex emotional situation implicit in the music. One can logically disagree with Schwarzkopf, but one should also be able to understand.

She herself does not remain static. One has remarkable evidence of development of performance in, for example, the contrast between the *Viljalied* in her first *Merry Widow* recording and in the new version under Maticic issued last year. The earlier one really did approach close to the limits of permissible sophistication. It was taken very, very slowly, and the underlining of words was undeniably heavy, with plenty of "squeezed" tone. It was extremely beautiful, but I much prefer the more straightforward and still entirely personal account from the recent set. The speed is much more natural, and though Schwarzkopf no longer attempts a high *pianissimo* at the very end, the beauty of voice is just as overpowering. A similar contrast could be made in performances of an entirely different work, Mozart's *Così fan tutte*. Previously, "*Come scoglio*" was very heavily pointed indeed; the new performance is cleaner, stylistically purer, while the essential individualism is retained.

The range of Schwarzkopf's achievement is astonishing. As yet she has performed comparatively little modern music, though recently she took up Britten's *Hölderlin Fragments*. Walton has written a cycle for her, and it is an open secret that he had Schwarzkopf in mind for the heroine when he wrote *Troilus and Cressida*. Schwarzkopf sang superbly in a collection of recorded excerpts from that opera, but she has never taken the part on the stage.

But if as a rule she finds little delight in music after Strauss and Mahler, the music of those two composers provides perhaps the culmination of her interpretative art. The wide-eyed, childish playfulness of her Mahler interpretations whether in their intimate Lieder forms or in the symphonies is often magical. The instinctive sympathy for Straussian romanticism, warm-blooded but sophisticated, has led not only to her Marschallin but to other ravishing Strauss performances on record—her Ariadne, her Arabella (though only in excerpts), her Countess in *Capriccio*.

And the other great Strauss too—Johann. From her earliest days in the opera house, Schwarzkopf has devoted to operetta the same impeccable technique that she has brought to more serious music. Her Rosalinda in *Fledermaus* and her Saffi in *Zigeunerbaron* have gaiety all right, but also a command and dignity which reveal the characters more clearly in three dimensions than usual. So too with all the operetta numbers she collected once on a gloriously happy disc, such items as "*Im chambre séparée*" from Heuberger's *Opera Ball* and "*Sei nicht böse*" from Zeller's *Obersteiger*—music that has one hugging oneself for sheer joy, at least when Schwarzkopf coaxes one with it. Or those "*Songs*

You Love," including the outrageously whoopsical *Gsätzli*.

In almost every period from Monteverdi onwards and in almost every vocal genre Schwarzkopf has shown her perception and artistry. In Bach's *St. Matthew Passion* she responds naturally to Klemperer's religious intensity; in Mozart and Schubert songs she allies herself as a natural colleague of such master pianists as Gieseking and Edwin Fischer; in the arias from Weber's *Der Freischütz* she conveys the illusion of a big dramatic voice, commandingly powerful, but in "*Leise, leise*" is gentle and sweet beyond any rival; in Wagner's *Meistersinger* she is at once the most inventively musical and most touching of latter-day Evas.

In such lists one merely skates across the surface of her achievement, and where other sopranos have come and gone during her career, Schwarzkopf still sounds as she looks, a young and strikingly beautiful woman. There is no means of predicting what field she will turn to next, but it seems a pity that since the advent of Callas she has tended to neglect the Italian repertory. Is it too late, one wonders, for her to become, say, a supreme Violetta? Schwarzkopf's top Cs are still secure, her coloratura is more dazzling than that of most current Violettas, and when one thinks of the dramatic weight she could bring to the part, the range of tone color, the sheer vocal reliability—the idea at once becomes exciting. After all, many years ago she recorded "*Addio del passato*" on a pre-LP disc. But that is only a chance illustration among dozens one could devise. Whether in opera, Lieder, or oratorio, the future is still with her: her training and method have paid off not merely in individual performances over the years but in a quality of timelessness that will reveal to us still new fields of beauty and new achievements.

FM ON THE THRESHOLD

Continued from page 67

many broadcasters to adopt it. Although its prime commercial impetus has thus far been to reach the growing number of FM car radios, with their normally vertical antennas, home listeners have noticed a substantial improvement in stereo reception wherever circular polarization has been tried.

It is, however, what the FCC is still considering that will have the greatest impact on the future of FM, especially in the East where stations are crowded, or "short-spaced." The Commission seems about to propose that all stations be permitted to transmit signals to the maximum legal limit of their class. At present, a station in a given class is allowed a maximum wattage at which it may transmit, except where this maximum will interfere with a neighboring station broadcasting on the same frequency—as in the East, where many FM stations are broadcasting at less than half the wattage of their class. The reasoning behind the new proposal would seem to be that if all stations were permitted to increase their wattage to

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their legal maximum, the enlarged area of interference—where neighboring stations on the same frequency conflict—would be more than offset by each station's greater over-all coverage.

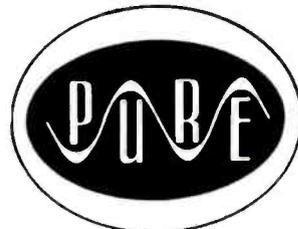
The effects of such a ruling would be more widespread—and beneficial—to audiences than is at first apparent. Not only would the listener be able to hear more clearly those stations which take advantage of the new regulations, but radical changes among the stations themselves could soon be expected. Many broadcasters are holding back important decisions until the FCC acts. Older stations using obsolete transmitters are postponing purchase of new ones until they know, and are allowed, their new capabilities. Also, as stations decide to go to the expense of buying new transmitters, either to enjoy their new freedom of growth or to compete with neighboring stations that will be expanding their facilities, many will decide to convert their methods of transmission as well. It will be then that more stations will begin using circular polarization. It will be then, too, that some will seek more aggressively to get permission to move their antennas from sites which were optimum a generation ago to more strategic locations. And it will also be then that many broadcasters will decide that the moment is most auspicious (read: economical) to make stereo a part of their operation.

What will the listener have to watch out for then? If he lives in an area that will become filled with short-spaced stations, he may have to acquire a more directional antenna which will be able to select one of several stations reaching him on the same frequency. If he is buying a tuner, he should concern himself with its capture ratio. A good tuner can capture a station only four or five decibels stronger than another, but some tuners—some even from the most highly regarded manufacturers—have capture ratios of as much as fourteen, and these he should steer clear of. A good capture ratio (say, 5 db—and the smaller the number, the better) will also help ameliorate that common bane, multipath intrusion, though not as effectively as a more directional antenna will. (Multipath problems arise when a signal reaches an antenna through several paths, thus interfering with itself, canceling itself out by arriving at different phases, or causing any number of other symptoms. Like the TV "ghost," it is the result of signals bouncing around mountains or skyscrapers.)

Without any doubt, the listener will find enormous advantages in the potential new situation. Many stations that have given him more trouble than signal will be received clearly, and—if in stereo—with better effect. And he will eventually have a greater, if not necessarily better, selection of stereophonic points on his dial from which to choose, both because of the longer range of the already existing stations and because of the anticipated spurt of stereo growth.

What FM needs most right now is a combination of money to finance its expansion—and generally this means

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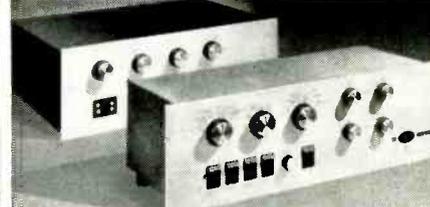
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more commercial advertising—and understanding of the medium by advertisers. The blame here cannot be put on Madison Avenue alone. (Actually, local sponsors are even queasier than national advertisers when it comes to classical or serious programming, and reports from broadcasters around the country indicate that a noticeable increase in national advertising has taken place during the past year or so.) Advertising agency executives have told me that only a lack of information about the medium is holding up even more sponsor participation. They are waiting for the broadcasting industry to sponsor detailed, demographically broken down surveys of FM listeners. But that costs money, and this is where we came in. The National Association of FM Broadcasters has had to resort to such devices as convincing Magnavox to finance a limited survey in exchange for ads on member stations. Individual stations and groups are also trying local surveys.

In the meantime, the listener with discriminating tastes can certainly help if he will drop his traditional apathy to writing fan mail. Those stations that still cater to him should be told that they are appreciated. Then, perhaps, we may find that fewer nuggets will be discarded in the great FM sifting now in progress.

BARTOK ON STAGE

Continued from page 77

is no less convincing than the continuity that depends on the systematic working-out of material. To be sure, the staging of *The Wooden Prince* presents some difficult problems, but in a good performance the piece can be charming, effective and poignant in its implications. Certainly it is remarkable that Bartók could produce this magnificent score in the midst of war, physical difficulties, and emotional turmoil. From the dark despair of *Bluebeard* to the bright light of *The Wooden Prince* is a long emotional road, which Bartók traveled alone.

If *Bluebeard* is pessimistic and *The Wooden Prince* optimistic, Bartók's last stage work, *The Miraculous Mandarin*, is realistic in its emotional approach. Composed during the closing months of the lost war and the disorderly period that followed, it reflects perhaps more clearly than any other work by Bartók the world in which it was created. Choosing, for the first and only time, an urban subject, Bartók reveals all the ugliness and nastiness of the "civilized" world. The story, by Menyhért Lengyel, centers around a harlot, three gangsters, and a repulsive old lecher. Not a pretty subject, to be sure; and the on-stage action is anything but "respectable." The music too is tough and outspoken in its characterization of evil and sensuality.

The Budapest Opera turned the work down cold, and it was not until 1926, in Cologne, that the world premiere took place. Then, however, protests were so strong that it was canceled after one performance. Five years later it was announced for production in Budapest,

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but the performance did not take place. In 1941 the proposed Budapest premiere was thwarted by the clergy. Finally, in 1946, it was produced in Budapest and has remained in the repertoire ever since. In order to save something of the music Bartók had made an orchestral suite (which is almost as long as the pantomime itself), but for its full meaning to be revealed *The Miraculous Mandarin* needs stage presentation.

Far from being merely a thriller with a sensational plot, this last of Bartók's stage works is both a drastic piece of social criticism and a strongly affirmative expression of man's ability to conquer circumstances through courage and magnanimity. The prostitute and the gangsters, who force her to lure customers in order to rob them, are all conceived as victims of their environment—of the false society which Bartók so detested. When in an early episode the girl feels spontaneous sympathy for the shy, penniless young man, she starts her upward climb; when she overcomes her abhorrence of the fearsome Mandarin and embraces him, she is "saved." And by this same symbolic gesture of compassion, the enigmatic lustful Mandarin is also released from his suffering. For him (symbol of the outworn, guilt-ridden social order?) salvation is possible only through death. But the girl, now conscious of her humanity, is free to begin a new life.

In the final analysis, *The Miraculous Mandarin* is, like *Tristan und Isolde*, an apotheosis of the redeeming power of love. Only the means are entirely different. Bartók's uncompromising music is entirely devoid of any romanticism. In the driving, motoric passages describing the scurrilous, and in the strongly erotic ones of the girl's dances, Bartók calls a spade a spade. Such frankness is hard for the spectator to stomach; he feels himself indicted and found guilty. Perhaps this is the real reason why the piece has never been taken up by European theatres. The New York City Ballet's production in 1951 (choreography by Todd Bolender) has, to the best of my knowledge, remained without sequel in the United States. The most recent production was that of the Florentine Maggio Musicale in June of this year, with choreography by Aurel Milloss and with Antal Dorati conducting. Perhaps the enormous success of this performance will stimulate a revival of this unjustly neglected masterpiece.

Together, Bartók's three stage works form a unified whole, complement each other splendidly. The theme remains constant: man's struggle for spiritual salvation against hostile elements within himself and in society. The opera ends in hopeless despair. The solution in the ballet is perhaps too easy, the story too unreal. Only in the pantomime does Bartók achieve a true catharsis. It is not and cannot be a conventional happy ending; rather, it indicates symbolically the hard, inexorable, and solitary way man must go to achieve his redemption. Bartók knew well that for him there was no other way. With stoical courage he followed it to the end of his life.

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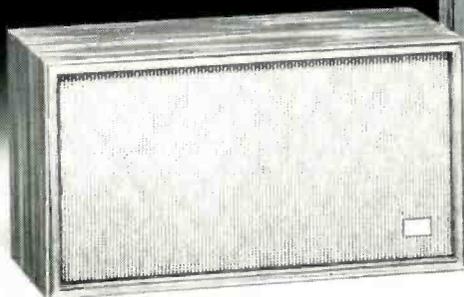
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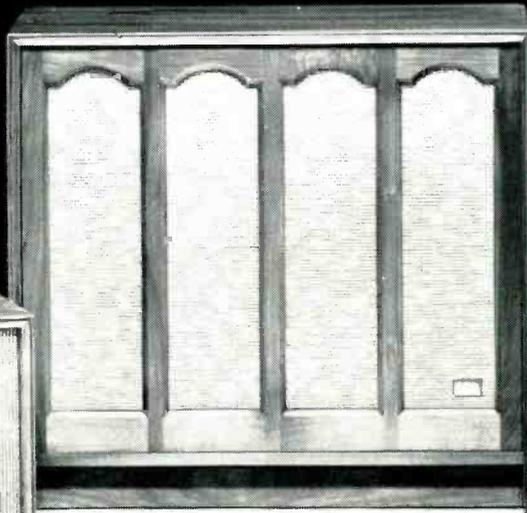
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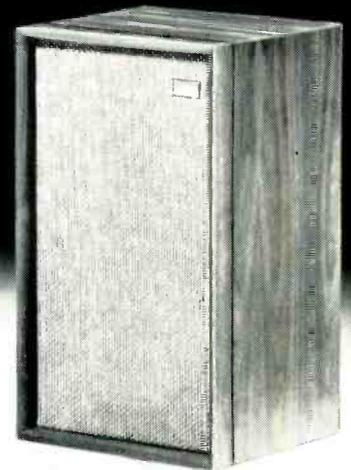
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