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Spotlight on FM

- Programming
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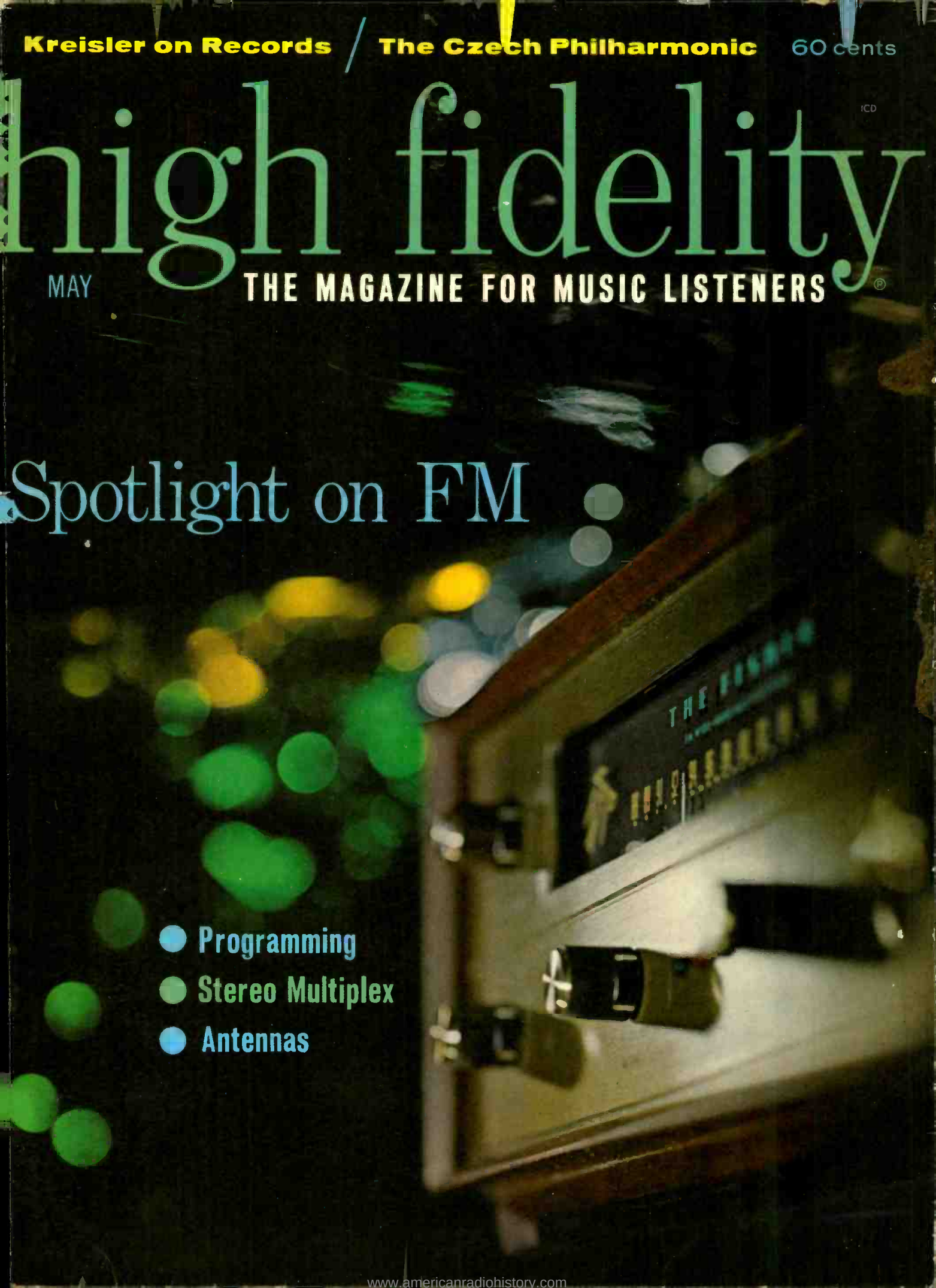

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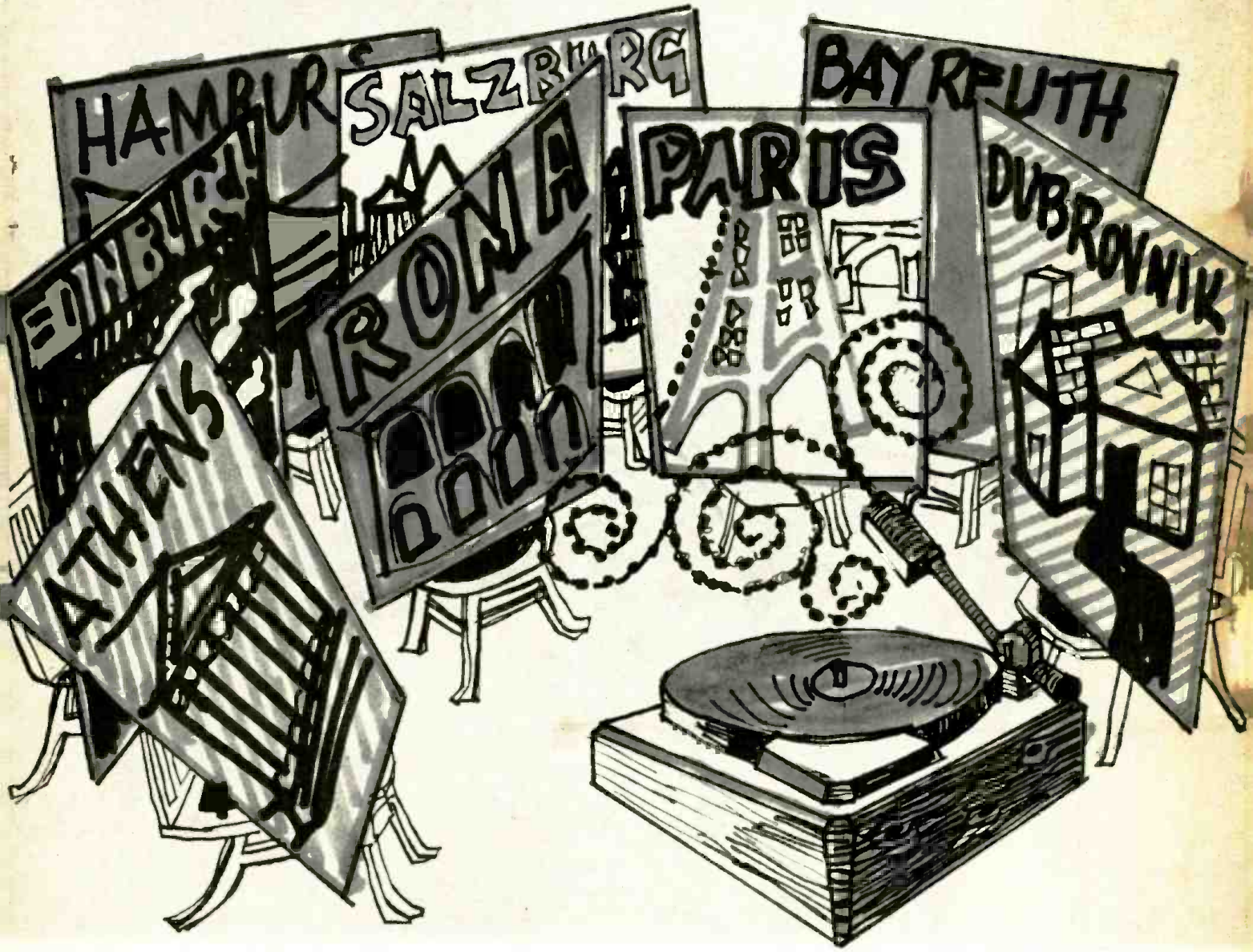

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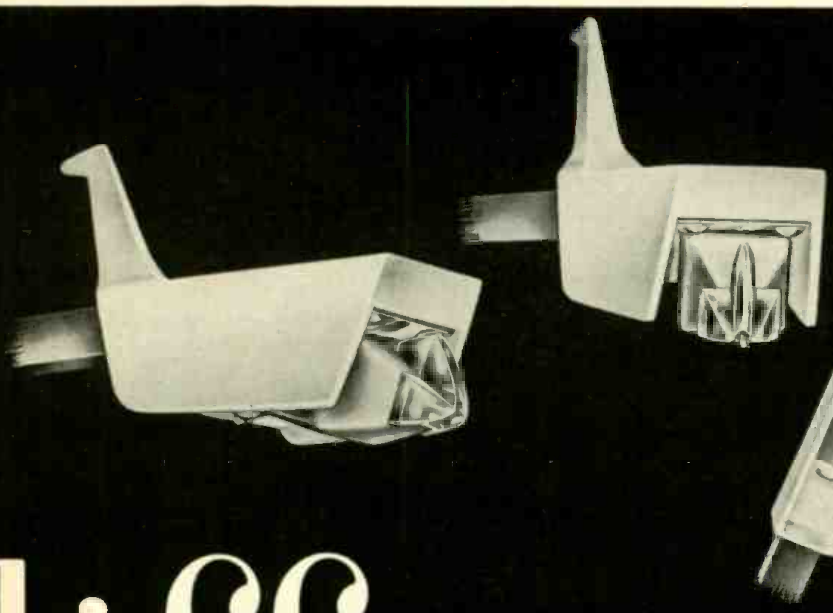

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CIRCLE 65 ON READER-SERVICE CARD

Spotlight on FM

high fidelity

Music and Musicians

Sound Reproduction

Reviews of Recordings

MAY 1962 • VOLUME 12 NUMBER 5

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CIRCLE 38 ON READER-SERVICE CARD

AUTHORitatively Speaking

Regular readers of HIGH FIDELITY will feel no surprise at all in noting that **Paul Moor** is now writing for us from Prague (see "The Czech Philharmonic," p. 36). The peripatetic Mr. Moor has been moving about Europe since he first went abroad as a tourist in 1949. We hasten to add that these have not been years of simple vagabondage, however. Musically educated (Juilliard, among other institutions, played a part), Mr. Moor decided to preserve music for his private pleasure and took to journalism and photography for a livelihood. Evidence of the vocation has appeared in many American publications—of the avocation, most particularly in this journal. Now making his headquarters in Berlin, foreign correspondent Moor does, on occasion, come home—all the way to Texas.

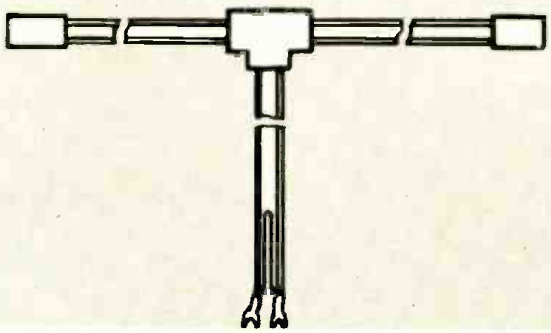
The **Joseph Szigeti** whose "Memories of Fritz Kreisler" appears on p. 40 is, of course, the celebrated violinist. Mr. Szigeti's professional career (he made his debut in Budapest at the age of thirteen) has spanned more than fifty years and included concert stages in all parts of the world. His recordings have made his artistry known to an even greater audience of admirers than his wide concert experience would suggest. An American citizen since 1951, when he is not on tour Mr. Szigeti commutes between California and Switzerland.

A monthly contributor to our record review section and occasional discographer, **Harris Goldsmith** (author of "The Kreisler Legacy on Records," p. 42) has never been formally introduced in this column. Reason: not our laxness, but the gentleman's reticence. We certainly knew such facts as that he was a pianist, trained in New York and heard there both as a recitalist and as an ensemble player. We were not aware of such interesting data as that our young musician-friend is also something of a lepidopterist. More another time. . . .

Music critic and opera specialist **Patrick Cairns Hughes** made his last appearance in these pages with a profile of Joan Sutherland (November 1961). This month Miss Sutherland will star in a revival of *Les Huguenots* at La Scala, and Mr. Hughes offers as a timely companion piece to that event a study of the composer whose work she will sing—for which see "Giacomo Meyerbeer—The Curiously Missing Master," p. 44. As an aside to the matter at hand, we might mention that during Mr. Hughes's one-time career as Spike Hughes, jazz band leader and composer, he wrote a piece called *Arabesque*, dedicated to a fellow-contributor in this issue—Joseph Szigeti.

The special supplement included in this number of HIGH FIDELITY, "Spotlight on FM," is the work of familiar acquaintances. **Robert Silverberg** discusses FM programming ("An Incredible Diversity," p. 48). Audio Editor **Norman Eisenberg** brings us a progress report on stereo multiplex (p. 51), and **Charles Tepfer** discusses FM antennas (p. 54). Mr. Silverberg has a new book out—*Lost Cities and Vanished Civilizations*, an introduction to archaeology for teen-agers; Mr. Tepfer is getting his sailboat readied for springtime breezes; all Mr. Eisenberg will tell us is that he's terribly busy.

This...



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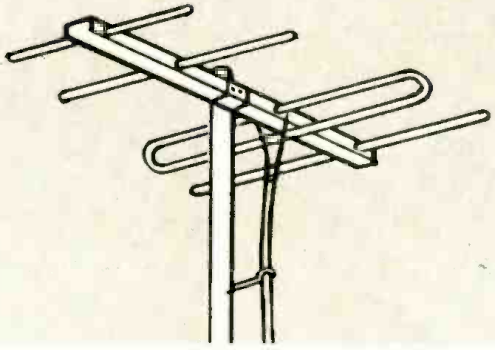

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Sample page from typical StrataKit assembly instruction book.

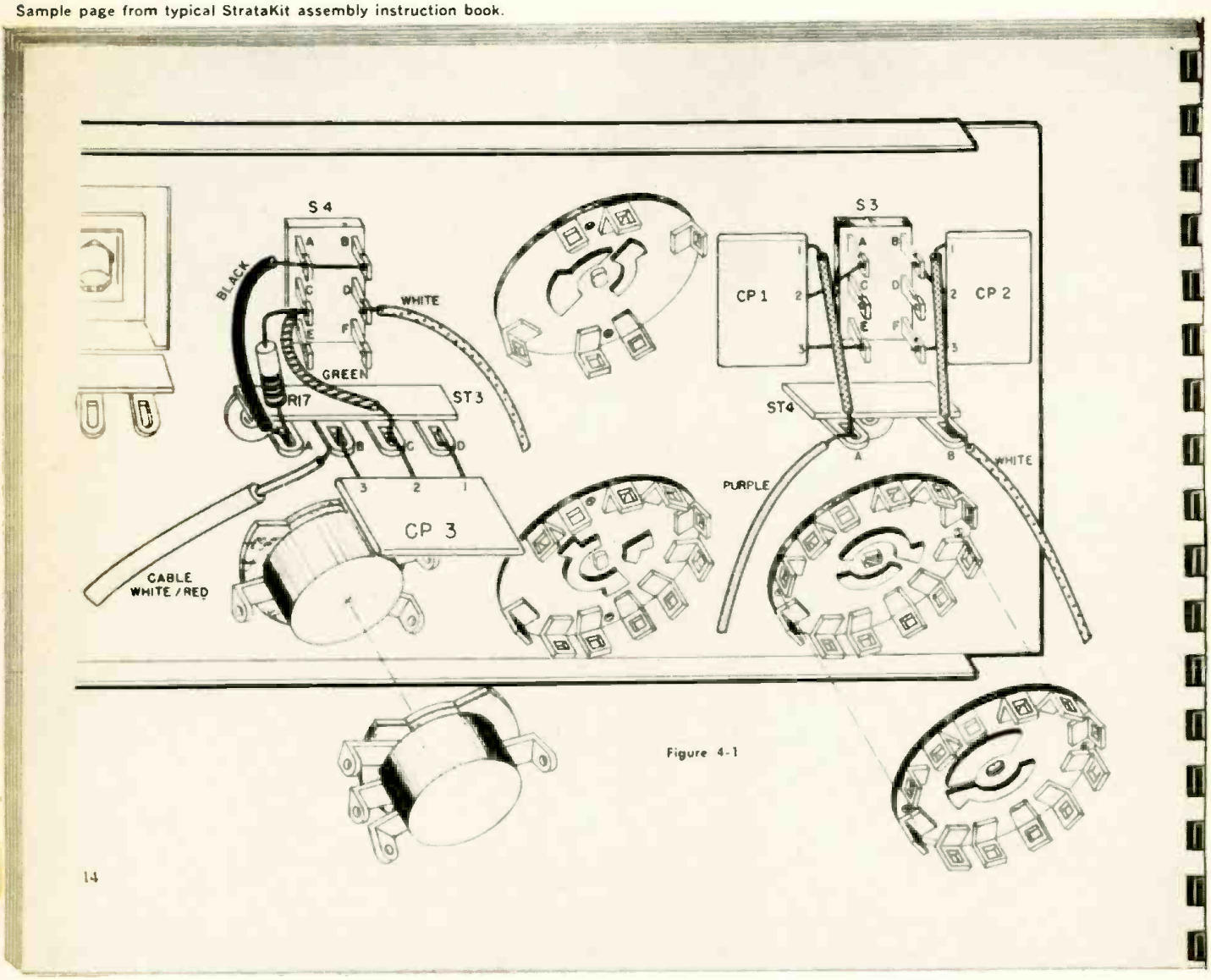
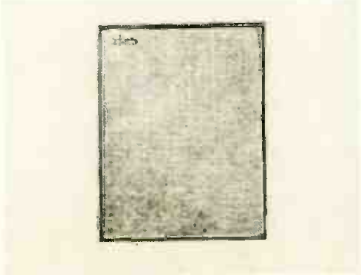


Figure 4-1

Fisher StrataKits were the world's most difficult to engineer.



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CIRCLE 38 ON READER-SERVICE CARD

Sample page from typical StrataKit assembly instruction book.

STAGE 4

IN THIS STAGE you will wire the Channel A High Frequency Filter, the High Frequency Filter switch S4 and some of the wiring in other circuits.

Step 4A ☐ Connect the [illegible] between lug C of switch S4 and lug C of strip [illegible]

Step 4B ☐ Cut a [illegible] bare wire and connect it between lugs [illegible] and [illegible] S4. Solder lug B.

Step 4C ☐ Connect the black wire between lug A of switch S4 and lug A of strip ST3. Solder lug A of the switch.

Step 4D ☐ Cut both leads on the 10 megohm resistor R17 (brown, black, blue) to ¾ inch. Connect the resistor between lug C of switch S4 and lug A of strip ST3. Solder both lugs.

Step 4E ☐ Remove ¼ inch of insulation from one end of the shielded cable and cut off the ground wire. Connect this end of the cable to lug B of strip ST3.

Step 4F ☐ Locate the high frequency filter printed circuit CP3 — it is the smallest of the three in StrataPack 4. Cut each lead to ½ inch.

Step 4G ☐ Mount CP3 vertically to the panel as shown in Fig. 4-1. Connect lead No. 3 to lug B of strip ST3.

Step 4H ☐ Solder lead No. 2 of CP3 to lug C of strip ST3.

Step 4J ☐ Connect lead No. 1 of CP3 to lug D of strip ST3.

Step 4K ☐ Solder one end of the 4 inch white wire (the shorter one) to lug D of switch S4.

Step 4L ☐ Locate the two Equalization printed circuits and cut the leads of both as follows:

☐ No. 1 — 1⅞ inch
☐ No. 2 — ⅜ inch
☐ No. 3 — ⅜ inch

Step 4M ☐ Position one of the printed circuits as CP2 on the right hand side of switch S3. The printing on the circuit plate should be facing you. Solder lead No. 3 to lug F of switch S3.

Step 4N ☐ Solder lead No. 2 of CP2 to lug B (the top lug) of switch S3.

Step 4P ☐ Cut a 1½ inch length of insulating spaghetti and slip it over lead No. 1 of CP2. Connect lead No. 1 to lug B of strip ST4.

Step 4Q ☐ Position the remaining printed circuit CP1 as shown in Fig. [illegible] the printing on the circuit plate facing away from you (you can't read it this way — but it isn't very important this way!) Solder lead No. 3 to lug E of switch S3.

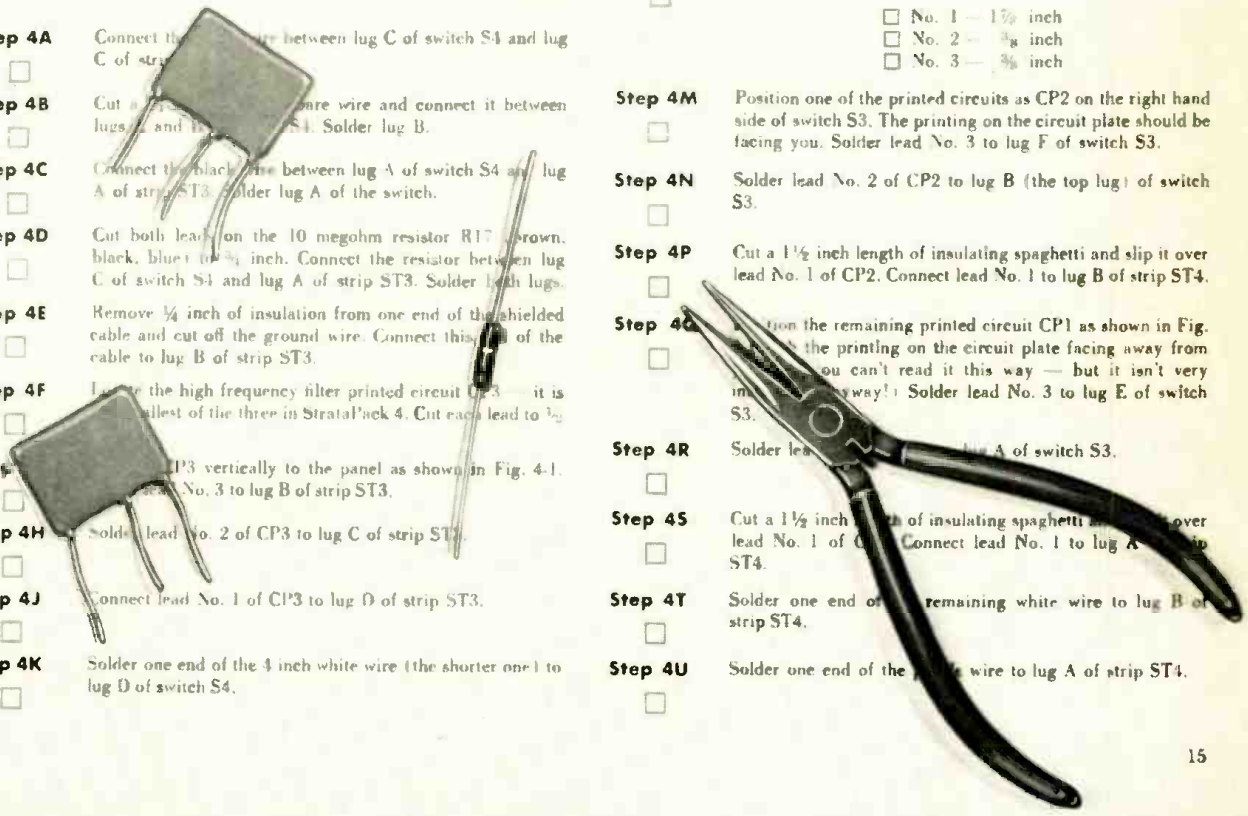
Step 4R ☐ Solder lead [illegible] lug A of switch S3.

Step 4S ☐ Cut a 1½ inch length of insulating spaghetti [illegible] over lead No. 1 of CP1. Connect lead No. 1 to lug A [illegible] strip ST4.

Step 4T ☐ Solder one end of [illegible] remaining white wire to lug B of strip ST4.

Step 4U ☐ Solder one end of the [illegible] wire to lug A of strip ST4.

15



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The StrataKit method of kit construction permits assembly by error-proof stages (strata), each separate stage corresponding to a particular page in the construction manual and to a separate transparent packet of parts. Major components come already mounted on the heavy-gauge chassis, and wires are pre-cut for every stage—which means every page!

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RUGGIERO RICCI

A talk with a violinist who insists on not fighting nature.

Since his first Carnegie Hall recital at the age of nine, when he was handed a model airplane across the footlights instead of flowers, Ruggiero Ricci has met all the hazards besetting the path of a *Wunderkind* and gone on to establish himself among the front rank of violinists performing today. He has played all over the world, he has acquired pupils, he has made a sizable number of recordings, he has dared to present an all-solo recital at Carnegie Hall—and, during these twenty-odd years of professional activity, he has kept reflecting on the nature of his art. The sharpness of his observations and the occasional tartness of his opinions seem very much in keeping with the man himself, who is small, quick-moving, and volatile; when I managed, somewhat breathlessly, to catch up with him while he was in mid-tour recently, he quickly cut to the core of whatever musical matter we touched upon.

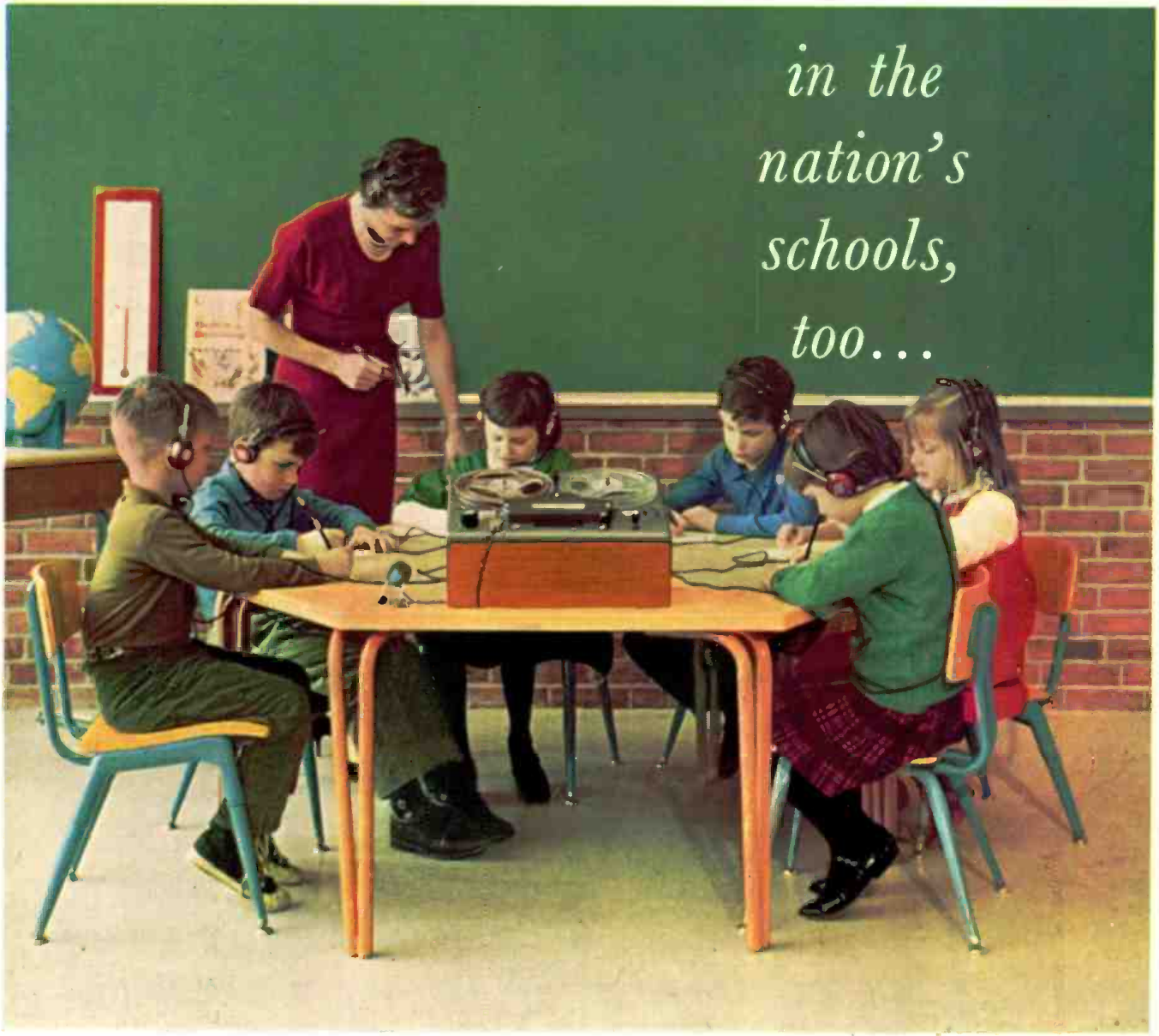
One subject was uppermost in everyone's mind that day—the death of Fritz Kreisler. In spite of the time gap of a generation and a half, Kreisler had figured in Ricci's affection to the extent that in 1960 Ricci had devoted a Carnegie Hall recital to Kreisler's works, and only a short time before we talked he had recorded, for Decca, an album of Kreisler pieces. His last visit to the elder violinist, whom he had gone to see while he was preparing the Carnegie program, was still bright in his recollection. "I asked him about some fingerings in the Vivaldi Concerto—the so-called Vivaldi, that is—and he said, 'But you mustn't pay any attention to my fingerings. I don't like first position—never could play in first position!' Kreisler often played in third position and extended back, which is difficult with vibrato because of course you have to have the weight on the finger that's vibrating. In the end, though, I kept most of Kreisler's fingerings . . . he didn't like the fourth finger and I don't either. The great naturalness of his playing, I think, was due more to his bowing than to the left hand."

Kreisler told Ricci, during this visit, a story which bears repetition: for all its fairy-tale quality it reveals something of the generosity and spontaneity that were part of the great artist's make-up. One evening long ago in Dublin, as he was walking back to his hotel after a concert, he came upon a young girl playing the violin to passers-by for whatever small change they cared to throw at her feet. Kreisler was struck with her playing, summoned his own manager to listen, and proposed that the girl be presented in concert. "But nobody knows her," said the manager. "After the concert," said Kreisler, "they will know her." And so it was; she went on to build a successful career in Europe, and made a number of recordings. "And," said Ricci, anticipating my question, "Kreisler would not tell me who she was."

"The thing to remember about Kreisler," Ricci continued, "is that he was the last of the violinist composers. There is no demand for short pieces any more. You can play one or two for encores, but in the old days people enjoyed the great personalities—they went to a concert just to hear Kreisler play *Schön Rosmarin*. That is not so true anymore. In fact, before my concert I tried to buy Kreisler's records and there were so few in the stores. . . . People want the newest sound today, but it's not the sound of a record you remember, it's the performance.

"The day I saw Kreisler, he said to me over and over—it was almost an obsession with him: 'Play as you feel.' The trouble with so many young players today," Ricci went on, "is that they listen to too many records and try to imitate. I listen to many young violinists on records and I can tell whom they are copying—'I know that slide,' I say to myself, 'I heard Heifetz do it ten years ago.' Hero worship in that sense is a bad thing. Young players are afraid to be individuals these days, and I think that's what Kreisler meant. I listen to a performance on records, and there's nothing wrong with it—the tempo is good, the intonation is good—but the violinist is playing with the caution light on. The whole piece is thought out ahead of time; there is a regular plan of battle. And sometimes, because of the great competition today, the player decides he must do something nobody has ever done before. As an example of what I mean, there is a concerto on records today—I won't tell you whose—with a little bridge passage for the violin, just a simple bridge passage, and the player does so much to it that there's nothing left to do when he gets to the important

Continued on page 16



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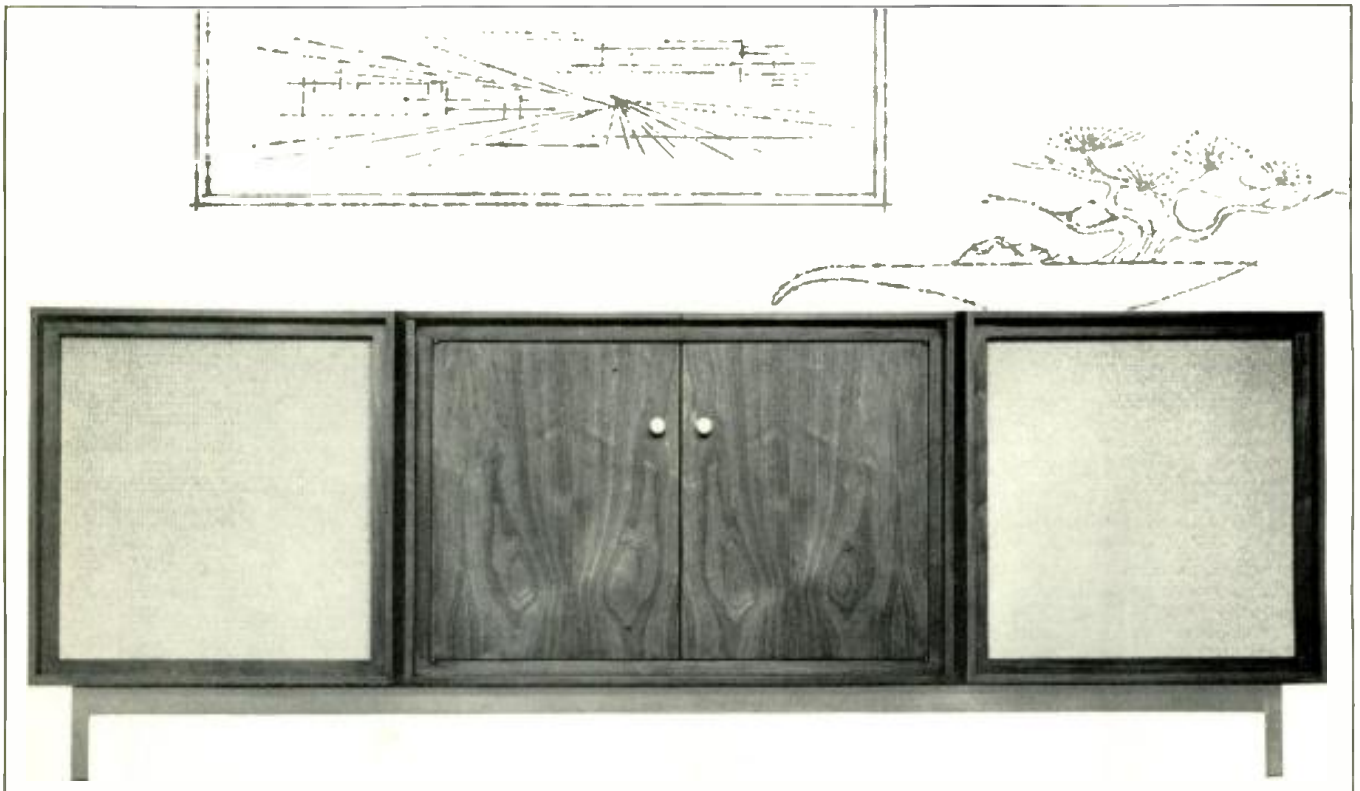


Bozak B-5002 ensemble combines two famed B-302 speaker systems with matching cabinet to house electronic components of your choice.

Component High Fidelity Musical Integrity
Packaged Radio-Phonograph Appearance

THE BEST OF BOTH IN BOZAK CUSTOM ENSEMBLES

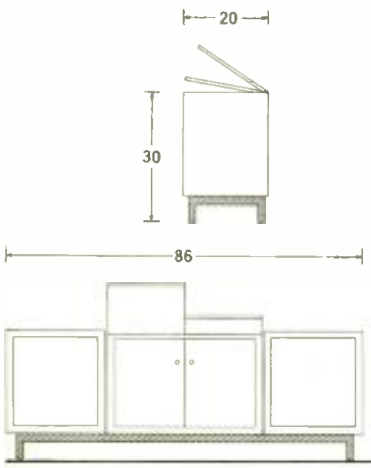
The choice between a prepackaged radio-phonograph which compromises musical quality (and they all do to some extent) and a component high fidelity music system which can compromise your room decor is no longer necessary.

With Bozak's new line of custom music ensembles you get the best of both.

Musically you combine the unsurpassed ability of Bozak loudspeaker systems to convert electrical signals into exact reproductions of musical performances with electronic components you choose.

Visually Bozak ensembles integrate separate fine furniture speaker enclosures with matching equipment cabinets to give the appearance of a single unit. But there's no mechanical feedback of vibration from the speakers to the phono pickup arm, and there's no compromise with proper speaker spacing for stereophonic reproduction.

There are Bozak custom ensembles for every room size and decor and to suit every budget.



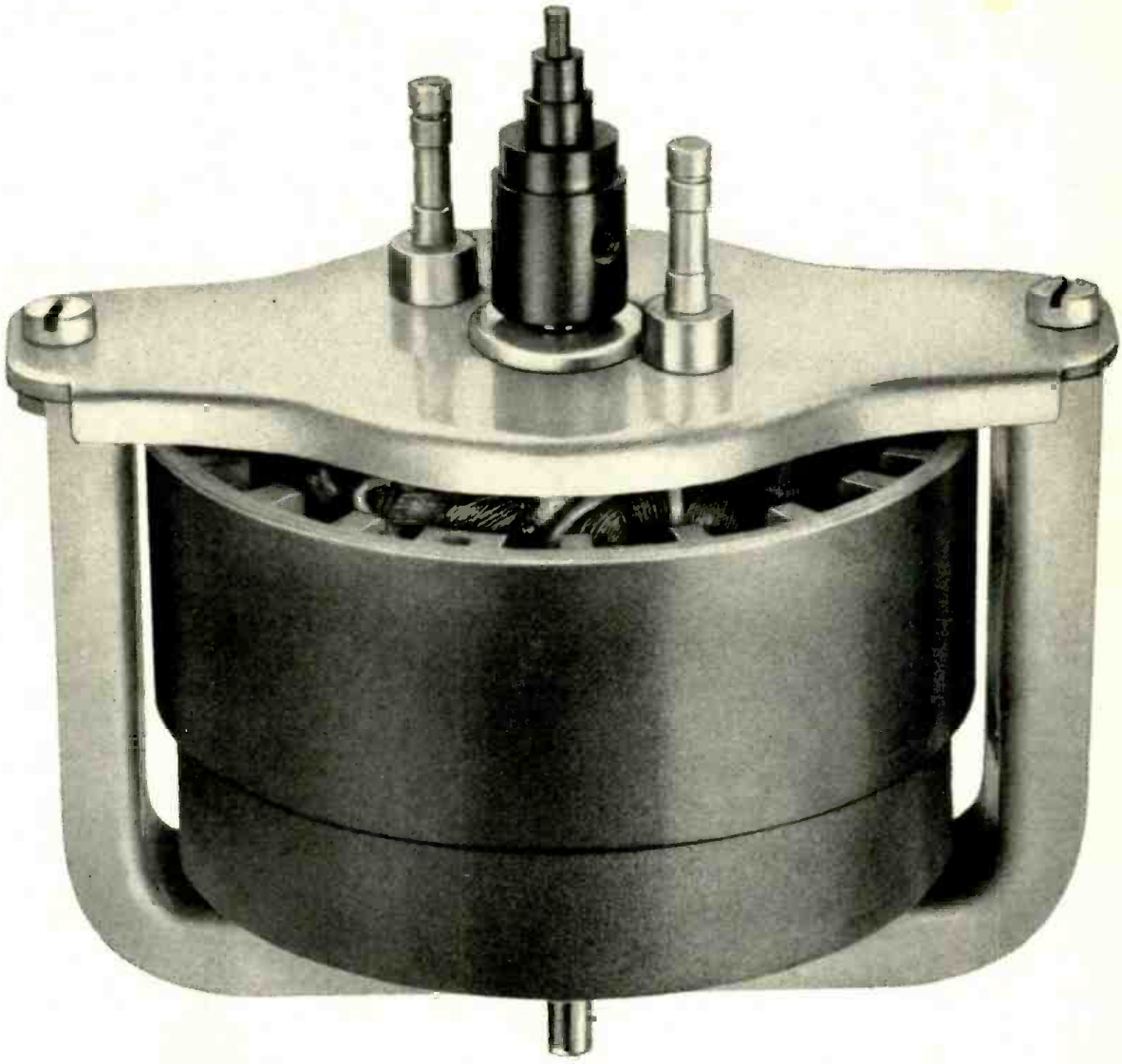
Want to know more?

See your Bozak dealer, or write:

Bozak

587 Connecticut Avenue South Norwalk, Connecticut

CIRCLE 18 ON READER-SERVICE CARD



an accurate timepiece

A clock or watch is undoubtedly more convenient for telling time. Yet, it is actually possible to keep accurate track of time with a hysteresis motor-driven Miracord turntable.

The speed of a hysteresis-synchronous motor is precisely regulated and timed by the frequency of the line current. This speed is constant even with variations in line voltage and load.

Consequently, a hysteresis motor-driven turntable will rotate at the precise record speed, and maintain that speed regardless of voltage fluctuation, or the number of records on the platter.

The Miracord 10H uses the famous Papst hysteresis motor with the outside rotor. It's the same motor employed by the finest professional turntables and tape transports. The external rotor is a dynamically balanced mass. As it spins, it acts as a flywheel, further smoothing and evening out the motion of the turntable.

You can see this flywheel effect with the turntable platter removed. After starting the motor by lifting the arm from its rest, you let it run for about 10 seconds. You then shut the power off, by replacing the arm. The rotor will continue to spin by the sheer momentum of its own mass for at least 20 to 30 seconds. Most motors will stop in about 3 seconds.

MIRACORD

The Miracord is the only record playing instrument with hysteresis motor, dynamically balanced turntable and mass-balanced transcription arm which you can play manually, or as automatically as you please. The Miracord is also available with 4-pole induction motor — the Model 10, priced at $79.95. The Miracord 10H with hysteresis motor is $99.50. Prices include arm, but are less cartridge and base.

Make it a point to see the Miracord at your high fidelity dealer soon. For details, write to:

BENJAMIN ELECTRONIC SOUND, INC. 97-03 43RD AVENUE, CORONA 68, NEW YORK SOLE U.S. DISTRIBUTOR FOR ELECTROACUSTIC® RECORD PLAYING COMPONENTS

CIRCLE 16 ON READER-SERVICE CARD

RUGGIERO RICCI

Continued from page 12

part of the music. It hasn't the naturalness so typical of Kreisler's playing."

How did Ricci feel about making records himself? He acknowledged that there is a peculiar brand of recording nervousness which may afflict him with "note consciousness" when the red light goes on, and he pointed out that one danger of the long series of retakes typical of recording sessions today is that he, or any performer, is apt to lose spontaneity after the first few run-throughs. "I told them that whatever editing they had to do to my tapes, they should do to the first takes, not the last ones. The last ones are more note-perfect, but the first one is freshest." Ricci takes quite in his stride the necessity of occasional tape editing—that much debated specter of the recording process—and feels that in the case of a great artist who is past his performing prime editing can be particularly valuable. "If an older performer has a great deal of knowledge about a work but just doesn't have the technique any more, why shouldn't the editing help him to record so that students in the future can know how he did it?"

Having made a highly successful tour of the U.S.S.R. in 1961, Ricci is convinced that the ease of musical communication between this country and Russia, through recordings and exchange recitals, is having its effect on both sides. "The Russians keep up with our recordings, you know. I was at Kogan's house and saw the records he had. And there is some Heifetz influence in Kogan's playing—I can feel that." As for the reverse effect, Ricci feels that tempos in this country are beginning gradually to slow down and that we are gaining more acute insight into the performance of Russian music. "After all, if you don't take Oistrakh's word on the Prokofiev sonatas, whose word will you take? His playing today, of course, is very different from the way it used to be. He used to be very careful, very note conscious. And if you tell him you know his early records—oh, he does not like it!"

As for his own recording plans, Ricci is considering the Paganini concertos, which he has not recorded since the days of 78s. "I would like to get them on LP, and besides, my playing has changed too! I've learned a great deal from Paganini. He wasn't just the wild, demonic character everyone imagines—working on his music you come to see how careful he really was, and the more you play him, the more wary you become. The main thing I've learned from him is: don't fight nature. If you are crossing strings from G to E, do it on the down-bow, don't try it up-bow, which is much harder. And two small shifts are safer than one big one. It's all in his music. He had one foot on the ground." Coming from one of the very few violinists who has recorded the twenty-four Caprices for microgroove, the pronouncement had the ring of gospel.

SHIRLEY FLEMING

small speakers for small rooms?

These two AR-3 speakers provided Christmas music last year for Grand Central Terminal's main concourse, whose capacity is several million cubic feet. Carols and organ music were played in stereo at natural concert volume. Passers-by were often seen looking around for a live chorus or pipe organ.

Relative size does not determine the suitability of small, medium, or large speakers to small, medium, or large rooms. The only criterion by which performance may be judged is the ability of the speaker to reproduce music naturally, without coloration.

The price of AR speakers ranges from $89 for an unfinished AR-2 to $225 for an AR-3 in walnut, cherry, or teak. A five-year guarantee covers parts, labor, and reimbursement of any freight charges to and from the factory. Catalog and a list of AR dealers in your area are available on request.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

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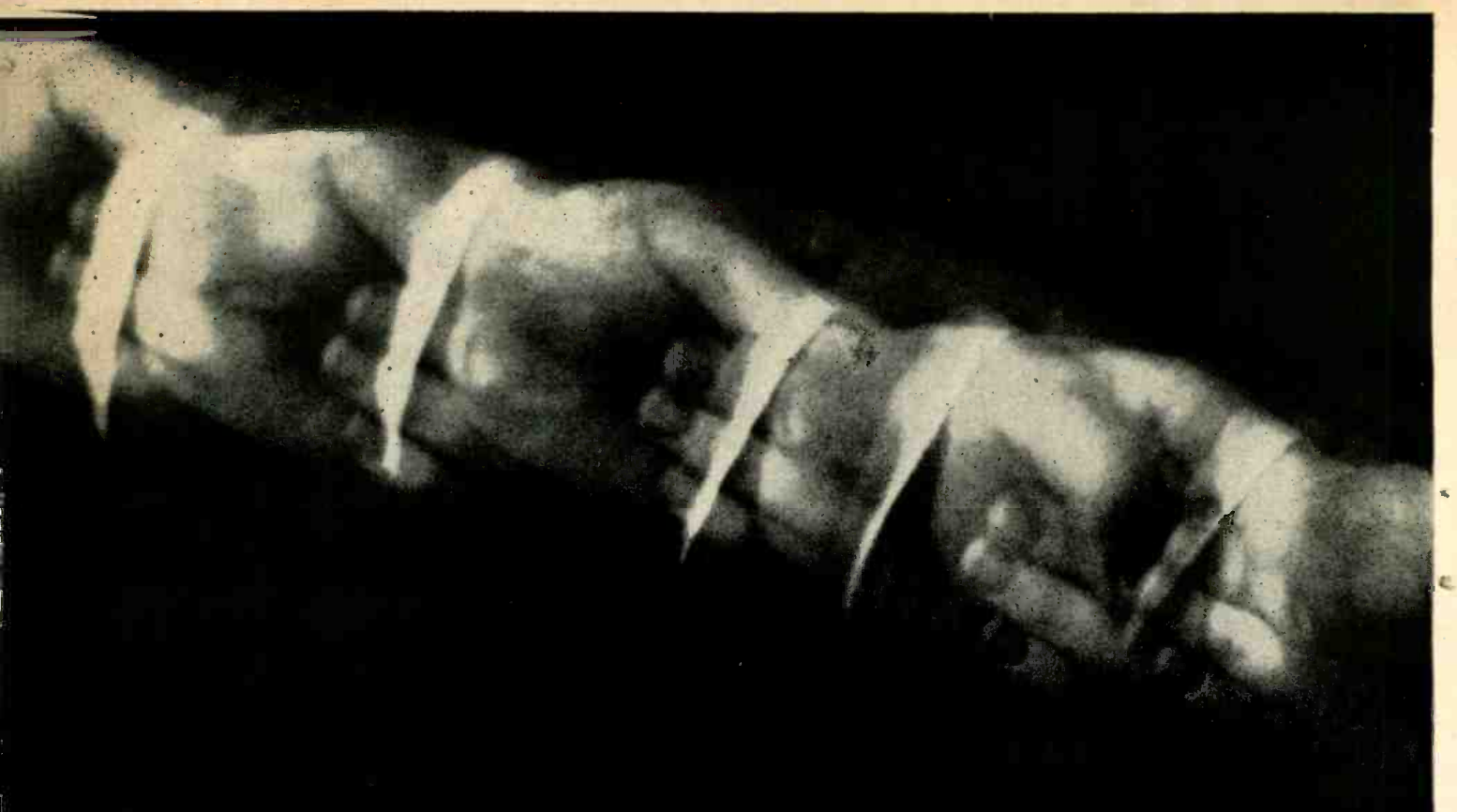
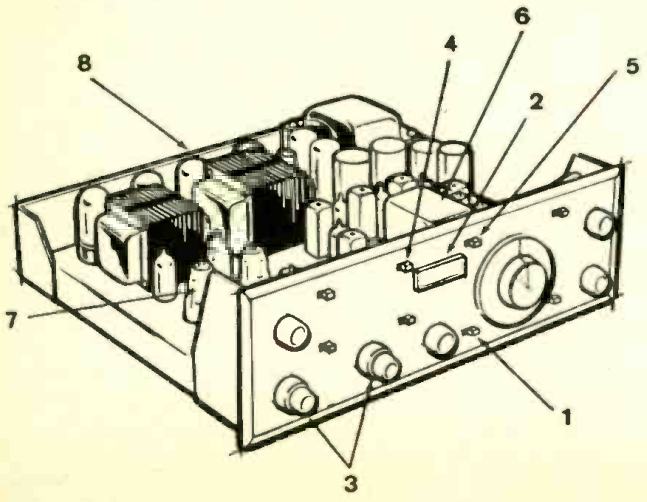


From Scott . . . the 1st RELIABLE Stereo Multiplex Indicator

New Scott Tuner/Amplifier with Revolutionary Sonic-Monitor*

Push the Switch . . . Tune to the Tone! New Scott Invention Audibly Signals when Stereo is on the Air

Once again Scott engineering leads the way . . . brings you a new 60 watt FM tuner/amplifier equipped with unique Sonic-Monitor*, a completely reliable audible tone that signals you quickly, simply and definitely when a stereo program is actually on the air.



The 340 60-watt Tuner/Amplifier Combination is a new kind of component. Even though tuner, preamplifier and power stages are all on one compact chassis, Scott's outstanding engineering group has been able to incorporate all the features and superb performance of separate Scott units. No compromises have been made. No corners have been cut. No specifications have been inflated.

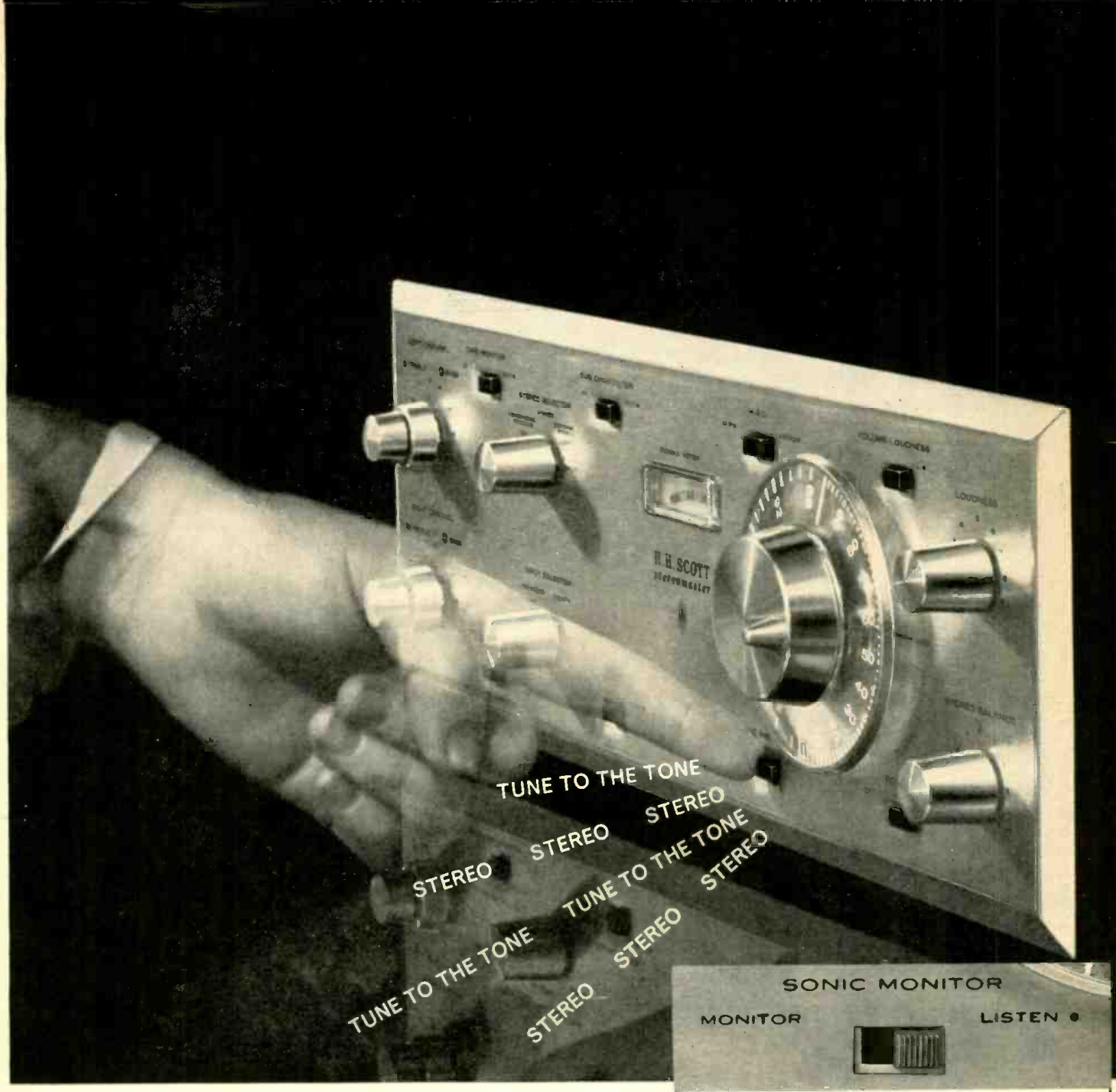
For example, the Time Switching multiplex section, like all Scott FM Stereo tuners, contains 4 tubes and 9 diodes. It is *not* stripped to 2 or 3 tubes like many compromise tuner/amplifiers. The power stages provide 60 watts at low frequencies where it really counts and where conventional tuner/amplifiers rated at 1000 cps fall down badly. Feature after feature, the 340 fulfills the Scott promise of superb performance.

Obvious features and innovations tell only part of the story. All Scott components include refinements and intangibles which you will find pay off in years of trouble-free performance. As leaders in technical innovation, implacable quality control and remarkable value, Scott stands alone.

1. Unique Sonic-Monitor tunes to the tone to tell you when stereo FM programs are on the air. Completely eliminates guesswork and misleading indications.

2. Precision meter insures accurate tuning — a must for low distortion stereo reception.

CIRCLE 77 ON READER-SERVICE CARD



3. Separate bass and treble controls.
4. Sub-Channel Noise Filter for reduced noise.
5. AGC switch for best reception of weak multiplex signals.
6. Scott silver-plated front end to assure sensitivity better than 2.5 μv by IHFM standards.
7. Special filters insure flawless off-the-air stereo tape recording.
8. Inputs for tape recorder, TV, phono cartridge and tape deck.
9. Compact Size in handsome accessory case only 17½" W x 6½" H x 16¾" D.
10. Plus, of course, all the hidden design and construction refinements that make Scott components your wisest long-term investment.

The new 340 is in the proud tradition of the famous Scott 355 tuner/amplifier so widely acclaimed by audio authorities. The 340 offers you superb performance and amazing flexibility at modest cost. If your power requirements are more demanding, however, and you wish to receive AM as well as FM, we suggest that you see and hear the 355 80 watt Tuner/Amplifier at your dealer. Price of the 355 with separate 208 80 watt stereo power amplifier is $449.90. The new 60 watt 340 is only $379.95, and will be available in late April. Prices do not include case, and are slightly higher west of the Rockies.

*Patent Pending

HOW UNIQUE SONIC-MONITOR* WORKS

To find FM stations broadcasting stereo multiplex simply push the Sonic-Monitor Switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply push the monitor switch back to "listen", lean back and enjoy FM stereo. The Scott Sonic-Monitor* provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals as are most visual systems.

*Patent Pending

SCOTT

H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. Dept. 226-05
Export: Morhan Exporting Corp., 458 Broadway, N. Y. C.
Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto

Rush me complete details on your new 60 watt 340 Multiplex Tuner/Amplifier Combination.

Name.....

Address.....

City.....*State*.....

CIRCLE 77 ON READER-SERVICE CARD

NOTES FROM ABROAD

COLOGNE

When I paid a visit this spring to 149 Maarweg, headquarters of Electrola, the German branch of EMI, the public relations people there were completely occupied with an impending celebration for one of Germany's top pop stars, a singer named Ralf Bendix. Herr Bendix was about to receive the "Golden Dog" (a replica of the famous canine who identifies His Master's Voice) in recognition of the runaway success of his recording entitled *Baby Sitter Boogie*. Some time ago Bendix had heard another performer do the song and had straightway hurried to tell Electrola's sales manager, Rolf Engleder, that "this was the thing for him to do." With German thoroughness he insisted on having for the recording session "a real baby." Sales, which recently passed the one million mark, proved him right. . . .

Popular music, however, is not Electrola's main concern. Sales figures of classical records are rising steadily. Since the Cologne office now handles the distribution not only of Electrola's own discs but of German pressings of other EMI-made recordings, a list of its best sellers should furnish a fairly reliable index to the tastes of German record collectors. Among conductors, in spite of the many Karajan and Klemperer recordings included in EMI's repertoire, the late Wilhelm Furtwängler still seems to have the widest following. His versions of Beethoven's Fifth and Ninth, for instance, are in great demand, as is the Menuhin-Furtwängler Beethoven Violin Concerto. Also high on the roster of Electrola-distributed best sellers is *Carmen* (in German, with Christa Ludwig, Rudolf Shock, and Hermann Prey), Schubert's *Die Winterreise* (with Dietrich Fischer-Dieskau), and *Lucia di Lammermoor* (with Maria Callas).

Electrola's Very Own. Until recently, Electrola's recording program was subordinated to EMI's international schedules, but the increasing significance of the German market has given new impetus to the firm's own ventures. The series "Music in Old Cities and Royal Courts" (reported on by Gene Bruck in the February issue of HIGH FIDELITY) has had a tremendous success here. The six records so far issued will soon be followed by two more discs, covering Lübeck and Innsbruck. Forthcoming operatic plans include a new *Lohengrin* and a complete German version of *The Bartered Bride*, to be taped in Berlin with Pilar Lorengar, Gottlob Frick, and the fast-rising German tenor, Fritz Wunderlich. Rudolf Kempe will conduct the orchestra of the West Berlin Opera.

Berlin, once the site of Electrola's head office, still remains this firm's main recording center. When the German branch of EMI was reconstituted ten years ago, its future was extremely doubtful. The physical plant had been entirely destroyed during the last phase of the war, and the company had to start from scratch at a time when both Deutsche Grammophon and Telefunken with its powerful Decca-London alliance were already established in Western Germany. Now Electrola prides itself on having acquired its due share of the German market. The company does not deny, of course, that its ability to draw on EMI's international repertoire has been largely responsible for this happy outcome.

Double-track Mind. Electrola's experience is, in a way, characteristic of the situation of Germany as a whole. Many enterprises which appeared rather late on the industrial scene after the devastations of the war were able to start operations on a rather high technical level. This partly accounts for what is being called Germany's "*Wirtschaftswunder*." Peter Burkowitz, one of Electrola's officials, alluded to this phenomenon when he attributed his company's success to "world-wide experience coupled with brand-new equipment."

Herr Burkowitz, who is a member of America's Audio Engineering Society, is well informed about technical advances made in the Western hemisphere —and he is also highly aware of commercial necessities. We talked at length about the difficulty of reconciling the public's demand for stereo gimmickry with a truly artistic application of stereo techniques to the recording of music. "We are forced to develop a double-track mind," he said, "catering to fans of sonic sensationalism in certain kinds of recordings, and resisting any temptation to engineering trickery when producing records intended for people with informed aesthetic values."

KURT BLAUKOPF

Continued on page 22

STEREO HIGH FIDELITY WITHOUT COMPROMISE IS POSSIBLE ONLY WITH FULL-SIZE ALTEC SPEAKER SYSTEMS

Full-size Altec speaker systems offer sound without compromise . . . so realistically reproduced you'll find its equal only in the concert hall. The reason: there is still no substitute for size and quality.

Altec offers a variety of models in full-size speaker systems. They come enclosed in beautiful furniture cabinets or as utility-type professional theatre systems for built-in installations. You may also obtain any Altec speaker components to enclose in your own cabinet. An informative 16-page brochure with detailed cabinet construction drawings is available to you from Altec.

Listen to Altec critically; compare to any other. Listen for faithful realism throughout the *entire* audible spectrum and examine the purity of styling and engineering. At your Altec Distributor's now!

ALTEC 838A "CARMEL" is a full-size, two-way, bass reflex speaker system with guaranteed 30-22,000 cycle frequency range. Contains two new 414A high compliance bass speakers, an 811B sectoral horn driven by 804A high frequency driver, and an 800-cycle dividing network. Walnut or mahogany finish; 29¾"H x 35"W x 17¾"D. Shown with optional decorator base; standard model comes with round legs.

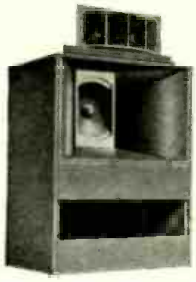
PRICE: **$324.00**

ALTEC 837A "AVALON" is identical to the "Carmel" with the exception of the low frequency section that features one 414A bass speaker,

PRICE: **$261.00**

ALTEC 831A "CAPISTRANO" combines classic styling with famous Altec "Voice of the Theatre" speaker components (shown in the A-7 speaker system below). Provides guaranteed 35-22,000 cycle frequency range. 30"H x 47"W x 23"½D; walnut or mahogany finish.

PRICE: **$399.00**

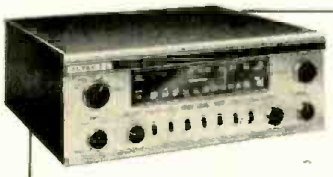


ALTEC A-7 "VOICE OF THE THEATRE" SPEAKER SYSTEM contains a 15" 803B bass speaker, an 811B sectoral horn driven by 804A high frequency driver, and an 800-cycle dividing network. Economical utility cabinet is ideally suited for built-in installations. Guaranteed 35-22,000 cycle frequency range. 54"H x 30"W x 24"D.

PRICE: **$299.40**

ALTEC 605A "DUPLEX" is a two-way system with separate low and high frequency speakers mounted in a single 15" frame. Features a remarkable 20-22,000 cycle frequency range. May be mounted in "Carmel" cabinet or full-size enclosure of your own making.

PRICE: **$177.00**
Including dividing network.



NEW ALTEC "ASTRO" STEREO TUNER/AMPLIFIER TO DRIVE FULL-SIZE SPEAKER SYSTEMS . . . New 708A "Astro" is an all-in-one stereo center that contains five integrated stereo components in a compact 6" x 15" x 13½" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual power amplifiers. The "Astro" is the first quality tuner/amplifier with full built-in facilities for stereo headphones—a feature that meets the growing demand for headset listening. Power transistors in the output stage whip the heat problem and new ultra-precise frame grid tubes in the preamp circuits provide highest sensitivity, quietest performance. Be sure to investigate the "Astro" as the perfect complement to your full-size Altec speaker systems. You'll discover the combination offers a full-size stereo system that successfully matches the quality of professional equipment in recording and broadcast studios!

BRAND NEW! Write for the Altec 1962-63 High Fidelity Catalog, Dept. HF5

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ALTEC SOUND TALK

HOW TO DECIDE IF A FULL-SIZE SPEAKER SYSTEM IS FOR YOU

First, you must decide whether you are a *critical* listener. If you insist upon hearing the "full sound", the most subtle contribution of each instrument—then you are relentlessly bound to the full-size system by your own need for perfection. On the other hand, if you're willing to compromise for a lot less than the total effect, you can learn to live for awhile with the musical midgets of "bookshelf row". Compact speakers *do* serve a definite need, provided one lives in a closet.

WHERE THE DIFFERENCE BECOMES MOST APPARENT

Complex orchestral passages involving great masses of sound quickly demonstrate the obvious advantages of full-size systems. Here's where you will truly appreciate the effortless reproduction of large speakers that are free of the strain exhibited by small speakers undergoing excessive excursions.

The difference between the two may not seem great if you are listening to a string quartet where the range of pitch and dynamics is closely limited. But compare them via a full-scale composition that really shivers the timbres, such as the currently popular orchestrations of Marty Gold or the "1812 Overture", and the effortless majesty of the big unit immediately relegates the spunky little pretender to the bookshelf where it belongs.

THE REASONS WHY . . .

Full-size speaker enclosures are needed to house the big "woofers" plus the multicell or sectoral horns and drivers employed in professional, two-way systems. Leading audio engineers agree that there is no known way to reduce cubic displacement of a cabinet without reducing sound quality. Only a full-size enclosure provides air volume equal to the larger bass instruments—the double bass viol, kettledrum, etc. For the first time, outside the concert hall, you hear the lowest tones in their pure, undistorted state. The large power-handling capacity and higher efficiency of these full-size, no-compromise systems permit reproduction of every dynamic peak without driving the amplifier into distortion and clipping. In short, advantages of the full-size system combine to reward the perfectionist with a lifetime of listening pleasure.

THE "PROBLEM" OF SPACE

If you are a critical listener, the alibi "I don't have room for full-size speaker systems" is meaningless. You'll *make* the room in order to achieve and enjoy sound without compromise.

Altec Lansing Corporation

NOTES FROM ABROAD

Continued from page 20

PARIS

The most important fact in musical life in France this year is that Claude Debussy was born in 1862. More than sixty concerts, recitals, operatic evenings, radio programs (one of which will last practically all day), ballets, seminars, lectures, and ceremonies are scheduled; and a national committee has been formed to coördinate the homage and make sure that every aspect of the composer's life and work gets attention. Now is the time for all *Debussystes* to plan a pilgrimage.

Here are some things worth noting: on May 18 the resident ballet troupe will dance *Jeux*, *Boîte à joujoux*, and *Khamma* at the Opéra-Comique. On June 20 there will be chamber music in the handsome Galerie Tuck of the Petit Palais, with the Loewenguth Quartet, Lily Laskine, Christian Ferras, and flutist J. P. Rampal. The Paris Opéra will have a new *Pelléas et Mélisande* on June 29. Parts of *Le Martyre de Saint-Sebastien* will be performed on July 31 in Orange at the Théâtre Antique—the most beautiful and the best-preserved of all the surviving Roman theatres anywhere. Charles Munch will also be in the provinces, conducting the Lamoureux Orchestra in a Debussy program at Bordeaux on May 14, and the National Orchestra at Strasbourg on June 13. Pierre Monteux will visit in the latter city on June 23 with the London Symphony. Paul Paray will close *"L'Année Debussy"* by directing a gala concert at the Paris Opéra on December 18.

The nonperforming tributes to "Claude de France" promise to be touching (many of the people involved knew the composer well), amusing, and interesting. French horticulturists are developing a new rose which will bear the name of one of Debussy's compositions. The store windows of an entire street (not yet selected) in Paris will be decorated in a "Debussy" manner. For more serious admirers of the composer, Professor Jacques Chailley of the Sorbonne will conduct, from October 24 to 31, a seminar on the importance of Debussy in the evolution of twentieth-century music. Critics and musicologists from Germany, England, Denmark, Hungary, Italy, Poland, Switzerland, the Soviet Union, the United States—and, of course, France—will participate.

So much rehearsal time (and so much hard thinking about matters of interpretation on the part of so many eminent musicians and scholars) may well produce recording projects later in the year. The Boîte à Musique (which, incidentally, has worked out an arrangement with James Grayson's Music Guild for distribution in the United States of some of its records) is already planning a new version of the early cantata *La Damoiselle élue* (Rossetti's *Blessed*

Continued on page 26

just for the record

the NEW RONDINE 2 has added an extra motor

REK-O-KUT, maker of the world's finest turntables, combines the superior quality of single play turntable with Auto-Poise — the first motor-actuated tonearm. To achieve this unique record playback system, REK-O-KUT designed this unit with two motors, each of which performs separate functions. One motor drives the turntable quietly at a constant, accurate speed. The second motor actuates an electro-mechanical device which, at the press of a button, places the tonearm on the record at one gram force, removes it automatically at the conclusion of the recording, returns it to the arm rest, and shuts off the turntable. From the first groove to the last groove of your record. Auto-Poise is disengaged and the tonearm is completely free-floating and independent. If you want turntable perfection, distinctive styling, unequaled engineering and workmanship in a single compact factory-assembled unit that will fit any cabinet, then the RONDINE 2 is for you. Ask your dealer for a demonstration or write for free descriptive literature.

Model R-320A 33⅓ rpm Turntable with Auto-Poise motor actuated tonearm **$169.95**
Model R-320 with S-320 Tonearm **$129.95**
Model R Turntable only **$79.95**
Model R Base **$14.95**

REK-O-KUT rondine 2

REK·O·KUT COMPANY, INC.

DEPT. H-5, 38-19 108 ST., CORONA 68, N.Y.
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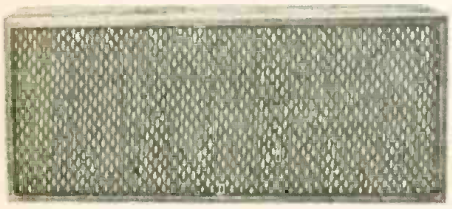
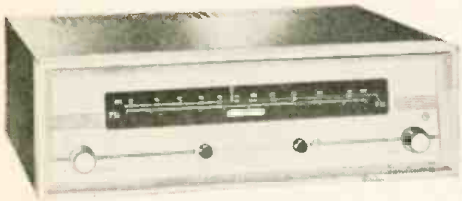
MX-100. STEREO MULTIPLEX ADAPTER KIT. All critical circuitry factory adjusted and prealigned. Maximum stereo separation between 20-15,000 cps, with low distortion. Stereo switch permits either front-panel separation control or maximum separation adjusted at factory. Kit: $49.95; Factory Wired, ready to operate: $69.95.

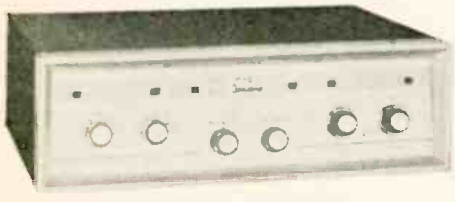
ST-26. FM TUNER/AMPLIFIER KIT. Low-cost combination hi-fi FM music system. Requires only the addition of external speaker (see L-3) to complete system. Pre-Built Front End fully adjusted and prealigned at factory. Kit: $54.95; Factory Wired, ready to operate: $69.95.



L-3. SPEAKER SEMI-KIT. Ultra-compact, graciously styled system. Lifelike response from high-efficiency speakers. Walnut-finished cabinet. Size: 13¾" L x 6½" H x 7¼" D. Semi-Kit: $19.95.



ST-35 MX. FM STEREO MULTIPLEX TUNER KIT. Designed for maximum sensitivity, selectivity and stability. Full, prealigned multiplex circuitry incorporated. Kit: $99.95; Semi-Kit: $119.95; Factory Wired, ready to operate: $139.95.



SA-40. STEREO PREAMP-AMPLIFIER KIT. 40 watts RMS (20 per channel). Stabilized feedback circuit insures optimum performance with all types of speaker loads. Harmonic distortion: less than 0.5% at 20 watts. 14 panel controls. Kit: $79.95; Factory Wired, ready to operate: $129.95.

PACO KITS

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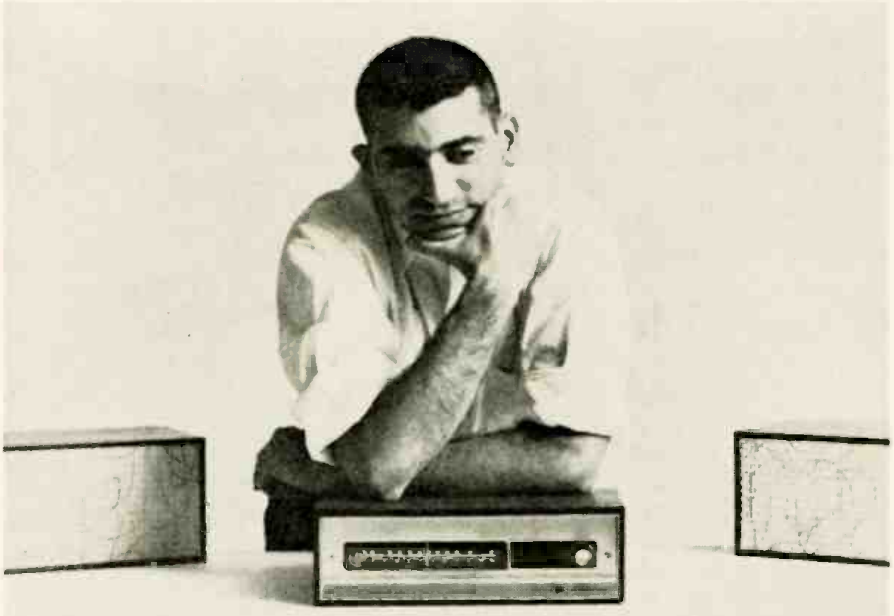

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CIRCLE 15 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 22

Damozel) with Manuel Rosenthal and the chorus of the French national radio.

In the meantime, an ambitious enterprise is under way in the Paris suburb of Saint-Germain-en-Laye, where the composer was born. The town authorities, lacking the space and money for a large live celebration of the centenary, are putting together a "*Discothèque Debussy*" which they hope will include everything of Debussy's that has been recorded—they have written to disc manufacturers all over the world. Whether or not they realize their full dream, the collection will be a fascinating one by opening day, set for June 2. Playback equipment is being installed in the local library, and visitors will be able to listen to whatever interests them.

French Quality. Debussy, in a patriotic moment, added "French musician" to his signature, but the title would in many ways be more suitable for Gabriel Fauré. The latter is utterly lacking in universality. Although he was an influential teacher, he will probably never be the subject of an international seminar on the evolution of twentieth-century music. His scale was small. And yet, by making only slight adjustments in the tradition he accepted, he brought off some minor miracles. The Fauré taste lingers well.

These reflections are a preface to the news that Victoria de los Angeles, Dietrich Fischer-Dieskau, André Cluytens and the Conservatoire Orchestra are at work on a new version (for Angel in the United States) of Fauré's Requiem. The sessions are being held here in the Eglise Saint-Roch, with some of the performers watching Cluytens on closed-circuit television screens. The reason for this setup is that Saint-Roch, while very historic (its noble façade still bears the scars of Bonaparte's whiff of grapeshot) and very interesting acoustically, is also a very long building—it is partly just a series of vast chapels, one behind the other. And conductors like being seen by their musicians.

ROY MCMULLEN

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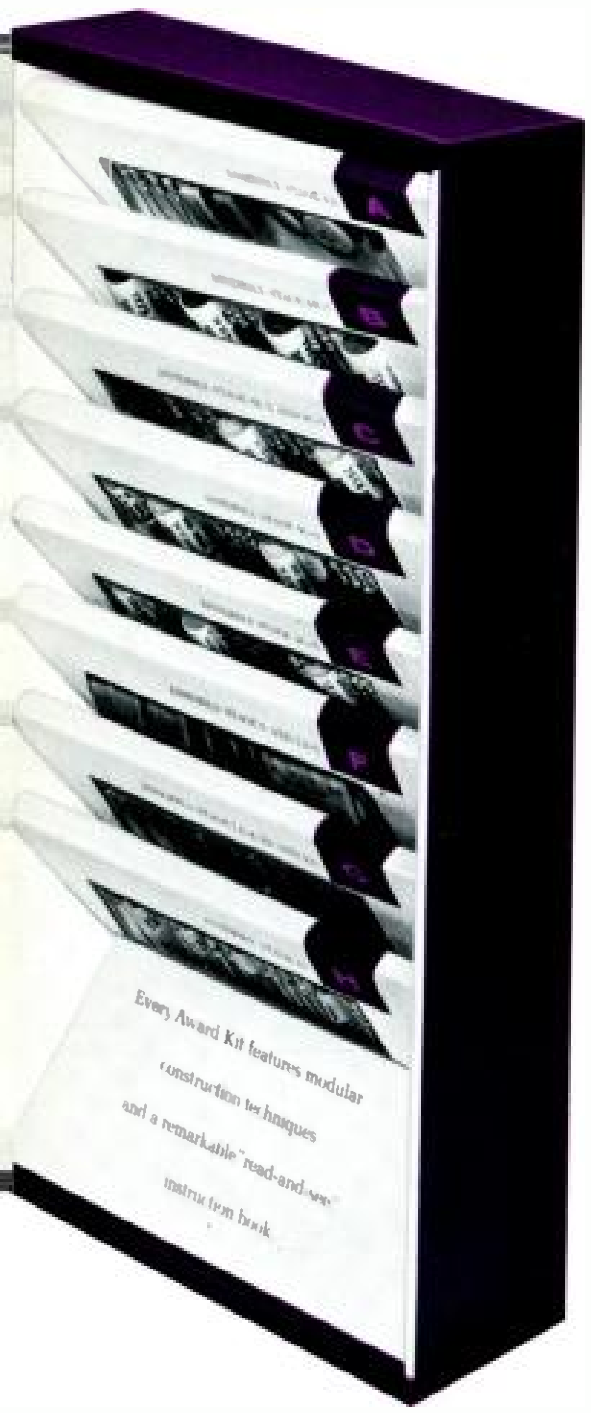
HOW THE SCIENTIST, THE ARCHITECT AND THE MUSICIAN HELPED CREATE A WORK OF ART...

IT SERIES BY HARMAN-KARDON



The scientist, the architect and the musician didn't do it alone.

But their special skills—along with those of HK's engineering, production and marketing groups—created a work of art in high fidelity kit design: the new Award Kits by Harman-Kardon.

Dr. Alfred Bender, scientist and educator, participated in the preparation of an assembly manual that truly "instructs rather than directs." Robert Anders, industrial designer and architect (designer of the U. S. exhibit at the Faire de Paris) was concerned with the logic and clarity of the construction techniques. Max Goberman, conductor of the N. Y. Sinfonietta and director of the Library of Recorded Masterpieces, was selected to judge the sound quality of kits built by novices, compared with the factory-assembled instrument.

"The Award instruction books," said Dr. Bender, "are models for the industry." They are spiral bound, easeled and include diagrams coordinated with fold-out text. The builder can instantly *read and see* each step of the construction process. A unique feature of the book, says Dr. Bender, "is the simple and basic explanation of how each section of the instrument works. Now, for the first time, the builder can understand just what he is doing and why."

Anders' architectural and design experience made him particularly sensitive to kit construction techniques. "After test efforts on other kits," he reports, "I felt I had struck gold when I began to work on the Award group. They are simple and logical to construct. Components are all arranged in the sequence in which they are used. At any given step you take out only those components you need for that stage. And each package of components is related to a color-coded stage in the instruction manual. Altogether, the kit is an exciting experience for anyone who wants to create something of value with his own hands."

While "specs" are important in determining quality, the ultimate test of any high fidelity instrument is the way it sounds. After taking part in an intensive series of listening tests, Goberman observed that it was "impossible to detect any difference between the assembled kits and the factory-built product. In all instances reproduction of music was excellent. It was quite an experience for me to listen to music played back through the A50K amplifier which I had built. And built with ease."

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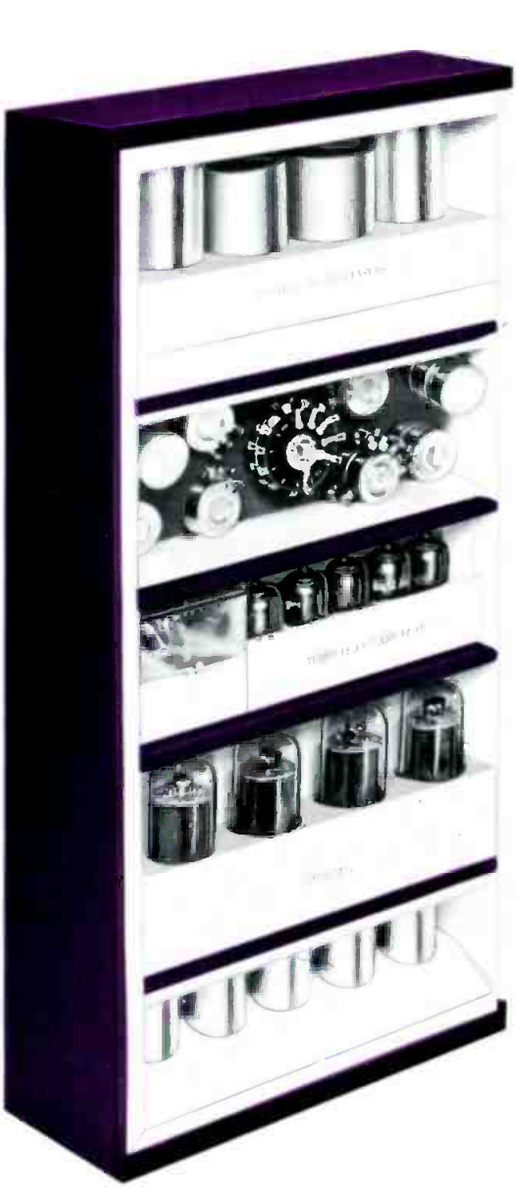

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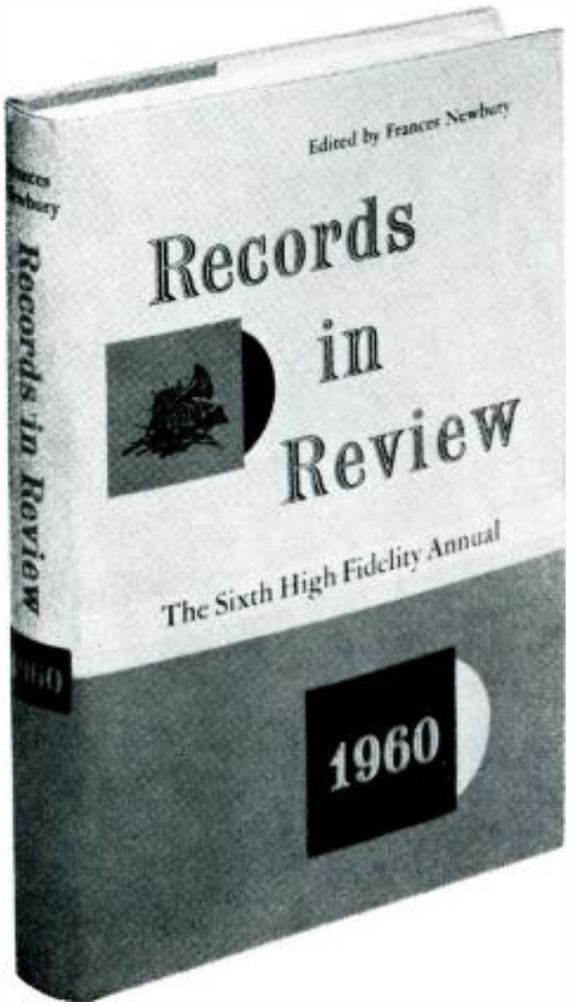

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Any champion likes to win—and preferably by a comfortable margin. But it can be quite embarrassing, downright painful, to slaughter the opposition. The new EMI integrated stereo pickup, just arrived from England, is a case in point. Its sound is so vastly superior to that of any combination of any arm and cartridge on the market today that we don't really feel altogether happy about it. From our point of view as U.S. distributors, it would suffice if the EMI Model EPU-100 were just audibly superior to all other stereo pickup designs. The truly staggering difference may not even sell an additional quantity of pickups; it will only result in frustration and embarrassment in many quarters. However, we feel we'd be doing an injustice to music lovers if we played down the significance of this fantastic engineering breakthrough. Percy Wilson, England's leading audio equipment reviewer, stated in the September, 1961 issue of The Gramophone that he has "not the slightest doubt that it [the EMI Model EPU-100] will take a place amongst the best half-dozen of all pickups... anywhere in the world." Now Mr. Wilson is a conservative gentleman in the old English tradition. We're not so conservative. We'll come right out and ask: who makes the other five?

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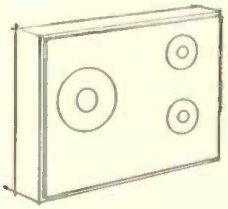

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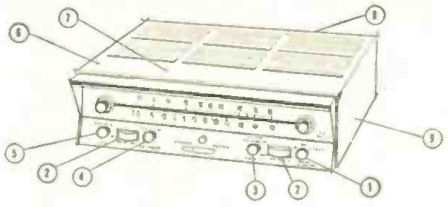

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State Support for the Arts

PEOPLE with long memories will recall the Coffee-Pepper Bill, introduced in Congress some twenty years ago, which proposed the creation of a Federal Department of Fine Arts by the simple expedient of making permanent the jobs of all those then employed on the music, art, and theatre projects of the WPA. This was class legislation, a measure conceived in the interests of the little man by some of his professional friends in Washington, and that is one reason why it didn't pass. Congressman Frank Thompson's current revival of agitation for a Federal Department of Fine Arts has no such class angle. It appeals to management and employees alike as a means of ending their difficulties; but the entire proposal should be subjected to the closest possible scrutiny before any concrete steps are taken.

Congressman Thompson has the backing of symphony orchestras and opera companies, whose deficits are large and growing but whose prospective donors annually have less to donate, thanks to Form 1040. He also has the backing of the musical unions, especially of the American Federation of Musicians, whose members—or those of them associated with the above-mentioned symphony orchestras and opera companies—are the most competent craftsmen of their kind in each community and are rewarded for their competence by short seasons, low wages, and precarious outside employment. Both sides see Federal subsidy as a godsend, and it is easy to sympathize with their views.

Unfortunately, these views stem from a serious oversimplification, which confuses financial relief for artists and artistic organizations with support for the arts. In fact, the history of the arts is not written in terms of the interpretative artists who make up the membership of unions and on whose behalf symphony orchestras and opera companies run into debt; it is, rather, written in terms of artistic creators. To start organizing a national program for the arts around performers, as Congressman Thompson would seem to propose, is to start at the wrong end.

This confusion could be disastrous, but, regrettably, the record of official programs which have involved the creators is also a melancholy one. Typical of their achievement is the list of painters who received the Prix de Rome from the French government between 1870 and 1900 (as printed by the magazine *Le Point* in 1949). The winners were people like Joseph Wencker, Theobald Chartran, Francis Schommer, and many others who will never be heard of again; at the same time, the French government was busily ignoring Monet, Manet, Cézanne, Renoir, and every other native-born French artist who counted in that period.

Government money must be prudently spent, and this means that government money will not be spent on artistic ventures of an extreme or controversial sort. Safety, acceptance, lack of offense become the paramount virtues when a government art program has to be justified before a Congressional committee; the creative potential is washed out and the nonentity reigns supreme.

We have actually seen this happen in the United States in many instances wherein programs of government subsidy have been attempted on the municipal level. There is no reason to believe that it would not happen on the Federal level unless some real safeguards to prevent it are built into the basic structure of the bureau or department administering the program. So far, Congressman Thompson's supporters have not only given no evidence of favoring such safeguards; they have given no evidence to show that they even recognize the problem.

ALFRED FRANKENSTEIN

AS high fidelity SEES IT

By Paul Moor

THE CZECH PHILHARMONIC

Eastfoto

In Prague, the leading orchestra prides itself especially on its double basses; elsewhere, listeners rate it as one of the world's top symphonic groups in all respects.

WHEN the Czech Philharmonic played in Munich a year or so ago, the respected critic of the *Süddeutsche Zeitung* referred to the orchestra's chief conductor, Karel Ančerl, as an "anti-star." The term was meant as a compliment, for Ančerl, despite his gifts and versatility, declines to invite any more attention to himself than if he were merely another member of the group. For his bows, he stands down from the podium, on the same level as his men, and has them arise to share the applause—not just occasionally, mind you, but always. This relationship between conductor and players, incidentally, characterizes musical life in all the countries of Eastern Europe today. Amateurs of political mores will see in it, probably correctly, the Communist emphasis on what East Germany calls the "*Kollektiv*." Whatever its origin, it has turned its back firmly upon the era of the virtuoso conductor which reached its zenith with Toscanini and still perpetuates itself in a few such *coryphées* as Herbert von Karajan and Leonard Bernstein. Ančerl concerns himself not with cultivating a personal reputation as a star conductor but rather with contributing to the excellence of the orchestra he conducts.

Both Ančerl and his 120 men (strangely enough, especially in view of Marxist-Leninist principles of sexual equality, there are no women) have continued to maintain the Czech Philharmonic in its prewar position among the top orchestras not only of Eastern Europe, or of Europe, but of the entire world. Of all the orchestras within the Soviet orbit, only the Leningrad Philharmonic stands on the same level. On the Continent as a whole, a few orchestras may excel the Czech Philharmonic in individual traits—technical virtuosity, for example, or outstanding individual instrumentalists—but only a brave

man (and, within the modest boundaries of proud little Czechoslovakia, only a *very* brave man) would ever claim that other European orchestras were, over-all, actually better. That same *Süddeutsche* critic came out flatly and wrote: "All those who perhaps expected from the Czech Philharmonic a heavy, cloying tone and a frothily charming kind of musical affectation were immeasurably surprised. There was nothing of the sort. This orchestral ensemble has the flexibility of a steel spring, a spectacular brilliance, and a security of tone which we have encountered only in American orchestras."

Every orchestra has, of course, certain specialties. The Viennese, a bit tiresomely, claim for their Philharmonic "the sweetest violin tone in the world." It somehow fits in with the tradition of Czechoslovakia's beloved author Jaroslav Hasek and his pawky Good Soldier Schweik that the pride and love of the Czech Philharmonic focuses especially on its double basses. The ten sensitive artists behind the orchestra's bull fiddles, under the firm but friendly guidance of their first-stool man František Pošta, have formed a unique sort of autonomous enclave within the orchestra. Karel Ančerl smiles affectionately as he says, "If we're rehearsing something new and the basses have a little technical trouble with some passage, Pošta raises his bow and says to me, 'Let's go on. It'll be all right tomorrow.' It always is. Our basses know that they have a world-wide reputation amongst musicians, and if a new work means extra section rehearsals, they hold them on their own, with Pošta drilling them till all of them are satisfied. Not, of course, that every section," Ančerl adds with hasty concern, "doesn't take the same pride in its work."

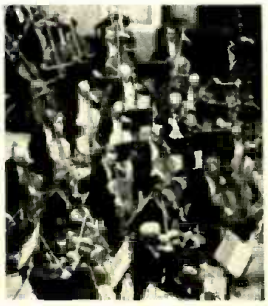
THIS concern of the individual for the whole goes back sixty-six years, when, since nobody else seemed on hand to do it for them, the Czech Philharmonic founded itself. Actually, the orchestra is a comparative upstart, measured alongside Prague's ancient musical history. Guillaume de Machaut, writing about a fête at Charles IV's court in honor of the Cypriot King Peter, listed thirty-five different musical instruments he heard and saw there—this, in 1364. Another fourteenth-century chronicler, a Czech, claimed that the city had "many lutanists, fiddlers, buglers, pipers, organists, and string players." Czechs take quiet pride in pointing out that Prague's musical culture even then was not imported but native. When the Hussite religious movement came to the fore, its members regarded instrumental music with puritan distrust and directed their musical efforts towards choral singing, thus founding a tradition still flourishing in such groups as the internationally famous Moravian Teachers' Choir. Looking down on lovely, golden Prague and its Moldau from the high plateau of the old fortress and the Cathedral of St. Vitus, one sees the spires of churches rise everywhere; these churches brought that choral tradition to a high level it has never lost.

Under Hapsburg rule, music in Prague played an especially important role in the court world. At the Coronation of Ferdinand II in 1627, singers from Mantua presented a pastoral comedy. In 1723, soloists, a hundred choristers, and two hundred instrumentalists joined their mammoth forces at Prague Castle to present Johann Fux's opera *Constanza e fortezza* for a crowd of four thousand (among whom was Giuseppe Tartini). Even during the times of worst oppression in the area's troubled history, music always survived. In recent years the Czech state publishing house and recording industry have coöperated to make readily available a number of works from Prague of the baroque period which definitely merit wider acquaintance abroad.

Most people's memories connect Prague and *Don Giovanni* inextricably, but usually forget about Prague and *The Marriage of Figaro*. When the Vienna Court Opera first presented that effervescent Mozart masterpiece, it inexplicably laid, to use Bert Lahr's phrase, a cake—i. e., twelve eggs. Vienna promptly dropped the work from the repertory, but when the Nostic Theatre in Prague presented it in 1786, the audience greeted it with an outburst of enthusiasm, and one soon heard the opera's main arias being sung and whistled everywhere in the city. Czechs even today take pleasure in this piece of musical one-upmanship over the self-satisfied Viennese: writing only last year, the Czech musicologist Václav Holzknecht could still express jubilation: "It had never happened before that a great work of art had been so immediately understood

Conductor Karel Ančerl: he abjures the stellar role.

THE CZECH PHILHARMONIC



and become so popular without the slightest delay! What must have been the high level of the audience that could do this without any help, and with no influence from any kind of advertising! Their rehabilitation of an unrecognized work of art will always remain to the honor of the Prague people of that time. They received the reward they deserved when Mozart came amongst them, when he stayed as a guest with the Dušeks in their Bertramka villa in Smíchov, and wrote for his 'dear people of Prague' the opera of operas *Don Giovanni*, which saw the stage lights in Prague on October 29, 1787." With a nod to the Party Line, Holzknecht continues, "It was not the fault of his dear people of Prague that his next stage work, *La Clemenza di Tito*, had no success during the coronation ceremonies of 1791, because it was not judged by them, but by the court, haughty and unintelligent." . . . Well, anyway, Prague did achieve and maintain an unusual musical level: when Charles Burney visited there in 1772, he called Bohemia "the conservatory of Europe," and in our own epoch Oscar Thompson referred to the Prague Conservatory itself, founded in 1811, as "one of the oldest and best music schools in Europe." During the course of the years, Beethoven, Berlioz, Liszt, Grieg, and Tchaikovsky all spent sojourns in Prague. More than five centuries of musical activity contributed to the tradition that preceded the birth of the Czech Philharmonic.

A native opera company in Prague had got under way on November 18, 1885, when the National Theatre presented Smetana's festival opera *Libuše*. Gradually, as a tangent of the opera company, a symphony orchestra took form, and in 1894 its members established what they called the Czech Philharmonic Society. On January 4, 1896, the orchestra presented itself in public for the first time, with Antonín Dvořák conducting a program of his own works. During the ensuing few years, disagreement broke out between the opera director and the instrumentalists. They went on strike, and those the director did not fire resigned. As soon as they regained their balance, they indignantly reorganized themselves, and thus, in 1901, the Czech Philharmonic came into being approximately as it now exists. Today, Prague has two opera companies performing nightly, plus two or three other symphony orchestras (including the fine Prague Symphony Orchestra, which for quality has begun to compete with the Philharmonic), not to mention choirs, chamber orchestras, and soloists. But the Philharmonic occupies a special pedestal of its own.

Think of the Vienna Philharmonic, and you think of Weingartner; of the Berlin Philharmonic, and you think of Furtwängler; and so on. With the Czech Philharmonic, it's Václav Talich, who took over in 1919 and conducted the orchestra for twenty-five years. To Talich the Czech Philharmonic must attribute its rise to rank among the great orchestras. A tireless, systematic man, he helped his musicians collectively develop a musical background they still draw on. When one talks today with members of the orchestra, they speak proudly of the Czech Philharmonic's particularly lively tone and rhythm, plus, of course, its technical security. To me the orchestra has always seemed to excel in that quality which is at the basis of all music: the quality of song. Those folk tunes which rise fresh as spring water from the soil of Czechoslovakia, and which have provided the origin of all those lovely lyric lines in Dvořák, Smetana, and Janáček, are the birthright of every member of the Philharmonic and emerge from that orchestra with natural radiance.

Talich took this natural lyricism and gently imposed upon it the discipline indispensable to a fine orchestra. Regardless of program schedules, he never allowed a work to be performed until he found it ready. Even so, he expanded the orchestra's repertoire enormously. Czechoslovakia today owes Talich a unique cultural debt. From 1919 to 1926, he refused almost all other invitations in order to stay in Prague and build his orchestra. Later he began appearing as guest conductor in Sweden, England, and the Soviet Union, but his heart remained in Prague. In 1935 he became director at the Prague National Theatre as well, and kept both jobs until 1941. Guest conductors whom he invited to lead his orchestra, and from whom it also learned, included Weingartner, Nikisch, Beecham, D'Indy, Siegfried Wagner, Richard Strauss, Glazunov, Milhaud, Ansermet, Busch, Klemperer, De Sabata, Boult, Walter, Kleiber, Szell, and a number of others.

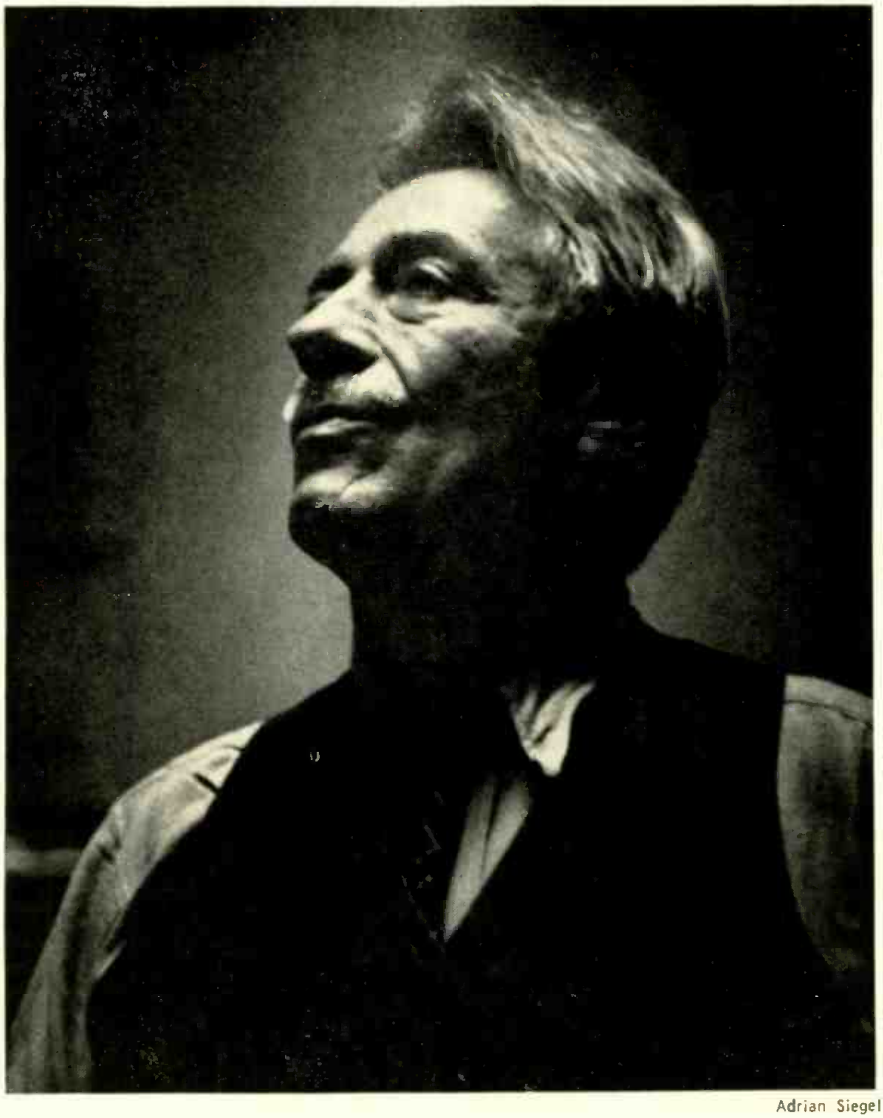
In official releases from Prague about the Czech Philharmonic, you will hunt in vain for one name: Rafael Kubelik. As far as official musical publications in Prague are concerned, he might almost as well have never existed. Kubelik was born June 29, 1914, the son of the great Czech violin virtuoso Jan Kubelik. He made his conducting debut with the Czech Philharmonic when he was only twenty, and two years later, in 1936, he signed a contract to conduct the orchestra regularly. The season of 1937–38 he took the orchestra on a tour of England. An ardently patriotic Czech, he remained with his own people through the German occupation and the war, and after the war resumed what swiftly became a major international career.

The Czech Philharmonic is not unique in numbering among its members a group of fervid chess players, but it also has an eleven-man soccer team. For its musical distinction, the orchestra owes much to the late Václav Talich, its leader for twenty-five years.

The succession of postwar political events in Czechoslovakia, however, troubled Kubelik increasingly. In 1948 the Communist Prime Minister succeeded in compelling President Beneš to form a Communist-directed cabinet; soon after this, Foreign Minister Masaryk fell or jumped, as the phrase goes, to his death. A few months later Beneš died, leaving Czechoslovakia under a Communist government which still prevails today. Kubelik, engaged in a conducting tour of Western Europe, announced that he and his family would not be returning to Prague. He never has, but neither has he ever undertaken naturalization in another country ("I could not do that to my own people"); he travels as a stateless person. In 1956, in an extraordinary gesture, the Czech government officially invited Kubelik to return. With a heavy heart, Kubelik replied that he must regretfully refuse, until that time when all his fellow-Czechs would be "able to travel freely and without restriction."

If today you do not find Kubelik's name even mentioned in the orchestra's history, you do hear it from members of the orchestra who speak of him with love. A few years ago when the orchestra was giving a concert under Ančerl in London, several orchestra members spotted Kubelik and his wife in the audience. Backstage, during intermission, the word spread like wildfire, and during the second half the orchestra was playing personally for and to the Kubeliks as if no one else were in the house. At the end of the concert a swift little drama occurred, unbeknownst to most of the rest of the audience. Responding to an ovation, Ančerl stepped to the very edge of the stage and, his baton resting across his two outstretched hands, he smiled warmly and bowed directly in Kubelik's direction. As one orchestra man described it, "It was as if Ančerl were saying to our Rafael, 'Here is the stick. Why are you down there instead of up here where you belong?'" For long, emotionally charged moments every eye in the orchestra watched Kubelik to see whether he would come to the stage. He did not. For Kubelik it must have been a wrenching, agonizing experience; witnesses say the color drained from his face and his eyes brimmed with tears. Recently an interviewer asked Kubelik whether he thought he would ever see Czechoslovakia again, or ever again conduct his old orchestra. Kubelik replied soberly, "No."

TODAY Ančerl shares the podium not only with the assistant conductor Karel Sejna, who, fittingly enough, worked his way up from the double-bass section to become Talich's assistant in 1928, but with a stellar list annually of the best conductors from both East and West, especially during the music festival which officially calls itself simply the Prague Spring. The Czech Philharmonic engendered and gave birth to the Prague Spring in 1946, in celebration of its fiftieth anniversary; since then the orchestra and the annual festival have become so closely interwined as to be inseparable, despite the fact that the festival also *Continued on page 110*



Adrian Siegel

Memories of Fritz Kreisler

BY JOSEPH SZIGETI

It so happens that the first work I heard Fritz Kreisler play—at a Nikisch concert in Berlin in 1905—was Viotti's A minor Concerto, a work seldom heard nowadays, even on records. The fact that I had made my "coming-out" debut at one of the concerts of the Budapest Academy of Music with this same work a few months or perhaps a year before the Kreisler "revelation" made this occasion a still more revealing one for the thirteen-year-old that I then was. It showed me the magic that the unanalyzable Kreisler alchemy could work on what was (and, alas, still is!) regarded as "student material." It gave me right at the beginning a working model of how Kreisler could transmute baser materials into gold. (I should, however, add that this Viotti concerto had been a favorite with

no less a musician than Brahms. Joachim, in one of his letters to Brahms, refers to the A minor as "*Dein* Viotti Konzert.")

Had I heard Kreisler in the Beethoven or the Brahms or the Mendelssohn Concerto, I would, no doubt, have attributed the effect he made on me mainly to the greatness of the music, to the ambiance of the occasion, to the maturity of this "old master" who was all of thirty years old. . . . As it was, however, his playing of the Viotti gave me an almost palpable demonstration of the essentially Kreislerian attributes of elegance, rhythmic thrust, lyric and *parlando* sweetness on material that had become "classroom-worn" for me.

I stress the details of this first contact because it explains to some extent, at least, the newness of the phenomenon called Kreisler half a century ago. When Carl Flesch wrote his *Art of Violin Playing* (published in 1924), he tried to analyze the ingredients of this new dimension brought into our art by Kreisler. Flesch wrote: "He was the first who most nearly *divined in advance* and satisfied the specific type of emotional expression demanded by our age. This is the reason why, in spite of his astonishing violinistic precociousness, the newness of what he brought us was recognized and appreciated at a period comparatively so late. Thirty years ago [i.e., in the 1890s] his manner of performance, borne on the wings of tempestuous sensuality, supported by an exaeerbant, intensive vibrato, and communicating an excitement which whipped up its auditors, was not yet in conformity with the then ruling taste of the time. Gradually the distance between the two was bridged. Kreisler grew more serene the more turbulent our epoch became. In his style, in his tone, with its seductive yet ennobled sensuality, in the compelling rhythmic nature of his specific bowing technique, in that impulsive 'itinerant musician' quality which, for all its directness, never oversteps the limits of good taste, our time appears mirrored in a transcended, ennobled conception of art."

At this Berlin concert of 1905 I not only heard Kreisler but through a Joachim-pupil relative of mine, Jacques W., who had known Kreisler intimately during his student days (he was *Hofkonzertmeister* to the little court of Gera-Reuss), I eagerly absorbed some Kreisler lore by listening in on the tales he told my father—stories about young Kreisler's gambling periods, about the pawning of his violin, his father's frantic telegrams to his son's comrades enquiring about his unpredictable son's whereabouts. But he also told of Fritz's fabulous fiddleistic doings (this must have been the period of his *Devil's Trill* cadenza and of his Paganini arrangements), so that I had plenty of background information when, in 1907 or 1908, I had my first experience of a full-length Kreisler recital. This took place—unbelievable as this may seem in our day when a Van Cliburn plays to audiences of six thousand or more—before an invited gathering of not more than three hundred people at Leighton House in London. The intimacy of the surroundings, the proximity of the great man (I remember his young wife Harriet pushing him out of the reach of admiring women behind a screen which served as his "artist's room")—all this left me spellbound and slightly dizzy.

Many years later, after a particularly memorable Kreisler recital at the Brooklyn Academy of Music in the late Twenties or early Thirties, I returned to my hotel and made some notations in my score regarding what I had just heard—in an endeavor to pin down those elements in his playing that had most impressed and influenced me. Unfortunately, that score is not accessible to me as I write these few lines, but I seem to remember making particular note of Kreisler's incomparable faculty of understatement—for instance, his habit of employing a slight *accelerando* at the end of a cadence and a slight *diminuendo* at the same time (something akin to an actor "throwing away" a line). Kreisler had also a wonderfully satisfying tendency to play fast things somewhat slower and to play slow melodies or themes somewhat faster (more *gehend*) than one would expect. The plasticity and incisiveness of his passage work was something that one marveled at with each new hearing. Probably the bittersweet quality of his playing stemmed from this tendency to understatement and from the ever-present rhythmic and *parlando* articulation of his bowing. Other aspects of Kreisler's playing that seemed to me unique and that I jotted down on this occasion were: his "bow-hair-bite" at the moment of attack and his instantaneous release when leaving the string. This seemed to me to account to a great extent for the marvelous articulation, the rhythmic swing and exhilaration of his playing. The way he stopped his bow on the string was part and parcel of his bowing-phrasing individuality. Trying to find an over-all formulation, I told myself that if one translated Kreisler's playing style into the terms of prose style one could say: Kreisler's is the antithesis of "purple prose." But how hopeless are all these attempts at translating into words something that is essentially ineffable!

It was perhaps Kreisler's capacity to transmute baser materials into gold that was responsible for a certain distortion in the public mind as to what he really stood for. *Londonderry Air, Hymn to the Sun, Humoresque,* not to speak of his own inimitable compositions, prevented the ordinary listener (in America, particularly) from realizing on what a broad base of musicianship—or better *Musikantentum* (in the sense that the Bachs were *Musikanten*)—all this alchemy rested. This was better understood in England, where the furor created in 1910 by Kreisler's world premiere of the Elgar Violin Concerto put his art in clearer perspective. It was in London too that he could indulge his love of Mozart by playing both K. 218 and K. 219 on one program under Sir Henry Wood (one of my unforgettable Kreisler memories). What loss for us that he did not record the K. 219— *Continued on page 111*

BY HARRIS GOLDSMITH

THE KREISLER LEGACY

ON RECORDS

FRITZ KREISLER is dead. As a performing musician, he left us some fifteen years ago; as a legend and perpetual source of pleasure and inspiration, he will live on forever, or so long as there are violins, performers to play them, and listeners to hear them. We have his short compositions, which have become beloved the world over; we have his original cadenzas to the great violin concertos (the ones for the Beethoven have, for some reason, gained wider acceptance than those for the Brahms and Mozart); and we have his recordings.

Kreisler was one of the first artists to recognize the importance of the phonograph, and he availed himself of its resources liberally. The man was phonogenic. Charles O'Connell, who directed RCA Victor's classical recording program in the 1930s and early '40s, has said that Kreisler was the only famous musician of his acquaintance who never complained about making records. The late Fred Gaisberg, chief recording engineer for "His Master's Voice" from 1902 until the mid-1940s, testified as to the equanimity with which Kreisler approached recording sessions. The great violinist loved to play, and he went to the recording studio in the same spirit in which he walked onto the world's greatest concert stages.

It is unfortunate that the current domestic catalogues fail to do honor to Kreisler's recorded legacy. One cannot expect record manufacturers to keep every single specimen of such an extensive discography in print, but one would expect them at least to exercise discretion in keeping the very best things available. Among the present generation of concertgoers many never once heard Kreisler in the recital hall; others, unfortunately, can evaluate his art only on the basis of the twilight years of his career. It is thus especially deplorable that the reissues of his recordings present such a lopsided view of his artistic stature.

Kreisler's discography can be readily divided into three main sections: the concertos, the sonata collections, and the many short encore pieces. The earliest recording in the first of these categories is the acoustical version of the Bach Double Concerto with Efrem Zimbalist collaborating. On pre-electric 78s we also have Kreisler's first disc version of the Mozart D major Concerto, K. 218. Then come Kreisler's incomparable early-electric concerto sessions of 1926, when the great violinist recorded the Beethoven, Brahms, and Mendelssohn with Leo Blech and the Berlin State Opera Orchestra. In 1935, Kreisler re-recorded the Mendelssohn in London with Sir Landon Ronald, and in June of the following year he made—also in London, but with John Barbirolli—the Beethoven and Brahms. The latter two, alas, cannot compare with the versions recorded ten years earlier, and it is most unfortunate that the 1936 editions are the ones perpetuated in Angel's "Great Recordings of the Century" series. Not only is Barbirolli's collaboration far inferior to Blech's, but Kreisler's own performances are of

considerably lesser stature than his wonderful ones of 1926. Indeed, Angel COLH 11 (Beethoven) and COLH 35 (Brahms) give us the lushly romantic Kreisler style as it went nudist. Some of the rubatos, slides, and portamentos (not to mention the lapses of bow control and intonation) will seem very questionable to present-day listeners, whereas the older performances possess an inspired romanticism that transcends any consideration of changing performance styles. The masters of these 1926 recordings belong to EMI-Angel, and there is now a very real possibility—we are told—that they will be transferred to microgroove and reissued as a memorial to the violinist. This should certainly be done, for the 1936 concerto recordings, especially the Beethoven, are rather injurious to Kreisler's reputation as a great violinist.

It should be added, however, that some of the late Kreisler recordings are very good. The 1935 Mendelssohn and 1940 remake of the Mozart K. 218 (with Sir Malcolm Sargent), which were available for a time on LP as RCA Victor LCT 1117, are both excellent. Indeed, the Mozart is a finer performance than the 1924 acoustical set, and certainly better-sounding. And there are attractive details to be found in Kreisler's recordings of the Paganini D major (the violinist's own arrangement) and his own Concerto in C, "after Vivaldi." Both of these were reissued, and then dropped by RCA Victor (LCT 1142).

Turning to the sonata series, I would like to put in a good word for the Kreisler-Franz Rupp set of the Beethoven Violin Sonatas, which have enjoyed less than their due in some quarters. Recorded in London during the years 1935 and 1936, these discs admirably preserve an important segment of Kreisler's repertory. A few lapses of bow control or intonation are not obtrusive here, and the recorded sound is quite astonishingly good. Of course, these multifaceted sonatas are not all equally suited to the style of one performer, but in the main Kreisler comes off splendidly, and he is abetted by the really musicianly playing of Franz Rupp. (I find the latter's performance of the piano part in Op. 30, No. 3, far more sympathetic than that of Sergei Rachmaninoff, who collaborated with Kreisler in an earlier, and much overrated, recording of that piece.) Throughout the Beethoven series I was struck by the spacious, unhurried effects created by the Kreisler-Rupp duo. These two musicians obviously loved playing together, and their poetic, introspective readings are comfortable, solidly rewarding, and probably far easier to live with than many more spectacular, high-pressure performances. Angel slated these five LPs for early issue in its "Great Recordings" series (COLH 6/10), but four years after the company's announcement, they are still to be had only on import from France. For shame!

RCA Victor, on the other hand, has kept the Kreisler-Rachmaninoff performances of the Grieg C minor and Schubert A major Sonatas in print as a special order item (LVT 1009). The transfers, especially that of the Grieg, are admirably vivid, and the performances have a tremendous impact. The rhetorical Grieg is made to order for a bravura approach such as this, and the grandeur and sweep of the rendition is well-nigh incomparable.

Most of Kreisler's famous compositions exist in multiple versions by the composer. It is regrettable that RCA saw fit to delete LCT 1002, which contained the superior versions of *Liebesfreud*, *Liebeslied*, and *The Old Refrain* recorded with piano accompaniment in the late 1920s or early 1930s. The first two of these selections, plus *Caprice viennois*, *Tambourin chinois*, *Schön Rosmarin*, and *La Gitana* are still available on RCA Victor LCT 1049, as redone with extravagant orchestral accompaniments conducted by Charles O'Connell. The overside of this disc has Kreisler's positively ravishing accounts of Foster's *Old Folks at Home*, Tchaikovsky's *Andante cantabile*, Massenet's *Meditation from Thaïs*, Nevin's *The Rosary*, and a setting of Grainger's *Londonderry Air*. Also on this issue: Kreisler's justly famed rendition of Dvořák's *Humoresque*.

Finally, there is Camden CAL 518, "The Art of Fritz Kreisler," which contains the *Rondino on a Theme of Beethoven*, the arrangements of two Albéniz pieces, rather hefty readings of two Debussy transcriptions, and a group of tidbits by Falla and Dvořák. The restored sound is very good, the bargain price attractive.

Since Kreisler refused, until his last years of public performance, to allow his art to be broadcast, there is little possibility of having his commercially produced discography augmented. As Joseph Szigeti observes elsewhere in this issue, many important Kreisler interpretations are irretrievably lost to us. But let us be grateful for what we do have . . . and hopeful that Kreisler's vintage recordings will be put back in circulation.

Adrian Siegel

"The man was phonogenic."

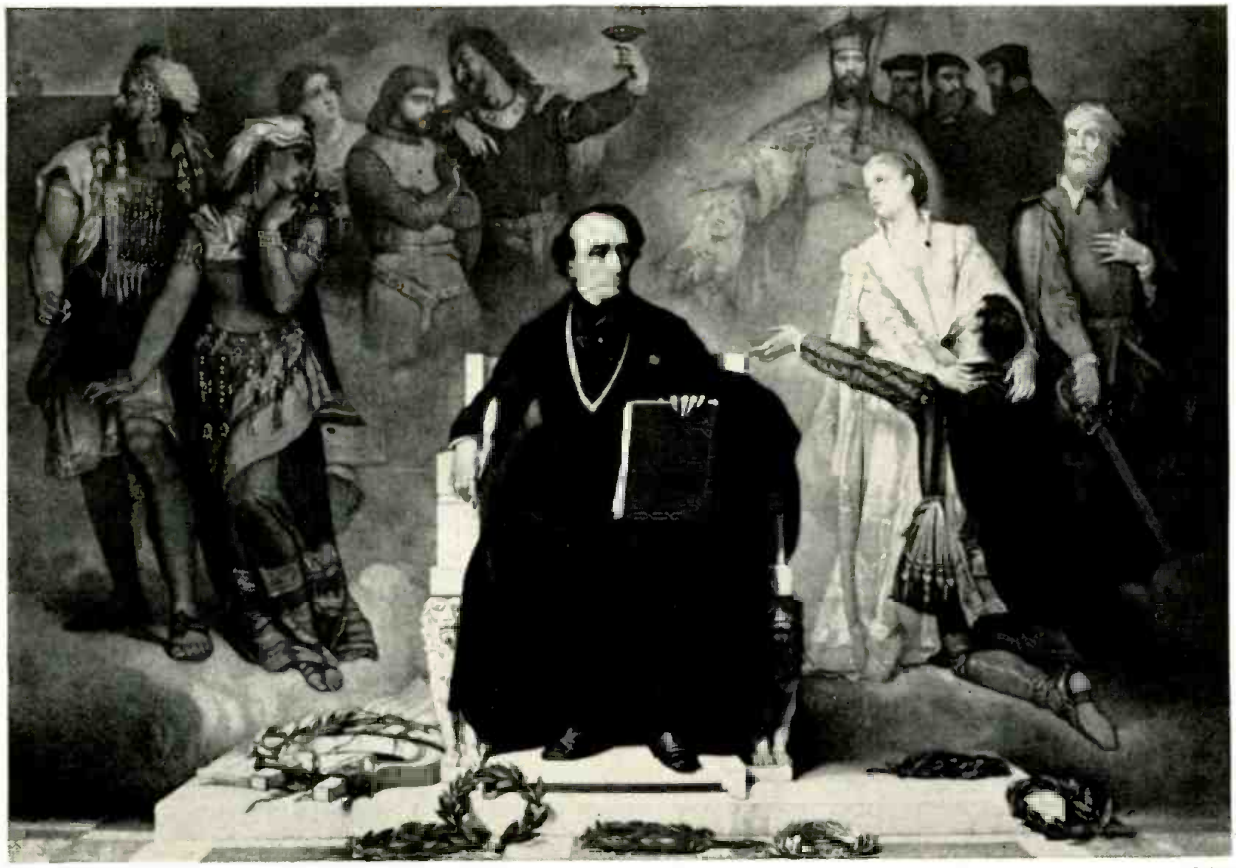
by Patrick Cairns Hughes

Giacomo Meyerbeer

The Curiously Missing Master

IT IS A CURIOUS thing that modern operatic enterprise, which seems to be showing an uninhibited enthusiasm for reviving the popular repertoire of the mid-nineteenth century, should be so noticeably indifferent to Meyerbeer. The lesser-known operas of Rossini, Bellini, and Donizetti have become a regular feature of the modern repertoire, and even three of Spontini's operas have been given full festival treatment in recent times. But Meyerbeer, the most characteristic figure of them all, is passed by. True, we have the impending production on May 24 of *Les Huguenots* at La Scala, which is being revived principally as a "vehicle" for Joan Sutherland, and there have been occasional performances of the same opera at Hamburg, Bordeaux, and Ghent since the war, as well as of *L'Africaine* at Liège, and —in the current season—productions of *Le Prophète* at Zurich and *L'Africaine* at Munich. But these hardly add up to anything that could rate as a full-dress revival of a composer who was so solid and apparently immovable a pillar of the international repertoire until the War of 1914.

The modern picture of Meyerbeer is a simple one: that he was idolized by his contemporaries, despised by posterity, and that his music wasn't all that bad. None of this is strictly true. Taking these overworked points in order, we find that in fact a great many of his contemporaries despised him just as much as, if not more than, posterity is alleged to have done; that if he was despised by posterity at



Culver

all, it was only when his operas were no longer frequently heard; and that much of his music was certainly just as bad as people have said.

It is true that Meyerbeer was the subject of some pretty extravagant praise in his lifetime: "His music moves us by accents which penetrate and explore the remote recesses of the soul" was one French critic's typical opinion. A German contemporary proclaimed: "He possesses more true talent and genuine inner force than all the young composers who now contend with him; his works have therefore a much higher value than all those of the so-called new reformers. . . . Meyerbeer is unquestionably the most significant figure in the present transition period of music."

On the other hand, his professional colleagues could be remarkably ill-disposed towards him—not as a man, for he had great personal charm and an especially generous nature—but as a composer. Schumann's hostility was notorious; Weber—perhaps luckily for him—did not live long enough to hear any but Meyerbeer's early Italian operas, but they were enough to make him protest that his old friend and fellow-pupil (whom he nevertheless continued to regard with great affection) had "prostituted his profound, admirable, and serious German talent for the applause of the crowd which he ought to have despised." Berlioz, Rossini, and Wagner (to whom Meyerbeer was particularly kind and helpful when he was in desperate need and who, naturally, couldn't bear that)—all these had harsh, sometimes bitter things to say about him.

None of them, however, equaled the angry disgust of the normally gentle Mendelssohn, who wrote with fierce indignation to his father from Paris: "When in *Robert le Diable* nuns appear one after the other and endeavor to seduce the hero, till at length the lady abbess succeeds; when the hero, aided by a magic branch [a nice Freudian touch, this], gains access to the sleeping apartment of his lady, and throws her down, forming a tableau which is applauded here, and will perhaps be applauded in Germany; and when, after that, she implores for mercy in an aria; when, in another opera, a girl undresses herself, singing all the while that she will be married tomorrow, it may be effective, but I find no music in it. For it is vulgar, and if such is the taste of the day, and therefore necessary, I prefer writing sacred music."

If anything could give Meyerbeer's opera the *réclame* of forbidden fruit, it is this magnificently priggish explosion. Unfortunately, when we realize that "another opera" refers to nothing more morally reprehensible than Auber's innocuous *Fra Diavolo*, we realize that Mendelssohn was too easily shocked to be a reliable guide to operatic pornography. Indeed, one begins to suspect that what really upset him was the word "Devil" in the titles of both operas. And yet even Mendelssohn (who would no doubt be horrified to learn that *Fra Diavolo* is nowadays far more regularly performed in Germany than in France) tempered his views on the moral standards of *Robert le Diable* by admitting: "The music is not at all bad. Effects are well calculated, there is much suspense, the right touches are provided in the right places. There is melody for those who want to hum; harmony for educated listeners; instrumentation for Germans; and contradances for French people."

Mendelssohn's qualifying afterthought was very typical of the attitude of Meyerbeer's contemporary colleagues. Disapproval may have been almost universal in the profession (often, one feels, more as a matter of principle than anything else) but it was disapproval nearly always tempered by important reservations. Outright dismissal seems to have been confined to Schumann, who could find nothing at all to say in Meyerbeer's favor, and to Wagner, of course—and even he admitted the greatness of Act IV of *Les Huguenots*.

COMPOSERS' OPINIONS of other composers' music, however, have never influenced public opinion and taste very much. Certainly where Meyerbeer himself was concerned, one may be sure that any

Since 1914, Meyerbeer has been a "hearsay composer"—much talked about, little performed. Will the revival of *Les Huguenots* at La Scala this month restore him to life?

professional antagonism he may have suffered was more than compensated for by the popular success of numberless performances of his operas all over the world. Nor do I believe that what the critics said at the time had much effect on public reaction either. The ecstatic French and German outbursts quoted above are no more likely to have brought a single extra customer into the theatre than a single customer was likely to have been kept out of London opera houses in the late 1850s by critical blasts against *La Traviata* as "trashy, flimsy, and meretricious," and *Rigoletto* as "the most feeble opera of Signor Verdi with which we have the advantage to be acquainted . . . ." Music critics, I am convinced, have little influence except in that small world inhabited by other critics, students, and the few intellectual readers who are interested in that sort of thing. They had even less influence in Meyerbeer's time, when newspaper and periodical circulation was small and detailed ear-witness accounts of a new opera spread through town long before anybody got around to reading a critic's notice of the event.

If adverse criticism by fellow composers and unfriendly critics failed to affect Meyerbeer's popularity during his lifetime, still less can they be held responsible for the composer's lack of popularity today. Operas are not dropped from the repertoire just because other composers don't happen to like them; there would be no repertoire at all if that happened. The truth is that the quality of Meyerbeer's operas has had nothing to do with their disappearance from modern musical life. If we look at the record of *Les Huguenots* at the Paris Opéra, we see that its thousandth performance was in 1906 and that an average of ten performances were given every year thereafter until 1914. Since then the opera has been revived there only twice—in 1930 and 1936. The date 1914 and all that it meant to the civilized world is the important fact. It marked the end, not only of an age, almost of a civilization. By the time the war had ended, the whole economic structure of opera all over the world (and of much else besides, heaven knows) had been completely changed.

The production of opera, as anybody knows, is the most expensive form of self-indulgence invented by man. Unlike films, where high production costs usually go hand in hand with high profits, the more money spent on staging an opera the greater the losses. It is this realization that has undoubtedly discouraged the production of Meyerbeer since 1918. Economic considerations made the nineteenth-century conception of the Meyerbeer Spectacular obsolete—and nobody thought to approach these operas from a twentieth-century point of view, making full use of all the technical advances of the modern theatre to solve the physical problems inherent in the traditional manner of staging.

This reluctance to move with the times has had disastrous effects. The notorious revival of *Les Huguenots* at Covent Garden in 1926, for instance (as *Gli Ugonotti*, of course, because outside France this opera is generally sung more often in Italian), was a travesty still spoken of with horror by those in England who remember it. All those bad habits of production and interpretation—of ruthless cuts, ham-fisted joins, and unbelievable misunderstandings of style—which George Bernard Shaw had protested against in the late 1880s were concentrated in this Covent Garden revival. As there was not even a tolerable singing cast to compensate, the London critics went to town in a joyful unison chorus of I-told-you-so's. It didn't seem to occur to anybody that perhaps the fault was not Meyerbeer's but that of an endless succession of impresarios and stage directors who had handed down a progressively deteriorating version of *Les Huguenots*. Act V had been jettisoned at least as far back as 1877, if not earlier. On a memorable occasion in 1889 the orchestra, having disposed of the fourth act and expecting to play the fifth act for the first time for some twenty years, looked at the clock, saw that the time was ten minutes to midnight, packed its bags, and left forthwith. Not that the inclusion of Act V would have made all that difference, for by then, Shaw reports, the rest of the work had been "so extensively and tastelessly curtailed" that it was denounced by critics ignorant of the score as "a fragmentary arrangement of musical odds and ends." Which is exactly how it was received in 1926 at the same theatre.

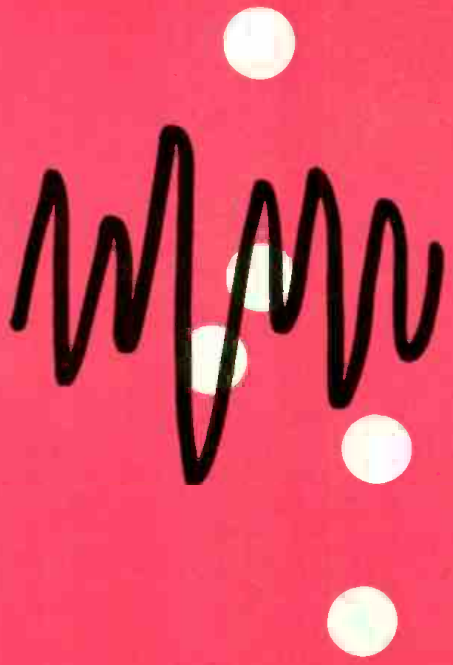
THE OMISSION of Act V of *Les Huguenots* was no Victorian whim, however. It has been a regular and universal practice so long that when La Scala announced its plan to do *Gli Ugonotti* this season, there were immediately public prayers by the Milan musical columnists that at least this time, please the Lord, the fifth act would be included.

Leaving out the last act of *Les Huguenots*, apart from making the title of the opera meaningless by eliminating the dramatic climax of the tragic religious conflict which is the point of the whole story, is to shirk altogether the problem that almost every opera composer poses at some time or other and that Meyerbeer's operas pose nearly all the time: what to leave out. In their complete, original form most of Meyerbeer's operas justify an Italian critic's description of them as *mastodonti musicali*. Their length is prodigious, the result not of the composer's taking a long time to say things, but of wanting to say so much both on relevant and irrelevant subjects. This is a common and characteristic Romantic failing, of course, and by no means peculiar to Meyerbeer. Rossini's *William Tell*, for instance, the true prototype of all grand opera, lasts all of five hours in its complete form; while Meyerbeer's habit of repeating verse after verse of a number with identically the same accompaniment each time was one to which Verdi was maddeningly addicted for far too long a time.

But if some of Meyerbeer's shortcomings were common to a number of his contemporaries, others were entirely personal. His sheer theatrical extravagance and lack of *Continued on page 112*

A Special Section...

SPOTLIGHT ON FM



Until fairly recent times, programs of serious music and reasonably adult discussion on radio were sparse and infrequent, and reception was often noisy and uncertain. Today, however, discriminating listeners can add to their records and tapes another fruitful source of arresting program fare transmitted in high-fidelity sound. The heart of the matter, of course, is FM, which not only wins the accolade for technical superiority over any other broadcasting medium but which also has come to signify maturity in programming. With the advent of FM stereo and the availability of new equipment for receiving it, radio now assumes a new and expanded role in our cultural life. This special section examines that role and explains how it may be enjoyed at the turn of a dial.

An Incredible Diversity

You can find anything from Bach to Beckett on the FM airwaves these days. Could it be that good taste is really paying off for a change? *by Robert Silverberg*

A NEW AND VITAL force in American broadcasting has been quietly asserting itself of recent days, bringing welcome relief from the "vast wasteland" (FCC Chairman Newton Minow's term) of TV and the trivia of AM radio. This is, of course, FM. In areas of the country where the nearest concert hall is a thousand miles away, where even a trip to the public library is a major expedition, FM has come to the rescue with stimulating, varied, and intelligent fare presented in clean high-fidelity sound.

Only a few years ago, with television expanding all over the available broadcasting spectrum, the future of FM seemed in doubt. After all, went some arguments, since FM listeners were very few in number, why reserve precious wavelengths for a handful of minority-audience broadcasters? FM came closer to obliteration in the mid-Fifties than most of us remember.

Today, the permanence of FM broadcasting is beyond question. There are half again as many FM stations as there were in 1956—well over a thousand, now, with a hundred new ones joining the roll each year. There are nearly sixteen million FM sets in use in the nation, and up to 100,000 new ones leave the factories every month.

The flexibility and range of FM programming are awesome. On one day or another recently in New York, for example, a dedicated dial twirler might have taken in an hour of Gregorian Chant; a program of Webern chamber music; a live recital of Monteverdi madrigals; a blunt discussion of the John Birch Society; a debate on South African apartheid; an interview with a folk-music group barred from a large network because of its refusal to sign a loyalty oath; all nine Beethoven symphonies played one right after the other; the four *Ring* operas presented in the same way; programs of news analysis by Marxists, socialists, and Goldwater Republicans; BBC-originated performances of Greek tragedy and Elizabethan comedy; press reports from India, Japan, or Latin America; a talk on Zen Buddhism; a recital of "Beat" poetry; three hours of jazz; an interview with soprano Joan Sutherland; Handel's little-known opera *Sosarme*; and much, much else.

The diversity, in a word, is incredible, the quality of both performance and broadcast signal high, the quantity somewhat overwhelming. Nor is the listener bombarded with rasping commercial announcements every five minutes. Most FM stations limit commercials to four to six an hour (some prohibit them entirely), and the hard sell and the singing sales pitch are rarely to be encountered.

Of course, not all FM programming is of this uncompromisingly highbrow nature. Some stations specialize in light, easy-to-listen-to music of the background sort—for instance, New York's new WTFM, first FM station to boast 24-hour-a-day stereo broadcasting. Others may be strong on jazz programming, original cast musicals, Strauss waltzes, and similar cultural manifestations generally considered an aesthetic notch or two below Stravinsky and Palestrina.

But the over-all programming accent, whatever the intended audience, is on good taste and special-interest appeal. "We like to call what we're doing *narrow*casting rather than *broad*casting," one FM executive remarked recently. The "narrowcasting" concept is the heart of FM: the belief that FM's role is to reach the five thousand people who might be interested in hearing a program of Indian ragas, rather than the five hundred thousand whose fondness for rock 'n' roll is so amply catered to elsewhere.

The "narrowcasting" policy has brought about a belated interest in FM on the part of the advertising agencies. In 1960, 99% of the radio advertising budget went to AM outlets. As a result, some two thirds of the independently owned FM stations ended the year in the red. All that is now changing. Surveys have identified the typical FM listener as above average in income, education, and taste. The pollsters found that FM draws a "carriage-trade" audience of college-educated people, many of them with incomes of $7,500 a year and more. Advertising specialists began to see FM as a good selling medium for items with special appeal to this segment of the population. FM advertising thus tends to be of luxury goods, aimed at an audience which can afford them. The roster of FM sponsors includes sportscar dealers, makers and retailers of audio equipment, record manufacturers and dealers, wine merchants, brokerage houses, and the like. And business is booming. WQXR, the pioneering good music station of the *New York Times*, reported last fall that its advertising revenues were at an all-time high. Smaller stations are turning profits—or at least not losing money—for the first time in their precarious existences.

Of the thousand-plus FM stations now operating, only two hundred or so are independently owned—but the growth among the independents has been dynamic. There were just thirty-eight of them on the air in 1955, fifty-one by the end of 1956, ninety-three the year after that. An estimated 250 independents will be serving the nation in 1962, in every part of the country.

The other stations are offshoots of AM stations, and often simply duplicate the parent station's programming, in higher fidelity. (One of the goals of FCC Chairman Minow is to eliminate this wasteful duplication.) There are signs that the AM-FM dual-programming log jam is breaking. Many stations offer certain programs on FM only now, leaving the AM side for mass-audience material. Thus, New York's WABC and WABC-FM split up every evening, the one offering regular network fare and the other classical music. Of the independents, some are commercial ventures, some are sponsored by universities or churches, and some—three, to be exact—are subsidized by their listeners.

This last development is a unique aspect of FM's evolution. It got under way in San Francisco after the war, when a group headed by the late Lewis Hill conceived the idea of a noncommercial radio station supported entirely by listener contributions. By 1949 they had KPFA-FM on the air in San Francisco, eventually building up a loyal audience of listeners willing to contribute $1.00 a month or more to keep the station going. Thanks to a grant from the Fund for Adult Education, the founding organization, calling itself the Pacifica Foundation, was able within three years to establish itself firmly in the Bay Area, and by 1959 to inaugurate a sister station, Los Angeles' KPFK-FM. A third station was added to the fold in 1960 when the philanthropic businessman Louis Schweitzer *gave* his commercially run New York station, WBAI-FM, to Pacifica—equipment, studio, franchise, and all.

Although the youngest of the three Pacifica outlets, WBAI has had the fastest growth. Today it has 11,000 subscribers, 3,000 more than either of the West Coast affiliates. A small staff of fourteen keeps the station on the air from seven in the morning to two-thirty in the small hours serving up the rarefied fare its listeners seem to prefer. WBAI's daily kiddie's hour, for instance, is given to presenting things like T. S. Eliot's disc of readings from *Practical Cats*, and it was WBAI that made broadcasting history on February 22, 1961, when it devoted seventeen solid hours, starting at seven in the morning, to Wagner's *Ring* cycle, as recorded from the stage at Bayreuth. Some listeners were appalled by the Wagnerian largesse, but most were delighted—enough of the latter to prompt WBAI to schedule an annual repeat of the event every Washington's Birthday. (Of such is tradition made, even in the youthful field of FM!) A random flip through a recent issue of the station's program booklet reveals such items as a Columbia University symposium on "The Politics of Disarmament"; a recorded concert of contemporary Italian music by Nono, Maderna, and Berio; a tape of the 1961 Spoleto Festival's presentation of Strauss's *Salome*; and a "panel discussion of the role of the thinking athlete in the highly influential field of professional sports." Although in their early days the Pacifica stations depended on BBC or other overseas tapes, now a great many live programs originate in their own studios.

Free from all commercial ties, WBAI revels in

programming flexibility and rarely worries if a discussion program or a concert runs a few minutes over schedule. Presumably, subscribers approve of the station's policies. Like most FM broadcasters, the Pacifica trio receive a great deal of mail from their vocal and articulate listeners. When WBAI ran a questionnaire in 1961, 35% of the then 9,300 subscribers replied—an astonishingly high response. (The tally showed that 86.6% of respondents had at least some college education, 63.2% were in the professions or the arts, 57.7% rarely or never watched TV, and 73.8% considered themselves "liberal" or "independent" in politics.)

The Pacifica trio, while the best known and the most adventurous of the new independent FM chains, is hardly alone. Equally noncommercial—though supported by philanthropic foundations rather than listener contribution—is the six-station Educational Radio Network, an East Coast alliance now embracing outlets in Boston, Philadelphia, Albany, New York, Washington, and Amherst, Massachusetts. Further network affiliates are planned, with an ultimate goal of nearly forty stations in the linkage. The Educational Radio Network, instead of using costly telephone lines to transmit its program, plans to use "off-the-air radio relay" in its network broadcasts.

Programming on these stations follows the refreshingly unstereotyped FM pattern. The New York outlet, WRVR—sponsored by the nonsectarian Riverside Church—was the station that gave The Weavers their hearing after the loyalty-oath incident, and also broadcast the nine Beethoven symphonies in sequence during one morning and afternoon. Live concerts, overseas tapes, and discussion programs round out the schedule. Like the Pacifica stations, those of the Educational Radio Network do not see themselves simply as purveyors of classical music disc-jockey programs. "It's no trick to play a bunch of records and pass yourself off as a cultural service," one station's manager commented. "Digging up varied *live* programming is the real challenge."

For those small stations not in a position to meet this challenge, a third network provides the programming answer: pre-packaged classical music on a wholesale basis. This is International Good Music, Inc., whose home office is in Bellingham, Washington. IGM owns and operates one AM-FM and six West Coast FM stations, but reaches cross-country through a subsidiary division, Heritage Music, Inc., which supplies privately owned FM stations with nine two-hour reels a day of taped classical music. The stations that subscribe to the Heritage service can use any or all of this program allotment, cutting in their own programs or announcements wherever they please. The first program director for Heritage Music was the conductor Alfred Wallenstein, who saw the operation through its first year before bowing to union anti-automation pressure and dropping out. The programs currently are chosen by Edward Block, a former professional choral singer.

As of early 1962, some forty-odd FM stations subscribed to the Heritage tapes, with an average of six more expected to join each month. Heritage not only brings Brahms, Bartók, and the rest to big cities already well supplied with good-music stations, but to such smaller municipalities as Grand Junction, Colorado; Montgomery, Alabama; Chattanooga, Tennessee; Lexington, Kentucky; and Des Moines, Iowa. FM stations do not exactly abound in these cities, and Heritage is often the only source of serious music in an entire region.

Another important network chain is the Concert Network, initiated in 1955, and currently represented in Boston, Providence, Hartford, and New York, with other outlets under consideration. Here, both station-to-station relay and tapes are used to join the network outposts. In the past, before the advent of multiplex, these stations often took part in an interesting pioneering experiment in FM stereo by joining forces with other stations or teaming up in pairs to present stereo concerts, each station carrying one channel.

Most firmly established of the FM networks is the QXR network, originating from the *New York Times*' WQXR. The QXR network has been in continued operation since 1958, after a short-lived earlier try in 1953. Presently it serves nineteen stations in the Eastern area who get live relay of WQXR's classical-music programming. Fourteen western stations receive the network's programs via tape. Cross-country direct-cable FM networks are too costly to be practicable, at the moment; FM's 15,000-cycle broadcasting demands expensive, high-quality relay lines, and no FM network can afford the cost of a really extensive hookup. For the near future, at least, expansion of FM networks will have to be done via the medium of tape recordings.

Not a network itself, but an important factor in the dissemination of the programs that characterize FM, is the New York-based Broadcasting Foundation of America, which services over two hundred FM stations in fifty states. The BFA, organized in 1958 with the help of a Rockefeller Foundation grant, and now subsidized by the Ford Foundation, commissions specially produced programs in fifty-five countries on both sides of the Iron Curtain, and distributes them on tape to domestic stations. Radio stations may purchase membership in the BFA at rates ranging from $100 to $1,000 a year, depending on the extent of service desired, or they can simply purchase broadcast rights to individual programs at a modest rate.

From the music lover's point of view, the most spectacular of the BFA's services is its wholesale importation of European festival tapes. The splendid festivals at Salzburg, Bayreuth, Vienna, Prades, Spoleto, Lucerne, and elsewhere are broadcast on American FM thanks to BFA-distributed tape recordings. (It was the BFA, for example, that made possible WBAI's *Ring* marathon.) Sadly, the BFA's contractual obligations make it necessary for the stations to erase their *Continued on page 113*

FM STEREO UP TO DATE

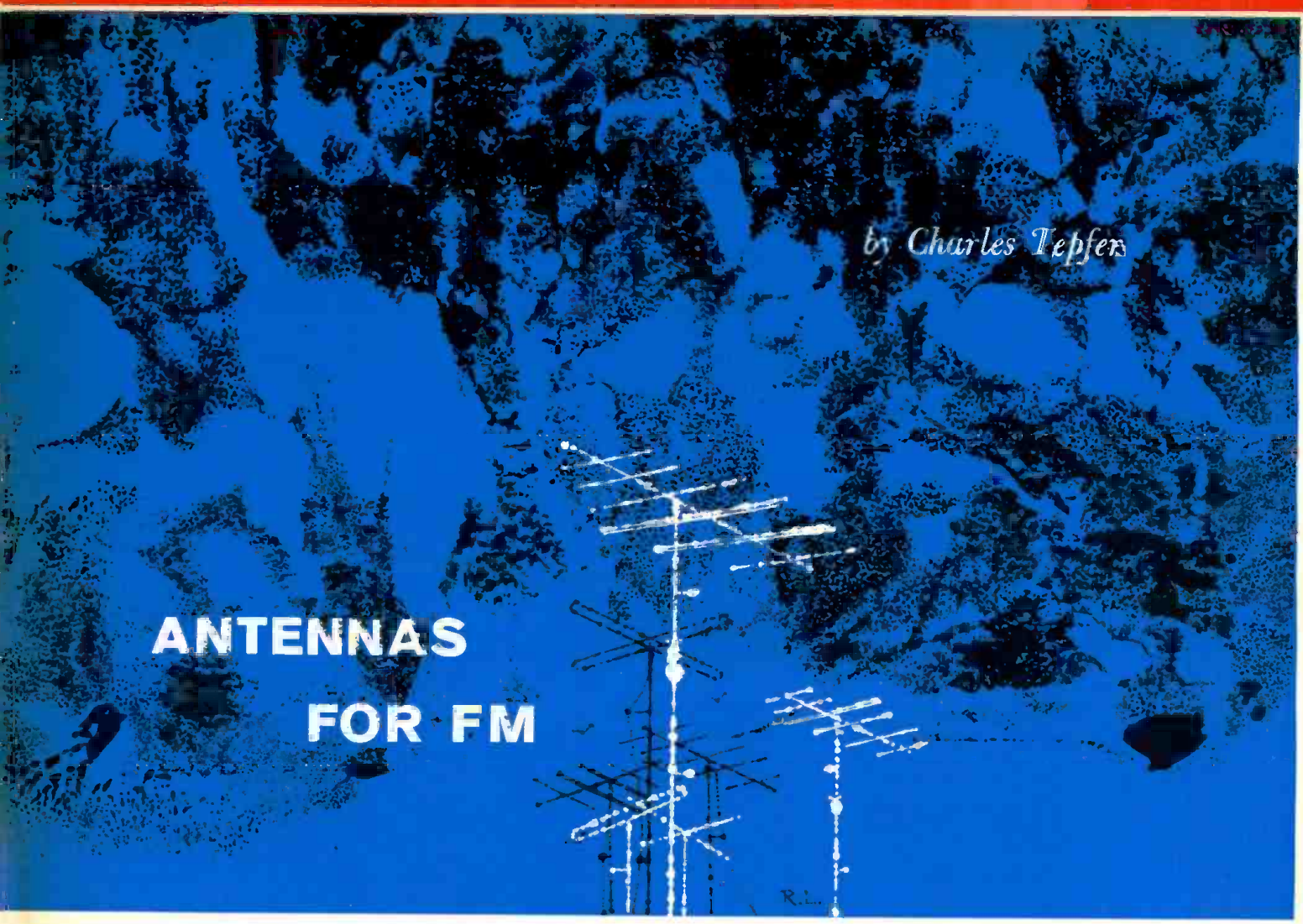
A further progress report on a burgeoning new phenomenon: stereo multiplex.

By Norman Eisenberg

ALTHOUGH IT FEELS THE SAME, the air about us has been imbued, for almost a year now, with something new. We are referring not to fallout, or color TV, or a new satellite—but to FM stereo, which has enabled broadcasters, for the first time, to send out programs that boast the breadth and depth of stereo together with the full, clean response characteristic of FM. The trickle of such broadcasts, beginning last June, has by now widened to a sizable stream. Stations across the country constantly are launching such broadcasts, others which cautiously started them a few months ago are increasing their hourly scheduling, and at least one brand-new station has gone on the air, with stereo exclusively, twenty-four hours a day. This rise in FM stereo stems from an increased technical understanding of the new medium combined with the decline of AM radio for broadcasting stereo programs. FM on both channels not only provides better sound than the older form of AM-FM stereocasting, but it now is virtually the only form of stereo broadcasting approved by the Federal Communications Commission.

We say "virtually" because, while AM-FM stereo has not been legally prohibited, the FCC regards it with disfavor as a form of duplication of services, thus running counter to the FCC's "intent." At present, such broadcasting cannot be ordered off the air; but, if AM-FM stereo became a "prevalent abuse," the FCC would suggest that a station convert to FM stereo. As for a proposed form of all-AM stereo, the FCC recently denied requests to consider standards for such a form of broadcasting. Apparently there is in effect a tacit policy of upholding high standards for radio. Indeed, it would seem now that no formal ruling is needed; quality appears to be winning out as a natural reflection of the public's growing interest in good music and the technical advances in good sound reproduction. Thus, a question raised a year ago in this journal ("FM's Next Chapter," April 1961) has been answered in good measure: Beethoven is as important to America as Michael Shayne.

Whatever its legal and cultural status, FM stereo still faces some technical problems, however. These are not so much a matter of any basic deficiency in the new system of multiplexing but rather a question of eliminating bugs, running down tricky deviations from approved standards at the transmitting as well as receiving ends of the chain. At its best, the FM stereo signal offers the same frequency response (50 to 15,000 cps) on two channels as monophonic FM boasted on one. Stereo separation can accommodate whatever is available on records or tapes, or provided by microphone pickup. Distortion is within the accepted limits for standard FM transmission. At the same time, however, the FM stereo signal is more critical than mono FM of distances and of reception conditions and receiving equipment. There are two reasons for this. For one thing, the FM stereo signal has a less favorable signal-to-noise ratio than the mono signal, being anywhere from 2 to 20 db poorer in this respect, depending on what is transmitted, and how. For another, the transmitted FM stereo signal is a complex or "composite" signal, and the station's carrier frequency literally has twice as much to carry as before, including a monophonic signal as well as "stereo keying" information. The technique of using the same nominal carrier frequency (the "station" to which you tune in) for transmitting these different



ANTENNAS FOR FM

by Charles Tepfer

They're of all kinds and complexity—and where you live and what you want to hear can make a lot of difference.

THE FACT that an antenna is essential for FM reception has long been known to FM listeners. An "FM antenna," however, can be anything from a short length of wire trailing behind a tuner to an elaborate metal array mounted on a roof. Whatever its type, size, or location, an antenna's job is to convert the invisible energy transmitted by a broadcasting station into an electrical signal and supply it to the tuner. This signal must be adequate to saturate those circuits in the tuner that have the function of removing the noise with which the signal itself is inevitably intermingled. Noise, originating in the very movement of the molecules of air around us, is compounded with man-made noises and even a touch of galactic noise. FM, to be sure, is far less susceptible to noise than AM, but it is not wholly unsusceptible. Furthermore, a certain amount of noise originates in an FM receiver. The combined effect of these noise sources is the characteristic "rushing" sound heard between stations on the FM dial, and, in the largest sense, the FM set's basic job is to extract an intelligible signal from that hash.

Any antenna which provides enough of a signal to permit the set to perform this task is a satisfactory antenna. For a given tuner, or a given performance capability of different tuners, however, just what constitutes "satisfactory" may vary considerably. One main factor involved is a station's transmitted signal strength and location. If, for instance, a station is at a considerable distance from the receiver or is not transmitting a sufficiently strong signal, its programs may be received on a very sensitive tuner, but usually with rising background noise or with a fading signal. Improving the existing antenna (by elevating it, or aiming it precisely at the station, or both) may improve reception of that particular station. It will not, however, necessarily make all other stations sound better.

A second major factor bearing on FM reception has to do with what is called "reflected signals" or "multi-path reception." The antenna—whatever

its type—is subject not only to direct signals from the stations, but to these signals as reflected by hills, tall buildings, passing automobiles, and airplanes. Reflected signals can cause distortion in the reproduced program because they arrive at the antenna a bit later than the direct signals and "de-focus" the sound image, just as "ghosts" afflict television pictures. Researchers at the BBC have discovered, for example, that a signal with only one third the strength of a direct one, reflected from an obstruction five miles away from the antenna, will noticeably distort the broadcast sound of a piano or other solo instrument.

If it can be determined that distortion in received programs is being caused by reflected signals, then raising the height of an existing antenna or substituting a bigger and better one is called for. Often, of course, the distortion may be in the transmitted program itself, or in the tuner, or both. If so, then no antenna will correct it. A reliable guide to the cause of distortion would be its variation, in degree, from station to station on the same tuner. Thus, if all stations—including local ones—sound distorted, chances are that the tuner itself needs attention. If, on the other hand, only some stations sound distorted, better look to your antenna. The amount of signal reflection will vary from station to station, and a little experience in operating the tuning knob should help the listener determine whether the tuner itself, or the antenna, is inadequate.

The antenna's ability to pluck any signal from the air is referred to as its gain. The antenna's ability to select the direct-from-the-station signals and reject the reflected ones is a measure of its directional selectivity.

A third important factor is the antenna's bandwidth. The width of the FM band—twenty megacycles, from 88 to 108 mc—is much less than that of the TV spectrum of 162 megacycles. Still, this band presents antenna designers with a real problem. If they design an antenna to be an efficient conductor of the signals at one end of the band, it will not work as well for the other end. As a result, many antennas are designed for the middle of the band—a compromise solution which admits the high and low ends but necessarily attenuates them to some extent. Although such an antenna may be said to be "broadband" in that it more or less covers the entire FM band, it would certainly not feed a good signal to the tuner from a weak or very distant station at the high or low end of the band. A true broadband antenna is one equally receptive to all the frequencies on the tuning dial. Such an antenna must include at least one set of receptors (elements) for the low band and another set for the high, with some amount of overlap to accommodate the middle of the band.

The combination of good directional selectivity and broad bandwidth can become, in certain locations, particularly important for stereo FM reception. Every component of the stereo signal must arrive at the tuner with the same time and amplitude relation with which it left the broadcast station. Reflected signals, reaching the tuner later than the direct signal, introduce a time change (called "phase shift") that reduces and may even eliminate the stereo effect. Thus, an antenna which sufficed for monophonic reception may prove inadequate for stereo. But again, before a new antenna is considered, it should be determined that the fault is not in the transmitted signal or in the receiver.

While the attributes of high gain, directional selectivity, and broadband are highly desirable for good FM (mono and stereo) reception, the actual degree to which they can be effectively realized depends in great measure on the strength of the broadcast signal and the receiver's inherent performance capabilities. To put this in another way: there are circumstances in which sufficient gain, directivity, and broadband characteristics can be realized with the most rudimentary form of antenna; there are other situations, however, that call for more elaborate (and expensive) antennas. In a general way, FM antennas can be grouped into five main classes. The first is the single wire connected to one of a pair of screw terminals—the ungrounded screw, or the one which provides the best sound—on the back of the set. Next is the "folded dipole," the familiar T-shaped affair made of twinlead, which is supplied with most high-fidelity tuners. This is connected to both screws. The folded dipole is cut for the center of the FM band, but it has reasonable sensitivity at the fringes of the band. In a strong signal area and with a fairly sensitive tuner, it can prove entirely adequate for both mono and stereo FM. The effective strength of such an antenna can be increased if it is in fact formed into a "T," as by tacking it to a simple wooden cross-frame. Often, such an antenna, elevated a few feet above the tuner and rotated by hand, will prove amazingly effective. With such an antenna, a tuner with an IHFM sensitivity rating of, say, 4 microvolts may bring in stations as far away as a hundred miles. Weaker tuners probably won't, but even they can get adequate signals from this antenna for local reception. More effective than the folded dipole is the directional indoor antenna, such as the "Magic Carpet." This is actually a printed circuit antenna, etched on a thin flexible matting. With some experimenting, the best positions for reception of specific stations can be found. As with any antenna, this type becomes more powerful the higher it is raised.

Beyond these three indoor types are two general classes of outdoor antennas. The weaker of the two is the nondirectional antenna, such as the "turnstile" models. If for no other reason than that this type is installed above the rooftop, it provides more signal to the tuner than any of the indoor types. Yet, under certain conditions, it might not prove as effective as a directional indoor antenna, since its very virtue of being equally receptive to signals from all directions also can make it susceptible to

reflected signals and the distortion they produce. The additional height provided by using another ten feet or so of mast often can eliminate reflections. Depending on circumstances, however, either this type or the directional indoor type should be considered for FM reception at perhaps twenty-five to thirty-five miles from a station.

The aristocrat of all antennas, of course, is the outdoor directional type, known as the Yagi after its Japanese inventor. These antennas differ according to the number of "elements" (the aluminum arms) which are assembled onto the boom. The more elements, the greater is the antenna's gain and selectivity. Thus, the largest and most complex antennas of the Yagi type are the most dependable in pinpointing a given signal from the multitude rampant in the air. For long-distance reception, however (and "long-distance" in terms of FM can be anywhere from twenty-five to four hundred miles, depending on transmitted signal strength, terrain, and the tuner's capabilities), the height of such an antenna is as important, if not more so, than the number of elements. And since this type of antenna is highly selective, it must be rotated to receive stations which lie in different directions from the receiver. Direction becomes particularly important with long-distance reception, since a slight error in the angle of direction in which the antenna is "aimed" can become a miss by miles with respect to the station.

Direction also is important in an area in which two or more FM stations can be received on the same frequency. Often, when such stations are located at similar distances from the receiver, one may blot out the other, or both may "clash" so that neither can be tuned in satisfactorily. The directional Yagi antenna provides the solution here by its ability not only to pinpoint a given station, but simultaneously to reject all others.

Of course, one can get too much of a good thing. The signal level which a tuner will accept without becoming overloaded is finite, and varies with tuner design. Depending on its input selectivity, a tuner can become overloaded in the presence of strong local FM (or TV) signals. This overloading will not only prevent the tuner from receiving many stations, but is a cause of distortion in the signal it does receive. In such an instance, the gain provided by a strong antenna becomes excessive. To solve this problem, some tuners include a "local-distant" switch. Alternately, a TV-FM signal attenuator (inserted between the antenna downlead and the antenna terminals on the tuner) can be used. However, while either of these methods can reduce the strength of the overloading signals, it also will reduce the receiver's ability to tune in weaker stations. A more satisfactory solution to overloading is to use an adjustable "wave trap." This device, available at radio supply houses for less than $5.00, absorbs the offending signal, and permits the antenna to provide maximum gain over most of the band.

Beyond these generalities, the answers to specific questions often asked by FM owners may help in the selection of an antenna to suit individual needs.

My tuner is not of the highest sensitivity, but it always has brought in local FM stations quite clearly with the folded dipole antenna supplied with it. It has been recently aligned professionally, and three tubes replaced. Do I still need a new antenna for FM stereo?

Possibly no, depending on where you live with respect to the station. Of course, for good stereo reception, you must receive a complex signal well above the noise level. If your present antenna doesn't deliver such a signal, try a directional indoor type or one of the outdoor types. In any case, the strongest antenna you probably need would be a five- or six-element FM Yagi type.

Under what circumstances is an antenna of the external omnidirectional type desirable?

As explained above, omnidirectional antennas are equally receptive to signals from all directions and are therefore as friendly to distortion-causing reflected signals as to the direct ones from the station. If the listener is located fairly close to most of the broadcasting stations he wants to hear, then the direct signal may so overwhelm the reflected ones that distortion may be minor. Once at any considerable distance from the station, an omnidirectional antenna may prove inadequate.

Is it feasible to connect an FM tuner to a broadband, high-gain TV antenna?

Possibly, in very strong signal areas. However, the TV spectrum consists of one band of frequencies below the FM range, and another above it. Broadband TV antennas therefore have one set of elements designed for the low TV band and another for the high. This leaves the FM band sitting high and dry. Recently, high-gain TV antennas with built-in wideband transistor or vacuum tube amplifiers, called boosters, have become available. Although the booster does indeed cover the FM band, the antenna itself does not; thus the booster may not really get enough signal to raise it appreciably above the noise which it also amplifies. I tested such an antenna recently at a location forty-five miles from New York City and was disappointed in the results. At half that distance to the FM stations, this antenna probably would do much better.

Is it possible to receive FM broadcasts from a strong station located at a distance of as much as two hundred miles? If so, what kind of FM antenna is needed?

Good reception of FM two hundred miles—or even 350 miles—from the transmitting station is possible, but only with the best, most sensitive FM tuners. The tuner itself must be helped by several factors, such as relatively *Continued on page 114*

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

high fidelity EQUIPMENT REPORTS

Glaser-Steers GS-77T Record Changer

AT A GLANCE: The GS-77T, produced by Glaser-Steers, is a four-speed record changer which also can be used as a manual (single-play) player. It is capable of intermixing records of 7-inch, 10-inch, and 12-inch diameters. Over-all dimensions are 13½ inches wide, by 12 inches deep, by 3 inches below and 5½ inches above the mounting board. The GS-77T, less cartridge and base, is priced at $59.50. Accessories include a walnut wood base, Model GSBW, $13.20; an ebony-finished base, Model GSB, $9.60; a less stylish wood base, $5.90; a simple mounting board for built-in installation, $2.40; a transparent lucite cover, $9.75; and an automatic 45-rpm spindle for stacking 45-rpm "doughnuts," $2.95.

IN DETAIL: The GS-77T is driven by a four-pole induction motor and features an 11-inch, 2½-pound, rubberized sectional platter. Changes of speed (16, 33, 45, 78 rpm) are accomplished by rotating a knob on the base which positions a rubber idler wheel against an appropriate section of the four-step motor shaft. A second rubber idler is used to drive the record-changing mechanism, itself controlled by a fairly familiar system of gears, levers, cams, and springs.

In automatic operation, an indexing "finger" located at the tone arm mounting post senses the record to determine its diameter as it drops to the turntable. This action also controls the set-down point of the stylus. An over-arm is used to balance the records on the spindle, and to determine when the last record has slid down to the platter. Up to ten records, of varying diameters, may be stacked and played in sequence. To operate the GS-77T manually, the over-arm is left in its rest position. In this mode, the tone arm will not be lifted automatically at the end of a record.

The arm is a one-piece, die-cast aluminum type, and is provided with screws for adjusting arm height and the stylus set-down point. Vertical tracking force is regulated by adjusting a thumb-wheel on the underside of the arm, which applies tension to a coil spring. Cartridge installation is facilitated by a metal mounting plate, two of which are supplied, with instructions, with the changer. The cartridge is affixed to one of these plates which then is inserted into the arm where it makes contact with a set of metal feelers. These, in turn, connect to the leads in the arm and thence to preassembled stereo cables. Grounding provision, to defeat hum, is wired into the arm.

Not being of the counterbalanced variety, this arm relies on a proper balance between its own weight and that of the cartridge, as well as the force introduced by the coil spring, to maintain itself in correct vertical

equilibrium. Vertical tracking force, fairly easy to set, was found by United States Testing Company, Inc., to vary somewhat (about ¾ gram) from the first record to the tenth when the maximum number of records was stacked.

In USTC's view, leveling of the changer is important for proper operation, due to the design of the arm which has no provision for lateral balancing, and also because of the arm's bearing friction which is not of the lowest order. USTC recommends that, for best results, cartridges be used which themselves are designed to track at 3 grams or higher.

In automatic operation, the turntable is stopped during the change cycle (which takes about 8 seconds), and rotates again only after the stylus has been set in place in the lead-in groove of the record. USTC regards this as a very worthwhile feature, which helps reduce record wear to a minimum during the change cycle.

Wow and flutter were quite low, and completely negligible from a listening standpoint. Actual measurements were 0.1% wow and 0.04% flutter. Rumble was measured as 40 db down from the standard reference level of 1.4 cm/sec at 100 cps.

The speed of one test sample was found to vary, at the setting of 33⅓ rpm, from 2.7% fast with one record on the platter to 2.4% fast with a stack of ten records. Fast rotation also was observed at the changer's other speeds. This means that musical tones would sound about a quarter tone higher in pitch than is normal. Yet, on this same sample, the effects of line voltage changes and turntable loading were not too severe. On another sample, speed accuracy was clocked to near-perfect results with the platter rotating at 33⅓ rpm. The fact is that changers often are designed deliberately to run slightly faster at first so that, after a reasonable "run-in" period, the actual operating speed comes down to being very close to the nominal speed selected. At that, a variation as much as 2.4% would be too fast even for this purpose, and a tentative conclusion would be that the fast sample may have been damaged in transit, or that there is some variation from sample to sample. To play safe, the prospective buyer would do well to check player speed with a strobe disc, keeping in mind that a fast speed, indicated by markings moving clockwise quite apparently, will produce somewhat "sharper" sounds from records. This bit of advice, by the way, could well apply to every record player since between the production line and the dealer's shelf there is considerable margin for slight defects to crop up in what is a fairly complex and precision-type mechanism.

Shure M33 Series Stereo Cartridge

AT A GLANCE: "M33" designates a new series of the well-known Shure cartridge utilizing the moving magnet principle, and termed by Shure the "stereo dynetic." Two versions are available: the Model M33-5 and the M33-7. Each is priced at $36.50. The M33-5 uses a 0.0005-inch diamond (0.5-mil) diamond, while the M33-7 uses a 0.0007-inch (0.7-mil) diamond. The stylus assembly of either is readily interchangeable so that, effectively, an M33-5 can be readily converted to an M33-7, or the other way around. The individual stylus assembly (other than the specific one furnished with either model of cartridge) costs $19.50. Additionally, a Model N78 stylus assembly with a 0.002"-inch (2.-mil) diamond is available at $8.55, which enables the basic M33 cartridge to be used for playing 78-rpm records. The M33 series is designed to track at pressures up to 3 grams. Where higher stylus forces are required, due to tone-arm design, Shure advises using its Model M7 cartridge, priced at $27.50. The model tested at United States Testing Company, Inc., was the M33, fitted in turn with the 0.5-mil stylus and the 0.7-mil stylus. Except for minor variations, both versions appeared to produce similar, high quality results.

IN DETAIL: The M33-5 has a rated compliance of 20 x 10^{-6} cm/dyne in all directions, and is designed to operate into a resistive load of 47,000 ohms. Recommended tracking force is 2 grams, which USTC used in its tests. Standard mounting holes are used, and installation in a tone arm is facilitated by actual markings, on the cartridge body, of the four terminals, "L," "R," "LG," and "RG." Stylus replacement is extremely easy, requiring no tools. The stylus assembly has a large molded plastic housing which makes a very convenient finger grip, and the assembly can be slid in and out of the cartridge quite readily.

REPORT POLICY

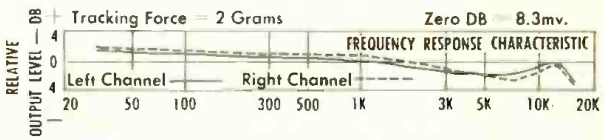
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product 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.

The M33-5 seemed to be fairly similar in performance to the earlier M3D cartridge made by Shure, which is to say, smooth and clean. Frequency response measurements made on the Westrex 1A test record indicated that each channel remained within plus or minus 2 db from 30 cps to 15 kc. Channel balance was maintained extremely well, seldom varying by more than 0.5 db. The M33-5's curve exhibits a characteristic drop in response up to about 6 kc, with a peak at 12 kc. Channel separation was in excess of 24 db at 1,000 cps, but decreased steadily with increasing frequency. At 10 kc, separation from the right to the left channel was approximately 10 db; at 15 kc, it was just under 8 db.

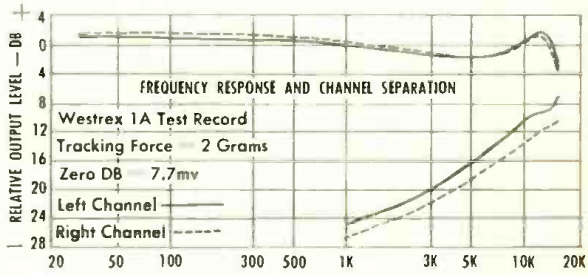
The M33-5 exhibited very low distortion throughout the audio frequency range, good tracking with low background noise, and very low needle talk. It also proved relatively insensitive to hum pickup.

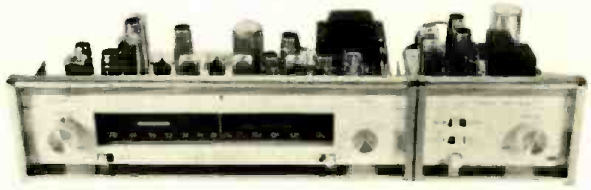
The 0.5-mil stylus assembly of the M33-5 was replaced with a 0.7-mil assembly (as is found in the M33-7 cartridge). The frequency response measurements were then taken again for comparison with the data obtained using the 0.5-mil stylus. The resulting curves were quite similar to those previously obtained, with the exception that the resonance peak at 12 kc was less pronounced, and the 15-kc response was down to –3 db instead of –2 db.

In listening tests, the M33-5 was characterized as "fine" and "full-sounding." Everyone felt it had rich lows and middle tones, but a few listeners said they could stand more crispness in the highs. Aside from this difference of opinion, all agreed it was a very "musical"-sounding pickup, very easy to listen to and to live with—the last comment also encouraged by its apparent immunity to shock. Tracking at 2 grams, the new Shure could not be budged from the record groove by heavy walking in its vicinity. All told, another fine product for the serious discophile's consideration.



Response characteristics of the Shure M33-7, above, and of the M33-5, below, were fairly similar.





Sherwood S-3000 IV FM Stereo (Multiplex) Tuner; Model S3MX Multiplex Adapter

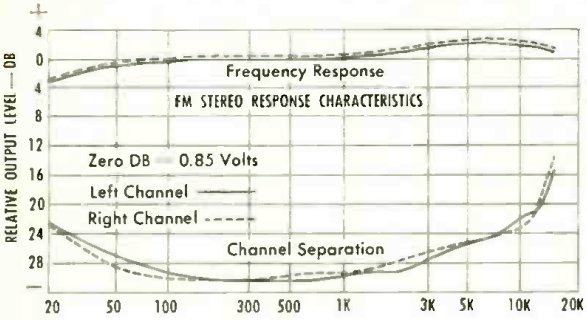
AT A GLANCE: The Model S-3000 IV is the stereo successor to Sherwood's earlier S-3000 III tuner. The new model contains built-in multiplex receiving circuits which enable it to receive the new FM stereo broadcasts as well as regular monophonic FM. In the view of United States Testing Company, Inc., the S-3000 IV will provide very fine performance in either mono or stereo operation. Price is $160, less case.

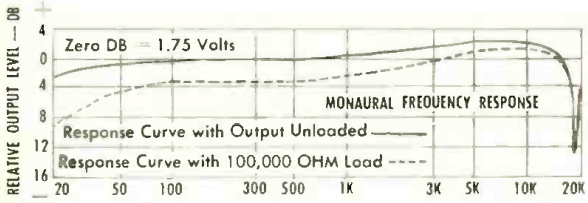
The S3MX multiplex adapter is identical in design to the multiplex section of the S-3000 IV, but with additional features and circuitry to permit its use with any good monophonic FM tuner to convert it to stereo reception. Price is $69.50.

Note: both units are shown in the photograph side by side for convenience in identifying each. Actually, of course, the S-3000 IV requires no external multiplex adapter since its multiplex circuits are built-in. Similarly, the S3MX adapter would not normally be used with a tuner such as the S-3000 IV but rather with a mono FM tuner which lacked multiplex circuitry.

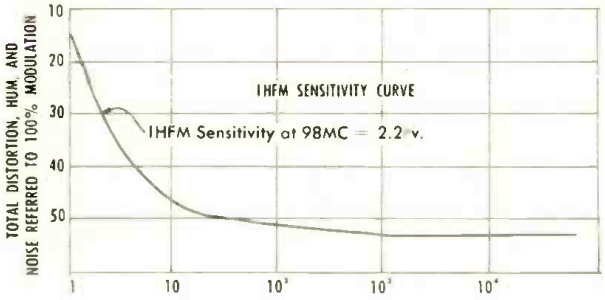
IN DETAIL: Excluding the EM84/6FG6 tuning indicator, the S-3000 IV tuner incorporates a total of ten tubes. Fed from a 300-ohm balanced antenna input, the set has a 6BS8 cascode RF amplifier, a 6CB6A FM mixer, a 6AU6 first IF stage, 6AU6 first and second limiters, and a ½-6AU8 third limiter feeding a Foster-Seeley balanced discriminator (6AL5). A 12AT7 is used in the FM oscillator and AFC circuits. The set contains a squelch (or hush) circuit to reduce interchannel noise. The squelch amplifier uses the second half of the 6AU8, the first half of which serves as the third limiter. The discriminator output is fed, through a level control, to a balanced-bridge stereo demodulator, containing a matched set of four germanium diodes. In monophonic operation, the audio divides equally to the audio output taps on the bridge, which feed a ½-12AU7 audio amplifier stage for each channel.

In stereo operation, the 19-kc pilot signal is amplified, filtered, and doubled. The resultant 38-kc signal is used to drive the demodulator bridge. The composite





Response characteristics shown here for the S-3000 IV tuner apply also to the S3MX adapter.



stereo signal at the bridge is then demodulated and separated into the left and right audio channels by the time-division method. The final audio output stages include balance and separation controls as well as the deëmphasis networks and 38-kc filtering. The S-3000 IV provides one high impedance output for each channel.

The tuner's front panel controls include a "hush" on-off switch, an AFC on-off switch, a stereo-mono mode switch, and a separation control.

In USTC's tests, the Sherwood S-3000 IV proved to be a very fine performer. One aspect of this performance is shown in the IHFM sensitivity curve, measured at 98 mc. The IHFM sensitivity (total distortion, hum, and noise 30 db below total audio output) was 2.2 microvolts. USTC points out that the shape of the sensitivity curve, which goes down quite steeply, also indicates very good quieting action on weak signals. At 35 microvolts signal, for instance, the total distortion, hum, and noise was a full 50 db below the desired audio signal. This high order of sensitivity is maintained over the entire FM band. At 90 mc, for instance, the IHFM sensitivity of the tuner was 2 microvolts; at 106 mc, it was 2.5 microvolts.

The total harmonic distortion of the tuner was 0.23% at 400 cps, 0.32% at 1,000 cps, and 1.1% at 40 cps. IM distortion also was very low, being 0.1% by the IHFM method. The total signal-to-noise ratio of the tuner was 55.5 db, and the capture ratio was measured at 4.5 db, both figures indicating very good performance.

Since the Sherwood uses high impedance outputs, its frequency response is affected somewhat by the impedance of the amplifier circuit into which the tuner works. Two curves for monophonic frequency response are shown, the solid curve representing an unloaded tuner output and the broken curve representing the response with the tuner loaded with a 100K-ohm resistive load. Since the input impedance of amplifiers may vary from model to model, the tuner may sound slightly different when used with different amplifiers. The sharp drop in response at 19 kc is characteristic of a tuner which uses a sharp cutoff filter to eliminate spurious response from the multiplex pilot signal.

Unloaded, the response of the Sherwood is flat within plus or minus 2.5 db from 25 cps to 17,500 cps. Under loaded conditions, the 20-cps response is down 6.3 db from the 400-cps level, and the 10-kc response is up 4.4 db from the 400-cps level. In stereo operation, the response of each channel is identical, and essentially the same as the monophonic frequency response, up to 15 kc. The channel separation of the Sherwood was very good, with the separation from left to right and right to left almost identical. From below 20 cps to above 12 kc, separation was in excess of 20 db. It dropped to a low of 14 db at 15 kc. The harmonic distortion of the stereo signals was reasonably low, with a maximum of 2.05% at 40 cps and 1.85% at 1,000 cps. In addition, the 19-kc pilot signal and 38-kc subcarrier were suppressed far enough to assure no "birdies" when recording off the air.

In listening to the Sherwood S-3000 IV, there was a definite impression of brilliance at the high end. This, however, did not seem objectionable, but gave the tuner what some listeners termed a very clear, "lively" sound. In stereo operation, the degree of channel separation was noticeably of a superior order, and equaled that obtainable from good phonograph cartridges. Distant stations were pulled in very well by the Sherwood S-3000 IV, and the set's dial calibration was found to be excellent across the band. The AFC worked very well, keeping the set tuned at the best possible point regardless of normal drift.

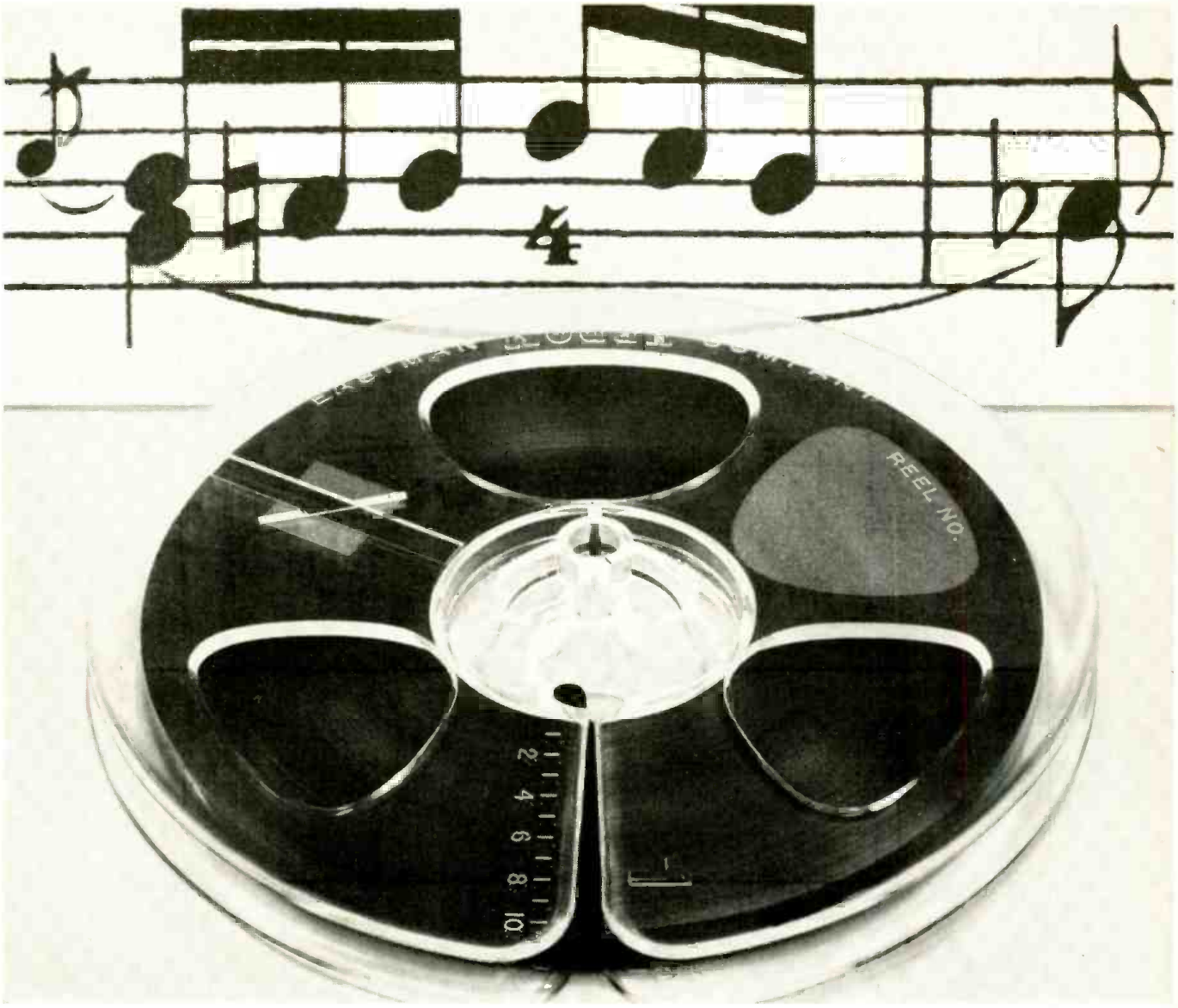
The Sherwood S3MX self-powered FM stereo multiplex adapter is designed to work well with all good tuners, regardless of design. Its input sensitivity is variable over three discrete levels to enable it to handle composite multiplex signals ranging from very low to high levels. Its design is identical to the multiplex section of the S-3000 IV, except for its two additional stages of preamplification which are applied to the composite signal when the adapter's sensitivity switch is set for low input levels. The preamplifier uses a 12AU7A dual triode.

Listening tests of the S3MX indicated that it was capable of doing an excellent job with many different brands of FM tuners. Its frequency response and channel separation characteristics were similar to those of the S-3000 IV tuner.

COMING REPORTS

ADC-Pritchard Pickup System

Harman-Kardon TA-5000X Stereo (FM-Multiplex) Receiver



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Music Makers

by ROLAND GELATT

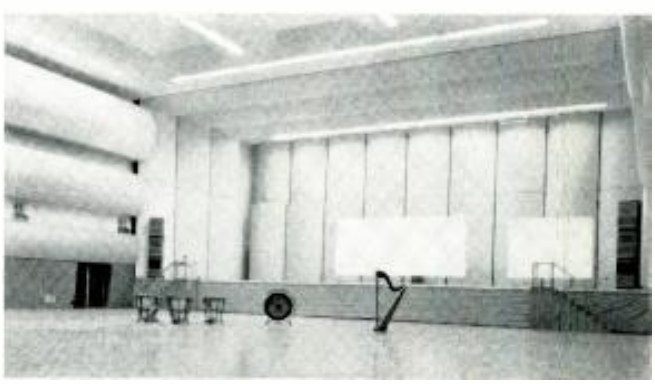
ALL ROADS led to Rome at the beginning of March for the formal inauguration of RCA's new recording studio on the Via Tiburtina. In addition to a large gathering of executives from the home office in New York and from RCA affiliates throughout Europe, the guest list in Rome included representatives from other major record companies and a handful of journalists from the United States.

As one of the latter group, we can declare ourselves strongly in favor of all transatlantic enterprises that merit the participation of The Press. From the moment we stepped aboard Alitalia's DC-8 jet plane at Idlewild Airport for a splendidly sybaritic overnight flight to Italy, the launching of RCA's new studios turned out to be a glorious Roman holiday. We had a private audience with Pope John in a richly tapestried room at the Vatican, were received by President Gronchi in his antechamber at the Quirinale Palace, supped with Anna Moffo in her apartment adjacent to the Forum, and lunched as the guest of *Discoteca* Magazine in the sumptuous Casina Valadier on the Pincio Hill overlooking Rome. In between, we managed to see a good bit of the Eternal City, chiefly in the company of our friend and colleague Martin Mayer. Sometimes it pays to be a member of the Fourth Estate.

But it was the studio on the Via Tiburtina, not the Pantheon or the Coliseum or the Borghese Gardens, for which we were professionally responsible. And here we encounter a problem. It is not especially instructive to write about a recording studio from a purely visual standpoint. The proof of the pudding is in the listening—and for this we shall have to wait until the first major recording from the new studio (*Madama Butterfly*, with Leontyne Price, due to be made in July) is at hand. Meanwhile, we are happy to go on record as being duly impressed with the effort and expense lavished on the Via Tiburtina building. It houses four studios, one of which is said to be the largest in the world. Studio A is indubitably big. It can accommodate up to 250 musicians—150 singers on the raised stage area and an orchestra of 100 on its floating wood floor—and has been designed to provide a reverberation time of two seconds, equivalent to that of a moderately "live" opera house. (The other three studios in the building are smaller in cubic capacity and far less reverberant—to suit the requirements of pop recording, where the least possible leakage between microphone channels is desired.)

Two immediate advantages are foreseen for opera recording in Studio A. First, it is air conditioned—an important consideration in the summer season, when opera sessions in Italy are almost invariably held. Second, it will permit the employment of a hand-picked orchestra culled from the best of Rome's instrumentalists. Until now, opera recordings in Rome have been made either in Teatro dell' Opera (RCA and EMI) or in the Accademia di Santa Cecilia (Decca-London), and at both the resident orchestra has had to go along with the use of the hall. On the Via Tiburtina a presumably superior freelance orchestra can be assembled.

At a press conference prior to the official inauguration of the Rome studios, an irreverent Scandinavian journalist asked, "How much did the whole works cost?" Giuseppe Ornato, general manager of RCA Italiana, laughingly dodged the query, but it is clear that a substantial investment has been made to provide Rome with this large and ultramodern recording center. Why in Rome? This is the question that everyone was asking everybody else at the opening ceremonies. Whatever its primacy in political and ecclesiastical affairs, Rome is by no means the musical capital of Italy. Even if it were, the two or three Italian opera recordings that RCA normally makes during the course of a year would hardly justify the erection of such a costly and elaborate building. One explanation is that RCA, by making its Rome facilities available on a rental basis to all companies, hopes to establish Studio A as Europe's most desirable locale for opera sessions. At the moment however, there seem to be few takers. EMI-Angel *(Continued on page 89)*



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Records in Review

Martha Argerich, from Argentina.

by Harris Goldsmith

A Remarkable Recorded Debut From a New Young Pianist

EVEN if Miss Argerich never makes another record, the present disc will offer evidence that she is one of the leading technicians of our era. Furthermore, she is revealed as possessor of an original temperament, fine musical taste, and rhythmic finesse. Not to equivocate, this twenty-one-year-old, Buenos Aires-born pianist seems to have just about everything that goes into the make-up of a great artist; all that is needed is a few years to mellow her already notable musicianship.

In general, Miss Argerich's keyboard style tends to the mercurial. She adopts a very fleet tempo for the Chopin Scherzo, and imparts to the music an unusual whimsey. Some listeners might prefer a broader, more expansive bravura performance, such as the ones by Artur Rubinstein and Van Cliburn, but the approach we have here is actually much more *scherzando* in feeling. Her technical freedom in the double-octave passages is almost frightening, and once one becomes used to the very strict tempo adopted for the choralelike middle theme, one can rejoice in the masterly way in which the pianist contrasts that motive with the sudden filigree intrusions that break in upon it. As for the magnificent Barcarolle, it builds to a wonderful climax in the present performance; and though Miss Argerich's conception is very romantic, she avoids annoying rubato mannerisms.

The two Brahms Rhapsodies receive the most unconventional renditions on the disc. They are played very caressingly and without the usual thickness of texture regarded by many as appropriate for this composer. Here, Miss Argerich demonstrates her unusual sensitivity to tonal color by holding certain key notes just a fraction longer than they are

marked, so that they impress themselves on the listeners' minds. Needless to say, rhythmic license such as this could prove very dangerous to a player with less control.

The Prokofiev Toccata contains many technical and interpretative pitfalls for the unwary performer, but the present artist avoids every one of them. While keeping the texture remarkably clear, she avoids all the temptations to accelerate at climaxes: and thanks to her miraculous dexterity, she is also able to maintain a tempo in the face of all obstacles, with the result that momentum is unbroken. When, at the end, she does insert a pause, the effect is quite breath-taking. Of her *Jeux d'eau* I will say only that it has plenty of dash and brilliance, but also ravishing translucency.

When it comes to the Liszt, I am almost at a loss for words to describe the prodigies of technique and interpretation which Miss Argerich achieves. Only recently, when reviewing the reissue of the celebrated Horowitz recording of this piece, I wrote that "no other pianist alive has this diabolical combination of limpid refinement and tyrannical aggressiveness." I'm afraid that my statement will have to be amended now, for the fine young pianist here introduced to us matches her illustrious older colleague every note of the way. In fact, Miss Argerich's gaunt energy and lightning-edged cadenzas remind me of Horowitz's art at an earlier phase of his career, and she gives her incredibly accurate octaves and leaps a sense of line and nuance that even exceeds the Horowitz touch.

DGG's typically sonorous, spacious piano tone on both the stereo and the monophonic version graces an altogether remarkable debut recording.

MARTHA ARGERICH: *Piano Recital*

Brahms: *Rhapsodies: in B minor, Op. 79, No. 1; in G minor, Op. 79, No. 2.* Chopin: *Barcarolle, in F sharp, Op. 60; Scherzo, No. 3, in C sharp minor, Op. 39.* Liszt: *Hungarian Rhapsody, No. 6, in D flat.* Ravel: *Jeux d'eau.* Prokofiev: *Toccata, Op. 11.*

Martha Argerich, piano.
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---

by Alfred Frankenstein

Le Vin herbé: What Debussy Planned Now Consummately Achieved

Composer Frank Martin.

EVERY NOW AND THEN, in the concert hall or on records, you will hear a new work so beautiful that for a while you do not want to hear any more music, wishing only to go back in memory and savor the loveliness of what has just been revealed. One such work is *Le Vin herbé*. It reveals Frank Martin not only as a good composer but as one of the foremost composers of the present day.

Claude Debussy once planned to write a *Tristan et Iseult* in order to take that theme out of the clutches of Wagner and restore it to the French *ambiance* from which it came. What Debussy planned to do, Frank Martin now has done.

Le Vin herbé is the story of Tristan and Iseult, with text derived from the marvelous French version of Joseph Bédier, set to music in a most extraordinary fashion. Martin demands twelve singers, no more and no less, all of whom sing together as chorus and some of whom also take solo roles. The twelve singers are accompanied by a double string quartet plus bass and piano. Although the work as a whole is long enough to fill an entire concert program, it is essentially chamber music, with the plasticity and subtlety which small forces provide and which large forces, for all their color, cannot equal.

The idiom is firmly tonal, but with frequent excursions into atonal territory. The Debussyan analogy arises not from any particular impressionism on Martin's part but from the refinement and understatement of his utterance, his discreet use of short themes that appear and vanish and reappear in the most magical fashion, and, above all, from the manner in which the rhythms, colors, and intonations of the French language, as handled by a great poet, suffuse the entire score. But there is nothing bloodless or overrefined about this music. If one must compare it with Wagner's version of the same subject, it is like a *millefleurs* tapestry as against a painting by Rubens.

The performance is superb. Eric Tappy, the Tristan, is particularly outstanding in the longest solo part; he is certainly one of the foremost French lyric tenors of the present day, and his Tristan is blood brother to Pelléas. The recording is all the work and the performance deserve, which is to say the best. The complete text is provided, in French and in English, which is as it should be, but things that should be are sometimes neglected.

MARTIN: *Le Vin herbé*

Basia Rechitzka, Nata Tuscher, Adrienne Comte, sopranos; Helene Morath, M. L. de Montmollin, Vera Diakoff, contraltos; Oleg de Nyzankowskyj, Eric Tappy, Hans Jonelli, tenors; Heinz Rehfuss, André Vessières, baritones; Derrik Olsen, bass; Frank Martin, piano; members of the Winterthur Symphony Orchestra, Victor Desarzens, cond.
• WESTMINSTER XWN 2232. Two LP. $9.96.
• • WESTMINSTER WST 232. Two SD. $11.96.

CLASSICAL

ALBENIZ: *Suite española: No. 3, Sevillañas; No. 4, Cádiz; No. 5, Asturias. Tango in D, Op. 165, No. 2. Córdoba, Op. 232, No. 4*
†Granados: *Allegro di concierto, in C sharp. Danzas españolas, Op. 37: No. 5, in E minor ("Andaluza"); No. 10, in G ("Danza triste"); No. 12, in A minor*

José Iturbi, piano.
• ANGEL 35628. LP. $4.98.
• • ANGEL S 35628. SD. $5.98.

Iturbi's playing on this disc is simply beautiful. The pianist's precise fingerwork and crisp, vital rhythmic inflection are a pleasure to hear—and even more welcome (perhaps because to me it comes unexpectedly) are the repose and subtle poetry that infuse all of these performances. The absence of any eccentricities, in fact, makes these renditions grow more and more appealing as one gives the record repeated playings. It is impossible not to admire Iturbi's sophisticated and sensitive manipulation of rubato and tonal shading. All told, this is one of the most satisfying collections of *España* known to me, and the engineering is very lifelike in both versions. The side with the Granados, incidentally, is listed as Side 2 on the jacket, but is, in actuality, Side 1. H.G.

BACH: *Concertos for Two Claviers and Orchestra: in C, S. 1061; in C minor, S. 1060*

Abram Chasins, Constance Keen, pianos; Kapp Sinfonietta, Emanuel Vardi, cond.
• KAPP KC 9064. LP. $4.98.
• • KAPP KC 90645. SD. $5.98.

The two pianists play as one, and in the constant shifting of thematic material from one keyboard to the other great care is taken to subordinate accompanying figures. This laudable and musicianly procedure would have been even more effective if the two pianos had been recorded on separate tracks, but for some curious reason they are bunched together on one track, with the violins on the other, except in the Adagio of the C major, where the orchestra is silent. In that Adagio, played with considerable sensitivity, there is much dialoguing, and here each pianist sometimes takes it upon himself to add soft chords when the other is holding forth, although according to the score he is supposed to rest. Otherwise these are competent performances with, on the whole, spirited and convincing tempos. N.B.

BACH: *Suite for Unaccompanied Cello, No. 3, in C, S. 1009*
†Boccherini: *Concerto for Cello and Orchestra, in E*

Andrés Segovia, guitar; Symphony of the Air, Enrique Jorda, cond.
• DECCA 10043. LP. $4.98.
• • DECCA DL 710043. SD. $5.98.

One of these cello works was transcribed for guitar by a guitarist, the other by a cellist. Guitarist John Duarte, who made the transcription of the Bach Suite, also transposed the piece from C major into A major. He cites Bach's own adaptation of the Suite No. 5 for lute, and sundry other movements from the series, as his artistic license for the change of key signature, and while I am generally opposed to this practice, I must admit that Duarte is only following in the composer's footsteps. Certainly the work sounds wonderfully well suited to the new instrument, and the transposition is no worse than those inflicted upon song cycles. There are now two recordings of the music in this form, and although Washington WR 424 presents an impeccable and musicianly reading by the phenomenally gifted nineteen-year-old John Williams, a pupil of both Duarte and Segovia, the new disc proves conclusively that Segovia is still the master. There is greater contrast in his rendition, a more subtle manipulation of tempo, and in general more passion and emotional mobility.

The Boccherini is a delightful composition, beautifully rewritten for guitar by Gaspar Cassadó. Again, Segovia's performance is all one could hope for, but the Symphony of the Air sounds a mite flabby under Jorda's easygoing direction. Attacks and releases are not always as precisely adjusted as I would like to hear.

The recording is very satisfactory, even if, as with many Segovia discs, the microphone has picked up an undue amount of the soloist's snapping strings, shifts, and other extraneous sounds. Nevertheless, this is one of the most satisfying guitar recitals to come my way for months. H.G.

BALAKIREV: *Overture on Themes of Three Russian Songs; Music to Shakespeare's "King Lear"*

U.S.S.R. State Symphony Orchestra, Nikolai Anosov, cond. (in the *Overture*); U.S.S.R. Radio Symphony Orchestra, Leo Ginzburg, cond. (in *King Lear*).
• ARTIA-MK 1570. LP. $5.98.

The two little-known works on this record were written in 1858, when their composer was only twenty-one. The *Overture* is based on Russian folk songs (one of which appears later in the finale of Tchaikovsky's Fourth Symphony, incidentally, while another crops up in Stravinsky's *Pétrouchka*) and shows deft handling of such material. The music to *King Lear* owes something to the influence of the noted critic Vladimir Stassov, who was an ardent Anglophile and inspired Balakirev with his own passion for Shakespeare. The work comprises an overture, Procession (in the form of a polonaise), and Preludes to Acts II, III, IV, and V. While naturally Russian-flavored, it succeeds in no small degree in capturing the drama of this tragic masterpiece.

Both these pieces are welcome additions to the catalogue of recorded music, but unhappily their performance and recording leave much to be desired. The interpretations are satisfactory enough, but the orchestral execution is often indifferent, with particularly nasal-sounding woodwinds, and the reproduction is positively blatant. P.A.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

Alfred Brendel, piano; Pro Musica Orchestra (Vienna), Heinz Wallberg, cond.
• VOX GBY 11370. LP. $4.98.
• • VOX 511370. SD. $4.98.

Brendel reminds me in many ways of Rudolf Serkin as he first appeared to us in the Thirties. There is the same technical assurance, the same awareness of tradition, and the same quality of creative musicianship that projects the composer in his own lights rather than those of the performer. It may be judged from this statement that among the three recent versions of this concerto by young pianists (Fleisher and Graffman complete the trio), the present one is entirely competitive.

I would give it second place (the first choice remaining Fleisher) for two reasons. First, Brendel's cadenza is not the familiar one which the composer prepared in 1809. With a major Beethoven cadenza available, it seems inappropriate to use a weaker one. More important, the recording (made with a Viennese pickup orchestra, I assume) places the piano on the left among the violins and seats the wind band to the right, somewhat in the manner of the familiar Stokowski deployment. This brings out some interesting antiphony between strings and winds, but it also means that much of the time there is very little happening in the right channel. I found the arrangement no handicap to enjoying the performance, which is a fine enough one to deserve some concessions; but if you want stereo with a normal orchestral balance and the soloist centered, the Fleisher or Backhaus editions are preferable. R.C.M.

Continued on page 70

Enoch Light's GREAT THEMES FROM HIT FILMS brings you the sweeping excitement of the music from great film scores . . . now reproduced with the brilliant sound fidelity of COMMAND'S 35 mm magnetic film recording process.

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When COMMAND discovered that there was no practical way to eliminate the last vestiges of distortion caused by hiss and flutter (disadvantages which are inherent with the present methods of using tape for master-recording sound), Enoch Light and his staff began experimenting with the little-used (in the recording field), sound-on-film techniques. 35 millimeter magnetic film has long been used in recording sound for motion pictures to be reproduced in theatres. But it had never been refined to a point where it proved excitingly rewarding for the vastly different home listening environment. Overcoming this major drawback plus the many other technical problems presented by the use of film, now became the focal point of COMMAND'S research and experimentation. For when successfully adapted, film recording would offer several distinct advantages over tape: film has no flutter because, unlike tape, it runs on a closed circuit loop and is held tightly against the recording head; the width of 35 mm magnetic film is such that it can accommodate the equivalent of three ¼ tape tracks with more than enough space between tracks to guarantee absolute separation of channels; because film is 5 mils thick, the possibility of contamination by print-through is negligible. In addition, film's much wider track offered tremendous, previously unheard-of leeway in dynamics – and as a result distortion would be reduced to a bare minimum.

MAJOR TECHNOLOGICAL BREAKTHROUGH

In keeping with its policy of seeking out every possible advance in sound reproduction, COMMAND began to painstakingly modify the 35 mm magnetic film recording process for the benefit of home music listeners. Only after the numerous difficulties were resolved did Enoch Light begin recording COMMAND'S first 35 mm disc. And, in order to derive every possible musical benefit from the 35 mm technique, Mr. Light pulled out all the stops. Bringing together 60 of America's finest musicians for his orchestra, he then hired acoustically perfect Carnegie Hall to serve as the recording studio and created an album consisting of 12 of the most popular standards. STEREO 35/MM, as the album was titled, is a stereo record that has completely revolutionized the accepted concepts of recorded sound. The music that pours forth when this record is played represents completely liberated, totally free sound. Heard here for the very first time is a pure, full, honest sound . . . *with no mechanical restrictions whatsoever.* There is no non-musical background noise at all. Upon its release, STEREO 35/MM met with prompt and completely unreserved critical acclaim. One reviewer declared that Enoch Light had found the "perfect sound" while another referred to the album as a "brilliant 'sound' record." The public, too, signified its enthusiastic acceptance by purchasing STEREO 35/MM in such quantities that it rose to No. 1 position on BILLBOARD MUSIC WEEK'S best selling stereo chart—faster than any previously released album in the history of that chart!

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CIRCLE 23 ON READER-SERVICE CARD

BEETHOVEN: *Symphony No. 2, in D, Op. 36; Overture: Zur Weihe des Hauses, Op. 124*

Czech Philharmonic Orchestra, Janos Ferencsik, cond.
• PARLIAMENT PLP 156. LP. $1.98.
• • PARLIAMENT PLPS 156. SD. $2.98.

The orchestra in this release is well established as one of Europe's best, and the Czechs proved some time back that they can make an excellent stereo recording. This is one of their finest to date. Both works receive vigorous performances with strong dynamic stresses and large-scale musical conceptions that are equal to Beethoven's big outlines. The manner of the gifted Ferencsik recalls Toscanini from the past and Solti from the present, and it is right for this music.

We have no shortage of fine Second Symphonies, but this *Consecration of the House* was needed and now dominates the listings. Indeed, this disc is one of the outstanding items on the low-cost labels. R.C.M.

BLACHER: *Thirteen Ways of Looking at a Blackbird*
†Egk: *Quattro Canzoni*
†Einem: *Concerto for Piano and Orchestra, Op. 20*

Ernst Häfliger, tenor; Drolc Quartet (in the Blacher). Irmgard Seefried, soprano; Bavarian Radio Orchestra, Werner Egk, cond. (in the Egk). Gerty Herzog, piano; Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond. (in the Einem).
• DEUTSCHE GRAMMOPHON 18759. LP. $5.98.
• • DEUTSCHE GRAMMOPHON 138759. SD. $6.98.

Gottfried von Einem's piano concerto has some dash and flair, and the gutty vulgarity of Werner Egk is always "effective," but the good thing here is the Blacher.

Thirteen Ways of Looking at a Blackbird is a cycle by Wallace Stevens of *haiku*, a series of extremely brief, impressionistic poems in Japanese style, each recording a single perception or sensation with a high degree of intensity. Blacher sets these thirteen miniaturistic poems for tenor and string quartet in an almost Webernian style. Each song is as brief and pointed as each poem, and all manner of glistening, scurrying, strange, and fantastic effects are employed in the instrumental portion; the vocal part, however, is quite "normal" in its line and does not use the leaps and twitches so characteristic of Webern himself and the post-Webernian school. For a German composer to set an American poet in the original is quite unusual; Häfliger sings very good English, however, even if he does think that the last word in the whole cycle—"limbs"—refers to little green citrus fruits.

The performances are excellent, and the recordings DGG has given us very good indeed. A.F.

BOCCHERINI: *Concerto for Cello and Orchestra, in E*—See **Bach:** *Suite for Unaccompanied Cello, No. 3, in C, S. 1009.*

BOISMORTIER: *Sonate pour les violins, Op. 34*—See **Mouret:** *Concert de chambre in E.*

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
• RCA VICTOR LM 2581. LP. $4.98.
• • RCA VICTOR LSC 2581. SD. $5.98.

Cliburn and Reiner put on a real Alphonse-and-Gaston act here, and their collaboration, which could have been exciting indeed, is in fact quite stodgy. It is the over-all tentativeness of the performance that is the strongest mark against it. Had Reiner conducted in his usual uninhibited manner, we would have had a slashing and dynamic rendition such as this conductor provided for Gilels on the earlier Victor disc. Had Cliburn, on the other hand, been given—or rather, had he given himself—a free rein in romanticizing the music, perhaps we would have had a version monumental like the newest Serkin-Ormandy exposition or rhapsodic in the way that Geza Anda's recent account with Fricsay is. Certainly there are many good solid virtues to the present performance: fine (slightly overresonant) sound, good orchestral playing, fine technique, plenty of tonal power, and a lack of any objectionable interpretative eccentricities. Nevertheless, I am afraid that the major merits are mostly lacking here.

The Serkin-Ormandy version remains my first choice in stereo, although my favorite performance, mono or stereo, is the same artists' earlier one on Columbia ML 5117. Although it is officially unavailable, the deletion is relatively recent and it shouldn't be unduly hard to locate a copy. H.G.

BRAHMS: *Piano Works*

Capriccios (4) and Intermezzos (4), Op. 76; Rhapsodies (2), Op. 79; Capriccios (3) and Intermezzos (4), Op. 116; Intermezzos (3), Op. 117; Klavierstücke (6), Op. 118; Klavierstücke (4), Op. 119.

Miklos Schwalb, piano.
• GOLDEN CREST CR 4041. Two LP. $9.96.

This is the most complete set of the late Brahms piano music now listed in the catalogue. Its closest rival in this respect is the two-disc Gieseking album for Angel, which contains everything included here except the Op. 117 (recorded by Gieseking for Columbia—ML 4540).

Schwalb made several records back in the Fifties, but he has not been very active of late. The Hungarian-American pianist seems ideally suited for this music—certainly more so than Gieseking, who played with a good deal of subtlety in some of the quieter pieces but in general lacked the big, round, earthy quality characteristic of Brahms. Schwalb's readings are searching, comfortable, and somewhat old-fashioned in their keyboard approach. To be sure, he displays certain excesses (one of them, for example, being a trace of bombast) and even occasional slovenlinesses; but these things do not matter very much, for Brahms himself, to judge from reports about his playing, was very much the same kind of player that Schwalb is on these discs. There is a good-natured quality in his performances which should make them satisfying and easy to live with. Furthermore, there is genuine reverie and poetic quality in some of the more tranquil intermezzos.

The recorded sound is good without being outstanding. The copies I heard all had some prëechoes on the side including the Op. 79 pieces and the beginning of the Op. 116, and two of the three sides had a tendency to blast and distort. The musical value of the renditions overrides these defects, however. H.G.

BRAHMS: *Quintet for Clarinet and Strings, in B minor, Op. 115*
†Wagner: *Adagio for Clarinet and String Quintet*

Members of the Vienna Octet.
• LONDON CM 9301. LP. $4.98.
• • LONDON CS 6234. SD. $5.98.

The Brahms Quintet emerges here in a serious and dedicated performance. It may not sound as exciting as it does in the Kell-Fine Arts Quartet recording for ConcertDisc, but it is a solidly grounded, sympathetically conceived presentation.

The "filler" is a real novelty. Though the original manuscript has never been found, the Adagio is attributed to Wagner, and is said to have been written about 1833-34, when he was at work on his early opera *Die Feen*. It has many traces of Weber in it, but there are also some characteristic Wagnerian turns. The clarinetist, Alfred Boskovsky, lavishes loving care on this vignette, performing it with exceptional refinement.

The sound in both works is nicely placed. P.A.

BRITTEN: *Cantata Academia; Hymn to the Virgin; Hymn to St. Cecilia; Choral Dances from "Gloriana"*

Jennifer Vyvyan, soprano; Helen Watts, contralto; Peter Pears, tenor; Owen Brannigan, baritone; London Symphony Chorus and Orchestra, George Malcolm, cond.
• OISEAU-LYRE OL 50206. LP. $4.98.
• • OISEAU-LYRE SOL 60037. SD. $5.98.

The *Cantata Academia*, which fills the first side of this disc, was composed in 1960 to commemorate the five-hundredth anniversary of the founding of the University of Basle. It is in thirteen short movements on a Latin text; it introduces student songs; it employs elaborate, florid, mocking solos for tenor and baritone; it emphasizes dance rhythms. In other words, it sounds extraordinarily like *Carmina Burana*, but a quieter, more tasteful, less extravagant *Carmina Burana*. The three short pieces on the other side, all for unaccompanied chorus, exhibit Britten's tuneful blandishment at its best; the two hymns, indeed, are among his very finest vocal works.

Performances are of the best, as is the recording throughout. A.F.

BUCCI: *Tale for a Deaf Ear: Summer Aria; Spring Aria. Concerto for a Singing Instrument: Vocalise; Tug of War*—See **Lee:** *Five Songs on Poems by García Lorca.*

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

Bela Davidovich, piano; U.S.S.R. Radio Symphony Orchestra, Alexander Yansons, cond.
• ARTIA-MK 1573. LP. $5.98.

The release of new Chopin E minors

has reached epidemic proportions in recent months, and I rather wish that Davidovich and Yansons had been given an opportunity to lavish their very considerable talents and insight on the F minor Concerto, for which there is no really serious competition to the sturdy Rubinstein-Wallenstein set. The present recording enters the lists against the superlative Rubinstein-Skrowaczewski release and two equally fine ones by Pollini (Capitol) and Askenase (DGG). Bela Davidovich easily matches the playing of these pianists, however, giving a strong, manly account of the music, full of felicitous phrasing and warmly expansive tonal color. In its avoidance of preciosity, his pianism is, indeed, very similar to Rubinstein's. Yansons and the orchestra back him up with fine orchestral support (no cuts are made), and the Russian recording is very good. Neither orchestral playing nor reproduction has quite the polish of the three discs mentioned, but the pianist's interpretation is so excellent that some listeners may prefer it to the competitive versions. If you want a monophonic edition of this music, by all means hear this one H.G.

CHOPIN: *Piano Works*

Polonaise-Fantaisie, in A flat, Op. 61. Mazurkas, in C sharp minor, Op. 50, No. 3; in G minor, Op. 67, No. 2; in A minor, Op. 67, No. 4. Nocturnes: in B, Op. 62, No. 1; in E, Op. 62, No. 2.

Fou Ts'ong, piano.
• PARLIAMENT PLP 159. LP. $1.98.

From the evidence of three or four previous discs by Fou Ts'ong, I have drawn several conclusions about his artistry. First of all, it *is* artistry—not merely technically flawless, musically meritorious digitation. Here is a genuine romantic pianist who attaches much importance to the quality of tone which serves as a vehicle for the expression of his musical concepts. Mr. Fou even prolongs certain poignant harmonies so that they may make an impact upon the listener. He manipulates color and line with extreme skill and flexibility, and he is remarkably sensitive to inner clarity and outer balance. The limitations which from time to time make themselves felt in this gifted musician's interpretations all seem to derive from excesses of his virtues: a certain preoccupation with color at the expense of form, an occasional lack of momentum, and the sensation of rhythmic squareness and emotional detachment.

In his Chopin playing, however, these questionable characteristics are absent. Mr. Fou's account here of the magnificent *Polonaise-Fantaisie*, for example, is wonderfully poetic and searching. The framework is extremely broad, spacious, and unhurried, but there is logic and organization behind the phrases as they unfold. Much as I like Irina Zarickaja's account of this truly exquisite work on the excellent Deutsche Grammophon disc from the 1960 Warsaw Competition, I like this one even better. The two late Nocturnes also make a moving impression in this pianist's poetic, reserved interpretations, but I would like a bit more fervor and kinetic rubato in the Mazurkas. These are given with lovely singing tone, but sound just a bit too chaste.

The recording, made by Supraphon, is exceptionally resonant, and the processing, done in this country, is expert. This disc offers impressive value indeed, and it is most warmly recommended. H.G.

DAUVERGNE: *Concert de simphonies, Op. 3, No. 1*—See Mouret: *Concert de chambre in E.*

DEBUSSY: *Three Nocturnes*—See Ravel: *Daphnis et Chloë: Suite No. 2.*

DISTLER: *Choralpassion, Op. 7*

Herta Flebbe, soprano; Helmut Krebs, tenor; Gert Spierling, tenor; Paul Gümmer, bass; Johannes Kortendieck, bass; Westfälische Kantorei, Wilhelm Ehmann, cond.
• CANTATE T 72 084-4. Two 10-inch LP. $4.95 each.

Hugo Distler was a composer of a kind very rare in modern times: he was a specialist in religious music who was also a creative genius. As choirmaster of Berlin Cathedral, he was driven by the Nazis to suicide at the age of thirty-four. Consequently, his output is small, but it is immensely distinguished, and this *Choralpassion* may be the greatest work of its kind after Bach.

Early in his career while serving as organist in the grand old Gothic city of Lübeck, Distler came under the spell of Heinrich Schütz, whose magic suffuses the *Choralpassion* throughout. The text is drawn from all four Gospels. In the tradition of Schütz and Bach, the thread of the narrative is carried by a tenor Evangelist (Krebs), and the music of Jesus is sung by a bass (Gümmer); the chorus is the *turba*, dramatically uttering the collective will of the crowd, and it also takes a chorale, of which more

in a moment; finally, from time to time, solo voices emerge from the chorus for the brief lines of Judas, Pontius Pilate, and others.

The score is entirely vocal; there is no sound of organ or orchestra, and the music of the solo voices is in the seventeenth-century *arioso* style of Schütz rather than the eighteenth-century recitative style of Bach. Also in striking contrast to Bach is the absence of arias by way of pious commentary on the Biblical text, but such commentary is provided by the chorale, which is heard eight times at intervals throughout the work, each time in a highly elaborated contrapuntal variation. The chorale is *Jesu, Deine Passion,* not *O Haupt voll Blut und Wunden.*

Distler needs no organ or orchestra for color or expressiveness: solo voices and chorus, *arioso,* and chorale-variation provide him with a complete and perfect palette, and he uses it with the utmost subtlety, poignancy, and beauty. He is greatly helped, of course, by a performance of marvelous sensitivity and skill, and by excellent recording. A.F.

DOHNANYI: *Variations on a Nursery Song, Op. 25; Ruralia Hungarica, Op. 32b*

Kornél Zemplény, piano (in the Variations); Hungarian State Orchestra, György Lehel, cond.
• WESTMINSTER XWN 19001. LP. $4.98.
• • WESTMINSTER WST 17001. SD. $5.98.

The late Erno Dohnányi won his greatest success in this country with his witty, urbane, and immensely imaginative *Variations on a Nursery Song.* To judge by the present performance, Zemplény and Lehel are interested in a rather sober way with what the composer has done with such little tunes as *Twinkle, Twinkle, Little Star* (*Ah, vous dirai-je Maman*). At least their interpretation seems to me far too literal, serious-minded, and analytical, though it is a model of clarity. I also find both solo and accompaniment too discreetly delicate. Dohnányi himself was always the work's most sympathetic interpreter, and his most recent recording of it (for Angel), made when he was eighty, is still the definitive version. Julius Katchen's London recording is also a highly commendable performance.

As its title implies, *Ruralia Hungarica* is a suite of attractive Hungarian folk songs. Originally written for piano, it was later arranged by Dohnányi for orchestra, and the present disc is its only extant recording in this latter form. Here, Lehel throws himself into the music with much greater enthusiasm and verve than he displays in the Variations.

The reproduction in both works is notable for its range, brightness, and transparency. In the widely separated stereo edition, however, the instrumental deployment is strange, with woodwinds on the left and strings, brasses, and percussion on the right. Intentional, or could the channels have been reversed? P.A.

EGK: *Quattro Canzoni*—See Blacher: *Thirteen Ways of Looking at a Blackbird.*

EINEM: *Concerto for Piano and Orchestra, Op. 20*—See Blacher: *Thirteen Ways of Looking at a Blackbird.*

FRANCK: *Quintet for Piano and Strings, in F minor*

Clifford Curzon, piano; Vienna Philharmonic Quartet.
• LONDON CM 9294. LP. $4.98.
• • LONDON CS 6226. SD. $5.98.

Except for a few passages, it would be hard to guess from this lukewarm performance that the Franck Quintet is a work of great warmth and passion. Everything is played with self-conscious placidity, while the finale, taken at breakneck speed, misses most of its climactic points. Only the end of the first movement has the requisite incisiveness. The recording, the first of this work to appear in stereo, has a nice spread without being particularly directional. P.A.

FRANCK: *Symphony in D minor*

Berlin Radio Symphony Orchestra, Lorin Maazel, cond.
• DEUTSCHE GRAMMOPHON LPM 18693. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138693. SD. $6.98.

Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5697. LP. $4.98.
• • COLUMBIA MS 6297. SD. $5.98.

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• LONDON CM 9290. LP. $4.98.
• • LONDON CS 6222. SD. $5.98.

In the last few months we have had five new disc versions of the Franck Symphony. The record companies might just as well have stopped with the first two, those by Paray and Monteux, reviewed here in February; together with Giulini's edition, they constitute the most desirable recorded editions in stereo.

Maazel's rather dramatic approach to the Symphony parallels to a large extent that of Paray, though the young American conductor lacks some of the Frenchman's vibrancy and excitement. Still, it is a very good reading. Unfortunately, however, it is marred by reproduction that, while just right for the heavier spots, reduces in the many soft passages almost to inaudibility. Ormandy enjoys the superior sound, both of orchestral execution and recording, that one has come to associate with all his discs, but his interpretation is extremely heavy-handed and unimaginative. Ansermet steers a safe middle-of-the-road course with a reading that is acceptable without being exceptional. The recording is good, but there are occasional ragged attacks in the strings. *Le Chasseur maudit,* which London offers as a bonus, is cleanly delivered, though there is a certain formal stiffness about Ansermet's handling of this old-fashioned, rough-and-ready tone poem. P.A.

GESUALDO: *"Tributes to His Astonishing Life and Music"*

Vocalists, Robert Craft, cond.; E. Power Biggs, organ; Carol Rosenstiel, harpsichord; Columbia Symphony Orchestra, Igor Stravinsky, cond.
• COLUMBIA KL 5718. LP. $5.98.
• • COLUMBIA KS 6318. SD. $6.98.

The Stravinsky-Craft team has already, both separately and together, indicated its devotion to the music of the Prince of Venosa. To the three discs of Gesualdo's compositions directed by Craft (two for Columbia and one, no longer in the catalogues, on the Sunset label), is now added a fourth. It contains eight madrigals and two Responses sung *a cappella,* a *Gagliarda* played on the organ, a *Canzon francese* performed on the harpsichord, and Stravinsky's *Monumentum pro Gesualdo* for orchestra. Some of the vocal works are very beautiful. They include not only characteristically tragic pieces but also such a lively one as *Ardita zanzaretta* (Brave little mosquito), as well as *Ardo per te,* which contrasts tortuous chromatic progressions with happy figurations on the word *"gioja."* The singers—the same group that accompanied Craft on his previous adventures into this repertory—perform with much skill. Although the individual voices vary in quality, they blend together well, and stick to the pitch through all hazards. (Three of the madrigals were also included in the Sunset disc, and one of the Responses—*Aestimatus sum*—in one of the Columbias.)

Stravinsky's *Monumentum,* a transcription of three madrigals by Gesualdo, is another illustration of this present day composer's extraordinary command of instrumental color. Using a standard orchestra, he clothes Gesualdo's lines in a constantly varied and always lovely pattern of hues. Like Schoenberg's transcriptions of Bach, this work is much more valuable for what it tells us about the transcriber than for any light it throws on the transcribee. First-rate sound in both versions. An accompanying folder includes the original texts and English translations. N.B.

GRANADOS: *Allegro di concierto, in C sharp. Danzas españolas, Op. 37: No. 5, in E minor ("Andaluza"); No. 10, in G ("Danza triste"); No. 12, in A minor*—See Albéniz: *Suite española.*

GRANADOS: *La Maja y el Ruiseñor*—See Halffter: *Rapsodia portuguesa.*

HALFFTER: *Rapsodia portuguesa*
†Turina: *Rapsodia sinfonica*
†Granados: *La Maja y el Ruiseñor*

Gonzalo Soriano, piano (in the Granados); Orquesta Nacional de España, Odon Alonso, cond. (in the Halffter and Turina).
• LONDON CM 9271. LP. $4.98.
• • LONDON CS 6202. SD. $5.98.

The Halffter is a sort of Portuguese reply to *Nights in the Gardens of Spain.* I find it less interesting than the older work, but it is nonetheless an effective evocation of a part of Europe I view with particular affection. Halffter was a pupil of Falla, and he learned from his master how to blend folk material and the wispy suggestion of popular music into a series of vivid pictures. In this case one sees Portugal by day as well as by night, and the variation between the night pieces and sunlight is particularly appealing. Turina offers us something rather like Latin Delius, a gorgeous-sounding score in which sustained gorgeousness seems the primary point of the piece. A great many people are certain to love it, and I give it to them in good health and will. *Pax tibi.* The

Continued on page 74

NOW—A DEFINITIVE FIDELIO FOR THE SELECTIVE LISTENER—ON WESTMINSTER

Westminster has assembled an internationally-renowned cast, including Jan Peerce and Sena Jurinac, for a truly memorable recording of Beethoven's only opera, *Fidelio*, under the inspired direction of Hans Knappertsbusch. This set, which marks the first appearance together on records of Peerce and Jurinac, is a must for the selective listener. This month's releases include 3 masterpieces of liturgical music, Bach's *St. John Passion* and Haydn's *Seven Last Words of Christ*, magnificently interpreted by Hermann Scherchen conducting the Vienna State Opera Orchestra with distinguished soloists and the Vienna Academy Chorus. A remarkable recording of Campra's *Mass for the Dead* by a French ensemble under the direction of Louis Frémaux rounds out the classical releases for this month. And—in a lighter vein—two albums of Viennese waltzes and an album of Hungarian folk music played by a native ensemble. This is the best in music—for the Selective Listener—on Westminster.

Beethoven: Fidelio. Sena Jurinac, Jan Peerce, Soloists, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3-record set) WST-318 (Stereo), $17.94; XWN-3318 (Monaural), $14.94.

Bach: St. John Passion. Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), $17.94; XWN-3319 (Monaural), $14.94.

Haydn: Seven Last Words of Christ. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo); XWN-19006 (Monaural).

Campra Requiem: (Messe des Morts), Soloists, Orchestra Jean François Paillard, Chorales Philippe Caillard et Stephane Caillat conducted by Louis Frémaux. WST-17007 (Stereo); XWN-19007 (Monaural).

ABC-PARAMOUNT'S Westminster

Folklore from Hungary: Soloists, Orchestra and Chorus, "Duna" Ensemble, Budapest conducted by Béla Vavrinecz. WST-17008 (Stereo); XWN-19008 (Monaural).

Waltzing in Vienna: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17010 (Stereo) XWN-19010 (Monaural).

Waltzing to the Strains of Strauss: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17009 (Stereo); XWN-19009 (Monaural).

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CIRCLE 94 ON READER-SERVICE CARD

Granados filler (it is from *Goyescas*) is a genuine masterpiece of the genre and, indeed, the best music on the disc.

The performances are consistently sensitive and idiomatic, and the orchestra is a fine one. I doubt if either the two concerto-esque scores could be done with greater style and skill, and the engineering provided them is phenomenally good. R.C.M.

HARRISON: *Suite for Symphonic Strings*—See Ives: *Decoration Day.*

HAYDN: *Symphonies: No. 22, in E flat ("The Philosopher"); No. 98, in B flat*

Vienna State Opera Orchestra, Max Goberman, cond.
• or •• LIBRARY OF RECORDED MASTERPIECES, HS 1. LP or SD. $8.50 on subscription; $10 nonsubscription.

Poetic justice is often served. Goberman's ambitious and worthy Haydn project here makes its debut by presenting us two of the master's greatest works in their finest recording to date. In the case of the early symphony, this, I agree, is no momentous statement, for the only previous disc version is one of the old Haydn Society sets. No. 98 is another matter. It has been put on discs with success by such men as Toscanini, Klemperer, and Beecham; Goberman, however, takes my vote.

There are two primary reasons for this. First, Goberman is perfectly at home within the tonal range of the baroque and late eighteenth-century orchestra. There is never a suggestion that he is frustrated by the lack of clarinets, contrabassoon, and trombones. His ear is tuned to a baroque band, and he sees it as a perfectly satisfactory means for the achievement of a very wide range of musical effects—effects that are, naturally, different from those of the post-Wagnerian orchestra, but just as legitimate, striking, and perhaps even more lasting in beauty.

Goberman is thus in harmony with the means at hand, but he is also fully aware of the composer's achievement. There are hundreds of symphonies of this period, and the reason we continue to listen to Haydn rather than Dittersdorf is that Haydn's works are far more imaginative, intellectual, humorous, moving, and significant in every other important respect. In short, they are much better written. The special merits of these Goberman performances is the way in which he makes fine writing show. This means, for a start, that he is always aware of the phrases that are *bon mots* and the ones which are gallant clichés, and he makes his listener aware as well.

In a re-creative art such as music the composer is always at the mercy of his spokesman. Goberman seems to be as authoritative a spokesman as Haydn has had in many years, and the prospect of receiving all the symphonies under such auspices is a very satisfying one indeed.

No. 22 is scored for two English horns, two French horns, continuo, and strings. The opening movement is slow and may be intended as a conversation between God the Father and the Unrepentant Sinner. It is extraordinarily effective, a remarkable work to come from 1764. The ingenious textures and colorations are impressive in themselves, but the musical content is the distinctive product of maturity and genius.

For me No. 98 is the greatest of the twelve "Salomon" symphonies—certainly it is one of the monuments of the composer's final years. The first movement is Beethoven-like in its strength, and the second a powerful eulogy to Mozart (a eulogy based, strangely enough, on a melody built out of *God Save the King*). The finale brings solos for Salomon in the first fiddler's chair and Haydn at the harpsichord, and it is deliciously achieved. (Beecham and Toscanini both omitted the harpsichord from their performances.)

The format of the series presents notes by H. C. Robbins Landon and miniature scores which (in this case) anticipate the collected, critical text of Haydn's symphonies which Robbins Landon is preparing for Universal Edition. The scores are most welcome, but I wish they were in larger print. The engineering in stereo is up to all expectations. The mono is entirely satisfactory as well, but once you have heard the two-channel version, you would never choose the older form. R.C.M.

HAYDN: *Symphonies: No. 83, in G minor ("La Poule"); No. 100, in G ("Military")*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.
• LONDON CM 9297. LP. $4.98.
• • LONDON CS 6230. SD. $5.98.

We haven't had *The Hen* in the American catalogue for a long time, although it's mature Haydn (the second of the six "Paris" symphonies, to be precise) and full of the same humor and thematic gusto that makes more familiar works, such as No. 88, appealing. This is an excellent performance, quite the best we have ever had on records, and the work takes to stereo as if it were written for it.

The *Military* we have had in stereo for some time. This is, in fact, the fourth version in the two-channel medium. Nevertheless, this release fits a hitherto vacant place, since its sonics are absolutely up-to-date and its musical qualities are not easily faulted. The strongest of its rivals (the Beecham) can be had only in a six-symphony set, and the other stereo versions available as separate discs are unlikely to make as strong an impression on most listeners as Münchinger provides. I would be a little happier, however, if the sound were slightly less reverberant and the percussion detail better defined. R.C.M.

IVES: *Decoration Day*
†Harrison: *Suite for Symphonic Strings*

Louisville Orchestra, Robert Whitney, cond.
• LOUISVILLE LOU 621. LP. $7.92. Available on special order only.

Decoration Day is the first of Ives's *Four Holidays* to reach records. It is top-drawer Ives, which means it is a masterpiece of music making and Americana alike, full of nostalgia and wonder in several keys at once, with a shocking and quite marvelous burst of military band music and the customary, Joyce-like stream of melodic allusions woven mysteriously through the total fabric. A truly magnificent work, well played and nicely recorded; why didn't Whitney do the whole thing while he was about it?

Lou Harrison's Suite for Symphonic Strings, which fills half the side containing the Ives and all the reverse, is a delightful piece. It is in nine short movements and was written for the express purpose of exploring the possibilities of the string orchestra. This aim it accomplishes with remarkable ingenuity, charm, tunefulness, and originality; the style drops at times into archaic allusion, which may have something to do with the fact that four of its movements are dedicated to ancient gods and heroes—Heracles, Eros, Apollo, and Hermes. A winsome piece for this album along with a great one. A.F.

KALINNIKOV: *Symphony No. 1, in G minor*

Moscow State Symphony Orchestra, Kiril Kondrashin, cond.
• ARTIA-MK 1572. LP. $5.98.

Of the works of the short-lived Russian composer Basil Sergeivitch Kalinnikov (1866–1901), only this Symphony in G minor seems to be played, at least on this side of the Atlantic. It is an uncomplicated, well-organized, intensely melodic composition with an immediate appeal to the listener. By slightly understating, Kondrashin allows this obviously warm-hearted music to speak simply and eloquently for itself. Since the performance and recording (the only version now available, incidentally) are highly competent, the disc should be a refreshing change from the familiar Tchaikovsky-Borodin-Rimsky-Korsakov repertoire we are given so much of. P.A.

KHRENNIKOV: *Concerto for Violin and Orchestra, in C, Op. 14*—See Mozart: *Concerto for Violin and Orchestra, No. 5, in A, K. 219.*

LEE: *Five Songs on Poems by García Lorca*
†Bucci: *Tale for a Deaf Ear: Summer Aria; Spring Aria. Concerto for a Singing Instrument: Vocalise; Tug of War*

Adele Addison, soprano; Samuel Baron, flute; Rey de la Torre, guitar (in the Lee). Adele Addison, soprano; James Payne, piano (in the Bucci).
• COMPOSERS RECORDINGS CRI 147. LP. $5.95.

Noel Lee and Mark Bucci belong to that distinguished minority of young American composers who know how to write effectively for the voice. Or is it that Adele Addison can make anything sound as if it had been created especially to display her incomparable vocalism?

Rather oddly, Lee sets Lorca in a French translation. His music is in his own version of the 12-tone system, one that permits a highly lyrical, plastic, and sensitive use of the voice and affords him an opportunity to exploit to the full his musical equivalents for Lorca's magnificent imagery and irony. The combination of soprano, flute, and guitar is fabulously colorful, at least in this context and in the hands of these particular performers.

Bucci's *Tale for a Deaf Ear* appears

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THE IMPORTS

Pathé-Marconi, EMI's French subsidiary, is responsible for most of the reissues on microgroove which appear in the United States in Angel's "Great Recordings of the Century" series. Not all the transfers made abroad are issued here, however, and a look at Angel's advance list confirms the fact that one of the most valuable Paris items, the 1932 *Don Pasquale*, will be available in this country only as an import for some time to come. The Donizetti *opera buffa* is spread over three Pathé LPs (DTX 20001/03), sold as separate discs and lacking libretto or notes, but the expense and inconvenience of this packaging will not deter anyone with affection for *Don Pasquale* from acquiring these records. The performance remains, after three decades, the best we have, with Tito Schipa incomparable as Ernesto, Afro Poli and Ernesto Badini perfectly in character as Pasquale and Malatesta, and Adelaide Saraceni very appealing as Norina. Everything—arias, duets, ensembles, orchestra (La Scala under Carlo Sabajno)—is small in size and exquisitely detailed. For a performance in such proper scale, the oldish sound is hardly obsolete. This set is a treasure.

Lalo's opera *Le Roi d'Ys*, written in 1888, is rarely produced today, even in France. It was staged here at the Metropolitan in 1922, was given five performances, and then faded away. Only the Overture and the third-act tenor aria in the form of an *aubade* have survived on records and in concert. Now Pathé has recorded the entire opera in a performance conducted by André Cluytens (FCX 683/85), and listeners will discover that in this form the work has great impact. It makes dramatic sense, with the conflicting characters and moods building to genuine climaxes; musically, it is an amalgam of the best French Romantic opera up to the time of *Pelléas et Mélisande*.

André Cluytens conducts Lalo.

The plot is taken from an old Breton legend of the submerged city of Ys (also the inspiration of Debussy's piano piece *La Cathédrale engloutie*), where a good princess and a bad princess vie for a good prince, while a bad prince waits to open the dike in the flood scene at the end. In its tableau setting and characterizations it resembles *The Pearl Fishers*. The arias and duets are also in the same soaring style of the early Bizet opera, while the ominous undercurrents of the orchestral preludes, the use of Spanish rhythms, and the handling of the chorus recall *Carmen*. Since there is also something of Berlioz's pageantry and of his sheer power of orchestration, one might assume that *Le Roi d'Ys* is merely an eclectic hodgepodge. Instead, it holds together remarkably well as the summation of an era in French music. Certainly it is worth exploring, especially in this performance, with Janine Micheau and Rita Gorr as the princesses and Henry Legay and Jean Borthayre as the heroes. The sound is a bit thin for these days but it is good enough. The set includes neither libretto nor annotations.

Two new Mozart projects have begun in Germany, both welcome. Deutsche Grammophon is bringing out the complete piano sonatas, performed by Conrad Hansen on an instrument dating from Mozart's time, while Barenreiter-Musicaphon is recording all the Variations, with Gerhard Puchelt playing a modern piano. The first of the sonata records to be issued contains the four earliest of Mozart's surviving works in this form, K. 279 through K. 282 (LPM 18320), music deriving from the forms of C. P. E. Bach and Haydn but already showing signs of the graceful and improvisational style which became Mozart's. The early pianoforte, while capable of dynamic gradations and sustained tones impossible on the harpsichord, lacked the resonance which the present-day piano can produce. This is all to the good in playing Mozart, for *legato* was the exception rather than the rule in eighteenth-century keyboard technique; there was a space between each note. While there is no gainsaying the use of the modern piano and a more romantic approach to Mozart, the classical style is perhaps most effective on an instrument such as Mozart heard—especially on such a pleasant-sounding one as Hansen uses.

DGG's multilingual notes include no biographical information about the performer, but I have found out, at least, that he is the same Hansen who recorded the Tchaikovsky Piano Concerto with the Mengelberg before the war and then with Sawallisch in the LP era. He is an old-timer who plays Mozart with youthful *brio* and all the expressiveness an early pianoforte can muster. How the later, more dramatic sonatas turn out remains to be heard.

Mozart wrote most of his sets of Variations for his own concert use and evidently enjoyed doing it. There are fifteen in all, and we usually find them on records filling out spare inches left by the sonatas. It is good to have them in a collection, for they are as diverse in mood and style as the sources of the themes. The first of three Barenreiter LPs to be issued (BM 30 L 1512) contains the popular *Twelve Variations on "Ah, vous dirai-je maman,"* K. 265; *Nine Variations on Dezède's "Lison dormait,"* K. 264; *Eight Variations on a Grétry March*, K. 452; *Six Variations on Paisiello's "Salve tu . . ."* K. 398; and the *Twelve Variations on "La belle Francoise,"* K. 353. Gerhard Puchelt is a sound pianist, occasionally a little too straight-faced but on the whole perfectly aware of the composer's intentions. The recording is as clean as the playing, the notes (in German) are informative, and the packaging is handsome.

It should be noted that three more records in Barenreiter's Musical Anthology of the Orient (UNESCO Collection) have arrived and that the products of Laos, Cambodia, and Afghanistan (BM 30 L 2001/03) rank with the previously released album of Iranian music as the best of their kind ever issued.

GENE BRUCK

Where to Get Them

Imported labels are now being stocked by an increasing number of dealers in this country. A list giving the names and addresses of the principal U. S. importers will be sent on request.

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Continued from page 74

to be an opera about death and redemption; in the first of the two arias recorded here, a Scottish peasant girl pleads with God for the life of a cow struck by lightning, and in the second an Italian lady of the Renaissance pleads for the life of her child. Both make their supplications with the ultimate in vocal grace, finesse, expressivity, and effectiveness; if these excerpts are any criterion, the whole opera should be recorded forthwith.

The *Concerto for a Singing Instrument* has a fine slow movement (the *Vocalise*), but its finale, the *Tug of War*, gets a little too clever before it has run its course. The performance, however, is in Miss Addison's finest style; she has first-class assistance from all the instrumentalists involved and from the recording engineers too. A.F.

LISZT: *Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A*

Sviatoslav Richter, piano; London Symphony Orchestra, Kiril Kondrashin, cond.
• PHILIPS PHM 500000. LP. $4.98.
• • PHILIPS PHS 900000. SD. $4.98.

I didn't hear Richter's performance of the Liszt A major with the New York Philharmonic last year, but it was not well received by all of the press. Here, however, both that work and the E flat are given extraordinarily convincing renditions.

As one might expect, Richter does not give conventional readings of either of these pieces unless one uses the term "conventional" as a way to describe the pianist's avoidance of any effect that might sound excessive or contrived. There are, then, no capricious rubatos or phraseological manipulations in these interpretations, but the great Russian virtuoso's artistry is too poetic and magically subtle to be submerged into an objective re-creation. Every element in the music is intensifed here: when storminess is called for, Richter virtually lifts the listener out of his easy chair with demonlike *fortissimos*; the very next moment, he may take your breath away with the most ravishing, long-spun cantabile imaginable. Fast runs and prickly filigree decorations literally draw sparks out of the piano, while *glissandos* are cataclysmic. And what a color palette Richter has at his command! On this recording, delicacy and granitelike solidity are blissfully united. But most amazing of all is the apparent ease with which Richter's technique produces his effects. He seems to be able to manage any difficulty at any speed, and still come through unscathed.

Kondrashin partners the soloist with orchestral collaboration that is as remarkable in its own right as the piano playing. His is a discipline of the highest caliber, and he has the virtuoso London Symphony musicians playing with crystalline control. Attacks and releases are of a Toscaninian order, while the many instrumental solos are beautifully phrased and judiciously balanced with the pianist's work. One especially memorable detail is worthy of comment: the opening theme of the A major tapers off into sublime silence before Richter enters imperiously to resume the thread of the music. Never have I heard this passage make such a profound impression as it does on this disc.

Philips' sound is ultrabrilliant, with the ultimate in clarity over the entire sonic spectrum. My monophonic copy does, however, become a shade strident in some climactic passages, and it places the listener a shade uncomfortably close to the proceedings; I suspect that the stereo pressing (which didn't arrive on time to meet the press deadline) will rectify these very slight faults. There are other fine performances of these concertos in the catalogue, especially Vásáry's of the E flat, but this new release eclipses all of them. H.G.

MARTIN: *Le Vin herbé*

Basia Rechitzka, Nata Tuscher, Adrienne Comte, sopranos; Helene Morath, M. L. de Montmollin, Vera Diakoff, contraltos; Oleg de Nyzankowskyj, Eric Tappy, Hans Jonelli, tenors; Heinz Rehfuss, André Vessières, baritones; Derrik Olsen, bass; Frank Martin, piano; members of the Winterthur Symphony Orchestra, Victor Desarzens, cond.
• WESTMINSTER XWN 2232. Two LP. $9.96.
• • WESTMINSTER WST 232. Two SD. $11.96.

For a feature review of this recording, see page 66.

MENDELSSOHN: *Concerto for Piano and Orchestra, No. 1, in G minor, Op. 25; Capriccio brillante, Op. 22; Variations sérieuses, in D minor, Op. 54*

Rena Kyriakou, piano; Westphalian Symphony Orchestra, Hubert Reichert, cond. (in the Concerto); Vienna Symphony, Hans Swarowsky, cond. (in the Capriccio).
• VOX PL 11800. LP. $4.98.
• • VOX STPL 511800. SD. $4.98.

Too many people are apt to regard the piano writing of Mendelssohn as little more than aimless skittering. Because of this, it has become fashionable to play his music faster and faster, with increasingly less impact. Not so, here. Miss Kyriakou is an impressive technician, but she is not a speed demon. All three of the renditions here have firm rhythmic pulse and plenty of breathing space. In the *Capriccio brillante*, Miss Kyriakou's approach is sharp, witty, and pointed. Her delightful presentation has all the character and precise timing of a vintage Gilbert and Sullivan production (one can almost hear the acid humor of Sir Henry Lytton in Miss Kyriakou's chuckling phraseology, and the crisp, chattering woodwind playing enhances the effect).

The pianist gives a most stylish account of the Concerto. Hers is a performance without the electrifying impact and brilliance of the Serkin-Ormandy reading on Columbia, but many will find her lyrical, long-spanned phrasing more comfortable to live with. Certainly, her edition is the leading version among the more conventional ones, and as in the Capriccio, orchestral support and recorded sound are all that one could hope for. The performance of the *Serious Variations* is the same excellent one that is contained in VBX 411 with the complete *Songs Without Words*, but on the present disc the sound quality is more lifelike and the surfaces far quieter.

On all counts then, this disc is a winner, and can be recommended without reservations. H.G.

MOURET: *Concert de chambre in E*
†Boismortier: *Sonate pour les violins, Op. 34*
†Dauvergne: *Concert de simphonies, Op. 3, No. 1*

Orchestre de Chambre Gerard Cartigny.
• MUSIC GUILD 18. LP. $4.12 to members; $5.50 to nonmembers.
• • MUSIC GUILD S 18. SD. $4.87 to members; $6.50 to nonmembers.

Some interesting works from a little-known area, that of French orchestral music in the first half of the eighteenth century. The record is titled "The Eighteenth-Century French Symphony," but there isn't a symphony, or even a "pre-symphony," in the group. The "Chamber Concerto" by Jean-Joseph Mouret (1682–1738) is a standard baroque suite, beginning with a standard French overture, continuing with various dances, and ending with a rather impressive Chaconne. The Boismortier (1691–1765) Sonata is Corelli with a French accent; it is not "an early rococo chamber sonata," as the writer of the notes is inclined to classify it, but in every respect a late baroque church sonata. Only the *Concert de simphonies* by Antoine Dauvergne (or d'Auvergne, 1713-1797) contains rococo elements, along with baroque forms and procedures.

All of this music is elegant and melodious, and a note of deep feeling is struck in the slow movements of the Boismortier and some variations of the Chaconne of the Dauvergne. The thirteen string players of this orchestra perform well (there is no harpsichord but the writing is full enough so that one does not miss it), and except for a bit of distortion near the end of the Dauvergne work, the sound is good. N.B.

MOZART: *Concerto for Violin and Orchestra, No. 5, in A, K. 219*
†Khrennikov: *Concerto for Violin and Orchestra, in C, Op. 14*

Leonid Kogan, violin; Moscow Chamber Orchestra, Rudolf Barshai, cond. (in the Mozart); U.S.S.R. Radio Symphony Orchestra, Kiril Kondrashin, cond. (in the Khrennikov).
• ARTIA-MK 1574. LP. $5.98.

Mr. Kogan plays the Mozart with a silken tone and a complete lack of sentimentality. His phrasing is sensitive and musical. Only an occasional insensitivity in the treatment of dynamics—an unconvincing *forte* phrase here and there, or too slow a shift to *piano* in an *fp*—prevents this from being a thoroughly satisfying performance. The Khrennikov Concerto follows the musical party line faithfully. A main theme of the first movement sounds like part of the *Song of India* with wrong notes, and there is the standard Shostakovichian marchlike section. In the slow movement we find the Prokofiev trick of slithering out of and back to a key. The finale is the usual Oriental carnival, this time including a parody of Mozart's "Turkish" rondo. This sort of thing was much better done by Prokofiev. Here it is all a little stale, and makes no demands upon the listener except perhaps that of forbearance. Even the sound on this recording has some old-fashioned distortion. N.B.

Continued on page 80

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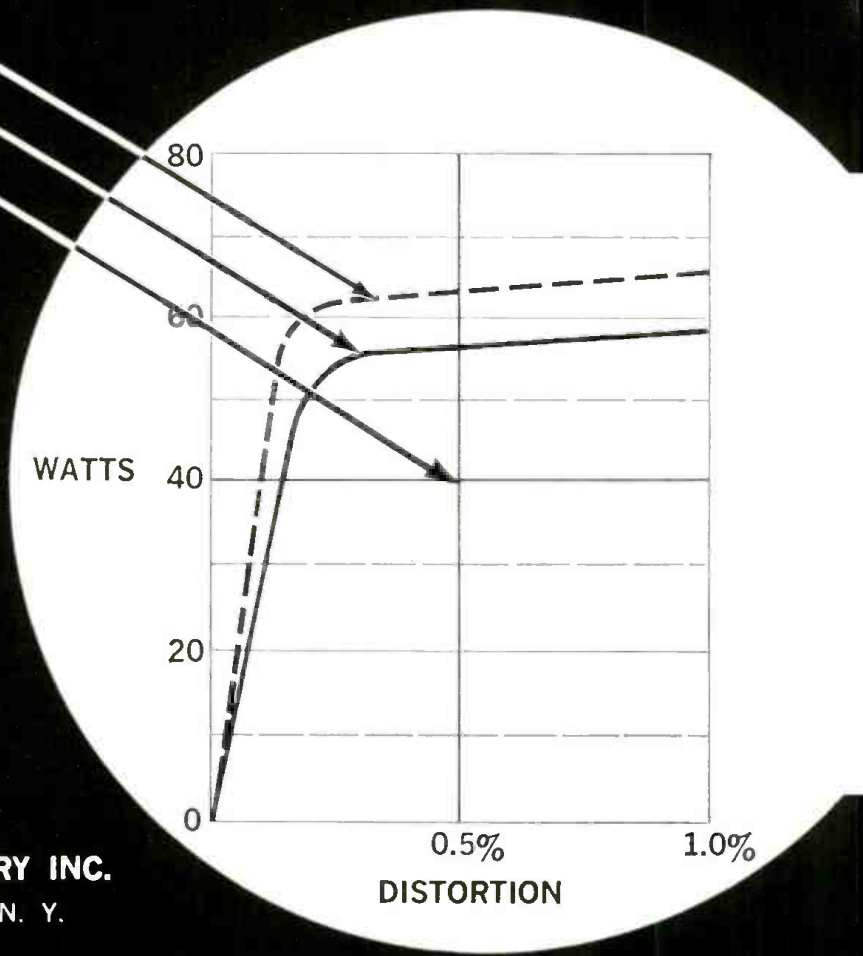

McIntosh LABORATORY INC.
2 CHAMBERS STREET, BINGHAMTON, N. Y.

MOZART: *Mass No. 19, in D minor, K. 626 ("Requiem")*

Maria Stader, soprano; Hertha Töpper, contralto; John van Kesteren, tenor; Karl-Christian Kohn, bass; Munich Bach Chorus and Orchestra, Karl Richter, cond.
• TELEFUNKEN TC 8052. LP. $1.98.
• • TELEFUNKEN TCS 18052. SD. $2.98.

A remarkably fine performance, despite a solo quartet that makes a better showing when its members sing together than when they sing alone. Richter stresses the drama in the music. His fast movements have tremendous drive, yet they never seem hurried. He has a splendid chorus, capable of power as well as of unattenuated softness. In a few spots the altos do not come through strongly enough, but everywhere else everything is in perfect balance, not only in the chorus but also in the orchestra. For strength and tenderness, vitality and majesty, I do not know any recorded version of the work that comes up to this one. Of the soloists, Miss Stader seems a cut above her companions, but they handle their parts with competence.

Richter may not achieve the extreme heights that Scherchen does in a few movements, like the *Recordare* and the *Lacrimosa*, but on the other hand his performance is free of the eccentricities of Scherchen's. Moreover, although he gets the work onto two sides in stereo (as against Scherchen's three), the sound here is richer and better defined than in the Westminster. This is one case where low price and high quality coincide. N.B.

MOZART: *Quintets for Strings: in G minor, K. 516; in D, K. 593*

Cecil Aronowitz, viola; Amadeus String Quartet.
• DEUTSCHE GRAMMOPHON LPM 18057. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138057. SD. $6.98.

Uncommonly good playing and topnotch recording distinguish this disc. What struck me particularly is the superb clarity of the sound, especially in stereo, and the exquisite justness of the relation of each instrument to the ensemble. In the "second theme" of the wonderful Adagio of K. 593, for example, the dialoguing first violin and cello have equal weight while the throbbing chords in the middle strings are subordinate and so constructed that no one of these three voices must stand out above the others. That is precisely how the passage is played here, and this over-all balance is maintained in both the *forte* attacks and the *piano* continuations. Add to such painstaking care individual excellence of technique and tone in all the players, convincing tempos, musicianly phrasing, and a wide range of dynamics and you have as fine a performance of the great D major Quintet as there is on records. The G minor is almost as well done, but for some reason I cannot put my finger on does not have quite the same impact. There is more passion and poetry in that masterwork than is conveyed by these otherwise first-class artists. N.B.

MOZART: *Trio for Piano, Violin, and Cello, No. 4, in E, K. 542*—See Ravel: *Trio for Piano, Violin, and Cello, in A minor.*

PORTER: *Sonata for Violin, No. 2*—See Prokofiev: *Sonata for Violin, No. 1, in F minor, Op. 80.*

POULENC: *Piano Music*

Humoresque; Improvisations (6); Suite française; Valse in C; Villageoises; Les animaux modèles.

Grant Johannesen, piano.
• GOLDEN CREST CR 4042. LP. $4.98.

The exceptional work in this collection is the *Suite française*, seven short movements based on dances by the sixteenth-century composer Claude Gervais. These are enchanting in their songful modal quality, their simplicity, and their direct emotional appeal. Hearing them beautifully played in Poulenc's sensitive version—and they are beautifully played here—is the next best thing to hearing them in their original dress for lutes and viols.

The six *Improvisations* come from Poulenc's principal collection of pieces for piano solo. They run a considerable gamut of color and expressivity, but remain always within the characteristic Poulenc framework of tunefulness, clarity, and point. The other pieces are all in Poulenc's wide-eyed, false-naïve style, a little of which goes a long way. Unfortunately there is quite a lot of it here, and it is not redeemed from monotony even by Johannesen's excellent playing. *Les animaux modèles* is music from a ballet score arranged by Johannesen himself. The recording throughout is excellent. A.F.

PROKOFIEV: *Alexander Nevsky*

Lilli Chookasian, contralto; Westminster Choir; New York Philharmonic, Thomas Schippers, cond.
• COLUMBIA ML 5706. LP. $4.98.
• • COLUMBIA MS 6306. SD. $5.98.

Mr. Schippers is right in his element here, and the Philharmonic plays gloriously for him. In addition, the sound could hardly be better, and Lilli Chookasian's warm, dark contralto and fine sense of phrasing enable her to outdistance all recorded competition in her solo section. It may be that the balance between chorus and orchestra favors the latter a bit too much; the chorus never seems quite full-bodied enough. The tenors find it difficult to sustain the persistently high tessitura of the third movement—but this is hardly their problem exclusively.

All in all, a very exciting recording, thoroughly competitive with the fine Reiner performance for Victor. C.L.O.

PROKOFIEV: *Sonata for Violin, No. 1, in F minor, Op. 80*
†Porter: *Sonata for Violin, No. 2*

Joyce Flissler, violin; Harriet Wingreen, piano.
• ARTIA-MK 1571. LP. $5.98.

Russian-made recordings of American artists playing Russian and American music are not unprecedented but they are certainly unusual; but records of the quality of this one are noteworthy no matter where they are made or by whom.

Joyce Flissler was the only Western violinist to win an award in the Tchaikovsky Competition of 1957. She returned to the U.S.S.R. for a tour in

1960, and it was during this visit that the present magnificent disc was taped. David Oistrakh is said to have taken an interest in Miss Flissler's playing, and his own records of the great Prokofiev Sonata—one of that master's foremost works—are not better than this one. The playing, by violinist and pianist alike, is flawlessly beautiful, sensitive, and brilliant, and the recording is just as good. The sonata by Quincy Porter on the other side is no match for the Prokofiev in dramatic quality but it is nonetheless the work of a first-class composer. A.F.

RAVEL: *Daphnis et Chloë: Suite No. 2*
†Debussy: *Three Nocturnes*

Wayne State University Women's Glee Club (in *Nocturne* No. 3); Detroit Symphony Orchestra, Paul Paray, cond.
• MERCURY MG 50281. LP. $4.98.
• • MERCURY SR 90281. SD. $5.98.

The fantastic richness and luxury of sound that is *Daphnis et Chloë* has seldom, if ever, been so beautifully realized on records as in the stereo version here; the performance is also extremely fine. The recording of the Debussy *Nocturnes* is likewise excellent, but the performance lacks relaxation and subtlety. The jacket notes, by John Scrymgeour, are a literary gem. A.F.

RAVEL: *Trio for Piano, Violin, and Cello, in A minor*
†Mozart: *Trio for Piano, Violin, and Cello, No. 4, in E, K. 542*

Louis Kentner, piano; Yehudi Menuhin, violin; Gaspar Cassadó, cello.
• ANGEL 35630. LP. $4.98.
• • ANGEL S 35630. SD. $5.98.

There is no mystery in the attraction which the Ravel Trio holds for eminent soloists. It is an exceedingly difficult work: the piano part is as demanding as any solo sonata, and the strings are called upon for effects unheard of in the normal course of ensemble playing—harmonics, left-hand pizzicatos, lengthy excursions at high altitudes, awkward leaps, and the like. And all this, of course, is only the beginning. So it is that we find this unique work available in recordings by Rubinstein, Heifetz, and Piatigorsky (RCA Victor) as well as by the Trio di Trieste (DGG); and while not taking the Trieste performance lightly—it is a very good one, though not quite so highly controlled as the former—the question of choice almost inevitably focuses on Heifetz and Co. (mono only) and the new presentation on Angel.

The Menuhin performance is boldly drawn—the climaxes are great and the punctuation strong—and at the same time it is rather subjective. The strings are to the forefront, which allows ample opportunity to contemplate Menuhin's own deep absorption in the violin part: he shapes every note with intensity and seems almost loath, in the slow movements, to let the phrases continue on their way. The Heifetz version, on the other hand, gives a little more prominence to the piano (to good effect in the last movement, for example, in passages where the strings primarily add color) and the approach as a whole is lighter, drier, tighter, and more sharply etched. It lingers less over details, and

moves forward apace. All told, I prefer it. But the Menuhin performance is undeniably powerful, and I could not argue strongly with those who particularly prize its more personal tone.

The Mozart Trio (the only one in the catalogue) is largely the pianist's party, and is nicely turned out. The sound in both works is resonant but not too much so, and the stereo separation quite distinct. SHIRLEY FLEMING

SARASATE: *Eight Spanish Dances, Opp. 21, 22, 23, and 26; Introduction and Tarantella, Op. 43; Caprice basque, Op. 24; Serenade andalouse, Op. 28*

Ruggiero Ricci, violin; Brooks Smith, piano.

• DECCA DL 10044. LP. $4.98.
• • DECCA DL 710044. SD. $5.98.

Ruggiero Ricci's recording of the eight colorful Sarasate *Spanish Dances*, the first and until now the only version to appear on microgroove, was released by London about eight years ago. I remember reviewing it very favorably in these pages at that time. That disc also included the Introduction and Tarantella and *Caprice basque*: but in place of the *Serenade andalouse* was the popular *Zigeunerweisen*. Though I can see little reason for doing all this material over again, I must applaud the violinist for his altogether brilliant performances here. The warmth of his tone on the G string, the clarity of his harmonics, his clean spiccato bowing, and the over-all Hispanic quality of his glowing interpretations add up to superlative fiddling. There is solid rhythmic keyboard support from Smith, too. The close-miked but well-balanced stereo recording offers no noticeable advantages over the monophonic edition. P.A.

SCHUBERT: *Grand Duo for Piano, Four Hands, Op. 140*

Arthur Gold and Robert Fizdale, pianos.
• COLUMBIA ML 5717. LP. $4.98.
• • COLUMBIA MS 6317. SD. $5.98.

Gold and Fizdale deliver a highly poised, nimble, and elegant performance of this extended piece (also familiar in Joseph Joachim's orchestral transcription). Textures are transparent, attacks are sharply incisive, and the interpretation has much more bracing vitality than does the rival version by Badura-Skoda and Demus for Westminster. Both pressings of the disc are well-engineered; and although I question the practice of recording a work for one piano, four hands, on two separate instruments, presumably to provide a more spectacular stereo effect, I must confess that the dual-channel version has a bit more presence and inner clarity than does its monophonic equivalent. H.G.

SCHUBERT: *Mass No. 6, in E flat*

Pilar Lorengar, soprano; Betty Allen, contralto; Fritz Wunderlich, tenor; Manfred Schmidt, tenor; Josef Greindl, bass; St. Hedwig's Cathedral Choir; Berlin Philharmonic, Erich Leinsdorf, cond.
• CAPITOL P 8579. LP. $4.98.
• • CAPITOL SP 8579. SD. $5.98.

The E flat Mass, Schubert's last, was written only months before his untimely death on November 19, 1828. The work, while still relatively brief in length, is a more grandiosely conceived creation than are most of this composer's other settings of the text. The writing is magnetic and powerfully achieved, with a good deal of interesting chromaticism alternating with moments of pure, melodic simplicity.

Erich Leinsdorf conducts a well-paced performance with superbly shaded choral singing from the St. Hedwig's Cathedral Choir and smooth, burnished orchestral work from the Berlin Orchestra. The solo quintet is very effective, and vocally more attractive than the one on the rival edition, a Viennese production led by the late Rudolf Moralt on a Lyrichord monophonic disc. From there on, however, there is little to choose between two excellent performances. The Vienna Symphony and Akademiechor lack something of the purity and finish of their Berlin counterparts, but compensate for an occasional roughness of tone by giving a slightly more impassioned performance. Note, for example, the greater "bite" of the violins when they enter at the beginning of the Gloria section. Stereophiles, however, will of course want the superbly clean, but yet spaced-out aural panorama captured on the dual-channel Capitol disc. Monophonically, the new set is excellent too. H.G.

SCHUETZ: *Musikalische Exequien*

Westfälishce Kantorei, Wilhelm Ehmann, cond.
• CANTATE T 72727. LP. $5.95.

This work, commissioned by Prince Heinrich of Preuss for his own funeral,

pleased him so much that he had it performed repeatedly while he was still alive. In the first and longest movement, a German Requiem, a group of soloists alternate with the choir. Especially lovely here is the beginning, for women's voices, of the section "*Er ist das Heil,*" while in the following duet for two basses the melody arches over the span of man's life and then breaks into fragments to express the "labor and sorrow" of those years. Two choirs are juxtaposed and combined in the rich texture of the second movement, a motet. In the final section, a very beautiful setting of the Song of Simeon, a five-part chorus is set off against a distant trio of Seraphim. The soloists all sing ably, and the small chorus makes even the eight-part motet transparent.

On an Archive recording released a couple of years ago, conductor Karl Richter has some different notions about tempo and dynamics, but his too is a performance worth careful consideration. He uses a larger chorus but only continuo instruments, while Ehmann adds discreet gambas, recorders, or brasses to double the voices. The sound is good in both discs, though stereo would be much more effective. N.B.

SCHUMANN: *Fantasia, in C, Op. 17; Humoresque, in B flat, Op. 20*

Peter Frankl, piano.
• Vox PL 12030. LP. $4.98.

The young Hungarian pianist Peter Frankl gives eminently praiseworthy accounts of these two Schumann masterpieces. He has a fine technique, a sure-handed grasp of the idiom, and a better than average architectural sense. (One is especially grateful to him for the latter quality, for these pieces can easily sound rambling and diffuse.) If any reservation were to be made, it would concern Mr. Frankl's present inability (or refusal) to re-create every last bit of poetic inspiration inherent in these compositions: the tone quality is pleasing, the basic interpretative quality sympathetic, but certain sections of the music (the assertive third motive in the *Fantasia's* first movement, and the ardent climax of the third are two prime examples) could profit from more urgency and nervous intensity than Mr. Frankl's slightly too metronomic treatment gives them. H.G.

STRADELLA: *Cantata per il SS. Natale; Concerto for Trumpet and Strings*

Vocal soloists; Anania Battagliola, trumpet; Polyphonic Choir of Turin; Angelicum Orchestra of Milan, Ruggero Maghini, cond.
• Music Guild 13. LP. $4.12 to members; $5.50 to nonmembers.
• • Music Guild S 13. SD. $4.87 to members; $6.50 to nonmembers.

Alessandro Stradella (1642–1682) is a little-known and fascinating figure who occasionally makes an appearance outside of reference works, mainly because he was assassinated by order of a Venetian whose mistress he had enticed away. Historians cite him as one of the earliest composers to employ the concerto grosso principle in his orchestra. A good example of this turns up in the elaborate sinfonia of the present Christmas Cantata, where passages for solo instruments alternate with others for full string orchestra. The work as a whole is extremely interesting. Its recitatives, more *arioso* than *secco*, look backwards, but the music is generally of good quality, and there are two numbers that are alone worth the price of the disc—a quietly ecstatic aria for the Virgin Mary and a lovely "madrigal" that serves as finale. The soloists are all commendable; Jolanda Mancini's tender performance of the Virgin's aria deserves special mention. The four-movement Trumpet Concerto, an agreeable and melodious little work, is very well played, and the sound is excellent throughout. N.B.

TCHAIKOVSKY: *Eugen Onegin* (highlights)

Galina Vishnevskaya (s), Tatiana; Sergei Lemeshev (t), Lenski; Eugen Belov (b), Eugen Onegin; Ivan Petrov (bs), Prince Gremin. Orchestra of the Bolshoi Theatre, Boris Khaikin, cond.
• Artia-MK 1557. LP. $5.98.

This disc of excerpts is taken from the complete Bolshoi recording, and those who wish to own a highlights version of the work need look no further. The recording, it is true, is a trifle dim, but the performance is a fine one, considerably more persuasive than the London version. Vishnevskaya contributes a beautiful reading of the "Letter Scene"; Lemeshev moves elegantly and resonantly through Lenski's two arias; and Belov handles his strong, mellow lyric baritone expertly in Onegin's aria and the final scene. Petrov's version of Gremin's aria is on the ponderous side, but solid nonetheless.

The London highlights disc is coupled

with music from *Prince Igor*, and those listeners who will settle for once-over-very-lightlys of both these operas are directed to that recording. The present release, though, would be my own choice.
C.L.O.

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

London Symphony Orchestra, Antal Dorati, cond.
• MERCURY MG 50279. LP. $4.98.
• • MERCURY SR 90279. SD. $5.98.

Dorati offers a clean-cut reading but one with few subtleties. Though there is a degree of dramatic power here, many of the phrases are too sharply outlined, often breaking the continuity of line. In both the monophonic and the stereophonic edition, Mercury's sound is big and incisive, though not overblown.
P.A.

TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5712. LP. $4.98.
• • COLUMBIA MS 6312. SD. $5.98.

There are many valid ways of interpreting the Tchaikovsky Fifth Symphony, but this is not one of them. Bernstein's conception of the score is impulsive and full of exaggerations, with few, if any, subtleties. Most of the tempos are either too slow or too fast, and there are meaningless shifts in pace within each movement, the very shifts themselves often causing ragged orchestral playing. Most objectionable of the exaggerations occurs in the second movement, *Andante cantabile, con alcuna licenza; Moderato con anima*, where the conductor takes the qualifying *"con alcuna licenza"* and *"con anima"* too literally. Thus, the movement begins and ends at a snail's pace, but races along at an *Allegretto* tempo beginning with the clarinet solo in the middle. The reproduction is full and faithful, with especially natural string tone, and the stereo edition is marked by directionalism and considerable depth. But this is not enough to save an otherwise distorted image of this popular symphony. It has been served far better by Monteux, Mravinsky, and Szell.
P.A.

TURINA: *Rapsodia sinfonica*—See Halffter: *Rapsodia portuguesa.*

VERDI: *Vocal Excerpts*

Falstaff: L'Onore! Ladri!; Reverenza!; Signor! v'assista il ciel!; Ehi! taverniere . . . Mondo ladro. Otello: Una vela! Un vessillo!; Fuoco di gioia; Dio ti giocondi; Dio! mi potevi scagliar; Niun mi tema.

Gina Cigna, soprano; Vittoria Palombini, mezzo; Aureliano Pertile, tenor; Giuseppe Nessi, tenor; Mariano Stabile, baritone; Afro Poli, baritone; Luciano Donaggio, bass; Chorus and Orchestra of Teatro alla Scala (Milan), Alberto Erede, cond.
• TELEFUNKEN TH 97011. LP. $1.98.

Essentially, this record is a preservation of Mariano Stabile's Falstaff and Aureliano Pertile's Otello. All these excerpts were recorded in the summer of 1942, when both singers were well beyond their vocal primes.

Stabile's Falstaff was widely admired—indeed almost revered. He assumed the role for the Toscanini La Scala revival of 1921–22, and retained it in his repertory almost to the end of his long career. No doubt he was most excellent in the part, but these recordings, admirable as they are from a stylistic standpoint, bring us a far from ideal Falstaff. Stabile's voice was by no means dark or fat, and the total aural impression is of a rather undernourished Sir John. The singer runs into trouble when he tries to open the tone (though he had not yet developed the dismaying quaver of the postwar Haydn Society *Don Giovanni*), and much of the sound in the upper middle range is unsteady. Nor can I say that I find his interpretation beyond question; he gives us a light, cheery laugh every few phrases, as if he was trying to pep things up a bit—surely this falls into the category of vocal indicating, rather than acting. Much of it, though, is superbly brought off—particularly the *"no's"* and *"non può's"* of *"L'Onore! Ladri!"* and the whole opening section of the *"Mondo ladro"* monologue. The Dame Quickly of Vittoria Palombini and the Ford of Afro Poli are very strong contributions to the *Falstaff* excerpts.

Pertile had a good Otello voice—large, ringing, and a bit labored—and was long on temperament and musicianship, as vocal collectors surely know. Although he was getting along in years by 1942, there are interesting aspects to his interpretation; the final scene, in fact, is most movingly done. But Stabile's laugh has its counterpart in Pertile's sob—both artists seem to feel that we will be happy or sad if only they tell us to be. The effect of the overuse of the sob is, of course, to reduce the tension and pathos of several of these scenes—especially the *"Dio! mi potevi scagliar,"* which constitutes an intriguing misreading. Cigna gets off a few impressive high tones, but by and large sings wretchedly.

The sound on both sides is rather noisy and dim, even for 1942. At the price, however, it may make a worthwhile memento for the indefatigable vocal collector.
C.L.O.

VIVALDI: *Concertos: in G minor, P. 402; in C minor, P. 427; in F, P. 320; in A minor, P. 77*

Soloists: New York Sinfonietta, Max Goberman, cond.
• or • • LIBRARY OF RECORDED MASTERPIECES Vol. 2, No. 4. LP or SD. $8.50 on subscription; $10 nonsubscription.

We are now given another well-contrasted sheaf of works in the complete Goberman series, only one of which is properly a "concerto." P. 402 is for flute, oboe, and bassoon, to which a discreet harpsichord is effectively added here. The work is nicely played, but the bassoon, which most of the time is only a supporting bass, seems a bit too prominent. P. 427 is a sinfonia for strings. Its first movement is based on a broad, rolling theme, to which the subject of the Largo is slightly related, and the finale is a good, solid fugue. The performance of this work by the Musici (on Epic LC 3565), it seems to me, is more flowing and nuanced in the first movement, and their somewhat slower Largo is more affecting. In P. 320, a concerto for two horns and strings, there is considerable dialoguing between the soloists, which would have been more effective in the stereo version if they

had been clearly separated. The slow movement, a nice cantilena for cello and continuo, is beautifully played by Janos Scholz, and the excellent hornists—John Barrows and Tony Miranda—deserve mention also. P. 77, for flute, two violins, and continuo, includes two light, dancy fast movements.

The Library of Recorded Masterpieces has also brought out, in both mono and stereo, a thematic index of the first twelve discs (Vol. 1) of its Vivaldi series. The record offers the opening measures of each movement, and the printed index, arranged by key, gives the Ricordi volume numbers, the Fanna series designations, the Pincherle numbers, and the musical incipits for each movement. A useful appendix for the owners of Vol. 1, and another indication of the thoroughness and care with which this valuable series is produced. N.B.

WAGNER: ***Adagio for Clarinet and String Quintet*—See Brahms: *Quintet for Clarinet and Strings, in B minor, Op. 115.***

RECITALS AND MISCELLANY

MARTHA ARGERICH: *Piano Recital*

Brahms: *Rhapsodies: in B minor, Op. 79, No. 1; in G minor, Op. 79, No. 2.* Chopin: *Barcarolle, in F sharp, Op. 60; Scherzo, No. 3, in C sharp minor, Op. 39.* Liszt: *Hungarian Rhapsody, No. 6, in D flat.* Ravel: *Jeux d'eau.* Prokofiev: *Toccata, Op. 11.*

Martha Argerich, piano.
• DEUTSCHE GRAMMOPHON LPM 18672. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138672. SD. $6.98.

For a feature review of this recording, see page 65.

PABLO CASALS: *"A Concert at the White House"*

Pablo Casals, cello; Alexander Schneider, violin; Mieczyslaw Horszowski, piano.
• COLUMBIA KL 5726. LP. $5.98.

On November 13, 1961, Pablo Casals, assisted by Alexander Schneider and Mieczyslaw Horszowski, gave a concert at the White House, to which was invited practically every American composer of whom Mrs. Kennedy's social secretary could think. This is said to have been the first time that composers, as such, were ever summoned to the White House, and President Kennedy opened the occasion with a short speech about the importance of his guests to the cultural life of the nation. Then everybody sat back to listen to Casals, who has no interest whatsoever in American music and never plays anything later than Brahms.

With his two collaborators, he performed the Mendelssohn Trio in D minor. With Horszowski as accompanist, he presented the Schumann Adagio and Allegro, Op. 70 (originally for horn), a suite of short pieces by Couperin, and

his own arrangement of a Catalan folk tune, *Song of the Birds*. The entire program is on this disc, apparently recorded on that enchanted evening.

The concert was the first one Casals has given in the continental United States since 1928. After the war he swore an oath never to appear publicly in any country that recognizes Franco; but he plays constantly in Puerto Rico, where he makes his home, and his White House performance was given in connection with festivities honoring Governor Luis Muñoz Marín of the Caribbean commonwealth. (By the time this appears in print, if all goes according to schedule, Casals will have made his first completely public post-oath appearance in this country, conducting the American premiere of his oratorio *El Pesebre* at a concert of the San Francisco Symphony Orchestra.)

It is evident from this record that the famous Casals tone has not lost any of its luster, and his profound musicianship and special lyric personality are likewise emphatically in evidence. The performances of the Mendelssohn and Schumann are delightful, and the Schumann slow movement, to my taste, is the high point of the disc. Casals shows his age in the Couperin, however. At several points in the program he sings a quite unconscious counterpoint to his playing, and this almost becomes a second voice in *The Song of the Birds*. The recording leaves nothing to be desired. A.F.

JOSEPH CONTA: *"Symphonic Music of Rumania"*

Radio Symphony Orchestra, Joseph Conta and Alfred Alessandrescu, conds; Rumanian Film Symphony Orchestra, Mircea Cristescu, cond.
• MONITOR MC 2052. LP. $4.98.

Here is a glimpse of the pervasive—and not always happy—influence of folk music upon contemporary Rumanian composers. Mihail Jora's ballet suite *When the Grapes Ripen* is both the longest and least successful composition represented here. Completely conventional in every bar, it falls upon the ear in orderly, unexciting progression. Jora offers no surprises, no innovations. While his free use of folk melodies provides sporadic appeal, it cannot counterbalance long, barren transitions where the composer seems only to be marking time. Theodor Rogalski has cut his *Three Rumanian Symphonic Dances* from the same threadbare bolt, although the second of them, *Gaida*, possesses a dark and haunting quality that goes far towards redeeming the whole. The recording comes vividly alive, however, with *Izbuc*, an excerpt from Martian Negrea's symphonic suite *Through the Western Mountains*. This catchy, flashingly orchestrated fragment in tarantella rhythm also draws heavily upon folk themes, but Negrea's genius transmutes the raw material into a rich and memorable cascade of melody. *Izbuc* has depth as well as surface glitter and deserves the attention of anyone interested in East European music. Both orchestras play with *élan* and the sound is bright and full range. O.B.B.

THE DEFINITIVE PIANO, Vol. I

Debussy: *Preludes (3)*. Grieg: *Norwegian Bridal Procession, Op. 19, No. 2; Lyric Pieces, Op. 43: No. 1; No. 4*. Mahler: *Symphony No. 4: Fourth Movement*. Reger: *From My Diary, Op. 82: No. 3; No. 5*. Saint-Saëns: *Rapsodie d'Auvergne, Op. 73*. Strauss, Richard: *Salome: Dance of the Seven Veils. Ein Heldenleben: Love Scene*.

The composers playing their own works.
• TELEFUNKEN TH 97009. LP. $1.98.

THE DEFINITIVE PIANO, Vol. II

Beethoven: *Rondo in G, Op. 51, No. 2*. Chopin: *Nocturne in D flat, Op. 27, No. 2; Sonata No. 2, in B flat minor, Op. 35: Marche funèbre*. Liszt: *Etudes d'exécution transcendante: No. 4, "Mazeppa."* Paganini-Liszt-Busoni: *La Campanella*. Schubert: *Impromptu à l'Hongroise*. Schubert-Liszt: *Soirée de Vienne, No. 6, in A minor*. Strauss, Johann II: *Voices of Spring*.

Various Artists.
• TELEFUNKEN TH 97013. LP. $1.98.

These collections were taken from Welte-Mignon piano rolls recorded between 1905 and 1913. Not all of the selections are new to microgroove: the three Grieg *morceaux*, the Saint-Saëns *Rapsodie d'Auvergne*, the Mahler arrangement, Busoni's *La Campanella*, the Reger pieces, and the Strauss items were all included in the five-record panorama issued in the early Fifties by Columbia. Debussy's performance of *La Cathédrale engloutie* appeared on ASCO A 119, "Great Pianists of the Nineteenth and Twentieth Centuries," as did Leschetizky's Chopin Nocturne and Teresa Carreno's *Soirée de Vienne*.

The processing on the current set of discs is excellent for its source. The piano

tone is agreeably suave, and the playback mechanism used here minimizes the mechanical deficiencies of the piano rolls. For the most part, then, one can listen to the music with a considerable amount of pleasure. I found only two faults conspicuous and bothersome: the evident inability of the rolls to reproduce fast sequences of notes really accurately, and the tendency for the left hand to overbalance the right on the reproductions. The first defect manifests itself in the strange blurring of runs, mordents, and filigree. (All of these formidable virtuosos sound quite comical when the piano rolls make them seem to be desperately snatching at easy, nontechnical ornaments.) As for the second problem, it results in awkward, bumbling rhythm, especially in the pieces like the *Soirée de Vienne* where the left hand is mainly an oom-pah-pah affair.

The three Debussy Preludes are far and away the most successful re-creations on these records. The defects mentioned above are scarcely noticeable in these works, partly because the music of *Danseuses de Delphes* and *La Cathédrale engloutie* moves at a slow, even tread (*La Danse de Puck*, which does call for swiftness, also demands whimsical touches of *tempo rubato* and so any vagaries of rhythm here would tend to pass for interpretative license), and partly, perhaps, because mechanical techniques had improved by 1913 when the Debussy rolls were made. At any rate, Debussy's emphasis on the structural elements of his music is something that modern-day players can well take notice of!

Grieg's sharply etched, delicately humorous playing also makes an impressive effect in the delightful performances of *Little Bird* and *Papillon*. D'Albert's Beethoven Rondo is one of the later rolls included in the collection, and it too sounds more plausible than some of the other items. Emil von Sauer is heard in the piano version of Liszt's *Mazeppa*, and the thunderous, billowing octave cascades sound frightfully like a bathtub overflowing. But, once again, I would tend to place the blame on the player-piano rather than on the player. Busoni's *La Campanella* gives one an idea of the virtuosity that was his, but only an idea. Frédéric Lamond, like Sauer a Liszt pupil, is heard playing the Chopin *Funeral March* from the B flat minor Sonata. His mannerism of playing the left hand before the right comes through on the piano rolls and becomes irritating after a while.

As for the Mahler and Strauss transcriptions, the former's rendition of part of his Fourth Symphony is of value because there are no conventional recordings from him (I am impressed by the sophisticated and natural-sounding way in which Mahler employs rubato), but since there are full-length recordings of Strauss as a conductor, his example here is of questionable value.

In summation, the deficiencies of these discs are more than offset by the bargain price and their immense value as historical documents. H.G.

IGOR GORIN: *"Arie antiche Italiane"*

Bottegari: *Mi parto*. Monteverdi: *Maledetto sia l'aspetto*. A. Scarlatti: *Son tutta duolo: Chi vuole innamorarsi; Toglietemi la vita ancor*. Rosa: *Vado ben spesso*. Falconieri: *Deh' dolc'anima mia; O bellissimi cappelli*. Paradies: *M'ha preso alla sua ragna*. Vivaldi: *Dille ch'il viver mio: Di due rai*. Legrenzi: *Che fiero costume*.

Igor Gorin, baritone; Willard Straight, piano.

• GOLDEN CREST CR 4039. LP. $4.98.

It is a shame that the engineering and processing of this disc were not more successful. My copy sports crackly surfaces in addition to obtrusive background noise and a piano sound that is underrecorded throughout. The arias are all fine, and among the less familiar selections, the two Vivaldi arias (of which the second, *"Di due rai,"* could more properly be termed a cantata) are particularly welcome. Gorin is not, perhaps, an exemplary stylist in this sort of music, but he is not in bad taste, and his rich, open baritone rings out imposingly. Few of today's singers can make a more exciting effect through sheer vocal means, especially in the higher reaches of the baritone range.

In view of the singer's endowments, and in view of the fact that Italian vocal music of the seventeenth century (a remarkably rich period) is one of the few areas poorly documented on records, it is to be hoped that Golden Crest can continue such programming, aided by improved engineering. C.L.O.

HILDE GUEDEN: *"Hilde Gueden Sings Operetta Evergreens"*

Kalman: *Gräfin Mariza: Mariza's Entrance: Sag Ja*. Stolz: *White Horse Inn: Mein Liebeslied muss ein Walzer sein. Der Favorit: Du sollst der Kaiser meiner*

Seele sein. Lehár: *Der Zarewitsch: Kosende Wellen. Zigeunerliebe: Hör ich Cymbalklänge.* Fall: *Madame Pompadour: Heut' konnt' einer sein Glück bei mir machen.* Strauss, Johann II: *Casanova: Nuns' Chorus. Die Fledermaus: Mein Herr Marquis. Wiener Blut: Wiener Blut.* Zeller: *Der Obersteiger: Sei nicht bös.* Straus, Oscar: *The Chocolate Soldier: Held meiner Träume.*

Hilde Gueden, soprano; Vienna State Opera Orchestra, Robert Stolz, cond.
• LONDON 5645. LP. $4.98.
• • LONDON OS 25281. SD. $5.98.

Miss Gueden is in excellent form here, singing with much bite and rhythmic flair, and dispensing healthy servings of genuine, if somewhat generalized, charm. The selections—with one or two exceptions—avoid the real masterpieces of Viennese operetta, which seems to me a good idea; the result is a pleasant, not too familiar group of songs. I was especially caught by *Mein Liebeslied muss ein Walzer sein*—probably because I find a real "hesitation" waltz tempo almost impossible to resist. Miss Gueden's very warm, tender version of the *Chocolate Soldier* song is also outstanding. Curiously enough, the album's one failure is the *Mein Herr Marquis*, which Miss Gueden sings impeccably, but without the slightest hint of *Kammerjungfer* Adele.

The accompaniments are pleasant and firm throughout, and the sound is sufficient, though in terms of depth and richness it is not from London's top drawer. Engaging as Miss Gueden is, I am not sure that she merits *all* the available liner note space—at least a bit of background on such as Stolz, Zeller, and Fall would not have been amiss. C.L.O.

"HOLY WEEK IN OLD SPAIN"

Recorded in Málaga by Sam Eskin.
• COOK 1073. LP. $4.98.

For anyone who has actually attended Málaga's tradition-rich street parades and cathedral services during the *Semana Santa*, Eskin's microphone will provide a vivid documentation of the singular sonic details of these fantastic pageants: the dissonant braying of unkeyed *trompetas*, the wailing *saeta* of a leather-lunged flamenco singer, a public-address-system-distortion of the Bishop's recitation of the fourteen Stations of the Cross, and the surging waves of "Amens!" from the mob jammed into Cathedral Square, clanging bells and chimes of all kinds, the fervent chanting and organ-blaring within the cathedral itself—all overlaid and often obscured by the feverish chatter and uproar of the crowds. But bereft of the spectacle's colorful visual elements (and here lacking stereo's spatial and motional illusions, and especially its ability to "place" the ambient noise in proper perspective), this disc's moments of dramatic power are interspersed among long stretches of sheer aural confusion. The release cannot be recommended without many reservations, yet to anyone willing to tolerate its indiscriminate chaos it well may be as unique an experience as recordings have ever provided a vicarious world-traveler. R.D.D.

GARY KARR: *Double-Bass Recital*

Eccles: *Sonata.* Traditional: *Londonderry Air* (arr. Karr). Koussevitzky: *Valse Miniature.* Bloch: *Prayer.* Lorenzitti: *Gavotte* (arr. Nanny). Ravel: *Pièce en forme de habanera.* Paganini: *Fantasy on a Theme from Rossini's "Mose in Egitto"* (arr. Reinshagen).

Gary Karr, double bass; Jeffrey Siegel, piano.
• GOLDEN CREST RE 7012. LP. $4.98.

One seldom thinks of the bull fiddle as a solo instrument, except perhaps for some comic passage in an orchestral work. The late Serge Koussevitzky, however, was a world-renowned virtuoso of the double bass and gave many recitals on this unwieldy monster. Young Gary Karr seems determined to follow in his footsteps and give the bass a place of honor. He goes far towards achieving that goal on this disc. He manages to draw from his instrument an unusually warm, rich tone, and his execution of difficult passages often has the suppleness one would expect from a cellist. Most of the repertoire in this recital, in fact, is more closely associated with the cello or even the violin. One is seldom made conscious of the fact that it is being performed on far thicker, more unmanageable strings.

Karr's handling of the Sonata by the eighteenth-century English composer Henry Eccles is in every way as fine-grained as was Koussevitzky's when he recorded it for RCA Victor many years ago. There is ample delicacy in the Ravel *Habanera*, Koussevitzky's own *Valse*, and the eighteenth-century Lorenzitti Gavotte. The last-named also contains some amazingly effective harmonics, completely devoid of the customary hollowness that such tones have on the bass. Only the Paganini *Moses* Fantasy sounds

a trifle unwieldy in its transference from the violin. Siegel's piano accompaniments are properly discreet, and the reproduction is true.

One of Golden Crest's series of recital discs covering all the orchestral instruments, this release is apparently intended as a model for young students. It more than fulfills its purpose, going on to provide rewarding listening for anyone interested in the conquest of seemingly insurmountable musical obstacles. P.A.

JULIUS KATCHEN: *"Encores"*

Bach-Hess: *Jesu, Joy of Man's Desiring.* Beethoven: *Sonata for Piano, No. 8, in C minor, Op. 13 ("Pathétique"): Adagio.* Brahms: *Rhapsody No. 2, in G minor, Op. 79.* Chopin: *Fantaisie-Impromptu, in C sharp minor, Op. 66; Polonaise No. 6, in A flat, Op. 53.* Debussy: *Suite Bergamasque: Clair de lune.* De Falla: *El Amor brujo: Ritual Fire Dance.* Liszt: *Hungarian Rhapsody, No. 12, in C sharp minor.* Mendelssohn-Liszt: *On Wings of Song.* Mendelssohn: *Rondo capriccioso.* Mozart: *Sonata for Piano, in C, K. 545: Allegro.*

Julius Katchen, piano.
• LONDON CM 9304. LP. $4.98.
• • LONDON CS 6235. SD. $5.98.

In general, this collection shows Katchen at his best when he can either pull out all the stops of his vast technical equipment, or when the music insists on his restraining them completely. He is altogether successful with the *Ritual Fire Dance* (which he invests with enormous breadth) and the Liszt Rhapsody (which is vibrant and alive); he is scarcely less successful in the Brahms, although I thought that he poked at the accents a little too much in this piece. At the other end of the telescope, Mr. Katchen delivers neatly turned, digitally fluent accounts of the Mozart Sonata movement and *Fantaisie-Impromptu*, and performs the Bach and Beethoven selections—and *Clair de lune*—with commendable simplicity and tastefulness.

For some reason, music that calls for some degree of virtuosity but also requires a certain amount of interpretative conscience goes awry on this disc. Katchen mauls the Chopin Polonaise with a rather crude kind of rubato, and literally tortures the introduction to the Mendelssohn *Rondo capriccioso.* And how he races through the quicker sections of the last-named composition! The tempo he adopts may display his well-trained fingers, but there is no pulse in the playing, nor is there much color.

The sound, of a distantly miked variety, is good. H.G.

OSCAR LEVANT: *"Oscar Levant at the Piano"*

Oscar Levant, piano.
• COLUMBIA ML 5676. LP. $4.98.
• • COLUMBIA MS 6276. SD. $5.98.

About the kindest thing that can be said for these performances is that they have personality. That personality, however, belongs to the performer rather than to the music, and it sits mighty heavily upon the Chopin, Debussy, and Ravel pieces which make up the program. The pianist seems to view everything in the same light—which is to say that he diddles with the phrasing, and dilates and contracts the tempo regardless of

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MUSIC MAKERS

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intends for the nonce to continue recording in the Teatro dell' Opera and Decca-London will be taping its Italian opera repertoire this year in Florence. When the characteristics of the new Via Tiburtina studio are better known, it is possible that outside recording companies will become more interested. Until then, the slack will probably be taken up by sound-track work. Rome is the headquarters of the Italian movie industry; and judging from the projection booths and wide screens in RCA's Rome studios, it would seem evident that the Via Tiburtina facilities are to be closely linked with film production at Cinecittà.

Speaking from the stage of Studio A at the inauguration ceremonies, RCA vice-president George Marek declared that "these studios are the best that science has devised in the field of sound registration," and he went on to prophesy that the building "could possibly become the recording center of Europe." If in fact RCA's scientists have been able to improve on the unscientific but acoustically splendid Kingsway Hall in London or Sofiensaal in Vienna, a good many paths may well be beaten to the Via Tiburtina door. Time will tell. Meanwhile, it can be safely asserted that no recording studio was more festively or hospitably launched.

which work he happens to be playing. All of the compositions on this disc are given performances which are miserably erratic in regard to rhythm, but the beautifully proportioned Ravel Sonatine sounds especially lugubrious and elephantine. The added resonance and fullness of the stereo edition only makes the playing appear even more mushy and distended than it does on the monophonic disc. H.G.

ORIGINAL PIANO QUARTET: *"Forty Fabulous Fingers"*

Chopin: *Etudes: Op. 10, No. 3; Op. 25, No. 6. Fantaisie-Impromptu, in C sharp minor. Op. 66.* Ellstein: *Negev Concerto.* Lecuona: *Malagueña.* Liszt: *Hungarian Rhapsody, No. 2, in C sharp minor.* Milhaud: *Scaramouche: Brasileira.* Paganini: *Variations on the 24th Caprice.* Saint-Saëns: *Carnaval des animaux: The Swan.* Strauss, Eduard: *Clear Track.*

Original Piano Quartet.
• DECCA DL 10047. LP. $4.98.
• • DECCA DL 710047. SD. $5.98.

There may be some listeners whose eardrums have higher decibel tolerance than mine, and it is conceivable that those people would relish the idea of four (or even eight) pianos playing in unison. For my part, however, these "forty fabulous fingers" (as the album puts it) evoke in my mind nothing so strongly as that hallowed patent-medicine advertisement wherein the villainous "Peter Pain" was depicted, mallet in hand, clobbering some unfortunate victim. The arrangements of the solo and duo piano pieces range from plausible (the *Scaramouche* excerpt, for instance, and the Chopin "Double Third" Etude, which is blemished only at the end by the addition of a nonsensical trill by one of the participants) to pitiful (the Chopin *Fantaisie-Impromptu*, a pianistic dewdrop in its original version, is here transformed into a swamp). Abraham Ellstein's *Negev Concerto*, a piece of movie-music claptrap, is perfectly suited to the voluminous pinging of this instrumental combination, and the rendition of the Paganini Caprice "Free-for-all" could well serve as a vehicle for repressed souls anxious to unleash their hostilities. The stereo is even more penetrating than the monophonic version. H.G.

HARVEY PHILLIPS: *Music for Tuba*

Harvey Phillips, tuba; Milton Kaye, Bernie Leighton, piano.
• GOLDEN CREST RS 7006. LP. $4.98.

There are two original pieces for tuba here: a Sonata written for Mr. Phillips by Alec Wilder and *Two Moods*, by Donald Swann, an English comedian who composed these pieces for the lamented cartoonist and amateur tuba player Gerard Hoffnung. Wilder's Sonata is shrewdly calculated to exploit the capacities of the instrument in the hands of a crack player like Mr. Phillips: its ability to sing in different registers, to play low notes softly, to create a lyric mood, and to gambol about with agility in jazzy music. There are also transcriptions of pieces by Bach, Handel, Corelli, and Mozart, serving to illustrate Mr. Phillips' command over his elephantine horn. I cannot forbear quoting from the notes for the Swann pieces a passage perhaps intended as an admonition for

record reviewers inclined toward levity: ". . . Mr. Hoffnung never got to see or play the pieces due to his untimely death. It will be noted that this is a natural consequence to the humorous occupations of Mr. Swann and Mr. Hoffnung." N.B.

EDOUARD VAN REMOORTEL: *French Orchestral Music*

Debussy: *Prélude à l'après-midi d'un faune.* Dukas: *L'apprenti sorcier.* Ravel: *Bolero.* Chabrier: *España.*

Wiener Symphoniker, Edouard van Remoortel, cond.
• Vox PL 11800. LP. $4.98.
• • Vox STPL 511800. SD. $4.98.

A thoroughly delectable traversal of the Big Four among French orchestral warhorses, very well played and recorded with fine clarity and projection. A.F.

SVIATOSLAV RICHTER: *Piano Recital*

Chopin: *Ballade No. 3, in A flat, Op. 47.* Debussy: *Preludes: Voiles: Le vent dans la plaine: Les Collines d'Anacapri.* Haydn: *Sonata for Piano, in G minor.* Prokofiev: *Sonata for Piano, No. 8, in B flat, Op. 84.*

Sviatoslav Richter, piano.
• DEUTSCHE GRAMMOPHON LPM 18766. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138766. SD. $6.98.

Recorded in London last summer on the occasion of Richter's first tour of the United Kingdom, this fine disc gives us a typical Richter recital program in brief. First we hear a performance of the Haydn which is characteristically poised, graciously shaped, and judiciously proportioned. Next we are whisked ahead to the romantic age of Chopin, but the guide-soloist sees to it that we remain in the drawing room. Richter is not the most convincing Chopin player, for his beautifully colored tone is too direct and shining in its sonority to allow this music to make its most heartfelt appeal. The performance here of the third Ballade is typical of the great Russian pianist's way with the great Polish composer: it is a rendition with exquisite technical finish, considerable poetry, and many highly individualistic tempo changes, some convincing, others not; but it has an aloof quality which compels us to admire at a distance.

The Debussy and Prokofiev, on the other hand, are magnificently in line with the magical re-creative Richter style. Opulent touch, fluent drama, a sort of wry impressionism, and brilliant rhythmic command grace all four of these renderings. And Richter once more points up the essential similarities between these two composers, by underplaying the clangorous steely glitter that some other pianists have brought to Prokofiev. As in Richter's other readings of this composer's music, the soft-spoken, brooding lyricism is brought to the fore, and the excitement, rather unexpectedly, is increased by the added moodiness. The effortless way in which Richter tosses off the Sonata's last movement is something to marvel at. And while I lament the fact that Richter's galvanic and compelling account of *La Cathédrale engloutie* is not offered here, I can only be grateful for the Debussy pieces that *are* here.

Deutsche Grammophon's sound is very fine indeed, with the piano somewhat distantly miked. H.G.

RIVERSIDE CHAMBER SINGERS: *Motets, Madrigals, Chansons*

Riverside Chamber Singers.
• MUSIC GUILD 20. LP. $1.12 to members; $5.50 to nonmembers.
• • MUSIC GUILD S 20. SD. $4.87 to members; $6.50 to nonmembers.

A delightful collection of eighteen Renaissance pieces in Latin, English, German, Italian, and French, with, for good measure, the *Trois Chansons* of Debussy thrown in, perhaps to show how a later master handled the *a cappella* medium. The earlier pieces, whose composers range chronologically from Janequin (born 1485) to Schütz (born 1585), are varied in mood and style. The performers have serviceable voices and a good sense of style, and they sing with perfect precision, even though they are conductorless. Once or twice they tend to get a little cute, as in the "Alleluia" of Richard Deering's *Quem vidistis, pastores?*, and there are moments of uncertain intonation in the more chromatic pieces, such as Luzzaschi's *Quivi sospiri*; but on the whole they succeed in conveying quite clearly the underlying feeling of each work, from the gayest to the most deeply felt. Original texts and English translations are provided, and the sound is excellent. N.B.

ALEXANDER SCHNEIDER: *"Waltzes from Old Vienna"*

Alexander Schneider, Felix Galimir, Paul Wolfe, violins; Walter Trampler, viola; Julius Levine, bass.
• COLUMBIA ML 5716. LP. $4.98.
• • COLUMBIA MS 6316. SD. $5.98.

As far back as 1948 the Schneider String Quintet began a series of 78s, later reissued and augmented on ten-inch LPs, devoted to Viennese dance music performed as originally scored or commonly adapted in informal home concerts. These releases were an invaluable introduction for American listeners both to an unsuspected wealth of *Abendmusik* and to conceptions of better-known waltz-poems entirely different from those provided by either symphonic or salon orchestras. Unfortunately, after the long delay in resuming this enterprise, Schneider and his recording director and engineers blunder badly in producing what should have been unalloyed delight. The presently constituted quintet plays with more prissy care and vehemence than casual grace and relish. There are now too few ideally suited materials (such as the present Lanner *Tyroler* and *Dornbacher* Ländler, and *Die Romantiker* Waltz, Op. 167), and too many of the bigger Strauss waltzes (such as Johann II's *Wiener Blut*, Op. 354, and *Wiener Bonbons*, Op. 307, and Josef's *Mein Lebenslauf ist Lieb' und Lust*, Op. 263) are now irretrievably associated in most listeners' minds with their richer symphonic scorings. And, worst of all, the cruelly close and sharp-edged modern recording ruthlessly substitutes (even in monophony) harsh realism for dreamy magic. This may be the way present-day chamber players like to hear themselves, but few listeners can find such uncomfortably close contact with every bow-stroke aurally rewarding. R.D.D.

RAVI SHANKAR: *Improvisations*

Ravi Shankar, sitar, *et al.*
• WORLD PACIFIC WP 1416. LP. $4.98.
• • WORLD PACIFIC WPS 1416. SD. $4.98.

Ravi Shankar, brother of the well-known dancer Uday Shankar, is the most effective musical ambassador India has ever sent to the West. The grandeur of his virtuosity and the depth of his musicianship are instantly apparent to the Western ear: and while his music demands and benefits from analysis, so does the music of Bach and Beethoven. Shankar is no more problematical to Western sensibilities than our own best composers.

The most significant thing here is the improvisation on Raga Rageshri which fills the whole second side. This is a long, introspective, rhapsodical sonata that grows in intensity of feeling as its tempo increases and its rhythms grow more brilliant, until the tabla, the small Indian hand drum, comes in to pace the sitar and the two end the piece in a high-spirited dash for the finish line.

On the other side are three short pieces —an improvisation on the music Shankar composed for the well-known Indian film *Pather Panchali*, another composition of his entitled *Fire Night*, and an improvisation in the South Indian style known as Karnataki. *Pather Panchali* is a nice, simple, melancholy tune played by a Hollywood musician named Bud Shank on a Western flute, while Shankar plays the sitar, Kanai Dutta the tabla, and Nodu Mullick and Harihar Rao handle the Indian drone-bass instrument known as the tampura. (Dutta, Mullick, and Rao are also heard in *Raga Rageshri.*) *Fire Night*, recorded in Hollywood last fall while half the town was burning up, is an effort to combine Indian improvisation with jazz, using Indian drums and bells, Shank and his flute, Dennis Budimir and his guitar, Gary Peacock and his string bass, and Louis Hayes and his Western drums. The piece doesn't sound especially jazzy, nor especially Indian: it sounds like a standard piece of Hollywood Orientalism, but of the more restrained and tasteful kind.

In a lifetime of listening to discs, I have never heard a recording closer to perfection than this one. The sitar is a veritable organ in the variety of its thrumming, jangling, tingling, and deeply resonant sounds, and they are all superbly captured here, to say nothing of the sounds of the other instruments.

A.F.

WILLIAM WARFIELD and VIRGIL FOX: *"God of Our Fathers"*

William Warfield, bass-baritone; Virgil Fox, organ.
• CAPITOL P 8578. SD. $4.98.
• • CAPITOL SP 8578. LP. $5.98.

This sort of presentation of familiar religion selections is always difficult for me to evaluate, because I am never sure just what is intended, or just who might buy such a record. What is one to say, for instance, of an organ transcription of the "Hallelujah Chorus" or an organ rendition of *Ein feste Burg*, which is clearly intended to show off the range of timbres of the organ of the Riverside Church in New York?

Now, if one simply wants such a collection around the home for sudden seizures of solemn fervor, this disc will do very well; indeed, it is approached with impressive integrity by both artists. Warfield has never been a vocal paragon, and at present the upper range is badly out of focus, the rest often unsteady and throaty. But he is a sincere and perceptive artist, with an unusual ability for comprehending and projecting mood. The climax of the opening Lord's Prayer is a near-disaster, strained and clumsy; but once this is out of the way, Warfield offers some affecting work, particularly in *Deep River* (though he cannot compete with the rich, simple singing of Robeson) and in *O God Have Mercy*. And the organ, as played by Fox, *is* tremendously imposing, especially in Capitol's stereo. C.L.O.

FRANCES YEEND: *Recital*

Alessandro Scarlatti: *Se tu della mia morte; Spesso vibra per suo gioco; O cessate di piagarmi.* Richard Strauss: *Drei Liebeslieder: Rote Rosen; Die erwachte Rose; Begegnung.* Rachmaninoff: *In the Silence of the Night; O Thou Billowy Harvest-Field.* Debussy: *Fantoches.* Ravel: *Etude en forme d'habanera.* Fourdrain: *L'Oasis; Carnaval.* Barber: *Sure on This Shining Night.* Naginski: *The Pasture.* Russell: *Little Pagan Rain Song.* Quilter: *Love's Philosophy.* Obradors: *Al Amor; Del Cabello mas sutil.* Turina: *Cantares.*

Frances Yeend, soprano; James Benner, piano.
• DA VINCI D 203. LP. $4.98.

The second half of this recital is quite attractive; one has certainly heard *Fantoches* more pointedly performed, but the Ravel and Fourdrain numbers call forth the best from this thoroughly professional singer. The American group that follows is winningly sung, and the *Del Cabello mas sutil* most effectively done. Side 1 of the record, however, left me a bit cold. Though there is some sensitive, musicianly singing here, there is little imagination or coloring of the voice's attractive tone. And while the Strauss songs are welcome for their own sake, they are not among the composer's best.

The accompaniments will do, but the piano has not been very well recorded. Texts and translations are provided, except for the songs in English, which could have used them. C.L.O.

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Music of the Blue and the Gray

"The Civil War: Fort Sumter to Gettysburg," Vol. I. *Eastman Wind Ensemble, Frederick Fennell, cond. Mercury LPS 2-501, $11.95 (Two LP); LPS 2-901, $13.95 (Two SD).*

THE PLAN for a sonic documentary of the Civil War which set Mercury Records to firing cannons in the field at Gettysburg over a year ago (for an account of the whole enterprise, see HIGH FIDELITY, April 1961) has materialized at last. The Remington .44s, the muzzle-loading Springfield muskets, the cast-iron Parrotts, and the bronze Napoleons are here in force, in a montage of ninety-three separate tracks, the result of three hundred hours of editing. Along with a well-worded and gratifyingly unpurple narration by Martin Gabel, there is enough gunfire on Side 4 of this set to carry me, at least, clear through to the surrender at Appomattox. But gunfire is not the point of the album: its real contribution—and a warm, vivid, and somehow quite touching one it is—is the accurate reproduction of the music which the men of the North and South took to war with them.

The brass instruments heard here are all original, unlimbered from every public and private collection which Frederick Fennell could reach—all of them, from the sopranino cornet to the mammoth bass horn, belonging to an extinct over-the-shoulder fam-

ily designed for use at the head of a marching column of men. The difficulties of putting these instruments into playing condition and arriving at a workable agreement on pitch (to say nothing of the players' job in mastering by sheer performing technique the individual idiosyncrasies of each instrument) would hardly be suspected if Dr. Fennell did not tell us of them in his notes—so smooth, so well pitched, so jaunty, so free of strain are the final performances. And the mellow, golden tone which these instruments produce must be heard in order to realize just what sweetness of sound we have lost today in the modern push toward brilliance.

The music in this album comes from two sources. The Union pieces were taken from the band books of Port Royal, the snug South Carolina harbor where Federal troops were encamped for most of the war, and where, for at least part of the time, they danced waltzes, schottisches, and galops to the strains of a 26-man band under the leadership of one Gustavus W. Ingals, of the Third New Hampshire Regiment. The musical accomplishment of these bandsmen was no mean thing, to judge from the irrepressible fife trills of *Listen to the Mocking Bird*, the polished cadenza-duet of cornet and alto which bedecks the *Nightingale Waltz*, or the florid cornet solo introducing the *Palmyra Schottische*. And for state occasions, outside the ballroom, *Hail to the Chief* and an unusual arrangement of the *Marseillaise* doubtless served to stiffen the backbone of some of the more homesick recruits.

The Confederates, who carried their music making into the midst of battle itself (according to Col. Freemantle's account of Gettysburg—where Confederate music "sounded very curious, accompanied by the hissing and bursting of shells"), drew upon the music-loving Moravians settled in Winston-Salem for at least one of their military bands. It was a more modest assemblage than the Port Royal counterpart, but its eight players, enlisted in the 26th North Carolina Infantry Regiment, had as varied a repertory to draw upon. Their band books have yielded an arrangement of *Dixie* with a decorative cornet part unmatched in any modern performances I have heard, and an *Easter Galop* which is simply irresistible. And it would require a stolid heart indeed to remain unmoved by the nobility of *Old North State* or the sad grace of *Come Dearest, the Daylight Is Gone*.

The third side of this remarkable set is devoted to marching tunes for fifes and drums, and cavalry bugle signals of the Union and Confederate armies (they were the same). These, like the pieces for band, are performed with a precision and purity which are a joy to hear. The recorded sound of both mono and stereo versions does credit to all concerned, with the stereo boasting a slight advantage in smoothness in the high register. Dr. Fennell's years of work have given us not only a very real contribution to Civil War research, but a thoroughly beguiling backward glance into our history.

SHIRLEY FLEMING

The Finest Body Of Traditional Song

"The English and Scottish Popular Ballads (The Child Ballads)." Vols. I-IV. *Ewan MacColl, baritone; A. L. Lloyd, tenor; Washington WLP 715/18, $4.98 each (Four LP).*

MacColl, of the craggy voice.

Francis James Child, Professor of English Literature at Harvard for many years during the late nineteenth century, was a man of many parts. A noted editor of Edmund Spenser's poetry, he also played a major role in the modern approach to Chaucerian studies. But traditional ballads were Child's consuming interest, and he assembled at the University library one of the largest folklore collections in existence. In his research into the sources and analogues of Anglo-Saxon ballads, he broke new scholarly ground in ignoring the bowdlerized, overedited collections already in print to concentrate upon ferreting out original forms. The fruit of his labors, *The English and Scottish Popular Ballads*, was published in ten installments between 1882 and 1898. Since that time it has stood as the ultimate authority on traditional ballads in our language.

Under the direction of Kenneth S. Goldstein, Riverside Records collated seventy-two of the better-known Child ballads (Child's total came to 305) in

an eight-disc set released some six years ago but for some time now unavailable. Happily, Washington Records, a subsidiary of Riverside, has now reissued the first four records of this important work and the remainder will follow forthwith. All have been sonically refurbished, and all command the attention of anyone interested in the historic roots of today's folk song renaissance.

In the cause of authenticity, the ballads are presented without instrumental accompaniment—as, beyond doubt, they were originally sung. The vocalists, Ewan MacColl and A. L. Lloyd, both old hands at taking this pure approach, make it seem quite natural; after a few bands, in fact, the addition of a guitar chord would jar the ear. While some degree of monotony is inherent in so long and unadorned a program, it is minimized by alternating the singers wherever possible.

MacColl's handling of the Scottish ballads constitutes a *tour de force*. His virile, craggy voice wears exceptionally well, and his mastery of the tortuous Scots dialect endows the ballads with a realism that makes the versions of other, non-Scottish singers pallid by comparison. His powerful evocation of *Sir Patrick Spens*, for instance—bitter and sea-swept and doomed—draws one back again and again. It is stark, simple, and profoundly moving.

Lloyd, a well-known English singer, brings great competence to the singing of the English ballads, but his tenor is not robust. This relative lightness, over the long pull, makes his efforts somewhat less impressive than MacColl's.

Listening to these songs—many going back earlier than the fourteenth century—one is impressed anew by the power of folk poetry. Consider these examples from *Sir Patrick Spens*: "Late, late yestreen I saw the new moone Wi the auld moone in hir arme"; or the vivid image of the drowned hero and his noble cargo, "Haf owre, haf owre to Aberdour/It's fiftie fadom deip And thair lies guid Sir Patrick Spens/ Wi the Scots lairds at his feit." Incidentally, I feel that Vol. IV (WLP 718), in which this song is included, represents the best introduction to the set.

Professor Child maintained that the Scottish and English ballads constitute the finest body of traditional song in the world. This splendid reissue is the best evidence we have at hand that he was quite right. O.B.B.

"Frederick Fennell Conducts Cole Porter." Mercury PPS 2024, $4.98 (LP); PPS 6024, $5.98 (SD).

Let me announce forthwith that this is the finest orchestral album of Cole Porter show music I have ever heard. The dozen songs selected for the program are among the most popular and durable numbers ever written for the American theatre by the gentleman from Peru, Indiana, and they have been superbly orchestrated by Ray Wright, a man whose musical ideas are both novel and interesting and have the additional virtue of not interfering with Porter's highly personal imprint. A superb group of musicians have been placed at Fennell's disposal, and he directs them with enthusiasm and affection, in a series of performances that I cannot imagine being surpassed. The recording—one of Mercury's series made originally on 35-mm magnetic film—is positively breathtaking in its unusual clarity, wide dynamic range, freedom from distortion (both at *ff* and at *pp*), and—perhaps of most importance—its realistic and lifelike quality. J.F.I.

"Strings Over Tahiti." Don Tiare and His Enchanting Violins. Warner Bros. WS 1434, $4.98 (SD).

It's just a little island—only thirty-three miles long—and it nestles in the unending blue loneliness of the Pacific. But somehow Loti and Gauguin found their way unerringly to its shores, and on its lush beaches their spiritual heirs have discovered the paradise that the rest of us will only go on sighing for. Tahiti is the island of Everyman's dreams, and its music is the echo of Everyman's yearnings. Don Tiare, a fictional name if one ever existed (*Tiare* means "flower" in Tahitian), has transcribed a generous sampling of Tahitian music for his massed strings and offers a tasteful evocation of the island. When you hear *E Tiare O Tahiti* and *Maururu A Vau* you will either (1) weep to see Tahiti or (2) weep to see Tahiti again. Splendid two-channel sound. O.B.B.

"25 Pianos Play Evergreens of Broadway." The 25 Pianos of Tommy Garrett. Liberty LMM 13018, $4.98 (LP); LSS 14018, $5.98 (SD).

Some of these tunes are a little young to be called evergreens, although they will doubtless attain that status eventually. In any case they help make this a thoroughly enjoyable program of great Broadway show tunes, brilliantly played by Tommy Garrett's twenty-five pianos, plus an unidentified orchestra. I have no idea in what ratio the pianos—they include concert and baby grands, uprights, spinets, celeste, ragtime, and even electronic—have been used, but it is evident that the grands carry the main load, with the less imposing instruments skillfully used for tonal color accents. In any case, the plan works surprisingly well, particularly in the bright and snappy performances of *Everything's Coming up Roses*, *Hey Look Me Over*, and the curiously mysterious-sounding version of *Hey There*. The stereo version is particularly successful in suggesting the wide spatial area involved in recording such a large complement of instruments. J.F.I.

"Best-Loved French Songs." Martial Singher; Chorus and Orchestra, Anton Paulik, cond. Vanguard VRS 1079, $4.98 (LP); VSD 2104, $5.95 (SD).

More than half of the seventeen French popular songs on this release feature the clear, full baritone of Martial Singher. A veteran of the Met as well as of the Paris Opéra, Singher imparts a sense of pervading drama to everything he sings. Listen for instance, to the electrifying *Ca ira!*, a modernized anthem of the French Revolution, where Singher infuses every measure with the outrage of the oppressed peasantry: the echoes, even today, must cause the dust of aristocrats to shift uneasily.

From traditional sources come the ironic *La Mère Michel* and the timeless *Frère Jacques* as well as one of the world's great drinking songs, *Les Chevaliers de la Table Ronde*. The most searingly memorable pieces, however, date from France's brief era of predominance that began with the Revolution of 1789 and ended with the fall of Napoleon. The Old Regime died to the strains of *Ca ira!*, and *La Carmagnole* still evokes images of mobs dancing in the streets as tumbrels rumble by to keep their grim rendezvous with the guillotine. Above both, sounds the incomparable *La Marseillaise*. Singher makes it ring across the centuries like the great patriotic poetry that it is.

Unfortunately, the recording is not wholly free of flaws. The chorus misses the mark—in fact, a slight but definite accent indicates that conductor Anton Paulik employed German, or perhaps Austrian forces—and this does, of course, make an unhappy difference. Still, Vanguard's panorama of Gallic song ranks as the finest we have. Stereo adds a sweep and depth that immeasurably enhances the performance. O.B.B.

"Mike Nichols and Elaine May Examine Doctors." Mercury MG 20680, $3.98 (LP); SR 60680, $4.98 (SD).

This is one of the funniest records I have ever heard, as the witty darts of Nichols and May sink deep into the well-cushioned posterior of present-day medicine and its practitioners. One episode satirizes—with a hilarity that borders upon terror—a telephone conversation in which a wife pleads with a doctor to pay a house call upon her desperately ill husband. In others, a self-centered resident delivers a scathing diatribe to a failing patient; a woman doctor physically — but physically — examines an eligible male; and, in a neat turnabout, an insensitive tourist bedevils a patient Dr. Schweitzer. The funniest band of all, however, is a sneakily taped rehearsal session that is as risible as a tickle. Stereo separates the two voices, but the excellently reproduced mono version is more than adequate. Dry, droll, and recommended. O.B.B.

Continued on next page

"Mexico with Love." Jo Basile, Accordion and Orchestra. Audio Fidelity AFSD 5946, $5.95 (SD).

Having already saluted Paris, Rome, and Rio—with side trips to Berlin and Moscow—accordionist Basile now ventures South of the Border to serenade Mexico. The results are equally felicitous. Normally one associates the guitar with Mexico, but the accordion, one of the most versatile of instruments, is rapidly finding favor in that country, thanks to its adaptability and economic appeal (in the hands of a virtuoso it can easily replace an entire orchestra). I'm not sure I think it's ideally adapted to many of the Latin-American numbers here, yet I can't deny that they sound unusually fetching as played by Basile and his associates. Nearly all of them will be reasonably familiar to most listeners, although not perhaps in the present arrangements, most of which are ascribed to Basile-Frey. The stereo sound is exceptionally brilliant and forward. J.F.I.

"American Film Favorites." Raoul Meynard Orchestra. Warner Bros. WS 1440, $4.98 (SD).

This disc provides suave orchestral interpretations of a dozen songs from American films with a European milieu, played with genuine distinction by one of the finest French orchestras. The use of zither, mandolin, and accordion—instruments which blend perfectly with the urbane string tone of this orchestra—help capture the Continental essence of such songs as *The Third Man Theme, Fascination, Golden Earrings,* and *The Song from Moulin Rouge.* The stereo sound is slightly overreverberant, but this is offset by excellent directionality and unexpected spaciousness. J.F.I.

"Two Heids Are Better Than Yin!" Robin Hall; Jimmie MacGregor. Monitor MF 365, $4.98 (LP).

Despite its repellent title, this disc strikes me as one of the most entertaining neo-folk recordings to come our way from the British Isles. Hall and MacGregor are young Scots who have gathered a repertory of traditional ballads *as they are sung today* in Scotland and Ireland, limning them in neat tandem to a variegated string accompaniment. Their *Hares on the Mountain,* a time-honored air that in this country has fallen upon bawdy days, emerges soft to the ear and haunting to the heart; *Ye Banks and Braes* is a poignant evocation of the best of Bobby Burns; *The Wild Mountain Thyme* is distilled loveliness. A first-rate, engrossing program framed in fine reproduction. O.B.B.

"Down Home." Chet Atkins, guitar. RCA Victor LPM 2450, $3.98 (LP); LSP 2450, $4.98 (SD).

Atkins has tapped a number of disparate musical sources—Bluegrass music, swing favorites, rags, gospel tunes, and even Greek pops—to build a program which turns out to have a surprising musical homogeneity. Backed by a small instrumental group of bass, piano, sax, French harp, and rhythm guitar, the soloist offers subtly shaded, sensitive performances, which, perhaps intentionally, are not designed simply to display the guitarist's usual virtuosity. A relaxed swinging version of *Tuxedo Junction* and an easy-paced account of *The Girl Friend of the Whirling Dervish* appealed to me most, but others might well prefer the splendid performances of *Steel Guitar Rag* or *I Ain't Gonna Work Tomorrow,* both reminders of Atkins' first love, country music. The richly resonant sound, on both issues, is uncommonly complimentary to the tone of Atkins' instrument. J.F.I.

"Maureen O'Hara Sings Her Favorite Irish Songs." Maureen O'Hara; Orchestra. Columbia CL 1750, $3.98 (LP); CS 8550, $4.98 (SD).

With the exception of *Danny Boy* and *Come Back to Erin,* songs whose patriotic appeal Maureen O'Hara is no more able to resist than most Irish colleens, her favorite songs are an enchanting collection of little-known Hibernian tunes she learned as a child. Here is represented a cross section of Irish minstrelsy, from sentimental ballads and typically Irish comic songs to a rarely heard Irish spiritual, a lullaby, and the bitter anti-war tirade of *Johnny I Hardly Knew Ye.* A demanding program this, and one that could be ruined by overdoing the brogue —or the Irish charm. Miss O'Hara, who has both, uses them with discretion and good taste, in performances that reflect her very obvious affection for each song. She is occasionally backed by a choral group, but I much prefer to hear this warm, soft Dublin voice alone. This is what O'Casey's Joxer, of *Juno and the Paycock,* would call "A Darlin' Record. . . . A Daarlin' Record." J.F.I.

"Pop Concert." Sauter-Finegan and Their Orchestra. United Artists WWS 8516, $5.98 (SD).

The second release by the reconstituted (22-man) S-F orchestra is suffused with much the same spirit of inventiveness and enthusiasm that marked the best of their pioneering work. It profits too by wondrously big and authentic stereo recording which makes the most of the arrangers' and players' piquant coloristic combinations and contrasts. As usual, the scoring ingenuities are sometimes a bit overintricate, but at their best (as in Sauter's own *Pony Dance* and *Messin' Around,* or in *Blue Moon, Lullaby of the Leaves,* and an amusing rock 'n' rollish *Rama Lama Ding Ding*) they are fascinating. And not the least of the attractions here are those of an uncommonly suave tuba player, who supplies robust foundations throughout and is given a starring role (complete with cadenza!) in *Blue Moon.* R.D.D.

"Songs of the West." Dave Frederickson. Folkways FH 5259, $5.95 (LP).

This is a curious and intriguing album. Dave Frederickson's vocal range will win him no auditions at the Met, but his voice possesses a flat authenticity perfectly attuned to these cowboy ballads. The songs themselves, despite their familiar titles, are not conventional Western fare. For example, *Farewell Fair Ladies* is a haunting hybrid by *Old Paint* out of *Doney Gal*; Frederickson's *Jack of Diamonds* also contains traces of *Rye Whiskey* and *Down in the Valley.* The accretions are always logical and listenable; they also afford vivid evidence that even this body of folklore—despite the passing of the cowboy—does not remain static. Fine recorded sound. O.B.B.

"The Waltz You Saved for Me." The Living Strings, Johnny Douglas, cond. RCA Camden CAL 690, $1.98 (LP); CAS 690, $2.98 (SD).

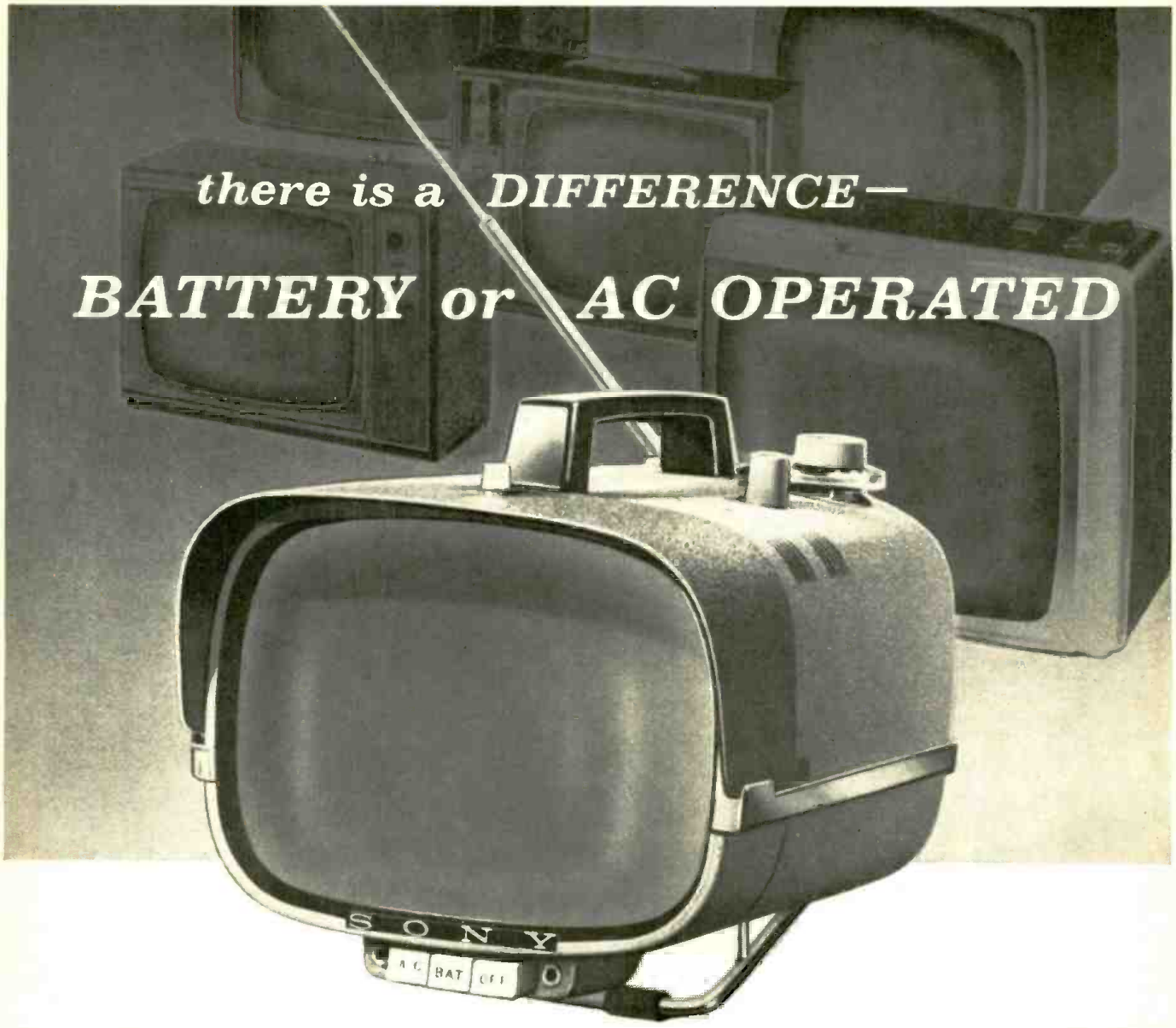
This anthology of waltzes, splendidly played by RCA Camden's fine instrumental ensemble Living Strings (English Division), is an unabashed tribute to

that champion of three-quarter-time music (American Division), Wayne King. Not only is the program focused on standard items from King's repertoire—from his own theme song, *The Waltz You Saved for Me*, to *What'll I Do*, *Alice-Blue Gown*, *Carolina Moon*, and *Three O'Clock in the Morning*—but all these old favorites are played in the slow, rather languorous tempo favored by King. The performances are hardly likely to induce any terpsichorean exercise, but they certainly provide thirty minutes of delightfully relaxing listening pleasure. The Living Strings are a more virtuoso group than any King led, and the lushness and silkiness of their string tone is wonderfully captured in RCA Camden's fine sound. J.F.I.

"Subways Are for Sleeping." Original Cast Recording. Columbia KOL 5730, $5.98 (LP); KOS 2130, $6.98 (SD). After reading the New York reviews of *Subways Are for Sleeping*, which ranged from indifferent to disparaging, I decided to forego the opportunity to see the theatre production. The original cast recording confirms my decision. With the exception of one or two Jule Styne songs, I can find little about which to be enthusiastic. Comden and Green's book (suggested by Edmond G. Love's tales) is a story of the lives, loves, and mores of a group of decidedly oddball characters who live on their wits. Musicals being musicals, they are finally converted to the idea of working for a living and to social conformity in general. Comden and Green are also responsible for the lyrics, which strike me as being surprisingly devoid of wit and invention for writers of such established reputations.

Jule Styne does his best to save the day with a score which, though not up to his earlier work, does contain—in *Be a Santa*, *Comes Once in a Lifetime*, and *I'm Just Taking My Time*—songs of some substance and probable durability. From the recording I fancy that the show was not fortunate in its leads, however. Carol Lawrence, who was so wonderful in *West Side Story*, is an attractive singer; yet throughout this recording she sounds either miscast or ill-at-ease. Sydney Chaplin, her romantic vis-à-vis, lumbers through his numbers in a thoroughly indifferent manner. In a Judy Hollidayish role, Phyllis Newman shows a decided aptitude for comedy, a pretty outrageous Southern accent (she comes from Mississippi), and a flair for handling the lyrics of *I Was a Shoo-In*, Comden and Green's one inspiration. Unfortunately, I found Orson Bean, Miss Newman's love interest, a little too cute for comfort.

One real merit of this recording is the use of stereo effects. Anyone who's been a stranger to New York, trying to find his way to a given destination through the maze of subway connections, will appreciate the humor of *Subway Connections*, in which contradictory instructions emerge from well-dispersed speakers. And in *Strange Duet*, a telephone conversation between Miss Newman and Orson Bean, the illusion of apartness is brilliantly suggested by the wide separation of the conversationalists. The monophonic version too has faultless sound of its type. J.F.I.



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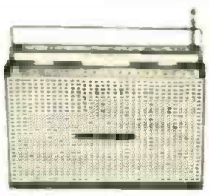

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JAZZ

Dorothy Ashby. Argo 690, $4.98 (LP). There have been a few jazz harpists around before—notably Caspar Reardon in the '30s. Dorothy Ashby herself has been heard before on records. But there has never been a series of jazz harp performances as consistently successful as these. The tendency to fake and fill with glissandos is completely eschewed. Miss Ashby's lean, clean lines swing with an ethereal lightness. There is no bravura showiness on the one hand, or heavy-handed romanticism on the other. This is straight down the middle, nonposturing jazz playing, a thoroughgoing delight every groove of the way. Miss Ashby rises to special heights on John Lewis' *Django*, which she treats as though it had been created for her. Even though some of these interpretations are melodically rather trivial, this excellent harpist seems completely immersed in them, while avoiding any pretentiousness.

"Boogie Woogie Revisited." RCA Victor LPM 2321, $3.98 (LP).
Considering the number of good jazz sides that lie a-mouldering in Victor's vaults, it is discouraging that one of the first evidences of the company's renewed interest in jazz reissues is this superficial collection of mostly diluted, second-rate performances. Among the "notable" boogiewoogieists revisited are Glenn Miller, Tommy Dorsey, Bob Zurke, early Oscar Peterson, and late (1957) Andy Kirk. On the credit side is Big Maceo's lusty, charging *Chicago Breakdown* and Meade Lux Lewis' classic *Honky Tonk Train*, plus minor entries by Jimmy Yancey, Count Basie, and Mary Lou Williams. The Tommy Dorsey selection, incidentally, is not his familiar *Boogie Woogie* but a later, lighter, and more persuasively swinging piece called *Boogie Woogie Revisited*.

Benny Carter and His Orchestra: "Further Definitions." Impulse 12, $4.98 (LP); S 12, $5.98 (SD).
"And His Orchestra" may be gilding Carter's group a little—it's only four saxophones and a rhythm section. But what saxophones! Carter and Phil Woods on alto, Coleman Hawkins and Charlie Rouse on tenors. Under the circumstances, it is hardly any discredit to Woods and Rouse that they are largely overshadowed—they are playing in the company of two unqualified masters. Carter has written some gorgeous ensembles for the group, notably on Duke Ellington's *Cotton Tail*, Quincy Jones's *The Midnight Sun Will Never Set*, a scoring of Hawkins' famous *Body and Soul* solo, and a recollection of a recording of *Crazy Rhythm* made in Paris in 1937 by Carter and Hawkins. From these ensembles, and in the strictly solo arrangement of Carter's lovely ballad *Blue Star*, both Hawkins and Carter step out with a succession of brilliant solos—Hawkins swaggeringly assured and dominant, Carter singing with a lean, pure tone. Both men are in excellent form and spirits, and play like the superb masters they are.

Eddie Condon and His Dixieland All Stars: "Midnight in Moscow." Epic LA 16024, $3.98 (LP); BA 17024, $4.98 (SD).
Prompted by nothing more than the popular success of a tune called *Midnight in Moscow*, these performances are just as inspired as the mundane thinking that brought them into being. Condon and his associates (Peanuts Hucko, Bobby Hackett, Lou McGarity, and Dick Cary, among other worthies who should not be subjected to such pap) obviously have no sympathy with the clomping title tune, and one can't blame them for taking a dim view of the other ridiculous things that have been thrown at them—*Meadowlands, Dark Eyes, Loch Lomond, Londonderry Air*. At least *Hindustan* and *The Shiek* are included to give the boys a little something to play. There are moments when everybody seems to be mesmerized into thinking that they're really swinging amiably along. But then they have to face the next dreadful tune.

Miles Davis Sextet: "Someday My Prince Will Come." Columbia CL 1656, $3.98 (LP); CS 8456, $4.98 (SD).
Davis' close-mouthed attitude on the stand has apparently now been extended to his records, for this one carries no liner notes of any kind. This is probably no great loss, except that he used two tenor saxophonists on this date, John Coltrane and Hank Mobley, and it would have been enlightening to know who plays where. Actually it is not very difficult to differentiate between Coltrane's aggressive attack and billowing runs and Mobley's placid, faceless playing. But this information ought to be included in even the briefest notes. The performances themselves are, for the most part, run-of-the-mill Davis—piercing, muted trumpet playing on ballads, plaintively keening open horn on the originals. Coltrane is relatively subdued throughout the disc. Davis has worked over this territory repeatedly in recent years, although one new tune, *Drad-Dog*, a slow, pastoral piece, has some individuality in this gentle, reserved treatment.

Duke Ellington and Count Basie Orchestras: "The Count Meets the Duke." Columbia CL 1715, $3.98 (LP); CS 8515, $4.98 (SD).
The mere assemblage of as many good jazz musicians as are included in the Basie and Ellington bands was assurance enough that something interesting was bound to happen in this encounter. And although nothing on the disc measures up to what either band can do on its own, there are some fine moments—several walloping ensembles and stirring solos from both sides. The selections are split equally between the repertoires of the Count and the Duke. Both bands play most of the time, but each rhythm section is usually heard only on the pieces from its own book. Two strong impressions emerge from this get-together. One is the potent position that trombonist Lawrence Brown has taken over in Ellington's band. Once considered mostly as a sweetly singing Ellingtonian voice, he is the most powerful and personal of the Ellington soloists heard here. The other impression—certainly not a new one—is the great value of Basie's guitarist, Freddie Green, in a rhythm section. Hearing him play with Ellington's rhythm section, one realizes how much lightness and swinging zest a good rhythm guitarist could bring to the Duke's band.

The Red Garland Quintet: "High Pressure." Prestige 7209, $4.98 (LP).
Garland has been given to a pastel style of piano playing recently, but on these selections, recorded several years ago, he frequently digs in with driving gusto. His solos at uptempos are strong and sweeping (*Soft Winds, Undecided*), and he produces a warm ballad concept on *What Is There To Say*. Trumpeter Donald Byrd plays a minor but consistently effective role; John Coltrane, on tenor saxophone, varies between searching, unresolved runs and—for him—surprisingly interesting melody.

Barry Harris: "Listen to Barry Harris." Riverside 392, $4.98 (LP); 9392, $5.98 (SD).
Shades of the relaxed, resourceful virtuosity of Art Tatum crop up all through this extremely impressive set of unaccompanied piano solos. Although Harris seems to have no overt intention of imitating Tatum—or even challenging him in the field of technical dexterity—he frequently uses Tatum-like runs to decorate his lines. He examines a melody much as Tatum did, but he has none of the show-off qualities so much a part of the latter's musical character. These are thoughtfully conceived performances, developed sensitively and with a charming flair.

Ron Jefferson: "Love Lifted Me." World Pacific 36, $4.98 (LP).
Although Jefferson has been the drummer in Les McCann's group, and the title tune is in the gospel vein reduced to a set of clichés by McCann, this disc is completely removed from the rut into which McCann's releases generally fall. Jefferson has surrounded himself with

an impressive, if still relatively unknown, group of musicians—Wilbur Brown, a tenor saxophonist with a warm, assured attack; trombonist "Tricky" Lofton, who has a blithe, lusty manner which stems from the tromboning of pre-World War II jazz; and a pianist and a vibraphonist, Frank Strazzeri and Bobby Hutcherson, who can swing brightly. The program is easygoing and unpretentious—even the gospel-based *Love Lifted Me* has an airy charm. Nothing on this disc is momentous but, partly because the group does not strain for effect, the over-all results are quite pleasant.

Jonah Jones Quartet: "With Glen Gray and the Great Casa Loma Band." Capitol 1660, $3.98 (LP); S 1660, $4.98 (SD).

Jones takes a step in the right direction here, moving out of the rut, lucrative though it may be, that he has dug for himself with his shuffle rhythm quartet. With big-band arrangements by Benny Carter, Jones is here engaged in playing selections associated with various jazz trumpeters—*Echoes of Harlem* (Cootie Williams), *I Can't Get Started* (Bunny Berigan), *Boy Meets Horn* (Rex Stewart), *West End Blues* (Louis Armstrong), his own *Baubles, Bangles, and Beads*, etc. He gets a better chance to show off his honest jazz qualities here than he normally does in the limiting format of his quartet. But redoing established material still trims Jones's jazz sails too closely. The only qualm raised by this set is the disturbing discovery that on pieces on which he might like to let out a lustrous tone—*I Can't Get Started*, for instance—his playing is thin and pinched. Can it be that Jonah Jones's commercial success is destroying him?

Dodo Marmarosa: "Dodo's Back!" Argo 4012, $3.98 (LP).

Marmarosa, one of the more active pianists in the bop period fifteen or more years ago, has been in obscurity since then. Returning to activity, this onetime member of groups once considered far out has put together a program of strong standards, adventurously chosen—*A Cottage for Sale, Everything Happens to Me, Why Do I Love You?*, and so forth, none of them overly favored by jazz pianists. His attack is uncluttered, direct, and extremely rhythmic. He gives the melodies a steady prominence, developing them in a manner that is refreshingly open. He plays like a man who has made his peace, who is content just to play, who is not trying to prove anything. The result is some of the most ingratiating, heart-warming piano playing to turn up in a good many months.

The Mitchell-Ruff Trio: "The Catbird Seat." Atlantic 1374, $4.98 (LP); 1374-S, $5.98 (SD).

The team of Dwike Mitchell, piano, and Willie Ruff, bass (who sometimes plays French horn, although not on this disc), was once prone to be somewhat stiff and colorless. But it has come quite brilliantly to life now that it has been expanded to a trio by the addition of drummer Charlie Smith, and has a club of its own in New Haven where it can work out its material. Smith is a flexible and sensitive drummer who gives Mitchell and Ruff a rhythmic lift notably lacking in their earlier work. But even more important is the development of Mitchell from a rather formal and dully proper pianist into a relaxed, probing, exceptionally well-directed performer with a remarkable touch. He can be gentle, churning, bluesy, or pastoral with equal effectiveness and without ever seeming to strain for any of his effects. Ruff backs Mitchell closely and occasionally moves into some interplay with the piano. Aside from two overextended pieces which are carried beyond the point of real merit, this is an unusually rewarding trio album.

The Montgomery Brothers: "In Canada." Fantasy 3323, $4.98 (LP).

Of the three Montgomery brothers—Wes, guitar, Buddy, vibes, and Monk, bass—Wes is almost the driving force in the group. He takes his accustomed position in these pieces (on which drummer Paul Humphries rounds out the group), notably in a slowly building version of *Angel Eyes* on which his solo is a masterly display of carefully shaded development, and in an unusual and gracefully swinging treatment of Claude Thornhill's signature theme *Snowfall*. But there are also some brightly rhythmic performances by Buddy, for a change of pace. The brothers seem more relaxed, less pressure-conscious here than they have in some of their recent recorded efforts.

Joe Morello: "It's About Time." RCA Victor LPM 2486, $3.98 (LP); LSP 2486, $4.98 (SD).

Morello's first LP as a leader is primarily a showcase for alto saxophonist Phil Woods, who is the principal soloist all through the disc. Morello's skillful drumming is constantly in evidence, particularly on a roaring big-band piece arranged by Manny Albam, *It's About Time*, which makes one wish that there were a big band around to snatch Morello from his long tour of duty with Dave Brubeck. There is also a trio selection on which the subtle swing of Morello's brushes helps to propel John Bunch's light-fingered piano playing. Four selections are by a large group, five by Woods, with Gary Burton on vibes and a rhythm section, and one is by the trio. Woods is a driving force on every piece, sailing through his solos with a strong, singing attack that often soars to exciting heights under the stimulus of Morello's consistent, propulsive drumming. Woods and Morello between them, with an assist from Albam, make this a generally stimulating set.

Oliver Nelson Orchestra: "Afro-American Sketches." Prestige 7225, $4.98 (LP).

Essentially this is a long composition for large orchestra by tenor saxophonist Oliver Nelson. He has imbued the music with a programmatic scenario—it depicts the Negro's travail from Africa to his present equivocal situation in the United States—which may add to its interest for some listeners. But this explanatory text is really unnecessary, for the music is stimulating on its own. Nelson is an impressive melodist and he orchestrates in a manner combining Ellington's exotic harmonies with Quincy Jones's forthright drive. He is also a striking soloist on both tenor and alto saxophones and, without making his own solos the focus of attention, he emerges as the principal soloist in the piece, a role that he carries out extremely well. In addition to Nelson's solos, there are excellent contributions by Joe Newman, playing brilliantly growling trumpet, Charles McCracken on cello, and Jerry Dodgion on flute. The band is made up of topnotch New York men who play with exhilarating zest. Everybody seems to have been in there pitching, responding to Nelson's stimulating score.

George Shearing and the Montgomery Brothers. Jazzland 55, $4.98 (LP); 595, $5.98 (SD).

Teaming Shearing with the Montgomery brothers has lured him slightly out of the commercial shell in which he has been hiding for years, and at the same time it has forced the Montgomerys back into the weak-tea style of their Mastersound days. At its best, this is nicely turned, polite jazz. At other times, the deadening hand of Shearing's usual playing (typical of his style with his own group) takes over.

Don Shirley: "Drown in My Own Tears." Cadence 3057, $4.98 (LP); 25057, $5.98 (SD).

Don Shirley's attempt to find a place for his classical instincts and training in the commercial pop jazz world continues on this disc with evidences of progress. His conception of how to use pop material is still rather formal, even when he is drawing on Ray Charles's repertory, but within a limited area his playing on piano and organ (dubbed over the piano) is easy and extremely effective. In general, his aim seems to be for novelty, for the unexpected treatment. Thus *Margie* is almost a dirge; *I Got Rhythm* is taken back to the spiritual on which, according to Shirley, Gershwin based it; *At Last* is treated as a building, preaching statement. His use of piano, organ, and cello allows for darkly lustrous sonorities, although he does not give the cello so active a part to play as he might. These pieces fall into no convenient category.

Art Tatum: "The Essential Art Tatum." Verve 8433, $4.98 (LP).

Culled from the vast number of solo recordings Tatum made for Verve and Clef shortly before his death, all these performances have been issued before. While they are not any more essential than a great many other recordings Tatum made in this series and earlier in his career, this is a well-chosen collection showing several facets of his playing—from extremely fast, complicated fingering with layer upon layer of accumulating ideas, to the gentle mulling of *Willow Weep for Me*. One piece, *My Ideal*, is by a quartet in which tenor saxophonist Ben Webster shares solo space with Tatum, a juxtaposition that drives Webster to uncommonly soaring lyricism and Tatum to a constantly guttier attack. Billy Taylor's liner notes are a model of what such writing should be.

Richard Twardzik: "The Last Set." Pacific Jazz 37, $4.98 (LP).

Twardzik, a pianist, was twenty-four when he died in 1955 during a tour of Europe with Chet Baker. He was dead before any but a few people around Boston, where he had been playing, were aware of him. His only recordings were not released until after his death. These performances, unavailable for several years, are reissued here (plus a fuzzy version of *Just One of Those Things* not previously released, and one piece on which Twardzik accompanies a long, dull solo by Chet Baker). At a time when conformity was general among jazz pianists, Twardzik had an individual personality—not far out or difficult, but wryly humorous, melodic in a slightly off-beat way, and strongly rhythmic. With six of the eight selections in this collection, Twardzik managed to carve out for himself a small but definite niche in jazz.

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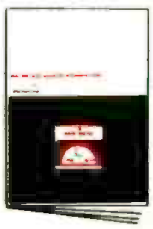

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Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BEETHOVEN: *Concerto for Violin and Orchestra, in D, Op. 61*

Zino Francescatti, violin; Columbia Symphony Orchestra, Bruno Walter, cond.
• • COLUMBIA MQ 409. 43 min. $7.95.

The only surprise here is the absence of 4-track reel competition: the sole previous taping of this concerto is the 1957 Heifetz-Munch version later reissued in cartridge form. Francescatti's playing, impressively matured since his suavely elegant 1951 LP performance with Ormandy, is tautly controlled yet ripely eloquent; Walter's collaboration is even more expansively serene and nobly sculptured than in his memorable earlier versions with Szigeti. The graciously pellucid sonics (flawed only by momentary orchestral stridencies) are near-ideal, as is the tape processing itself. It is only personal idiosyncrasy that prevents my admiring the soloist's characteristically French, slightly nasal tone as much as I do his impeccable phrasing and pitch control; I confess that I long for an occasional passionate break-through in the magisterial restraint of this reading. But the performance commands a special place in every heart as a memorial, not only to Bruno Walter, but to Fritz Kreisler—whose cadenzas are used here and whose warmth and fastidiousness are the obvious models of Francescatti's own style.

FALLA: *El Sombrero de tres picos*
†Albéniz: *Iberia (5)*; *Navarra* (orch. Arbós)

Teresa Berganza, soprano (in *El Sombrero*); Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCJ 80079. 71 min., $9.95.

TCHAIKOVSKY: *The Sleeping Beauty, Op. 66: Suite*

Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 421. 54 min. $7.95.

Disparate as these two ballets may be in many respects, I link them here because both performances are outstanding examples of supreme orchestral virtuosity, kaleidoscopic coloring, and truly spectacular (yet concert-hall-authentic) stereoism. And of both it must be reluctantly conceded that— vividly dramatic as these tape versions may seem to anyone who hasn't heard the stereo discs—the full-blooded lows here have been achieved at the cost of a shade less glitter and bite in the extreme highs. The differences in response characteristics are by no means as marked as in the recent Ansermet *Scheherazade* disc-tape comparison, but they are evident, as are also the differences in modulation levels. Only the *Three-Cornered Hat* taping, however, is particularly handicapped by background noise when the playback level is raised to attain the same concert hall impact as that more easily obtained in reproducing the disc version.

But there are compensatory attractions in the London reel. Midway in length and price between normal and twin-pack tape releases, it not only avoids the disc's side-break in the Falla ballet but includes a more substantial coupling: Arbós' orchestrations of five Albéniz *Iberia* pieces plus the same team's *Navarra*. Less incandescently played and recorded than the Falla, and not as idiomatically Iberian as the famous Argenta readings (in a now lamentably out-of-print LP), these are nevertheless a delight in their own right and especially welcome in their first 4-track representation—even though the processing here, while as free from preechoes as the Falla side, admits a few faint whispers of spill-over.

GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Artur Rubinstein, piano; RCA Victor Symphony, Alfred Wallenstein, cond.
• • RCA VICTOR FTC 2100. 44 min. $8.95.

Bold as one must be to qualify Rubinstein's own testimonial to this "most perfect recording I have made," I'm still convinced that—if perfection admits any comparatives at all—his recent Chopin First Concerto is even more perfect! Anyway, it's certainly true that the present work, played with more relaxed eloquence and recorded with even brighter ring and naturalness than the fine earlier Rubinstein versions, cannot be faulted in any musical or technical respect. Yet even perfection of one kind does not preclude other approaches, and all Rubinstein's grandeurs cannot efface my affection for the more delicately lyrical, almost chamber music taping of the Grieg Concerto by Curzon and Fjelstad for London. And if the latter is not as technically outstanding, it does have the advantages of no side-break and also of more substantial couplings (Franck *Symphonic Variations* and a Litolff Scherzo). Individual listeners must balance these for themselves against the attractions of the Rubinstein encores: a Schumann *Romance*, Villa Lobos *Polichinelle*, Liszt *Valse oubliée*, and the pianist's own transcriptions of Falla's *Ritual Fire Dance* and Prokofiev's *Love for Three Oranges* March—all played as only Rubinstein can play them.

LISZT: *Hungarian Rhapsodies: No. 5, in E minor; No. 6, in D*
†Enesco: *Rumanian Rhapsodies, Op. 11: No. 1, in A; No. 2, in D*

Vienna State Opera Orchestra, Anatol Fistoulari (in the Liszt), Vladimir Golschmann (in the Enesco), conds.
• • VANGUARD VTC 1633. 47 min. $7.95.

Reviewing the bargain-priced disc editions of this program about a year ago, I gave precedence to the Enesco Rhapsodies, particularly for the fervency which Golschmann brings to the nostalgic and songful Second. (His performance of the better-known First is more appealing for its tonal and rhythmic piquancy than for any attempt to match the breathless whirlwind drive of most other recorded versions.) On rehearing, however, I'm now more impressed than before by Fistoulari's somber poignance in the Fifth Rhapsody (*Héroïde-Élégaique*) by Liszt and by the declamatory drama he brings to the highly episodic yet gripping Sixth *Carnaval de Pesth*. Again there is a fascinating contrast in the recording qualities: brightly transparent for Golschmann's performances, no less appropriately robust and broadspread for Fistoulari's. And in this admirably processed tape the dynamic range seems even wider and the stereoism more airborne than in the SD.

PUCCINI: *La Bohème*

Renata Tebaldi (s), Mimì; Gianna d'Angelo (s), Musetta; Carlo Bergonzi (t), Rodolfo; Piero di Palma (t), Parpignol; Ettore Bastianini (b), Marcello; Renato Cesari (b), Schaunard; Cesare Siepi (bs), Colline; Attilio d'Orazi (bs), Sergente; Giorgio Onesti (bs), Doganiere; *et al.* Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Tullio Serafin, cond.
• • LONDON LOS 90014. Two reels: approx. 56 and 56 min. $15.95.

PUCCINI: *Tosca*

Renata Tebaldi (s), Floria Tosca; Mario del Monaco (t), Mario Cavaradossi; Piero di Palma (t), Spoletta; George London (b), Baron Scarpia; Giovanni Morese (b), Sciarrone and A Gaoler; Silvio Maionica (bs), Cesare Angelotti; Fernando Corena (bs), A Sacristan; Ernesto Palmerini (boy soprano), A Shepherd Boy. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.
• • LONDON LOS 90020. Two reels: approx. 45 and 68 min. $15.95.

Both of these performances are so well known to opera connoisseurs in their original disc versions of 1960 that it is

only for the benefit of tape collectors to whom they may be unfamiliar (each is a first complete reel edition) that I need note that the critical consensus ranks this the best *Bohème* on records, while the *Tosca* is generally considered less satisfactory. Personally, I'm more emphatic about the interpretative inadequacies of the latter; I suggest that the earlier *Tosca* "Highlights" (LOL 90031, 53 min., $7.95) will be quite adequate if you cannot wait for a better complete taping. That abridgment includes the best singing of Tebaldi and London (if also Del Monaco's almost ludicrous efforts to achieve the restrained lyricism essential to "*Recondita armonia*" and "*E lucevan le stelle*").

On the other hand, however, the *Bohème* "Highlights" provided only tantalizing tastes of the riches of the work as a whole, which is a dramatic and vocal delight throughout. Technologically, both sets are first-rate, although the greater interpretative vitality of *La Bohème* may make it seem more sonically "live" too; and apart from the seemingly inevitable preëchoes, the tapings are well processed with a marked reduction—if not complete elimination—of the background hum or noise noticeable in the *Bohème* "Highlights" reel and even more prominent in some copies of the complete stereo disc edition.

VIVALDI: *Double Concertos: for Violins, in A minor, P. 28; for Flutes, in C, P. 76; for Mandolins, in G, P. 133; for Oboes, in D minor, P. 302*

Various Soloists; I Musici.
• • Epic EC 818. 45 min. $7.95.

Although this is only the more stereogenic half of a recent two-disc release which also included four concertos for solo woodwinds, it is a mightily welcome addition to the still sparse Vivaldi repertory on tape. Fortunately, the processing here (apart from preëchoes) is first-rate, as are the spirited performances and the gleaming recording. Of the music itself, I can only echo Nathan Broder's recommendation of most of these works as salutary correctives for the "Pox on Manfredini" school of thought. I particularly relish the long-spun songfulness of the P. 28 slow movement, the incisively exuberant opening movement of P. 133, and every moment of the piquantly bittersweet P. 302. But I lament that the continuo harpsichord has been relegated to so modest a background role: it tinkles so delectably when it can be heard (especially in P. 28 and P. 302) that it tantalizes one into yearning for more.

"The Blue Danube: a Johann Strauss Festival." Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MQ 403, 43 min., $7.95.

Ormandy has come a long way since he served as concertmaster and later conductor of the New York Capitol Theatre Orchestra. But as greatly as his interpretative talents have matured since then, his early popular successes with Strauss waltzes seem to have left him with a blind spot toward the realization that there can be better ways of realizing their essential qualities. Here, as so often before, he cuts the scores, substitutes strings for the zither in *Tales from the Vienna Woods*, confuses vehemence with graceful stress and a lumbering swing for resilient rhythmic variety. What compounds these sins is the fact that the orchestra itself produces such enchanting sonorities that the present program is sure to be even more of a best seller than its interpretatively similar predecessors. This is a fine tape in every respect save one: its Strauss is not the Strauss I—and many other connoisseurs—know and love.

"The Exciting Terry Gibbs Big Band." Verve VSTC 264, 39 min., $7.95.

"Exciting is the right word, for the exuberant vibist-leader inspires his sixteen sidemen to performances which really swing with a fervor rare today. The Hollywood Summit Club audience for this vitally live concert sounds only mildly appreciative, but the players are intoxicated with their own skills and the exceptionally fine arrangements provided for the *Limerick Waltz, Main Stem, Day In Day Out*, and other apt vehicles. The brightly open recording is first-rate, too, but a couple of spill-over intrusions mar the notably quiet, preëcho-free processing.

"Gaîté Parisienne" and "Faust Ballet Music." Royal Opera House Orchestra (Covent Garden), Georg Solti, cond. London LCL 80081, 54 min., $7.95.

Sonically less razor-edged and thunderous than the recent stereo disc versions, the tape transfer of these melodramatically high-tensioned performances is far easier on one's ears, and now reveals enough piquancy and sweetness, to persuade me that the coarseness I criticized earlier may have been more the fault of the disc processing than of the musicians themselves. But interpretatively, of course, the *Faust* Ballet sounds as pretentious as ever and the scintillant Offenbach-Rosenthal score still emerges from Solti's pressure-cooking with all its humor and grace ruthlessly steamed out.

"Highlights Staged for Stereo" Sampler. Various Artists. Capitol ZT 1638, 31 min., $6.98.

These varied excerpts from Capitol's new "staged for stereo" series impress me even more than the few original disc releases I have heard. Some of the scorings are indeed overelaborate, but while the markedly stereoistic recording is no less vivid, it seems far more natural here, and is processed at more moderate modulation levels. Yet attractive as some of the typical West Coast entries are (particularly Bob Thompson's *It Happened in Monterrey* and *Istamboul*, Van Alexander's *Get Me to the Church on Time*, etc.), the more reverberant *When Your Lover Has Gone* and *Little White Gardenia* by Norrie Paramor's big British band sound even better, and the whole series is eclipsed by a "ringer"—the final *Carousel Waltz*, by the Sinfonia of London, which stems from an earlier "Musical Merry-Go-Round" program. Here the use of stereo motion is exploited more appropriately and dramatically than it ever has been elsewhere. But have your Dramamine pills handy!

"The Immortal Victor Herbert." Robert Shaw Chorale and Orchestra. RCA Victor FTC 2086, 47 min., $8.95.

I recommend this program especially to the minority of listeners who normally

find Herbert's music—as I do—pretty vapid. Our lukewarmness may have been due to the lack of color and textural interest in the original scorings: the full-blooded and intricate arrangements by Robert Russell Bennett accomplish wonders here! Tape sound is fine except for preëchoes.

"Join Bing in a Gang Song." Bing Crosby with Chorus and Orchestra, Jack Halloran, cond. Warner Bros. WSTC 1422, 39 min., $7.95.
My relish for Bing's distinctively individual contributions to the sing-along repertory has been expressed so enthusiastically in reviews of his earlier two releases that I hesitate to go on repeating it. No more need be said than that there are some fifty favorite songs here, that Bing and his gang are as informal and zestful as ever, and that the well-miked recording captures their infectious gusto to perfection.

"Moon River." Pete King Chorale and Orchestra. Kapp-Medallion MSC 47020, 34 min., $7.95.
Like Frank Chacksfield, Pete King is one of the rare purveyors of mood music who can be consistently relied upon both for sensitively tasteful performances and for beautifully atmospheric tonal coloring. Most of the materials here are lightweight, but the hit tunes (the title piece, *Ebb Tide, High on a Windy Hill, Beyond the Sea*, etc.) are freshly scored and warmly played and sung. And for extra measure, King includes three delectable revivals of even more lyrically appealing tunes: *Far Away, The Day the Snow Is Meltin'*, and *Willow Weep for Me*.

"Ports of Paradise." Orchestra and Chorus, Alfred Newman and Ken Darby, conds. Capitol ZT 1447, 39 min., $6.98.
Bereft of the Matson Line's 16-page, 4-color tourist-trap brochure which accompanied the original disc edition of nearly a year ago, this more-Hollywood-than-Polynesian travelogue loses its main distinction. Except in an effective *Enchanted Sea* and a couple of Mavis Rivers solos which are only so-so for her, the familiar, mostly Hawaiian pieces are languorously sentimentalized or synthetically exoticized. It must be conceded that extremely pure and bright stereoism makes the most of the luscious, however inane, sonics themselves.

"Something for Everybody." Elvis Presley with the Jordanaires and Orchestra. RCA Victor FTP 1084, 27 min., $7.95.
Everybody? Well, perhaps everybody who's wondered what's become of the "lurchin' urchin" since his graduation from Army service. He's still hard at it in a somewhat less cavernous echo chamber: belting out *Put the Blame on Me, I Slipped I Stumbled I Fell*, etc., in the "rhythm" half of this dual program; quavering emotionally in *Gently, Sentimental Me*, etc., in its "ballad" half. Raucously accompanied with a heavily pounding R.-&-R. beat, the star is as crude, mannered, and in his unique way as wonderful as ever. In short, this is sheer catnip for teen-agers, an inexplicable phenomenon for their elders.

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CIRCLE 33 ON READER-SERVICE CARD

High Fidelity Newsfronts

FM and Its Debt. An issue devoted in large measure to FM hardly would be complete without mention of Major Edwin Armstrong, inventor of FM and of multiplex, and a pioneer of high fidelity generally. Armstrong's career was an ironic mixture of brilliant technical successes paralleled by a series of administrative and financial frustrations, yet he left us a rich legacy of technical insight coupled with high aesthetic standards, which today have culminated in the burgeoning world of FM and multiplex stereo. It would, therefore, seem fitting that an entire industry which is based more or less on the tinkering and inventiveness of one sad genius should acknowledge its indebtedness by seeing to it that all is done to encourage future genius, inventiveness, and individuality. To the gentlemen of the NAB and of the FCC, meeting this month to examine their works and their contributions to American life, we respectfully commend these remarks.

Sea-Going Stereo. The new luxury liner, *S.S. France*, boasts an elaborate audio-visual system covering all parts of the ship with facilities for television, cinema, intercommunications, and its own "concert network" which provides recorded music for passengers. Some 1,500 Norelco speakers are deployed, of which nineteen serve for stereo in the ship's theatre. Stereo also is heard in the ship's chapel, in the de luxe lounges, and in the first-class and tourist-class music rooms. Scattered about the ship are several microphones which connect into a central control room. A few dozen tape recorders, record players, receivers, amplifiers, projectors, and the like all are aboard this floating sound stage. We are hoping for an invitation to sail with the *S.S. France*, so that we can do a "tested at sea" report on its equipment. Of course, if Alec Guiness gets there first and does a new movie in which some character makes a hopeless interchannel mess of it all, we may never really know.

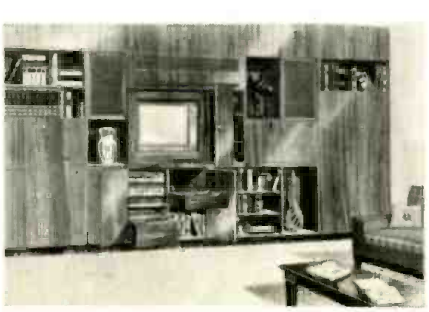
Advertising Code. A major step toward clearing the air surrounding the promotion of electrical "home entertainment" equipment was taken recently with the publication of "Recommended Advertising Practices" by the Consumer Products Division of the Electronic Industries Association. The new advertising code does not specify high-fidelity components as such, but rather broadly refers to "FM stereo or multiplex radio receivers, stereo phonographs, and color television." The code hits at misleading pricing, bait advertising, and phony product claims. Among the recommended practices are these:

1. When price reductions are advertised, the advertiser should have recently sold the item at a higher price in the regular course of business.
2. Models to which advertised prices apply should be identified by number.
3. No product should be advertised for sale which is not being displayed by the advertiser or available for prompt delivery.
4. Advertisers should be able to support product claims by demonstration or creditable data.

For reasons that are beyond our understanding, the EIA—in announcing the new code—expressed its gratitude to "our friends in the American Home Laundry Manufacturers Association for permitting us to use some of their ideas in the preparation of this booklet." We suppose the relation has to do with the new spirit of everything coming out in the wash—like perhaps certain fabricoid portable record players no longer being advertised as "high fidelity."

Literature, Free and Otherwise. Norelco tape recorders and loudspeakers are described in an attractive 8-page catalogue available from Norelco dealers, or from North American Philips Co., Inc., High Fidelity Products Div., 230 Duffy Ave., Hicksville, Long Island, N. Y.

Detailed plans for a built-in music and storage wall are the highlight of a new booklet issued by Allied Radio, which also offers advice on installations, extension speakers, and accessories. Designated No. 39 K 241, it is available for ten cents from Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.



Allied's new music wall.

Fisher has issued a 36-page booklet describing this company's complete line of components, including a new record player which flips a disc to play both sides automatically. Also found in "The Fisher Handbook" is an explanation of stereo, and photos of handsome installations. Another booklet by Fisher, "FM Stereo Multiplex," explains the new form of twin-channel broadcasting. Both publications are free on request to Fisher Radio Corp., 21-21 Forty-Fourth Drive, Long Island City 1, N. Y.

Two new booklets have been announced by Scott. A kit brochure describes this company's line of build-it-yourself tuners and amplifiers, while the "Guide to Custom Stereo" contains twenty colorful pages explaining stereo, the use of components, and a wealth of pictured installations. Both booklets are available on request to H. H. Scott, Inc., Department P, 111 Powder Mill Road, Maynard, Mass.

Stereo components with space-minded names ("Arcturus" amplifier; "Sirius" tuner) are described in a new brochure from Grommes. Photos and technical specifications are included in the folder which may be obtained from Grommes, Division of Precision Electronics, Inc., 9101 King Ave., Franklin Park, Ill.

Sound Advice. A man buying a tape recorder, says the National Better Business Bureau (which apparently is interested in *better* business as well as in better *business*), should get two demonstrations from his dealer. One would be to help decide which model to buy; the other, to teach him how to use it *before* he takes it home. We join with the Magnetic Recording Industry Association in heartily seconding this advice, and would add that it might be followed with respect to the sale of all types of audio components. According to the NBBB, customer dissatisfaction with such equipment often is due to lack of knowledge and understanding of how it works, rather than an inherent fault of the unit itself. Of course, this generalization could not be true in all instances—but the need for servicing of equipment really cannot be determined until it is definitely known that the equipment has been put through its paces by someone who knows how it should work.

THE CZECH PHILHARMONIC

Continued from page 39

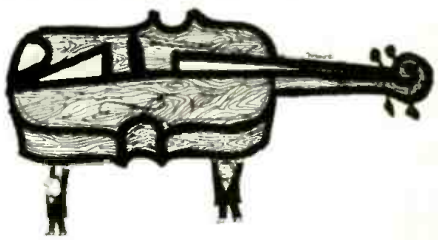
presents other orchestras, not only from Czechoslovakia but from Eastern and Western Europe.

The Prague Spring and the Warsaw Autumn are the only two East European festivals that can be mentioned in the same breath with the more famous ones of Western Europe; and since Warsaw presents contemporary music exclusively, this leaves the Prague Spring a special niche all its own. Reading its annual program brochure, with its intermingled constellations of music's greatest names of all nationalities, one has the feeling that for a blessed moment the Iron Curtain and the international tensions allied with it have ceased to exist. Here you find such names as Munch, Scherchen, Cluytens, Markevitch, Szell, Sawallisch, and Stokowski (not to mention, say, Fournier, Katchen, and Fischer-Dieskau) cheek by jowl with Mravinsky, Rowicki, Ferencsik, Kondrashin, Georgescu, Silvestri, and Ivanov, plus of course Richter, Gilels, Oistrakh, Rostropovich, Kogan. . . . It was in Prague, for instance, that I first heard Richter, a number of years before his name was familiar in the West even among musicians. It has long been my feeling that only ignorance prevents American tourists from flocking to the Prague Spring (and the Warsaw Autumn) just as they do to Edinburgh and Salzburg. The city itself, a baroque gem undamaged by the war, lies conveniently midway between Berlin and Vienna, and has direct train and plane connections to almost every West European capital. A visa for the festival is yours for the asking, with fine hotels and excellent food at considerably below Western prices. In my own opinion, both the Prague Spring and the Warsaw Autumn belong to the most inviting of the relatively undiscovered attractions of Mitteleuropa.

Although the Czech Philharmonic has a long and distinguished recording history, its discs suffered from the country's general postwar isolation from Western technical advancements. It has begun to overcome this disadvantage, however. Anyone who knew the Soviet sector of Berlin during the late '40s and early '50s will remember how the Czech recordings available there put the Soviet and East German product even then completely to shame. Since that time, Soviet and East German LPs have improved vastly, but the Czechs, always a nation very advanced technically, have maintained their lead, becoming the first East European country to put stereophonic discs on the market. These are not yet up to the sonic standard of American or West European recordings, but the Czechs are working with their characteristic industriousness to close the gap.

When the present government took over after the war, the Czech Philharmonic became, of course, a state enterprise, and its members today work under the aegis of the Ministry of Culture. The organization translates its name officially as Czech Philharmonic, but actually Philharmonia would be more accurate. The Czech Philharmonia in this sense embraces not only the orchestra but the Czech Choral Society, Kühn's Youth Choir, the Smetana Quartet, the Czech Nonet, and three of Czechoslovakia's most distinguished soloists: violinist Alexander Plocek and pianists Josef Páleníček and Jan Panenka. All the performers get regular salaries twelve months of the year, and of course pensions when they retire. This unitary association with one another has produced a strong *esprit de corps* which expresses itself in a variety of ways. All orchestra men, regardless of nationality, cannot seem to help being characters, and naturally the Czech musicians have their own particular attributes. Probably only among Russians will you find as high a percentage of chess players. The Czech Philharmonic has its own photographic staff right in the orchestra: several unusually gifted players take care of shooting, developing, printing, and distributing the orchestra's publicity pictures. But one adjunct of the Czech Philharmonic, unique as far as I know, would surely give sedentary American musicians the heebie jeebies; eleven husky members of the Czech Philharmonic have formed their own soccer team. Karel Ančerl admits with a smile that they are "not very good," but even so, how many of the world's orchestras can claim anything similar?

A few years ago, when the influence of Senator Joseph McCarthy had reduced official Washington to a mass of quivering jelly, a planned tour of the United States by the Czech Philharmonic struck a snag on the matter of their being fingerprinted before they could enter the country. Now, Europeans associate fingerprinting only with criminality; the Czech government said indignantly that it would not submit its Philharmonic to what it regarded as a demeaning procedure, and refused to be placated by Washington officials' embarrassed mumblings that they were not treating the Czechs in any nastier fashion than they did all other foreigners. Of later years Washington has found out how to handle such matters more tactfully and efficiently—witness visits from the Moiseyev Dancers, Sviatoslav Richter, the Warsaw Philharmonic, and so on. By now, surely enough time has passed to allow the Czechs to forget that *faux pas* and reconsider. Since the war, the Czech Philharmonic has toured France, Switzerland, Poland, both East and West Germany, Rumania, Yugoslavia, England, Hungary, Austria, Holland, the Soviet Union, Belgium, and Italy. Americans ought to make their acquaintance soon, for spoiled though American audiences are, until they hear the Czech Philharmonic they have one of the world's great orchestras in store for them.



MEMORIES OF KREISLER

Continued from page 41

and also K. 216, for which he had an especial affection! Sins of omission on the part of the recording industry are indeed partly responsible for the somewhat distorted Kreisler image in America. There was no valid reason for failing to record such inimitable Kreisler performances as the Handel D major or A major sonatas, the Tartini-Kreisler *Devil's Trill* Sonata, the Elgar Violin Concerto, and the K. 216 and K. 219 Concertos of Mozart.

It may come as a surprise to some that as early as 1901 Kreisler "indulged" in the musicianly luxury of trio appearances with Jean Gérardy with his pianist and later with Gérardy and Josef Hofmann, "giving concerts to a handful" as he later reminisced. Kreisler's substituting for Franz Kneisel as primarius of the Kneisel Quartet in 1917 is also indicative of the point I am trying to make as to the incomplete view we have of Kreisler. And who but a dedicated lover of Schubert would have chosen the intimately lovely Duo in A major for one of his three recordings with Rachmaninoff? The *Kreutzer*, the César Franck, the Brahms D minor would have been a more obvious (and to the recording company more profitable) choice.

When I played the then new Dohnányi Concerto under Fritz Reiner in Berlin (I believe in 1921), Kreisler honored me by attending. His appreciation (with some reservations!) of Prokofiev's First Violin Concerto, about which we talked at length during an ocean crossing, also speaks for an awareness of contemporary music of which his "tour" programs give little indication. It was after this Dohnányi performance in Berlin, by the way, that Kreisler had the generosity to bring news of my emergence in Europe to the notice of the American press. (This was some three or four years before Stokowski invited me to make my debut under his direction in December 1925.) It is evident that this accolade had important bearings on my subsequent career, and I was and am particularly grateful for the unobtrusive way in which Kreisler managed this gracious act.

These random jottings are not my leave-taking of the incomparable Fritz Kreisler. I silently did this when I listened to him for the last time, at a rehearsal with Donald Voorhis for a "Telephone Hour" broadcast in the late 1940s. And I once again said goodby to him in the mid-1950s when I looked through stacks of old scratched 78s in most unlikely-looking junk shops, always with the thought in the back of my mind of finding some Kreisler treasures. On one particular foray in Boston I carried back to my hotel a whole boxful of ten-inch records, among them the first Kreisler recording ever issued by Victor—*Old Folks at Home*, No. 64130. True, they were in a pitiful condition, most of them, but the old Kreisler magic shone right through all these maltreated grooves and they will help me relive moments that only his genius could give.

GIACOMO MEYERBEER

Continued from page 46

moderation were without parallel in musical history and perhaps more than anything else have misled posterity about Meyerbeer's true quality as a composer. He spent his money generously on music and musicians, and he had plenty of money to spend; and he was as liberal with his ideas as with the fortune he inherited. It needed only the smallest hint from the inventor of the roller skate, who was at that time enjoying a tremendous success in Paris with nightly demonstrations of his invention, for Meyerbeer to decide at once to cash in on the vogue by inserting the famous Skating Ballet as a last minute addition to *Le Prophète*, which was already in rehearsal.

Owing to its largely academic origin, much of the spluttering indignation to which Meyerbeer has been subjected since his death has been caused by what is contemptuously called his "theatrical" approach to music. What is meant—and apparently is not considered an asset to a composer working in the opera house—is that he had a sense of the theatre. It is true that Meyerbeer's whole preoccupation was with Theatre with a capital T—with theatrical situations and contrasts, theatrical machinery and effects, with theatrical color and atmosphere created by an original and highly imaginative use of the orchestra for which many later composers have had reason to be grateful. But that Meyerbeer achieved what he set out to do in the opera house was not merely thanks to competent machinists and stage directors. The Paris audiences of the time were not made up of unsophisticated yokels who had come to town to gawp at the fireworks. They liked Meyerbeer's music, the way he wrote for the accomplished singers of the day, his ensembles, his dramatic use of choral unisons, things like the duet in Act IV of *Les Huguenots*, which Shaw at one time regarded as "the most exciting situation in lyric drama." They were hearing things that were to have a lasting effect on the future of opera itself.

In 1962, when we can look back with some pride on a decade that has produced a steadily increasing breed of singers able and willing to apply themselves to the special demands of style and technique called for by the *bel canto* operas of Rossini, Bellini, and Donizetti, there is no earthly reason why Meyerbeer should not benefit as well. There are seven star parts in *Les Huguenots* and every one of their protagonists is expected to be able to trill for at least a couple of bars—bass, baritone, and tenor included. *La Traviata* calls for one soprano who is expected to be able to trill. The fact that nine out of ten Violettas can do nothing of the sort has never prevented Verdi's opera from being widely performed, but then everybody knows the score of *La Traviata* and what it involves. On the other hand so few people know any Meyerbeer scores that the general idea of what is involved is extremely hazy even in the best professional circles. Meyerbeer is, in other words, very much a hearsay composer; just as his musical and artistic shortcomings are exaggerated by critics repeating what their predecessors have said, so the technical difficulties of performing his operas are exaggerated by people who assume they are insuperable because they do not look at a Meyerbeer score to find out the facts.

The question of the length of Meyerbeer's operas is a formidable one, of course, but not insoluble. In Berlin they produced a magnificent *Huguenots* in 1931 when, with clever cutting, they not only retained all the best, essential Meyerbeer and kept the running time within tolerable bounds, but in the process heightened the dramatic tension of a score which in its original state was bogged down with irrelevances. That Berlin production of *Les Huguenots* might have begun a great Meyerbeer revival which, like the Verdi revival in Germany at the same time, might have lasted to this day. But the Nazis came to power too soon, Meyerbeer (a Jew) was put on the *verboten* list, and all hopes were abandoned of performing a newly thought-out version of his last work, *L'Africaine*—an opera of great beauty which I remember from a rare performance in Vienna in the early '20s.

Perhaps those who still have a sneaking regard for Meyerbeer, and hope that this season's revivals of his operas may lead to their permanent return to the repertoire, will be encouraged by Verdi's words on the composer when he died in 1864. They are words clearly spoken on reasoned reflection, for during Meyerbeer's lifetime Verdi too had had hard things to say about him. He admitted, for instance, that he had signed his contract with the Paris Opéra for *Les Vêpres siciliennes* largely to "displease" the composer variously referred to by Verdi's wife as "the mummy" and "the Wandering Jew"; he had dismissed *Les Huguenots* contemptuously with "*qual strimpellamento!*" ("what a strumming!"). But such things seem usually to have been said mainly in moments of frustrated personal resentment of his fellow-writer's popularity. There is certainly no hint of them in Verdi's final assessment of Meyerbeer:

"The blend of fantasy and reality in *Robert le Diable* is admirable, the sort of reality Shakespeare intended and which is found particularly in the character of Bertram, whose diabolical wickedness is tempered by a passionate tenderness. . . . In *Le Prophète* the dramatic strength is unique—greater perhaps than in *Robert* or the *Huguenots*, especially in the beautiful scene in the fourth act when the mother of John of Leyden, hailed as king and prophet, is forced to deny that he is her son. . . . And *Les Huguenots*? Some say the libretto is badly written. But what does it matter? Even in the libretto there is true theatre. And in the last act, which they usually cut or don't understand, there is true theatre too. The third and fourth acts are stupendous. . . .

"*C'è vero teatro* . . . ." said Verdi. "There is true theatre. . . ." Somehow I feel he should know.

AN INCREDIBLE DIVERSITY

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festival tapes after just one playing—but listeners everywhere are grateful to have at least that one chance to hear them.

The torrent of festival tapes is only one aspect of BFA's operation. Ten different overseas press reviews are available, and such series as "Portrait of a City," "Panorama of the Lively Arts," "International Science & Technology Report." The BFA thus provides hundreds of domestic FM stations with otherwise unobtainable material.

Other distribution services aid in keeping the bubbling excitement of FM alive. The British Broadcasting Corporation handles its own distribution, offering discs and tapes of its celebrated Third Programme to American stations. The UN, through various suborganizations, distributes a considerable amount of discussion programming, carried chiefly by educational FM stations. And on a local scale a myriad of exchange projects hop back and forth between stations—for instance, the production of Greek tragedies by WUOM, the FM station of the University of Michigan, made available for rebroadcast by other FM stations.

The university FM stations form a separate and important broadcasting group. These are largely student-managed operations, with all the expected occasional amateurishness of engineering and announcing. But, surprisingly, the level of attainment of these stations often runs high, approaching professional standards. A student announcer may not have a professional's honeyed voice, but his special knowledge of music can get him over such pronunciation pitfalls as "Mstislav Rostropovich" and *Die Entführung aus dem Serail* without a snag. And, while some of the campus stations have pipsqueak transmitters barely able to get the signal past the dormitories, others, such as Fordham's WFUV and Columbia's WKCR, have powerful equipment enabling them to function on an equal footing with professional FM outlets.

An offshoot of the FM boom has been the proliferation of subscription-sold program guides. This is nothing new in New York, where for many years both WQXR and the municipally owned WNYC sold booklets listing their programs a month or two in advance. Today, nearly every FM station has its own program guide, and there is a host of commercially published program guide magazines covering whole cities and featuring articles and record reviews as well as program listings.

Worth special comment is the monthly magazine called *WFMT Perspective*, the program guide of one of Chicago's most distinguished FM stations. This big (88 pages), expensive ($5.00 for 12 issues) periodical not only gives WFMT's monthly programs in detail, including the catalogue numbers of all records played, but contains a complete listing of concerts, films, art exhibitions, and

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ANTENNAS FOR FM

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flat terrain between it and the transmitter, ideal atmospheric conditions, and —of course— an extremely directional and high gain antenna mounted as high as possible. Such an antenna would be a Yagi type with about ten elements. To get as much signal as possible, connect two Yagis together, one above the other. This is called "stacking" and results in about 40% more signal than is obtained with a single antenna. This signal may now be further increased by an antenna-mounted booster amplifier which will amplify the signal before it picks up noise on its way down to the tuner. To receive FM stereo broadcasts at great distances from the station, every one of these devices may be required.

Which is to be preferred—one ten-element Yagi or two stacked six-element Yagis?

That depends on the particular antenna used, the requirements of the location, and the individual's own needs. First, a ten- (or more) element Yagi ordinarily is more directional than one or two stacked six-element antennas. To get a distant station and cut down interference from a nearby station on the same or close frequency, a ten-element antenna would then be a good choice—perhaps with an antenna-mounted booster for gain. If, however, interference is not a problem, but as much gain as possible is wanted to pull in a very distant station, then get two six-element Yagis and stack them. As for a ten-element antenna versus a six-element Yagi with a booster, the former is preferable because its cost is lower, and the attempt should always be made to get as much signal as possible with the antenna before using a booster.

Why is this so? Are there drawbacks to using a booster?

Under certain conditions, a booster will not appreciably improve reception, and may even degrade it. If the tuner itself has adequate sensitivity and gain and the only limiting factor in reception is a poor signal-to-noise ration, then a booster will do no good, since it will amplify the noise as well as the signal. On the other hand, if the tuner's own sensitivity is not the highest, and therefore the receiving of signals becomes a function of RF gain rather than of improving the signal-to-noise ratio, then the booster will definitely help.

If a multi-element Yagi seems necessary for a given set of circumstances, what is involved in choosing one and installing it?

For most locations no farther than sixty miles from the desired FM station, a wideband, six-element Yagi is a good choice. At greater distances, a higher gain antenna (or two stacked six-element antennas) will probably be required. Most six-element Yagis cost about $25, while ten-element models are about $35.

Additionally, the following items will be required: a ten-foot (or higher) mast and the assorted hardware for mounting it on the rooftop or strapping it to a chimney; an electric rotator to turn the antenna to the direction of the station being received; a booster, if additional gain is required; a lightning arrester and ground rod.

The antenna with its short mast is inserted into the housing of the rotator's motor unit, which in turn is affixed atop the tall mast. A direction-indicating control unit, placed near the tuner but wired to the motor unit, is used to activate the rotator which turns the antenna. Tuning in a station then becomes a matter of using two controls—the tuner's own station knob and the rotator's control. Rotators cost between $25 and $35, depending on the degree of automation of the control unit. Boosters run from $10 to about $20.

The lightning arrester is affixed to the downlead from the antenna, near to the spot where it enters the house. The arrester also should be connected, by means of heavy wire, to a ground rod. The downlead from the antenna should be a good grade of 300-ohm twinlead, and should run vertically as much as possible to reduce noise pickup. Stand-off insulators are used to secure the downlead while keeping it from rubbing against the side of the building. The mast atop the roof should be guyed to prevent excessive sway in high winds. Installation is best left to an experienced professional.

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other events of cultural interest in Chicago, in addition to several articles of intrinsic importance. A recent issue featured a Chagall stained-glass window on the cover, and articles on Gogol, Chagall, Edward Albee, and Samuel Beckett.

All this welter of cultural activity adds up to a dazzling renaissance for radio. During AM's most flourishing days, twenty years ago, culture was represented by a few bigtime network efforts—Texaco's Saturday matinee Metropolitan Opera broadcasts, the Sunday afternoon broadcasts of the New York Philharmonic, the NBC Symphony under Toscanini—and by a few scattered non-network "good-music" stations like WQXR. Serious discussion on AM radio was apt to be of the earnest middlebrow variety, and the broadcast signal cut off somewhere in the 7,000-cycle range.

The Metropolitan Opera, the Philharmonic broadcasts, and WQXR are all still with us today, and thriving. But joining them is a bewildering multiplicity of new broadcasters with new philosophies. The cautious doses of Beethoven and Puccini we used to get are supplemented now with wholesale lots of Stockhausen, Berlioz, Gesualdo, and little-known Haydn and Handel. Panel discussions on the high cost of living have been shoved aside to make way for analyses of homosexuality, Oriental philosophy, the House Committee on Un-American Affairs, and group psychotherapy.

The new medium still has its growing pains. Some of the smaller stations suffer transmission breakdowns at embarrassing moments. Callow announcers bungle the pronunciation of any name more complex than Schubert or Bach. Station breaks sometimes get jammed in every hour on the hour, and on the half-hour too. Overeager station owners go on temporary binges of commercial-selling before being reminded of their responsibilities by irate listeners.

These things are to be suffered with patience, for they will pass. FM broadcasting itself, though, will not. Congressmen may have talked, in 1955, of casually shifting the FM band elsewhere to make room for new TV stations, but such a move is inconceivable today. FM is a permanent feature of American broadcasting.

It is a minority medium, and will always remain so. In broadcast range it runs from general interest to "narrowcasting" at its most austere. It seems likely that this pattern will continue, some stations specializing in Mantovani and others in Monteverdi. The continuing boom in good-quality FM receivers, however, and the spread of serious FM programming to all parts of the country, lead bemused observers to speculate on whether we have here a cultural revolution. The improbable success of FM programming is, in the words of critic John Crosby, "a success story for the public, which is supposed to have such terrible taste."

FM STEREO

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with an existing tuner that has been converted to stereo by the addition of a multiplex adapter.

With either receiving system, of course, the listener always has the option of choosing between monophonic or stereo reception. For this choice, a new switch control, or an additional setting on a familiar control, is provided on the tuner or adapter. Another control appearing on some stereo FM equipment is a noise filter, which may be used to reduce some of the background transmission noise but which invariably also reduces high frequency response. Under good reception conditions, it should not be used. Other than the use of these controls, there is nothing new or unfamiliar in tuning in a stereo FM program. The tuning dial is set to the station desired, and the usual adjustments (channel balance, volume, and the like) made for any stereo program source are then made on the amplifier.

Adapters and Adaptability

Adapters include those intended for use with specific tuners, as well as those (the so-called universal adapters) offered for use with a wider choice of tuners. Virtually all tuners made in the past three or four years come equipped with a "multiplex output" jack. The universal adapter, then, must be capable of handling the wide range of signal levels available from the multiplex jacks of different models of tuners, and the prospective buyer should be sure that the available signal from the tuner matches the sensitivity level of the adapter. Thus, a tuner which supplies a signal of, say, 0.5 volts at its multiplex output should not be connected to an adapter which requires 0.75 volts for correct operation. An adapter of at least 0.5 volts sensitivity, and preferably one with a sensitivity figure of half the available signal, say 0.25 volts, would be much more desirable here.

In any case, however, the question remains of the older tuner which lacks a multiplex output jack—one bought perhaps six years ago or more. A service technician can wire a suitable jack into such a tuner for a nominal cost, but whether any adapter will enable such a tuner to provide acceptable stereo (notwithstanding the fact that it may furnish excellent mono reception) is doubtful. Owners of such tuners who do not care to invest in a new model should query the manufacturer, or get an adapter on a try-and-return basis, or both.

To date, there is insufficient data to enable us to state categorically which of the three basic types of adapters, or multiplex circuitry, works best—or, indeed, if any one type could be said to "work best." Some of the costlier models we have thus far tested, such as the adapters and the new stereo tuners by Scott, Fisher, and Sherwood, are of the "time-switching" variety. The adapters by Pilot and Harman-Kardon, including the Citation line, are mainly "envelope

detection" types with variations. The matrix circuitry appears, so far, to be less expensive; it is the type used in at least two adapter kits—the EICO and the Heath—as well as in a low-priced factory-wired model by DeWald. All of these work satisfactorily to some degree, when mated to suitable tuners.

A tentative conclusion at this writing is that the edge of "universality," in terms of mating with a variety of existing tuners, goes to the time-switching models, but this conclusion does not necessarily imply that other types of multiplex circuitry will not work as well, or better, with a specific make of tuner. At the present time, a general rule for FM buyers would be to get a tuner with multiplex already built-in, or—if one's present tuner is of recent "wideband" design—to buy the adapter offered by the same manufacturer. The venturesome who can't wait for such an adapter (some tuner manufacturers have yet to be heard from) might chance it with one of the "universal" adapters, keeping in mind that the many variable factors which govern any FM reception can become downright pesky for FM stereo.

Among these variables are: the quality of the program source used by a broadcaster and the station's ability to put it on the air; the strength and lack of distortion of the transmitted signal; the distance, the terrain, and the obstructions between transmitter and receiver; and local receiving conditions. In the last-named category, a critical item is the antenna used (for a discussion of which see this issue, p. 54). Beyond these factors, of course, are those involving the receiving equipment itself: its alignment, noise-rejection ability, sensitivity, frequency response, distortion, and the like.

Obviously, neither the listener nor the FM manufacturer has control over some of these factors. It is not unknown in weak signal areas, for instance, even with the best available equipment in use, for a passing aircraft neatly to reverse channels during stereo reception. The chance for such mishaps, or at least their audible effects, can be lessened by a collective tightening up of loose ends all along the chain, from studio to living room. Alternately, one can change living quarters for a spot closer to a good FM station—or wish, pray, demand, or put up the money for a new local FM station, since the closer the station, the stronger the signal, and thus the less the need for fussing at the receiving end. For all this, it is no wonder that city and close suburban dwellers report consistently better FM stereo reception than do their country cousins. Hopefully, the margin of difference will lessen as time goes by. FM stereo, while prodigious, is still in its infancy. With continuing improvements in program material and transmitting techniques, an increased awareness of the need for suitable receiving antennas, and the inevitable upgrading of equipment that is the stock in trade of the high-fidelity industry, FM stereo broadcasts will probably soon be heard in the same sonic splendor that characterizes the best disc and tape reproduction.

ADVERTISING INDEX

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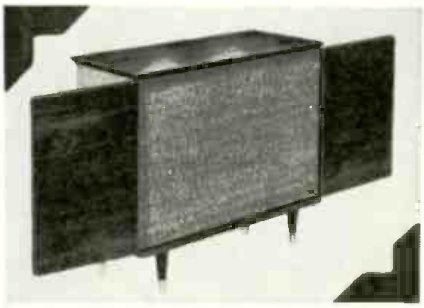
Write for University's "Informal Guide to Component High Fidelity," Desk P-5, University Loudspeakers, Inc., White Plains, New York.



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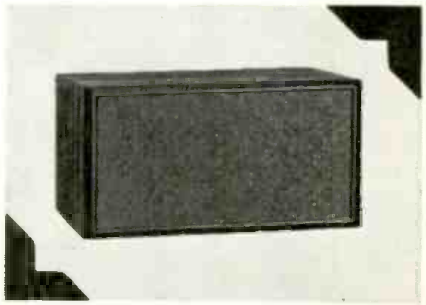

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