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Record preview:  
exclusive listing of  
new fall releases



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 s anyone who loves  
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 tuner of radar-like  
 onally powerful stereo  
 ) and a complete  
 the 700-T is equal to  
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transistors, including  
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dedicated in performance, the new 700-T is  
 truly modest in cost. Only \$499.50.\*  
 Fisher reliability and solid status included.

Technical Specifications

A. Amplifier Section

Music Power (IHF)	
4 ohms	120 watts
8 ohms	90 watts
Harmonic Distortion (1 kHz)	
At rated output	0.8%
3 db below rated output	0.3%
IM Distortion (60:7000/4:1)	
At rated output	0.8%
3 db below rated output	0.3%
Frequency Response	
Amplifier	10-70,000 Hz+0, -1 db
Hum and Noise	
Volume Control (min.)	-80 db
Phono Input (6 mV ref.)	-55 db
Aux. Input (400 mV ref.)	-65 db

Input Sensitivities

(at 1 kHz, for rated power at 4 ohms)	
Phono (low)	3.5 mV
Phono (high)	10 mV
Tape Head	2.5 mV
Auxiliary (low)	200 mV
(high)	400 mV

B. Tuner Section

Usable Sensitivity (IHF)	1.8 $\mu$ V
Harmonic Distortion	
(100% mod. and 400 Hz)	0.4%
Stereo Separation (400 Hz)	40 db
Signal-to-Noise Ratio	
(100% mod.)	70 db
Selectivity (alternate channel)	50 db
Capture ratio (at 1 mV)	2.0 db
Spurious resp. rej. (100 M Hz)	90 db

# The Fisher 700-T



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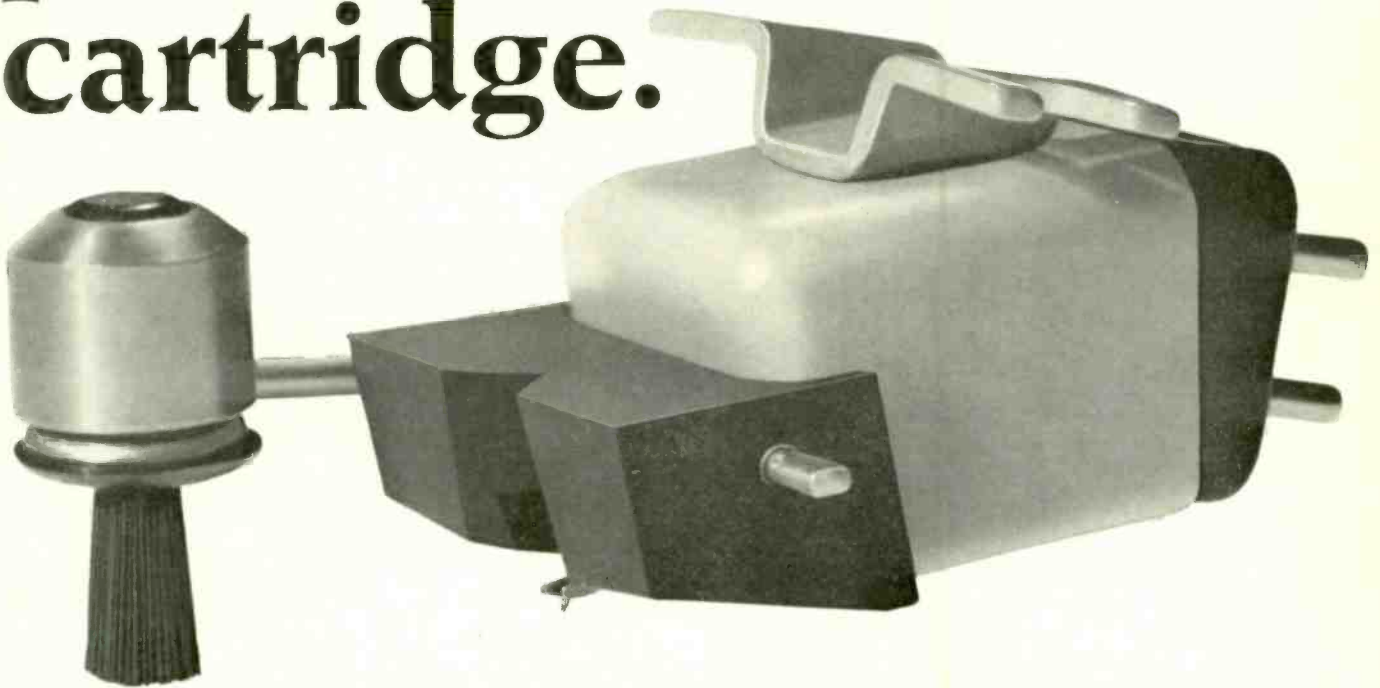
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**Fisher:**



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That's *total* performance. Clean records for clean sound.

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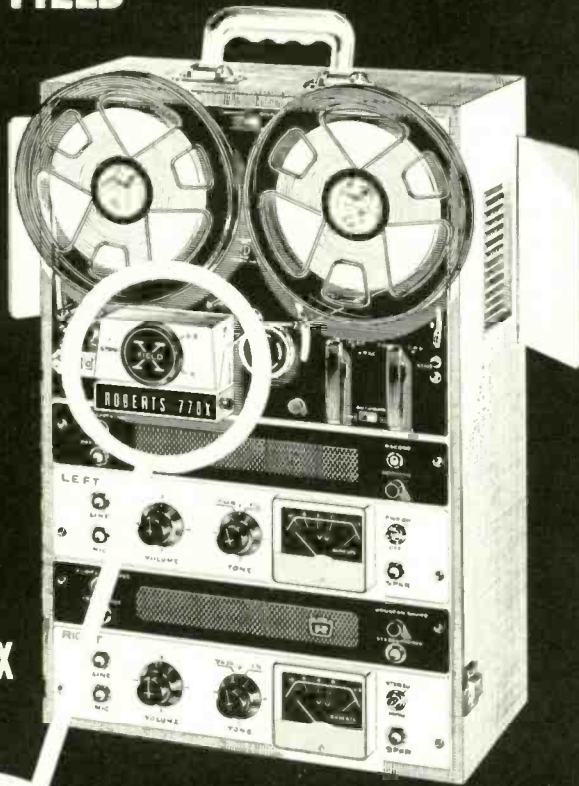
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**CROSS  FIELD**

**STEREO**


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
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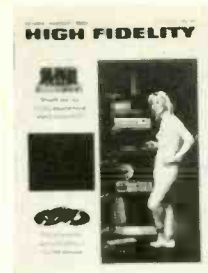
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CIRCLE 70 ON READER-SERVICE CARD



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CIRCLE 69 ON READER SERVICE CARD





When tracking at 0.5 gram with the Dual 1019, and without Tracking-Balance Control, the Skate-O-Meter registers 60 milligrams of excessive tracking force against the inner groove wall, and, consequently, 60 milligrams insufficient force against outer groove wall.



With Tracking-Balance Control applied for 0.5 gram tracking, Skate-O-Meter registers 0, showing stylus now restored to center of groove and tracking with equal force on each wall.



# Dual created the Skate-O-Meter to show exactly what happens to the stylus when tracking stereo records. It tells a lot about anti-skating.

## It tells even more about Dual.

Dual's Skate-O-Meter is a precision test instrument. We use it on every Dual 1019 to detect and correct any deviation of the stylus from perfect balance in the stereo groove.

The Dual 1019 was designed in every aspect for 0.5 gram tracking. This dictated that the bearings in the tonearm pivot had to be well nigh friction-free. (The friction is actually under 0.04 gram.) This added a new dimension to an old problem.

Whenever tonearm bearing friction is less than 12% of tracking force, any stylus mounted in an angled tonearm head tends to run toward the center of the record. This is caused by friction between stylus and rotating record, and deflects the stylus against the inner groove wall and away from the outer wall. And this is what skating is all about.

### How serious is skating?

Every audio expert agrees that skating is undesirable because it introduces distortions, among other problems. Yet some tend to minimize skating as a problem because the distortions aren't always audible on normal program material.

Thus, some feel that any attempt to eliminate skating is carrying precision too far. But to Dual, it seems clear that the sole responsibility of the turntable manufacturer is to provide the best possible tracking conditions for the stylus. In this case, to eliminate the undesirable effects of skating by restoring the balance of the stylus in the groove. This is

exactly what the Tracking-Balance Control of the 1019 accomplishes.

### How Tracking-Balance Control works

A precisely calibrated counterforce to skating is applied around the pivot of the tonearm . . . parallel to the skating force, but in exactly the opposite direction. Since skating force varies with stylus radius as well as tracking force, Tracking-Balance is applied in a continuously variable range from 0 grams up.

Tracking-Balance Control is applied by turning continuously variable direct-reading dial that is calibrated to match tracking force dial.



Yet, all you have to do to bring all of these interrelated forces under control is to dial a precalibrated number. This simple, foolproof and utterly precise solution to a complex problem is, perhaps, Dual's most impressive achievement of all.

### Why the Skate-O-Meter?

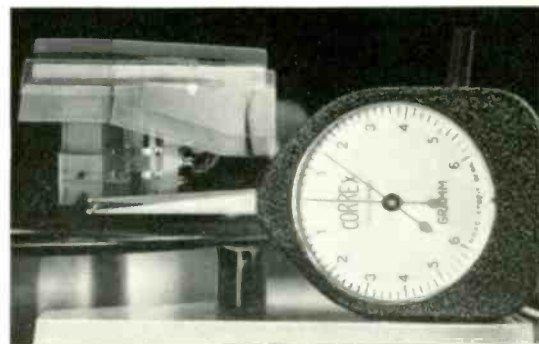
Until Dual invented the Skate-O-Meter as a production tool for quality control, no existing test instrument could meet the precision of the 1019 tonearm on its own terms. Such as making sure that its bearing friction was indeed under 0.04 gram, that it would skate when tracking as low as 0.5 gram, and that Tracking-Balance Control is absolutely accurate.

The Skate-O-Meter tests all this—and more—on any stereo record, with the sides of the stylus tracing the walls of the groove. (A grooveless record, though a simple demonstration device, obviously cannot present these actual playback conditions.)

### Was all this worth the trouble?

Every independent test report on the 1019 has confirmed that Tracking-Balance Control works exactly as claimed: it eliminates all distortions resulting from skating because it eliminates skating. And since eliminating distortion

is what high fidelity is all about, Dual doesn't mind being regarded as striving for more perfection than necessary.



### Cue-Control also tells you a lot about Dual

When you flick the Cue-Control lever, the tonearm floats down so slowly (3/16" per second) that you might lose patience. But the stylus and your record appreciate that gentle touch. As shown above, with tracking force set for 1½ grams, the force exerted upon contact doesn't exceed 1½ grams by a split hair.

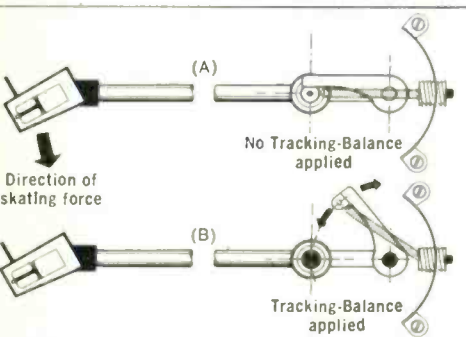
### So does the rotating single play spindle

"All" it does is go around with the record, just as on the most expensive manual-only turntables, but on no other automatic. By eliminating potential motion or potential friction between record and spindle, it improves wow, flutter and rumble a bit over the 1009. Not a great deal. There just isn't too much room for improvement on the 1009.



### But nothing tells you as much as

a visit to your franchised United Audio dealer. That's where you'll learn exactly how Dual's total precision achieves its total performance superiority. Scrupulous attention to every detail tells you why every major high fidelity authority acclaims the Dual 1019 as the finest record playing instrument of all time. And why so many of them have long since purchased the 1019 for their own systems . . . personal and professional.



How Tracking-Balance Control is applied within the tonearm system of the Dual 1019. (A) No Tracking-Balance Control applied. (B) Tracking-Balance Control applied by special nonfatiguing spring when actuated by direct-dial ring. As tonearm moves toward center of record during play, changing angle of spring changes its pull so that Tracking-Balance Control remains constant through entire area of tonearm travel.



Dual 1019 Auto/Professional Turntable \$129.50

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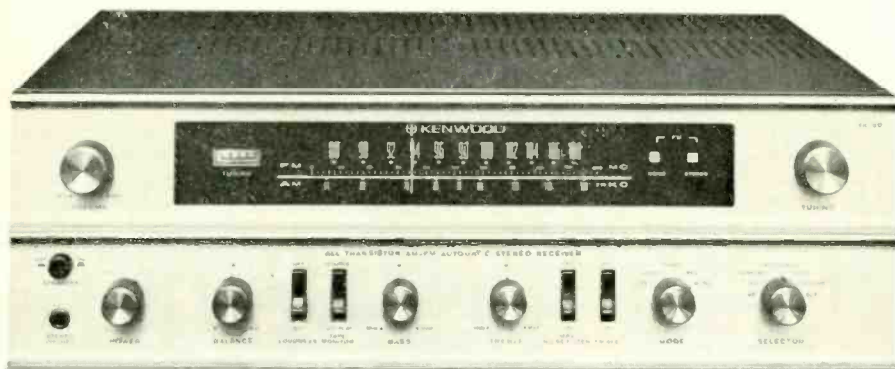
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listen!



compare!



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CIRCLE 48 ON READER-SERVICE CARD



#### Communications Malaise

SIR:

Bravo for your article "The FCC Lowers the Boom" ["News and Views," HIGH FIDELITY, July 1966]. I want to commend you on the constructive inference you draw—in my opinion, enforcement of the separate programming edict is long overdue. It's a subject that merits an even longer and more critical article.

As a veteran of over twenty years in commercial radio, I have long felt that the industry needs a sharp going over from critics who are qualified to judge its artistic merits. While radio and television stations in the United States continually point to their overwhelming influence on the public, the level of programming drops just a little farther every year. Station and network executives generally excuse this by saying: 1) this is what the public wants, and 2) this is what the advertisers insist on. Claiming credit for success, they abdicate responsibility.

There are many points of deficiency in the present state of things, but four in particular deserve notice:

- 1) By and large, classical music stations are programmed without taste, originality, or imagination, often by people with only a casual interest in their jobs and only a sketchy appreciation of music.
- 2) News "coverage" is a mere repetition of wire-service handouts by men who are more concerned with the masculinity of their vocal production than the sense of what they are saying. Neither radio nor television has yet managed to attain anything even approaching journalism.
- 3) Even engineering standards are slipping. In the mad competition for listeners, more and more stations employ limiting devices and compressors, completely distorting the dynamic spectrum which was, supposedly, one of the prime advantages of FM transmission.
- 4) Except for individual exceptions, the vast majority of college courses in radio and television are turning out graduates who may know everything there is to know about running a control board, but are totally ignorant of the fine points of the English language, know nothing of American history, and care nothing about music.

Perhaps the separate-programming edict will give the listener a greater choice. I am inclined to think the in-

Continued on page 10



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Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

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**All labels!** Your choice is unlimited. Virtually any record, album or tape by any artist on any label is available at a discount to Citadel members. This includes opera, classical, jazz, pop, folk, spoken word—anything. You receive Citadel's periodic bulletins and catalogs that keep you abreast of the newest recordings. You never get a "preselected" list—Citadel does not limit your choice.

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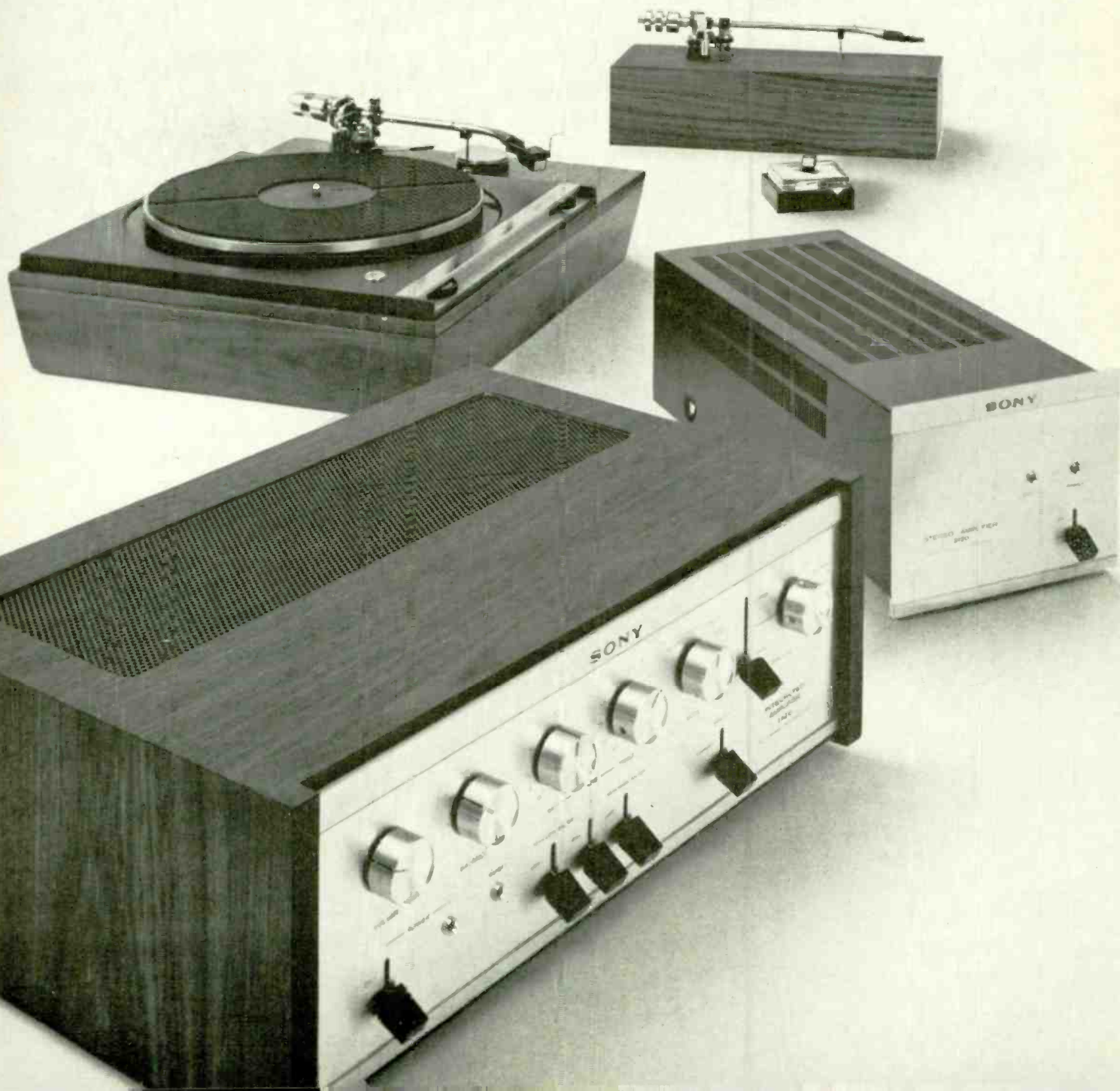
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**Sony presents  
a new generation of  
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**W**hatever Sony has ever done, developed, designed or produced, has always resulted in something to heighten the enjoyment people derive through sight and sound. For Sony to have done less in stereo high fidelity would have been unexpected and unusual. So, Sony has done the expected with the unusual.

**The first truly great solid-state stereo amplifiers.** *The TA-1120 solid-state stereo amplifier/preamplifier* achieves the long-awaited breakthrough in solid-state power amplifier design. The result is a component whose performance capabilities surpass those of the most highly proclaimed units ever produced—vacuum tube and solid-state alike.

The power amplifier section has an IIF power rating of 120 watts at 8 ohms, both channels operating (200 watts at 4 ohms). Indicative of its quality is the extremely low distortion achieved at all power levels, from 0.05% at ½ watt to 0.1% at rated output. No less significant are these characteristics: high internal damping (140 at 16 ohms) and S/N ratio (better than 110db.); frequency response: (+ 0db/−1db from 10 to 100,000Hz). For safety's sake, a silicon-controlled rectifier (SCR) protects the transistors against damage due to accidental shorting of the output.

The control preamplifier section, fully worthy of the amplifier's performance, features the most functional arrangement of controls ever conceived. In metal enclosure with brushed aluminum panel, \$399.50. An optional walnut enclosure is available.

*The Sony TA-3120 solid-state stereo power amplifier* features the same amplifier as employed in the TA-1120. It is the ideal choice in a high quality solid-state power amplifier to go with your solid-state pre-amp, for use with a professional 3-channel tape deck, or for 3-channel systems, \$249.50.

**First rumble-free turntable.** *The Sony Servomatic* is the first turntable ever to employ a servo control amplifier. Rumble is virtually unmeasurable. Wow and flutter content exceed the most optimistic standards ever prescribed for professional equipment. Motor speed is monitored by a servo control amplifier which maintains rotation of the turntable at constant rpm. The Servomatic is powered by a low speed dc

servo motor operating at about 1/6th of the speed of conventional turntable motors. This reduces rumble-producing mechanical vibration to an absolute minimum at its very source. A belt-drive coupling between the motor and the turntable absorbs all remaining mechanical vibration.

The Servomatic operates a 33½ and 45 rpm. A built-in illuminated strobe disc and speed control permit adjusting the turntable to the precise rpm desired. Model TTS-3000, \$149.50.

**First moving coil cartridge with high output.** *The Sony VC-8E* is the first cartridge to realize the full quality capabilities of the moving coil, yet providing high enough output (4mv) to eliminate the need for transformer coupling. It is also the first moving coil design to permit simple stylus replacement. The VC-8E combines a low moving mass with unusually high compliance so that it can track in properly designed arms at as low as ½ gram. Performance is characterized by smooth, peak-free, balanced response over the entire audible spectrum and beyond (10 to 25,000Hz). Effective channel separation extends into the high frequencies. With elliptical diamond stylus, \$65.

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Beethoven?



Uncle Louie singing  
"Danny Boy"?



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"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF THE 3M COMPANY

## LETTERS

*Continued from page 10*

cography in *HIGH FIDELITY*, August 1962. As for the Odeon St. John, we agree with Mr. Andriessen that the performance is an exceptional one and regret that space considerations compelled us to omit this and other imported recordings from Mr. Broder's survey. There is a good possibility, however, that this particular St. John may become available domestically on Seraphim, Angel's new low-priced series (see page 63).

### Gorgeous Guitar

SIR:  
Shirley Fleming's "Guitar on the Go" [*HIGH FIDELITY*, July 1966] was both informative and entertaining. But one important point remains unclarified. On the title page of the article there is a photograph of a lovely barefoot girl strumming a guitar. Is this the author of the article? If so, it's obvious that Miss Fleming looks as good as she writes.

*Andrew Masterson*  
Baton Rouge, La.

*No, the barefoot girl with guitar is not the author. However, we can assure Mr. Masterson that Miss Fleming's looks are every bit as impressive as her literary style. What's more, she's Southern!*

### Ghastly Guitar

SIR:  
How can you possibly mention the instrument of Andrés Segovia and that of Elvis Presley in the same breath? The fact that they are both called guitars is pure happenstance. The electrical guitar—as Shirley Fleming should have said in no uncertain terms—is a monstrosity. It may be "functional, portable, and cheap," but if one of my kids wanted to play it, I'd disown him.

*Werner Hamsen*  
Toronto, Ontario  
Canada

### The Erl King Quartet

SIR:  
In his review of Angel's new recording of Brahms's folk-song settings sung by Schwarzkopf and Fischer-Dieskau [June 1966], Conrad L. Osborne expresses reservations about "the apportionment of dialogue between two singers within a song . . . Otherwise," he writes, "why not four singers for *Erkönig*?" Mr. Osborne may be interested to know that Schubert himself participated in just such a performance while on vacation in Steyr in 1819 (described in a letter by the composer and reprinted in O. E. Deutsch's *A Schubert Reader*). The *Erkönig* was given as a little "cantata": Schubert took the part of the father, his friend Stadler was at the piano, Stadler's daughter, Josefine, was the child, and Johann Michael Vogl sang the part of

*Continued on page 18*



**"I listened  
to all the compacts,  
but kept coming  
back to  
Harman-  
Kardon"**



Robert E. McClintock, of Mobile, Alabama, told us that. Buyers throughout the country are congratulating us with "The sound cannot be beat" and similar compliments on their new Harman-Kardon music systems. The reason is true-component sound. And Harman-Kardon has matched all the quality components for you.

Look at this SC-440 stereo music system, offering the complete enjoyment of *both* FM stereo and AM radio, plus a Garrard AT-60 automatic turntable. Heart of every system is a powerful all-transistor stereo receiver that's responsible for the extra realism of Harman-Kardon sound.

Shop the market yourself. Compare styling, too. Measure them all against Harman-Kardon's sculptured walnut beauty. The convenient tilted control panel includes D'Arsonval tuning meter, stereo indicator light, and headphone jack. Tape input and output are on

back. And the Harman-Kardon air-suspension speaker systems are an achievement in themselves, delivering dramatic stereo wherever you may place them in the room.

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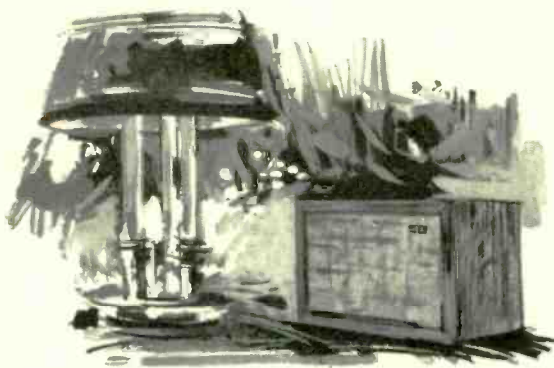
\*Slightly higher in the West. Dust cover optional.

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For people more impressed with sound than size and for all who want truly shelf-size units, this new system is as satisfying as it is startling. "Puts out an astonishing amount of clean, wide range, well-balanced sound," found *High Fidelity*. Bass response that defies belief. Less than 12" by 8", ADC-404s won top ratings over systems up to 8 times as big! Heavily built sealed units in handsome walnut. Virtually in a class by themselves among high fidelity speakers. \$56.



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NEW! Just introduced, this new system is a full-fledged member of the ADC quality family. Superior to most costly systems of ten years ago, it is priced to fit modern high fidelity budgets. Incorporates many of the ADC technical features that produce broadly-blended smoothness and natural clarity. Frequency response is 45 to 20,000 Hz  $\pm$  4 db in a typical room. Only 19" by 10½" and 8" deep, it goes almost anywhere. Attractive oiled walnut finish. Side by side comparison with other under \$50 systems quickly dramatizes its outstanding value. \$49.95.



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We rather wish we could explain our success in speakers by referring to some exclusive gadgetry we keep locked in our labs, guarded by alarms, electric eyes, and suspicious police dogs.

Fact is, each of our four speaker systems is engineered differently in terms of its own dimensions and requirements.

What they do have in common is *pleasurable sound*. And we strongly suspect this is what has won us our remarkable succession of top ratings, including two recent ones where the ratings count most.

Pleasurable, of course, means pleasurable to human ears. Lab equipment can still only measure certain aspects of a speaker's performance. Beyond that, the ear must take over. Only the ear can detect those subtle, vital qualities which determine the natural musical performance of a speaker. For in the final test, what we *hear* is what sets a speaker apart from its look-alike, measure-alike competitors.

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Pleasurable, because it's utterly natural, unstrained. Hour by hour, at any volume. In *your* room.

*Simply request "Reports on ADC Speakers" if you would like more on independent evaluations from various sources.*

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ADC-18

Among larger speakers for larger rooms, this unique system has won rapid acceptance at the very top. Only 17" wide, it takes little more wall space than a "bookshelf" type put on the floor. *Audio* reports, "one of the fullest 'bottom ends' we have experienced . . . top rank." *High Fidelity* agrees, "one of the finest available . . . eminently satisfying." First system to use an expanded foam, rectangular woofer with twice the air-moving surface of a cone. Modest power requirements. \$195 (previously \$250).



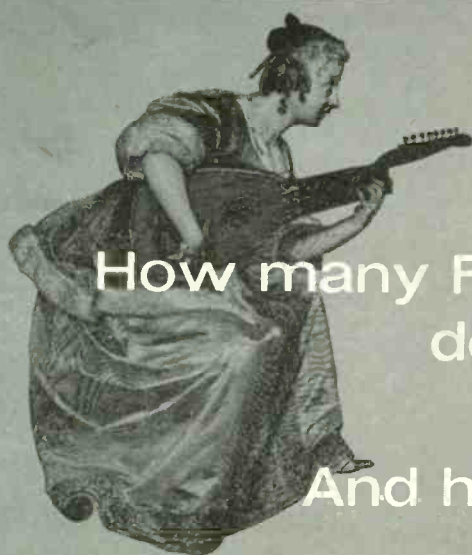
ADC-303A Brentwood

This full "bookshelf" size system is the type most popular today for use in almost any room of normal dimensions. May be used vertically or horizontally, on shelf, floor, or wall. Winner of one of the most impressive comparative tests of the year, it also wins the experts' praise. "Presence without the peaked, unnatural response usually associated with that term," reported *HiFi/Stereo Review*. "Very live and open sound." Heavy, handsome walnut cabinet just under two feet by 13" wide. Two adjustment switches. \$95.

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\$19.95 to \$32.50



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## WINEGARD ANTENNA SYSTEMS

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CIRCLE 94 ON READER-SERVICE CARD

## LETTERS

Continued from page 14

the ghostly Erl King. It was all in the spirit of fun, of course, and Mr. Osborne is perfectly correct in doubting the musical validity of such an approach. But how I wish there had been a microphone and tape recorder on hand to capture that performance!

S. Finkelstein  
Brooklyn, N.Y.

### Muddled Stereo

SIR:

I bought the Nonesuch *Fidelio* on the basis of Conrad L. Osborne's review [July 1966] and found that I agreed with his estimate of the performance. This is a good no-nonsense interpretation of the opera, and well worth the price. However, Mr. Osborne should have warned readers about the queer stereo effects in this production. There are some inexplicable spots where a character will suddenly jump from one channel to another—dialogue from Channel A one moment, singing from Channel B the next. After a while, I gave up and played the recording on the monophonic setting. Less distracting that way.

Chester Parkinson  
San Jose, Calif.

### A Call Answered

SIR:

Some months ago I read several letters in your magazine urging the reissue of some recordings by Serge Koussevitzky and the Boston Symphony Orchestra. Readers were advised to make known their wishes to RCA Victor. Is there any indication that their pleas have been heeded?

George K. Morley  
Evanston, Ill.

*The pleas have been heard. This month's preview of "The New Releases" (see page 63) gives full details of a forthcoming three-disc Koussevitzky album.*

### Rolls-Royce or Model T

Sir:

I enjoyed reading R. D. Darrell's nostalgic reminiscences in "Ten Years of the Tape Deck" [May 1966] and I agree that recorded tape was once the "Rolls-Royce" of recorded sound—but not now. Many of the tapes I have purchased in the last year were faulty and had to be returned. The replacements were better but left much to be desired; one company, after three months of correspondence, replaced a tape with one which they admitted had some distortion but still, they felt, was "commercially acceptable." Tape collectors shouldn't be asked to pay a premium price for low quality material. The slogan "music sounds better on tape" can only be true when collectors insist on it.

John G. Moore  
Clinton, Tenn.





The AR-4\*—\$57 in oiled walnut, \$51 in unfinished pine

## THESE ARE FROM REVIEWS OF THE ORIGINAL AR-4 SPEAKER:

MODERN  
**HI-FI**  
A STEREO GUIDE

The eight-inch acoustic-suspension woofer of the AR-4 produces extended low-distortion bass. The power response and dispersion of the AR-4's tweeter are as good as those of units that cost many times as much. All in all, it is difficult to see how AR has achieved this performance at the price (especially since

### HiFi/Stereo Review

● THE acoustic-suspension loudspeaker system, pioneered so successfully by Acoustic Research, has been scaled downward in price and size in the new AR-4 bookshelf

The tone-burst transient response of the AR-4 was among the best I have ever encountered, showing no ringing or spurious output at any frequency. In harmonic-distortion tests, the AR-4's performance, particularly considering its under-\$60 price, was also exceptional. When

CHICAGO  
**SUN-TIMES**

The AR-4 is a best buy in any comparative shopping survey. It is going to attract a lot of interest in the low-price bracket, but, more than this, it is going to raise a big fuss in the next bracket up, competing with its

the biggest climactic passages. There was no suggestion of cone breakup or distortion and the frequency emphasis (on records I know well) remained precisely that of the source material. This absence of coloration is a familiar quality in expensive speakers for professional use, but it is fairly rare to encounter in units costing around \$50. It suggests that the AR-4 is a rather rare bird among its budget-priced fellows and that it is slated for wide consumer acceptance.

### high fidelity

COMMENT: Since its introduction by AR some years ago as the first compact speaker system of sonically authoritative caliber, the acoustic suspension reproducer

preference; it would perhaps be more to the point to say that we have heard nothing better, so far at least, in this price class.

### Radio-Electronics

The distinctive lack of obtrusive coloration that made the speakers famous is still very much evident (though I realize this is a little like speaking of "the presence of a vacuum"). It is most noticeable on string bass, which has a clean "bite" and growl to it that is often

## AND THIS IS WHAT REVIEWERS SAY ABOUT THE NEW AR-4\*:

High Fidelity writes, "We liked the AR-4 originally ... We like the AR-4\* even more."

HiFi/Stereo Review sums up its review of the AR-4\* with: "We know of no competitively priced speaker that can compare with it."

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

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# NOTES

FROM OUR CORRESPONDENTS



## Isaac Stern in a New Role— First Recordings with the Soloist as Conductor

LONDON

Double duty was the keynote of Isaac Stern's recent stay in London. In the first place the visit marked his debut as a conductor, directing the London Symphony—baroque-style from the soloist's stand—in two Festival Hall concerts. Secondly, he proceeded to record, for CBS, most of what had been heard in the concerts: the Mozart Sinfonia concertante (with Walter Trampler as violist), the Bach A minor Concerto, and the Haydn C major Concerto.

The recording sessions were held at Fairfield Hall, Croydon, which had never before been used for this purpose by any record company. This is the hall, some fifteen miles from the center of London, which Stokowski recently pronounced as the best in the area. In his remarks Stokowski may have given the impression that Croydon is a country village (it is actually just another London suburb), but what he says about the acoustics of the place has some justification. Visually, it resembles the Royal Festival Hall; but though it is much smaller, the sound is freer. Thomas Frost, the CBS Executive Producer, and Hellmut Kolbe, the company's Swiss engineer, both appeared happy with the site.

**Stern with Bow and Baton.** Stern obviously seemed to be enjoying himself in his conducting role. (At

one point he quoted what Eugene Ormandy had been reported as saying: "If Isaac doesn't stop, I'll have to start practicing the violin.") When I first arrived, the new maestro was coaching the violas in a passage from the Bach A minor Concerto, detailing technical advice such as only one string player could give to another. On the actual takes it was almost always Stern himself who called for a break, knowing exactly what he wanted both from himself and the men. (Even after twelve rehearsals and two concerts, the LSO players remained eager to please.) There were occasional moments of frivolity too, as when in running through the Bach slow movement Stern put in a few schmaltzy *portamenti* and then commented: "How's that for the German approach? But I can play even prettier, you know!"

Back in the control room Stern was just as efficient, direct, and thoroughly professional. In fact, his only moment of absent-mindedness was on one occasion when after leaving a playback for another take he almost immediately reappeared at the door and made for his violin case. "I keep forgetting I have to take a fiddle with me."

Over luncheon I tackled him on the question of authentic texts and particularly on the matter of ornamentation, having noticed that both in the Bach and the Haydn concertos he rejected the ideas of some scholars about liberal *Continued on page 22*



The outstanding performance, features and price of the TR100X were achieved in large measure from Bogen's application of the most advanced techniques in modular circuitry. For example, each of the six copper circuit module boards has its component parts automatically inserted...and each board is then wave-soldered in a single step. All this eliminates the most time-consuming and costly hand operations in producing a receiver.

Then each unit is individually inspected and tested at the stages where optimum performance and reliability can most readily be assured.

During assembly of the entire unit, the modules are interconnected by push-on contacts...again, no point-to-point soldering...eliminating yet another source of human error.

As for the important output transistors, those used in the TR100X are so rugged, you couldn't damage them even if you deliberately shorted the leads...even at high signal levels of long duration.

What about features? The 4-position speaker selector lets you listen to local and/or remote stereo speaker pairs, or phones. The separate on-off switch lets you preset controls and then forget them. Of course, stereo

switching is automatic, and the "Stereo-Minder" light signals when you've tuned in a stereo broadcast. For precise tuning, there's an over-size meter.

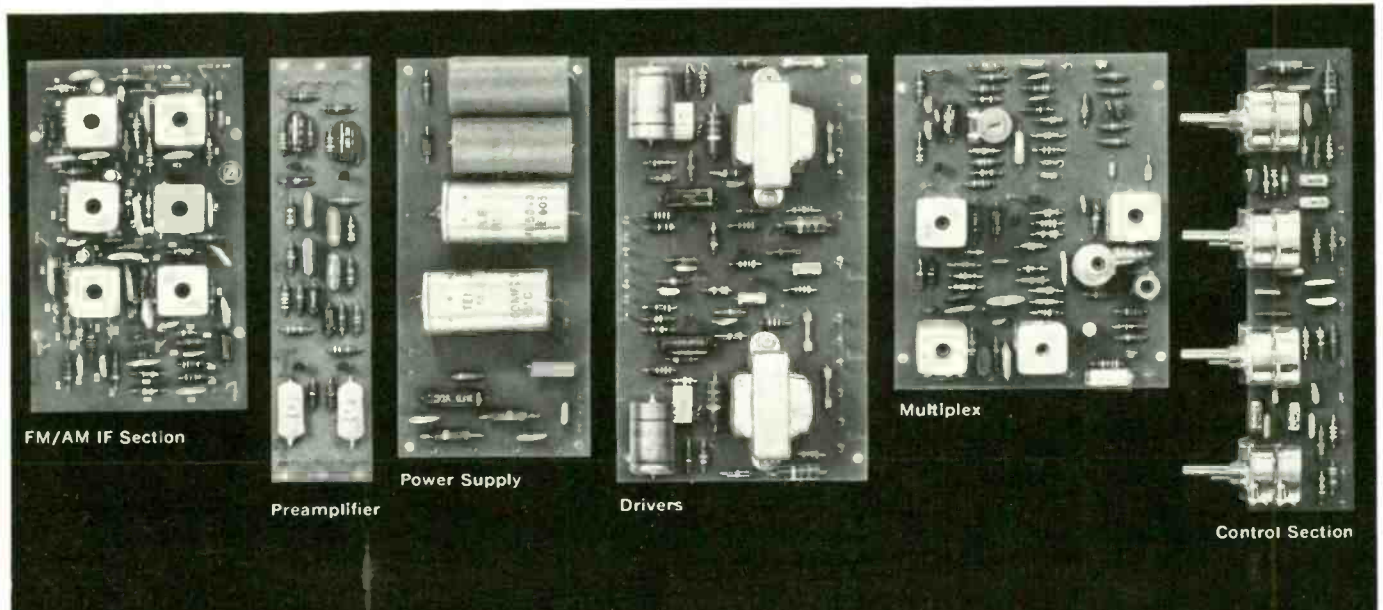
Now, if you'd like to be even more impressed with the value of the TR100X, just thumb through this publication and make your own comparisons. Then ask any Bogen dealer to put the TR100X through its performance paces for you.

Price slightly higher in the West. Walnut wood enclosure, optional.

**BOGEN**

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

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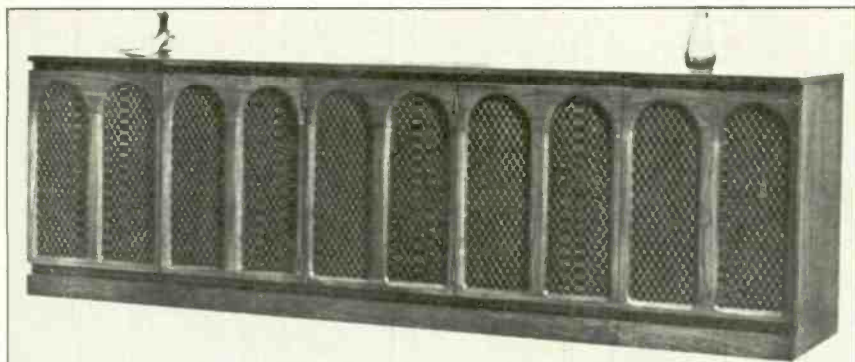


the remarkable value of  
**Bogen's new TR100X**  
 60 watt all-silicon solid state  
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The new Barzilay C8800 "Renaissance" from the Sarabande Collection.

CIRCLE 10 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

*Continued from page 20*

decoration in the solo part, the execution of trills, double-dots, and so on. His answer was clear and convinced. He contended that, with next to no vibrato and with a very slack bow, intonation in Bach's and Haydn's time must have been difficult, to say the least. In order to cover the inexactness of intonation and to make the sound tolerable, ornamentation was therefore encouraged. The situation today, he felt, was quite different: with instrumental techniques highly efficient, there is no longer a need for so much masking of the melodic line—and indeed a less ornamented style may well be closer to the composer's basic intentions. In any case we agreed that it is the liveness of the performance that counts, the effect of the whole rather than textual details.

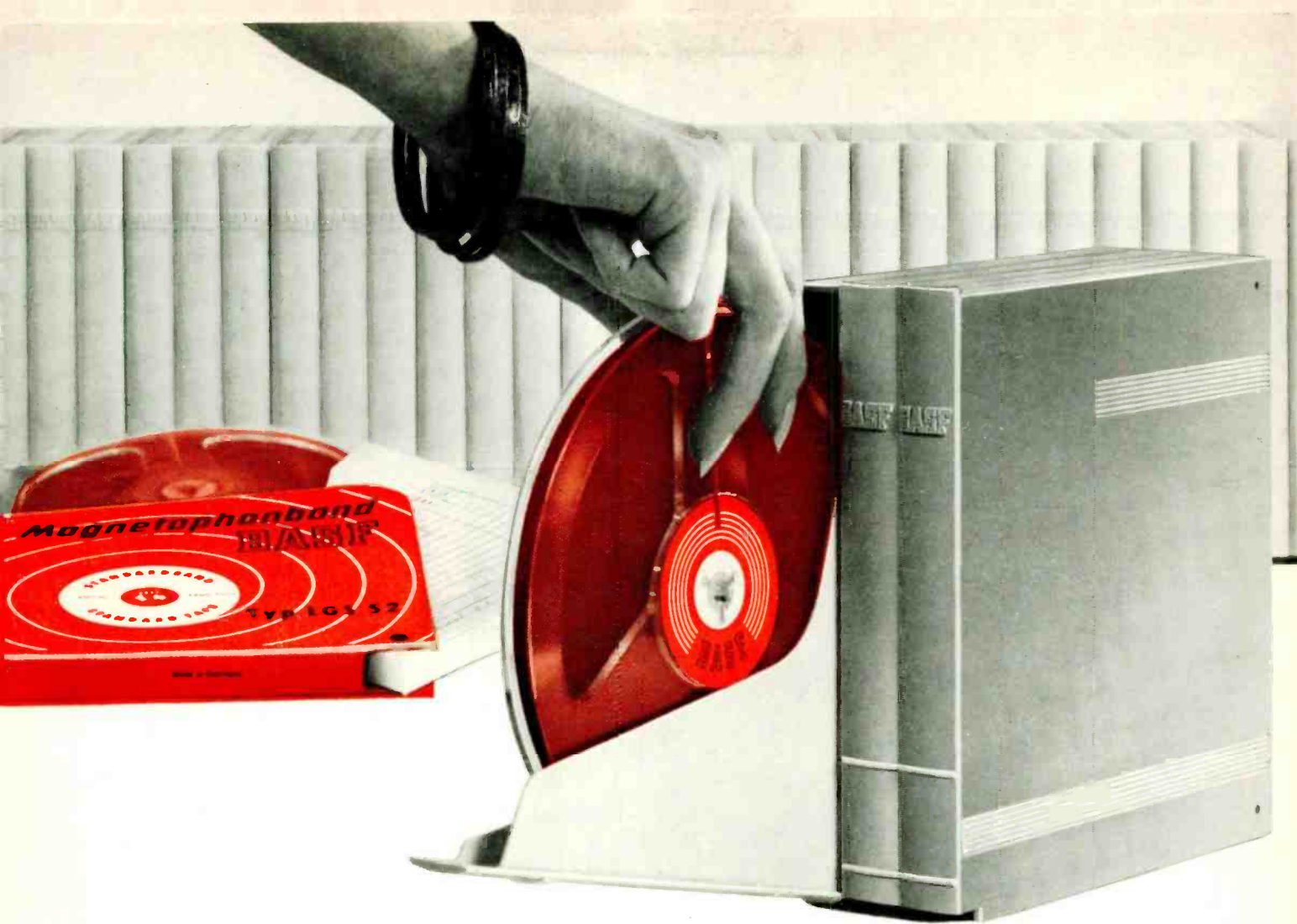
What Stern especially liked about the LSO players was their flexibility, and they in turn respected someone who could always illustrate what he wanted so clearly, whether in words or on his instrument. It is expected that the Haydn Sinfonia concertante, also recorded at the Croydon sessions, will appear on the same disc with the Mozart. Another set will include Vivaldi's C minor and E flat concertos. The Bach A minor will probably be coupled with the Bach E major and the violin and oboe reconstruction of the C minor Double Harpsichord Concerto, both already recorded with Bernstein conducting.

**Milstein and Frühbeck.** Nathan Milstein too has been recording again in London, doing the Glazunov and Dvořák Concertos with the New Philharmonia and Rafael Frühbeck de Burgos. The Angel sessions at EMI's Abbey Road studios were the sequel to the Prokofiev ones held last year, again with Richard Jones in charge. Milstein kept acting as Jonah at the playbacks. Despite the assurances of Jones and others, he would often shake his head, explaining, "I never a hundred per cent like what I do, but nothing should shock me." In the end, of course, nothing did shock him; and though at one of the Glazunov sessions, he shrugged his shoulders and complained of being too tired to cope with the cadenza—"Physically I just can't do it"—he at once proved himself wrong by the most spectacular display imaginable, playing that was far warmer and less inhibited than his account of the same music a few days earlier at the Royal Festival Hall.

Frühbeck was consistently tactful but firm, ready to please in everything yet knowing exactly how best to get good results from the orchestra. Furthermore, he was able to accept with utter calm the occasional admonishments of Mr. Milstein: "Don't say it's good! Pay attention: you young people don't listen!" Which isn't to imply that Mr. Frühbeck

*Continued on page 24*





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CIRCLE 76 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

*Continued from page 22*

isn't quite capable of giving as good as he gets. . . .

**Klemperer's Major Mozart.** At last the long-awaited Klemperer *Don Giovanni* has been recorded. Prevented by illness from making the earlier Angel set (he was replaced by Giulini), the now eighty-one-year-old conductor seems in fine health, though wisely he did insist that he could only manage a single session each day.

The sessions were held in the morning, a procedure generally unpopular with singers, who prefer to let their voices warm up during the day, but they went remarkably smoothly. As Peter Andry (the Angel recording director regularly attached to Klemperer) said, Klemperer's authority is such that singers just don't think of displaying temperament. In a single morning both the Trio and the Quintet were completed, difficult numbers. All the same, the three-week period necessary for the opera's completion was an expensive business, since all the soloists had to be kept together for the whole time. Andry nostalgically recalled his early days at Decca/London when, in the summer of 1955, he and Victor Olof managed to record no fewer than three Mozart operas (*Figaro* and *Così* as well as *Don Giovanni*) in the space of four weeks in Vienna.

The cast has taken two years to gather together: Nicolai Ghiaurov as the Don, Walter Berry as Leporello, Nicolai Gedda as Ottavio, Franz Crass as the Commendatore, Mirella Freni as Zerlina, Claire Watson as Anna (a most difficult role to cast in the face of rival recording contracts and Klemperer's insistence on a big, dramatic voice), and—rather surprisingly—Christa Ludwig (Mrs. Berry) as Donna Elvira. It took the whole two years to persuade Ludwig to undertake the role, but it should prove an exciting choice. "*Mi tradi*" is transposed down a semitone to D but, as Andry pointed out, this was the original key, and Mozart wrote out all the parts in the recitatives before and after to allow for the key change.

One of the few crises came when Christa Ludwig was prevented from attending a rehearsal for the Quintet. Klemperer insisted that it had to go on and that even at an hour's notice another soprano must be found. A young singer, Mary Thomas, was roused, and arrived breathless, not knowing what she was in for and without even a score to hand. Klemperer was most appreciative, and even started directing her performance, rehearsing her as though she were going to be a part of the final production.

As a by-product of the *Giovanni* sessions, EMI recorded Freni and Gedda in operatic duets, and also managed to complete the Klemperer *Das Lied von der*

*Continued on page 26*



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*Audio Magazine, March, 1966*

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NOTES FROM  
OUR CORRESPONDENTS

*Continued from page 24*

*Erde*, held up for two years, with Ludwig and Fritz Wunderlich.

**All-Star Faust.** Ghiaurov, who thoroughly enjoyed himself in the role of the Don (habitually gesturing as though he were on the opera house stage), had been in London for the previous weeks, singing Mephistopheles in Decca/London’s new recording of Gounod’s *Faust* with Joan Sutherland and Franco Corelli, Richard Bonyngue conducting. I attended one of the sessions at Kingsway Hall when all three principals were singing. Sutherland had the night before appeared for the first time ever in a comic role—at a Covent Garden gala performance as Marie in Donizetti’s *Daughter of the Regiment*—and her high spirits were still with her as she pulled a good-natured bass face while Ghiaurov was singing, or waved to a privileged friend allowed in at the back of the hall. In short, the most un-prima-donnalike behavior. The voice itself is in fine condition, I might add. Ghiaurov was in great good-humor at these sessions too, periodically slapping Corelli on the back in congratulation of the tenor’s performance. The London Symphony was an enthusiastic participant in all the proceedings.

EDWARD GREENFIELD



**Prince Igor**  
**Premiered in Stereo**

Four years ago EMI’s opera scouts, looking and listening around Europe for people who could join Boris Christoff in singing *Boris Godunov* in Russian, discovered the chorus of the Sofia Opera. The results (see Roland Gelatt’s “Project Boris,” *HIGH FIDELITY*, April 1963) were some fascinating recording sessions (much talent and Bulgarian charm on display) held in the Salle Wagram in Paris, and finally a memorable album of Mussorgsky’s opera. So this year, when EMI’s Paris-based Pathé-Marconi division thought of at last providing listeners with Borodin’s *Prince Igor* complete in stereo, there was no need for scouts. Not only the chorus but also the orchestra of the Sofia Opera (some two hundred people in all) were brought back into the Salle Wagram.

In the new album, expected to appear in the United States next year on the Angel label, Christoff is both Prince Galitsky and Khan Konchak. The role of Prince Igor is sung by Kostadine Schekerliiski (who took the part of Tchernikovsky in the *Boris Godunov* recording), Vladimir by Todor Todorov, Yaroslavna by Julia Wiener, and Konchakovna by Reni Penkova—all of the regular Bulgarian company. The conductor, a choice much influenced by the strong-

*Continued on page 28*



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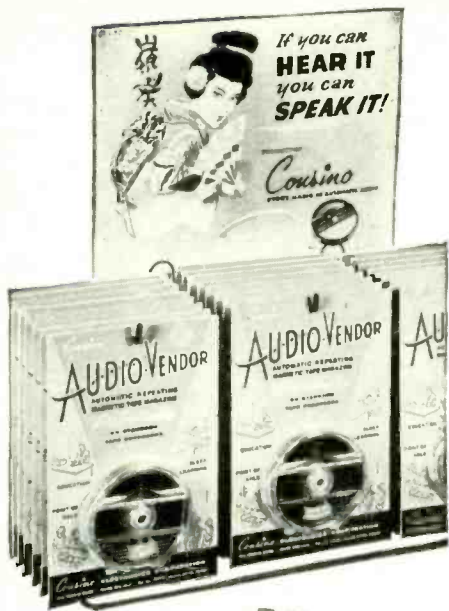
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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 26*

willed Christoff, is Jerzy Semkow, of Poland and the Moscow Bolshoi. The version record listeners will hear, with the third act omitted as usual, is essentially what is performed during the season in Sofia (and also in Moscow in recent years, Schekerliiski told me). Entirely in Russian, of course.

**Contretemps.** When I dropped in on the sessions, I found producer René Challan, a deceptively mild veteran of such proceedings, up in the control cabin engaged in a deceptively mild conversation on two telephones, in Italian with conductor Semkow and in French with Christoff. The latter, it seemed, had just sung a note that Challan could not find in the score. "I've always done it this way," said Christoff, who was downstairs on the stage and whose big voice made the phone rather unnecessary. "Yes," Challan countered, "but Borodin. . . ." "Not at all important," said Christoff. Challan called for another take of the passage, motioned me to the chair next to him, and put his pencil on the note in question. The little drama had its excitement. Would Christoff defy the forces of EMI? Would he surrender to Borodin? He sang beautifully, and on the closed-circuit television we could see that he was deep in his role of Prince Galitsky. The suspense grew as he neared the note. He hit it squarely as it was written. Challan smiled and ordered a break.

Downstairs, with the help of two orchestra men as translators, I talked with Schekerliiski—a solid, black-haired, bear-like man whose voice and vocal technique, like those of many Bulgarian singers, are somewhere between Moscow and Milan. In fact, he said, although he studied at the Bolshoi and sings both

Prince Igor and Boris Godunov regularly, his favorite roles are those of Scarpia, Germont, Iago, and above all Rigoletto—"because it is the most complete dramatically." But he is also hoping to be the Wotan in the new production of *Die Walküre* at Sofia. And he has tried his hand at conducting. My impression was that in Bulgaria an opera singer has a good chance to become something more than a specialist.

**Collaborations.** This impression was strengthened when work was resumed. Christoff discussed each passage with Semkow, and frequently stationed himself on the edge of the orchestra during a rehearsal. With his large, emphatic gestures and his general bearing of authority, he could easily have been mistaken for a conductor—until, of course, he began to sing. Even then his relationship to Semkow and the orchestra was remarkably like that of a soloist in a concerto—the sort of soloist who leads. I do not mean to underrate the contribution of Semkow; he had his own kind of authority and contagious incandescence. This *Prince Igor*, however, will be not only his and Challan's but also Christoff's.

My afternoon ended with a glimpse of Christoff as *bon vivant*, of a sort, and genial member-of-the-group. On the counter of an improvised kitchenette next to the control room he had lined up four giant hot dogs, and was methodically demolishing them with the help of a Coke. Two women members of the chorus who were returning to Sofia came in to say good-by. There were tearful embraces and a farewell in Bulgarian which reminded me again of Italy. Then we talked about the odd lack of a protagonist in *Prince Igor*. "Konchak," Christoff said between bites of hot dog, "is a strong character. But Prince Ga-

*Continued on page 30*



Maestro Semkow and basso Christoff: the soloist clearly takes a band.



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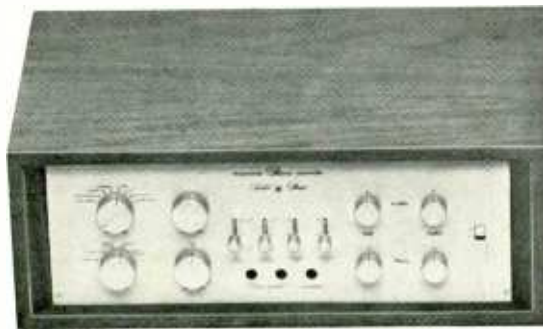
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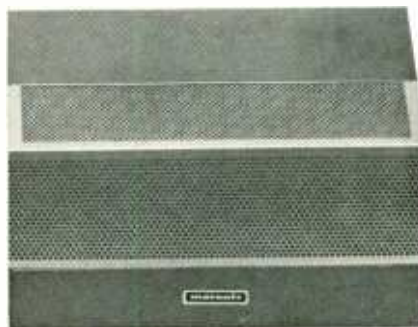
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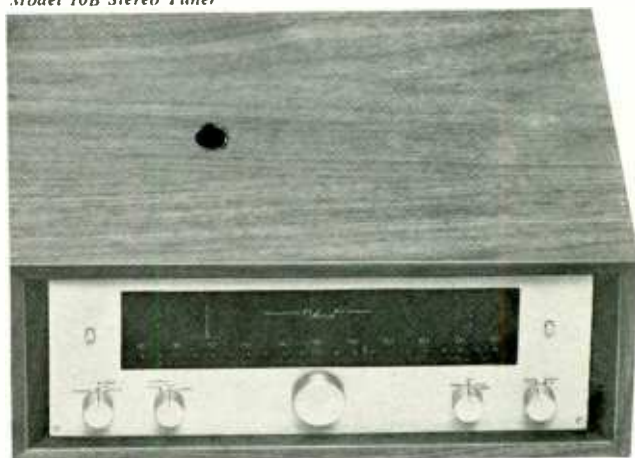
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## NOTES FROM OUR CORRESPONDENTS

Continued from page 28

litsky is really the strongest and the most elaborated. And he is especially so in the theatre. You should have seen me in Chicago when I had a falcon on my wrist." **ROY McMULLEN**

NEW YORK

**Handel's Messiah  
From Robert Shaw**

"Gentlemen, let's begin with No. 44—which may be slightly familiar." With these words Robert Shaw, whose *Messiah* recording session for RCA Victor was just getting under way, gave the orchestra a vigorous downbeat and the "Hallelujah Chorus" rang forth.

One could tell from the very first indeed familiar notes that this was to be a *Messiah* performance somewhat out of the ordinary. Gone was the massive four-hundred-voice chorus, the large symphony orchestra, the touched-up performing editions by Mozart, Sir Thomas Beecham, or even less expert authorities on baroque style. No, this was to be a performance re-creating Handelian measures to the letter—or at least as close to chapter and verse as present-day musicology can lead us. In the case of the "Hallelujah Chorus," the initial effect was startling, but one adjusted rapidly to the lean, bright clarity that is possible with reduced orchestral and choral forces.

**Musicology's Contribution.** Mr. Shaw had chosen for the new recording the Watkins Shaw version (W. Shaw—no relation to R. Shaw—is the author of a full-scale study of *Messiah*, its performance history, and the various editions that have appeared through the years) with further emendations by Alfred Mann of Rutgers University. The orchestra consists of six first violins, six second violins, four violas, four cellos, two double basses, four oboes, three bassoons, a contrabassoon, two trumpets, timpani, organ, and harpsichord. The two continuo instruments are used both separately and together, but in general the organ is reserved for choral portions and the harpsichord for the soloists. The chorus numbers thirty-one, and four soloists—Judith Raskin, Florence Kopleff, Richard Lewis, and Thomas Paul—complete the performing forces.

A cleaned up *Messiah* reveals a number of surprises and throws new light on an old friend. Upon hearing the opening measures of this "Hallelujah Chorus," for example, I learned that the tutti orchestra does not enter until the third beat of measure five, just after the chorus' second "Hallelujah"; the first four and a half bars are played by a concertino orchestra comprising approximately half the string section and one or two winds.

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HIGH FIDELITY MAGAZINE

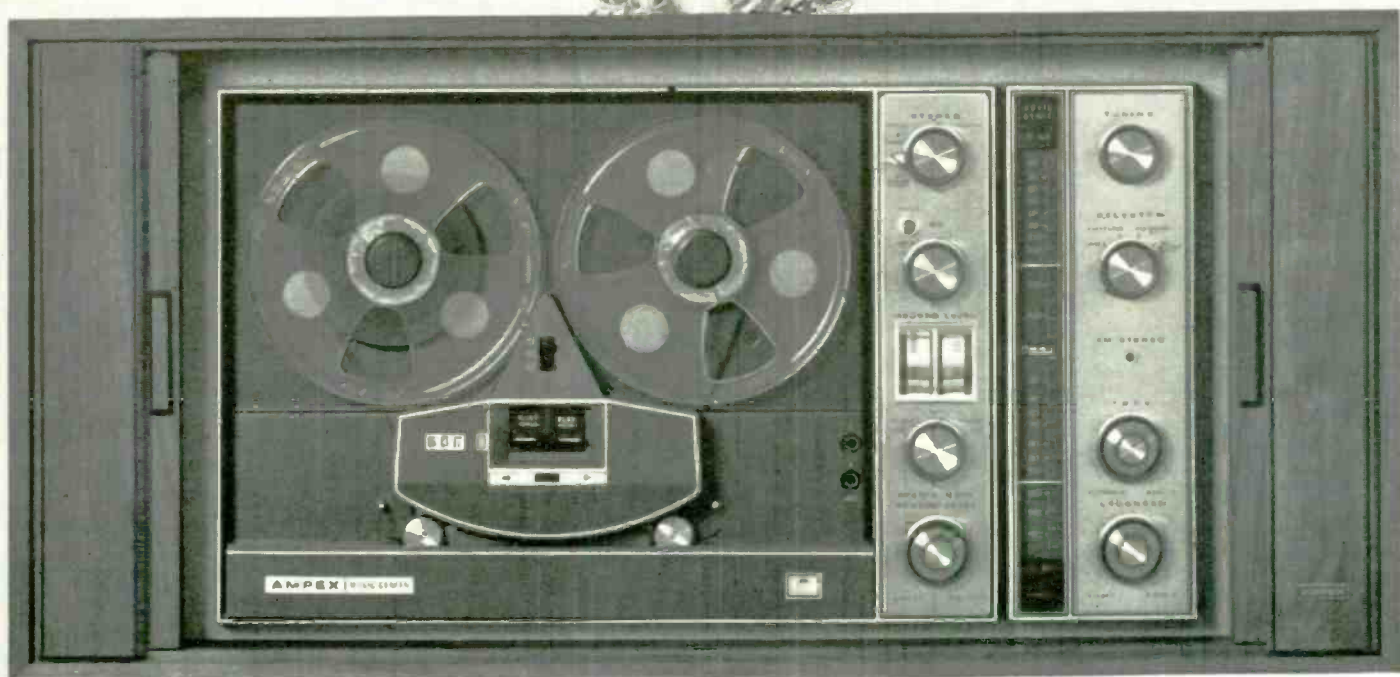


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## NOTES FROM OUR CORRESPONDENTS

Continued from page 30

I asked Mr. Shaw about this later. "You'll notice such a procedure occurring many times throughout the score," he said. "Handel always conducted from the harpsichord and often he wasn't free to give the orchestra a downbeat to set the correct tempo—he counted on a few of his most reliable musicians to set the pace. Only when the tempo was established and the performance was running smoothly could he risk the full ensemble. Essentially this practice resembles traditional concerto grosso style, contrasting solo instruments with the full orchestra."

**Musicians' Contributions.** Every page of the score that I heard during two afternoon sessions emerged with a crisp buoyancy that one would have scarcely believed after years of attending and participating in mammoth-scale productions.



Shaw: sometimes he exhorts.

Choral passages such as the extended sixteenth-note runs on the word "turned" in "All We Like Sheep" can be spun out with smart, sharp articulation ("Dance! Dance!" exhorted Shaw of his chorus at this point, executing a little jig of his own on the podium). Shaw's *Messiah* tempos may well turn out to be the fastest on disc—probably because the lively spirit the conductor was after is much more easily conveyed with small forces. At times it even became necessary to restrain an overexuberant instrumentalist. During the alto-tenor duet "O Death, Where Is Thy Sting?" the cello continuo tended to outrun the soloists until Shaw instructed him to relax a bit and breathe with the singers—"the same tempo only slower," advised Shaw, and this paradoxical counsel worked perfectly.

The enthusiastic cellist clearly did have the right basic idea, though. "We wanted to get away from the Victorianism and the thickness of nineteenth-century performances," Shaw remarked at the end of the sessions. "*Messiah* has too often given the impression of a turgid and pompous ritual—I hope we have presented an interpretation which returns to the spirit of the music: a joyful celebration of a religious event." P.G.D.

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## Switzerland—A Musical Tour Through the Cantons

NEARLY EVERY COUNTRY in Europe has, at one time or another, produced a body of music whose effects have been felt throughout the rest of the Continent—even areas somewhat outside the musical mainstream such as Spain, the Lowland countries, and England have had their sporadic outbursts of potent national creativity. Switzerland has not. Divided by language into Die Schweiz, La Suisse, and Svizzera, each trisection of the country has been inevitably and profoundly influenced by the cultural climate of its nearest neighbor: Germany/Austria to the North and East. France to the West, and Italy to the South. Musically, the results have been a literature rich in variety but without any arrestingly indigenous character. But what Swiss composers have not achieved in native originality, they have made up with civilized invention, solid craftsmanship, and occasional flights of sheer genius. In short, this small nation has never lacked composers of superior talents.

Few of them, however, have attracted much notice beyond their native cantons (except for a handful of twentieth-century expatriates such as Honegger, Bloch, and Liebermann). It is to rectify this situation that the Swiss Musicians' Union, the Swiss Broadcasting and Television Corporation, the Swiss recording firm Turicaphon, and innumerable Swiss performers and ensembles have now combined their resources to compile a thirty-disc anthology of Swiss music. The collection, comprising more than 140 works by nearly a hundred composers, ranges from ninth- and tenth-century tropes and sequences written in the Benedictine monastery of St. Gall down to the latest ruminations of the avant-garde. The records are now being made available in the United States through the Swiss Music Library in New York City.

Space limitations prevent a detailed examination of every piece worthy of investigation in this panoramic survey, but a few treasures waiting discovery are

herewith noted. Sharing a disc with the chants from St. Gall is a collection of *Cantilenae Helveticæ*—anonymous melodies composed between the thirteenth and nineteenth centuries by a various assortment of troubadours, herd tenders, mountaineers, and traveling scholars. These haunting calls (robustly voiced here by veteran tenor Max Meili) are perhaps the closest the Swiss ever came to a national music: the melodies, all constructed from short-breathed phrases and studded with numerous octave jumps, could only have been composed in a mountainous country and seem to be handily designed for echoing off an alp.

Another disc in the set is, fittingly, given over entirely to one of Switzerland's most important early composers, Ludwig Senfl (c. 1486–1543), a prolific writer who brought the German Lied into its first flowering. Among the thirteen polyphonic Lieds presented is the famous *Lust hab' ich gehabt zue Musica*, an extraordinary autobiographical song (including an entire verse in praise of Senfl's illustrious teacher Heinrich Isaac) which, if you take the first letters of each stanza, forms an acrostic on the composer's name (he spelled Senfl with two n's in case you're counting). The lyrical inspiration as well as the contrapuntal and harmonic freshness of this music makes the disc a standout in the series.

Passing quickly over a parcel of *galant* trifles by Albicastro, Gaspard Fritz, Meyer von Schauensee, Isabelle de Charière, and Jean-Jacques Rousseau, we come upon a real curiosity: a military symphony (No. 3) by one Xaver Schnyder von Wartensee (1786–1868). Haydn is the chief influence here, but the music is spiced up with little eccentric touches that even fun-loving Papa Haydn would not have allowed himself. Sections of this fascinating work become so harmonically bleared that they seem ready to verge into ato-

Continued on page 36



# the mattes 200 watt integrated amplifier



1

The Mattes SSA/200 is the most remarkable integrated amplifier the electronics industry has yet produced. Solid-state throughout, its control section is based upon new functional concepts as well as original circuit design. The power amplifier section uses our patented Sharma Circuit, now recognized as the standard to which the performance of other circuits is to be compared.

2

We rate the SSA/200 at 100 watts per channel, continuous, at which we measure less than 1/10 of 1 percent distortion. We give it to you in writing, individually measured on each amplifier, together with all of the other important specifications. Isn't that what you really pay for when you buy an amplifier?

3

Of seventeen adjustments and switches on the control panel of the SSA/200, four are new with this unit. The volume control is a precision step-by-step adjustment as in broadcast and recording consoles, and is hand-assembled of 28 precision components. That is why there is no detectable balance or tracking error. An ingenious vernier lets you choose between micro-fine settings or a conventional volume control.

4

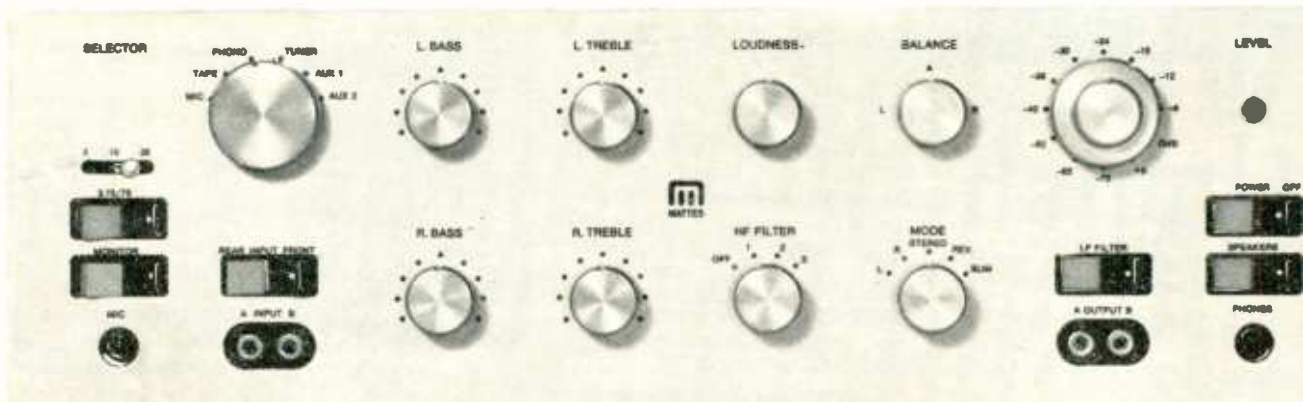
Any signal source, including microphone, magnetic cartridge, tape head or tuner may be connected at the front panel of the SSA/200, then instantly compared to the regular source connected at the rear. Any one of over 6000 tone control settings may be set or reset easily on 9-position selectors. Their range, at 20 and 20,000 hz, is a phenomenal 48 db.

5

The SSA/200 will fit the same space as most preamplifiers take in a custom installation, with nothing big and hot and clumsy left over to install. If you forget to turn the SSA/200 off, you probably will never know the difference. Not only is its heat output next to zero; its hum and noise output is less than that of the separate solid-state preamplifiers other people make.

6

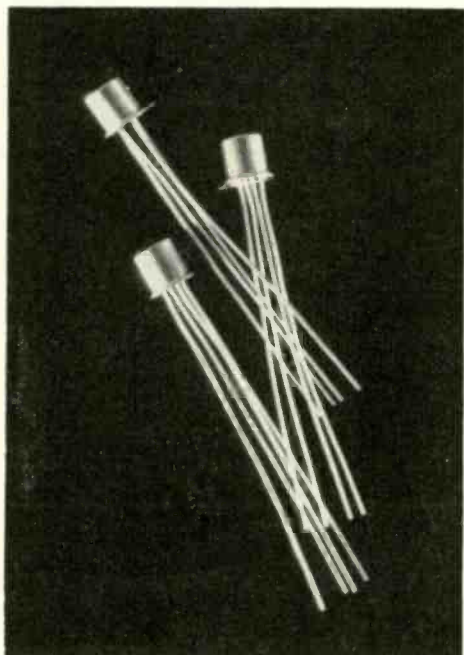
Franchised Mattes dealers are receiving their initial allocations of SSA/200 amplifiers now. The care, skill and time required for the manufacture of each SSA/200 forbid its mass production. We suggest that an early reservation be placed with your franchised Mattes dealer. \$675; slightly higher in Florida and the West. Write for free illustrated brochure.



MATTES ELECTRONICS INC./4937 WEST FULLERTON AVE./CHICAGO, ILLINOIS 60639/MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY.  
CIRCLE 60 ON READER-SERVICE CARD

# WHAT TO LOOK FOR IN BUYING

✻ The sweeping success of solid-state circuitry in the high fidelity industry has created problems both for the newcomer and the audio expert. ✻ Former standards for selecting superior equipment have, for the most part,



**Field Effect transistors . . . to hear more stations more clearly.** Many transistor tuners and receivers on the market today are subject to cross modulation . . . powerful stations appear at several points on the dial, obliterating other signals listeners want to receive. Lack of cross modulation resistance is an inherent failing of ordinary transistors. One solution to this problem is to use vacuum tubes or nuvistors in the front end of an otherwise all-transistor tuner. This hybrid design eventually defeats its own purpose, since the tubes generate drift-producing heat, and also wear out much more quickly than transistors. Scott has solved the dilemma with new Field Effect Transistors (FET's), a radically new solid-state device, completely different in operation and results from the ordinary transistor.

Scott was the first and only manufacturer to take advantage of the tremendous potential of these devices, hitherto used only in highly esoteric military and aerospace applications. Basically, the use of FET's permits design of nearly perfect FM and AM tuner front ends . . . free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.

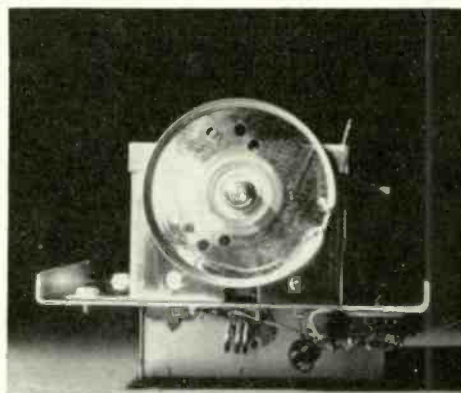
So important is this development to the entire electronics industry that Texas Instruments arranged to have Scott engi-

neers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible.

Because of the universal applicability of this dramatic improvement, it is probable that FET circuitry\* will not forever remain a Scott exclusive . . . indeed, many Scott innovations are now accepted industry-wide practices. In this way, the introduction of Field Effect Transistor circuitry continues Scott's policy of contribution, through innovation, to the consumer and to the industry as a whole.

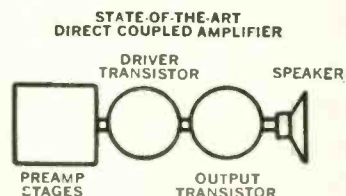
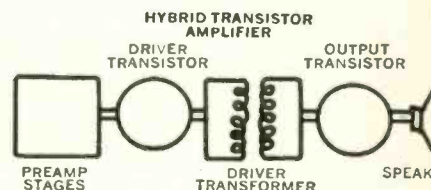
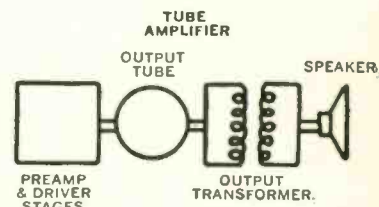
Similarly, Scott FET AM tuner circuitry incorporates Automatic Variable Bandwidth, a unique feature which automatically adjusts tuner bandwidth for the quality of the incoming signal. In addition, the new Scott Signal Sentinel (Automatic Gain Control) increases tuner sensitivity when incoming signal strength decreases, and increases resistance to cross modulation when signals get stronger.

This resistance to overload is the reason that no local-distant switch is found on any Scott tuner or receiver. The remarkable Scott tuner designs can handle strong local stations as well as weak distant ones. Only inferior tuners and receivers require the use of a local-distant switch to compensate for inherent deficiencies.



**Silver-plated front end for maximum sensitivity.** Silver is the best conductor known . . . and, only by silver-plating the critical front end portion of the FM or AM tuner can you achieve maximum tuner sensitivity with virtually no cross modulation. In addition, silver is far more resistant to corrosion than copper, the second best conductor. The use of Field Effect Transistors in Scott front ends further high-

lights the importance of silver-plating since FET's are so long-lived that silver-plated parts can offer corresponding longevity.



**State-of-the-art direct coupled circuitry.** In the days of vacuum tube amplifiers, large and heavy output transformers were an indication of a better amplifier. In today's transistor amplifiers, however, output transformers, which include both output and driver transformers, should not be present. One of the great potential advantages of transistor over tube circuits is freedom from the distortion inherent in audio transformers.

In a vacuum tube amplifier, transformers are a necessity in order to couple the high impedance of the vacuum tube to the low impedance of the loudspeaker. Such coupling is not needed in transistor component design, because transistors are inherently low impedance devices. It is unlikely that you will find any good modern transistor amplifier employing output or driver transformers.

Some manufacturers, as you might expect, obscure the fact that they use output or driver transformers by hiding them. You may have to ask the salesman to take off a cover to make sure that there are no transformers in the unit other than the essential power transformer.

\* Patents pending

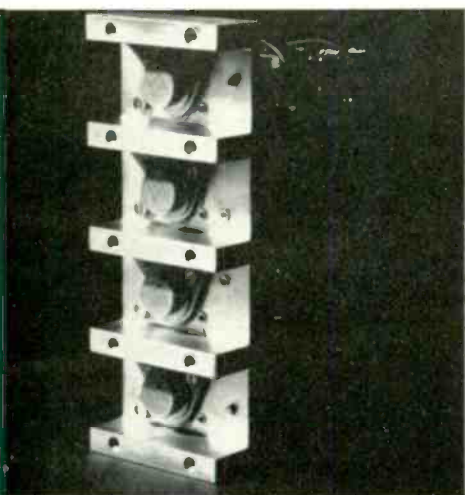
**These two pages are part of Scott's information-packed 1967 full color guide and catalog.**

CIRCLE 100 ON READER-SERVICE CARD



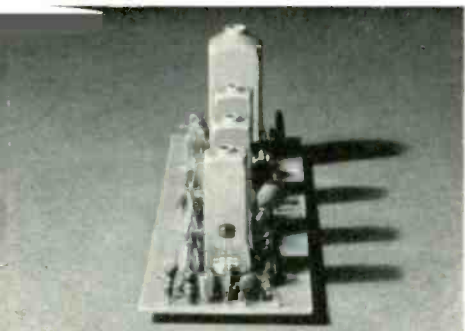
# NG STEREO COMPONENTS

fallen by the wayside. ❀❀ Many music lovers have written us, requesting new standards for recognizing the best in today's solid-state equipment. ❀ Here are some guides to help you make a wise choice in your purchase.



**Silicon output transistors for effortless instantaneous power.** Transistors are made of either silicon or germanium. There is no question about the greater effectiveness of silicon in an amplifier's output stage . . . silicon output transistors are more rugged, more reliable, and have superior high frequency performance capabilities. The differences are so marked that no serious music listener should consider an amplifier that does not use silicon in this critical application.

Closely allied to the use of silicon output transistors is the use of heavy heat sinks mounting the power output transistors, in amplifiers rated at 35 or more watts per channel. Only with lower-powered amplifiers is adequate transistor cooling afforded by the chassis itself. When heavy heat sinks are omitted in a powerful amplifier in order to reduce costs, long life and service-free operation are endangered.



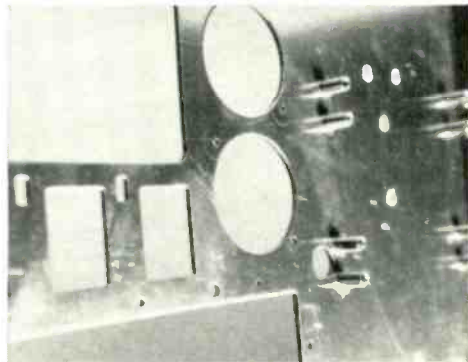
**Silicon transistor IF for highest selectivity.** The IF section determines the selectivity of the tuner and thereby permits you to

separate weak stations from strong stations located close together on the dial. Only silicon planar transistors can provide the high selectivity and the necessary wide bandwidth for maximum stereo separation with long-term stability.

Another clue to superior tuner design is the use of separate IF amplifiers and limiters. When IF amplification and limiting are accomplished by circuitry designed for these separate respective functions, distortion is greatly reduced and stereo separation is enhanced. Avoid those tuner designs which accomplish limiting by overloading their IF stages.



**Series-gate, time-switching multiplex circuitry for maximum separation.** The best stereo tuners incorporate the time-switching multiplex circuit originated and patented by H. H. Scott. This circuit insures the lowest distortion and best stereo separation. It also minimizes interference from the background music signals an FM stereo station is permitted to broadcast in addition to its stereo programs.



**Aluminum chassis for cool operation.** Non-magnetic electrolytic aluminum is used as a chassis material on all Scott components, rather than low-cost steel. Alumi-

num acts as a shield against induced hum, and is an ideal dissipator of heat, thus guaranteeing long life through cool operation. In addition, aluminum is non-corroding, making Scott components ideal for use in humid or tropical areas, or in marine applications.



**Adequate control features add to your enjoyment.** Superior sound is the only reason for high fidelity's existence. And the control features built into a stereo component are your only way of obtaining that character of sound which suits your listening tastes and individual room acoustics. Scott gives you all the controls you need to adjust the sound to your particular requirements . . . complete input facilities for all program sources; special filters to remove unwanted sounds such as record scratch or tape hiss; separate bass, treble, and volume controls; controls that make it possible for you to simulate stereophonic sound on your older monophonic recordings; balance control to correct for differences in volume between channels; special muting controls to eliminate noises between stations . . . all these and so many more are incorporated in Scott components to make your listening more enjoyable.

**The manufacturer's reputation is your strongest guarantee.** A last, but vital consideration is the manufacturer's record and reputation for innovation, quality, and service.

In investigating this, particularly evaluate the engineering reputation of the firm, its record of responsibility to the consumer, and contributions to the development of the industry . . . all part of true mastery in the stereo high fidelity component field.

Scott . . . where innovation is a tradition



H. H. Scott Inc., 111 Powdermill Road, Maynard, Mass.  
Export: Scott International, Maynard, Mass.

Dept. 226-09

**For your advance copy, as soon as it comes off the press, circle reader service #100.**

CIRCLE 100 ON READER-SERVICE CARD

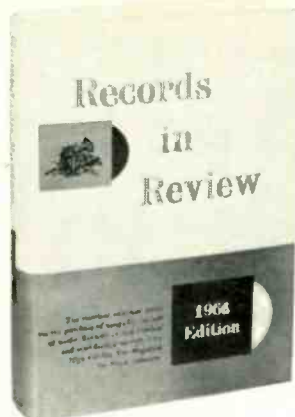
highly of it that its engineering group is proposing it as a new formal test of all cartridges. This would require a new kind of test record, perhaps more rigorously cut and controlled than any hitherto made.

**PREMIER AT CLAIRTONE PREMIERE**

The gentlemen beaming at the Clairtone television set are David Gilmour, Rep. Seymour Halpern (R.-N.Y.), Premier Robert Stanfield of Nova Scotia, and Peter Munk. Gilmour and Munk have the most to smile at. In 1958, while sharing bachelor's quarters in Toronto, designer Gilmour and engineer Munk decided to pool their resources—\$2,500 from the former, \$500 from the latter, talent from both—and build high fidelity consoles under the name of Clairtone Corporation. Last year the company grossed \$11 million. Premier Stanfield's contented look comes from Clairtone's new (and first!) factory, which the company built at Stellerton, N.S., in the depressed Pictou County. Congressman Halpern represented the United States at the official opening in June, when the photograph was taken.

About that factory. Previously, Clairtone had to contract for its specified components, though the corporation did acquire Canada's largest furniture factory several years ago for manufacturing its own cabinets. With the completion of the new building, Clairtone not only finally has its own electronics plant, but is able to enter the (color) television field, becoming the first Canadian manufacturer of color TV sets.

Of special interest to readers of this magazine is Clairtone's component color TV units, scheduled to make a first appearance at high fidelity salons next month. These sets, costing \$649 (remote control, fifty dollars extra), have been designed for installation in an already existing high fidelity set-up. The audio circuits of the sets can be bypassed in favor of the audiophile's own sound installation. A headphone jack, however, will enable the videophile to see and hear Carole Landis in "Dance Hall" while the rest of the family is listening to *Parsifal*.



**Suppose**  
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**Leads You to**  
**Half a Dozen**  
**Superb Records**

Since it costs HIGH FIDELITY readers only \$7.49  
wouldn't it be a marvelous investment?

You'll find all classical and semi-classical reviews (stereo and mono) that appeared in HIGH FIDELITY in 1965 reprinted in this one convenient hardcover book.

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Each reviewer stands high in his field—Nathan Broder, for example, reviews Bach and Mozart, Alfred Frankenstein the moderns . . . Paul Affelder covers the romantics, Robert C. Marsh specializes in Haydn and Beethoven . . . Conrad L. Osborne writes on opera recordings. Forthrightly, they discuss the composition, performance and fidelity. And they compare new recordings with earlier releases.

You'll find the reviews organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. You'll find, too, a special section on Recitals and Miscellany. And an Index of Performers.

**Saturday Review** comments: "Comprehensive coverage of each year's recordings gives a surprisingly well-rounded picture of what's available on records, and most reviews describe the work as well as the performance, providing each annual with a permanent use."

**Chicago Tribune** states: "The record collector who is bewildered by the sheer number of discs which are issued each year will find this book valuable."

Records in Review 1966 Edition—a book of 482 pages—bears a cover price of \$8.95.

But as a High Fidelity reader you may have a copy for only \$7.49. Payment with order but satisfaction guaranteed or money back. We're just about out of the 1965 Edition. But why not order at the same time the 1964 Edition available at a reduction?

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# WHO SAYS THE KLIPSCHORN® IS SO GREAT?

Only the people who have heard one and that takes in some pretty important people.

The Klipschorn® has been chosen as the most advanced state of the loudspeaker art at the Brussels World's Fair, at the American Exhibit in Moscow and in demonstrations to the most critical scientific and musical ears in the world. Always the response is the same. "This is the finest reproduced sound we have ever heard."

## WHY IS THE KLIPSCHORN® SO OUTSTANDING?

The Klipschorn® has the lowest distortion and widest full power frequency response of any speaker system in the world... 1/10 of 1% FM distortion\* from 30—20,000 cycles per second at over 115 decibels of sound output. It is actually able to radiate fundamental tones down to 25 cycles.

Each speaker goes through exhaustive testing to insure its ability to deliver undistorted, full power sound. All testing is personally supervised by Mr. Klipsch in a laboratory/listening room especially designed for the purpose.

The construction of a Klipschorn® is a handcrafted job. It takes over 30 hours of a skilled-cabinet-maker's time to construct the extremely complicated bass horn and its allied cabinetry.

The Klipschorn® is offered in a wide range of fine hardwood, hand-rubbed finishes comparable to that found on the highest quality grand pianos. Satin lacquer and oiled finishes are also available.

The Klipschorn® is a loudspeaker created without any compromise. It contains three carefully matched horns. These horns were developed and combined with only one thought in mind... the finished product must offer the closest possible identity with original sound.

## THE BASS HORN (WOOFER)

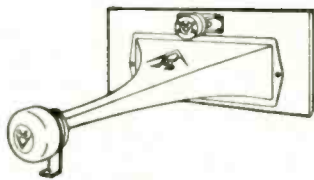
The Bass Horn which occupies the solid looking bottom portion of the loudspeaker, is of the Klipsch folded/corner horn design. It has an air column large enough to reproduce, without distortion, and at full power, the lowest note of the pipe organ (32.7 cps). No other bass speaker of comparable, or smaller size has ever achieved this. Miniaturized bass speakers are on the market but no one has yet invented a miniature 32-foot wave length.

The construction of this horn is beyond compare. Nearly 288 screws, plus other fastening devices, plus high grade ad-

hesives, are used to make the horn as rigid as possible. Also each bass horn is checked with a water manometer to insure absolute air tightness of the rear air chamber.

## THE MID-RANGE HORN (SQUAWKER)

The mid-range horn operates from about G above middle C (400 cps) to well beyond the highest fundamental on the piano. This horn, over 2 feet long with its driver attached, has gone through some 15 years of research and development. The massive



cast horn is of straight-axis design and is completely free of the irritating distortion which occurs in reflexed horns. The horn is mounted on a specially designed flange which effectively increases the horn's mouth area and adds measurably to its smoothness of response... less than 6 db. variation from 400 to 5,000 cps.

## THE HIGH FREQUENCY HORN (TWEETER)

The highly refined horn tweeter takes over at 5,000 cps and extends to 18,000 cps with variations of less than 6 db. This horn tweeter is mounted on the same flange to which the mid-range horn is fastened.

## THE KLIPSCH BALANCING NETWORK

This network has been designed to provide the best match between the 3 horns in the system and also to act as a dividing network.

## ONLY THE KLIPSCHORN® REPRODUCES THE FULL RANGE AND DYNAMICS OF A SYMPHONY ORCHESTRA

A special concert was staged in which Klipschorns® reproduced, at original loudness, the Hartford Symphony Orchestra. This was a live vs. recorded concert and the majority of the large listening audience could not tell the difference between the live orchestra and the sound of the orches-

tra as reproduced by Klipschorns®.

To the best of our knowledge, no other commercially available high fidelity loudspeaker has passed such an arduous test.

## KLIPSCH HIGH EFFICIENCY ALLOWS YOU TO USE LOWER POWERED AMPLIFICATION

The sound output of the Klipschorn® is approximately 10 decibels higher than the best direct radiator enclosure type systems and is 20 decibels higher than typical systems.

A 10 watt (2 for stereo) amplifier is adequate for home use and has proved ample for audiences of 900 people.



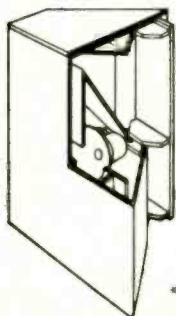
In reproducing the full Hartford Symphony Orchestra, only 2 watts peak power feeding each of two Klipschorns® in stereophonic array were used. This may seem difficult to believe if you are accustomed to the typical loudspeaker system, but you will be quickly convinced once you hear a Klipschorn® Wide Stage Stereo System.

## OUR PHILOSOPHY: TRY IT BEFORE YOU BUY IT!

We sincerely hope you will listen to many systems before you purchase. Don't be fooled by advertising claims. We are confident that once you have heard the Klipschorn®, you will be satisfied with nothing less.



**KLIPSCH & ASSOCIATES**  
Box 280 HF-9  
Hope, Arkansas  
71801



\*In Klipsch speakers all forms of distortion are minimized—especially AM and FM distortion which are many times as objectionable as simple harmonic distortion. Technical papers available on this subject.

Please send me complete information on the Klipschorn® loudspeaker system. Also include the name of my nearest Klipsch Authorized Audio Expert.

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BOX 280 HF-9  
HOPE, ARKANSAS 71801

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OCCUPATION \_\_\_\_\_ AGE \_\_\_\_\_

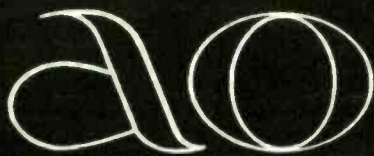


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Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

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MODEL 303D  
for the "bookshelf speaker" and components

CIRCLE 9 ON READER-SERVICE CARD

# Equipment IN THE NEWS

**Antenna conversion** from 300-ohm to 75-ohm coaxial cable is the purpose of a kit, Model 7512B, announced by Finney, the Bedford, Ohio antenna manufacturer. Priced at about \$9, the kit includes indoor and outdoor matching transformers. The conversion, which Finney says takes minutes using ordinary hand tools, can eliminate line pickup interference that often mars reception of FM stereo broadcasts.

CIRCLE 146 ON READER-SERVICE CARD



The most powerful receiver yet offered by Lafayette is its Model LR-1200, a solid-state design offering on one chassis FM mono, FM stereo, AM, and a stereo control amplifier rated at 60 watts per channel. FM sensitivity is specified as 15 microvolts and distortion is rated less than 1 per cent at full output. Interstation muting, tuning and stereo indicators, variable automatic frequency control, speaker selector switch, and other features are included. Price is about \$260.

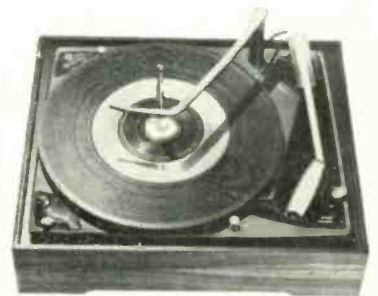
CIRCLE 147 ON READER-SERVICE CARD



**Custom-built speaker systems** are now being offered by Altec Lansing. The West Coast firm has announced a new policy of prefitting any combination of drivers (individual speakers) or any of its duplex (coaxial) speakers into any of its enclosures—at the buyer's option. Shown here is A-L's premier system, the A7-500W-1, dubbed The Magnificent and

featuring the Voice of the Theatre speaker elements (15-inch woofer and huge horn-loaded tweeter) in a sculptured walnut cabinet that stands 44 inches high. Rated response is 30 to 22,000 Hz.

CIRCLE 148 ON READER-SERVICE CARD



"Crown Princess" is the name of the top model in a new series of automatic turntables manufactured by Balfour Electronics Ltd. of Britain and distributed in the U.S.A. by RFS Industries, Inc. of Port Washington, N.Y. A four-speed intermix model, the Princess (RCD-6) costs \$52.50 and includes a built-in stylus brush, low-mass tone arm, an 11-inch platter, arm height and stylus force adjustments, a built-in 45 rpm centerpiece, and two (stereo) audio cables.

CIRCLE 150 ON READER-SERVICE CARD

**Irish tape**, in reel sizes of 3, 5, 5¾, and 7 inches, now is being supplied, at no increase in cost, with a 30-foot colored leader and trailer plus a metal reversing strip. In announcing this new offering, company president Morris Zigman pointed out that "All modern tape recorders will soon offer automatic re-

*Continued on page 46*

## SHOW TIME, NEW YORK

The New York High Fidelity Music Show will be held this month at the Trade Show Building, 500 Eighth Avenue. Dates for the public are: Wednesday, Thursday, Friday, September 28, 29, and 30, 3:30 to 10:30 p.m.; Saturday, October 1, 12 noon to 10:30 p.m.; Sunday, October 2, 1 p.m. to 7:30 p.m. Admission is \$1.50 for adults, 50 cents for children under 12.



What could we possibly offer an audiophile?

80-watt IHF solid-state stereo amplifier, FM/AM solid-state stereo tuner, air-suspension speaker system, Pickering magnetic cartridge and Dual 1010 automatic turntable.

The CS-15 Custom Component Modular: A completely integrated stereo system with professionally balanced components that reproduce sound the way you want it. Cleanly. Purely. With a frequency response of 15-55,000 CPS  $\pm$  3 db. A 160-watt peak. FM Sensitivity (IHF)—2.5 microvolts. FM Quieting Sensitivity—1.5 microvolts. And with a High-Frequency Noise Filter, Compensated Loudness Control. Sound Level Control Switch, Separate Boost/Cut Bass and Treble Controls, Stereo Balance Control, Channel Reverse Control, Pilot Light, FM Interchannel Muting Control, FM/AFC

Switch, D'Arsonval Signal Strength Meter, FM Stereo Indicator Light. All wrapped up in an elegant contemporary Walnut cabinet (H 9 $\frac{3}{8}$ ", W 32 $\frac{1}{4}$ ", D 15 $\frac{1}{8}$ " ) that fits right on a bookshelf. And a choice of three of our specially developed air-suspension speaker systems. Optional, extra. (AS10W shown.) That's what we have to offer audiophiles. Sound good? You should hear it. At your Sylvania dealer's.

Sylvania traditional, period and contemporary consoles offer similarly impressive performance both in the sound and in the specifications. From about \$300 to about \$2150.



**SYLVANIA**  
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CIRCLE 84 ON READER-SERVICE CARD

# Equipment

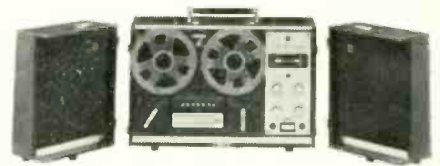
IN THE NEWS

Continued from page 44

versing mechanisms. Many . . . already do. We are anticipating the trend to this type of machine. . . ."

CIRCLE 149 ON READER-SERVICE CARD

Automatic reverse for both recording and playback is the highlight of Concord's new Model 776 tape recorder, a two-speed stereo/mono machine supplied with a pair of wing speakers that may



be detached from the main unit and placed anywhere. The 776 also may be jacked into an external audio system at the owner's option. Manual reverse, as well as automatic, can be engaged at any point on the tape by moving a control lever. The 776 also has sound-with-sound recording, and employs four heads. It may be used in either the vertical or horizontal position. Price is under \$350.

CIRCLE 151 ON READER-SERVICE CARD



Panasonic enters the compact modular field with its Model SG-870, which runs on AC or batteries. The record-player is stereo, although the built-in AM/FM tuner is mono (a model with stereo FM is planned for next year). The SG-870 cannot accept signals from other program sources, although its own output can be fed to a tape recorder. The system includes a four-speed automatic turntable with a flip-over stylus in a ceramic cartridge, the tuner, a stereo control amplifier, and a pair of detachable speakers. The entire ensemble weighs 22 pounds and is priced at about \$180. Panasonic is a brand name of the Japanese giant electronics firm Matsushita.

CIRCLE 152 ON READER-SERVICE CARD



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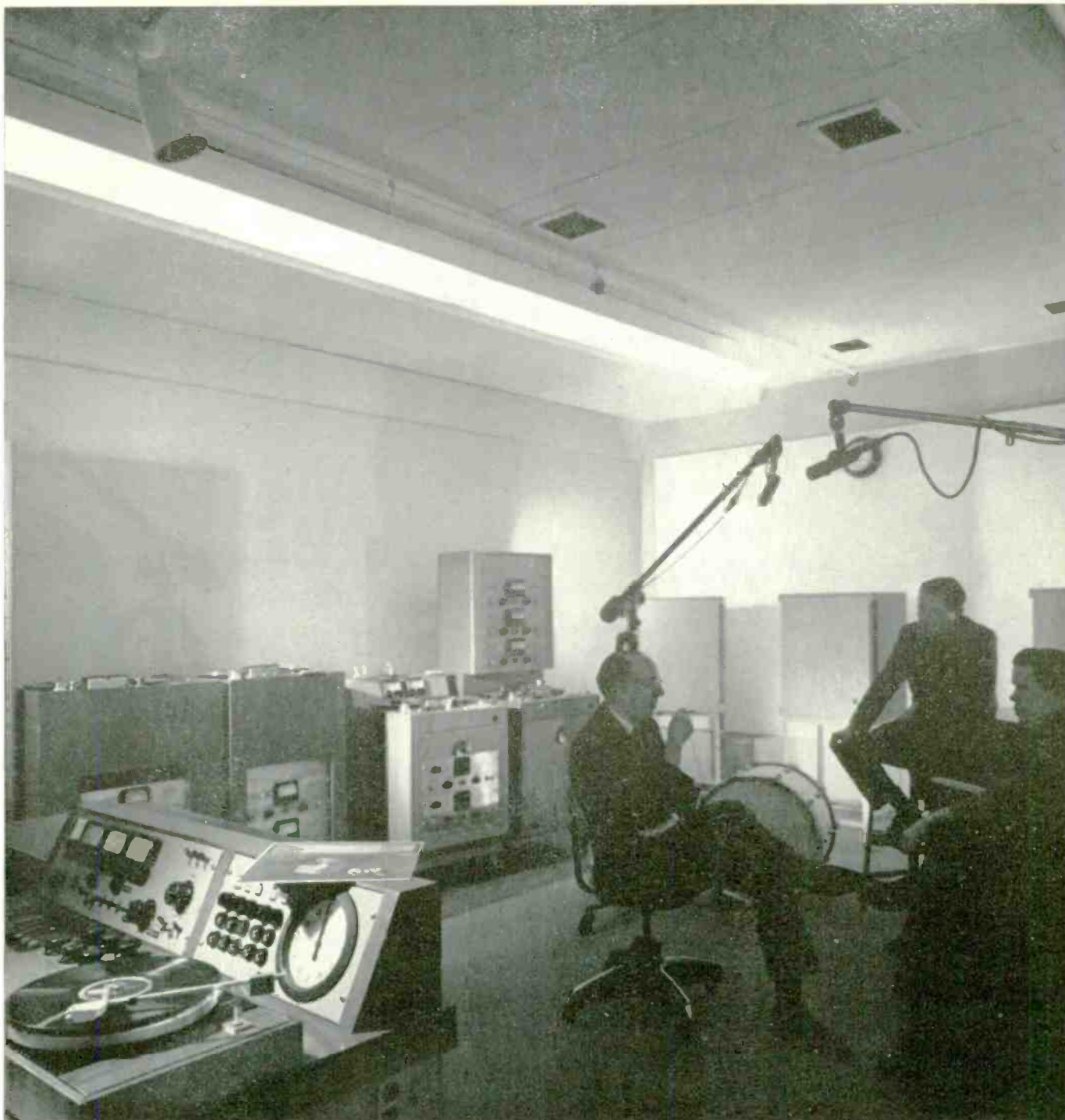
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Each ear has its own light-weight speaker system, complete with woofers, tweeters and crossover networks.  
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You don't believe it at all? Listen—at your Hi-Fi dealer.

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CIRCLE 83 ON READER-SERVICE CARD





PHOTOGRAPHED AT CAPITOL RECORDS BY FRANZ EDSON

## Good records start with Stanton.

A professional needs to know for sure. When he listens to a test pressing, he needs a cartridge that will reproduce exactly what has been cut into the grooves. No more, no less. Otherwise he would never be able to control the final product. The record you buy in the store.

That's why the professionals keep using Stanton. It tells them the whole truth, and nothing but.

In the photograph above, studio engineers are shown listening to

a test pressing. This is a critical stage in record making. The stereo playback system they are listening through is fronted by a Stanton 581 EL Calibration Standard. (The turntable also happens to be a Stanton. Other fine turntables will work, too.) They're getting the whole message. You'll get it, too, in an upcoming release.

Each Stanton Micro FLUX-VALVE® Calibration Standard is custom made. That means that

each will perform exactly as the original laboratory prototype. We laboriously adjust them until they do. It also means that you will get the same accuracy that the professionals get. Guaranteed.

Stanton Calibration Standards are hard to make. And the price reflects it. \$49.50. But that really isn't much to pay for uncompromising accuracy.

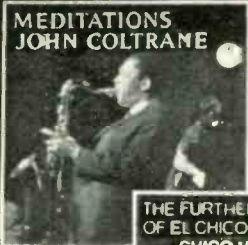


**STANTON** Stanton Magnetics, Inc.  
Plainview, L. I., N. Y.

CIRCLE 81 ON READER-SERVICE CARD

**EVER DO  
SOMETHING ON  
IMPULSE?**

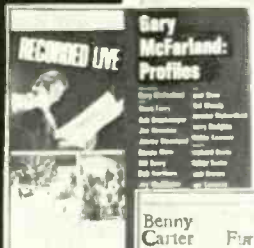
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THEIR NEW LP'S ARE THE  
PROOF! WHY NOT MAKE  
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A-9110



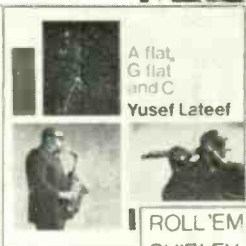
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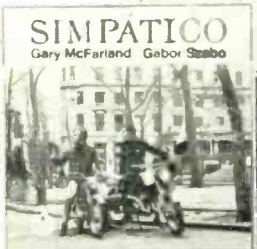
A-9116



A-9117



A-9119



A-9122



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CIRCLE 46 ON READER-SERVICE CARD



**Louis Armstrong:** "Louis." Mercury 21081, \$3.98 (LP); 61081, \$4.98 (SD). Louis Armstrong's ability to survive the dreary directions of his own management, his concert promoters, and his a & r men is incredible. For the better part of the past thirty-five years he has been induced to play trite material in the company of musicians who—with the notable exception of the first few years of his All-Stars in the late Forties and early Fifties—either could not conceal their boredom or were so inept that it didn't matter if they were bored. Yet Armstrong himself has risen above all this so consistently and with such brilliance that he has not only sustained and enhanced his stature but has created quite a few gems in the process.

This disc is reasonably representative of the horrors which Armstrong has had to face, in his later years at least. And it demonstrates his unflagging ability to enliven the dreariest material and the most hackneyed ideas. The "thinking" behind the set is that, since Armstrong had a hit with *Hello, Dolly!*, he should do as well with Jerry Herman's attempt to copy *Dolly*—*Mame*. Herman came close but missed, and so does Armstrong. Another song from *Hello, Dolly!*—*So Long, Dearie*—comes off much better, indicating the difference between the two scores. Still, as material, these rate as high points in the set, for most of the rest is awful beyond belief—*Tin Roof Blues* and *Tyree's Blues* excepted. Yet whenever Armstrong's trumpet is called upon, it rises with superb authority from the shambles and proceeds with dignity and the indisputable sound of genius.

**Louis Bellson:** "Thunderbird." Impulse 9107, \$3.79 (LP); S 9107, \$4.79 (SD). Bellson's recent activities have included a spell of drumming with Harry James's band and a period of conducting the orchestra for a concert series by his wife, Pearl Bailey. This is mentioned merely to point out that the big band recorded here is not the usual pick-up group that one might expect considering Bellson's schedule over the past few years. It was taped back in 1963 at Las Vegas when the drummer had a regularly organized

band—and a fine swinging band it was. At a fast tempo, Bellson can produce more buoyant support than almost any other drummer in existence. He gets several opportunities to show the lean, muscular qualities of his drumming in this set, abetted by a trio of well-known soloists—Harry Edison on trumpet, Sam Most on alto saxophone, and Carl Fontana on trombone—as well as two who, although new to me, play with the authority of old hands: Ed Scazzaro on tenor saxophone and Arnold Teich on piano. When the tempo is not up and romping, Bellson can seem a little heavy-handed—"seem" because I think the balance favors the drums and calls more than proper attention to his drumming at moderate tempos, most noticeably in a bossa nova, *No More Blues*. Technically, it would be difficult to find better drumming than Bellson displays in this set and yet it is not at all the customary drummer's orgy. Even when he takes what passes for a solo on *Cottontail* he brings in the rest of the band and is supported by ensemble passages. Swing band fans can live on this set for quite a while.

**Larry Conger's Two Rivers Jazz band:** "Carolina Jazz." Solo 6385, \$5.00 (LP). South Carolina has never yet achieved any distinction in the jazz world, but Larry Conger, who now lives in Camden, S. C., may change that situation. Conger is a trumpeter who played for several years with Turk Murphy. His Two Rivers Jazz Band is one of those groups of semi-pros who are bringing new life to traditional jazz all across the country. This one involves a drug salesman, a Railway Express agent, a postal employee, and a restaurateur. Conger now makes his living in real estate. But, like such other groups as the Happy Jazz Band in San Antonio, the Hall Brothers in Minneapolis, and Bill Bissonette's Easy Riders in Connecticut, Conger's Two Rivers Band is a remarkably fine group which plays with sparkle and originality. A good many of the selections in this set are built around vocals by Conger. The

*Continued on page 50*



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## From the solid state stereo laboratories of Motorola... professional-type componentry pre-assembled.

Why build it when you can buy it? Especially when you can buy componentry selected and designed by a crack team of electronic engineers? The Motorola matched modular system is scientifically matched and balanced with highly technical equipment and backed by the experience of Motorola, one of the world's largest makers of solid state devices. Then it's put together by skilled personnel to cut your assembly time down to no time at all.

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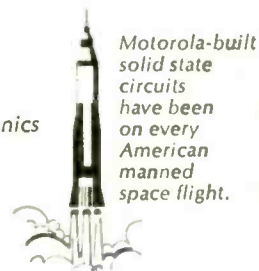
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## JAZZ

Continued from page 48

songs have a quaint, period vaudeville flavor, but Conger is not a sufficiently strong vocal personality to carry them off. He does far better as a lead and solo trumpeter and he gets particularly good support from Tommy Wicks on clarinet and Charlie Bornemann on trombone. The tunes reflect Conger's association with Turk Murphy—*Auntie Skinner's Chicken Dinner*, *When I See All the Lovin' They Waste on Babies*, *Sailin' Down Chesapeake Bay*, *Hard-Hearted Hannah*, *Ory's Creole Trumpet*, *Wise Guys*, *New Orleans Shuffle*, and others. It's period jazz and vaudeville combined in a pleasing and occasionally exhilarating package.

**Stan Getz-João Gilberto:** "Getz/Gilberto #2." Verve 8623, \$4.98 (LP); 6-8623, \$5.98 (SD).

The development of Stan Getz, particularly since his return from Europe early in the Sixties, has been fascinating to follow. An exemplar of the cool style fifteen years ago, he eventually found a stronger, more positive voice and, when he felt comfortable with this new outgoing attack, he began to refine it. The result is a combination of the soft purity of his earlier playing with the emotionalism of his later work which is unique in jazz performance. Jazz qualities are apt to be diluted by attempts at prettiness, but Getz has managed to use the two approaches as mutual supplements. The first side of this disc is an illuminating study of Getz's virtuosity in this area—a very relaxed ballad on which he all but croons through his saxophone, a blues which provides opportunities for the guttier side of his playing, particularly in the power he injects in breaks, and a lilting waltz that is an excellent vehicle for his highly developed feeling for dynamics. The second side of the disc (both sides are products of a concert at Carnegie Hall) is devoted to the bossa nova songs of João Gilberto, who sings, accompanied by bass, drums, and his own guitar, with a throaty, low-keyed delivery that gives his performances a quiet charm. The narrow range of the material, however, allows a sense of monotony to build up as the side progresses.

**Art Hodes All-Star Stompers.** Jazzology 20, \$4.98 (LP); S 20, \$5.98 (SD).

The Sixth Annual Carolina Summer Jazz Festival at Columbia, S. C., was the occasion which brought this group together from Chicago (Hodes), New York (Tony Parenti, clarinet; Cliff Leeman, drums), and the West Coast (Larry Conger, trumpet; Charlie Bornemann, trombone; and Johnny Haynes, bass). Some catalytic force was obviously at work—possibly the invigorating qualities of Hodes's leadership or the fact that these men (who do not normally work together) were responding to each other with fresh interest—or perhaps it was simply the atmosphere of the Festival itself—because this *ad hoc* group plays

a familiar repertory (*Canal Street Blues*, *Someday Sweetheart*, *Melancholy*, *Cake Walkin' Babies*, *California Here I Come*, among others) with an easy, unforced, and spirited manner and in surprisingly well-organized performances. Conger plays a properly positive lead trumpet in ensembles and is a serviceable soloist; Bornemann is a young trombonist with a broad, slashing attack; Parenti's clarinet sometimes sounds thin in the ensembles but it fills out as he moves into his middle and low register solos; Hodes digs into his delightfully jiggling solos on some pieces, rumbles ominously on others, and fills in backgrounds adeptly. These unpretentious performances achieve exactly what they set out to—light, casual, and completely enjoyable jazz.

**Joe Pass:** "A Sign of the Times." World Pacific 1844, \$3.79 (LP); 21844, \$4.79 (SD).

The jazz qualities of this disc are very similar to what one finds in swing bands of the Thirties. Like so much of the material used by those bands, guitarist Pass is also dealing with currently popular songs, playing them in a manner that is close to the contemporary conception of how they should be played, but with the added coloration of jazz touches. He is working with what is listed as an "orchestra" (although it does not seem to consist of more than five or six pieces), a vocal ensemble whose humming and vocalese are used as instrumental elements, plus a second soloist, Chet Baker, on flugelhorn. The tunes, which include *A Sign of the Times*, *It Was a Very Good Year*, *What Now My Love*, and *Are You There*, arranged and conducted by Bob Florence, are treated gently but rhythmically, the contemporary sound carried in Pass's guitar lead and Frankie Capp's skillful drumming. Baker's solos are soaring, melodic interludes which almost never become overtly jazz. Pass, however, besides adding to the gentle warmth which is the dominant tone of the set, sometimes rises up into a strong and lively bit of jazz which contributes to the over-all balance of the collection. It swings suavely and in an unobtrusively low-keyed manner.

**"Piano Blues."** RBF 12, \$5.79 (LP).

Sam Charters, who has done notable work in digging into jazz and blues roots, has assembled this collection of recordings from the Twenties and Thirties which offers a little more than its title might indicate. Since most of the blues pianists heard here—Walter Davis, Louise Johnson, Roosevelt Sykes, Little

Brother Montgomery, Peetie Wheatstraw, Walter Roland, Sylvester Palmer—are also singers, the disc is not simply the piano collection one might anticipate. However, it is often the piano passages that highlight the performances and some of the most interesting selections are straight piano—by Jabbo Williams, a man with a tremendously lusty drive but not much sense of development; by the Mississippi Look Band, a group made up of guitar, washboard, and piano that is driven through a headlong rocker by the pianist who is (Charters thinks) Cooney Vaughn; and by Wesley Wallace, whose classic *No. 29* is a mixture of sinuous, rolling piano and talking. Though the singing voices ranged from shrill and nasal to worn but warm, they usually served their purpose far better than less limited voices might. Charters has made interesting choices, bringing together familiar blues names and familiar performances along with several that are so unfamiliar (both as to performer and performances) that even as resolute a ferret as Charters has been able to turn up little information about them. It is an illuminating cross section of the blues of two decades.

**Slow Drag Pavageau:** "Slow Drag's Bunch." Jazz Crusade 2005, \$4.95 (LP).

*Jazzology Poll Winners of 1964* (Jazz Crusade 2004) was one of the best collections of traditional New Orleans jazz to appear in years. The recording of *Slow Drag's Bunch* was, in effect, a warm-up for the Poll Winners session (it was recorded the day before the Poll Winners) and it involves four of the musicians heard on the Winners disc—Slow Drag Pavageau (bass), Jim Robinson (trombone), George Guesnon (banjo), and Don Ewell (piano). With them are two visitors from Connecticut—Bill Bissonette, trombonist and leader of the Easy Riders Jazz Band (and who was in New Orleans to make the Poll Winners recording), and the Easy Riders' cornettist, Fred Vigorito; also on hand is Albert Burbank, a delightful New Orleans clarinetist who is rarely recorded. From the spirit of these performances, one can understand why the Poll Winners session went so well. The ensembles are lusty, the solos full of fire. A general good time feeling spreads all through the disc. Burbank, a strongly lyrical clarinetist, soars and dances like a sky full of glittering stars. Vigorito is a very impressive young cornettist, crisp and positive in leading ensembles, strong in his solos, occasionally making excellent use of the broad, umbrous effect of playing into a derby. Robinson lays out the broadest of foundations for soloists and adds tremendous body to the ensembles. Ewell is not given much space but his lively piano shines through briefly on *I Can't Escape from You*. The disc is not perfect, of course—there are lots of rough edges, a couple of numbers fail to get off the ground, and, after several selections, one gets the impression that Burbank is trying to turn everything into *Bill Bailey*—but it generates a lot of joy. JOHN S. WILSON





# The new KLH\* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be *useful* under the widest range of conditions?

## A few answers

We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

## A final step

With the aim of *usefulness* uppermost in mind, what else could we do?

We could offer the listener the opportunity to make adjustments in the

speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

## Perfectionist's speaker system

We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way



Suggested Retail Price: \$275.00

design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22 $\frac{1}{4}$ " x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It's at your KLH Dealer now. For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 700.

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Review  
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CIRCLE 92 ON READER-SERVICE CARD

FOLK MUSIC

"Armenian Songs." The Cosmopolitan Chorale, Florence Mardirosian, cond. Monitor MF 457, \$4.79 (LP); MFS 457, \$4.79 (SD).

The Armenians are a very old people and, quite probably, their ancestors were the "Black-haired People," or Hittites, of ancient Near Eastern chronicles. But for 2,500 years the descendants of those great conquerors of the first pre-Christian millennium have struggled to maintain their identity in a shrinking homeland fragmented among Turkey, Iran, and the U.S.S.R. World War I brought dark days when the Turks did for the Armenians as the Nazis did for the Jews in World War II. Still, they hang on. And still, though dispersed, they maintain their traditional music. Any musicologist can isolate Byzantine, Arab, Turkish, and Russian strands in the Armenian ballads on this record. But at heart these bittersweet, largely pastoral songs—even those composed by contemporary Armenians—reach back towards the age of the Old Testament patriarchs. They are very old in inspiration and very lovely, and Miss Mardirosian's chorale sings them with dedication.

"The Folk Album." The Robert De Cormier Singers. Command RS 33-897, \$4.79 (LP); RS 897, \$5.79 (SD).

I cannot recall a more brilliant antiphonal use of the stereo medium than that afforded by this disc. Sopranos and altos come to you out of the left speaker; tenors and baritones swell from the right. The division is maintained rigidly, yet the sum total—or the broad spread, if you will—of this sensitively realized album relies on no gimmickry for its impact. Robert De Cormier brings insight, experience, and affection to these folk tunes. His singers follow him into a kind of Gloryland of melody and harmony. *Wayfaring Stranger*, *Five Hundred Miles*, and *Goodnight, Irene* have never been better served. The De Cormier Singers even lend a new-minted dignity to Bob Dylan's *Blowin' in the Wind*.

"Spanish Dance Spectacular." José Greco and his Dance Company; Orquesta de Conciertos de Madrid, Roger Machado, cond. Columbia ML 6296, \$4.79 (LP); MS 6896, \$5.79 (SD).

José Greco, born in Brooklyn some forty-seven years ago, ranks without a doubt as the world's richest and most famous flamenco dancer. But is José a success? Not in Spain, where it's a sin to louse up the lithe purity of a gypsy dance with symphonic-size orchestras and lu-

minous costumes. Greco, of course, does; and nowhere is it so painfully evident as on this ill-conceived recording. The dancer is there—you can hear his inspired feet from time to time—but mostly there is just that big, treacherous orchestra smothering Galician folk song in syrup and making village dances sound like something Kodály transcribed with ten broken fingers. As for the annotation, I nominate it warmly for this year's silliness-cum-obscure award. In a word, *¡NO!*

"The Budapest Children's Choir at Carnegie Hall." RCA Victor LM 2861, \$4.79 (LP); LSC 2861, \$5.79 (SD).

A full ration of coughs and audience rustles marks this album, taped live during a concert in Carnegie Hall. But the vivid excitement of the recital more than compensates for these minor sonic flaws. I do not number myself among the admirers of children's chorales; in general I find an over-all thinness and lack of coloration in their vocalise and an emetic cuteness in their arrangements. But the Hungarian ensemble falls prey to none of these disabilities. Marvelously trained, tightly controlled yet thoroughly fluid in their melodic line, they sing folk songs in eight languages. There are no duds here, not even the mildly accented *Danny Boy*. But they earn their laurels for meltingly beautiful, hauntingly simple interpretations of the Hungarian folk songs collected by Bela Bartók and Zoltán Kodály. A very special, very appealing record.

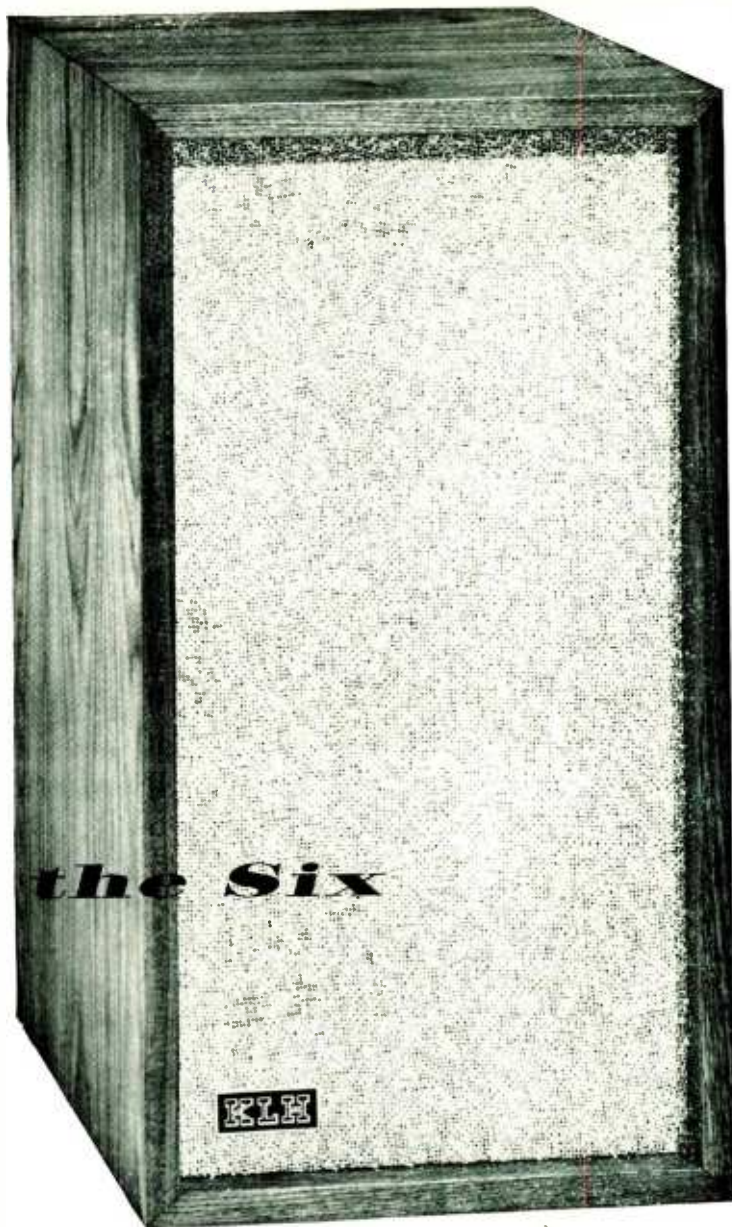
"The Blue Sky Boys." Capitol T 2483, \$3.79 (LP); ST 2483, \$4.79 (SD).

A recording of capital importance to true folk song buffs. The Blue Sky Boys, Bill and Earl Bolick, served their professional apprenticeship in radio studios through the 30s and 40s. They were country singers, but with a difference. Their repertoire stemmed largely from Child Ballads; when they sang *The Unquiet Grave* or *Oh Marry in Time*, they were harking back to medieval England, not to commercial Nashville. The duo couldn't survive the upsurge of spangled vests and electric guitars, so the Blue Sky Boys quietly folded in 1951, only to appear once more two years ago before more sympathetic—and, perhaps, more intelligently informed—audiences. In any case, here they are with their peculiar combination of classic ballads and country style. They offer a certain naïveté, a certain charm, and an invaluable insight into the status of balladry a generation ago. Warmly recommended.

O. B. BRUMMELL



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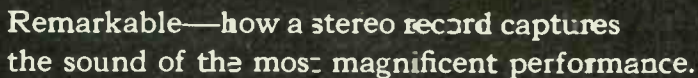
Suggested Price \$134.00. Slightly higher in the West.



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## Stereo Cabinets and the Unwary Buyer

**O**N PAGE 56 of this issue there appears an illustrated feature heralding what we consider one of the pleasantest recent developments in the world of high fidelity—the new look in stereo housing. Yet even in this Eden there is a small serpent, of whose presence the unwary should be warned.

Quick to see and seize a commercial opportunity, a number of furniture retailers, notably in large urban areas, have lately “gone into the audio business”—after a fashion. These merchants are offering cabinets (of their own manufacture, or made for them by independent suppliers) prefitted with audio equipment. The quality of the cabinets themselves can be easily judged by anyone who has ever bought a piece of furniture: most of those we’ve seen struck us as somewhat less sturdy in construction and considerably less well designed than the cabinetry offered under nationally known brand names by firms of established reputation.

In any case (pun intended), what is most important for the high fidelity shopper is the kind of audio equipment incorporated in the prefitted cabinet. A strange pattern has become discernible: the receiver often will be of a reliable make—which, as the “heart” of the system, lends, by association, its prestige to the entire setup. Generally speaking, however, the other equipment included is of a distinctly inferior performance level. The speakers in particular, suggest what one can pick up for a few dollars at the bargain racks along Radio Row; and they invariably are baffled (more or less) in the same wooden wraparound as everything else, with little isolation to prevent acoustic feedback. The sound from such a system may well be afflicted with muffled highs and boomy bass, not to mention a variety of other sonic ills.

There is an especially painful irony in the fact that such low-grade performance is coming from a cabinet that houses a receiver of genuine merit. The owner of such a set (or the guest in his home) eventually may hear the real thing (for instance, the

same receiver used with suitable high quality speakers, correctly installed in a proper housing)—and the inevitable question comes up: is what he owns representative of the famous Brand X, Y, or Z sound? It sounds no better, maybe worse, than any frankly “non hi-fi,” mass-produced package set.

What the situation comes down to, then, is the sale of prepackaged console sets equipped with questionable merchandise and put together without regard to the principles of serious audio engineering and design. Well, business is business, but to us this one smacks of the unsavory. Aside from the obvious fact that the hapless buyer has not gotten what he has been led to expect, such merchandising also casts a shadow of doubt on the whole idea of high fidelity and on the audio industry in general.

The industry, through its organization the Institute of High Fidelity, is attempting to stem the tide of the shoddy and second-rate in an effort to protect both the consumer and itself. Mostly, this effort involves setting up standards for audio dealers: to qualify as a “recognized” or “legitimate” high fidelity retailer, a store must carry no fewer than five brands of equipment made by member firms of the IHF; it must maintain adequate demonstration facilities to permit comparisons between different component hook-ups; it must honor factory warranties on new equipment; and it must maintain service facilities and personnel. It strikes us that dealing with such an outlet is the best chance for the technically unsophisticated buyer to obtain full value for money spent. A list of recognized dealers will be sent free on request to the IHF at 516 Fifth Avenue, New York, New York 10036.

“Cabinets for Components” has a euphonious ring, but it behooves all of us to make certain that the components are of high quality, that they are properly matched, and that they are correctly installed in a cabinet specifically designed for high fidelity housing. There may be some effort involved, but isn’t first-class stereo sound worth it?

# CABINETS



## the new look in stereo housing

**H**AVING TAKEN the phonograph apart by isolating its separate components, audio enthusiasts now are beginning to put it back together again—by providing housing for these components in attractive cabinets. Certainly an “installation,” these days, means more than just hooking up equipment; it means the fashioning of a music system that is visually satisfying as well as sonically correct. Indeed, this activity, it seems, has become a pursuit of perfection as fascinating, and with as many variations, as the very choice and assembly of components.

One extreme approach to this end, represented in our March issue, is that of the “total installation,” in which the placing of audio gear is conceived and worked out in terms of the architecture of one’s dwelling—in some cases a house being built, literally, around a pair of stereo speakers. Not all of us have the desire (or the ducats) for such an installation, yet the idea of attractive housing for a sound system has virtually swept the entire audio field in recent months. Equipment manufacturers are styling their components to appeal to the eye as well as to the ear and have been displaying them, at shows and at dealers, in carefully planned settings. Coincidentally, there has been a wave of new designs in equip-

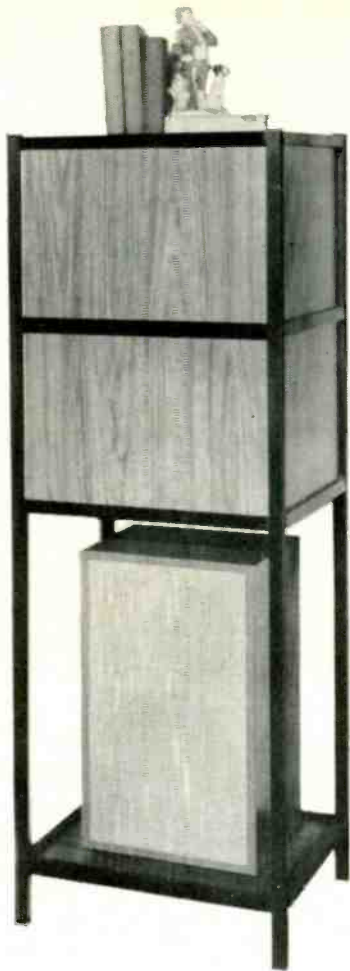
ment storage systems (“case goods” as it’s known in the furniture field), most of them a far cry from the boxes offered years ago and once described by an exasperated writer as variations on a coffin.

Today we have cabinets that are pleasanter to look at, more versatile as storage units, more conducive to a correct installation than ever before. The styles range from starkly contemporary to richly traditional; the designs include boxes on pedestals, boxes on walls, boxes on poles, boxes on boxes—as well as boxes on their own four (or more) legs. The prices vary from under \$100 for KD (“knock-down”) models for self-assembly to very substantial sums for handsomely finished prestige pieces. Encouragingly, many of these cabinets are being designed by men who themselves are confirmed audio enthusiasts and who know from direct experience just what constitutes exemplary high fidelity housing.

The new concept is not one of making do but of making anew, of designing audio housing for that specific purpose and not as an adjunct to a bar or a linen closet. Some of the latest examples of this principle are documented on the following pages: a planner’s guide to the realm where timbre and timber meet.

N.E.





*The Toujay Tower, shown on our cover, is seen here in a possible variation, with two cabinet modules and ample space for a compact speaker system in its own enclosure. Both the four-door and two-door versions come in knock-down form and are easily assembled. Each door hides a storage area 19½ by 18 by 13 inches. Walnut or teak finishes are available; the metal frame comes in sanded brass or etched black. The four-door model costs \$199; the two-door one, \$69. Optional with the latter is a lazy susan for positioning the speaker at any angle, \$10. Both models also may be placed on roller casters, \$10 a set. Every module is vented for air circulation. Below, another knock-down storage system recently announced by Furn-a-Kit. The basic, seven-foot-wide low cabinet costs \$131, comes with fittings for various audio components and for record storage. Hutch, top left, costs an additional \$82.50 and may be added at owner's option to augment general storage area. Furn-a-Kit also offers furniture styles other than the contemporary shown here.*





# The Great Rubinstein Road Show

TO SELL PIANOS IN THE 1870S, A REAL VIRTUOSO WAS NEEDED.

By Milton Goldin

**E**VEN THE LEAST FASHIONABLE American was convinced by the 1860s that a house was not a home without a piano. With lavish hand-carving on its rosewood case, with mother-of-pearl keyboard, with solid gold nameplate, the instrument was almost divinely suited to Victorian interiors. According to an 1867 issue of the *Atlantic Monthly*, a piano was "only less indispensable than a kitchen range."

There were those who scoffed at its popularity. "Every American woman feels bound to play the piano, just as she feels bound to wear clothes," wrote Xavier Eyma, a French reporter traveling up the



Mississippi in 1860. Eyma found the instrument "inflexibly tortured from morning till night." Domestic newsmen were equally dismayed by excessive piano playing. Thus, the *Pittsburgh Evening Chronicle*: "From the language of the musical critiques of the Eastern press one would suppose that there was nothing else worth living for in this life but music, and Piano Forte playing especially. . . ."

Two piano manufacturing firms dominated the field during the 1860s. In Boston, the five hundred employees of Chickering & Sons turned out two thousand pianos per year in a huge industrial building said to be surpassed only by the national capitol in cubic content. In New York, Henry Englehard Steinway, a piano maker who had arrived from Germany in 1850, had long since moved from his first workshop in a loft on Varick Street to larger quarters where, by the end of the Civil War, Steinway & Sons was also building two thousand instruments per year.

The Chickering and the Steinways took justifiable pride in the excellence of The Products, which in truth compared favorably with European wares. Still, it was sales that kept factories humming. An early discovery was that a customer did not have to be able to play the piano to buy a piano; it was enough that he could pay for it. By 1870, about one of every 1,540 Americans was doing just that every year, but naturally the citizenry was constantly exhorted to buy more.

A major breakthrough in piano-selling techniques occurred when Henry Steinway and his sons began to publish testimonials. Steinway ads in the early 1860s featured the names of local conductors and pianists, who "personally examined and practically tested the improvement in Grand Pianos, invented by H. STEINWAY" and dutifully found them "most novel, ingenious, and important." Despite such accolades, the Steinways were soon keenly aware that testimonials from local artists were of limited value. It was testimonials from famed European virtuosos that counted in the market place. The Paris Exhibition of 1867 provided the Steinways—and the Chickering—with an excellent opportunity to seize such virtuosos. Each firm is said to have spent \$80,000 in its attempt to carry off top honors in the piano competition. Both were winners. Steinway & Sons took the first gold medal and received endorsements from Hector Berlioz and Gustav Doré; Chickering & Sons also took a gold medal, and the firm got a testimonial from Franz Liszt.

**B**Y 1870, Steinway & Sons was spurting ahead in a grim race for sales with Chickering & Sons. An enormous Steinway factory on Fourth Avenue (at that time Park Avenue) rivaled the Chickering plant in size. Steinway Hall, a four-story, \$200,000 structure which included showrooms and a concert hall, was opened in 1866 on Fourteenth Street in one of New York's then finest residential sections. And in 1870 and 1871, a veritable duchy called Steinway

was established on four hundred acres of Long Island, where Long Island City is located today. Eventually including lumberyard, mill, foundry, public bath, homes for workers, free circulating library and schools, Steinway was a well-organized, well-governed community devoted in the most basic sense to pianos and piano makers.

Yet by 1872 William Steinway, Henry Englehard's energetic third son, had a couple of bothersome problems. One was a strike of Steinway workers for an eight-hour day (they got a ten per cent raise in wages instead). The other was the apparent inability of prospective buyers to tell the difference in quality between one piano and the next. Thousands of dollars were being lost to Steinway & Sons by the competition of instruments labeled "Steinmay," "Stannay," and "Shumway."

William reasoned that if a Famous European Virtuoso endorsed the Steinway Piano by using one at performances, the combination of excellences would be such as to make the name STEINWAY a permanent fixture within every customer's brain. Accordingly, he began to negotiate for an American tour, under Steinway auspices, of the Very Famous European Virtuoso Anton Rubinstein. A leonine Slav who resembled Beethoven, Rubinstein was at the time under contract for Western Hemisphere performances to the impresario Jacob Grau, but it was actually Jacob's nephew Maurice who made the final arrangements. The contract signed by the younger Grau and William Steinway committed Rubinstein to a 200-concert tour of the United States (to begin the following September) for which he was guaranteed \$40,000 by Steinway & Sons. This document further stipulated that the artist was not to be asked to travel in the "Southern States" (where, in fact, he finally did appear) or to perform "in establishments devoted to purposes other than artistic ones (at garden concerts, tobacco establishments [i.e., cafés], etc.)." Rubinstein also insisted on a clause providing for a settlement in gold francs at the end of the tour. (He was to find that 200,000 gold francs weighed about 140 pounds, and accepted currency instead.)

On September 10 Rubinstein landed in New York. He was the first major Russian artist to visit the United States, and he conceived his trip to have a spiritual purpose—he would introduce the music of Chopin, Schumann, and Beethoven to American provincials. The aloof and haughty titan of the piano failed to reckon, however, with Maurice Grau, a 23-year-old hustler taking over the management of the enterprise for his ailing uncle.

This ill-matched pair was to quarrel constantly and to make one of the most successful tours in American musical history.

The tour began with a performance at Steinway Hall, where to hearty applause Rubinstein marched on stage and made a low bow "half to the audience and half to the nameplate of the piano." The feature of the program was his own D minor Concerto (for which he was accompanied by the New York Phil-

# The Great Rubinstein Road Show

harmonic), and at its conclusion cheering music lovers screamed, shouted, clapped, and sent up tributes of flowers. The pianist gazed imperturbably over their heads. Rubinstein, it developed, was one of those artists who would only grudgingly acknowledge vulgar displays of enthusiasm.

After four more concerts in New York, Rubinstein and a troupe consisting of himself, two singers, a small instrumental ensemble, and the noted Polish violinist Henryk Wieniawski, who had accompanied him to America, embarked for Boston. Here Rubinstein practiced continually, gave lessons, and began to brood about his seven-concert-a-week schedule. It was dawning on him that this was quite a work load, considering that dates were scattered all over the country. After Boston came Buffalo, Toronto, Montreal, Detroit, and Cleveland. "Each day I feel unhappier. I think often of breaking my contract. The tour has no end and becomes daily more difficult, more unbearable," he wrote William Steinway from Cincinnati. Yet he continued to practice—from "the moment he arrived in his hotel room," wrote Grau; "how his constitution stood the immense strain is remarkable."

Unnerved by the nightly seas of expectant faces and clapping hands, Rubinstein became quarrelsome. Wieniawski, in particular, fell victim to his rages. In St. Petersburg, the violinist had often failed to keep engagements, pleading illness as an excuse. In America, wrote Rubinstein, "He always contrived to find strength enough to appear on the platform with his fairylike violin. The secret of his punctuality lay in the fact that by the terms of the contract he must forfeit 1,000 francs for every nonappearance." Wieniawski, who was to lose a large part of his earnings in the failure of a New York bank, was incensed by such affronts (they were leaked to the press) and by the fact that he was cast in a supporting role. Never, he told newspapermen, would he have come to America if he had known he was merely to be hitched to Anton Grigorievitch's wagon.

There were also frequent battles between Grau and Rubinstein. "Sturdy-minded," said the manager of the artist. "For a time I was under [Grau's] entire control . . . may Heaven preserve us artists from such slavery," said the artist of the manager. Back in New York in December from a Western tour that went all the way to Central City, Colorado, Rubinstein announced to Grau that he must play a solo recital—a thing practically unheard of in America. Grau had meanwhile been working up plans for performances by "The Great Combination . . . and positively the last joint appearance of Rubinstein, Wieniawski, and Theodore Thomas with his Un-

rivalled Orchestra." There was a compromise; the artist got a recital and the manager got "Great Combination" concerts.

"Great Combination" concerts, given at both the New York and Brooklyn Academies of Music in early January of 1873, were among the most ambitious musical enterprises yet attempted locally. With Thomas conducting, Rubinstein played the Schumann A minor Concerto, the Beethoven *Emperor*, and his own F major and G major concertos, besides shorter works. Wieniawski also appeared on each program, playing popular favorites such as his own Violin Concerto No. 2 and *Légende*.

**O**N January 13, 1873, Rubinstein was allowed to give a recital at Steinway Hall. To Grau's vast surprise, receipts totaled \$3,100, the highest of any Rubinstein performance to date. A repeat performance in Boston was also so successful that the pianist made plans for a series of seven historical recitals, at which he would play nothing but esoteric works. Rising to the occasion, Grau prepared a special brochure in which he effused that the seven programs demanded "vast knowledge, herculean power, and unmatched skill." Only Anton Rubinstein could, he said, "venture on their consecutive presentation." Few disagreed; it seemed to one reviewer incredible that a "human brain should be able to remember so many intricate compositions, so as to perform them in rapid succession without the aid of notes."

It should be noted that critical reception was not unmixed. The same reviewer quoted above wrote of "mechanical crudities of the most aggravating kinds." Yet in the commission of these sins, Rubinstein put on a better show than most pianists did playing the right notes. For years, a monologue entitled "How Ruby Played" made the vaudeville rounds: "All of a sudden, old Ruby . . . ripped out and he rared, he pranced and he charged like the grand entry at a circus. . . . He stopped a moment or two to ketch breath. Then he got mad. He run his fingers through his hair, he shoved up his sleeve, he opened his coat-tails a little further, he drug up his stool, he leaned over, and, sir, he jest went for that old pianner."

Rubinstein's "pianner," a Steinway, bravely withstood the pounding. He proved, if further proof was necessary, that it was an instrument of unquestionable strength, built to take even his fortissimo passages. It was "unexcelled by any [instrument] in the world," he announced to William Steinway at a farewell dinner in New York.

Much later, Rubinstein wrote of the tour itself: ". . . it was all so tedious that I began to despise myself and my art." He had performed 215 times and gone home with \$20,000 more than he had been guaranteed. He declined to come back even for half a million, but he had established for many years an ineradicable popular image of the touring musician—an arrogant long-haired artist moodily wending his way from town to town with a Steinway piano.





## THE NEW RELEASES

...what's ahead for  
classical records

**I**N THE PAGES that follow, HIGH FIDELITY presents its twelfth annual company-by-company preview of forthcoming fall records. This year two notable new trends are evident in the production and marketing of classical recordings. One is the galloping success of the so-called "budget" lines. After a history of some false starts, a few successes, and a setback or two over the past five years, the \$1.98-\$2.50 disc has developed into a potent force. Among the legion of records to reach the stores by Christmas, a higher percentage than ever will carry low price tags. Many flourishing budget lines are already well known—Dover, Everyman (Vanguard), Heliodor (DGG/M-G-M), Monitor, Music Guild (Westminster), Nonesuch, Richmond (London), Turnabout (Vox), and Victrola (RCA Victor). Joining them this fall are three new labels—Crossroads (Epic), Seraphim (Angel), and World Series (Philips/Mercury). And in the offing for next January is a fourth—a new budget line from Columbia called Odyssey.

Why this sudden proliferation? The answer lies partly in the existence of dozens of small European companies, most of them newcomers with no facilities for distribution in this country. Conditions were ripe for an American company to step in and gather up this European bounty—and approximately two years ago the newly established Nonesuch label did precisely that. With no costly recording fees burdening its budget, Nonesuch could afford to price its discs at \$2.50 for mono and stereo alike and to concentrate production efforts on first-class pressings, handsome packaging, and well-written annotations. Although not the first venture of the kind to become a paying enterprise (Vanguard had a thriving budget series as far back as 1953), the label presented a fresh and lively face that caught the public's imagination almost at once. Nonesuch's success was a heady tonic (inspiring a number of companies to advance along similar paths), and this winter the young organization feels confident enough to begin some recording projects of its own instead of depending exclusively on European firms.

Another important factor behind the proliferation of low-cost records is the growing reservoir of vintage performances from the recent past. These recordings had been dropped from the catalogue for one of two reasons. Either they were withdrawn be-

cause sales had lost their initial impetus, or they disappeared from domestic circulation when a European company changed its affiliation from one American label to another. (A good many casualties resulted from HMV's switch from RCA Victor to Angel/Capitol, the Monteux *Manon* and the Beecham *Bohème* being two pertinent examples.) To satisfy a new generation of curious record buyers, a company can reëxpose this material at minimal cost. Sometimes the low-priced reissue becomes a best seller for a second time; indeed, RCA's Victrola pressing of *Tosca* (with Milanov, Bjoerling, and Warren) is on the verge of outselling its original, high-priced edition.

The fare to be offered this fall on the three debutant labels comes from both sources. Some of the recordings are new—products of major- and minor-league firms abroad. Some are reissues of material previously available here on other labels. When the reissues are of performances originally recorded in monophonic form only, a thorny question arises: to stereoize or not to stereoize. At present the score among the newcomers reads one in favor (World Series), one opposed (Seraphim), and one abstention (Crossroads).

Actually, Crossroads will not be faced with this problem at once, for its initial releases are drawn exclusively from recent performances recorded in true stereo by the Czechoslovak firm of Supraphon. Among Crossroads' first twenty discs are such items as a complete *Ma Vlast* by Smetana and Mahler's Symphony No. 1 (Czech Philharmonic, Karel Ančerl, cond.), Haydn's Symphonies Nos. 73 and 96 (Prague Chamber Orchestra), Schubert's *Trout* Quintet (Smetana Quartet), two cello sonatas by Brahms (André Navarra, cello, and Alfred Holeček, piano), the two Janáček String Quartets (Janáček Quartet), Brahms's *Liebesslieder* Waltzes (Prague Madrigal Singers), Orff's *Carmina* (Czech Philharmonic Chorus and the Prague Symphony Orchestra, Václav Smetáček, cond.), and Honegger's Symphonies Nos. 2 and 3 (Czech Philharmonic, Serge Baudo, cond.). Of special interest to opera buffs will be the operas of Smetana, Dvořák, and Janáček, to arrive in due course.

World Series has the considerable resources of Philips Phonographic Industries at its disposal. First

releases include both reissues and new material. In the former category are Geminiani's *Concerti grossi*, Op. 7 (I Musici), Handel's *Water Music* (Concertgebouw Orchestra, Eduard van Beinum, cond.), Beethoven's Piano Sonatas Nos. 17 and 18 (Clara Haskil), and the four Ives Violin Sonatas (Rafael Druian, violin, and John Simms, piano). New items include a collection of Telemann's orchestral suites (Rouen Chamber Orchestra, Albert Beaucamp, cond.), a Liszt piano recital (György Cziffra), Tchaikovsky's Second Piano Concerto (Nikita Magaloff with the London Symphony, Colin Davis, cond.), Dvořák's Sixth Symphony (London Symphony, Witold Rowicki, cond.), Ravel's complete piano music (Werner Haas), the Mass and Requiem of Pierre de la Rue (Ensemble Polyphonie de Paris, Charles Rivier, cond.), the complete Piano Trios of Schubert (Beaux Arts Trio), and a collection of Bach Chorale Preludes played by Marcel Dupré.

Seraphim will rescue a host of fallen Angel discs as well as make available EMI performances never before offered to American record buyers except as expensive imports. To be found among the first seraphic releases are the Beecham *Bohème* (with De los Angeles and Bjoerling), *L'Elisir d'amore* conducted by Serafin, *The Marriage of Figaro* (sung in German with Hilde Gueden, Anneliese Rothenberger, Edith Mathis, and Hermann Prey), a collection of Verdi arias (Fischer-Dieskau), Schubert's *Unfinished* and Mendelssohn's *Italian* (Guido Cantelli), excerpts from *Götterdämmerung* (Flagstad and Furtwängler), Strauss's *Alpine Symphony* (conducted by the composer), and Beethoven's Piano Concerto No. 1 and Sonata No. 27 (Solomon).

How will the high-priced lines react to this strong upsurge of budget discs? Some record people hold that the \$5.79 tariff may eventually be reserved solely for expensive "glamour" recordings by major orchestras, ambitious opera productions, and projects documenting works infrequently, if ever, recorded in the past. And this brings us to the second notable trend: the new best sellers.

It has become clear during the past several months that a considerable demand exists for out-of-the-way fare. Columbia's recent big classical sellers have been Mahler's Tenth Symphony, the Ives Fourth, and the Nielsen Third, while sales of the Webern set and of the first three volumes devoted to Schoenberg's music (including the opera *Moses und Aron*) have virtually doubled; DGG reports excellent results from its recordings of Schoenberg's *Gurrelieder* and Berg's *Wozzeck*; an RCA disc of rarely heard Bellini and Donizetti arias sung by Montserrat Caballé has sold in great quantity, and Marilyn Horne's "Souvenir of a Golden Era"—a recital album built around a number of unfamiliar arias—is one of London's most popular recent releases; Angel announces that the Delius Cello Concerto with Jacqueline Du Pré and the Menuhin Purcell album received a far wider acceptance than had been anticipated. Moreover, the inexhaustible resources of the baroque in general and Telemann in particular continue to find favor with record buyers—and there is no sign that the boom is on the wane.

To the adventuresome collector this means an abundant supply of new and unusual recordings. The lists to follow will attest that this fall's harvest is an extraordinarily rich one.

## ANGEL

- Mozart: *Die Entführung aus dem Serail*. Anneliese Rothenberger (s), Lucia Popp (s), Nicolai Gedda (t), Gerhard Unger (t), Gottlob Frick (bs); Vienna State Opera Chorus and Orchestra, Josef Krips, cond.
- Purcell: *Dido and Aeneas*. Victoria de los Angeles (s); New Philharmonia Orchestra, Sir John Barbirolli, cond.
- Falla: *La Vida breve*. Victoria de los Angeles (s); National Orchestra of Spain, Rafael Frühbeck de Burgos, cond.
- Poulenc: *Chansons villageoises; Le Bal masqué; Le Bestiaire*. Jean-Christoph Benoit (b); Paris Conservatoire Orchestra, Georges Prêtre, cond.
- Haydn: *Symphonies No. 104 and No. 88*. New Philharmonia Orchestra, Otto Klemperer, cond.
- Schubert: *Symphony No. 5*. Mozart: *Symphony No. 40*. Moscow Chamber Orchestra, Rudolf Barshai, cond.
- Vaughan Williams: *Hodie; Christmas Cantata*. Janet Baker (ms), Richard Lewis (t), John Shirley-Quirk (b); Bach Choir and Choristers of Westminster Abbey; London Symphony Orchestra, David Willcocks, cond.
- Poulenc: *Babar the Elephant*. Harsányi: *The Little Tailor*. Peter Ustinov; Paris Conservatoire Orchestra, Georges Prêtre, cond.
- Schubert: *Lieder*. Dietrich Fischer-Dieskau (b); Gerald Moore, piano.

- Bartók: *Violin Concerto No. 2; Six Duos for Two Violins*. Yehudi Menuhin and Nell Gutkovsky, violins; New Philharmonia Orchestra, Antal Dorati, cond.
- Tchaikovsky: *Eugen Onegin and Pique Dame* (excerpts). Melitta Muzsely (s), Fritz Wunderlich (t), Hermann Prey (b), Gottlob Frick (bs); Bavarian State Opera Orchestra, Meinhard von Zallinger, cond.
- Schumann: *Symphony No. 1*. New Philharmonia Orchestra, Otto Klemperer, cond.
- Bach, C.P.E.: *Concerto for Harpsichord, in D minor*. Bach, J.S.: *Triple Concerto for Flute, Violin, and Harpsichord*. Yehudi Menuhin, violin; William Bennett, flute; George Malcolm, harpsichord; Bath Festival Orchestra, Yehudi Menuhin, cond.

## ARCHIVE

- Bach, C.P.E.: *Magnificat*. Adele Stolte (s), Hertha Töpfer (ms), Ernst Häfliger (t), Barry McDaniel (b); Adolf Detel, cond.
- Schütz: *St. Luke Passion*. Peter Schreier (t), Theo Adam (bs); Dresden Cross Choir, Rudolf Mauersberger, cond.
- Handel: *Water Music*. Schola Cantorum Basiliensis, August Wenzinger, cond.
- Dowland: *Avres*. Studio for Early Music, Thomas F. Binkeley, cond.

- Arne: *Harpsichord Concerto No. 5; Organ Concerto No. 4*. Boyce: *Symphonies: No. 4; No. 5; No. 8*. Lionel Salter, harpsichord and organ; Lucerne Festival Strings, Rudolf Baumgartner, cond.
- Graupner: *Concerto for Two Flutes*. Pisendel: *Violin Concerto*. Stoelzel: *Concerto grosso*. Fritz Kirschner and Bernhard Walter, flutes; Eduard Melkus, violin; Chamber Orchestra, Kurt Redel, cond.

## CAMBRIDGE

- Monteverdi: *L'Incoronazione di Poppea*. To commemorate Monteverdi's 400th birthday in 1967, Cambridge lays claim to the first truly complete recording of his last opera, restoring many pages cut in previous editions. The performance, which, we are told, hews as closely to Monteverdian style and instrumentation as humanly possible, was recorded last spring by the Collegium Musicum of the University of California at Berkeley under the direction of Alan Curtis with Carole Bogard (s), Louise Parker (ms), Charles Bressler (t), and Herbert Beatrice (bs) in principal roles.
- Couperin: *Harpsichord Suites: in A minor; in G minor; in F*. Alan Curtis, harpsichord.
- Bacon: *Songs to Poems of Emily Dick-*



inson. Helen Boatwright (s); Ernst Bacon, piano.  
*Sonatas for Violin and Continuo by Seventeenth-Century Italian and German Composers* (Fontana, Marini, Schmelzer, and Walther). Sonya Monosoff, violin; Robert Conant, harpsichord; Janos Scholz, viola da gamba; John Miller, bassoon.  
*Organ and Harpsichord Music of the English Virginalists*. Gustav Leonhardt, harpsichord.

## COLUMBIA

Verdi: *Falstaff*. Leonard Bernstein's first complete opera recording with Dietrich Fischer-Dieskau in the title role. Also appearing are Ilva Ligabue (s), Graziella Sciutti (s), Hilde Rössl-Majdan (ms), Juan Oncina (t), Murray Dickie (t), Rolando Panerai (b), and Erich Kunz (bs), with the Vienna Philharmonic Orchestra.

Ives: *Five Psalms; Harvest Home Chorale; General William Booth Enters Into Heaven; December; Walt Whitman; Serenity; Circus Parade*. A collection of choral music, much of it never before heard either in concert or on records, performed by the Gregg Smith Singers and the Texas Boys Choir. (P.S. Reappearing this fall is the recently deleted Ives Second Symphony. Leonard Bernstein and the New York Philharmonic have added Ives's *Fourth of July* as a bonus filler.)

Debussy: *Le Martyre de St.-Sébastien*. A complete recording with the New York Philharmonic under Leonard Bernstein. Felicia Montelegre narrates.

Schoenberg: *Volume Five* in this continuing series contains the transcription of Brahms's G minor Piano Quartet, the Suite in G for Strings, Six Orchestral Songs, Op. 8 (with soprano Irene Jordan), and the choral work *Friede auf Erden*.

Bernstein: *The Age of Anxiety*. Philippe Entremont, piano; New York Philharmonic, Leonard Bernstein, cond.

Nielsen: *Symphony No. 6*. Philadelphia Orchestra, Eugene Ormandy, cond.

Mozart: *The Complete Viola Quintets*. Newly recorded with the Budapest Quartet and Walter Trampler, viola.

Stravinsky: *Perséphone*. Vera Zorina; Columbia Symphony Orchestra, Igor Stravinsky, cond.

Barber: A collection of familiar short orchestral works. New York Philharmonic, Thomas Schippers, cond.

Prokofiev: *Piano Concertos Nos. 1 and 2*. Gary Graffman, piano; Cleveland Orchestra, George Szell, cond.

Schumann: *Piano Quintet in E flat*. Mozart: *Piano Quintet*. Leonard Bernstein, piano; Juilliard Quartet.

Mendelssohn: *Symphony No. 4*. Beethoven: *Symphony No. 8*. Marlboro Festival Orchestra, Pablo Casals, cond.

Bruckner: *Symphony No. 3*. Cleveland Orchestra, George Szell, cond.

## COMMAND

Beethoven: *Symphonies No. 8 and No. 9*. Ella Lee (s), Joanna Simon (ms),

Richard Kness (t), Thomas Paul (bs); Mendelssohn Choir of Pittsburgh; Pittsburgh Symphony Orchestra, William Steinberg, cond. This completes Steinberg's traversal of the Beethoven Symphonies, and Command is presenting all nine as an integral set this fall.  
 Stravinsky: *Pétrouchka*. Pittsburgh Symphony Orchestra, William Steinberg, cond.

## COMPOSERS RECORDINGS

Thomson: *Sonata da Chiesa; Violin Sonata; Praises and Prayers*. Betty Allen (ms); Joseph Fuchs, violin; Virgil Thomson, piano.

Stevens: *Cello Sonata*. Gross: *Epode*. Lessard: *Cello Sonata*. Gabor Rejto and Bernard Greenhouse, cellos; Menahem Pressler, piano.

Cowell: *Trio for Piano, Violin, and Cello*. Semmler: *Trio*. Philharmonia Trio.

*Music for Unaccompanied Flute*. Works by Riegger, Hovhaness, Kupferman, Perle, Mamlok, Martino, and Wigglesworth. Samuel Baron, flute.

## DECCA

Barber: *Cello Concerto*. Britten: *Serenade for Tenor, Horn, and Strings*. Raya Garbousova, cello; Charles Bresler (t); Ralph Froehlich, horn; Musica Aeterna Orchestra, Frederic Waldman, cond.

Haydn: *Harpsichord Concerto in D*. Bach: *Brandenburg Concerto No. 5*. Sylvia Marlowe, harpsichord; Chamber Orchestra, Daniel Saidenberg, cond.

Brahms: *Symphony No. 4*. Cincinnati Symphony Orchestra, Max Rudolf, cond.

*Italian Florentine Program*. Music by Heinrich Isaac, Constanzo Testa, Andreas de Florentia, Gherardellus de Florentia, and Donatus de Florentia. New York Pro Musica.

## DEUTSCHE GRAMMOPHON

Mozart: *Die Entführung aus dem Serail; Bastien und Bastienne*. Erika Köth (s), Lotte Schädle (s), Fritz Wunderlich (t), Friedrich Lenz (t), Kurt Böhme (bs); Bavarian State Chorus and Orchestra, Eugen Jochum, cond.

Mascagni: *Cavalleria rusticana*. Leoncavallo: *I Pagliacci*. Joan Carlyle (s), Fiorenza Cossotto (ms), Carlo Bergonzi (t), Ugo Benelli (t), Giuseppe Taddei (b), Rolando Panerai (b), Gian Giacomo Guelfi (b); Chorus and Orchestra of La Scala (Milan), Herbert von Karajan, cond.

Beethoven: *Missa Solemnis*. Gundula Janowitz (s), Christa Ludwig (ms), Fritz Wunderlich (t), Walter Berry (bs); Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

Haydn: *The Creation*. Gundula Janowitz (s), Fritz Wunderlich (t), Hermann Prey (b), Walter Berry (bs); Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

Handel: *Apollo e Dafne*. Agnes Giebel (s), Dietrich Fischer-Dieskau (b); Berlin Philharmonic Orchestra, Günther Weissenborn, cond.

Strauss, R.: *Don Quixote*. Pierre Fournier, cello; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.  
 Schubert: *Mass No. 5*. Maria Stader (s), Marga Höffgen (ms), Ernst Häfliger (t), Hermann Uhde (b); Regensburg Cathedral Chorus; Bavarian State Radio Symphony, Georg Ratzinger, cond.

Mozart: *Sinfonia concertante for Violin and Viola; Sinfonia concertante for Woodwind Quintet*. Soloists, Berlin Philharmonic Orchestra, Karl Böhm, cond.

Mussorgsky-Ravel: *Pictures at an Exhibition*. Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

Schubert: *Piano Trio, Op. 100*. Trio di Trieste.

Schubert: *Piano Quintet ("Trout")*. Rudolf Koeckert, violin; Christoph Eschenbach, piano; et al.

Schubert: *Four-Hand Piano Music*. Paul Badura-Skoda and Joerg Demus, pianos.

Mozart: *Divertimento, K. 563*. Trio Italiano d'Archi.

*Spanish Songs and Arias*. Pilar Lorengar (s).

## EPIC

Sibelius: *The Seven Symphonies*. The first integral set in stereo, played by the Japan Philharmonic under Akeo Watanabe.

Mozart: *Piano Concertos*. Lili Kraus, piano; Vienna Festival Orchestra, Stephen Simon, cond. Volumes 2 and 3 in the complete Mozart Piano Concerto project.

Chopin: *Piano Concerto No. 2*; Liszt: *Piano Concerto No. 1*. Charles Rosen, piano; New Philharmonia Orchestra, John Pritchard, cond.

Lalo: *Cello Concerto*. Saint-Saëns: *Cello Concerto No. 1*. André Navarra, cello; Lamoureux Orchestra, Charles Munch, cond.

Bach: *Music for Harpsichord and Clavichord*. Igor Kipnis, harpsichord and clavichord.

Schubert: *Lieder*. Judith Raskin (s); George Schick, piano.

## HELIODOR

Mozart: *Piano Concertos No. 19 and No. 27*. Clara Haskil, piano; Berlin Philharmonic and Bavarian State Orchestras, Ferenc Fricsay, cond.

Brahms: *2 Sonatas for Viola and Piano, Op. 120*. Walter Trampler, viola, Beveridge Webster, piano.

Rossini: *Stabat Mater*. Maria Stader (s), Marianna Radev (ms), Ernst Häfliger (t), Kim Borg (bs); Chorus of St. Hedwig's Cathedral; Berlin Radio Chorus and Orchestra, Ferenc Fricsay, cond.

Mozart: *Symphonies No. 31 and No. 36*. Bavarian Radio Symphony, Ferdinand Leitner, cond.

Bach: *Brandenburg Concertos*. Schola

Cantorum Basiliensis, August Wenzinger, cond.

## LONDON

Rossini: *Semiramide*. After a season away from the microphones, Joan Sutherland has been busily recording some of her *bel canto* specialties this past spring and summer. Joining her in Rossini's rarely heard work are Marilyn Horne (ms), John Serge (t), and Joseph Rouleau (bs). Richard Bonyngé conducts the London Symphony Orchestra.

Wagner: *Die Walküre*. The grand finale to London's Solti/Culshaw *Ring* cycle with Birgit Nilsson (s), Régine Crespin (s), Christa Ludwig (ms), James King (t), and Hans Hotter (bs); Vienna Philharmonic Orchestra, Georg Solti, cond.

Beethoven: *Symphony No. 9*. Joan Sutherland (s), Marilyn Horne (ms), James King (t), Martti Talvela (bs); Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.

Schumann: *Symphony No. 3*. London Symphony Orchestra, Rafael Frühbeck de Burgos, cond.

Sibelius: *Symphonies No. 5 and No. 7*. Vienna Philharmonic Orchestra, Lorin Maazel, cond.

Beethoven: *Symphony No. 7*. Vienna Philharmonic Orchestra, Claudio Abbado, cond.

*Overtures to Forgotten Operas*. Hérold's *Zampa*, Rossini's *Torvaldo e Dorliska*, Verdi's *Giovanna d'Arco*, Donizetti's *Roberto Devereux*, and Wallace's *Maritana* are among the recalled. London Symphony Orchestra, Richard Bonyngé, cond.

*Recital of Songs and Arias*. Pieces identified with Jenny Lind, sung by Elisabeth Söderström (s).

## LONDON IMPORTS

### OISEAU-LYRE

Fauré: *Piano Quartet in C minor; Trio in D minor*. Pro Arte Piano Quartet.

Hummel: *Septet in D minor; Quintet in E flat*. Melos Ensemble.

Bach: *French Suites*. Isabelle Nef, harpsichord.

### TELEFUNKEN

Josquin des Prez: *Motets from 1475-1500*. Capella Antiqua (Munich), Konrad Ruhland, cond.

Bach: *Art of the Fugue*. Fritz Heitmann, organ.

*English Consort Music of 1600-1640*. Leonhardt Consort.

### ARGO

Mendelssohn: *String Symphonies Nos. 9, 10, and 12*. Academy of St-Martin's-in-the-Fields, Neville Marriner, cond.

Williamson: *The Happy Prince*. Soloists, Academy of St-Martin's-in-the-Fields, Marcus Dodds, cond.

Messiaen: *La Nativité du Seigneur*. Simon Preston, organ.

*Twentieth-Century Harp Music*. Marisa Robles, harp.

*A Recital of English Songs*. Owen Brannigan (bs) and Elizabethan Singers.

## LOUISVILLE

Malipiero: *Notturmo di canti e balli*. Bazon: *Short Symphony*. Louisville Orchestra, Robert Whitney, cond.

Lees: *Concerto for Orchestra*. Herder: *Movements for Orchestra*. Nono: *Due Espressioni (Part I)*. Louisville Orchestra, Robert Whitney, cond.

Harris: *Epilogue to "Profiles in Courage"*. Schuller: *Dramatic Overture*. Mayuzumi: *Samsara*. Louisville Orchestra, Robert Whitney, cond.

## LYRICHORD

Křenek: *Pentagram*. Piston: *Pieces for Flute, Clarinet, and Bassoon*. Goodman: *Woodwind Quintet*. Ventorum Woodwind Quintet.

Hindemith: *Mass (1963); Motets*. Whickhart Chorale.

## MERCURY

Tchaikovsky: *Complete Orchestral Suites*. London Symphony Orchestra, Antal Dorati, cond.

Hanson: *Symphony No. 3*. MacDowell: *Suite No. 1, Op. 42*. Eastman-Rochester Orchestra, Howard Hanson, cond.

Nielsen: *Fynsk Forar: Twelve Songs*. Soloists, Chorus, and Orchestra of the Danish Radio. Mogens Wöldike, cond.

Milhaud: *Le Beauf sur le toit*. Satie: *Parade*. Auric: *Overture*. Françaix: *Concertino*. London Symphony Orchestra, Antal Dorati, cond.

Soler: *Concerto for Two Harpsichords; Fandango; Sonatas*. Rafael Puyana and Genoveva Galvez, harpsichords.

*Violin Concertos*. By Beethoven, Tchaikovsky, Sibelius, and Prokofiev (No. 2), Henryk Szeryng, violin. London Symphony Orchestra, Antal Dorati, Hans Schmidt-Isserstedt, and Gennadi Rozhdestvensky, conds.

## MONITOR

Handel: *Concerti grossi, Op. 3*. Collegium Musicum of Paris, Roland Douatte, cond.

Mozart: *Piano Concerto No. 9; Sonata No. 11*. Lili Kraus, piano; Vienna State Opera Orchestra, Victor Desarzens, cond.

Chopin: *Piano Concerto No. 2*. Mendelssohn: *Piano Concerto No. 1*. Menahem Pressler, piano; Vienna State Opera Orchestra, Hans Swarowsky, cond.

Bach: *3 Sonatas for Cello and Harpsichord*. Edmund Kurtz, cello; Frank Pelleg, harpsichord.

## MUSIC GUILD

Messiaen: *Three Short Liturgies of the Divine Presence*. Yvonne Loriod, piano; Jeanne Loriod, ondes martenot; Choeurs de la Maîtrise: Orchestre de Chambre de la R.T.F., Marcel Couraud, cond.

Victoria: *Four Motets; Missa Quarti Toni*. Schola du Grand Scholasticat

des Pères du Saint-Esprit du Chevilly, R.P.L. Deiss, cond.; Chorale Saint-Jordi, O. Martorell, cond.

Bach: *Chorale Partita in C minor with Variations: "O Gott, du frommer Gott"*. Boyvin, Jacques: *Seven Selections from the First and Second Books*. Noelle Pierront, organ.

Ibert: *Flute Concerto*. Jolivet: *Flute Concerto*. Rivier: *Flute Concerto*. Jean Pierre Rampal, flute; Lamoureux Orchestra, Louis de Froment and André Jolivet, conds.

## NONESUCH

Stravinsky: *Les Noces; Pribaoutki; Berceuses du chat; Four Russian Songs; Podblioudnya*. Soloists, Chorus and Orchestra of the Théâtre National de l'Opéra, Pierre Boulez, cond.

Handel: *Water Music*. Hague Philharmonic Orchestra, Pierre Boulez, cond.

Fauré: *Requiem*. Soloists; Les Chanteurs et l'Orchestre de Saint-Eustache, R.P. Emile Martin, cond.

Bach: *Two- and Three-Part Inventions*. George Malcolm, harpsichord.

Demantius: *St. John Passion*. N.C.R.V. Vocal Ensemble (Hilversum), Marinus Voorberg, cond.

Bruckner: *Symphony No. 7*. Orchestra of the Süddeutscher Rundfunk (Stuttgart), Carl Schuricht, cond.

Elgar: *String Quartet in E minor*. Sibelius: *String Quartet ("Voces Intimae")*. Claremont Quartet.

Haydn: *The Seasons*. Teresa Stich-Randall (s), Helmut Kretschmar (t), Erich Wenk (bs); NDR Symphony Orchestra (Hamburg), Walter Goehr, cond.

Haydn: *Piano Sonatas Nos. 20, 23, and 52*. Martin Galling, piano.

Falla: *Harpsichord Concerto; Piano Music*. Jean-Charles Richard, harpsichord and piano; Valois Instrumental Ensemble, Charles Rivier, cond.

Haydn: *Symphonies Nos. 35, 43, and 80*. Little Orchestra of London, Leslie Jones, cond.

*Music of Shakespeare's Time*. A program of Renaissance works for voices and instruments with the Dolmetsch Consort and the Schola Cantorum Basiliensis.

## PHILIPS

Bach: *Mass in B minor*. Teresa Stich-Randall (s), Anna Reynolds (ms), Ernst Häfliger (t), John Shirley-Quirk (b), Radio Symphony Chorus and Orchestra of Berlin, Lorin Maazel, cond.

Bach: *Brandenburg Concertos*. Radio Symphony Orchestra of Berlin, Lorin Maazel, cond.

Bach: *Suites for Orchestra*. Radio Symphony Orchestra of Berlin, Lorin Maazel, cond.

Telemann: *St. Matthew Passion*. Sena Jurinac (s), Theo Altmeyer (t), Horst Günter (b), Franz Crass (bs); Lucerne Festival Orchestra and Chorus, Kurt Redel, cond.

Tchaikovsky: *Manfred Symphony*. London Symphony Orchestra, Igor Markevitch, cond.

Stravinsky: *Jeu de cartes; Symphony in*



C. London Symphony Orchestra, Colin Davis, cond.  
 Vivaldi: *Concerti grossi, Op. 9* ("La Cetra"). I Musici.  
 Handel: *Messiah*. Heather Harper (s), Helen Watts (ms), John Wakefield (t), John Shirley-Quirk (b); London Symphony Chorus and Orchestra, Colin Davis, cond.  
 Boccherini: *Cello Concerto in G*. Haydn: *Cello Concerto in C*. Maurice Gendron, cello; London Symphony Orchestra, Raymond Leppard, cond.  
 Debussy: *Violin Sonata*. Ravel: *Violin Sonata*. Prokofiev: *Five Melodies*. David Oistrakh, violin; Frida Baur, piano.  
 Beethoven: *Piano Trio No. 3; Cello Sonata No. 1*. Pablo Casals, cello; Mieczyslaw Horszowski, piano; Sandor Vegh, violin.  
*Operatic Recital*. Arias by Monteverdi, Gluck, Massenet, and Mozart. Gérard Souzay (b).

## RCA VICTOR

Donizetti: *Lucrezia Borgia*. Montserrat Caballé, in her first complete recorded opera, stars as the poisonous Lucrezia, with Alfredo Kraus (t) as her confused son Gennaro, Shirley Verrett (ms) Orsini, and Ezio Flagello (bs) as Alfonso. Jonel Perlea conducts.  
 Prokofiev: *Piano Concertos No. 1 and No. 2*. John Browning, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.  
 Handel: *Messiah*. Judith Raskin (s), Florence Kopleff (ms), Richard Lewis (t), Thomas Paul (bs); Robert Shaw Chorale and Orchestra, Robert Shaw, cond.  
 Handel: *Concerti grossi, Op. 6*. Chamber Orchestra, Alexander Schneider, cond.  
 Varèse: *Arcana*. Martin: *Concerto for Seven Wind Instruments, Timpani, Percussion, and Strings*. Chicago Symphony Orchestra, Jean Martinon, cond.  
 Tchaikovsky: *String Sextet* ("Souvenir de Florence"). Guarneri Quartet with Boris Kroyt, viola and Mischa Schneider, cello.  
 Brahms: *Piano Concerto No. 1*. Artur Schnabel, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.  
*Operatic Recital*. Arias by Barber, Cilea, Meyerbeer, Purcell, and Mozart. Leontyne Price (s).  
*The Boston Symphony Chamber Players*: A three-disc debut album. The music comprises works by Mozart, Beethoven, Brahms, Copland, Carter, Piston, and Fine; as a dividend, RCA includes a discussion on chamber music by the BSO's conductor Erich Leinsdorf, concertmaster Joseph Silverstein, and author-actor-humorist Peter Ustinov.  
 Serge Koussevitzky: In response to many requests, RCA is reissuing a number of the conductor's performances: the Brahms Fourth Symphony and *Academic Festival Overture*, Tchaikovsky's Fifth Symphony, Rachmaninoff's *Vocalise*, Rimsky-Korsakov's *Battle of Kershnetz*, Shostakovich's Ninth Symphony, Hanson's *Serenade for Flute, Harp, and Strings* (never before released), and Foote's *Suite in E*.

*Opening Nights at the Met*: Victor salutes the passing of the old Met with a three-record set featuring artists from the past and present in selections from their opening-night roles. A square from the Met's gold curtain will be included with each album.

## TURNABOUT

Boulez: *Le Marteau sans maître*. Chamber Orchestra, Pierre Boulez, cond.  
 Nielsen: *Saga Dream; Helios Overture; Serenata in Vano; Little Suite for Strings*. Royal Danish Orchestra, Igor Markevitch, cond.  
 Gade: *Symphony No. 1; Echoes of Osian Overture*. Royal Danish Orchestra, Johan Hye-Knutzen, cond.  
 Haydn: *Symphonies Nos. 15, 16, and 17*. Vienna Festival Chamber Orchestra, Wilfried Boettcher, cond.  
 Haydn, M.: *Bassoon Concerto*. Stamitz, K.: *Bassoon Concerto*. George Zukerman, bassoon; Württemberg Chamber Orchestra of Heilbronn, Jörg Faerber, cond.  
 Bach: *Concertos for One, Two, Three, and Four Harpsichords*. Soloists. Stuttgart Bach-Collegium, Helmuth Rilling, cond.

## ULTRAPHONE

Arkas: *Katerina*. Soloists, Chorus, and Orchestra of the Ukrainian Radio Opera, Konstantin Simeonov, cond.  
 Prokofiev: *The Story of a Real Man*. Soloists, Chorus, and Orchestra of the Bolshoi Theatre, M. F. Ermiler, cond.  
 Mussorgsky: *Khovanshchina*. Soloists, Chorus and Orchestra of the S.M. Kirov Opera and Ballet Theatre, Boris Khaikin, cond.  
 Other Russian operas to be released—all in stereo—include *Naza Stodolya* (Dankevich), *Betrothal in a Monastery* (Prokofiev), *The Gambler* (Prokofiev), *Mlada* (Rimsky-Korsakov), and *Katerina Ismailova* (Shostakovich).

## VANGUARD

Handel: *Chandos Anthems, Vols. 1, 2, and 3*. Helen Boatwright (s), Charles Bressler (t); Collegium Musicum of Rutgers University, Alfred Mann, cond. Vanguard has taken over the distribution of the Cantate catalogue and Handel's *Anthems* are the first fruits of the merger.  
 Chopin: *Waltzes and Scherzos*. Jeanne-Marie Darré, piano.  
 Gluck: *Orfeo ed Euridice*. Teresa Stich-Randall (s), Hanny Steffek (s). Maureen Forrester (c); Charles Mackerras, cond.  
 Vaughan Williams: *Dona Nobis Pacem; Flos Campi*. Soloists, Chorus, Utah Symphony Orchestra, Maurice Abravanel, cond.  
 Vaughan Williams: *Symphony No. 6; Dives and Lazarus*. Utah Symphony Orchestra, Maurice Abravanel, cond.  
 Schubert: *Piano Sonatas in C minor, D. 958 and in C, D. 840*. Alfred Brendel, piano.  
 Mozart: *Serenade No. 10, K. 361*. Wind Soloists, Leopold Stokowski, cond.

*Duets for Countertenors*. Alfred and Mark Deller, countertenors.  
*Italian Baroque Cantatas*. Netania Dav-rath (s).  
*Operatic Recital* by Jan Peerce, Vol. 2. Jan Peerce (t).  
*The Virtuoso Clarinet*. Jack Brymer, clarinet.

## VANGUARD EVERYMAN

Beethoven: *Missa Solemnis*. Uta Graf (s), Grace Hoffman (ms), Helmut Kretschmar (t), Erich Wenk (bs); Norddeutscher Radio Chorus and Orchestra, Walter Goehr, cond.  
 Bach: *B minor Mass*. Pierrette Alarie (s), Katherina Delfausse (s), Grace Hoffman (ms), Léopold Simoneau (t), Heinz Rehfuss (bs); Chorus and Orchestra of the Philharmonic Society of Amsterdam, Walter Goehr, cond.  
 Bach: *Cantatas*. Another reissue from the Cantate label. Cantatas to appear this winter include Nos. 4, 182, 65, 46, 100, 175, 207A, 214, 117, and 93.  
 Stravinsky: *Pétouchka*. Orchestra des Centosoli, Rudolf Albert, cond.  
 Haydn: *The Creation*. J. van Dijke (s), Peter Schreier (t), Theo Adam (bs); Chorus and Orchestra of Cologne Gürzenich, Günter Wand, cond.

## VOX

Prokofiev: *Complete Music for Solo Piano, Vols. 1 and 2*. György Sandor, piano.  
 Mozart: *Complete Variations and Short Piano Works, Vol. 1*. Walter Klien, piano.  
 Bach: *Complete Keyboard Music, Vols. 3 and 4*. Martin Galling, harpsichord.  
 Bach: *Complete Music for Organ, Vols. 4 and 5*. Walter Kraft, organ.  
 Mendelssohn: *Complete Chamber Music, Vol. 1*. European Quartet.  
 Haydn: *Complete String Quartets, Vol. 5*. Dekany Quartet.

## WESTMINSTER

Purcell: *Songs and Arias*. Maureen Forrester (c); Orchestra, Brian Priestman, cond.  
 Zachau: *Two Cantatas: "Lobe den Herrn, meine Seele"; "Ich will mich mit dir verloben."* Soloists: Heinrich Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, cond.  
 Schubert: *Wanderer Fantasy; Moments musicaux, D. 780*. Paul Badura-Skoda, piano.  
 Jolivet: *Concerto for Trumpet, Piano, and String Orchestra; Concerto No. 2 for Trumpet, Brass, Piano, and Percussion; Concerto for Cello and Orchestra*. Soloists, Lamoureux Orchestra, André Jolivet, cond.  
 Roussel: *Suite in F, Op. 33*. Dutilleux: *Symphony No. 2* ("Le Double"). Lamoureux Orchestra, Charles Munch, cond.  
 Liszt: *Années de pèlerinage*. Edith Farnadi, piano.

# SECOND-HAND STEREO



## A BUYERS AND SELLERS GUIDE TO USED EQUIPMENT

BY LEONARD MARCUS

**S**INCE THOSE schoolboy days when he used to listen to the Philharmonic on the radio in his parents' Bronx kitchen, Roy S. has been an avid music listener. About seven years ago, he acquired his own pad in Greenwich Village and decided to buy an audio rig better suited to his discriminating ears. He was fortunate in his choice of components. Later, he was also fortunate in buying Xerox on margin in 1962 and in selling IBM short early this year. Now in the chips, Roy has recently moved to a Georgian-type manor in Scarsdale where he has installed an all-out perfectionist system. Meanwhile, over in Jersey City, Arthur McD. is weaning himself from *his* parents' kitchen and, with the money he saved helping to sell prefabricated vacation homes this summer, wants to take a high fidelity setup back to Dartmouth.

Question: Should Arthur McD. consider buying any of Roy S.'s equipment? And if so, can he even find out about Roy?

Fortunately, the answer to both parts of the question is yes. If Arthur does business with a reputable audio retailer who deals in and guarantees used components, there is a possibility that he will effect a considerable saving on high quality equipment. Coming across such a store, he can find out about all sorts of Roys. Whenever a market of expensive, and more or less durable, goods becomes large enough and lasts long enough, a second-hand market inevitably springs up. Even when the durability is more less than more—as with automobiles—the cost of a single new unit may make the used market a significant segment of the whole.



**I**N THE FIELD of audio componentry, where a good piece of equipment often lasts considerably longer than its original owner's disinclination to buy something still better (or at least newer), a host of forsaken units has been abandoned to the merchandising mercies of high fidelity dealers throughout the country. These once loved playmates can be found on shelves from Bethesda, Maryland to Encino, California. Many dealers devote entire sections of their stores to displaying them, often in conjunction with other bargains like manufacturers' cut-outs and floor samples. Audio Exchange, the country's oldest and largest organization specializing in used high fidelity equipment, operates half a dozen stores in the New York area, as well as a franchised outlet in Connecticut. Other New York audio salons, such as Harvey's, Leonard's, and Grand Central, also show a great variety of second-hand components. In Chicago, the Sunday *Tribune* want ads are chock full of used-component offers by such major stores as Allied Radio and Musicraft. One of Allied's six stores, known as its Warehouse Outlet Store, is devoted almost exclusively to "Trade-ins . . . Demos . . . Overstocks." The used components traded at the other Allied shops eventually find their way to this one. On the West Coast, "accepting trade-ins and handling them properly is a fundamental part of the stereo business at most stores today," according to Hal King of Los Angeles' Hi Fi Corner, who adds the thought that "it indicates the ever-increasing stability of the audio industry."

It certainly adds a flexibility to the effective pricing of new equipment. Many components now are sold under a minimum retail price agreement, but a trade-in often enables a dealer to give a customer what amounts to a discount. Even though a manufacturer sometimes stipulates that in selling one of his products a dealer cannot offer more for a trade-in than its "reasonable resale value," this is already a discount, since the dealer may be willing to forgo a profit on the old merchandise to make the sale on the new.

For the customer seeking good but inexpensive audio equipment, a store that has accumulated trade-ins may be worth at least a browse. He should, however, be careful to deal with an established retailer. The store should have a repair department in which, presumably, the used merchandise was checked before being placed on sale. Tubes should have been replaced where weak, tape heads cleaned and aligned (or replaced) where necessary, tuners aligned almost invariably. Audio Exchange, for example, maintains in its main store in Jamaica, New York a repair force of seven men, each of whom, according to Exchange president Bill Colbert, is a specialist in one area of audio. ("We always expect to have to make at least minor adjustments on a traded piece," says Colbert.)

Equally important, the store should guarantee its used merchandise for at least sixty to ninety days. "If a dealer gives a guarantee when he sells used equipment," says Hal King, "he definitely doesn't

## USED, BUT STILL USABLE

. . . a sampling of second-hand audio gear

*The products listed here form a random sampling of used audio equipment, showing the original average retail price and today's price range for the same unit in good condition. Note that an arm is often included with a used turntable; the price range for the used item reflects this fact, regardless of whether a particular model originally came with an arm.*

AMPLIFIERS	NEW	USED
Acoustech III (wired)	\$274	\$155 - 165
Bogen DB130 (mono)	124	50 - 60
Dyna Mark III (wired)	100	50 - 60
Fisher X-202-B	250	100 - 150
McIntosh MC240	288	190 - 210
<b>PREAMPLIFIERS</b>		
Dyna PAS-2 (wired)	100	50 - 55
Fisher 400-C	200	60 - 70
Marantz 7	264	200 - 230
McIntosh C 20	269	145 - 155
Scott 130	180	65 - 80
<b>TUNERS</b>		
Dyna FM-3 (FM stereo, wired)	170	90 - 95
McIntosh MR65B (FM stereo)	330	190 - 230
Scott 330D (FM/AM stereo)	229	80 - 85
Sherwood 3000 (FM mono)	110	50 - 65
<b>TURNTABLES</b>		
AR Turntable	78	45 - 50
Garrard A	80	40 - 45
Rek-O-Kut B-12GH	100	70 - 80
Rek-O-Kut N-33H	70	40 - 45
Thorens TD-124	125	80 - 100
<b>SPEAKERS</b>		
AR-1	185	75 - 100
Bozak B-300	175	85 - 100
JBL Hartsfield	924	450 - 550
Jensen TR-10	120	70 - 90
Jensen G-610	253	115 - 155
KLH 7	200	115 - 125
<b>TAPE RECORDERS</b>		
Amplex 970	750	275 - 300
EICO RP-100 (assembled)	450	150 - 200
Ferrograph 424A	595	250 - 350
Sony CS-300	400	115 - 135
Tandberg 64	498	320 - 360

want service problems because his profit goes out the window as service problems come in." An "as is" component, no matter how attractively low in cost, is overpriced if it too soon becomes a "was."

**T**HE PRICE ASKED for a used component bears less relationship to its original cost than it does to that amorphous and fickle aura, "the market." Used equipment prices actually may change weekly, depending on how many similar items a particular store has in stock, and how many units a competing dealer may be carrying at the same time. The trade-in value offered the original owner for his old components will have ranged from 40% to 75% of the estimated resale price, depending primarily on the amount of his new purchase and only secondarily on the old piece's condition. A dealer is more prone to offer you that extra \$20 for your used equipment if he can make a \$125 profit on your new purchase rather than only a \$50 profit. For a good unit in good condition, some dealers will offer 75% of the *original* price (that is, selling price or "minimum resale" price, not list price) if the piece is only one year old, and will chop down their offer by 15% for each additional year.

In general, the market for new high fidelity equipment is consistent in that the more a new component costs, the better it is likely to be. "Better" here means long-lasting as well as high-performing. Further, as Jim Trego of Crenshaw Hi Fi in Los Angeles has pointed out, "the higher-priced items offered for trade-in are found to have been much better taken care of. There's a pride of ownership involved—like that of a Cadillac owner versus the owner of a cheaper make; you don't find many Cadillac jalopies."

For these reasons, in buying used equipment you may expect to have to pay a greater percentage of the original price for a topnotch item than for a component originally created for the "budget" market. And you may also expect to get a greater portion of your money back when trading in the better model. Bill Colbert has said: "If you come in with a four-year-old McIntosh, for which you paid \$200, I will give you \$100." At the same time, the purchaser of that used McIntosh should expect to pay at least 70% of its original price—which, of course, is still a saving of \$60.

Yet even this simple rule often has significant exceptions because of the indirect route by which equipment reaches the used market. Again, Colbert: "I might reasonably expect to sell a piece of equipment for \$90—and it would be worth every penny—yet I wouldn't give you ten cents for it." Why? "Because I may already have twenty of the same items in stock." Another case is that of the audiophile who has been trying for years to sell a 16-inch professional turntable fitted with a 16-inch arm, an original purchase of over \$300, because it became too large for his apartment after he got married. Dealers won't even look at it, much less take it off his hands, since they know that it is also too large for nearly every-

body else's living room and there is no market for it.

Most of the used components in dealers' stocks have been the marketable by-products of "vertical" traders like Roy S. Or like Florence R., who bought a pair of speakers that needed greater power than her 30-watt amplifier could supply and traded it in on a 70-watt model. Some audiophiles, however, trade sideways, making as much a hobby of swapping equipment as of listening to music. One man may trade his Scott tuner for a Fisher, sometimes even a used Fisher, while his counterpart will trade his Fisher for a Scott, sometimes even a used Scott. Some of these customers have been known to make a practice of coming back to a used-equipment dealer every few weeks to trade one component or another. A few traders have actually traded vertically *down*, in the opinion of their dealers. "We have customers who have given us their de luxe amplifiers," reports Marty Stern of Leonard Radio, still showing a startled expression, "in order to get a more modest-performing piece of merchandise—simply because it's newer." (A potential trader should know that no matter how he trades—up, down, or sideways—he will, except under the most extraordinary circumstances, end up paying a difference in cash. A dealer, after all, is in business for profit.) Stern, incidentally, would recommend a used "highest quality" amplifier over a more modest-performing new model at the same price. He is less decided where a used tuner is concerned. "It may have been traded because of drift problems," he says.

Colbert counters with some advice to the customer: drift is most likely to occur when the set is first turned on, "so just turn it on and listen." As for a simple alignment test: "If a tuner has an AFC switch, turn it off and detune the set slightly to one side of a station. Then turn on the AFC and wait for the tuner to come back to the station. Repeat this in the other direction on the tuning dial. If the set doesn't come back from each side, it's not aligned."

The better turntables and tape recorders also can remain in good condition after many years. "We don't even examine a trader's Rek-O-Kut, except to see how clean it is," says Colbert. "We know that with just a little work we can get it back into shape. As for recorders, some old models were made to professional specifications, for use in studios where they would be played twelve hours a day. In the home, they would be used only twelve hours a week—or maybe twelve hours a month. We find that we often don't even have to replace an old head."

Whether the mushrooming second-hand audio market is a good one for the consumer to enter depends in part on the individual consumer. If one is a habitual worrier, he should stay clear unless his relationship with the dealer is such that he can count on reasonable repair bills if something should go wrong with his purchase on the ninety-first day. Of course, new equipment can also go awry after its warranty period. At any rate, the second-hand audio market does offer one entry into the realm of high fidelity, even if it means coming in through a back door.



# Classic Comments

**L**EO SLEZAK, the great Viennese tenor, was singing the title part in *Lohengrin*. In Act III he discovered that the swan-boat, in which he was to make his exit, had been towed off stage without him. With complete composure, he turned to a member of the chorus and asked, loudly, "Tell me, what time does the next swan leave?"



## ARRIVALS AT THE RIVER

SW	SW	SW	SW	SW	SW
12:45	1:04	1:23	1:25	1:28	B
3:50	2:10	2:26	4:30	4:43	B
5:32	5:53	6:13	6:16	6:16	A
7:01	6:30	6:40	6:43	6:43	B
6:28	6:44	7:04	7:05	7:05	B
7:25	7:46	8:05	8:05	8:05	B
7:57	8:16	8:35	8:35	8:35	B
8:36	8:57	9:16	9:20	9:20	B
9:36	9:54	10:10	10:17	10:17	B
10:22	10:37	10:56	11:00	11:00	B
11:28	11:45	12:04	12:06	12:06	B

## DEPARTURES AT THE RIVER

SW	SW	SW	SW	SW	SW
3:14	3:31	3:50	3:52	3:52	B
4:48	4:55	5:25	5:26	5:26	B
5:28	5:35	6:04	6:06	6:06	B
6:14	6:33	6:52	6:54	6:54	B
6:54	7:09	7:23	7:23	7:23	B
7:13	7:44	8:04	8:05	8:05	B
8:09	8:29	8:49	8:50	8:50	B
8:31	8:36	8:55	8:57	8:57	B
8:50	9:05	9:24	9:26	9:26	B
9:26	9:43	10:00	10:02	10:02	B
9:43	10:00	10:19	10:21	10:21	B
10:19	10:25	10:44	10:46	10:46	B

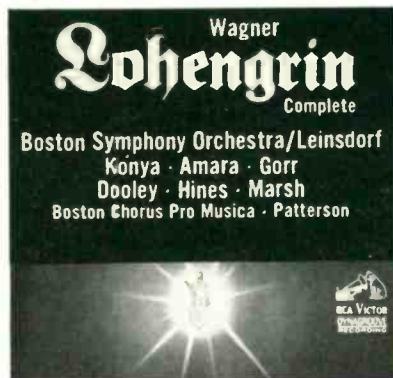
\*Recorded in *Dynagroove* sound.



## Comments on Classics: New Recordings from RCA Victor Red Seal

Two years in the planning, the first complete, uncut *Lohengrin* ever recorded. The Boston Symphony increased to 136 musicians under Leinsdorf. 180-voice chorus. Spectacular stereo effects. Könya, today's most renowned *Lohengrin*, heads notable cast that includes Amara, Gorr, Dooley, Hines and Marsh. 5 L.P.s and libretto.\*

An exciting encore from Caballé—her second Red Seal album of Spanish songs. This spectacular soprano sings the love songs and eighteenth-century theater songs of her native Spain—as evoked by Enrique Granados, one of Spain's most celebrated composers—with the fire and spirit only a Spaniard can achieve.



The *New York Herald Tribune* asked: "Can a guitar replace the Beatles?" If it does, a big share of the credit will go to Julian Bream—who plays to packed halls in cities and on campuses throughout the world. Here you'll hear the tonal subtlety and technical brilliance that have made Bream an idol of lovers of the Baroque.

Dazzling virtuosity and fabulous technique are the hallmarks of Lewenthal, whose first Red Seal album—*Piano Music of Alkan*—drew nation-wide notice, and acclaim from *Life* and *Time*. In this, his second recording, he brings the same brilliance to two seldom-heard, and never-before-recorded works. 8-page program notes.\*



The performance that won Previn a standing ovation from the London Symphony Orchestra. This recording of one of the most popular symphonies of all time is invested with the same color and vitality that have made Previn's other Red Seal recordings of Russian compositions an essential part of every complete collection.\*

For students and lovers of modern music, atonal or otherwise, this 2-record set is a gold mine of intriguing techniques and captivating rhythms by some of our leading American composers. Among the pieces that Robert Helps plays are Babbitt's extraordinary "Partitions" and Bacon's "The Pig Town Fling."\*



CIRCLE 68 ON READER-SERVICE CARD

To thrill your eye, we froze the fiery steps of the *Flamenco* in oak and simulated wrought iron. To thrill your ear, we added the very components of our famous A7 "Voice of the Theatre"® studio speaker system. (Considering that the A7 system is twice the size of the *Flamenco*, this in itself was no mean feat!)

To carry out the decor in a room furnishing of major importance, we crafted the matching *Flamenco* equipment cabinet, shown below between the speakers.

The look is unmistakably Spanish. The sound is

unmistakably professional. And the new *Flamenco* is unmistakably one of the most exciting combinations of sound with substance and furniture with flair ever created!

Turn up the amplifier, and the *Flamenco* thunders bull-ring volume of sound without distortion. Let the massive power subside, and the *Flamenco* recreates the softness of Spanish lace. Sound with absolute purity, with smoothness, efficiency, and body without coloration.

With A7 components, the *Flamenco* boasts a

***The leader in sound steps out with  
a leader in style***

# Altec's Flamenco Ensemble



CIRCLE 4 ON READER-SERVICE CARD



frequency range of 35-22,000 Hz, power rating of 50 watts peak, impedance of 8 / 16 ohms, and crossover at 800 Hz. The beautiful *Flamenco* cabinet is also available in your choice of various other Altec-installed speaker components (special order, no extra charge). System prices range from \$226 to \$358, depending on components.

Why not complete your system with the 100-watt Altec 711A, world's first



all-silicon transistor receiver. This sophisticated combination FM tuner-amplifier is in such demand with serious stereo buffs that the first two editions were completely sold out and the third back-ordered. (We are catching up, though!)

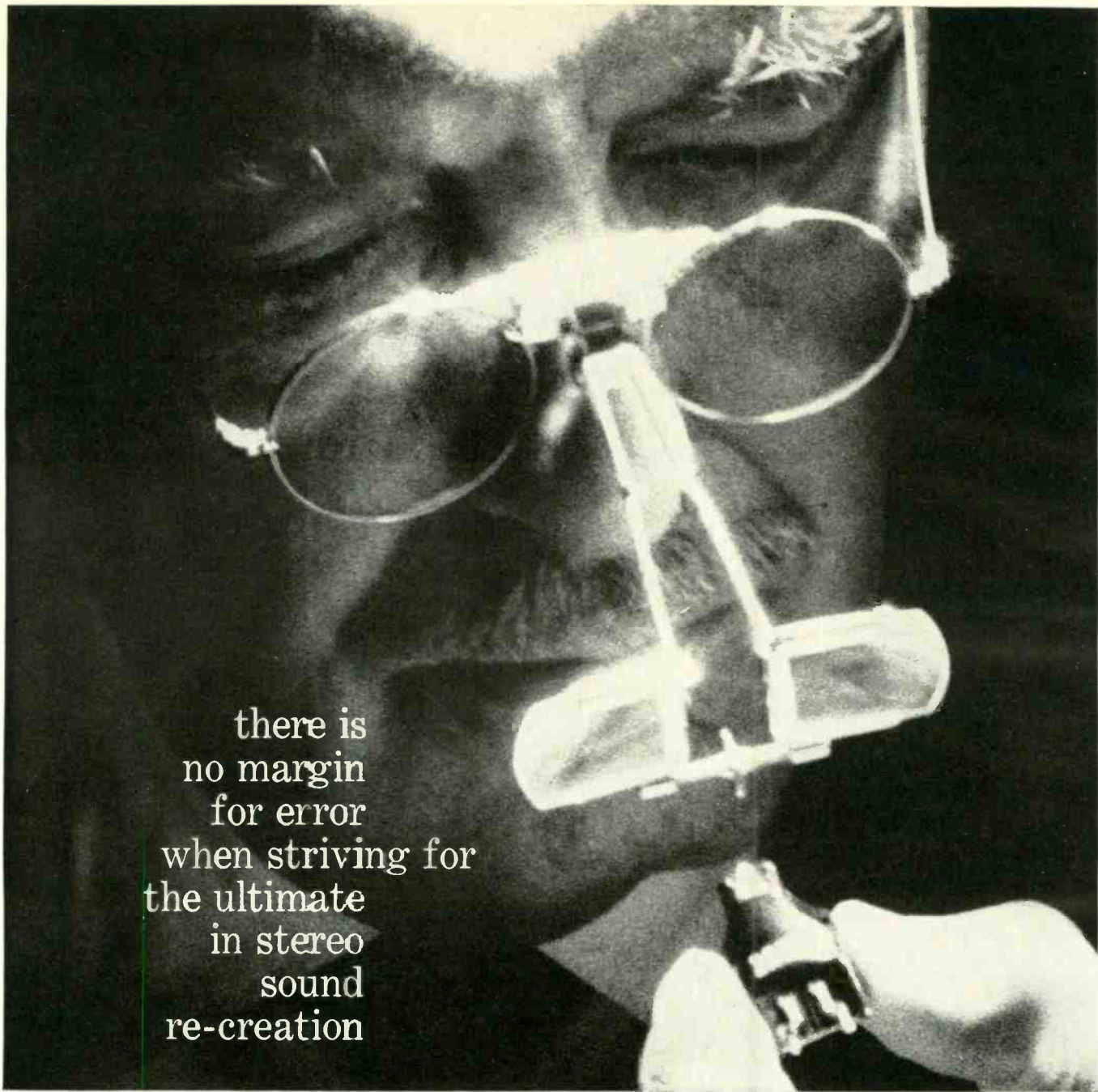
Come visit your Altec dealer now. Then sit back and take the olés when you show off your new *Flamenco* system!

PRICES: 848A *Flamenco* speaker system, \$345; 882A oak equipment cabinet, \$359; 711A receiver, \$378. Send for technical information.



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into usable electrical impulses . . . without adding or subtracting a whit from what the recording engineer created. Knowing this keeps Shure quality standards inflexible. Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204 the premier family of stereo sound reproducers



**M55E**  
15° tracking, elliptical stylus, ¾ to 1½ gram tracking. Professional performance—and a very special value at \$35.50.



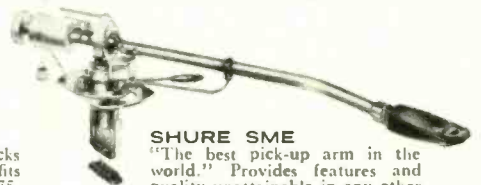
**M80E**  
Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70. \$38.00.



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CIRCLE 75 ON READER-SERVICE CARD



HIGH FIDELITY

# EQUIPMENT REPORTS

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

## FISHER R-200-B MULTI-BAND TUNER

**THE EQUIPMENT:** Fisher R-200-B, a multi-band basic tuner (FM mono and stereo plus AM long-wave, AM medium-wave, AM short-wave, and expanded AM 49-meter band). Dimensions: front panel, 15 1/8 by 4 13/16 inches; depth (behind panel to rear, with ferrite antenna in operating position), 13 inches. Price: \$349.50. Optional walnut case: \$24.95. Manufacturer: Fisher Radio Corp., 11-35 45th Rd., Long Island City, N.Y. 11101.

**COMMENT:** About the nearest thing we've yet seen to being a truly international high quality tuner, the Fisher R-200-B offers FM (stereo and mono) reception plus four separate AM bands. One AM band covers standard broadcasts (510 to 1630 kHz or Kc); another handles long-wave AM (150 to 350 kHz); another receives short-wave AM (7.0 to 16.5 MHz, also known as the 18 to 43 meter band); while the fourth AM band is an expanded scale for the 49-meter band (actually 48 to 51 meters, or 5.9 to 6.3 MHz). With this formidable array of receiving facilities, one can tune in to just about anything that is on the air, from Kalamazoo to Kuwait. European broadcasts are a particularly available treat with the R-200-B. What's more, the set comes with a multi-tap transformer that adapts it for correct operation on 50 to 60 Hz power lines from 100 to 135 volts, and 200 to 250 volts—which means it can be used "as is" in both the U.S.A. and abroad. And at no extra cost, Fisher supplies dual output jacks that permit the use of standard phono plugs (U.S. RETMA-type) and European D.I.N. Hirschmann-type connectors so that the tuner can be connected readily to a wide variety of auxiliary equipment (amplifiers and tape recorders).

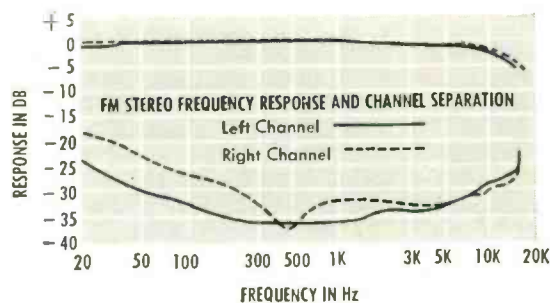
The set is handsomely styled in the Fisher tradition. Most of the two-tone dress panel is taken up by the large tuning dial on which the five reception bands are clearly and accurately laid out. There is a signal strength meter that operates on FM and the four AM bands, and Fisher's stereo beacon which lights up when an FM stereo station is tuned in. The main tuning knob is at the right. Controls along the lower half of the panel include the power off/on switch, an AM bandwidth knob, the band selector, an FM mode selector, and an FM muting control.

The rear of the set has connections for normal and local FM antennas, and for two AM antennas. There also is a grounding post for improving DX AM reception. A 30-foot wire is supplied with the set (for an indoor short-wave AM antenna), and the owner's



manual contains instructions for wiring a high-gain outdoor antenna. Left and right channel outputs, to both amplifier and tape recorder, are provided. Each channel has its own output level control. A 9-kHz and a 10-kHz whistle filter switch is on the rear, as well as a fuse holder, the power cord, and a swing-down AM ferrite antenna which is suitable for most medium-wave and long-wave AM reception. The set is very well made, with Fisher's customary attention to details and to the smooth functioning of all controls. Circuitry is solid-state except for three Nuvistors in the FM front end.

Test results at CBS Labs, detailed in the accompanying data, add up to a fine tuner that could be of interest to FM buffs on its own. Add to this the fillip of clean local AM and the set's ability to span oceans to pick up more exotic signals, and you have an instrument that could delight radio listeners for hours on end. Indeed, if the new owner of this set tunes in European broadcasts the minute the set is installed (as we did), he will discover that the airwaves are loaded with interesting broadcast fare that comes in surprisingly "loud and clear." The clarity of signals in other languages and from just about all over the globe is plainly an attraction that can keep the inveterate DX'er glued to the set. As for regular FM broadcasts in mono or stereo from more familiar sources, the R-200-B—with its high sensitivity and excellent limiting action—really

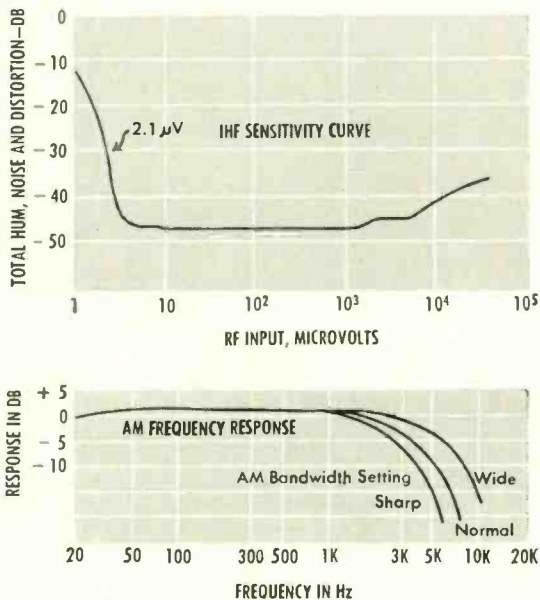


## REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

reaches out, grabs, and holds onto signals. Even with an indoor antenna in a difficult reception locale we logged a surprising number of FM stations that were more than just listenable. Audio response was smooth, clean, and well balanced; noise level was inaudible; distortion insignificant in both mono and stereo modes. One thing that particularly pleased us was the action of the interstation muting switch: it did not reduce appreciably the set's sensitivity to marginal signals even while it reduced that rushing noise between stations.

CIRCLE 140 ON READER-SERVICE CARD



### Fisher R-200-B Multi-Band Tuner

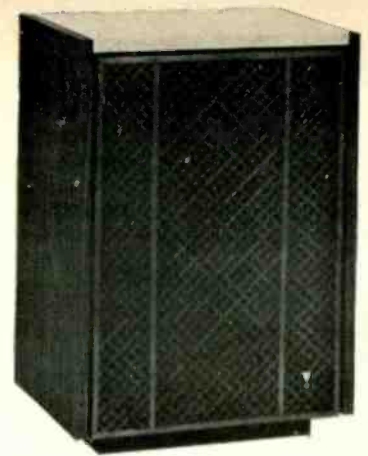
#### Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	2.1 $\mu$ V at 98 MHz, 2 $\mu$ V at 90 MHz, 2 $\mu$ V at 106 MHz
Frequency response, mono	+0, -5 dB, 20 Hz to 15 kHz
THD, mono	0.32% at 400 Hz, 0.48% at 40 Hz, 0.28% at 1 kHz
IM distortion	0.13%
Capture ratio	2.8 dB
S/N ratio	60.5 dB
Frequency response stereo, 1 ch	+0, -5 dB, 20 Hz to 14 kHz
r ch	+0.5, -5 dB, 20 Hz to 14.5 kHz
THD, stereo, 1 ch	0.26% at 400 Hz, 0.36% at 40 Hz, 0.32% at 1 kHz
r ch	0.28% at 400 Hz, 0.48% at 40 Hz, 0.3% at 1 kHz
Channel separation, either channel	better than 35 dB at 400 Hz, better than 25 dB up to 15 kHz
19-kHz pilot suppression	-49 dB
38-kHz subcarrier suppression	-39 dB

## JAMES B. LANSING

### LANCER 101

#### SPEAKER SYSTEM



**THE EQUIPMENT:** JBL Lancer 101, a full-range speaker system in integral enclosure. Dimensions: 23 by 17½ by 12¾ inches. Price: \$354. Manufacturer: James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039.

**COMMENT:** High(-performing), low(-slung), and handsome, the Lancer 101 is a bit larger than most "compacts" or 2-cubic-footers and, with its pedestal and attractive marble top has obviously been designed for floor placement—conceivably even to do double-duty as a lamp-stand or decorative piece as well as a speaker system. At that, we see no reason why it couldn't be installed on a strong shelf. In our tests it sounded fine in both positions.

The 101 is a two-way system, made up of a 14-inch, long-throw woofer and a huge horn-loaded high frequency unit fitted with an acoustical lens. Both drivers are installed with a 1,500 Hz electrical dividing network in a tuned-duct enclosure, itself very sturdily built and attractively finished in walnut (either oiled or tawny walnut is available) with an imported marble top, a decorative lattice-work grille, and the unobtrusive recessed pedestal. The network has a level control for the highs which, together with the input terminals, is located on the rear of the cabinet. Input impedance is rated for 8 to 16 ohms and efficiency is moderate. A good stereo amplifier rated at 25 watts per channel or more is recommended for driving a pair of Lancers. The system is, like all JBL products, extremely rugged as well as handsome—and it can take higher amplifier power in stride.

The Lancer 101, we found, reproduces a clean, well-balanced output from just below 40 Hz to beyond audibility. Some doubling can be heard at about 50 Hz if driven very hard, although at more than normal listening levels, strong fundamental bass is evident to just below 40 Hz. Upward from the bass, the response shows the minor peaks and valleys found in most systems, and with no sign of brightening or distortion at the critical frequency-crossover region. Directionality effects were hardly discernible until above 5 kHz and even then were less pronounced than on many other systems. Tones as high as 12 and 13 kHz were clearly audible well off axis, while 14 kHz was clear enough on axis. White noise response was smooth and subdued off axis.

On program material, the Lancer "sounded" about as neutral as any and somewhat better than many in its ability to project clear, crisp transients. The sound in general was fairly open and conveyed no sense of harshness or honkiness. And we detected virtually no sonic drop-out at softer listening levels. Despite its size, the Lancer never gave any sensation of the sound coming at you from a "small box"—*au contraire*, the sound front projected was surprisingly large, well diffused, and eminently listenable from a critical musical standpoint. Although its size would suggest installation in a small room, we found that a pair of Lancers gave a mighty good account of themselves in a very large room too.

CIRCLE 141 ON READER-SERVICE CARD

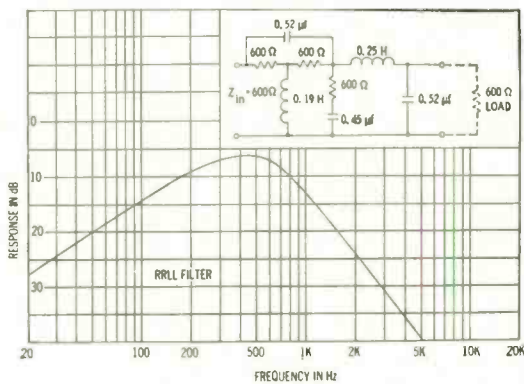


## A NEW MEASUREMENT FOR TURNTABLES

For some time, this journal—in common with many organizations and professionals in the audio field—has felt that the existing NAB method for measuring turntable rumble is inadequate for rating high fidelity equipment. At best, the NAB method can indicate to a broadcaster how much of his transmitter power will be consumed by unwanted noises, but it lacks the “sophistication” for evaluating disc-playback (particularly stereo) equipment in a home music system. The plain fact is that two turntables with equal NAB ratings may produce entirely different audible rumble effects. Because of this, it has been a widely shared hope that by now a new standard would have been promulgated. However, such a standard does not appear to be forthcoming.

Accordingly, HIGH FIDELITY has adopted a new test procedure and rumble rating developed after considerable research and study at CBS Laboratories by a team of engineers headed by Vice-President Benjamin B. Bauer. By the new method (known as the relative rumble loudness level, or RRLL), the total noise level of a turntable—manual or automatic—is determined with the aid of a “weighting network” which introduces a 6 dB per octave attenuation below 500 Hz (see accompanying chart). The new test signal used as a reference level is obtained from a record groove cut with 1 kHz modulation at 5 centimeters-per-second rms. The rumble itself is measured on an unmodulated, freshly cut lacquer disc, with the network switched into the circuit at the 600-ohm termination of an RIAA-equalized preamp.

HIGH FIDELITY is satisfied that the new RRLL rating provides, more than did the NAB method, a meaningful figure of merit for turntable performance. Indeed, the RRLL figure comes closer to expressing the actual audible signal-to-noise ratio of a turntable



*The network and its frequency characteristic used in the new CBS-RRLL rumble test.*

and thus may be more closely equated with the S/N figures customarily given for amplifiers and tuners as components in a high-quality playback system.

Of course, inasmuch as the RRLL rating takes into account factors that the NAB rating does not, there is no direct way of equating or comparing RRLL with NAB rumble figures. In a general sense, however, a turntable that has an RRLL rating of, say,  $-45$  dB, would have a fairly low noise level, which would be inaudible in playback systems set for normal listening levels. An RRLL rating of about  $-40$  dB would be marginal for high fidelity use; whether it would be “satisfactory” depends on how loudly the system is played and how much bass response it is capable of delivering. Figures of  $-50$  dB or better indicate increasing excellence of design and represent very desirable performance goals.

## MIRACORD 40H AUTOMATIC TURNTABLE

**THE EQUIPMENT:** Miracord 40H, a four-speed automatic turntable. Supplied with automatic spindle, single-play spindle, and single-play 45 rpm spindle adapter. Dimensions: chassis plate,  $14\frac{1}{2}$  by  $12\frac{1}{2}$  inches; requires  $5\frac{5}{8}$  inches clearance above plate,  $3\frac{3}{4}$  inches below. Price: \$110; with factory-installed Elac STS-240 cartridge, \$115. Manufactured by Elac of West Germany; distributed in the U.S.A. by Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11736.

**COMMENT:** They keep getting better all the time—automatic turntables, that is. This recent 40H, which occupies the “middle of the ladder” position among Miracord models (the very new 50H will be covered in a future report), is a quiet and smooth-running turntable-arm ensemble of high-grade construction and excellent performance. The 40H may be bought for use with any make of cartridge; alternately it is sold, for an extra \$5.00, with an Elac STS-240 already installed in the head (the 240 alone normally retails for \$19.95). This strikes us not only as a bargain over the counter but inasmuch as the pickup is fitted at just the right angle and overhang for use in the Miracord arm, it makes good sense technically to order it with the turntable. The 240 itself is a very respectable stereo/mono pickup (see High Fidelity, August 1966).



Accessories for the 40H include an automatic 45-rpm doughnut spindle (SA-383, \$5.00); additional cartridge holders (CR-40, \$3.00 each); a precut mounting board for custom installation (MB-1, \$3.00); a walnut base (OWB-1, \$11.95); a plastic dust cover (DC-2, \$5.95); and a combination base in walnut with a hinged Plexiglas cover (CB-1, \$22.50).

The 40H is powered by a hysteresis-synchronous motor which is not affected by changes in supply line voltage, and the machine did run, in CBS Lab tests, at constant speeds when the line was varied from 105 up to 127 volts AC. Speeds were accurate within one per cent or less at all four rpm settings. Average wow and flutter at 33 rpm were 0.12% and 0.05% respectively, of no significance in listening terms. Average audible rumble (measured by the new CBS-RRLL method; see accompanying explanation) was  $-50$  dB and inaudible. The tone arm is very well balanced, has negligible bearing friction in both lateral and vertical planes, and is fitted with a very accurate direct-dial stylus force adjustment. The actual stylus

force required for tripping the automatic change sequence was found to be less than 0.5 gram.

As was true of previous Miracords, the Model 40H boasts a unique versatility and yet has a fairly simple control system. There is a knob for selecting any of the four speeds (16, 33, 45, or 78 rpm), and there are three buttons—for 7-, 10-, or 12-inch diameter records—any of which starts the motor. A fourth button stops everything. When the long spindle is used in the center hole, records (of the same size) may be stacked for automatic playing and changing. The change cycle itself takes about 11 seconds between records. The spindle, with its built-in retracting levers, obviates the need for additional parts to hold the records in place, such as an over-arm. The short spindle, also supplied, converts the 40H to a single-play turntable. In this mode, the machine will play the one record automatically, again with the arm coming down at the outer groove of any size record if you press the right button. Alternately, you can cue manually—simply lifting the arm up and over starts the motor. Once the arm begins tracking, it is free to be lifted off the record and re-cued at any portion. (As an aid for those interested in this particular operation, Benjamin is offering an accessory hydraulic cuing device, the \$12.50 Model TL-1 which fits into predrilled holes on the turntable base-plate.) Finally, you can insert the short spindle upside down and the 40H will continue to play the one record over and over until you turn it off—this could be one way to really learn a new piece of music.

CIRCLE 142 ON READER-SERVICE CARD

## ACOUSTECH XI-AS AMPLIFIER (kit)

**THE EQUIPMENT:** Acoustech XI-AS, an integrated amplifier consisting of two separate kits: the Model XI stereo power amplifier and the Model P/M stereo preamp-control module. Dimensions: front panel, 15¾ by 5 inches; chassis depth, including knobs and connectors, 12½ inches. Price: power amplifier kit, \$129.50; preamp module kit, \$89.50. Manufacturer: Acoustech, Inc., 139 Main St., Cambridge, Mass. 02142.

**COMMENT:** Acoustech's newest amplifier has a unique appeal to kit builders: it can be bought and assembled piecemeal with the owner pacing himself in terms of both work time and budget outlay. The power amplifier section can be used with just about any other preamp (or a tuner with level controls, or a tape deck with playback preamps and line outputs). The preamp section itself (which can be used only with the Model XI basic) makes of the set a complete amplifier, with everything on one chassis. The work of wiring and



assembly is fairly simple. One of our slower kit-builders took ten hours to wire the basic amp, another twenty for the preamp.

The XI-AS has some novel features for a popularly priced kit amplifier, reminiscent of Acoustech's costlier factory-built jobs. For instance, there is a special compensation switch that removes the tone controls from

the circuitry, in keeping with Acoustech's philosophy that best transient response is obtained when the system is run without any frequency compensation. Of course, the option of using the tone controls is provided—all you need do is press the COMP switch and the treble and bass controls are once again back in the system.

This arrangement also serves another purpose. With the COMP switch in, the tone controls may be rotated to positions marked F (on each) which then makes of them low and high frequency noise filters for rumble and record scratch. Again, with the COMP switch in, and the bass tone controls turned to the position marked L, the normal volume control on the set becomes a loudness contour control to compensate for the falling off of bass tones at low listening levels.

The circuit and chassis design of the Acoustech XI-AS is as exemplary and sturdy as in previous, costlier Acoustech units. Much of the wiring is on modular circuit boards that lend a neat, uncluttered look to the chassis. Parts are of uniformly high grade; the finished amplifier is housed in a metal cage with a handsome, brushed-gold front panel. The XI-AS is completely solid-state, with no driver transformers. It has three fuses—one for the AC line input and one each for the "B plus" supplies to each amplifying channel.

In addition to the unusual tone control, filter, and loudness compensation control setup, the amplifier has the usual complement of controls and features. A mode switch permits selecting mono, stereo, reverse stereo, left input only, or right input only. The input program selector has positions for two magnetic phono inputs (high and low level), a tuner, and an auxiliary high-level source. There is a channel balance knob and the volume-or-loudness control. The treble and bass tone controls are dual-concentric so that they may be used on each channel independently. The amplifier has a tape monitor switch, a speaker muting switch, and a power off/on switch. The muting switch can cut out the speakers connected to the amplifier for completely private headphone listening (a jack is on the front panel). Alternately, speakers and headphone may be used simultaneously. The rear of the set contains the input jacks corresponding to the sources listed on the selector knob, plus a switch to select high or low output magnetic phono cartridges. There also is a stereo pair for feeding signals to a tape recorder. Speaker terminals are on a barrier strip and a switch selects the correct impedance: below 4, or above 4 ohms. An unswitched AC outlet, and the three fuse holders are mounted here too. As was true of Acoustech's Model IV preamp-control, the present model has no NAB (direct playback from a tape head) input, in keeping with Acoustech's feeling that tape equalization and preamplification should be accomplished by the tape deck's own matching electronics.

Performance, as well as features, reflect what the Acoustech designers believe should be an amplifier's strong points. Thus, the test data derived at CBS Labs indicates that the XI-AS emphasizes clean transient response and low IM distortion. The IM content, for an 8-ohm load up to a power output of 33 watts (rms), remained under 0.7%. For a 4-ohm load, IM was a jot higher; for a 16-ohm, slightly lower. But all three IM curves are very linear, with none of the bump-and-dip effect noticed in early solid-state amplifiers. For a popularly priced combination set, the Acoustech produced very fine square-waves: the low-frequency response has moderate tilt and good linear tops; the high-frequency response has very fast rise-time and absolutely no ringing. Power bandwidth, for a very low 0.25% harmonic distortion, extended from 20 Hz to 30 kHz; the 1-watt frequency



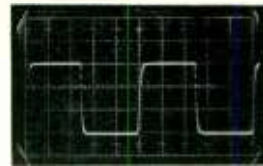
## Acoustech XI-AS Amplifier Kit

### Lab Test Data

#### Performance characteristic

#### Measurement

Power output (at 400 Hz into 8-ohm load)	
1 ch at clipping	32 watts at 0.19% THD
1 ch for 0.25% THD	33 watts
2 ch at clipping	32.4 watts at 0.24% THD
2 ch for 0.25% THD	33.1 watts
both chs simultaneously	
1 ch at clipping	27.1 watts at 0.21% THD
2 ch at clipping	27.1 watts at 0.22% THD
Power bandwidth for constant 0.25% THD	20 Hz to 30 kHz
Harmonic distortion	
30 watts output	under 0.31%, 100 Hz to 20 kHz
15 watts output	under 0.34%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 1% to 10 watts output
8-ohm load	under 0.7% to 33 watts output
16-ohm load	under 0.4% to 24 watts output
Frequency response, 1-watt level	±1.5 dB, 10 Hz to 70 kHz
RIAA equalization	+1.75, -2 dB, 20 Hz to 20 kHz
Damping factor	32
Input characteristics	Sensitivity S/N ratio
low mag	1.4 mV 59 dB
high mag	3 mV 54 dB
tuner on/aux	218 mV 69 dB



Square-wave response to 50 Hz, left, and to 10 kHz.

response was virtually a straight line across the audio range, and was down by 3 dB at 100 kHz. The RIAA characteristic for disc equalization was accurate within plus or minus 2 dB, and the tone control action, again in keeping with Acoustech's design philosophy, was relatively moderate.

The Model XI-AS, in a word, appears to do what it sets out to do: provide a reliable and versatile control amplifier that boasts a good measure of good Acoustech design which, combined with its honest, transparent, uncolored sound, should appeal to many a kit builder.

CIRCLE 143 ON READER-SERVICE CARD

## C/M LABORATORIES

### CC-1 PREAMP-CONTROL

**THE EQUIPMENT:** C/M Laboratories Model CC-1, a stereo preamplifier-control unit. Dimensions: 15¾ by 12 by 5½ inches. Price: \$315. Manufacturer: C/M Laboratories, 575 Hope St., Springdale, Conn. 06879.

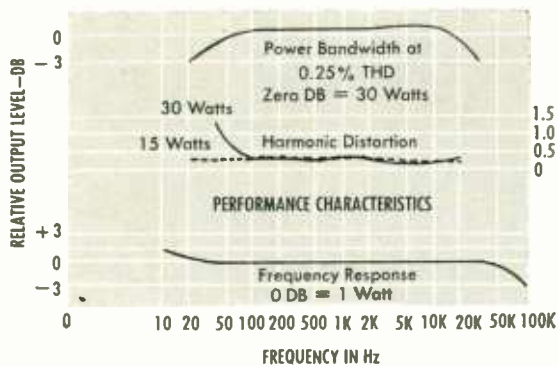
**COMMENT:** As a mate for its Model 35D power amplifier (see HIGH FIDELITY, August 1965) or indeed for any high quality power amp, C/M Laboratories has brought out the CC-1, a deluxe, high performing solid-state preamp-control unit. Performance is on a par with the best and the CC-1 has some interesting features found, as a rule, only on studio equipment. This high order of performance and versatility is combined with fairly simple operation; the owner may feel like a pro when using the CC-1 but he doesn't have to be one to get the most from it.



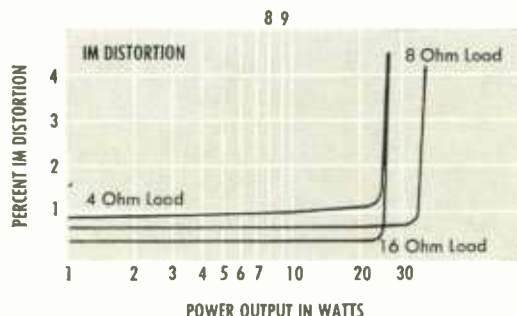
A study of the front panel tells much of the story. To begin with there are seven push-buttons for selecting program sources: phono 1, phono 2, tape head, tape (amp or line output), tuner, auxiliary, and power off/on. Pressing any one of the first six buttons automatically selects the signal and turns on the associated equipment (tuner, turntable, or tape deck as the case may be) at the same time, assuming of course its own line cord is connected to any of the three switched outlets on the rear of the CC-1. Pressing the last button in this row shuts everything off.

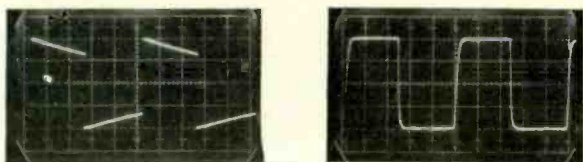
By pressing two or more buttons simultaneously, you can deliberately mix input signals for special effects when tape recording or for sending two completely independent programs (each in mono) out of the CC-1 for listening to in different rooms at the same time.

Another row of five push-buttons—for left, right, stereo, reverse, and blend—controls the mode of operation. These too may be used in combinations



HARMONIC DISTORTION %





Square-wave response to 50 Hz, left, and to 10 kHz.

for special effects: for instance, if the stereo and blend buttons are used, a separate blend control then can be used to help fill the "hole in the middle" on some stereo programs. The CC-1 also has a separate output jack at the rear for feeding an independent mono amplifier for center-fill (or mono in another room) which is controlled by the blend knob. These, and other variations of control functions, are explained in detail in the owner's manual.

Besides the push-buttons and the blend control, the CC-1 has a tape monitor switch, a scratch filter, completely independent treble and bass tone controls for each channel, a left-to-right balance control, a level control, and a loudness contour control. The tone controls are stepped types, and are completely out of the circuit at their indicated flat positions, a design feature that makes for minimal phase shift and the lowest possible distortion.

Six pairs of stereo input jacks at the rear correspond to the selector buttons on the front. The phono 1 and 2 jacks are for low and high output magnetic cartridges respectively. In addition to these jacks, there is a four-pin lock-in type receptacle that serves as an additional high-level input (and low voltage power source) for accessories such as a microphone preamp or mixer, or remote turntable or tape deck. The CC-1 has dual sets of output jacks for left, right, and center (A plus B) signals so that two independent stereo, plus two more mono, amplifiers and speaker systems can all be driven at once if desired. There also are jacks for feeding a tape recorder; four AC outlets (one unswitched, three switched); a fuse-holder; the line cord; and a system grounding post. As we noted on the C/M 35D basic amplifier, construction, wiring, and the parts used all are of a high order, the sort usually found on professional and military-grade equipment.

Performance tests at CBS Labs easily confirm the superior performance of the CC-1. At rated output of 2 volts, distortion was just barely measurable over most of the audio band. Frequency response was literally a straight line out to 40 kHz; it was down by only 1.25 dB at 100 kHz. Other characteristics were consistently excellent including both the RIAA (disc) and NAB (tape head) equalization. Square-wave response was fine, with only moderate tilt and flat tops at the low end, and very fast rise-time at the high end—indicating full steady bass and excellent transient behavior.

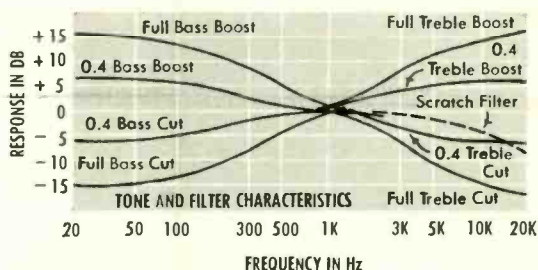
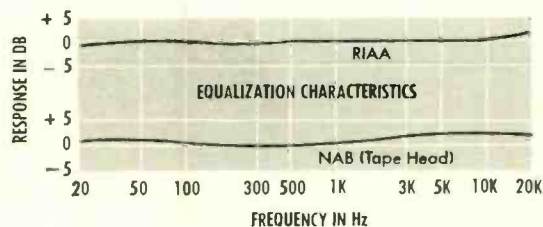
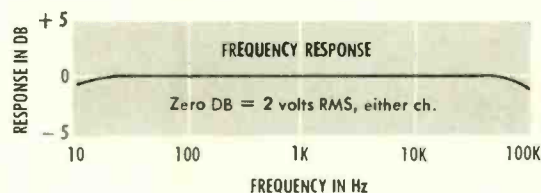
The CC-1 is without doubt a topnotch audio "front end" that offers an enviable combination of virtues: superb performance, enormous versatility, and the assurance of long trouble-free service. It is very well worth considering as the nerve-center of an elaborate, state-of-the-art type of installation.

CIRCLE 144 ON READER-SERVICE CARD

## C/M Laboratories Model CC-1 Preamp-Control

### Lab Test Data

Performance characteristic	Measurement
Maximum output level	either ch: in excess of 6.4 volts rms
IM distortion for rated output (2 volts)	0.1%; under 0.2% from 0.3 volt to 3.8 volts output
Harmonic distortion	under 0.05%, 30 Hz to 5 kHz under 0.1%, 20 Hz to 10.5 kHz; 0.5% at 15.5 kHz
Frequency response	+0, -0.5 dB, 10 Hz to 70 kHz; -1.25 dB at 100 kHz
RIAA characteristic	+1, -0.5 dB, 20 Hz to 20 kHz
NAB characteristic	+2.5, -0 dB, 20 Hz to 20 kHz
Input characteristics, re 2 volts output	
phono 1	Sensitivity 1.24 mV S/N ratio 72 dB
phono 2	3.6 mV 65 dB
tape head	2.5 mV 65 dB
any high-level	112 mV 88 dB



McIntosh 5100 Amplifier

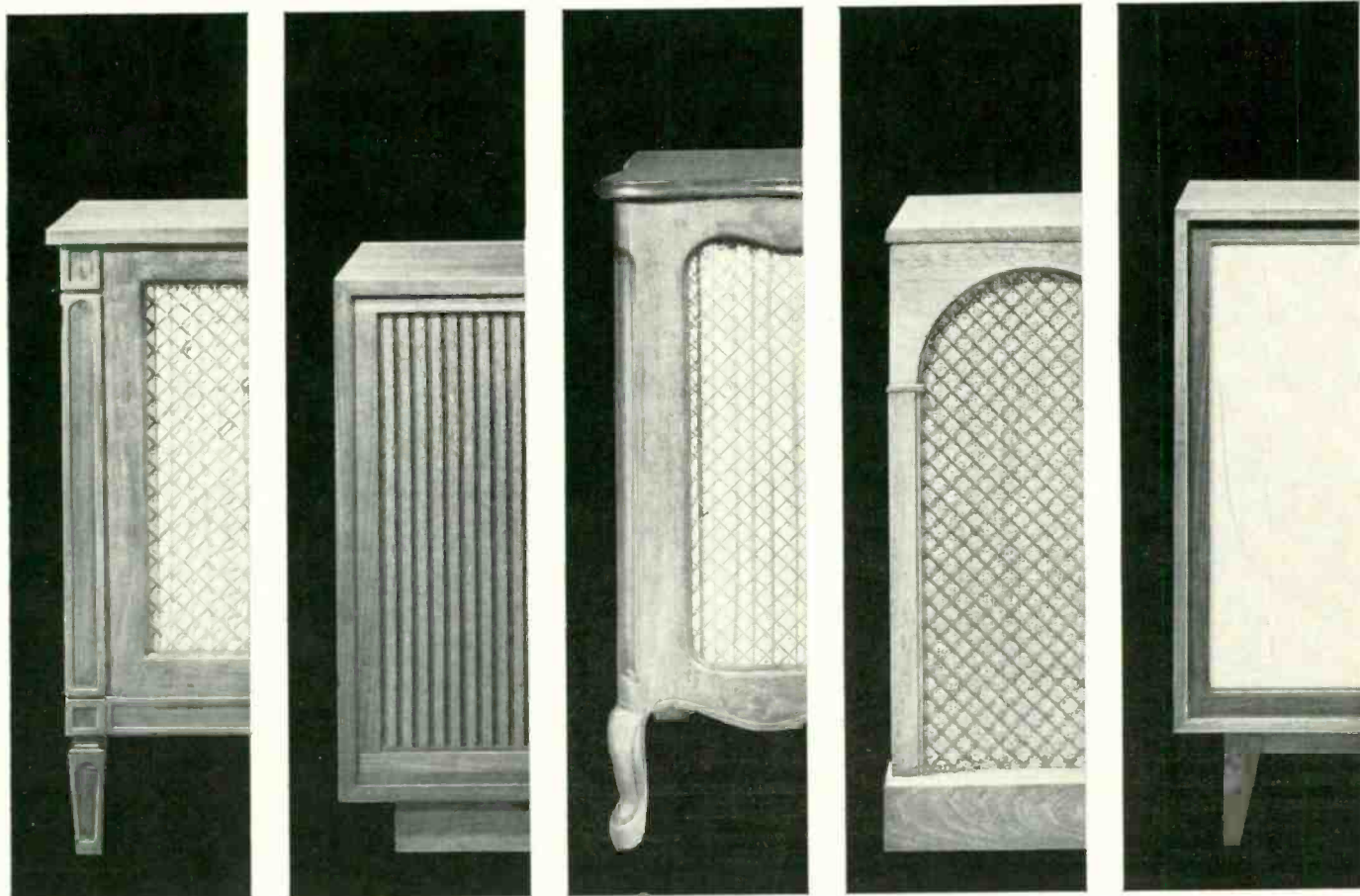
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CIRCLE 24 ON READER-SERVICE CARD



reviewed by NATHAN BRODER  
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## Records in Review

HARRIS GOLDSMITH  
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BERNARD JACOBSON  
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*Symphony Hall: Leinsdorf leads three hundred strong.*

by Conrad L. Osborne

### *Lohengrin in Its Entirety, with the Full Forces of Boston*

IN VIEW OF the fact that HIGH FIDELITY's November issue will include a discography-in-depth of the available complete recordings of the Wagner operas, I shall confine myself to an over-all view of the new edition, saving comparisons for that occasion.

Two things are certain: 1) This is the most expensive opera recording in history, the use of the BSO and the State-side recording location having sent its cost to something like double the normal expenditure for even an ambitious, glamorous recording, and 2) It is the first absolutely complete *Lohengrin* on records and, as nearly as can be determined, the first complete performance of it anywhere for very many years. This means that not only have all the frequent opera house cuts been restored (there is recorded precedent for that), but the second part of *Lohengrin's* Grail Narrative as well, which is not heard even at Bayreuth, and which is published as an appendix to the orchestral score. This comprises some choral wonderment over the first half of the narrative (the "In fernem Land," ending with "bin *Lohengrin* genannt," which is normally followed by the ensemble's "Hör ich so seine Art," etc., p. 359 of the partitur), and then some further explanation from *Lohengrin*, concerning just how and why he came to be sent in answer to Elsa's

prayer. Musically, it is primarily a reworking of some of the principal motifs, such as that associated with the Swan; but it certainly has more interest and validity than some other pages of the score, and its final section ("Durch Flüsse und durch Meereswogen," p. 400) is quite beautiful—I am glad it has been recorded.

The set has two important things going for it, apart from any felicities one may find in the casting. These are, first, the recorded sound, which is characteristically Dynagroove in its bright, sometimes almost glary sound but which is unquestionably the clearest and most powerful of any of the recorded versions; and, second, the BSO itself, whose playing is in most respects head and shoulders above what we get even from good opera orchestras. One has only to hear the magnificent bronzed sound of the horns and (especially) the trombones at their entry on p. 4 in the prelude; the massed sound at the tutti a few bars later; the lucidity and shimmer on the violin tone at their *sehr ruhig* descent immediately following; or the wonderful execution of all the triplet sixteenths and thirty-seconds for trumpet and trombone as the King addresses his assembled vassals in the opening scene (pp. 12-13) to realize there is no substitute for a great orchestra, recorded with presence. The com-

bination of orchestra and sound makes a tremendous impression at many points, the high-water mark being, perhaps, the transition music before the final scene—one can almost hear the bellowing sergeants and see the wagons sticking in the mud as the Brabantian army gathers at dawn for its campaign against the Hungarians.

Obviously, the playing of an orchestra must reflect on its permanent leader; so good things have already been said of Erich Leinsdorf—he has, after all, given us a superbly played *Lohengrin*. Yet if I were asked whether or not I liked his reading, my answer would have to be, on balance, no. It is fine on detail, fine when the clarity of a single line against another single line is what we want—the interplay in the light instrumentation of the Bridal Chamber duet, for instance, is beautifully balanced and pointed (again, the lovely playing doesn't hurt). But at many points (and many of the most crucial) Leinsdorf seems concerned with observing some letter of some law, rather than with creating a scene or with overwhelming us with the opera's beauty and power. It's like having a traffic cop on the Indianapolis Speedway.

Take three symptomatic examples from the first act: 1) The climax of *Lohengrin's* arrival, or specifically the beginning of the third scene, at his

blinding appearance ("Gegrüsst du Gottgesandter Held!," etc., pp. 53 ff.). A frequent device at this point is a slight quickening of the tempo, and increased urgency to build towards the big climax two pages later. Leinsdorf will allow neither the quickening nor the urgency, and technically he is quite correct—"Zeitmass wie vorher," Wagner has carefully marked at this juncture. 2) The music marking the formal arrangements for the duel (No. 40, on p. 73); here again, there is often some sort of freshening of the impetus, and again, Leinsdorf punctiliously follows the "*Etwas weniger schnell*" that is marked. 3) The actual finale of the act, from No. 47 (the end of the duel) on. Once more—the conductor is correct, for there is no indication of any tempo change or feeling change from the "*sehr lebhaft*" on p. 92 to the end of the act, on p. 109, and the assembled forces grind inexorably and with machinelike regularity through the whole section.

In all three cases, there can be no arguing the literal correctness of the interpretation. But all this shows, really, is that Leinsdorf can read. It sounds as if he is saying that everything in the music is clearly marked on the page; therefore, that which is unmarked is impure—it is a sort of un-interpretation. What results is a flattening out, an evening down. If you can obtain urgency without a quickening of tempo, well and good—that is possibly the ideal situation; but the urgency you must have, if you have any sense of the specifically dramatic nature of the work. In such moments this reading simply refuses to acknowledge that a theatrical condition exists, a condition involving characters under stress of conflicting sorts, and involving a specifically theatrical effect. It firmly declines to carry us along with any sweep, to lull us with a flow, to impress us with any climax save those of mere loudness. Never before in my experience has Telramund's anguished berating of Ortrud been kept to a reasoned, measured statement of a dissatisfied husband's point of view, or the strings in the prelude to the third act been held to a fiendishly literal, unaccented constancy. This is *Lohengrin* as pure music, and pure music as it appears on the page. It is impressively executed, but it is not dramatic, which is to say it is not operatic.

When it comes to the casting, Victor seems to have operated under a sort of jinx, at least on the female side. Leontyne Price was originally scheduled to learn and sing Elsa for both the recording and the Tanglewood concert performance which preceded it, but her illness of the previous winter, combined with her other commitments, made this impossible. She was replaced by Lucine Amara. On top of that, Rita Gorr, a fine artist and potentially a great Ortrud, happened into a period of extreme vocal difficulty, from which she had not yet recovered this past season, and has not been able to make the expected effect on the recording.

Miss Amara is simply all wrong. I concede that Elsa is a lyrical part, but there are lyric sopranos and lyric so-

pranos. What is wanted is a large, round voice that sings lyrically—that has a true line and the ability to float phrases, but which also holds body and color from bottom to top and which can soar over the ensembles with authority. Miss Amara's is weak at the bottom, and much too insistently bright and light, for this part; there is no ability to play with color, to darken the timbre, to lend any variety to the sound. She sings all the notes and shows a perfectly solid grasp of the general characteristics of the style—some of the *piano* passages are very pretty. But there is just not enough intensity or variety or substance to her singing; it is Micaëla, who has somehow taken a wrong turn and wound up at Antwerp instead of Seville.

Mme. Gorr is in another boat—a right voice and temperament for the part, but nowhere near its good representative form. Most of the second act is managed reasonably well—though one is conscious that the sound is not as round and free as it ought to be, it is solid and has a cold bite that fits Ortrud well enough. The steadiness of her singing is welcome at "*In fernem Einsamkeit des Waldes*," which is also done with fine insinuation, and even the curse is surmounted with a certain steely impact. But her interruption of the wedding procession at the end of the act is precarious and effortful, and her big moment in Act III ("*Fahr' heim*," etc.) is just one gust of pushy sound atop another—each of the repeated A's sounds like it must be the last. A great shame, both for her and for us, that she was unable to equal the level of her splendid Amneris or Fricka.

The male side does not let us down so badly. Lohengrin is Sándor Kónya's best role, and he brings to it a vocal juice and a rounding of phrase that seem to elude his competitors. All the strong, outgoing moments are fine—the voice has some presence in the middle and a good ring on top, and except for a tendency to let it open into a white, blatty tone around the break, it sounds firm, often beautiful and even heroic at full voice. Kónya's attempts at the soft caress, laudable as they are in intention, are rather less successful—he tends to thin the tone out too much and to lose the on-going line, with the result that his "*Nun sei bedankt*," certain portions of the Bridal Chamber duet, and the opening of the *Erzählung* come out overcareful and tentative. Still, there is musicality and an understanding of the intentions behind the phrasing even at such moments—his singing is never pedestrian, and at its best moments rises to a level of genuine beauty and excitement.

William Dooley, the young American baritone, is another newcomer to his role, having learned it for this occasion. He captures all the outlines of it—he is a singer of considerable dramatic grasp and intelligence, and can produce a big, dark sound in the middle part of his voice that approximates the timbre called for by the role. And he always sings, never simply barks or bellows. Unfortunately, the area where he makes

a consistently good effect ends rather abruptly at E, and Telramund does not—there is much trafficking with F, F sharp, and even G, and in this region Dooley's voice loses its resonance and focus, and sometimes (as with his interruption of the Act II procession) its intonation. We consequently have a Telramund who makes all his points well, except for the climactic ones, and just as he seems about to walk off with a really compelling effect, he lets us down.

Jerome Hines's voice does not have all the ring and freshness it possessed a few years ago, especially on top, but it is still the right kind of voice for the difficult role of Henry the Fowler. It has the black coloration, bigness of size and timbre, and the wide compass required. The top Es and Fs sometimes turn dry and unsteady, but they are at least there with substance, and the voice has enough genuine singing quality for an effective "*Mein Herr und Gott*." That his German is somewhat unidiomatic is true, but German basses normally give us not only idiomatic enunciation but idiomatic singing as well, which generally means a sustained, unmusical roar, besides which Hines's slightly Americanized German is an insignificant transgression indeed. Calvin Marsh, the Herald, sounds fine so long as he is not puffing his voice up to try to sound like a big, dark baritone, as he does with part of his Act II reading of the decree. A steady, ingratiating baritone.

Boston's Pro Musica chorus sings exceptionally well, and no doubt Leinsdorf is partly responsible for the extraordinary observance of nuance at some points—the contrast in dynamics between "*Streiter der Tugend*" and "*Zierde der Jugend*" in the Bridal Chorus, for example (which is, by the way, sung with remarkable purity and balance throughout—it would have been a smash single in the 78 days). The over-all sound of the group undeniably has what we might call the New England Oratorio color, recognizable chiefly for a peculiar hollow purity in the female voices. I happen to like the sound (I grew up thinking all choruses sounded this way; you can check it out in any of the college chapels or horrid barnlike auditoria spaced every few hundred yards throughout New England), but I know it sets some people's teeth on edge, and it is heard here in its typical empty-hall ambience. In any case, the choral singing is exceptionally fine of its sort. Stereo is well handled, except that I find the right/left exchanges of Telramund and Heinrich in the first scene a trifle distracting.

#### WAGNER: *Lohengrin*

Lucine Amara (s). Elsa; Rita Gorr (ms), Ortrud; Sándor Kónya (t), Lohengrin; William Dooley (b), Friedrich von Telramund; Calvin Marsh (b), The King's Herald; Jerome Hines (bs), King Henry; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, cond.  
 • RCA VICTOR LM 6710. Five LP. \$23.95.  
 • • RCA VICTOR LSC 6710. Five SD. \$28.95.





Ivan Moravec



Tamás Vásáry

## For Chopin, the Voices of Poets

by Harris Goldsmith

WHILE Chopin is too great a genius ever to have fallen into disfavor with musicians, it must be said that the artistic climate of our turbulent Forties and searing Fifties—the great age of exactitude, musically speaking—had inhibiting effect on the interpretation of much of his music. The older generation of pianists who seem to have had an inborn affinity for Chopin (not that some of them didn't perpetrate grievous sins under the guise of tradition) had dwindled in number, to be supplanted by a new breed mainly concerned with so-called "serious" (i.e., unemotional) interpretation. In far too many cases, this latter-day approach merely meant that all music was played with slavish literalism, brittle tone, and an almost total absence of such life-giving qualities as rhythmic pulse and nuance. Then, suddenly, the pendulum started swinging back. Color, abandon, subjectivity began coming into favor once again. Pianists today do not play Chopin with turn-of-the-century license, naturally, but it is gratifying to hear the voices of poets among the scores of pedants.

All of which is a preamble to welcoming two superlative new recorded versions of the cycle of Chopin Nocturnes. It is reassuring to hear, from relatively young artists, performances so free, so richly personal, and so consistently scintillating. Often a reviewer will find himself listening to a new set of this music with skepticism—and then running to his record cabinet for a cherished old disc by De Pachmann, Paderewski, Solomon, or Lipatti. Not this time! At last we have integral editions of the Nocturnes capable of holding their own in any company whatsoever, past or present.

Ivan Moravec and Tamás Vásáry have much in common: both are absolutely complete pianists, possessed of seemingly limitless technical resource and coloristic powers; both are great individualists,

with all sorts of artistic surprises in store for their audiences; both combine a certain intuitive warmth with patrician control and analytical detachment, and both have a marvelous sense of point, rhythmic motion, and undulant line. While each is a highly communicative keyboard temperament, neither artist could be called an extrovert. In other words, both Vásáry and Moravec spin a hypnotic spell by the sheer force of their originality. What I find so remarkable about these two players is that, while each came to musical maturity in the ironclad era of academism and is thus fully indoctrinated in the dogma of the sacrosanct basic tempo, each is able, by force of his own convictions, to escape that concept's autonomy without violating its essential spirit. In essence, both men preserve a sense of continuing pulse without ever being dryly metronomic. To my mind, this is a true sign of artistry.

By these remarks I of course do not mean to suggest that Moravec and Vásáry play these Nocturnes in the same way. Quite the contrary. Moravec is almost always an epic player, one who strives for huge sonorities and displays a weighty, highly inflected approach. Frequently, he can be heard to distend a line with rhetorical devices such as the caesura or grand pause. In a stormy work such as the C minor Nocturne from Op. 48, this player's foreboding distensions and tremendous dynamic range are truly staggering. In another dramatic composition, the Nocturne Op. 27, No. 1, in C sharp minor, he emphasizes the bass line progression in its central section by an unusual pattern of accentuation on the key harmonic tones. Though he uses the sustaining pedal liberally at the beginning of this work, he opts for a spare, *sec* clarity later on, thus permitting the accompanying triplet figurations in the left hand to emerge with unusual prominence. Similarly, he interprets the B major,

Op. 32, No. 1 in demonic fashion, preceding the sudden pauses in the melodic line with an energetic *stretto*. (In the same piece, incidentally, Moravec uses the text that ends the final resolution in the key of B major while Vásáry opts for the alternative B minor ending—which is the more authentic version.) Although Vásáry often interprets a given passage with a thrusting momentum and burst of passion even exceeding Moravec's (he is, for example, more headlong in another "storm" passage—the middle part of Op. 55, No. 1 with its bucking left-hand figurations), for the most part it would be correct to characterize his basic approach as essentially lyric and militant. Many of his tempos are just a shade faster than Moravec's; and even when they are about the same, Vásáry gives the *illusion* of more headlong motion because of his preference for brilliant sonority and sharp accentuation.

There is also a difference in the sound of the instruments recorded here. Moravec has chosen a big, solid-toned instrument, with a rolling bass and noble mellowness. Vásáry, on the other hand, favors an extremely brilliant, light-toned concert grand with tremendous definition and cutting edge. While it is to both artists' credit that they are able to coax from their respective sounding boards a magical range of tonal effects, the basic difference in the pianos used colors the final results.

I am at a complete loss to make a clear-cut choice between these sets, for both are magnificent. Vásáry's contains one of the two extra, posthumously discovered Nocturnes, while Moravec's includes just the conventional nineteen. Moravec has piano reproduction that scores in warmth and proximity, while Vásáry's splendidly recorded set is a shade more distantly miked, and thus less impactful in the climaxes. The main point is that both players are artists of great eloquence and their powerful recreations here will support many repeated hearings on the part of discerning music lovers.

### CHOPIN: Nocturnes (complete)

Op. 9: No. 1, in B flat minor; No. 2, in E flat; No. 3, in B; Op. 15: No. 1, in F; No. 2, in F sharp; No. 3, in G minor; Op. 27: No. 1, in C sharp minor; No. 2, in D flat; Op. 32: No. 1, in B; No. 2, in A flat; Op. 37: No. 1, in G minor; No. 2, in G; Op. 48: No. 1, in C minor; No. 2, in F sharp minor; Op. 55: No. 1, in F minor; No. 2, in E flat; Op. 62: No. 1, in B; No. 2, in E; Op. 72: No. 1, in E minor; Op. posth., in C sharp minor (on the DGG set only).

Ivan Moravec, piano.

- CONNOISSEUR SOCIETY CM 1065 and CM 1165. Two LP. \$4.79 each.
- • CONNOISSEUR SOCIETY CS 1065 and CS 1165. Two SD. \$5.79 each.

Tamás Vásáry, piano.

- DEUTSCHE GRAMMOPHON LPEM 19486/87. Two LP. \$5.79 each.
- • DEUTSCHE GRAMMOPHON SLPEM 136486/87. Two SD. \$5.79 each.

# Elgar's Violin Concerto—As Played By Menuhin Today and by Menuhin Yesterday

by Bernard Jacobson

**T**o Ravel, the music of Elgar was "pure Mendelssohn." If it were not for Ravel's remark, the comparison would never have occurred to me, and yet it has to be admitted that, especially in his smaller works, Elgar sometimes falls into a vein of sentimentality reminiscent of the nineteenth century's idol. But in 1910 Elgar composed a Violin Concerto which stands at the opposite pole to everything Mendelssohn aimed at in his Violin Concerto, and which is to my taste a far nobler, richer, and more treasurable work.

In the E minor Violin Concerto of 1844, as in his earlier piano concertos, Mendelssohn took the bold step of abolishing the first orchestral exposition familiar from Mozart's and Beethoven's concertos. After a measure and a half of hushed expectancy, he brought in his soloist right at the start. It is no stick-in-the-mud traditionalism to say that this step, progressive as it was, has had regrettable consequences. You can still write a good concerto that way: but you cannot write a concerto in the classical sense that way.

The formal point of the classical concerto is to establish the soloist's right to leadership over an orchestral group which, in terms of pure noise-making ability, could obviously overwhelm him with ease, and the fascination of the form lies in the way the soloist establishes his dominance, not only by demonstrating his technical skill but by exercising his gifts of emotion, poetry, and

wit. In essence, it is the fascination of the individual's ascendancy over the mass. This consideration lies behind all the subtleties in the layout of the classical first exposition, and behind all the significant new directions taken by the solo instrument when it does finally enter. Following the example of Mendelssohn, composers like Berg, Bartók, and Shostakovich have written magnificent violin concertos on the one-exposition pattern, and Shostakovich in particular, with his extension of the structural role of the cadenza, has made a substantial contribution to the modern development of the form; yet without the resource of the preliminary orchestral statement, the concerto—essentially a dramatic form related in origin to the aria—is bound to lose one important element of its character.

Since Mendelssohn's innovation—or rather deletion—only two great composers have been ambitious enough to write a violin concerto on the old pattern: Brahms and Elgar. The means employed by Brahms to highlight the soloist's crucial first entry involve a breathtakingly difficult and dramatically arresting passage of bravura. Elgar's method is infinitely quieter and no less masterly: the orchestral violins quietly and tentatively repeat the phrase, somewhat ambiguous in key, with which the entire Concerto had begun; the soloist then makes his bow, *nobilmente* and *molto largamente*, with a simple variant which has the character of a decisive answer to the orchestra's question. It stills all doubts, and establishes an unequivocal B minor. Henceforward the soloist is free to luxuriate as he will among the wealth of lyrical material already propounded by the tutti, for nothing could undermine so firmly based a supremacy. He soon gives another proof of leadership, when he comes to the second subject and threads the phrases which had before been passed from section to section of the orchestra into one long and lovely melody.

Each of the succeeding movements has its own stroke of genius to rival if not surpass that first solo entry. In the central Andante the violin responds to the orchestra's simple opening theme by supplying it with a beautiful counter-melody, not as one might expect in the high register but in the middle of the harmony; and the Finale culminates in an accompanied cadenza of ravishing sonorities. Here the violin rhapsodizes lingeringly on the themes of the first movement, while the orchestra provides

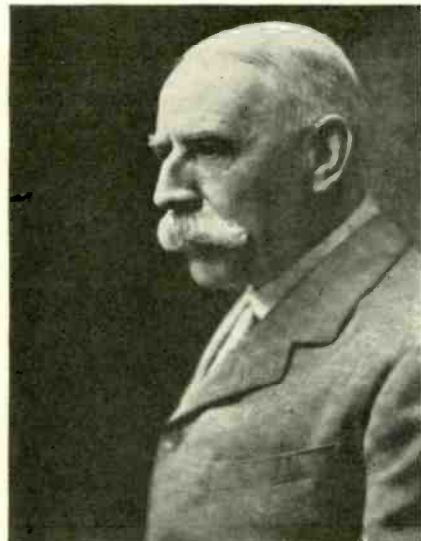
an exquisite background produced by a method specially invented by Elgar—the second half of each string section plays *pizzicato tremolando* with an effect of ineffable mystery. (The printed score contains the instruction "The *pizz. tremolando* should be 'thrummed' with the soft part of three or four fingers across the strings," but in a facsimile of Elgar's manuscript the operative verb is clearly "drummed.")

Ethereal as it is, some listeners may feel that this cadenza, like the ruminative passages in the Finale of Dvořák's Cello Concerto, goes on a little too long. But this is a minor flaw in one of the greatest works ever to have combined classical principles of form with a richly late-romantic mode of expression. The appearance of a first-rate modern recording, by Yehudi Menuhin and the New Philharmonia under Sir Adrian Boult, has been awaited by Elgarians for some time, and expectations are amply fulfilled.

I have spent several absorbing hours comparing the new performance with the one Menuhin recorded in 1932 (at the age of sixteen) with the London Symphony Orchestra under the composer's own direction (recently reissued in this country on an imported Odeon disc), and I have discovered no simple answer to the bald question "Which is better?" In the new version what might be called the enjambment of themes is perhaps smoother and the over-all line of the work more seamlessly realized. A num-



Yehudi Menuhin



Sir Edward Elgar



ber of passages show greater formal insight, such as the superb fortissimo attack at figure 27—the 16-year-old Menuhin played this a trifle casually, whereas the 50-year-old Menuhin has fully understood the importance of the phrase as the commencement of recapitulation. In terms of rhythmic steadiness and accuracy of intonation, the new performance shows none of the insecurity that has sometimes disfigured Menuhin's playing—indeed, the bravura is generally even better now, and in passages like that after figure 44 at the end of the first movement the cross-accent and the sporadic *tenutos* are cleanly yet unfussily brought out, where they were missed in the old version.

But in 1932 Menuhin was already a great musician. It is only in a few details like those mentioned above that the old performance falls short of the new, and by any reasonable standard it was already a reading of rare mastery. Moreover, it has the advantage of violin tone so pure and beautiful as to bring tears to the eyes, especially in the grave innocence of the slow movement. The Menuhin of today has not lost this profoundly affecting tone quality whenever he plays on the G string, but when he moves upwards the spell is dissipated. My consultant violinist tells me this may be because, whereas the normal practice is to use a faster vibrato on the upper strings to produce a matching quality of tone, Menuhin no longer does so.

For this reason, I would not be without the 1932 recording, which still sounds remarkably well, and which has the documentary interest of the composer's very competent direction. But for the other reasons I would not be without the new recording either. It is superbly engineered, with magnificent orchestral sonorities and the best and most realistic solo-tutti balance I have ever heard in a violin concerto recording. And it is conducted by the greatest Elgar conductor of our day—Sir Adrian Boult, whose neglect by English record companies is a scandal. It is high but deserved praise to say that his interpretation yields nothing to the composer's in musical insight, and it is executed with even greater technical skill. The New Philharmonia contributes magnificent and passionately committed playing; but the last word belongs to Menuhin who, though he may have lost one facet of his adolescent genius, has succeeded in deepening and maturing an already masterly interpretation of a masterly work.

**ELGAR: *Concerto for Violin and Orchestra, in B minor, Op. 61***

Yehudi Menuhin, violin; New Philharmonia Orchestra, Sir Adrian Boult, cond.  
 • ANGEL 36330. LP. \$4.79.  
 • • ANGEL S 36330. SD. \$5.79.

Yehudi Menuhin, violin; London Symphony Orchestra, Sir Edward Elgar, cond. [from HMV 78s. 1932].  
 • ODEON ALP 1456. LP. \$5.79.



**ARNE: *The Judgment of Paris: Overture*—See Purcell: *Abdelazar: Suite*.**

**BACH: *Concertos for Violin and Orchestra: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042***

Henryk Szeryng, violin; Orchestre des Concerts Padeloup, Gabriel Bouillon, cond. [from Odeon XOC 112, 1960].  
 • MONITOR MC 2087. LP. \$1.98.  
 • • MONITOR MCS 2087. SD. \$1.98.

Roman Totenberg, violin; Poznan National Philharmonic Symphony Orchestra, Stanislaw Wislocki, cond.  
 • HELIODOR H 25008. LP. \$1.98.  
 • • HELIODOR HS 25008. SD. \$1.98.

In effect, both these editions of the Bach Violin Concertos will be new to most American collectors. The Szeryng could be obtained here as an import some years ago, but only for a very brief period and at a premium price; the Totenberg has never before circulated in this country.

It is very hard indeed to ruin the Bach Violin Concertos in performance, for their vitality and emotional robustness always manage somehow to emerge. But Bach is as susceptible as Mozart to the re-creative powers of a truly perceptive interpretative artist. Totenberg plays very well here—with fine tone and warmth of feeling. Nevertheless, his commendable (and well-reproduced) efforts are quite outclassed by the superbly probing Szeryng performances. The latter artist phrases with greater detail and variety, shades his dynamics more provocatively, and adopts tempos that have more profile and motoric vitality. Furthermore, the monophonic sound he has been accorded (I have not heard the edition electronically reprocessed for stereo) has a biting dryness which I find more suitable for the literature at hand than Heliodor's suaver, more generalized electronic stereo sonics (in this case I have not heard the mono format). The harpsichord continuo is clearly audible in both of the new discs, though it colors the texture with more zest in the Szeryng.

Szeryng has recently re-recorded these works for the Philips/Mercury label in Winterthur (along with the two-violin concerto, in which he is joined by Peter Rybar). Presumably, that disc will also be issued here in due course. It will have

to be very good indeed to surpass the present one. Incidentally, if it is primarily the A minor Concerto that interests you, Nathan Milstein's superb version is now reissued on an inexpensive Pickwick LP along with his equally fine Mozart *Turkish*.  
 H.G.

**BACH: *Mass in B minor, S. 232***

Teresa Stich-Randall, soprano; Anna Reynolds, contralto; Ernst Häfliger, tenor; John Shirley-Quirk, bass; RIAS Kammerchor; Radio Symphony Orchestra (Berlin), Lorin Maazel, cond.  
 • PHILIPS PHM 3592. Three LP. \$14.37.  
 • • PHILIPS PHS 3992. Three SD. \$17.37.

In this, Lorin Maazel's first recording of a large-scale work by Bach, he has the services of a first-rate chorus and orchestra and some of the better soloists in the profession. It is therefore disappointing to have to report that the performance as a whole is not a success. Maazel has some old-fashioned ideas, a few of which seem to be borrowed from older conductors. For example, like Casals he has a tendency to make a crescendo whenever a phrase rises, like Scherchen he takes the Sanctus so slowly that it sounds like a choral exercise, and like quite a few conductors born in the nineteenth century he ends practically every movement with a retard. There are moments, as in the second "*Kyrie eleison*," when the music suddenly swells to *forte*, an effect uncalled for by anything in the score. The chorus, which is capable of beautiful, transparent singing, as in that same Kyrie and in the "*Gratias agimus tibi*," is pushed into punching out the beginnings of phrases in the Credo; at the opening of that movement and in the "*Et resurrexit*" it is shouty and muddy. Some sections come off very well—the "*Gratias agimus tibi*" is effective, and the marvelous "*Qui tollis*" is as moving as always—but there are not enough of them.

The soloists are not always in top form. Miss Stich-Randall sings with her usual steadiness, but in the "*Christe*" her voice has a faint hoot. Miss Reynolds sounds more like a mezzo than a contralto. The voice has some warmth, it is well focused and flexible, but somehow the Agnus Dei, one of the greatest arias in the whole literature of sacred music, fails to grip. In the "*Domine Deus*" duet Häfliger sounds rather characterless, but in the Benedictus the voice seems richer. Shirley-Quirk, who appears to be coming up fast in international opinion, employs his attractive voice to generally good effect, especially in the "*Et in Spiritum sanctum*." Here and in the "*Quoniam*" he spins a long phrase in a single breath with no apparent effort, but in the latter aria some low passages sound a bit uncomfortable for him, and he does not yet seem to have the technique to toss off this instrumental writing with bravura.

In several places the harpsichord is scarcely audible when it is needed. In general, however, the sound is resonant and lifelike.  
 N.B.

## BACH: *Sonatas for Flute*

*Sonatas for Flute and Obligato Harpsichord: in B minor; in A; Sonata for Flute and Continuo, in E minor*—on 36337 or S 36337. *Sonatas for Flute and Continuo: in C; in E; Sonatas for Flute and Obligato Harpsichord: in E flat; in G minor*—on 36350 or S 36350.

Elaine Shaffer, flute; George Malcolm harpsichord; Ambrose Gauntlett, viola da gamba.

• ANGEL 36337 and 36350. Two LP. \$4.79 each.

• • ANGEL S 36337 and S 36350. Two SD. \$5.79 each.

These two discs, which together form a complete set of Bach's three sonatas for flute and continuo and the three sonatas which Grove quite properly calls "for clavier and flute," can stand up to the best of the competition. Elaine Shaffer is a devoted and sensitive performer. Her legato phrasing is smooth as butter, her quicker tempos are rhythmically alive, with the right emphasis in the right place, and she links Bach's long musical sentences into lucid paragraphs. She takes the fast movements at a markedly slower pace than Rampal, for one, but to my ear they are quite convincing this way—less spectacular perhaps, but also less hasty and pushed. And she can do fine things with tone, as she demonstrates in the echo effects in the last movement of the E minor sonata.

The clavier/flute sonatas, in which the harpsichord is a full partner, allow Malcolm to enter into the involvements of fugue and canon with a stylistic sympathy for Bach matching Miss Shaffer's. He also provides some welcome variety through registration. The sound itself is excellent, but the continuo gamba cries out for a little more prominence in some passages (in the E major, for example) where it carries on the melodic line. In general, however, the preëminence given the flute is characteristic of the concert stage—which rather justifies Angel's balances. S.F.

## BARTOK: *Bluebeard's Castle*

Christa Ludwig (s), Judith Walter Berry (b), Bluebeard; London Symphony Orchestra, Istvan Kertesz, cond.

• LONDON A 4158. LP. \$4.79.

• • LONDON OSA 1158. SD. \$5.79.

What a pity Bartók never again wrote for the operatic theatre after this single one-acter. *Bluebeard's Castle* (composed in 1911, first produced in 1918) is such an extraordinarily original—although perfectly accessible—piece of Hungarian mystery and magic that I am puzzled to explain why it has taken so long to make its way. With its modern and typical touches, it is essentially a rich and sensuous late romantic work with a kind of *fleurs du mal* beauty of its own which is quite overwhelming. Perhaps the problem lies in the obscurity of the text; the "action" of this opera takes place somewhere deep in the in-

most recesses of the psyche. On the other hand, the libretto is a rather fascinating one, full of portent and full of dreamlike images of sex and death. Operatic audiences have been known to sit complacently through far more pretentious and nonsensical obscurity. In any case, this little Freudian tale is clothed in a music of remarkable depth and dark beauty.

If *Bluebeard's Castle* has not yet quite made its way in the theatre (certainly not in this country), it has had surprisingly good representation on records. This is the sixth recording of the work; all are major efforts and all but one are still available. All have virtues, but for many reasons this new disc will take precedence. It has excellent singers, a first-class orchestra, and a competent conductor. Furthermore, it is sung in Hungarian. The Deutsche Grammophon version with Fricsay and Fischer-Dieskau is sung in German and has cuts. I am very fond of the Ormandy/Columbia version (and Hines and Elias are effective), but it is sung in English and this procedure, although correct for the theatre, is a disadvantage in the recording of a work so closely wed to its text. While Dorati on Mercury has the same orchestra as that on the new set and gives a more penetrating reading than Kertesz, his Hungarian singers are not up to the piece. The old Bartók Records edition directed by Susskind is still a fine reading (it is the only one that uses the haunting invocation of the Bard at

the beginning, which does so much to create the mythical atmosphere of the opening) and I would still commend it; but there is, of course, no comparison in sound.

Berry is a strong Bluebeard and, except when he cannot resist the singer's temptation to shout out certain exclamation points, he is vocally and dramatically excellent. Miss Ludwig is a touching Judith. I assume, though I cannot guarantee, that under the watchful eye and ear of Mr. Kertesz the Hungarian is successfully managed. I find Kertesz conducting a bit disappointing. Although the playing is accurate, attractive in quality, and given vigorous shape from the podium, I miss a little of the magic and the Freudian anguish. But, even played straight, the music itself can supply those qualities, and the recording is excellent enough in every other respect to justify recommendation. E.S.

## BEETHOVEN: *Bagatelles: Op. 33* (7); *Op. 126* (6); *in A minor* ("Für Elise"); *Fantasia in G minor, Op. 77*

Artur Schnabel, piano [from various HMV originals, 1937/38].

• ANGEL COLH 66. LP. \$5.79.

The juxtaposition of the best Beethoven with the best Schnabel is an almost certain equation for an incomparable artistic experience, and that is what we are given here. Despite their brevity, the *Bagatelles* do represent some of the finest Beethoven. This is especially the case with the sublime later set comprising Op. 126 (also Op. 119, regrettably unrecorded by Schnabel but newly available in a splendid Serkin edition for Columbia), though it is also true of the delightful Op. 33 collection. The most *disturbing* piece on the record, by far, is the Op. 77 Fantasy, a richly emotional, completely disorganized patchwork (which musicologists have, with justice, judged to be a written down example of how the greatest improviser of the day operated). That mild-mannered little *Albumblatt* in A minor ("Für Therese" would seem to be its correct title, according to recently unearthed evidence) is a trifle overshadowed in the current context, though there is always a place—anywhere—for Schnabel's jewel of an interpretation.

Whereas Kempff's fine recent account of the Op. 126 was played briskly and with detachment, Schnabel immerses himself completely in the writing, delivering massive, powerfully structured, thoroughly gripping performances. His tempos are far more leisurely and contrasted than Kempff's, with innumerable mutations of color and accentuation. All of these renditions take the listener into the innermost recesses of Beethoven's tonal world, revealing both an almost unearthly calm and an angry violence. No delicate cameos of music making here, but rather re-creations of flesh, blood, and tears. Such was Schnabel's sense of vital commitment.

Angel's transfers are amazingly good,

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Of Fashion  
A fantasy concerning  
the avant-garde, circa 1986.  
by Peter Jona Korn





Klemperer: a deeply devout eloquence.

capturing the impact and solidity (plus some surface scratch) of the original 78s. H.G.

**BEETHOVEN: *Mass in D, Op. 123* ("Missa Solemnis")**

Elisabeth Söderström, soprano; Marga Höffgen, contralto; Waldemar Kmentt, tenor; Martti Talvela, bass; New Philharmonia Chorus and Orchestra, Otto Klemperer, cond.

- ANGEL B 3679. Two LP. \$9.58.
- • ANGEL SB 3679. Two SD. \$11.58.

It seems that each new recorded edition of the great *Missa Solemnis* manages to capture a little more of the immense detail in that colossal score. Klemperer's new one, his second for the phonograph, is technically the most successful yet. For one thing, the conductor's magnificent knowledge of everything that is going on in the music—and knowledge of how to make it audible—clarifies the writing superbly, and he is fortunate both in having forces capable of translating his knowing direction with finished precision and in being afforded completely appropriate recorded balance. Every element is given its proper due here, and the music is all the richer for this.

Klemperer's interpretation tends towards the austere, yet he manages the Kyrie, Sanctus, and Agnus Dei with such devotional eloquence that the performance nearly melts one's heart. The satiny smoothness of the chorus at all times and the wonderfully strong vocal quartet—strong individually and in compatibility—keep the difficult vocal lines magnificently afloat. (The peeling rich bass tones of Martti Talvela merit particular mention.) Furthermore, Klemperer's choice of tempo in the sections I have mentioned is unimpeachable: he allows the music to pour forth with measured gravity, yet with constant motion and sturdy rhythm.

No available performance of this score is completely without fault, how-

ever (the only one that approximated that state was the great 1940 Toscanini reading with Milanov, Castagna, Bjoerling, and Kipnis—which may perhaps someday appear on commercial discs). The problem in the present case is Klemperer's sluggish way with the vibrant, rhythmically extroverted sections of the Gloria and Credo. The tempos there (sometimes too deliberate, occasionally too rapid) are less important per se than the lack of articulation, which makes these passages sound listless and stolid, singularly without galvanic thrust or incisiveness. On the whole, though, Klemperer's account is so eloquent and so wonderfully well recorded that I prefer it to the musicianly but sometimes unpolished Wand version for Nonesuch (still a fine low-priced alternative, nonetheless) or to the eviscerated, artificially balanced RCA set of the 1953 Toscanini performance. Just how it will stand in relation to the forthcoming Karajan DGG set remains to be seen. H.G.

**BEETHOVEN: *Serenade for Flute, Violin, and Viola, Op. 25***  
**†Weber: *Trio for Flute, Cello, and Piano, in G minor, Op. 63***

- Members of the Melos Ensemble.
- OISEAU-LYRE OL 284. LP. \$4.79.
  - • OISEAU-LYRE SOL 284. SD. \$5.79.

The ebullient, charming performance here of the Beethoven Flute Serenade is a close match both in vitality and sheer expertise to the superb older Decca versions by Rampal and Baker. But what really gives the present disc its irresistible appeal is the coupling with Weber's somber, early romantic Trio—a beautiful work indeed. Richard Adeney, flute, Terence Weil, cello, and Lamar Crowson, piano, play this elusive, fragrant composition to the hilt. In the Beethoven, Mr. Adeney's colleagues are the violinist Emanuel Hurwitz and the violist Cecil Aronowitz.

A clear-cut positioning of flute to the left and of strings to the center and right adds appeal to the stereophonic edition of the Beethoven. A more blended resonance is heard in the Weber, though the two-channel effect is still gently directional. I approve of the apparently more distant pickup for the Weber, since it adds a warmth to the piano tone, which otherwise could be hard and brittle. H.G.

**BEETHOVEN: *Songs*—See Schumann: *Dichterliebe, Op. 48*.**

**BEETHOVEN: *Symphony No. 6, in F, Op. 68* ("Pastoral")**

- Pittsburgh Symphony Orchestra, William Steinberg, cond.
- COMMAND CC 3311033. LP. \$4.79.
  - • COMMAND CC 11033. SD. \$5.79.

It was with this very symphony that William Steinberg, then the newly appointed Music Director of the Pittsburgh Symphony, made his recording debut

with the group. That bright, sunny performance is still listed in the current catalogue (as Pickwick 4009), though I haven't heard it in years. On the present disc, Mr. Steinberg conducts in a healthy, conventional manner, combining the essentials of a classical approach (Toscanini, Kleiber, Szell) with the easy-going *Gemütlichkeit* of the conventional, Central European way (Walter, Krips, Keilberth, Sejna). Some of the rhythmic control strikes me as a bit slack, the amiable bucolic atmosphere perhaps too bland. Command has taken it all down with sweet-toned, resonant recording, and anyone purchasing this disc will have a very good Beethoven Sixth. My stereo choice, however, is still the Szell despite its omission of the first-movement repeat observed here. The Monteux/Vienna Philharmonic edition, which bears great similarity to the new Steinberg, is also worth investigating in view of its low price. H.G.

**BLOCH: *Three Nocturnes*—See Ives: *Trio for Violin, Piano, and Cello*.**

**BRAHMS: *Hungarian Dances* (complete)**

- Walter and Beatrice Klien, piano.
- TURNABOUT TV 4068. LP. \$2.50.
  - • TURNABOUT TV 34068S. SD. \$2.50.

With these splendidly impassioned performances Walter Klien and his wife Beatrice quite successfully supersede an older, best-selling Vox monophonic disc in which Mr. Klien was partnered by Alfred Brendel. In style, the present performances are very similar to those on the earlier recording: ensemble is letter-perfect and the rhythmic rather than the gypsy features of the music are brought to the fore, but the precision of execution is never permitted to stifle the grace and freedom of the interpretations. While London's fine recent set of the *Hungarian Dances* by Julius Katchen and Jean-Pierre Marty offered what were perhaps wilder and more improvisatory statements than the present readings, along with the added abandon went a good deal of reckless untidiness. That quality is inconsequential in this literature, however, and some listeners might prefer the London disc.

Turnabout's sound is solid and lifelike, though the sharp stereo positioning makes me wonder if two pianos rather than one were used. H.G.

**BRITTEN: *Young Person's Guide to the Orchestra, Op. 34***

**†Prokofiev: *Peter and the Wolf, Op. 67***

- Sean Connery, narrator; Royal Philharmonic Orchestra, Antal Dorati, cond.
- LONDON PM 55005. LP. \$4.79.
  - • LONDON SPC 21007. SD. \$5.79.

Both the stars of this production live up to their star billing: Dorati is uncharacteristically untense and expansive here, turning in glowing performances of both



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Beethoven: The Nine Symphonies—*Philadelphia Orchestra, Eugene Ormandy, Conductor.* (A 7-record set at a specially reduced price.)

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Debussy: Clair de lune; Prelude to the Afternoon of a Faun/Chopin: Nocturne, Op. 32, No. 2; Nocturne, Op. 9, No. 2; Prelude, Op. 28, No. 7/Bizet: Intermezzo from "Carmen Suite"/Humperdinck: Prayer from "Hansel and Gretel"/Schumann: Träumerei/Saint-Saens: The Swan from "The Carnival of the Animals"/Mendelssohn: Nocturne from "A Midsummer Night's Dream"/Massenet: Elégie/Offenbach: Barcarolle from "Gaité Parisienne"—*Philadelphia Orchestra, Eugene Ormandy, Conductor.*

Dvořák: Concerto in A Minor for Violin and Orchestra, Op. 53; Romance, Op. 11—*Isaac Stern, Violin; Philadelphia Orchestra, Eugene Ormandy, Conductor.*

Mahler: Symphony No. 7—*New York Philharmonic, Leonard Bernstein, Conductor.* (A 2-record set.)

Holiday for Harpsichord—*E. Power Biggs, Organ.* Schubert: Marche Militaire; Moment Musical/Mozart: Rondo Alla Turca/Haydn: Minuet/Beethoven: Turkish March; Minuet/Falla: Ritual Fire Dance/Chopin: "Military" Polonaise; Two Preludes/Weber: Country Dance/Boccherini: Minuet/Brahms: Hungarian Dance No. 5/Grieg: In the Hall of the Mountain King/Saint-Saens: The Swan/Tchaikovsky: Trepak from "Nutcracker Suite."

Ives: Symphony No. 2; The Fourth of July—*New York Philharmonic, Leonard Bernstein, Conductor.*

What Now My Love—*Richard Tucker.* What Kind of Fool Am I?; Sunrise, Sunset; What Now My Love; Somewhere; And This Is My Beloved; More; The Rover; When You're Young; Who Can I Turn To; Melinda; Never Will I Marry; Why Did I Choose You.

Edward R. Murrow—*A Reporter Remembers—Volume One: The War Years.* (A 2-record set.)

Sing Unto God—*Mormon Tabernacle Choir, Richard P. Condie, Director.* Sing Unto God; Lamb of God; How Fair Is Thy Face; Blessed Jesu, Fount of Mercy; The Paper Reeds by the Brook; Come, Come Ye Saints; Crossing the Bar; Lovely Appear; Jesu, Word of God Incarnate; For All the Saints; Cherubim Song; Of the Father's Love Begotten.

Andre Kostelanetz Plays the Light Music of Shostakovich—Galop from "Moscow, Cheremushki"; Polka from "Ballet Suite No. 2"; Bartel-Organ Waltz from "The Gadfly"; Galop from "Ballet Suite No. 1"; Nocturne from "The Gadfly"; Moderato non troppo, Overture Waltz, Waltz from Act III from "Moscow, Cheremushki"; Folk Festival from "The Gadfly"; Music Box Waltz from "Ballet Suite No. 1"; Galop from "The Gadfly"; Polka from "The Golden Age"; Dance from "Ballet Suite No. 1"; Introduction from "The Gadfly"; Galop from "Ballet Suite No. 2."

Smetana: The Moldau; Overture and Three Dances from "The Bartered Bride"/Dvořák: Carnival Overture; Two Slavonic Dances—*New York Philharmonic, Leonard Bernstein, Conductor.*

Bernstein: "The Age of Anxiety," Symphony No. 2 for Piano and Orchestra—*Philippe Entremont, Piano; New York Philharmonic, Leonard Bernstein, Conductor.*

Chopin: Fantaisie-Improvisu, Op. 66; Nocturne in E-Flat Major, Op. 9, No. 2/Liszt: Liebestraum/Debussy: Golliwog's Cake-Walk from "Children's Corner Suite"; Clair de lune/Tchaikovsky: Song Without Words, Op. 2, No. 3/Daquin: Le Coucou/Prokofiev: March from "Love for Three Oranges"/Rachmaninoff: Prelude in C-Sharp Minor, Op. 3, No. 2/Mendelssohn: Scherzo in E Minor, Op. 16, No. 2/Albeniz: Sevilla from "Suite Española"/Gershwin: Prelude No. 2—*Philippe Entremont, Piano.*

Grieg: Peer Gynt Suite No. 1/Bizet: L'Arlésienne Suite No. 1—*Cleveland Orchestra, George Szell, Conductor.*

Bruckner: Symphony No. 3 in D Minor—*Cleveland Orchestra, George Szell, Conductor.*

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works, but an especially exhilarating one of the Britten score; and the crisp Scottish enunciation and distinctive yet unmannered personality of Sean Connery (the films' James Bond) warrant ranking his narrations among the very best of the straight ones on record. (In *Peter*, Bea Lillie of course remains *sui generis*, *hors de concours*, and wholly *non compos mentis*.) I can't approve of the close-up overlifefize prominence given the speaking voice, which consequently is difficult to reproduce without considerable sibilance, but in all other respects the stereo sonic technology of this Phase-4 release is tops of its kind. For here the engineers provide not only their expected lucidity of textures and sharply etched timbre differentiations but a richer synthesis of sonorities and a warmer acoustical ambience than ever before. Britten's fabulously variegated orchestral showpiece, in particular, certainly never before has been so fully realized on records. R.D.D.

**BRUCKNER: *Symphony No. 1, in C minor***

Berlin Philharmonic Orchestra, Eugen Jochum, cond.

• DEUTSCHE GRAMMOPHON LPM 19131. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139131. SD. \$5.79.

European collectors already have access to recordings of Bruckner's First Symphony by Charles Adler and Volkmar Andreae, but with this release the U.S. domestic lists for the first time embrace the complete canon of the nine symphonies (which of course excludes the F minor *Schul-Symphonie* and No. 0 in D minor). Like Andreae but unlike Adler, Jochum uses the original 1865-66 Linz version, which is far preferable to the revised version Bruckner made twenty-five years later in Vienna.

The middle movements are the best: the Adagio has a characteristic halting tread, and the vigorous but poetic Scherzo encloses a slower Trio in which short solo horn phrases are heard over a thoroughly Brucknerian background of staccato violin figures. It is in the tougher problems of first-movement and Finale form that Bruckner's mastery is here not yet complete—the Finale in particular flaps its wings with furious energy without ever quite leaving the ground—but the music is always full of dramatic character.

Jochum's exploration of comparatively unfamiliar ground is welcome, the more so since his performance seems pretty well ideal. His vital handling of the repeated-chord accompaniment to the Scherzo theme, with its beautifully judged accentuation, is only one instance among many of his profound affinity with the composer's idiom. The recording is excellent: the spot of excessive resonance around bass B flat which I noted in my June review of Jochum's Bruckner Ninth is still there, but it is much less obtrusive this time, and the general quality of sound accorded this performance is warm and natural. B.J.

**BUSONI: *Fantasia contrappuntistica, for Two Pianos***

† Reger: *Sonata for Cello and Piano, No. 4, in A minor, Op. 116*

Mischa Schneider, cello (in the Reger); Richard Goode, piano (in the Busoni); Peter Serkin, piano.

• COLUMBIA ML 6291. LP. \$4.79.

• • COLUMBIA MS 6891. SD. \$5.79.

This release in the "Music from Marlboro" series commemorates the one-hundredth anniversary of Busoni's birth and the fiftieth of Reger's death. The performance of the mighty *Fantasia contrappuntistica* appears to be the first on records of Busoni's two-piano version, the last of his four editions of the work. Starting from Bachian premises, Busoni builds a structure that combines enormous contrapuntal intricacy with an unflinchingly lucid and purposeful rhythmic impulse. It is his most important piano work but, as the composer himself wrote, it is "not conceived for piano, nor organ, nor orchestra." Busoni continues: "The means by which this music is communicated to the listener are of secondary importance"—a truly Bachian attitude. Certainly the two-piano version seems preferable to the solo editions, both because it clarifies the counterpoint and because it diminishes the fortuitous element of virtuosity.

Stereo recording is, of course, an ideal medium for two-piano music, and (apart from a degree of coloration in one or two of the loudest chords) this particular example admirably conveys the merits of an outstanding performance by two of our best young pianists. (Richard Goode, by the way, plays the first piano part and Peter Serkin the second; the record jacket and label have them the wrong way round.)

Beside the clean, hard lines of Busoni's music, Max Reger's Fourth Cello Sonata makes a sorry impression. Reger's glutinous and enervating chromaticism and his lack of stylistic distinction prevent his undeniable sensitivity from being more than momentarily effective, and this Sonata, like most of his works, goes on far too long. Nor is the performance really successful: Serkin again plays both subtly and strongly, but Schneider's tone seems too insubstantial for this obese music, and I don't think it is a matter of the way he has been recorded. In the very first phrase, moreover, I am worried by his intonation (the B flat in the third measure is surely too close to the key-note A), and in the last two measures before the letter B in the first movement he misreads the rhythm, converting the sixteenths to eighths. The best part both of the work and of the performance is the Scherzo, which really shows some sense of movement.

The surfaces on my copy are none too silent. But in spite of this, and though the Reger is a bore, I warmly recommend the record to anyone interested in Busoni's fascinating mind and in the wonderfully fruitful influence Bach had on it. The effect of cultural cross-fertilization is here so individual as to become a value in itself. B.J.

**BYRD: *Fantasia for Strings, No. 1*—  
See Purcell: *Abdelazar: Suite*.**

**CASTELNUOVO-TEDESCO: *Concerto for Guitar and Orchestra, in D, Op. 99***

† Vivaldi: *Concertos for Guitar and Strings: in C; in A*

† Kohaut: *Concerto for Guitar and Orchestra, in F*

Alirio Diaz, guitar; Solisti di Zagreb, Antonio Janigro, cond.

• VANGUARD VRS 1152. LP. \$4.79.

• • VANGUARD VSD 71152. SD. \$5.79.

Alirio Diaz obviously has baroque, classical, and contemporary idioms neatly in his pocket: this recital encompassing all three is articulate, smooth, and stylistically above reproach. That it somehow fails to excite is scarcely the fault of the participants—put it down to symptoms of anemia in the repertoire. The Castelnuovo-Tedesco, for all its quasi-oriental blandishments, signifies very little (and to draw a fine point, John Williams' recent version with the Philadelphia has more rhythmic vitality). The two Vivaldi works are the familiar mandolin concertos, familiarly transcribed; the piece by Karl Kohaut, a lute transcription new to records, is well mannered according to the rules of eighteenth-century classical propriety, and sets forth the solo instrument attractively garbed. And that's about the sum of it. Janigro and the Solisti are never found wanting in their support of the soloist—in fact, their razor-sharp pizzicati in the Vivaldi A major first movement come close to stealing the show. S.F.

**CHABRIER: *Piano Music* (complete)**

Rena Kyriakou, piano; Walter Klien, piano (in the four-hand works).

• Vox VBX 400. Three LP. \$9.96.

• • Vox SVBX 5400. Three SD. \$9.96.

Chabrier's position in music might well be likened to that of Toulouse Lautrec in art. Not only were the two contemporaries, but both worked in very similar fashion, producing brightly colored, swiftly impetuous creations—definitely animated, always kaleidoscopic and ostensibly gay but concealing a wistful pathos underneath. To be sure, the salon compositions included in this excellent anthology have plenty of flaws: there are all sorts of pianola-type roulades, some pretty feeble cadences, much superficial filler material. Yet what an instinctive feel for nuance and rhythmic life the man had! And how skillfully he utilized seemingly commonplace dance patterns. Contained in his pages are the seeds of the whole impressionistic school, much of the elaboration found in the turn-of-the-century transcriptions of Godowsky and Rosenthal, and even some of the intricate meter changes of Bartók and Stravinsky. In addition, Chabrier had *taste*—his music never descended to vulgarity, even when wallowing in banality. Almost every one of these *morceaux* is





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clearly the product of a composer who knew the piano inside and out, and who was also possessed of an infectious sophistication.

It would be difficult to imagine more sympathetic performances than the ones Rena Kyriakou gives us here. A thorough virtuoso, Mlle. Kyriakou displays all of the efficiency and lucidity one associates with her Parisian musical heritage but none of the hard-toned brittleness too often accompanying that kind of training. Her playing is a model of limpid smoothness and singing grace. Walter Klien's contribution to the four-handed works matches Kyriakou's for dexterity and verve.

Only Sides 5 and 6 of this three-disc set represent true stereophony, the remaining items being electronically augmented for the two-channel effect. Since no mono copy was submitted for review, I was unable to make a comparison between the two editions; it seems to me that except for some traces of clatter and excessive reverberation the synthesized product is highly agreeable. Vox deserves real praise for making an engaging segment of the piano literature readily available to collectors in this country. H.G.

#### CHOPIN: *Nocturnes* (complete)

Ivan Moravec, piano.

Tamás Vásáry, piano.

For a feature review of these recordings, see page 85.

#### CHOPIN: *Piano Music*

*Barcarolle in F sharp, Op. 60; Berceuse in D flat, Op. 57; Bolero in C, Op. 19; Trois nouvelles études, Op. posth.; Fantaisie in F minor, Op. 49; Tarantella in A flat, Op. 43.*

Artur Rubinstein, piano.

• RCA VICTOR LM 2889. LP. \$4.79.  
• • RCA VICTOR LSC 2889. SD. \$5.79.

A triumph on all grounds: Rubinstein delivers the *Fantaisie* in a spacious, bronzen manner, with measured but always solid rhythm and compact phrasing. His *Barcarolle* here gets far closer to the heart of this elusive work than does any of his three prior recordings: perhaps some of the pianist's very personal rubato is still a trace too complex and nervous-sounding for this piece, though its simplicity and structural assets are much more apparent than before. The *Berceuse* moves with freedom and caressing line, while the three études are miracles of grace, nuance, and pliancy. The remaining items appear for the first time in Rubinstein recordings and are truly astonishing in terms of vivacity and sheer pianistic technique. One wonders how Rubinstein does it: in every case, the standard of execution here is at least the equal to, and usually the superior of, what he was able to manage twenty years ago. Surely this present collection will go down as one

of this artist's very greatest contributions to posterity.

The superb recording is a further demonstration that RCA has finally, after all these years, learned to render full justice to the regal splendor of Rubinstein's piano. H.G.

CHOPIN: *Sonata for Piano, No. 3, in B minor, Op. 58*

†Haydn: *Sonata for Piano, No. 8, in A flat*

†Mozart: *Sonata for Piano, No. 12, in F, K. 332*

Robert Casadesus, piano.

• COLUMBIA ML 6242. LP. \$4.79.  
• • COLUMBIA MS 6842. SD. \$5.79.

These are stylish, concise performances by an experienced and formidable artist. They have point, clarity (indeed rather too much so in the third movement of the Chopin, where a bit of pedal might have benefited the pianist's spare structuralism), and great intelligence. M. Casadesus is true to his Paris Conservatoire musical rearing in every respect, paring away all traces of romantic indulgence. Every clipped ostinato figuration is brought to the fore in the Chopin, the Haydn is engagingly played in a fluent extroverted style, and the Mozart emerges with courtly manners. Though extremely well played, the last-named is on the precious side when heard alongside Schnabel's more vigorous reading (on Pathé COLH). Columbia's sound is extremely faithful to Casadesus's razor-sharp attack. H.G.

COPLAND: *Vitebsk*—See Ives: *Trio for Violin, Piano, and Cello*.

#### DANZI: *Chamber Music*

*Quintets for Winds: in B flat, Op. 56, No. 1; in E minor, Op. 67, No. 2; in G minor, Op. 56, No. 2.*

New York Woodwind Quintet.

• NONESUCH H 1108. LP. \$2.50.  
• • NONESUCH H 71108. SD. \$2.50.

*Quartets for Bassoon and Strings: in C, Op. 40, No. 1; in D minor, Op. 40, No. 2.*

Arthur Grossman, bassoon; Martin Friedmann, violin; Guillermo Figueroa, viola; Ennio Orazi, cello.

• LYRICHORD LL 154. LP. \$4.98.  
• • LYRICHORD LLST 7154. SD. \$5.95.

If ever you want proof that the twentieth century is not the first to have produced vast quantities of mediocre music, these records will provide it. What a stick Danzi is! Even when, as in the D minor Bassoon Quartet, he begins with a good idea, he relapses within thirty seconds into the usual up-and-down bravura inanities that may have pleased eighteenth-century Mannheim but are of no more than historical interest today. Only one movement in this succession of polished allegrettos—the

minuet of the G minor Wind Quintet—preserves its interest throughout, and even here the idea, though pleasing, is a small one.

"These welcome releases offer us some charming and little-known chamber music, full of melodic grace and felicities of instrumentation. All the wit and elegance of the eighteenth-century concert room is here, and the companies deserve our gratitude for rescuing such gems from unmerited oblivion." Well, you know how it is—someone's bound to say that. You pay your money and you take your choice. But if you do like the stuff, there can be little doubt which is the better of the two records reviewed here: apart from costing only half as much, the Nonesuch is far superior both artistically and technically. The New York Woodwind Quintet gives performances that are both sensitive and well drilled, and the recording is clean. The Lyrichord performances, on the other hand, are rough and unconvincing, and they are dully recorded, with barely audible contributions from the viola and cello. Lyrichord's liner notes waver on the borders of illiteracy, and its labels seek variety by quaintly converting Danzi's first name, Franz, into John. B.J.

#### DAVIDOVSKY: *Three Synchronisms for Instruments and Electronic Sounds*

†Sollberger: *Chamber Variations for Twelve Players and Conductor*

Harvey and Sophie Sollberger, flutes, Stanley Drucker, clarinet, Paul Zukofsky, violin, Robert L. Martin, cello, Charles Wuorinen, piano, Efrain Guigui, cond. (in the Davidovsky); Columbia University Group for Contemporary Music, Gunther Schuller, cond. (in the Sollberger).

• COMPOSERS RECORDINGS CRI 204. LP. \$5.95.  
• • COMPOSERS RECORDINGS CRI SD204. SD. \$5.95.

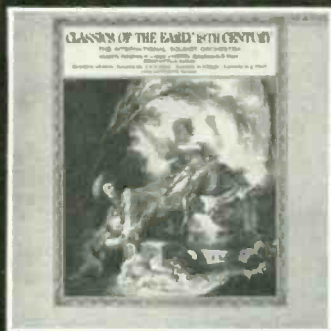
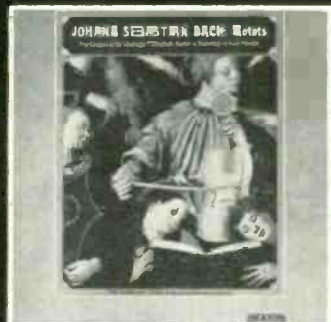
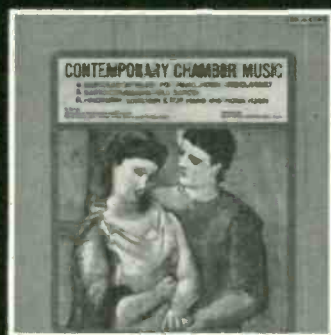
This record, one of the notable National Academy award series, is a remarkable testimony to one of the places where the action is: Columbia University. Both composers have been associated with Columbia and their music has played a prominent role in the excellent Columbia concerts—one of the focal points of new-musical activity in this country for the quality of the works presented, the incredibly high level of performance of most difficult new music, and the size and interest of the public that follows these events.

Harvey Sollberger, who was born in Iowa in 1938, has been known until recently—until these Chamber Variations I would say—mainly as a dazzling virtuosic performer of new flute music; with this piece he has established himself as a major composing talent. This is a big, striking piece of work, stunning in conception and realization but difficult in every sense. I notice that several critics now have described the work as serial and "post-Webern" and, in view of the fact that this misapprehension seems



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about to spread, I think it is important to point out straight off that the most notable thing about this music is its range of activity, which far exceeds that of conventional twelve-tone structure. It starts out, it is true, in a closely controlled but dense and highly soloistic serial manner expressed in terms of two separated groups of winds, strings, and percussion with the mediating presence of a piano in between. Gradually this extremely elaborate, but tightly organized material, undergoes a series of transformations and fragmentations. Eventually the very fixed character of the music begins to alter; the sounds become fragmented and scattered throughout the ensemble; conventional, precise notation begins to give way to a kind of spatial notation with certain attacks specifically controlled by the conductor. Eventually the music almost dissolves in a welter of free attacks, wildly fluctuating tempos and dynamics, huge clusters and glissandi, swatches and globs of disassociated, rippling, crashing sound. Throughout all of this, a few fixed elements slowly emerge—immobile, static, stern, fixed: some piano smashes, a four-note diatonic phrase "*Vissi d'arte*" as the composer rather ruefully points out). In the end, only these fragments remain—a few steady fixed stars left glimmering through the debris of an exploding universe. A remarkable conception with "post-Webernism" left far, far behind.

Mario Davidovsky was born in Buenos Aires in 1934; he has been in this country since 1958. In this work (the tape parts of which were composed in the Columbia-Princeton Electronic Music Center) he has produced a kind of swinging, articulated tape music of an almost lyric character. Synchronizing tape and instruments is an exceptionally difficult task, both conceptually and for the performers, and it has been carried off here with real skill and—can one say it?—charm. The first and third pieces are duets for tape with flute and cello respectively; the middle one is a quintet for flute, clarinet, violin, cello, and tape. Interestingly enough, the instrumental sound is the dominating factor; the electronic material provides a kind of tutti, commenting on, engaging in dialogue with, and setting off the live sounds. The material of the live and tape dimensions is actually quite different, crisscrossing in timbre and tone only in a few crucial spots; the main interconnection lies in timbre and in the articulation of time spaces. If all this sounds learned and complicated, it in fact comes off as the easiest, most engaging thing in the world. This is actually music full of invention and a delight in the making and experience of a new musical universe; it is a striking and pleasing complement to the world-shattering *Angst* of the Sollberger on the overside.

The performances? Well it should be enough to say that such superlative performances of difficult new music can be found nowhere else in the world but in this country. Devoted and gifted young players like these are making an extraordinary contribution to our cultural life; and it is about time that our big World

of Music—the Establishment and the media, the intelligentsia and the larger public—became aware of these extremely important developments in American composing and playing. E.S.

### DESSAU: *The Trial of Lucullus*

Renate Kraemer (s), The Queen; Sylvia Pawlik (s), Woman's voice; Ruth Schob-Lipka (ms), The Courtesan; Annelies Burmester (c), A Fishwife; Gertraud Prenzlöw (c), Tertullia; Helmut Melchert (t), Lucullus; Peter Schreier (t), A Cook; Hans-Joachim Rotzsch (t), The man carrying the cherry tree; Rolf Apreck (t), The Teacher; Lothar Anders (t), The Baker; Boris Carmeli (b), The King; Rainer Lüdeke (b) and Alfred Wroblewski (b), Two Legionaries; Fred Teschler (b), The Farmer; Vladimír Bauer (b), The Judge; Chorus and Children's Choir of Radio Leipzig; Orchestra of Leipzig, Herbert Kegel, cond.

• TELEFUNKEN LT 43096/97-B. Two LP. \$11.58.

• • TELEFUNKEN SLT 43096/97-B. Two SD. \$11.58.

Sometime between his departure from Nazi Germany and his arrival in the United States near the end of the 30s, Berthold Brecht wrote his radio play *The Trial of Lucullus*, a bitterly up-to-date account of the netherworldly judgment of the great Roman gourmet general. The point of the piece—that we must judge the great conquerors of history harshly for the untold misery they have brought to men—is dictated by the special historical circumstances of the time, but Brecht's genius has still managed to convey something universal and striking.

In 1947 Brecht gave the play to Roger Sessions to set; this version, first heard in 1951 at the University of California at Berkeley, has been performed at a number of American schools, most recently in a brilliant production at Juilliard. Shortly after the Sessions work was completed, Brecht, now back in Germany and building his own theatre in East Berlin, revised and expanded the text for Paul Dessau, the successor to Kurt Weill and Hanns Eisler as the "official" Brecht composer. The work reached the stage in 1951 at the (East) Berlin Staatsoper as one of the last successes of the *Gebrauchsmusik* theatre tradition that began in the 20s with the *Three-Penny Opera*.

As a work of art, the Dessau *Lucullus* does not even begin to touch the Sessions version—about the only thing they have in common is a final high major triad in the brass. Several unfriendly critics, put off by the mildly chromatic idiom of the Sessions, have called it unlyric; the Dessau, thoroughly tonal and triadic, is presumably lyric music, intentionally designed to appeal to a large public. Actually, the reality seems to me to be just the reverse. The Sessions—in my opinion a powerful American masterpiece—is built on long, continuously overlapping lyric phrases of considerable

breadth; the Dessau, on the other hand, is almost entirely made up of familiar melodic fragments patched together in mosaic fashion. Nothing really comes from anything else; things merely happen, mostly in a kind of Carl-Orff-times-Kurt-Weill multiplication effect. (There's also more than a bit of Stravinsky and snips of Verdi, Mahler, and such; the piece is, in a way, a kind of montage.) As in Orff's work, the harmonic structure is simple and static with short figures and popular melodic formulas repeated over and over. As in Weill, there are low-down proletarian touches and Dessau maintains the Brecht-Weill satiric detachment—ironic bitterness alternating with total drops into sentiment, all intentionally simple and conventional. Instead of a real melody we get the signal for a familiar melodic type, the gesture of a melody whose real content turns out to be the text. It is of course Brecht's text that must and does dominate, whether spoken (and a good deal of it is spoken), chanted, or sung.

The orchestration is similarly conventionalized. Each scene, each aria or number has its specific instrumental color. This instrumentation, although highly dependent on Orff, is easily the most fascinating part of the piece. The Orff percussion battery is its most prominent element; lots of brass, harpsichord and/or prepared-paper-piano, and, most especially, an accordion-concertina (instrument of the people) also play major roles. Some of the most effective music comes out of the chanting, obsessive choral writing, weirdly cut into by the hideous, whining vibrato of some kind of electronic organ. The most overwhelming effects, however, come out of the text recitation. This is a typical, violent, grotesque East German production, and the brilliant supplementary cast of actors spit out the Brecht sound in that nightmarish tone of which only the German language is capable.

The weakness of the music shows itself in the few attempts to construct extended lines and in the general musical inconsistency and literal-mindedness; the ultimate effect is that of a series of telling moments, some of them clever enough but not adding up to more than the sum of disparate parts. Even the text was weakened by Brecht in the process of lengthening an already long and static single act; the new ending—one of those painfully meaningful moments where The People rise up and *accuse*—is pure hokum. In his younger days Brecht was much too clever for that sort of thing.

The performance is as good as hard work and one of the best theatre traditions in Europe can make it. The terrifying single-mindedness of East German theatre generates a violence, a macabre precision and primitive brutality which—as is intended—smash aside any possible petty objections and attempt to block any possible escape from involvement. One scarcely feels capable of evaluating the merits of the performers, for example—they are in fact of variable quality but here they function as perfect representatives of what they are supposed to represent: the shadows of the



forgotten and despised dead risen up to accuse us all in the name of the new order. In the end, Brecht himself—or at least his original conception of twenty-five years ago—is trampled under and destroyed by the very brutality and dehumanization which *Lucullus* was written to protest. E.S.

**DVORAK: Symphony No. 8, in G, Op. 88**

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

- LONDON CM 9443. LP. \$4.79.
- • LONDON CS 6443. SD. \$5.79.

In his G major Symphony, Dvořák seems to abandon his previous symphonic search for a quasi-Brahmsian "seriousness" and to let himself go in a thoroughly pastoral, almost bucolic style. As a score of the composer's full maturity, the work presents more than its share of deviations from the basic sonata-form, which is the pervasive framework of the first movement only. Rather than to enumerate the formal innovations of this Symphony, I think it will suffice here to say that its melodic material is exceptionally profuse, seldom congenial to development, and frequently recurring from one movement to another in new guises.

Among a wide variety of recordings the G major has received, the closest competition for the present disc comes from George Szell and the Cleveland Orchestra (a thoroughly idiomatic reading by the Czech Philharmonic being disqualified on sonic grounds). Karajan's approach is more exuberant and light-hearted than that of the precise Szell, who is at his best in ordering the tumbling profusion of material in the first movement. Karajan's intense absorption and his masterful control of the Vienna Philharmonic are most effective in the soaring melodies of the middle movements, which here emerge as delightfully poetic vignettes. A similar difference in the sonics of the Vienna and Cleveland recordings matches the different musical styles of the conductors in question. The Cleveland sound is clear, precisely pinpointed, and a bit hard. The Vienna orchestra was recorded with a more distant acoustic perspective, and some of the string sound is as luscious and luminous as any to be heard on records. Although the more expansive acoustics produce some obscuring of the woodwinds in heavy tutti, some of which become rather muddy in sound, most of the time the orchestra is clearly and authentically projected. P.H.

**ELGAR: Concerto for Violin and Orchestra, in B minor, Op. 61**

Yehudi Menuhin, violin; New Philharmonia Orchestra, Sir Adrian Boult, cond.

Yehudi Menuhin, violin; London Symphony Orchestra, Sir Edward Elgar, cond.

For a feature review of these recordings, see page 86.



**FAURE: Quartet for Piano and Strings, No. 1, in C minor, Op. 15; Barcarolles: in G, Op. 41; in E flat, Op. 70; Impromptu in F minor, Op. 31**

Marguerite Long, piano; Pasquier Trio.  
• PAFHE FCX 30293. LP. \$5.98.

The traditional way to play Fauré is to stress the fluttery, nebulous harmonies and to bathe the composer's flowing structures in a sickly impressionistic haze. Marguerite Long (who died recently, in her ninetieth year) and the distinguished members of the Pasquier trio are thoroughly cognizant of such traditional practices—and their performance is something of a revelation in that they will have none of that lavender-and-old-lace style. Tempos are a mite slower than usual, inflections decidedly robust, rhythmic patterns soundly emphasized. If the music ends up by sounding less mercurial than is sometimes the case, it is also markedly stronger. Mme. Long evidently kept her pianistic prowess remarkably intact during her last years, to judge from this example recorded when she was eighty-five; one or two details are ruffled a bit, but for the most part her execution is masterly. The disc (well reproduced, by the way) is highly recommended, both for the music it contains and as a memento from one of France's most cherished musicians. H.G.

**HANDEL: Apollo e Dafne**

Agnes Giebel, soprano; Dietrich Fischer-Dieskau, baritone; Berlin Philharmonic Orchestra, Günther Weissenborn, cond.  
• DEUTSCHE GRAMMOPHON LPM 19153. LP. \$5.79.  
• • DEUTSCHE GRAMMOPHON SLPM 139153. SD. \$5.79.

This cantata, written when Handel was in Italy, shows him, near the beginning of his career, already thinking in terms of opera. Some of the arias have a pastoral charm and grace, others a lyric poetry. In the climax there is high-grade baroque chase music as Apollo dashes after Daphne; then just as he seizes her she turns into laurel, the music turning from passionate pursuit into puzzled recitative. A true *scena* this, followed by Apollo's expressive plaint at his loss. There is imaginative use of a small orchestra. Altogether, a fascinating glimpse into the world of the early eighteenth-century secular cantata. Miss Giebel's voice is not as firmly supported

as it could be, but she uses it with skill and intelligence. The wide range and long phrases of the baritone part hold no terrors for Fischer-Dieskau, who turns in one of his usual sensitive and musical performances. Very good sound. N.B.

**HAYDN: Concertos for Cello and Orchestra: No. 1, in C; No. 2, in D**

Ottomar Borwitzky, cello; Vienna Symphony, Peter Ronnefeld, cond.

- TELEFUNKEN LT 43092. LP. \$5.79.
- • TELEFUNKEN SLT 43092. SD. \$5.79.

This is the first pairing on discs of these concertos, and it is the third recording of No. 1, unearthed a few years ago in Czechoslovakia and first performed at the Prague Spring Festival in 1962. (There is, at present count, one other authentic cello concerto by Haydn, also in C.) Nos. 1 and 2 make a happy coupling: the C major is an early piece (c. 1765); the D major (1783) is not so individual as the late symphonies but it essays a more elaborate relationship between solo and orchestra and makes more virtuosic demands on the cellist. The prime point of interest here is Ottomar Borwitzky, principal cello of the Berlin Philharmonic. He sails into the parts with an easy vigor and a superbly focused tone never contracting into wiriness. His phrasing is natural and resilient, and his shifts remarkably smooth—in short, these performances are a joy from start to finish. The microphones have been placed at a flattering distance, producing a full, rich orchestral tone. S.F.

**HAYDN: Sonata for Piano, No. 8, in A flat—See Chopin: Sonata for Piano, No. 3, in B minor, Op. 58.**

**HAYDN: Symphonies: No. 21, in A; No. 48, in C ("Maria Theresa"); No. 82, in C ("L'Ours")**

Chamber Orchestra of the Saar, Karl Ristenpart, cond. (in Nos. 21 and 48); Gürzenich Symphony Orchestra of Cologne, Günther Wand, cond. (in No. 82).  
• NONESUCH H 1101. LP. \$2.50.  
• • NONESUCH H 71101. SD. \$2.50.

Further evidence is offered by the present triptych of symphonies that Ristenpart and Wand are both extremely discerning leaders. Each is patently an expert Haydn interpreter, though in slightly dissimilar traditions. Ristenpart is extremely well versed in matters musical: his ornamentation is completely just; he allows the concertante elements of Haydn's scoring their head without detracting in any way from the orchestral qualities; and he always permits the harpsichord continuo to be heard easily (though more so—and rightly—in the intimate No. 21 than in the grander *Maria Theresa*). Wand's approach is more in the German Romantic tradition espoused by such musicians as Furtwängler, Rosbaud, Jochum, Kleiber,



Böhm, Krauss, and Klemperer. But like those estimable conductors and, for that matter, like Ristenpart too, Wand has a judicious ear for classical phrasing, a robust rhythmic sense, and an exacting standard for intonation and articulation.

A year or so ago, Counterpoint/Esoteric released a coupling of Haydn's Symphonies Nos. 82 and 103 played by the Cologne Philharmonic under Wand's direction. Presumably, Nonesuch has licensed the same tape (from Club Française du Disque); I was unable to ascertain whether or not this No. 82 is the identical performance, but I suppose it is. Either coupling is appealing, and both records are modestly priced. Nonesuch provides excellent sonics in both the monophonic and the stereo editions, with the latter a bit more suavely aerated and the former more rustic and "gutsy."

H.G.

**IVES: Trio for Violin, Piano, and Cello**

†Copland: *Vitebsk*

†Bloch: *Three Nocturnes*

Nieuw Amsterdam Trio.

- DECCA DL 10126. LP. \$4.79.
- • DECCA DL 710126. SD. \$5.79.

Everybody talks about Ives's harmonic and rhythmic innovations, but he also had as shrewd and unfailing a sense of instrumental color as Debussy himself. Ordinarily the trio is a betwixt-and-between kind of medium and one sometimes feels that what is written for it might better have been scored for some other combination; the Ives, however, is a *trio* and no question about it.

To be sure, the sensitivity and vividness of the writing is perfectly matched here by the playing of the Nieuw Amsterdammers—John Pintavalle, violin; Edith Mocsanyi, piano; and Heinrich Joachim, cello. They constitute one of the finest trios to come along on records since the great days of Cortot/Thibaud/Casals, and one hopes that Decca will give them a lot to do.

The Ives work, which dates from 1904, contains a long scherzo framed by two big, profound, and grandly moving slow movements, the last ending, characteristically, with a Protestant hymn. The scherzo is one of those wild, wacky, kitchen-sink affairs which are an Ives specialty, but it differs from most of its kind in quoting the composer himself rather than every other composer under the sun. At least, excerpts from Ives's Second Symphony can be found here, and he also makes use of a considerable portion of his song *General William Booth Enters Into Heaven*. On the whole, one of the richest, most dramatic, entertaining, inventive, and generally wonderful things Ives ever wrote, superbly played and magnificently recorded.

Copland's *Vitebsk*, on the overside of the disc, is a short study on a Jewish theme. It dates from this composer's early period, with its emphasis on a hard, strong, ethnically oriented idiom. It has often been performed and recorded, but this is the only performance or recording of it I have ever heard which brings out the quarter-tone effects whereby Cop-

land makes a highly imaginative reference to the sound of the shofar, the Jewish ceremonial ram's horn, which is played by vibrating the inside edges of the lips against the mouth hole rather than the outside edges, with a peculiarly piercing and dramatic cry.

The Three Nocturnes of Bloch, which follow the Copland, represent that composer in his most lyrical, Fauré-ish, and tuneful mood. They are rather like the *Pastorale and Rustic Dances* of Bloch's famous Concerto grosso.

All in all, this is a record of great distinction and quality, and it is here-with recommended in highly enthusiastic terms.

A.F.

**KOHAUT: Concerto for Guitar and Orchestra, in F—See Castelnuovo-Tedesco: Concerto for Guitar and Orchestra, in D, Op. 99.**

**MAHLER: Symphony No. 7**

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA M2L 339. Two LP. \$9.58
- • COLUMBIA M2S 739. Two SD. \$11.58.

This is without doubt *the* Mahler Seventh. Two thirds of the opposition can be dealt with in relatively short order. Indeed, the Vox recording, which caught the gifted conductor Hans Rosbaud on an inexplicably bad day, has never been a serious contender—both in performance and recording it is a grievous mess. Scherchen's Westminster version is far better: this is a performance of real insight, particularly good in the way it captures the intensity of accentuation in the first *Nachtmusik* (the second of the five movements), and the recording still sounds fairly good.

Nevertheless, Abravanel's Vanguard release, which I reviewed in April, superseded Scherchen's by a clear margin. This was the first recording of any Mahler work to use the new Critical Edition—a particularly important point for this symphony, since the first edition was full of inaccuracies. Even the tempo indication for the main part of the first movement, originally *Allegro con fuoco*, was altered by Mahler to *Allegro risoluto, ma non troppo*, and the Critical Edition is the first to incorporate the change. Here and there Abravanel yields to Scherchen in the degree of tension he generates, but in general his performance is a finer one. The orchestral playing is better, the control in complex passages firmer, and the observance of the score's detailed nuances more conscientious and searching. The sound too is of a very good modern standard.

Unluckily for Abravanel and Vanguard, but luckily for the rest of us, Bernstein's recording—which also uses the Critical Edition—is no less triumphant than his concert performances last December led us to expect. The principal virtues of Abravanel's reading—formal grasp and textural clarity—are present here in still higher degree, and with them goes an instinctive yet unerringly

judged emotional response that makes even Scherchen's most intense moments seem cool by comparison. In the two *Nachtmusik* movements, Bernstein creates a wonderfully appropriate sense of leisure and *Gemütlichkeit*; but the *Gemütlichkeit* is not merely Austrian—it is also quintessentially Mahlerian in its inner ambiguity, for Bernstein never fails to give full value to the characteristic quick, hectic jabs of nervous energy. The first movement has enormous expressive power and formal conviction; the *Schattenhaft* ("shadowy") Scherzo is bloodcurdling in the clipped brutality of its accents; and even the comparative weakness of the tub-thumping Finale is camouflaged by Bernstein's exuberant presentation. In terms of sheer orchestral, as distinct from purely musical, imagination, the Seventh Symphony is perhaps Mahler's boldest score, and Bernstein's reading is the first total realization of it in my experience.

The recording is one of the first to have been made, not in Manhattan Center, but in Philharmonic Hall. Superbly vivid and colorful, it is in almost every respect worthy of the music and the performance. The high violin tone is less than ideally rich, and for recording purposes I wonder whether better results might not be obtained by seating the orchestra on the floor of the hall rather than on the platform. There is one small flaw of balance in the fourth movement, where the mandolin (perfectly discreet at the concert performances) seems to have been miked up excessively. Two other points are puzzling. In the quiet tonic chord of F major which closes the second *Nachtmusik*, a G seems to have crept in from somewhere (though the Columbia recording people tell me that they can't hear it on any of their pressings, so it may be a strange acoustical phenomenon peculiar to my copy); and immediately after this, in the timpani fanfare which opens the Finale, the G drum is badly out of tune. But when you consider the sort of thing I have been reduced to complaining about in reviewing this release, you will appreciate the magnitude of the achievement. I doubt if we shall hear a better performance of Mahler's Seventh Symphony for years to come.

B.J.

**MOZART: Serenade No. 9, in D, K. 320 ("Posthorn"); Symphony No. 28, in C, K. 200**

Cincinnati Symphony Orchestra, Max Rudolf, cond.

- DECCA DL 10129. LP. \$4.79.
- • DECCA DL 710129. SD. \$5.79.

**MOZART: Serenades: No. 9, in D, K. 320 ("Posthorn"); No. 6, in D, K. 239 ("Serenata notturna")**

Kammerorchester der Wiener Festspiele, Wilfried Böttcher, cond.

- TURNABOUT 4056. LP. \$2.50.
- • TURNABOUT TV 34056S. SD. \$2.50.

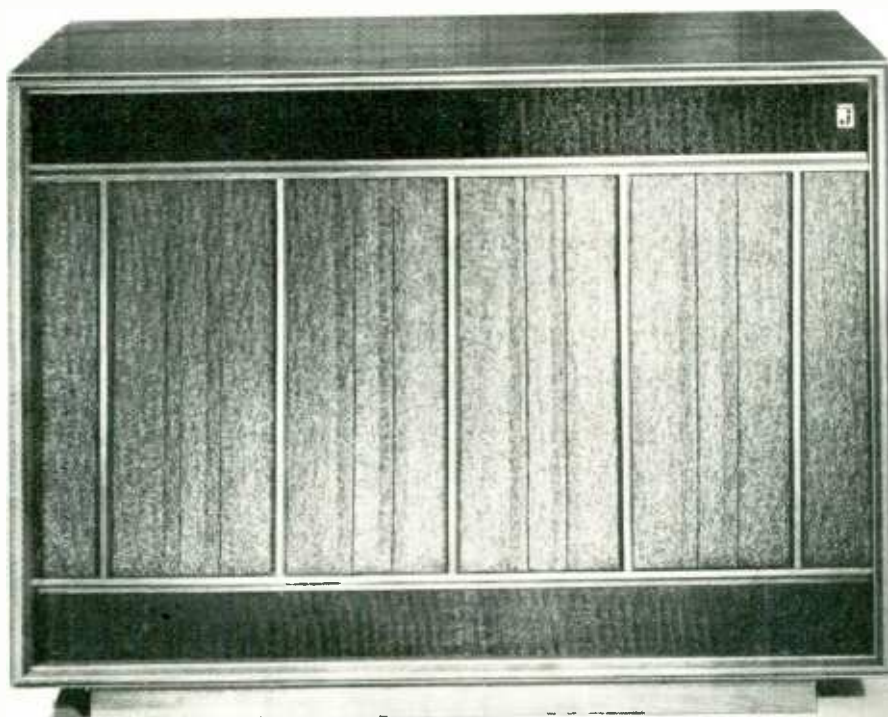
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That impression is confirmed with these delightful performances. His tempos are completely convincing—the fifth movement of the Serenade, for example, flows along at a real Andantino; his strings sing beautifully, with a tone that is live but does not have too much vibrato; he achieves (with the aid of the Decca engineers) a proper balance throughout, so that none of Mozart's orchestral points is lost; and he maintains precision and clarity even in the twittering finale of the Symphony, which sparkles like a swiftly rushing brook. In the remarkable first movement of the Serenade, with its big, almost Beethovenian gestures, Rudolf brings out the dramatic contrasts, and he conveys the full expressiveness of the poetic Andantino, but with a light hand. Given excellent sound in both versions, this seems to me to be the best *Posthorn* Serenade now in the domestic catalogues and as good a recording of the little Symphony as I have heard.

Böttcher's handling of K. 320 has its own merits: his chamber group plays with precision and fairly good tone; the sound is excellent, the balances just. But the tempos are mostly on the *gemütlich* side, and the general effect somewhat flabby compared to Rudolf's verve. The charming K. 239, for two string groups, is nicely done on the whole, though the main theme of the delightful finale would be much livelier if the *appoggiaturas* were played, as I believe they should be, short instead of long. The liner notes on this Turnabout disc are horribly garbled and ignore K. 239 altogether. N.B.

**MOZART: Serenade No. 10, in B flat, K. 361**

London Wind Quintet and Ensemble, Otto Klemperer, cond.

- ANGEL 36247. LP. \$4.79.
- • ANGEL S 36247. SD. \$5.99.

The little miracles Mozart could accomplish with a wind ensemble are nowhere made clearer than in this work, written for twelve winds and a double bass (here replaced by a contrabassoon). All of its richness and variety of sound is beautifully conveyed by the fine recording it receives here. Klemperer very sensibly does not take all the repeats in the minuets, each of which has two trios. This permits him plenty of room, and I am afraid he does dawdle a bit: the first *Allegro molto* and the last, and the *Allegretto* section of the Romanze, could all benefit, it seems to me, by more snap. On the review disc, an acetate test pressing, the oboes sounded a little raspy and the clarinet tone not very characteristic. But otherwise the sound has plenty of presence, excellent balance, and effective separation. The Jochum version on DGG is perhaps not as imposing in this respect, but as a performance it is a livelier affair. N.B.

**MOZART: Sonata for Piano, No. 12, in F, K. 332—See Chopin: Sonata for Piano, No. 3, in B minor, Op. 58.**

**MOZART: Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")**

New Philharmonia Orchestra, Carlo Maria Giulini, cond.

- LONDON CM 9479. LP. \$4.79.
- • LONDON CS 6479. SD. \$5.79.

From every point of view these performances seem to me to be among the best now available on records. In the G minor Symphony the first movement and the Minuet have a sweep and a depth of feeling that are not common in recordings of the work. The Andante moves along as it sings, and the finale, not very fast, has a certain elegance, again a quality not often to be found in this movement.

The *Jupiter* too is convincing in the varying character of each movement. The first has a majestic quality, which is not, however, achieved at the expense of forward-moving energy. The slow movement is alive with feeling and poetry, though no liberties are taken with the score. It is a matter of tasteful phrasing, of sensitivity in the relative intensity of the dynamic levels. Thus, to mention only one passage, in the coda of this movement the *forte* of the chords seems to have just the right relationship to the *piano* of the melody: the chords do not break up the line, they punctuate it.

There is a slightly ragged moment or two in each work, but otherwise nothing is amiss from a technical point of view, and the sound, while resonant, is clear enough to allow one to hear everything that should be heard. It seems to me that this G minor merits comparison with Colin Davis', on Philips, and the *Jupiter* with Jochum's, also on Philips—each a first-class performance. N.B.

**PAGANINI: Music for Violin and Guitar**

*Six Sonatas for Violin and Guitar, Op. 64 ("Centone di Sonate")*—on FALP 848 or ASDF 848. *Grand Sonata for Guitar and Violin, in A; Tarantella for Violin and Guitar, in A minor; Six Sonatas for Violin and Guitar, Op. 3*—on FALP 849 or ASDF 849.

Régis Pasquier, violin; Oscar Ghiglia, guitar.

- PATHE FALP 848/49. Two LP. \$5.79 each.
- • PATHE ASDF 848/49. Two SD. \$6.79 each.

The *Grand Sonata* is a beguilingly sentimental guitar piece in which the violin's presence is such an intrusion that any string player, upon being asked to join in, might be forgiven for suddenly remembering a previous engagement elsewhere. But in this case Pasquier was well advised to stick it out, because the rest of the music on this pair of recital discs is all his: the *Tarantella* and the *Opp. 3* and *64* are pure violin works which scarcely require accompaniment of any kind.

They are all great fun. The *Opus 3* (written when Paganini was in his mid-twenties and much taken with the "ragazza" Eleanora, nine years his jun-

ior, to whom he dedicated this opus) is a collection of short, two-movement pieces so outrageously embellished as to be well-nigh unbelievable to twentieth-century ears—but nonetheless fascinating, in a hair-raising sort of way. One is never quite prepared for the manner in which one of these disarming little tunes, as simple in its appeal as a summer flower, suddenly catapults into the outer spaces of the fingerboard and turns several accomplished flips before landing on its feet again. At the same time, nobody can woo more persuasively in double stops than Paganini—as the *amoroso* movement of No. 3 indicates.

The fireworks are less spectacular in *Opus 64*; Paganini in his forties was burning with a less intense flame. His romantic spirit had not deserted him, however, nor had his penchant for resorting to the most marvelously trivial subject matter. But the music is not altogether one-dimensional. Several *adagio cantabile*s turn out to be quite lovely, and even the tunes have a way, in the rondo movements, of providing the starting point for some violin virtuosity in the typical Paganini vein.

Pasquier is pungent and incisive, entirely up to the technical demands and yielding nicely to the serene quality of many of the slow movements. Ghiglia, while not so uncannily precise in his runs as some of the prominent guitarists of our day, is still admirable in the *Grand Sonata*, and fluid and supple in his duties as accompanist. Sound is clean and close; stereo separates the instruments, but integration on the mono version does little harm. S.F.

**PROKOFIEV: Peter and the Wolf, Op. 67—See Britten: Young Person's Guide to the Orchestra, Op. 34.**

**PURCELL: Abdelazar: Suite**  
 †Arne: *The Judgment of Paris: Overture*  
 †Byrd: *Fantasia for Strings, No. 1*

Chamber Orchestra, Carlos Surinach, cond.

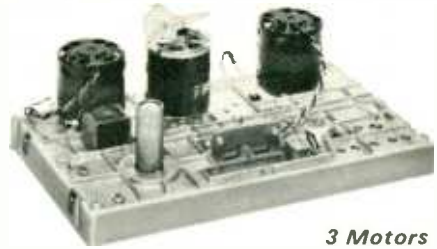
- HELIODOR H 25022. LP. \$2.49.
- • HELIODOR HS 25022. SD. \$2.49.

Nowhere on the jacket of this record is the telltale legend "Electronically Enhanced for Stereo Reproduction" to be found. The admission is made only on the label. My only quarrel with it is the use of the word "enhanced"—in fact, the coarse but reasonably lifelike mono version is far preferable to the disagreeable and completely "un-stereo" stereo.

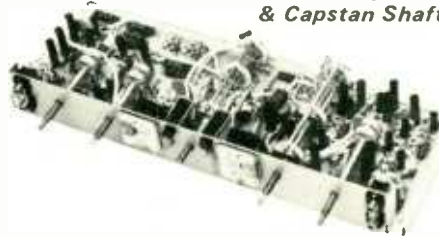
The Purcell suite includes some of his most attractive incidental music, the Byrd is touchingly beautiful, and the Arne is an attractive piece of English baroque. As for the performances, it all depends on what you're looking for. The music is played without finesse but with an appealing degree of sheer animal vigor. However, in matters of style the conductor is plainly at the mercy of his editors: thus the Purcell is given with a harpsichord continuo but the Arne with-



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out one, presumably because Adam Carse's edition of the latter is innocent of such antiquarian refinements. Needless to say, the Arne sounds naked. Byrd's piece is great enough to survive its incongruous presentation on orchestral strings, but the general lack of stylistic insight precludes a recommendation for the disc. B.J.

REGER: *Sonata for Cello and Piano, No. 4, in A minor, Op. 116*—See Busoni: *Fantasia contrappuntistica, for Two Pianos*.

SCHOENBERG: *Verklärte Nacht, Op. 4; Quartet For Strings, No. 2, in F sharp minor, Op. 10*

Maria Theresia Escribano, soprano (in Op. 10); Edith Lorincz, viola, Zsolt Deaky, cello (in Op. 4); Ramor Quartet.  
• TURNABOUT TV 4032. LP. \$2.50.  
• • TURNABOUT TV 34032S. SD. \$2.50.

*Verklärte Nacht* is so familiar in its string orchestral garb that it is hard to accept the piece in its original sextet form. Whatever the arguments for the original may be, it will take a more convincing performance than this one to carry the point; the Galimir-Marlboro-Columbia version states the case more persuasively.

The Second Quartet is, of course, the famous work which Schoenberg began within the bounds of a rich, late-romantic tonal harmony and pushed outwards—through a most intense, winding, expressive counterpoint—into the unknown regions of free, nontonal chromaticism. Great long-range tension and a restless, expressive, coherent sense of phrase are needed to sustain this music and make sense out of it. Unfortunately this performance, like its companion on the overside, lacks both a close-up push and convincing long-range motion; every level of phrase structure, or dynamic and tempo needs to be more highly clarified, heightened, and differentiated. In a conventional way, the playing (and singing) is probably not bad, but it does not deal with the more than conventional problems and poetics of this music in all its urgency, its contradictions, and its scope. The old Juilliard performance—incredibly enough, the only other choice—is still preferable, even in dated and monophonic-only sound. E.S.

SCHUBERT: *Quintet for Strings, in C, D. 956*

William Pleeth, cello; Amadeus Quartet.  
• DEUTSCHE GRAMMOPHON LPM 39105. LP. \$5.79.  
• • DEUTSCHE GRAMMOPHON SLPM 139105. SD. \$5.79.

The Amadeus players have made fewer interpretative changes in their reading of this sublime work than in their recent re-recordings of some of the other Schubert masterpieces. In the main, they offer in this finely reproduced new effort the same lightly inflected, classically pure,

predominantly lyrical conception heard previously from them on an RCA Victor LHMV disc of the early 50s. As before, the energy is chiefly of a nervous, rather than rhetorical variety, and there is altogether less stress on the thick, cello-oriented bass line than is evident in, say, the Casals/Prades Festival reading. The players continue to observe the repeat of the second part of the Scherzo. The changes that have taken place since the earlier recording relate chiefly to a gradual darkening and aging of the players' impetuosity. While the new reading is by no means autumnal, the gait is a trifle heavier. I certainly do not mean to imply that the performance is roughshod (the Amadeus/Pleeth team play with far cleaner ensemble than recently shown by Budapest/Benar Heifetz, for instance), but some of the erstwhile sweetness has faded. A general approach similar to that of the Amadeus, but with the luster untarnished, can be heard from the Vienna Philharmonic Quartet on London; that splendidly reproduced disc also includes the early Schubert B flat Triosatz by way of bonus. For my own preference, the Casals continues to reign supreme, its aging monophony notwithstanding. H.G.

SCHUBERT: *Songs*—See Schumann: *Dichterliebe, Op. 48*.

SCHUBERT: *Symphony No. 9, in C, D. 944*

Hallé Orchestra, Sir John Barbirolli, cond.  
• ANGEL 36328. LP. \$4.79.  
• • ANGEL S 36328. SD. \$5.79.

Were it not for the name clearly spelled out on the label, I would have difficulty accepting this as a Barbirolli performance, at least from recent times. Gone is the eloquence, the deep sensitivity to the Viennese lyric line that marked this conductor's recent Mahler Ninth, to cite but one example.

Instead we have a performance that goes by ones and twos, instead of Schubert's own fours and eights. The problem is largely one of accentuation; Sir John seems constantly to come down just a shade too heavily on almost every downbeat. In so doing he robs the music of just what he is obviously trying to create: a sense of dynamism and drive.

There are impressive things in this performance, even so. The control is remarkable, and many of the inner details that are brought forward do deserve to be heard: the overlapping dissonances at the end of the first-movement development, for example. Schubert's distinctive wind scoring is honored here more than in most recordings, although the tone in that problematic second subject of the finale is a bit heavy.

I have a dim but happy memory of an older Barbirolli-Hallé recording of this music (available here for a short time on Victor's Bluebird label), in which far more justice was paid to the shape of Schubert's line at no cost to momen-

tum. Certainly there was none of the petulant pushing that mars this new reading, spaciouly recorded though it may be. In short, Angel has provided here no competition for its own superlative Klemperer recording, nor for the fine Böhm/DGG and Szell/Epic discs. What we're given is a fine conductor at work on one of his off days. ALAN RICH

SCHUMANN: *Dichterliebe, Op. 48*  
† Beethoven: *Songs: Adelaide; Resignation; Ich liebe dich; Der Kuss*  
† Schubert: *Songs: Im Abendrot; An die Laute; Die Forelle; Lied eines Schiffers an die Dioskuren; Der Musensohn*

Fritz Wunderlich, tenor; Hubert Giesen, piano.  
• DEUTSCHE GRAMMOPHON LPM 19125. LP. \$5.79.  
• • DEUTSCHE GRAMMOPHON SLPM 139125. SD. \$5.79.

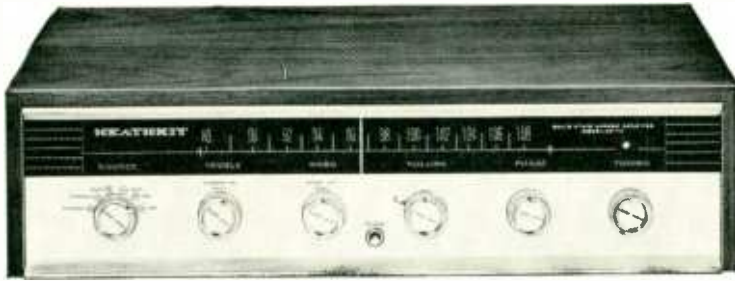
The shortcomings of this recital are not primarily those of vocalism per se. Wunderlich does show a disturbing tendency to let the tops of phrases turn overopen, as in the very first song of the Schumann cycle, but for the most part his voice sounds as attractive and flowing as it normally has on records. Yet in the *Dichterliebe* even the songs that raise no serious musical or interpretative objections sound bland—pretty but uninvolved. Perhaps the loveliest-sounding are Nos. 5 and 14—*Ich will meine Seele tauchen* and *Allnächtlich im Traume*.

But much is missed, and much distorted. Presumably because Wunderlich likes the high option in *Ich grolle nicht*, most of the cycle is sung in the medium keys, with a very noticeable switch to higher keys for Nos. 15 and 16. Naturally the lyric songs are very easy for Wunderlich in this range, but they make little point—we never get a sense of the phrases turning into the fat part of his voice. And when he tries to apply some pressure in the low range (as he must in *Im Rhein, im heiligen Strome*, for instance), the results are tremulous and lacking in the necessary punch. There are also some strange calculations of tempo. No. 1 is quite slow, as is No. 9; most of the quick songs, in fact, are toned down a bit. But then *Ich grolle nicht* flies right in Schumann's face (he took the trouble to mark it "nicht zu schnell") with an insensitively fast pace and more forced, trembly tone because of the low key. Giesen's work is in general somewhat limp and flat, though he is good with some of the more delicate passages.

The other side also has its puzzling aspects, but at least there are three quite beautiful bits of work—*Ich liebe dich*, the apostrophe to the *Dioskuren*, and *Der Musensohn*—all sung with fine tone and a straightforward, musical manner. But Wunderlich seems content to skate along the surface of the meatier songs. It's partly a vocal habit of constantly "taking something off" the more lyrical phrases instead of singing them on through, and



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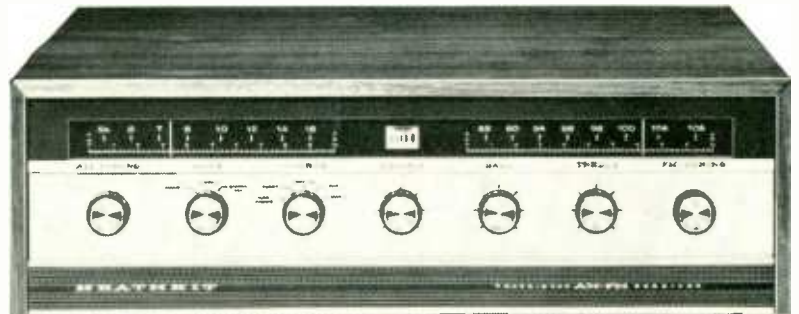
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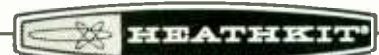
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partly it is simply that he doesn't sound really inside the songs emotionally. My over-all feeling is that Wunderlich has not thought very deeply yet about his Lieder, nor penetrated very far into their moods and stories. Surely as beautiful and expressive a voice as this should leave a deeper impression with such material. The sound is excellent. C.L.O.

**SCHUMANN: *Etudes symphoniques, Op. 13; Fantasia in C, Op. 17***

Vladimir Ashkenazy, piano.

- LONDON CM 9471. LP. \$4.79.
- • LONDON CS 6471. SD. \$5.79.

The present coupling provides the stiffest possible competition for the recent excellent DGG release of the same two compositions played by Géza Anda. Ashkenazy matches Anda's superb technical equipment point for point, and succeeds as well as the latter did in holding together the often sprawlingly diffuse Op. 17. These pianists actually have much in common here: both favor kinetic accentuation, fast tempos, and great symmetry, and both handle the rich romanticism with cool restraint. Indeed, one could possibly wish a more intimate approach to this material, though I myself find the aristocratic detachment and sheer control rather refreshing.

For me, Ashkenazy perhaps scores over his formidable Hungarian-Swiss counterpart in two respects: for one thing, he is a bit more yielding and poetic; for another, his account of the *Etudes symphoniques* contains all five of the exquisite posthumous variations, whereas Anda opted for just two. London's airy clarity and spaced-out brilliance capture Ashkenazy's limpid, slightly hard tone with superb realism. In short, a most beautiful record. H.G.

**SOLER: *Six Concertos for Two Organs***

Marie Claire Alain, Luigi Ferdinando Tagliavini, organs.

- MUSIC GUILD MG 127. LP. \$2.39.
- • MUSIC GUILD MS 127. SD. \$2.39.

In comparison with the more vivacious performances of Padre Soler's delightful *galant* music on two organs by Biggs and Pinkham for Columbia (1961), or those on two harpsichords, or harpsichord and organ, by Erna and Anton Heiller for Vanguard (1964), the present ones may seem sluggish; and the present recording, by Erato engineers, proffers strangely thick and wheezy sonics against a constant background of wind and tracker-action noise. Yet these apparent defects are the very reasons why this release can be recommended to seekers after sonic authenticity. The deservedly esteemed performers seem a bit stiff here only because of the inherent limitations of their instruments—the celebrated "Epistle" and "Gospel" organs on either side of the vast choir of the San Petronico Basilica in Bologna, Italy. And just as the immensely long reverberation period

heard here is evidence of the Basilica's size, so the strange sound qualities and noisy backgrounds realistically document the acoustical environment and the tonal characteristics of the instruments, one dating from 1470-75 and the other from 1596, which—for all the repairs, replacements, and reconstructions over many centuries—still include some of the original pipes and other parts.

While these extraordinary organs are perhaps none too well suited for music as "modern" as that of the rococo-era Soler, they are inexhaustibly fascinating in their own right. But they must be heard, properly differentiated, in stereo. The more sharply focused mono recording, good as it may be technically, ruthlessly strips most of the piquancy from the delectable antiphonal interplays.

R.D.D.

**SOLLBERGER: *Chamber Variations for Twelve Players and Conductor***  
—See Davidovsky: *Three Synchronisms for Instruments and Electronic Sounds*.

**STRAUSS, RICHARD: *Lieder***

*Four Last Songs; Muttertändelei; Waldseligkeit; Zueignung; Freundliche Vision; Die heilige drei Könige.*

Elisabeth Schwarzkopf, soprano; Berlin Radio Orchestra, George Szell, cond.

- ANGEL 36347. LP. \$4.79.
- • ANGEL S 36347. SD. \$5.79.

Quite a gorgeous record, especially the first side, which holds the *Vier letzte Lieder*. It has been years since I heard Schwarzkopf's first recording of these songs (under Otto Ackermann), and the last time I heard her sing them in concert was in 1957, when she did them with the New York Philharmonic under Fernando Previtali. But it seems to me that her singing of them now is about as beautiful as it ever was—a shade less springiness and freedom in the line, perhaps, but the same focus and body in the tone, the same remarkable suspension and control over the seemingly endless phrases. Her lowest notes are comparatively neutral in quality and presence, but of course that is of little moment in these songs, except for a few bars of *Beim Schlafengehen*; Strauss went after the same thing he had always written for in the soprano voice—the spinning head tone with the constant readiness for *messa di voce* behind it—and Schwarzkopf is very much mistress of this effect.

Szell allows the music its full measure of distention and languishment—I'm a bit surprised that the tempos aren't faster, the corners a bit sharper. The sound



he elicits from the Berlin Radio Orchestra is lush and ripe, quite different from the Cleveland cast, and such passages as the violin solo before the last verse of *Beim Schlafengehen* are done with lots of unexaggerated warmth. The recording is unusually fine, and the total effect of the side is one of deep beauty—what glowing, beautiful songs they are! When given a proper performance, *Im Abendrot* can make you feel that the last of the world's true beauty is fading from sight.

There is nothing much wrong with the performances on the overside, but it is less interesting than the first. The orchestrations seem to me to make a contribution only to *Waldseligkeit*, and possibly *Die heilige drei Könige*; in *Muttertändelei*, *Zueignung*, and *Freundliche Vision* they seem to me only to compromise the clarity of the voices and to muddy the over-all effect. In addition, *Zueignung* has always seemed to me one of Strauss's very few songs that come out much better in a male voice. Schwarzkopf's singing, however, is especially lovely in *Waldseligkeit* and *Freundliche Vision*.

For the *Last Songs*, well worth it; for the others, I prefer piano versions. C.L.O.

**STRAVINSKY: *Pulcinella***

Irene Jordan, soprano; George Shirley, tenor; Donald Gramm, bass; Columbia Symphony Orchestra, Igor Stravinsky, cond.

- COLUMBIA ML 6281 LP. \$4.79.
- • COLUMBIA MS 6881 SD. \$5.79.

This is indubitably a new recording of the complete *Pulcinella* score, performed by an excellent group of singers and a New York pickup orchestra. But someone at Columbia had the brilliant idea of photo-copying Robert Craft's original notes for the deleted Stravinsky/Cleveland Orchestra performance, with the result that the sleeve of this release duly notes "Recorded December 14, 1953, Severance Hall, Cleveland." In addition to having the advantage of the latest sound, the new set is the only complete version around and, of course, the only available edition led by the composer himself.

*Pulcinella*, "ballet with song in one act after Pergolesi," was commissioned in 1919 by Diaghilev for the choreography of Massine. The decor was by Picasso and the work has a kind of after-image not unlike that of Picasso's famous *Pulcinella*-like *Three Musicians*. Diaghilev had merely asked Stravinsky for an orchestration of Pergolesi—something on the lines of the Scarlatti-Tomasini *Good-Humored Ladies* and Cimarosa-Respighi *Astuzie Femmini* which the Ballet Russes had recently negotiated with a great deal of success. Diaghilev was actually very much shocked by the result, and so was everyone else. What they got was Pergolesi Stravinsky-ized and many people found that more scandalous than *Sacre*. *Pulcinella* was, in fact, Stravinsky's real



reentry onto the Parisian scene after the First World War and, for the public that still remembered the barbaric yawp of pagan Russia, the contrast was too great (of the principal post-Sacre works, *Renard* and *Les Noces* did not come out until later and *L'Histoire* was not yet known in Paris).

It was from this that the legend of the great Stravinsky about-face grew up, and the composer was accused of all kinds of charlatanism and faddism. In retrospect, it is not difficult to see Stravinsky's development and, from the earlier works, it is perfectly clear that "neo-classicism" was a logical and perhaps inevitable consequence. The *Pulcinella* experience merely helped to give this development shape and direction. It turned Stravinsky definitively towards the idea of transformation and reintegration, towards a kind of meta-music, detached and yet totally involved in the quality of musical experience on a kind of second-order level.

Now all this is, in any case, an awful lot of weight for poor, charming *Pulcinella* to bear. Historical importance aside, the work is a delight. Stravinsky has everywhere taken the eighteenth-century music at face value and everywhere transformed it into something quite new and perfectly Stravinskian. It is precious, chic, breezy, elegant, joyous, camp-y (*avant le lettre*), and curiously touching—tinged, not with regret, but with a kind of irony which is at once gentle and objective, cool and urbane and yet involved and *amoroso*. The character of *Pulcinella*—the *commedia dell'arte* harlequin, the southern rival and the complete antithesis of the pathetic Russian *Pétrouchka*—is the perfect representative of all this. Pergolesi was a Neapolitan; so was *Pulcinella*. Napoli, harlequin, *commedia dell'arte*, masks, illusion . . . these are the images that *Pulcinella* conjures up.

*Pulcinella* has a special value in its complete version, which is very much of an artistic entity. With the inclusion of the songs, we see that it belongs (with *Renard*, *Les Noces*, and *L'Histoire*) to that special type of Stravinskian theatre in which he combined instrumental music, the voice, mime, and dance in a remarkable new-old mixture. Anyway, the songs are some of the best of it, and Stravinsky's current reading of the music is fast and full of life. The singers here are excellent and, although the orchestral playing is not especially refined (the opening is noticeably rough and not convincing), it is for the most part serviceable.

I should mention that the label of the record is marked "revised version"; this annotation does not appear anywhere on the sleeve and, since I am without a score, I am not able to report on what these revisions might be. I suspect that most of the changes are interpretative refinements and that at least part of the impulse towards producing a "revised version" stemmed from the composer's desire to get the work under copyright. There is, in any case, no question that this is an authentic *Pulcinella*.  
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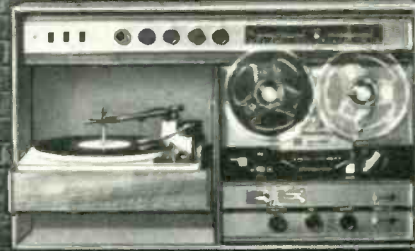
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**VERDI: Nabucco**

Elena Suliotis (s), Abigaille; Anna d'Auvia (s), Anna; Dora Carral (ms), Fenena; Bruno Prevedi (t), Ismaele; Walter Krautler (t), Abdallo; Tito Gobbi (b), Nabucco; Carlo Cava (bs), Zaccaria; Giovanni Foiani (bs), The High Priest; Vienna State Opera Chorus and Orchestra, Lamberto Gardelli, cond.  
 • LONDON A 4382. Three LP. \$14.37.  
 • LONDON OSA 1382. Three SD. \$17.37.

It seems strange that *Nabucco* has had to wait this long for stereo treatment. It is not only an opera that depends on big, physical, massed effects for much of its impact but is one of the most

admired and most revived of the early Verdi pieces; and while the old Cetra set that has served so long as a stopgap is not without a certain life and conviction, it is not of the sort to intimidate producers with international stars and the best of current recording techniques at their disposal.

*Nabucco* is a fun opera, a piece with serious weaknesses but with the utter sincerity and direct, unsophisticated theatricality that save all except the very worst of Verdi's "galley years" operas. I cannot by a long shot agree with Toye's assertion that it is the most satisfactory of the pre-*Rigoletto* pieces—that rank is certainly *Macbeth's* and there is at least as strong a case to be made for *Ernani* or *Luisa Miller* as for *Nabucco*. It is

nonetheless an interesting work, one that contains several memorable musical passages, some outstanding vocal opportunities (or obstacles, as you wish), and a number of moments when Verdi's sheer energy and nerve break through to something genuinely sweeping and compelling.

He had nerve—as much, in his way, as Wagner had in his. He was obviously persuaded that his musical vision of a scene would simply sweep away the need for rationality or consistency. His idea of an effective overture at this stage of his career is a case in point: one starts with a rather awful (but direct) melodic idea, very simply—even crudely—set forth; one repeats it, one alternates it with one or two contrasting ideas, not bothering with any real development; then one repeats it again, faster and louder, and works up a conclusion. For some reason, the ideas no longer seem so awful, nor their presentation so rough; through pure determination and persistence, he makes you fight on his ground, where he always wins.

Of all Verdi's operas, *Nabucco* shows most clearly the influence of Rossini—the mature, serious Rossini of *Mosè* and *William Tell*. This is apparent, again, in the overture; in the working of many of the vocal melodies (most obviously that of the Abigaille/Ismaele duet, which could almost be interchanged, both musically and psychologically, with the Sinaïde/Amenofi scene in *Mosè*); in the building of some of the ensembles, such as the Act I finale, where the series of ascending sextuplets for Abigaille, soaring out over the ensemble and alternating with the dotted rhythm of Nabucco's interpolations, is a typically Rossinian effect; and in the marches, which are again reminiscent of the music that announces the comings and goings of the Pharaoh and his entourage in *Mosè*. The mature Donizetti is constantly showing through Verdi, even in his later works (and the lighter Donizetti is in almost every bar of *Un Giorno di regno*); but only *Nabucco* could pass for transmuted Rossini.

There is no lack of splendid vocal writing. From a purely musical standpoint, Zaccaria is the first of the great Verdi bass roles; he has no fewer than three splendid arias, of which my own favorite is the first ("*D'Egitto là sui lidi*") though the best-known is the second ("*Tu sul labbro*"). Abigaille's big *scena*, famous for its vocal difficulties, includes a very beautiful cavatina ("*Anch'io dischiuso un giorno*") and an ordinary cabaletta; while Nabucco's parallel scene in the last act is somewhat the reverse—a well-worked but not really individual cavatina ("*Dio di Giuda*") but a strong cabaletta-with-chorus ("*O prodi miei, seguitemi*") which can be spine-chilling if well sung, a sort of baritone "*Di quella pira*." Both these parts really attain their best moments in the ensemble sections—Nabucco in the second-act finale after the crown has been struck from his head by lightning ("*Chi mi toglie il regio scettro?*"), Abigaille in the first finale and in the scene with Nabucco in the third act (particularly the wonderful outburst of ascending *gruppetti* with which she tears up the evis-

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dence of her slave origins). The choral writing has moments of great eloquence—the “*Va, pensiero*,” of course, but also the magnificent unaccompanied “*Immenso Jehova*” in Act IV, with its interpolations for Zaccaria.

The greatest weakness of the opera is that the characters don't really exist; they have no true dimension or, often, motivation, and consequently the actions that depend on their confrontations (the plot, in other words) have no believable motivation. It's a long way from Nabucco to Boccanegra or even to Macbeth, and an equal distance from Zaccaria to Filippo or even Silva. And it is difficult to become seriously committed to a work whose primary dramatic and philosophical message is, approximately, “Our god can beat up your god.” Not what you'd call Deep Thinking, and cluttered up with an especially shallow and uninteresting love-triangle subplot, which affords the only opportunities for what is undoubtedly Verdi's sappiest tenor role.

For its considerable rewards, though, it is good to have *Nabucco* in stereo; and perhaps it is well that it has waited until now, for with the Messrs. London/Decca evidently beyond their Singers-in-the-Tunnel phase (as exemplified in their *Ballo*) and their Reverse-Bayreuth phase (put the singers in a sunken pit and the orchestra on the stage, as in the *Tristan* set), they have been able to give *Nabucco* the same full, even, and beautifully balanced sound they have attained in their very best recent recordings. All the elements receive their due and nothing seems unduly puffed-up: the chorus, so important to this work, comes off especially well, both as to performance and engineering. And in keeping with its recent laudable practice, London has given us virtually the entire score, the only cuts being brief ones in Nabucco's fourth-act cabaletta, and again in his announcement of the Hebrews' liberation and his own conversion, a few pages later.

With all these things so well attended to, I wish I could say that the casting had been done with equal expertise; but, granted that operas of this sort are hard to cast really well even under armchair circumstances, it does not seem to me that the best of the available alternatives have been taken. This is very much an opera for great *singers*—and topnotch singing is just what we have not been given.

The set does introduce an interesting new soprano—the young Greek singer Elena Suliotis. Abigaille is, in a sense, the key role in terms of casting, for it is a part that few sopranos can sing, and that fewer still are eager to challenge. Callas sang it in her youngest days, and the brief career of the brilliantly gifted Anita Cerquetti embraced some performances of it. Caterina Mancini sang it (at least for the old RAI Cetra performance), and Leonie Rysanek undertook it, though with rather unhappy results, for the Met revival six years ago. Such efforts aside, Abigailles tend to be young, loud singers with more ambition than sense—sacrifices. Suliotis does have the goods for the part. At least she does on records, and from the heft of the tone she produces

I would imagine she has it in person too. The voice has an exciting penetration and some spin, and some of the smoldery quality of Callas. There is genuine temperament and instinct for the style, particularly in its more overtly dramatic, savage aspects—which is fine when it comes to Abigaille.

She is an unabashed two-voiced singer, with a clean, undisguised register separation between the F and G above middle C. She exploits the division and makes capital of it for some fierce contrasts—it would be a tough king indeed who could stand up undaunted against such an intimidatingly gutsy chest sound. When she sings at a lower dynamic level, of course, the voice evens into a smoother mixture.

There is nothing wrong with this condition per se, especially in this role, and much better an emphatic break than a weak, fuzzy area where nothing quite comes into focus, as with so many of our current mezzos and dramatic sopranos. But the voice already shows signs of being bottom-heavy: the caliber and quality of the top (from the high G up) does not balance the size and toughness of the chest sound but is thinner and less full-bodied than one would expect: impressive high notes alternate with top Bs or Cs of little beauty or impact. At *piano* level, the tone remains hard, rather than turning warm and flexible. She cannot trill at any of the indicated pitches or dynamics, though most of the runs and other figures are cleanly executed.

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In short, Miss Suliotis does well by the challenging part. There are some danger signs in her singing, however, and of course it remains to be seen whether or not she can produce a more blended, integrated brand of vocalism for other roles—few parts, even in the dramatic soprano literature, will support this sort of elementary belting. An exciting talent . . . let's hope it's not another case of sheer native gift and energy vs. bad technique.

Gobbi offers the dramatic stature and the tough, snarling sound called for by the Nabucco of the first two acts, but he is leagues away from the suavity and beauty of tone and line that is a necessary ingredient of the role. His voice sounds stiff and unmanageable, partic-

ularly on top (and, as Verdi baritone parts go, this one does not lie high), really effective only in roughly the octave between Ds. The sound is seldom beautiful, is insistently monochromatic in color, and incapable of the flexibility and dynamic shading demanded. The cuts seem to have been made to circumvent some of the role's demands, and I do not understand why he was cast in a part that clearly calls for a true singing baritone; fine artist that Gobbi is, cantabile line and ease on top have never been among his strong suits, and of course, he is now beyond his prime years. Surely Taddei or MacNeil would have been more sensible choices.

Nor is Carlo Cava more than just acceptable as Zaccaria. The role asks for

a Pinza, a Pasero, and while these may not be available, there are at least the likes of Siepi, Tozzi, Ghiaurov, Flagello. The part is true *basso-cantante*—much high tessitura that is admittedly rough on a true bass, but plenty of excursions below the staff too, to make it clear that a dark, rolling voice of great strength, steadiness, and wide compass is what is intended. While Cava has the dark color, the strength, and the compass, he lacks the steadiness, the rolling line, the tonal beauty. That the instrument is basically a fine one is shown by his ability to sing both a fine top F and a meaty low G in the cadenza of his first aria; but the tone is almost never really steady, and often has an ugly, pushed sound at the top. Though one would accept it in a second-line house or on a secondary night at the Met, one is hardly willing to on an ambitious recording from a major company.

Prevedi is one of several young Italian tenors now around who make a solid sound with some metal in it, but who sing with scant polish or line and with almost no attention to color or dynamic niceties. The role is not difficult or crucial, and he is satisfactory in it—but again, his singing is certainly no special asset to the performance.

Giovanni Foiani and Dora Carral are both excellent in their small but important roles; in fact, if Carral only handled the turns with true smoothness and style, her "*Oh dischiuso è il firmamento*" would be the outstanding piece of singing on the set. Though both the chorus and orchestra make a fine effect, I am a bit disappointed in the conducting of Lamberto Gardelli. I enjoyed his work the past season at the Met, and here he shows some of the same sympathy as an accompanist, the same sense of singing flow, as he demonstrated then. But, while I am not asking for phony fire or hysteria, I still think that his rhythms could do with more incisiveness and that his climaxes could be built more firmly. He tends to flatten out the dynamics—much more could be done to shape the opening chorus, for instance—and to let tempos fall rather limp, as with the opening aria for Zaccaria. It's all sensible and clean and even stylish, but only occasionally exciting or moving.

Not anyone's ideal performance—but I can hardly counsel sitting it out till the next complete *Nabucco*. What we have is a performance that at least discloses the basic qualities of this interesting opera, and that is recorded beautifully enough to make even the more unfortunate moments still listenable. C.L.O.

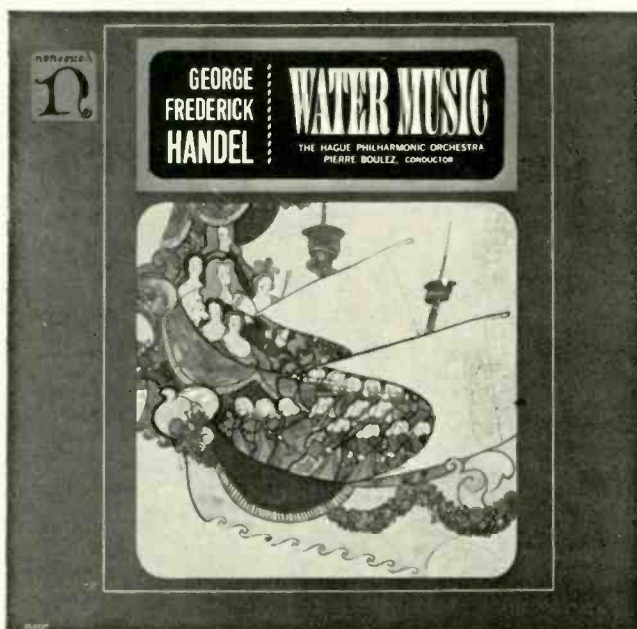
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first seem slender; but in fact these works are mostly new to the catalogue and they are superbly played by Piero Toso, whose technique and timbre invoke the composer's spirit in a rare and memorable manner. Unnecessary fluctuations of tempos, on the other hand, may indicate that Claudio Scimone's direction occasionally tends towards slackness.

Three of the works, by reason of their subtitles, can be linked with liturgical occasions: the F major is for the feast of St. Lawrence, the D major for St. Anthony of Padua (and dated 1712 in the Dresden Ms), and the C major for the Assumption of the B.V.M. They should therefore have been provided with an organ continuo rather than a harpsichord, although the orchestral parts of the D major Concerto mention both organ and harpsichord. Even a casual glance at the music, or a catalogue of music, suffices to show that there was no such thing as a standard orchestral ensemble, even in Vivaldi's day. But there are many proofs of the use of an organ—in chapter accounts, letters, diaries—besides the frequent appearance of the word *organo* in scores and sets of parts. The reluctance on the part of recording companies (Columbia is not alone in this respect) to do what the composer asked is difficult to understand. The stereo sound, however, is excellent, and so are the liner notes, whose author should have been named.

DENNIS STEVENS

**VIVALDI:** *Concertos for Guitar and Strings: in C; in A*—See Castelnovo-Tedesco: *Concerto for Guitar and Orchestra, in D, Op. 99.*

**WAGNER:** *Lobengrin*

Lucine Amara, Rita Gorr, Sándor Kónya, Jerome Hines, et al.; Boston Symphony Orchestra, Erich Leinsdorf, cond.

For a feature review of this recording, see page 83.

**WEBER:** *Trio for Flute, Cello, and Piano, in G minor, Op. 63*—See Beethoven: *Serenade for Flute, Violin, and Viola, Op. 25.*

**YARDUMIAN:** *Symphonies: No. 1; No. 2; Chorale Prelude*

Lili Chookasian, contralto (in Symphony No. 2); Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6259. LP. \$4.79.
- COLUMBIA MS 6859. SD. \$5.79.

The music of Richard Yardumian is a popular conductor's dream. As Hans Moldenhauer points out in his notes on the jacket, this composer's "general style is rhapsodic rather than classic, expansive rather than concise." His music is also very richly scored and full of ingenuities that might pass for inventions; above everything, it goes down well and produces instant applause. But music

that succeeds so strikingly on first hearing often leaves much to be desired on the twentieth hearing. This may not bother conductors, but it might possibly concern record buyers.

The best thing here, to my taste, is the First Symphony, which refers to Noah and the Flood, not in dramatic or picturesque terms, but in inward, symbolic terms: the dark, dubious voyage and the triumph of arrival. This is quite effectively done. One might even wish to hear it again. The Second Symphony is for contralto and orchestra and employs the texts of various Psalms. The one good thing in it is a "vocal cadenza" wherein the voice is heard alone for a considerable stretch. The rest is Hollywood.

The Chorale Prelude is a short piece written for a "restful music project" sponsored by a New Orleans businessman; unfortunately, Yardumian seems to have confused the restful with the soporific.

That the Philadelphia Orchestra is a great virtuoso instrument, that Miss Chookasian is a wonderful singer, and that Columbia can produce first-class recording scarcely need to be said. A.F.



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## Recitals & Miscellany

### MONTSERRAT CABALLE: *Zarzuela Arias*

Serrano: *La Conción del Olvido: Marinela, Marinela*. Chapí: *El Rey Que Rabió: Mi Tió Se Figura; El Barquillero: Cuando Está Tan Hondo*. Vives: *Bohemios: No Quiero Que Sepa Que Aquí Vengo Yo*. Fernández: *El Cabo Primero: Yo Quiero a un Hombre*. Arrieta: *Marina: Pensar en El*. Luna: *El Niño Judío: De España Vengo*. Guerrero: *La Rosa del Azafrán: No Me Duele Que Se Vaya*. Penella: *Don Gil de Alcalá: Plegaria y Invocación*.

Montserrat Caballé, soprano; orchestra, Eugenio Marco, cond.

- RCA VICTOR LM 2894. LP. \$4.79.
- • RCA VICTOR LSC 2894. SD. \$5.79.

This is the best Caballé recording to reach domestic circulation so far. Not only does the voice sound exceptionally beautiful, particularly in the upper-middle area, where much of this music lies, but the program calls forth a sense of personal warmth and communicativeness that has not always been present in Caballé's work to date. The zarzuela arias, for all their formality and the quasi-operatic formulas around which many of them are built, induce a more direct, natural style in her singing, in which the effects and shadings that are at her command are always used to good expressive purpose, and never for their own sakes—nothing sounds detached.

Occasionally we still hear the glottal attack, and in the *Bohemios* aria we are conscious that the coloratura is not absolutely clean; but these remain only nits to pick, not serious flaws. The crooning glide of *El Barquillero* even makes us feel there might be a good styling of Loesser's *If I Were a Bell* somewhere in the Caballé make-up—not that I'm suggesting it.



Two or three of these numbers have been on records before, but most of them are new to me, though I'm not an avid enough follower of the form necessarily to have heard all those available. To generalize (unfairly, for there's considerable variety of style and mood here), these numbers are by and large effective, flatteringly and shrewdly written for the voice, and rather predictable. The only one to stick to my ribs is the haunting, well-built piece from *El Rey Que Rabió*—on the basis of my limited zarzuela listening, I should say that Chapí shows more substance than his colleague composers.

The accompaniments are excellent, ditto the sound, and there are texts with translations, in addition to notes. C.L.O.

### CANBY SINGERS: "The Dove Descending"

Brahms: *O süsßer Mai; Ach, arme Welt; Das Mädchen; Ich aber bin elend*. Hindemith: *Frauenklage; Six Chansons*. Gesualdo: *O vos omnes*. Warlock: *Corpus Christi*. Hassler: *Cantate Domino; O Aufenthalt meins Leben*. Monteverdi: *Zefiro torna; Ohimè! Se tanto amate*. Carter: *Heart not so heavy as mine; Musicians wrestle everywhere*. De Sermisy: *Au joly boys*. Stravinsky: *Anthem: The Dove Descending Breaks the Air*.

Canby Singers, Edward Tatnall Canby, cond.

- NONESUCH H 1115. LP. \$2.50.
- • NONESUCH H 71115. SD. \$2.50.

With a collection as varied as this one, whether the effect is of daring imagination or of weird mishmash depends very heavily on quality of performance. Regretfully, it has to be said that in the present case the performances don't quite win the day—most of them are conscientious but tentative—so that the rather desperate application of one title to the entire album fails to convince the listener of any real unity. Nevertheless there are some beautiful things here, ranging from Claudin de Sermisy's exquisite *chanson* to Elliott Carter's settings of Emily Dickinson. The four Brahms pieces are lovely music, and perhaps come off best in terms of performance; but the Monteverdi madrigals, which in any case are vocally overweighted, cry out for a different level of virtuosity. Sound quality is clean but not very vivid. B.J.

### GEORGE COPELAND: *Piano Music of Debussy and Others*

George Copeland, piano.

- SUBSCRIPTION RECORDING GC1/GC3. Three LP. \$5.95 each (available through Constance Wardle, 360 West 55th St., New York, N.Y. 10019).

Collectors of important pianism on records will delight in the limited publication of three discs by the distinguished artist George Copeland. Now in his late eighties, and still playing occasional en-

HIGH FIDELITY MAGAZINE



gagements, this fine American pianist was one of the pioneers of early twentieth-century music. A close personal friend of nearly every composer from Debussy on, Copeland was instrumental in gaining classic status for them through years of persistent performance. These are his first LP records to be issued since his M-G-M releases of the Fifties vanished from the catalogue.

Inasmuch as most of the performances preserved here are of recent vintage (some recorded as late as October 1965), one should not expect of the octogenarian player the ultimate in spit-and-polish technique; of course there are a few labored moments. Furthermore, there are certain stylistic anachronisms in Mozart's C minor Fantasy, K. 475, as would be perfectly reasonable to expect from an artist who received his training in the not yet "enlightened" nineteenth century. Yet the important fact is that the lapses and musicological transgressions are so few and, ultimately, so unimportant. Copeland, indeed, was a major shaping force on contemporary instrumental style. This is to say that his approach tends towards architectural solidity and sobriety. One will find little of the breaking between right and left hands, little in the way of exaggerated rubato or any of the numerous other excesses common among artists of an older generation.

Of the repertoire contained on the present discs, the lion's share is devoted to Debussy. Copeland's approach to that master might be defined as expressionist rather than impressionist: Rouault is present in his interpretations more than Renoir. He invests the music with broad-boned, solidly drawn contours expressed in terms of a pungent, massive tone sonority. His point of view might be described as thoroughly masculine, and a somewhat more objective likeness of Cortot's way with the identical literature. Beside the usual helping of Preludes, short pieces from the various suites, and miscellaneous *morceaux*, Mr. Copeland's own transcription of Debussy's *Prélude à l'après-midi d'un faune* is a pleasant novelty (on GC No. 2). Equally important from a historical standpoint are the short selections by Spanish composers such as Albéniz, Granados, Pitaluga, and Mompou—heard here in completely idiomatic renditions. And, as implied above, while taking the general approach with a grain of salt, one can appreciate beautifully wrought details in the Mozart Fantasy, Schumann *Faschingsschwank aus Wien*, Rameau *Les Grande seigneurs*, and the J. S. Bach/Rummel *Jesus, Christus, Gottes Sohn*.

The sound on all the selections never falls below the level of fairly good, and much of it is very fine indeed. The artist's characteristically full-bodied approach is aptly conveyed, and that is the important thing. H.G.

#### MAX LORENZ: *Operatic Recital*

Weingartner: *Liebesfeier*. Bizet: *Carmen: Flower Song*. Verdi: *Aida: Celeste Aida; Pur ti riveggo, o mia dolce Aida*. Wagner: *Rienzi: Allmächt'ger Vater, blick'*

*herab. Die Walküre: Winterstürme wichen dem Wonnemond; Ein Schwert verhiess mir der Vater. Die Meistersinger: Am stillen Herd; Fanget an! Lohengrin: Das süsse Lied verhallt.*

Else Gentner-Fischer, soprano (in *Pur ti riveggo*); Kate Heidersbach, soprano (in the *Lohengrin*); Max Lorenz, tenor; orchestras [from various originals, 1920s and 30s].

• ODEON E 83394. LP. \$5.79.

Max Lorenz is generally regarded as second only to Melchior among *Heldentens* of the 1930s and 40s—indeed some opera lovers insist that in the more lyrical Wagnerian roles he was prefer-

able to Melchior. He was a leading tenor of the Berlin State Opera for many years, a Bayreuth regular, and a member of the Metropolitan during the 1930s and again for a few seasons after the War; he later was able to specialize in character roles (e.g., Herod), and now lives in Munich, where he is prominent as a teacher.

The Wagnerian portions of this disc are most impressive, especially a vital and powerful "*Ein Schwert verhiess mir der Vater*," which has some true heroic ring, and the very beautiful first half of the Bridal Chamber Scene with Kate Heidersbach, which is fresh, firm, and sensitively phrased—a pity that it does not continue through the "*Höchstes Ver-*

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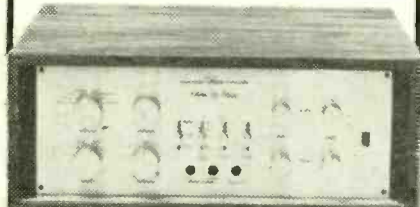


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trau'n" and the remainder of the scene. The "Winterstürme" is also extremely musical and steady, though personally I like a firmer treatment of the line; Lorenz aims at nuance and shading, but winds up losing the forward movement of the music a bit. The Weingartner song which opens the recital is also beautifully sung, with an almost Tauber-like warmth.

The other selections reveal the singer's limitations, however. The upper range seems never to have acquired quite the security and freedom it needed, and often sounds dry and effortful by comparison with the rest of the voice—this is most noticeable in the *Aida* selections, where the B flats are strained and lacking in ring, and where he has difficulty maintaining a real legato. The *Rienzi* prayer is also surprisingly uninteresting—the turns have no flourish to them. In sum, Lorenz impresses as a musical and intelligent singer, at his best in medium-weight Wagner, but a long way from the vocal and interpretative phenomenon of Melchior, a conclusion borne out by the rather early age at which his singing went into noticeable decline.

The transfers are well done—a little surface noise, but at least not excessively monitored. Heidersbach is a lovely lyrical partner in the *Lohengrin*, but Else Gentner-Fischer's contribution to the Nile Scene duet does not constitute an overpowering selling point. Since this is one of Odeon's "Goldene Stimme" releases, a couple of bands of reminiscent chatter by Mr. Lorenz are included. Everything is sung in German. C.L.O.

### MUSIC FOR TRUMPET

Edward H. Tarr, Helmut Schneidewind, Wolfgang Pasch, trumpets; Württemberg Chamber Orchestra, Jörg Faerber, cond. Heinz Zickler, Herbert Thal, trumpets; Mainz Chamber Orchestra, Günter Kehr, cond.

- TURNABOUT TV 4057. LP. \$2.50.
- • TURNABOUT TV 34057. SD. \$2.50.

Helmut Wobisch, Adolf Holler, trumpets; Solisti di Zagreb, Antonio Janigro, cond.

- VANGUARD BG 685. LP. \$4.79.
- • VANGUARD BGS 70685. SD. \$5.79.

There is good value for one's money in Turnabout's bargain-priced "Italian Baroque Trumpet Concerti," but none of the relatively unfamiliar soloists is individually distinctive, and while the spirited performances are brightly recorded, the sonics are decidedly lightweight (in stereo at least; I haven't

yet heard the mono edition). Three of the five selections will be familiar to connoisseurs. The double concertos in D by Manfredini and in C (P. 75) by Vivaldi have appeared earlier in Vols. 2 and 1 respectively of the Vanguard "Virtuoso" series; the familiar Torelli Concerto in D was recorded by Voisin in Vol. 4 of his Kapp series. Another, shorter, ingratiatingly lyrical Torelli Concerto in D is new to my ears, as is a more ceremonial but not particularly engaging Concerto in C by Albinoni.

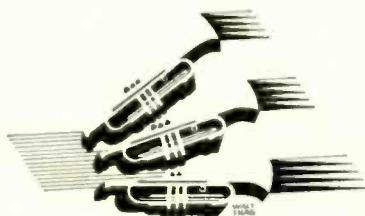
Turning to "The Golden Age in Bologna, 1650-1750," the third release in the deservedly famous Vanguard "Virtuoso Trumpet" series, is to jump from the routine to the very best available today both in musicianship and in sound reproduction. (Insist on the stereo edition: excellent as the LP is technically, monophony just can't provide the airy expansiveness best-suited to the festive music and exuberant playing here.) To the best of my knowledge, most of these selections are likely to be new even to specialists. Torelli is featured with three fine works: the high-stepping G. 20 and grandly ceremonial G. 30 Sinfonias (both of them with two trumpet soloists, the latter with duo oboe, violin, and cello soloists in addition) and the sturdy G. 1 Sonata for solo trumpet and strings. Then there is another Sonata with solo trumpet by Domenico Gabrieli. Still more novel are a dashing Two-Trumpet Sonata by Giuseppe Jacchini (*fl.* 1688-1727) and a brilliant three-movement Two-Trumpet Sonata by Giuseppe Aldrovandini (c. 1665-1707), who appears here, I believe, in his first recorded representation. And perhaps most exhilarating of all is an anonymous Two-Trumpet Sinfonia remarkable for its characteristically late-baroque energy, for its unique scoring of three violin parts, and for a formal structure comprising a short introductory Adagio (with trumpets *tacet*), bustling fugal Allegro, and a rocking final Allegro in *Saltarello* style. R.D.D.

### NEW YORK CHAMBER SOLOISTS: "Pages from the Notebook of Anna Magdalena Bach"

New York Chamber Soloists.

- DECCA DL 9426. LP. \$4.79.
- • DECCA DL 79426. SD. \$5.75

The idea behind this record is so charming that the few defects in its execution seem unimportant. Harpsichordist Albert Fuller, who seems to be the guiding spirit of the New York Chamber Soloists, has taken a selection of pieces from the 1725 notebook for Bach's second wife and presented them in a variety of settings, as he imagines they might have been performed by the numerous Bach family in the course of domestic musical evenings. Some of the instrumental pieces—marches, polonaises, minuets, and the like by C. P. E. Bach and others—are given varied coloring by a handful of woodwind and string soloists; others—a prelude, allemande, and corrente by J. S. himself—are played in their original solo harpsichord form.





There are also seven vocal pieces, including the aria "*Schlummert ein*" also found in a slightly different version in Cantata No. 82 (*Ich habe genug*), and the exquisite *Bist du bei mir*, which is nowadays believed to be by Gottfried Heinrich Stölzel.

In general the results are delightful. In the songs, Charles Bressler's strained vocal production is outweighed by his sensitivity and musicianship—though perhaps a few more embellishments would have been in order—and his German is above average for an American singer. Fuller seems embarrassed by the length of the E minor Corrente (from what was later published as Partita No. 6), and spoils it by the omission of repeats and the adoption of a breakneck tempo, but this is the only serious miscalculation on the disc. Most of the performances capture exactly the right note of intimacy, and I was sorry when I had to take the record off the turntable and get on with the serious business of writing about it. The recording is acceptable rather than outstanding: there is little to choose between stereo and mono pressings—both are clear enough but a shade lacking in warmth. B.J.

**JOSEPH ROGATCHEWSKY: Vocal Recital**

Gluck: *Orphée: Objet de mon amour. Armide: Plus j'observe ces lieux.* Bizet: *Pêcheurs de perles: De mon amie.* Massenet: *Werther: Invocation à nature; Pourquoi me réveiller.* Gounod: *Sérénade; Faust: Rien! En vain j'interroge.* Wagner: *Lohengrin: Lohengrins Abschied.* Borodin: *Prince Igor: Cavatina.* Rimsky-Korsakov: *May Night: Lovko's Romance.* Tchaikovsky: *Pique Dame: Pardonnez-moi; Quelle est notre vie.* Gretchaninov: *Cradle Song.* Liadov: *Cradle Song.*

Joseph Rogatchewsky, tenor; piano; orchestra [from various 78-rpm originals, 1920s and 1930s].  
• Roco 5232. LP. \$5.95.

Joseph Rogatchewsky was a Russian singer with a naturalized French operatic identity; he was a leading tenor in Paris and (especially) Brussels at the Monnaie, throughout the 1920s. He became director of the Monnaie for a six-year period in the 1950s. American record collectors know him best as the Des Grieux of the old Columbia *Manon* opposite Germaine Féraldy. Apart from that and the *Armide* aria included above, which has also been in print on an Eterna potpourri of Gluck excerpts, I do not believe that he has been represented on domestic LP.

The present selection certainly shows him to excellent advantage. His Des Grieux on the complete set is uneven, with some fine vocal moments and a wealth of the right sort of feeling partially compromised by strained singing at odd spots. Here he makes a much more consistent impression, showing much vocal control and finesse to go with the healthy, resonant tone. The

quality is not, to my ears, particularly beautiful except at low dynamic levels, but it is firm and focused, not at all constricted or heavy. The Russian-language contributions are, for me, the most satisfactory; in fact the *Prince Igor* aria can stand beside any rendition on records. The *Pique Dame* excerpts are, regrettably, in French—but at least the French is the authentic article, and most welcome in Rogatchewsky's manly voicings of the Massenet, Gounod, and Bizet arias. A pleasant surprise is the *Lohengrin* farewell, just about the only instance I know in which a performance is fine enough to make Wagner in French anything but preposterous. There is moderately heavy surface noise on a few selections, but the vocalism is of high quality throughout, and the recordings all electrical. C.L.O.

**NANCY TATUM: Operatic Recital**

Wagner: *Tannhäuser: Dich, teure Halle; Allmächt'ge Jungfrau.* Weber: *Oberon: Ocean, Thou Mighty Monster. Der Freischütz: Und ob die Wolke.* Verdi: *Ernani: Ernani, involami. Aida: O patria mia. Il Trovatore: D'amor sull'ali.* Ponchielli: *La Gioconda: Suicidio!*

Nancy Tatum, soprano; Vienna Opera Orchestra, Argeo Quadri, cond.  
• LONDON OL 5955. LP. \$4.79.  
• • LONDON OS 25955. SD. \$5.79.

Since it is not the usual thing for a newcomer to be launched by a major recording company with a solo recital disc, it is evident that London has large hopes for this young American soprano. And the voice is unquestionably an instrument of considerable potential, for it seems to have the heft and thrust of the true *hochdramatische Sopran*. At the moment, however, Miss Tatum is far from being a finished singer; the tone is often tremulous and spread, and vague in intonation. As with so many young sopranos these days, her chest notes are poorly developed and incompletely integrated with the rest of her range, which does not prevent her from attempting big effects with them.

Nor are her musical and interpretative instincts yet developed; the climax of "*Dich, teure Halle*" sounds not ecstatic but furious, and both the "*Allmächt'ge Jungfrau*" and "*Und ob die Wolke*" are approached through a very unpoetic series of stabs at the notes. The Italian side is not better—the "*Ernani involami*," for example, is dreadfully literal and unidiomatic, with no attention paid even the marked rubati, no polish in the phrasing or grading of dynamics, and a preposterously slow tempo, obviously because the voice is too ponderously handled to move any faster with anything approaching accuracy. And so on.

The sound is fine, and I rather like Quadri's pointing of the accompaniments when he is not clearly accommodating the singer, as is the case in the *Ernani* aria. The *scena* from *Oberon* is sung in its original English: "thou mighty mon-stair." C.L.O.

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## A SELECTIVE GUIDE TO THE MONTH'S REISSUES

# Repeat Performance

**BERNSTEIN:** *Trouble in Tahiti*. Beverly Wolff (ms), David Atkinson (b), et al.; orchestra, Arthur Winograd, cond. Heliodor H 25020/HS 25020, \$2.50 [from M-G-M 3646, 1958].

Leonard Bernstein's operatic satire on suburbia, tracing a typical day in the life of a typical middle-class couple, is not one of his better works. The subject might have promise, but here the husband and wife are so hopelessly repellent and Bernstein's verbal barbs so sophomoric that the intended irony never comes off. Musically, the piece has occasional flashes of wit: the vocal trio which frames the action and comments upon the joys of suburban living is a deft take-off in the style of a singing commercial; and Dinah, the wife, has a show-stopping aria lampooning a Hollywood epic of the Dorothy Lamour/South Seas variety. Both numbers deserve a place in a better show. The performance is adequate, and the sound is appropriately harsh and brassy. Effective use is made of stereo in spatially pinpointing the numerous brief tableaux.

**MENDELSSOHN:** *Octet for Strings, in E flat, Op. 20; Sinfonia for String Orchestra, No. 9*. String Orchestra, Arthur Winograd, cond. Heliodor H/HS 25021, \$2.49 [from M-G-M 3668, 1958].

The Octet sounds extremely effective as translated into string-orchestral terms, and Winograd's group plays it superlatively, scampering through the youthful score with taut precision and lyrical effervescence. The Sinfonia, discovered over a decade ago in an East Berlin library, also fares well in a lovely performance. The enhanced stereo tends to dissipate the mono's sharply focused contours.

**PISTON:** *Quintet for Piano and Strings*.

**HOVHANESS:** *Concerto for Piano, Four Trumpets, and Percussion ("Khaldis")*. Earl Wild, piano, Walden String Quartet (in the Piston); William Masselos, piano, instrumental ensemble, Izler Solomon, cond. (in the Hovhaness). Heliodor H 25027/HS 25027, \$2.50 [the Hovhaness from M-G-M 3160, 1957].

Like a great many discs of contemporary music, this set couples two works cast in widely divergent styles. Perhaps there are people who will respond with equal enthusiasm to the cool, sinuous lines of Piston's classically abstract Piano Quintet and to the hot, exotic Armenian flavor of Hovhaness' *Khaldis*. The latter strikes me as a facile and empty piece of clutter, juggling Eastern modes and melodic styles with Western canonic procedures

to no expressive end. The Piston, on the other hand, is a beautifully structured three-movement work with lovely lyric ideas set in the composer's characteristically muscular contrapuntal and astringent harmonic language. Wild and the Walden Quartet give it their considerable best; Masselos does what can be done with the Hovhaness. Bright, forward sonics for the Quintet; the acoustic for *Khaldis* is overly brittle and harsh.

**SHOSTAKOVICH:** *Symphony No. 1, in F, Op. 10; The Age of Gold, Ballet Suite, Op. 22*. London Symphony Orchestra, Jean Martinon, cond. RCA Victrola VIC 1184, \$2.50/VICS 1184, \$3.00 [from RCA Victor LM/LSC 2322, 1959].

Look no further for a handsomely played inexpensive version of the nineteen-year-old Shostakovich's first symphonic effort. Aside from the needless side-break just two minutes into movement four (putting the ballet first on the disc would have solved the problem), this robust performance fills the bill perfectly. The thinly written *Age of Gold Suite* (not at all a satire on the capitalist system as the liner notes pretend—it relates the romance of a Russian athlete and a Fascist spy) does not wear especially well. Its improbable story and bad-boy, wrong-note music might possibly appeal to Camp followers, however. Martinon underplays the score's eccentricities, which is either a mistake or a blessing, depending on how you react to the music. The sound is excellent.

**STRAUSS, RICHARD:** *Sinfonia domestica, Op. 53*. Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victrola VIC 1004, \$2.50/VICS 1104, \$3.00 [from RCA Victor LM 2103, 1957].

Music critics are still wincing at Strauss's autobiographical *Sinfonia domestica*. "The biggest bouquet of flowers a composer ever threw at his own feet" . . . "tasteless revelations of family intimacies" . . . "overblown, overwritten, overwrought. . ." It is arguable that Strauss's scenes of home and hearth are not compatible with his large symphony orchestra, and perhaps the work is not a profoundly Hofmannsthalian comment on matrimony and parenthood. But on its own terms the music is immensely rewarding and quite pleasurable: the invention is almost comparable to that of the composer at his best, the thematic working out of the material is fiendishly clever, and the orchestration is dazzling.

Reiner's performance is a trifle businesslike, but preferable to its only rival, Szell's Columbia disc of two years ago,



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which is even more strait-laced (albeit superbly executed). The Chicago Orchestra also plays brilliantly but without that last ounce of *Gemütlichkeit* one would like. The sound is vintage 1957, although I found that levels fluctuated in several spots. A bargain nonetheless—and a must if your Strauss collection is lacking a *Domestica*.

**TCHAIKOVSKY:** *The Nutcracker, Op. 71* (excerpts). Bolshoi Theatre Orchestra, Gennadi Rozhdestvensky, cond. Monitor MC/MCS 2104, \$1.98 [from Artia 180/81 and S 180/81, 1963]. Taken from a recent Russian recording of the complete ballet, these selections comprise nearly half the score and include all the familiar items. Less frequently heard is the swinging *Journey Through the Snow* with its charming obligato for children's voices. The orchestra is thoroughly versed in this music, and I rather like the grainy sonority

which Russian ensembles always seem to cultivate in their Tchaikovsky. Add some of the cleanest stereo sound ever heard from beyond the steppes to a bargain price and you have *Nutcracker* excerpts to conjure with.

**WEILL:** *Der Jasager*. Josef Protschka (boy s); Lys Bert (ms), Willibald Vohla (b); Düsseldorf Children's Chorus and Chamber Orchestra. Siegfried Kohler, cond. Heliodor H 25025 HS 25025, \$2.50 [from M-G-M 3270, 1956].

A Weill/Brecht collaboration composed in 1930. *Der Jasager* (freely translatable as *The Boy Who Said Yes*) is based on a Japanese *No* play which relates how a boy on his way across the mountains to fetch medicine for his ailing mother becomes ill himself and agrees to be tossed off a cliff rather than encumber and thereby endanger his companions in the difficult descent. The boy's sacrifice

supposedly illustrates the opera's message, stated in a choral refrain at both the beginning and end of the work, that understanding and participation are vital to learning. Since in this case understanding and participation lead directly to death, the little homily (the moral of which is Brecht's invention—in the Japanese original the boy is not given a choice) seems rather ambiguous.

Weill evidently responded to Brecht's unconvincing tale. The lean, unsentimental, yet oddly touching score is full of melodic interest and, although the orchestral as well as vocal parts could conceivably be handled entirely by children, there are no musical compromises. We are constantly reminded that Weill was an extraordinarily original composer and craftsman. The cast, under the supervision of Lotte Lenya, is superb, especially the strong-voiced youngster who plays the boy. The dry acoustical ambience is very apt. PETER G. DAVIS

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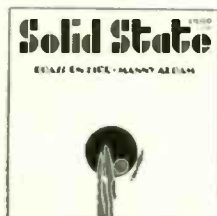
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## The Lighter Side



**Bert Kaempfert:** "Strangers in the Night." Decca 4795, \$3.79 (LP); 74795, \$4.79 (SD).

**Bud Shank:** "California Dreamin'." World Pacific 1845, \$3.79 (LP); S 1845, \$4.79 (SD).

**The Mariachi Brass:** "Hats Off." World Pacific 1842, \$3.79 (LP); S 1842, \$4.79 (SD).

**Sammy Kaye:** "Shall We Dance." Decca 4754, \$3.79 (LP); 74754, \$4.79 (SD).

CAN IT BE that we are on the threshold of a new golden age of dance music? If not golden, then at least brass—which is one of the more prominent sounds in the new dance music. Current sounds and portents suggest this may be the case. The music played by today's new bands takes its cue from the past, offering much the same mixture of pop music, jazz, and Latin rhythms that provided the basis for the dance music played by the famous bands of the Thirties and Forties. To judge from the four discs under consideration, it all seems to be happening again—and with very promising results.

The pattern of this new dance music, shaped by discothèque dancing and tempered by the calming influence of bossa nova, is characterized by an emphatic beat (often a shuffle rhythm) usually underlined by a twangy guitar, a fondness for trumpets (either solo or in Tijuana brass ensemble), vocal groups that weave in and out in instrumental fashion,



Bert Kaempfert: key figure for a new dancing age.

and a repertory of songs that comes mainly from the teen-ager's Top Forty, leavened by film themes and an occasional dance favorite from an earlier era.

A key figure in this trend is Bert Kaempfert, the German arranger and conductor who is to the new sound what Glenn Miller was to the dancing sound of the early Forties. Kaempfert's use of a relaxed but positive beat, crisp, prodding trumpet solos, a strong supporting bass line, and ensembles that mingle instruments and voices has received the accolade of wide imitation (along with Herb Alpert's Tijuana Brass, it is the most imitated personal style of the new dance music). "Strangers in the Night" is not only an excellent showcase for the Kaempfert approach but it also demonstrates his skill at programming old songs, current tunes, and his own compositions.

Both the Mariachi Brass and Bud Shank sets feature the flugelhorn of Chet Baker, thus bringing jazz elements into the picture (both Shank, a saxophonist, and Baker gained their initial fame as jazz musicians). The Tijuana Brass feeling is present, wordless voices hover in the background, the beat stems from the twist, and the material is largely current pop (although the Mariachi Brass have fun with that venerable jingle, *Chiquita Banana*).

Sammy Kaye, who had a readily identifiable style and sound of his own in the Thirties and Forties, has abandoned that musical identity to take on a completely contemporary sound. On this Decca disc, he seems intent on touching all the bases—Kaempfert, Alpert, Beatles, Batman, movie themes, old songs, organ, trumpet, bass guitar, shuffle rhythm. His arranger is Charles Albertine, who years ago wrote crisp, clipped orchestrations for Les and Larry Elgart's orchestra and now finds that, with the Elgart tempos picked up a bit and a greater variety of instrumental sounds at hand, he had anticipated much of the new dance technique.

At the moment, this dance music often seems stylistically repetitious because the recording companies are copying whatever is successful. But as more Kaempferts and Alperets arrive—and the music seems sufficiently fertile to attract more creative minds—it should acquire greater variety. Meanwhile there is more spirit and fun and free-flowing melody and rhythm in these discs than has come from instrumental pop music in a long, long time. J.S.W.

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Mae West: "Way Out West." Tower 5028, \$3.79 (LP); S 5028, \$4.79 (SD). This pairing of Mae West with rock 'n' roll is the work of an incredibly perceptive mind. Miss West, as we know, has her own unique way of giving a personal consequence to the conventions common to popular songs of an earlier era. Who would think that there was a legitimate relationship between Miss West's on-the-line kidding of an old-hat style and the contemporary mode of popular song? As it turns out, rock 'n' roll is a perfect vehicle for Miss West's side-of-the-mouth innuendoes. In fact, today's lyrics offer her even more opportunities for innuendo than her old repertoire. But the surprises do not stop here.

After years of listening to Miss West mutter and moan her way through a song—and she still moans and groans in typical West fashion—it is startling to hear the strong, lyrical voice she occasionally summons up here. A listener accustomed to such movie sound track fakery as the voice of Marni Nixon coming from the throat of Audrey Hepburn is tempted to assume that a similar procedure is in operation here. But the more one listens to the open, forthright voice, the more one becomes convinced that this must be the real West. She has a distinctive timbre, an underlying rasp, and a personal inflection that could not be duplicated by a vocal stand-in. So Miss West has rejuvenated herself for the umpteenth time and, in the process, has done quite a bit for such songs as *Daytripper*, *Shakin' All Over*, and *Treat Him Right*.

**Luiz Bonfá:** "The Brazilian Scene." Philips 200208, \$3.98 (LP); 600208, \$4.98 (SD).

**Charlie Byrd:** "The Touch of Gold." Columbia CL 2504, \$3.79 (LP); CS 9304, \$4.79 (SD).

**George Van Eps:** "My Guitar." Capitol 2533, \$3.79 (LP); S 2533, \$4.79 (SD). Charlie Byrd, Luiz Bonfá, and George Van Eps are guitarists of differing backgrounds who are finding some common ground in the current guitar renaissance. These discs find all three men in a contemporary setting, and each treats his material with a distinctively personal touch. Both Byrd and Bonfá have discriminating and helpful orchestral accompaniments. Charles Calello has provided Byrd with arrangements involving strings, a French horn, and a group of singing girls, all of which become passing accents and colors to set off Byrd's attractively melodic playing. The pervasive back beat of current pop music underlies most of Byrd's performances, but it is used with sufficient subtlety to avoid any sense of constriction.

Bonfá's backing includes trombones, strings, and Jerome Richardson's flute, but he establishes his own rhythmic settings, as a rule something suggestively Latin. His own works form the basis for his program and they are often quite charming—*Avocado*, *Embolada*, and *Sambalero* are particularly pleasing. He plays these as well as the familiar Amer-

ican *I Can't Give You Anything But Love*, *Bye Bye Blues*, and *That Old Black Magic* in a manner that focuses on rhythm, keeping the melodic development relatively simple and direct.

While Bonfá and Byrd incline towards single string expositions, Van Eps, who uses a seven-string guitar of his own design, prefers a fuller, chorded style. Accompanied only by Frank Flynn on vibraphone and a variety of percussion instruments, Van Eps employs a swinging beat that is more emphatic than the gentler rhythms of Byrd and Bonfá but which, for his purposes, is no less effective. All in all, each collection is delightful and each has its own special cachet.

**"Mame."** Angela Lansbury, Beatrice Arthur, Jane Connell, Frankie Michaels, Original Cast. Columbia KOL 6600, \$5.79 (LP); KOS 3000, \$6.79 (SD).

The musical version of Patrick Dennis' book about his free and easy, live-it-up Auntie Mame comes off far better on this disc than it does on the stage. On the record, the basic vulgarity of the book and the triteness of the staging are happily not in evidence. The only really overt intrusion from the stage production's collection of familiar devices is the title song, which Jerry Herman has carefully patterned on his own *Hello, Dolly!* In addition to *Mame*, Herman has written one great song, *If He Walked Into My Life*, and three lively, catchily rhythmic pieces—*Open a New Window*, *We Need a Little Christmas*, and *That's How Young I Feel*—which is considerably more than most recent musicals have offered. The show—a mixture of sentimentality and satire, both laid on with a heavy hand and, in some respects, with a warped sense of humor—touches on high life in the gin-soaked Twenties, the picking up of the pieces during the Depression, and through it all Mame's vague attempts to raise her nephew. Angela Lansbury sings Mame in a husky voice and with a determined manner that tends to be a shade glib; fortunately, however, she delivers the score's big moment, *If He Walked Into My Life*, with power and feeling. Beatrice Arthur, in the standard worldly-wise-cracking role that Shirley Booth and Eve Arden used to play, uses a Bankhead-like contralto to good effect in two songs of somewhat dubious wit, while Jane Connell, an object of sick humor on the stage, on the disc disengages herself from that atmosphere to make *Gooch's Song* an appealing tour de force.

**Anthony Newley:** "The Genius of Anthony Newley." London LL 3361, \$3.79 (LP); PS 361, \$4.79 (SD).

The fact that the stereo version of this disc is described as "electronically reprocessed" suggests that the recording was made in pre-stereo days. Yet the inclusion of a tune such as *What Kind of Fool Am I?* indicates that at least some of the selections come from the stereo era. In this performance *What Kind of Fool* is a thin, low-keyed sing-



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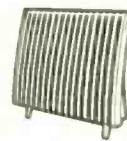
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ing effort by Newley, but such unheralded songs as *She's Just Another Girl* and *Little Golden Clown* (a wonderfully frisky, sing-along Newley composition) make a strong impression. Newley's singing style is a personal yowl. When he projects this yowl effectively, he makes himself felt despite the peculiar nature of his singing. In the best performances on this disc—and there are quite a few—Newley's personality comes clamoring through. The only surprising thing is that it seems squelched on such tailor-made material as *What Kind of Fool Am I?*

"Mickie Finn's—America's No. 1 Speakeasy." Dunhill 50009, \$3.98 (LP); S 50009. \$4.98 (SD).

A lot of blowsy, beery high spirits are projected by the entourage at Mickie Finn's, the super-honky-tonk in San Diego which provided the basis for a television show last season. Fred E. Finn, the proprietor, presides at a clangorous, tacked piano, leading the way into most of the songs with a joyous attack that easily encompasses both outright corn and blithe swing. The banjo that often follows Finn's piano is, by annotation inference, played by his blonde wife, Mickie, but there is a muscular ruggedness to most of the banjo bits that suggests that Don Van Paulta is usually hitting the strings. A rough and ready band—trumpet, trombone, tuba, and drums—joins the Finns and Van Paulta as each tune develops, while in the background occasional exclamations of appreciation can be heard. Finn mixes the old tunes with the new—*Let Me Call You Sweetheart* and *You've Got To See Mama Every Night* with *King of the Road* and *Alley Cat*—and he plays them all with the same rowdy enthusiasm. The disc is pure hokum from start to finish and, because it is all tossed off gaily and casually, it's fine fun.

Zacharias: "Pop Goes Baroque." RCA Victor LPM 3597, \$3.79 (LP); LSP 3597. \$4.79 (SD).

The growing relationship between some contemporary popular music styles and baroque music has spurred Helmut Zacharias to produce a series of arrangements that make fascinating use of both contemporary and baroque elements. This is neither swinging Bach in the Swingle manner nor baroquing the Beatles. Because such melodies as *Dominique*, *Yesterday*, and *Lullaby of Birdland* have a decidedly baroque character, Zacharias has been able to juxtapose the sound and style of both. He uses violin, flute, harpsichord, horns, and a vocal ensemble as well as piano, organ, and a modern rhythm section to achieve his baroque and rock (or rocque) effects. None of the instrumentalists is committed to one side or the other. The flute is baroque and it is hot. The organ is out of Bach and out of the big beat. A genteel ensemble flowing through *Dominique* is suddenly interrupted by a piano that digs in and swings furiously. And yet it is not an interruption—more a change of

pace because the two elements blend surprisingly well. Zacharias' stately strings go jiggling through a merrily proper dance over a twisting beat in *America* (the Bernstein tune from *West Side Story*). There is give and take and there is joining of forces—a fresh, stimulating, and quite viable view of present popular music.

"Great Moments in Show Business." Epic 13105, \$3.79 (LP); 15105, \$4.79 (SD).

"Camp." Capitol 2474, \$3.79 (LP). On the surface, these two discs—one from the old files of Columbia-Brunswick, the other from Capitol's vaults—would not seem to have much in common. But some of Epic's "Great Moments in Show Business" are decidedly Camp while several entries in Capitol's "Camp" rate at least as rewarding nostalgia.

"Great Moments" is a strange and haphazard mélange that covers the years 1929 (Clayton, Jackson, and Durante raging through *Can Broadway Do Without Me*) to 1940 (Eddie Anderson, Jack Benny's "Rochester," grating out *Waitin' for Jane*). Along with the Clayton, Jackson, and Durante classic (and how young and almost polite they sounded in 1929!), the recordings which live up to the collection's title include Walter Huston's original recording of *September Song* and Bill Robinson's suave singing and dancing on *Doin' the New Low Down*. Pleasant (though scarcely great) memories are revived by a Burns and Allen skit, Cliff Edwards (Ukulele Ike) singing, humming, and strumming his uke on *It's Only a Paper Moon*, Dick Powell in his dimple days singing *Lullaby of Broadway*, and one of Fred Astaire's lively but lesser efforts, *Slap That Bass*. As a curiosity, there is Al Jolson backed by Guy Lombardo's Royal Canadians on *Rock-a-Bye Your Baby* (which comes off surprisingly well with Lebert Lombardo's distant, muted trumpet contributing a particularly poignant accent). But only a deliberate search for Camp can explain the inclusion of Eddie Cantor's *Little Curly Hair in a High Chair* and Gene Raymond singing *Twinkle, Twinkle, Little Star*.

Capitol's "Camp" resorts to quite a few post-Camp re-creations in which the perpetrators are quite conscious of what they are up to even though they play it relatively straight—Rudy Vallee's middle-aged revival of *I'm Just a Vagabond Lover*, for instance, and the Andrews Sisters chanting *Don't Sit Under the Apple Tree*. Renzo Cesana, whose bedroom-voiced "Continental" was a Camp conception in practically every sense of the word, is on hand and so is Horace Heidt with his cheerful instructions for building your own band. The choice of one of Harry Belafonte's pathetic, pre-success efforts to be a crooner is hitting a bit below the belt, but Nick Lucas' *Tiptoe Through the Tulips* and Glen Gray's *Casa Loma Stomp* sound, in their different fashions, just as attractive as ever. There's not a single "great" moment here but quite a few that are funny, sad, or just pleasantly nostalgic.

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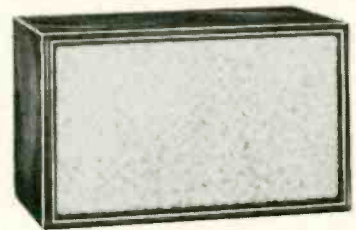
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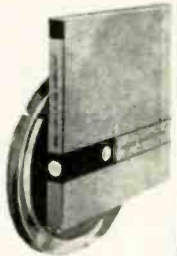
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## THE TAPE DECK

Continued from page 127

tions of new facets of the Red Priest's genius.

### WAGNER: *Tannhäuser*

Anja Silja (s), Elisabeth; Grace Bumbry (ms), Venus; Wolfgang Windgassen (t), Tannhäuser; Eberhard Wächter (b), Wolfram; et al.; Chorus and Orchestra of the Bayreuth Festival (1962), Wolfgang Sawallisch, cond.

• • PHILIPS PTG 960. Two reels: approx. 68 and 101 min. \$19.95.

Since *Tannhäuser* has previously been represented on tape only by the recent slow-speed transfer of excerpts from Angel's 1962 disc version, I wish that I could recommend this complete taping with even a fraction of the enthusiasm with which I acclaimed the same company's Bayreuth *Parsifal* of a year ago. Unfortunately, I am even less favorably disposed towards it than were most reviewers of the disc edition. To be sure, some of the distortion noted in these pages by Conrad L. Osborne apparently has been cleaned up in the first-rate tape processing, but this may have been at the cost of some sonic strength and opulence (the chorus and orchestra seem strangely anemic here). In any case the balances are still poor, and the audience obviously suffers from an epidemic of bronchitis. There are some noteworthy individual performances, especially by Miss Bumbry as Venus and Miss Silja as a fresh if not particularly girlishly voiced Elisabeth; and Windgassen, who strikes me as unduly labored during most of the work, does rise to impressive dramatic heights in his Act III Rome Narration. But over-all I am so far from satisfied either musically or technically that I recommend a further wait on the part of *Tannhäuser* connoisseurs.

### PETER PEARS and JULIAN BREAM: *English Lute Songs*

Peter Pears, tenor; Julian Bream, lute.  
• • LONDON LOL 90112. 46 min. \$7.95.

Although the disc edition of this British-made program was given American release only late last year, the recording itself dates back at least to 1960. Its resurrection now probably was stimulated by the recent RCA Victor releases of later Pears-Bream performances, but as these last probably will not appear on tape the present reel is all the more welcome. Not only are the performers themselves the ablest exponents of Elizabethan song literature active today, but their program admirably represents the outstanding "ayre" composers: Dowland and Morley, with four songs each; Rosseter and the poet-composer Campian, with three each; Ford and Pilkington, with one each; plus—and by no means least striking—the anonymous *Have You*

*Seen but a White Lily Grow?* and *Miserere, My Maker*. Furthermore, no one could guess the age of the stereo recording from its sonic limpidity. Indeed, the only serious flaw here is the lack of a text leaflet. Since one apparently accompanied the disc edition, perhaps its omission from my review copy of the tape was pure mischance.

### "At Pete's Place, New Orleans." Godfrey Hirsch, vibes; Orchestra. Coral ST74 57475, 34 min., \$7.95.

Filling in for Pete Fountain, Hirsch proves to be one of the deftest vibes players since Red Norvo in his palmiest days. Nearly as good are Eddie Miller on tenor sax, Nick Fatool on drums, and an anonymous bassist. This buoyant yet always poetically colored program is topped by a zestful *Panama*, evocative *Tin Roof Blues*, and nostalgic *Do You Know What It Means To Miss New Orleans*. But everything else is stimulating too—not least the distinctive Deca stereo recording, which seems just a bit heavy at first yet quickly conveys a sense of complete sonic authenticity. For final good measure, the tape processing itself is as good as one ever hopes to find.

### "P. D. Q. Bach Program." Peter Schickele, arr. Soloists, chamber orchestra, Jorge Mester, cond. Vanguard VTC 1716, 51 min., \$7.95.

The ambivalences of musical humor being what they are, it's always risky to predict what any individual listener will deem uproarious. But it's surely safe to say that if you have relished any of the British *Hoffnung* Festival recordings, you'll enjoy this program—or at least that there'll be one or two items (the Cantata *Iphigenia in Brooklyn*, S. 53162, if nothing else) to tap your funnybone. At the live concert in New York's Town Hall, where this recording was made, there must have been visual effects which are of course lost here: certainly such featured instruments as the Horn and Hardart, Left-Handed Sewer Flute, etc. don't sound as funny as they must have looked. But impresario-arranger Schickele is an inspired orchestrator, effective dead-pan m.c., and imaginative compiler of a *Qodlibet* of his own which must set a new world's record for the number of quotations per playing minute.

### "Gilbert & Sullivan Spectacular." D'Oyly Carte Company Soloists and Chorus, Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond. London LCL 75010, 46 min., \$7.95.

The Phase-4 sonic sorcerers obviously have jumped at the chance to enhance the combination of D'Oyly Carte singers with Sir Malcolm's Royal Philharmonic players, which was first heard on records, I think, in the current complete *Princess Ida*. But, shrewdly, they have eschewed sensational effects in favor of providing maximum vividness and stereo expansiveness as a showcase for a well-varied, spirited program of familiar excerpts from *Mikado*, *Pinafore*, *Pirates of*



*Penzance*, and *Ruddigore*. For the confirmed G & S aficionado, there is the novelty of hearing the current D'Oyly Carte stars in more theatrically effective reproduction than even that of the fine series of complete operettas; for the general public, the present combination of sure-fire selections and sparkling Phase-4 sonics is likely to be irresistible.

"I Hear a Symphony"; "The Supremes at the Copa." The Supremes; Orchestra, Motown MTX 643 and 636, 3 $\frac{3}{4}$ -ips, 34 and 44 min., \$5.95 each.

Ampex's enterprise in adding the Motown colors to its stable gives tape collectors a chance to become acquainted with Detroit's answer to Liverpool's Beatles. Diana Ross, Florence Ballard, and Mary Wilson are heard here in one program assembled from their studio-recorded best-selling singles (its careless editing exposed by the abrupt electronic shut-offs) and in another from a live show at the Copacabana in New York City. The latter gives a good notion of the girls' considerable charm both as vocalists and personalities; the former reveals more of their uninhibited vitality. If all rock 'n' roll sounds alike to you—stay away! But if you are less prejudiced, you'll find that The Supremes are capable of extraordinary gusto and lift—as well as of methodical plugging and even of downright schmaltz.

"Isn't It Grand, Boys?" Clancy Brothers and Tommy Makem. Columbia CQ 813, 26 min., \$7.95.

This is the first tape I've heard of these celebrated Irish folk singers, and it fully lives up to the high expectations aroused by their consistently favorable disc reviews. They are particularly distinctive, it seems to me, for their bold relish of what they are doing and for the impressive sonorities they command both in solo and ensemble passages—qualities enhanced here by extremely robust, apparently closely miked recording. Besides such lusty performances as those of the title song, *O'Donnell Abu, What Would You Do If You Married a Soldier?*, etc. the program also includes a richly expressive *Eileen Aroon* and a quite virtuoso unaccompanied (except for rhythm taps) version of *The Cobbler*, by, I presume, Makem. Best of all, the selections are notable for freshness and variety, the tunes for consistent catchiness.

"Memories of Naples"; "Neapolitan Songs." Franco Corelli, tenor; orchestra, Franco Ferraris, cond. Angel Y2S 3684, 3 $\frac{3}{4}$ ips, double-play, approx. 64 min., \$11.98.

What a magnificently big voice! What a rudimentary sense of musicianship! Even *aficionados* of uninhibitedly emotional renderings of familiar Neapolitan airs may find Corelli's bellowing in this program too much for them. Ferraris' accompaniments are strictly routine, and the recording itself is a bit dry for all its strength. There are no challenges here to Di Stefano's performances of similar materials on a London tape of last January.

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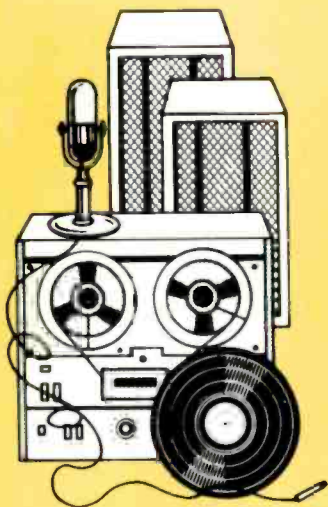
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				<b>Vienna Octet plays Mozart, Hindemith, and Beethoven at Lucerne Festival.</b>		Stuttgart State Opera brings production of "Wozzeck" to Edinburgh Festival.
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<i>Cincinnati Symphony on world tour gives a concert in Singapore.</i>	Bath Festival Orchestra, with Yehudi Menuhin as conductor and soloist, appears at Athens Festival.	Dallas Civic Opera presents "Don Giovanni" in Mexico at Palacio de Bellas Artes.	Henryk Szeryng and BBC Scottish Orchestra give European premiere of Chávez's Violin Concerto at Edinburgh Festival.	<b>125th anniversary of Dvořák's birth.</b>	Utah Symphony makes New York debut at Carnegie Hall.	At Stockholm Festival world premiere of Swedish opera "Tronkrävorna" ("The Pretenders") by Gunnar Bucht.
<b>11</b>	<b>12</b>		<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
<b>Wolfgang Sawallisch conducts at Besançon Festival.</b>	Harkness Ballet opens in Los Angeles, beginning its West Coast tour.	Eugen Jochum conducts Amsterdam Concertgebouw Orchestra in performance of Bruckner Symphony No. 5 at Festival of Flanders, Ghent.	<b>Metropolitan Opera National Company starts out on second tour. First stop: Indianapolis.</b>	The Met gives first performance in the new house: world premiere of Samuel Barber's "Antony and Cleopatra."	<b>Lake Erie Opera in Cleveland presents Britten's "Albert Herring."</b>	
	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>		
	<i>San Francisco Opera season opens with "I puritani," starring Joan Sutherland.</i>	Geza Anda is soloist with Sir John Barbirolli and the Hallé Orchestra in Manchester.	<b>Seiji Ozawa is guest conductor with the Berlin Philharmonic.</b>	<b>Boston Symphony gives first concert of the season.</b>		
	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>		
	<b>New York City Opera launches season with first staged production on East Coast of Handel's "Julius Caesar."</b>	Rudolf Serkin and Pino Carmirelli give first of three programs of Beethoven sonatas at Carnegie Hall.	Organist Richard Ellsasser appears with Philadelphia Orchestra in season's opening concert.	<b>Chicago Symphony under conductor Jean Martinon plays Nielsen Symphony No. 4.</b>		

# MEPHISTO'S MUSINGS



**F**OR BETTER or worse, the individual composer replaced the collective Arts Councils of America as the co-protagonist at this year's American Symphony Orchestra League convention in St. Louis (June 15-18). Since the ACA's birth a dozen years ago, it had been holding its conventions jointly with the ASOL. This year, having outgrown its parent, the ACA cut its apron strings and convened independently in New York a month earlier. The vacuum it left in St. Louis was enthusiastically filled by some of America's most distinguished composers. The League set the stage by scheduling several composer-oriented meetings, symposiums, and luncheons.

The first, and most dramatic, incident erupted during the convention's second day. At a conductor-composer symposium—where the conductors were seated at a table, the composers scattered throughout the audience—a panel of the former presented guidelines to those of the latter who wished their music considered for performance (write "excitingly"; write for youth orchestras; write something that "my whole orchestra can play," etc.). Moderator David Katz, conductor of the Queens (New York) Symphony Orchestra, then opened a Pandora's box by calling on the composers in the audience for reply.

First up was Ulysses Kay, who labeled the conductors "a bunch of small shopkeepers . . . weaseling out" of their responsibility to music. Next rose Hugo Weisgall, who said he knew of no composers who deliberately set out to write "dull" music, and questioned whether most conductors could tell "good" from "bad" music simply by looking at a score anyway.

Weisgall, president of the American Music Center, then announced a proposal to the "community" orchestras of the ASOL. The American Music Cen-

ter, with support from the Martha Baird Rockefeller Foundation, was ready to split the costs with five community orchestras who wished to commission new works. With cooperation suddenly replacing antagonism, conductor Howard Shanet of the Columbia University Orchestra got up to state that, coincidentally, at an earlier meeting of the college orchestras, he had been appointed their spokesman to make such a proposal to any interested parties.

The ASOL itself had taken steps to help composers. Executive Vice President Helen Thompson announced that the League, in conjunction with the National Councils on the Arts and Humanities, is planning not only to commission works from composers, but to help them in overcoming that centuries-old nemesis, the costs of copying parts.

The spotlight remained on the composers the following day, during a "composers' luncheon" at which Kay and Weisgall were the principal speakers. "Don't expect me to explode or be a rabble rouser today," Weisgall told



*Hugo Weisgall: a modest proposal.*

the full convention. "The performance was yesterday."

Instead, he spoke of the opportunities for community orchestras to expand their range (and season) by joining with the local opera companies. (Victor Alessandro, conductor of the San Antonio Symphony, later described how his orchestra had done just that.) Ralph Black, general manager of the National Ballet in Washington, expounded on the collaboration of ballet and orchestra in the planning of seasons. He added that in Washington, the National Symphony is too busy to act as a permanent accompanying orchestra, and that the local opera and ballet companies are considering organizing between them a second full-scale ensemble. (Composers were not forgotten on the convention's final day; Paul Creston and Robert Ward were among the principal speakers at a Musical Arts Symposium.)

The Gold Baton Banquet which traditionally closes ASOL conventions was once more the scene of awards. Edward D'Arms of the Ford Foundation accepted the Gold Baton Award for the philanthropic organization. ASCAP awards went to the New York Philharmonic and the National Symphony of Washington for their "consistent presentation of new and interesting contemporary works," the former being cited as well for its series on twentieth-century music. ASCAP also awarded the Oakland Symphony, which is led by Gerhard Samuel, and the Wichita Symphony, under James Robertson, for their efforts on behalf of contemporary American music.

Next year's convention, it was announced, will be held in Los Angeles.

#### **Abravanel: Permanent Maestro**

This fall, the Utah Symphony Orchestra will make its first New York appearance in a Carnegie Hall concert which will kick off a fifteen-concert



tour of Europe. It is no longer unusual when an American orchestra makes the Continental scene, but when the orchestra is from a city of just 200,000, where only twenty years ago the idea of a resident symphony orchestra was brand new, and where even today a majority of the orchestra's members hold down full-time positions (many as teachers) apart from their orchestral activities, the situation has its noteworthy aspects.

In consequence whereof, we betook ourselves to the Hotel Meurice on one of this summer's sweltering days to chat with the Utah Symphony's permanent conductor, Maurice Abravanel. "Permanent" is in this case not a hopeful adjective, for Mr. Abravanel has been with the orchestra since 1946, has nursed it through seemingly fatal financial crises, built it to its present level (seventy-nine concerts last season), made it famous through recordings (thirty-nine currently available on Vanguard and Westminster), and is not about to leave just as Salt Lake City is building a theatre complex, and when a ten-year projection looks forward to full-time, long-season employment for the players.

Maestro Abravanel's early years were marked by a close association with Kurt Weill, with whom he studied and for whom he conducted many premieres, both in Europe and, later, in America. "I used to write out my counterpoint exercises on the trolley on my way to Kurt's in Berlin. Of course, Kurt was himself very young at this time, and a pupil of Busoni. He was very complimentary about my work—I had a good mathematical mind and wrote out such exercises perfectly in a very short time. But that is something very typical of the German approach at that time, and which in my opinion had an unfortunate effect on many young composers: it was all written, it was not based on sound. I never really heard what I was writing. I think I was fortunate to come under the influence of two great men—Bruno Walter and Furtwängler. I don't know how many rehearsals of theirs I attended, just to watch and listen. With Walter, in particular, there was a gentle, warm quality; it was not rigid or 'perfect.' Both of those men played superb Brahms."

After a period with Balanchine's company, several assignments in association with Weill, a concert tour of Australia, and a sojourn in Paris (associations with Koechlin—"He was a

remarkable old gentleman; 'Write tunefully and traditionally when you're young,' he said, 'it's later that you can experiment and break some rules'—with Henri Sauguet and Roger Désormière), Abravanel came to America to join the conductorial staff of the Metropolitan. He remained there only two seasons, however, leaving to conduct the Broadway production of Weill's *Knickerbocker Holiday*. "Kurt said, 'You're crazy—you can't leave the Met to do this.' But I was still new in this country, and didn't quite realize that one job wouldn't just follow on another, as in Europe, or that agents exercised so much power in the musical world—in Europe, they had been at the *service* of the musician. Besides, when *Knickerbocker Holiday* was being prepared, I attended a meeting of the Playwright's Company, which had just been formed. In that room were Robert Sherwood, Maxwell Anderson, Sidney Howard, S. N. Behrman, Balanchine, and Kurt, of course—real, live, intelligent people. I wanted that kind of environment."

Other Weill shows followed, notably *Lady in the Dark*. "When Kurt was in Germany, he was the most German of composers, despite being a Jew. It used to infuriate him when foreign composers and musicians were preferred to German ones, just because they were foreign. And when he came here, he became the most American person and composer imaginable. In his collaborations, he was always fighting other peoples' preoccupations. Every time work would start, Brecht would launch in on Communism, one lecture after another. Kurt just wanted to work. Later, it was Moss Hart with his psychiatrist appointments—he'd go running off just as things got going. It was always that way—Kurt trying to work, the others going off on some other track."

Then, in 1946, the Utah Symphony. There were years of trying to build an ensemble with end-of-day rehearsals in a part of the country which had no orchestral tradition (but an entrenched choral tradition, witness the justly famed Tabernacle Choir), and where the people are noted for industriousness and frugality—admirable qualities which are not necessarily those most looked for by artists in search of funds.

"But response has been tremendous," says Abravanel. "Imagine—4,300 subscriptions! The whole Utah community



Abravanel: Utah via Berlin and Broadway.

is involved, partly through our Salute to Youth concerts. We have students from Price (180 miles over the mountains) coming to rehearse and perform with us, at their suggestion. Utahans are taking pride in having an orchestra which is known now all over the world. The orchestra today is entirely resident—no imported players, no added players for recordings. Sometimes I've engaged complete novices who seemed to me to have a musicality and a willingness to work you sometimes don't find in virtuoso players. It's a very young orchestra, developing all the time. We have two former Miss Utahs: people raise their eyebrows, but they're wonderful girls—their playing is as beautiful as their looks.

"What I try to secure, above all other qualities, is a unique, spontaneous feeling in our playing. It seems to me that with mechanical reproduction getting better and better, the live musician's only salvation is spontaneity, the feeling of something really being created right on the spot, not just reproduced perfectly over and over again. I think this orchestra has that quality, and we try to preserve it on records—the Mahler Eighth, for instance, was recorded in just three sessions, very long takes, and that is typical of the way we work. I was happy to see in Roger Sessions' book that he believes a work needs the full personality of a performer before it really exists. I agree."

As we glugged the rest of our iced coffee, the Maestro took his leave en route to an appointment, the picture of a man still excited by his job.

# ARTIST LIFE

BY DORLE J. SORIA

**T**HIS WAS our second visit to Japan and, after India, it felt comfortable and familiar. Tokyo was still noisy and traffic-troubled and torn-up, and its musical life was, if anything, even more active. It was like New York of another color.

But there are, thank Heaven, differences. For instance, Japanese critics are different from American critics. They are deferential and courteous and never ask embarrassing questions. And after press conferences or interviews they often bring presents. And Japanese record dealers are different from American record dealers. They are deferential and courteous and never make embarrassing comparisons. They give dinners for you, and they too give you presents. The Soria family came home with a battledore and shuttlecock game, pearl cuff links, a six-foot colored carp streamer (the kind flown in Japan on Boys' Day), lacquered boxes and trays, vases, and an authentically costumed Noh-play doll representing prosperity and marital happiness.

In Osaka we heard the Berlin Philharmonic with Herbert von Karajan, the next to the last concert of a fantastically successful tour sponsored by NHK, the Japanese Broadcasting Corporation (see last month's report on the festival). One orchestra member who got a special hand was Japanese violinist Kunio Tsuchiya, who had joined the Berliners in 1959 and was returning home for the first time since. . . . For its tenth anniversary, in 1967, the Osaka International Festival will present the Bayreuth Festival company in *Tristan* and *Walküre*, and the Philadelphia Orchestra with Eugene Ormandy.

From the silken-fast new Tokaido Line train, going from Osaka to Tokyo, Dario telephoned Erich Leinsdorf, who had just arrived in Tokyo—his first visit to Japan. Under the

auspices of the State Department, he had come to arrange an exchange of members of Japanese orchestras with their counterparts in the Boston Symphony. If this pilot experiment in East-West musical fraternization is a success, Leinsdorf hopes it will become an annual project, with other American and other foreign orchestras participating. We had left some books for him in his hotel room (we were all staying at the Okura), among them one of our favorites, *The Honorable Picnic*. In return the Maestro replenished our traveling library with paperbacks he had finished, novels of Saul Bellow and Vladimir Nabokov. His stay in Japan was short; he had to fly to Europe for engagements in Prague, and Paris and Rome recording sessions, before Tanglewood. But discussions are now afoot for his return to Japan soon, this time with the Boston Symphony. The orchestra's last visit was with Charles Munch in 1960. . . . A dinner was given Erich Leinsdorf by the Victor Company of Japan, complete with Kabuki musicians and Geisha girls who waited on the Maestro, fanned him, fed him, kept his sake glass filled, entertained him with traditional charm and story. At the end one of the girls stepped out of character. She produced, seemingly from nowhere (out of her kimono sleeve?) his Boston Symphony recording of the Prokofiev Fifth. "I like very much," she said shyly. "Please. Sign."

Also at the Okura Hotel, we had breakfast with Herbert von Karajan, who had returned to Tokyo for his final concert. He was wearing a *yukata* (the cotton gown Japanese men wear under their heavy outer robe) and expecting his Japanese masseuse. But his breakfast was definitely Western—orange juice, corn flakes, soft-boiled eggs, toast, coffee. Talk ranged from the satisfaction of giving concerts in Japan to the self-knowledge he had

gained from making television films, went on to the programs and problems of the new Easter Festival he is starting in Salzburg next March. It will be his own festival, he said. He is financier, impresario, musical director. "I am free to do what I want." For \$100 a music lover can become a Founding Member, with rehearsal privileges, priority on subscription tickets, and an autographed copy of the opera recording Karajan will make each year at the Festival. As we were talking, Mrs. Von Karajan emerged from the bedroom to welcome us. She looked like Melisande with her long blonde hair hanging to the waist. She showed us a magnificent three-strand string of cultured pearls she had received the day before after launching a Japanese ship. Together we decided it must be worth more than \$10,000. She teased her husband: "More than you get for a concert, Herbert?" The Maestro raised a quizzical eyebrow, then said drily but with an affectionate smile: "You have my permission to launch a ship every



Leinsdorf is wined and dined in Tokyo.



day." He went back to discussing his festival—to pay for which, we thought, Eliette's would have to be the face that launched a thousand ships.

Two years ago, Seiji Ozawa was a young prophet without honor in his own country. Now he is a musical hero back home. Girl fans follow him about as if he were a Beatle. We caught up with him at an avant-garde concert he was co-conducting at the modern new hall opposite the Imperial Hotel. It has an odd but attractive decor, sea shells embedded in the walls. MUSICAL AMERICA correspondent Eloise Cunningham said she always felt as if she were hearing music in an underwater grotto. The program was fairly far-out, even by New York standards. There was music by Ligeti and Penderecki (a *Threnody* for the victims of Hiroshima) and by Yannis Xenakis, who was present. The Greek architect-turned-composer has a young disciple in Japan, pianist and composer Yuji Takahashi. The two Japanese composers represented were Toru Takemitsu with a piece called *Arc* for piano and orchestra (Ozawa has often played Takemitsu's *Requiem for Strings* in America) and Toshi Ichihyanagi (a pupil of John Cage) with a work called *The Field* for Shakuhachi (a sort of Japanese recorder), and orchestra. Seiji beamed with surprise when Erich Leinsdorf came backstage; they were to meet again soon in Tanglewood, which had given Ozawa the Koussevitzky Memorial Conducting Prize back in 1960, when he was twenty-four.

During Japan's Golden Week—a long holiday which takes in the Emperor's Birthday, Constitution Day, and Children's Day—we embarked with honeymooners and local trippers on a day-long cruise of the Island Sea. We spent a night at the southern city of Beppu, where tourists are fascinated by the hot springs of every color and variety, called "Hells." One of bubbling mud is known as "Shaved Heads of Monks"; a dark red pool is named "Blood Pond"; a seagreen pool steams at a temperature of almost 200 degrees Fahrenheit; another shoots up a geyser at time-clock intervals. These boiling fumaroles are immortalized by Ian Fleming in *You Only Live Twice*, where Bondo-san stalks the maniacal Doctor Shatterband through his sinister estate, trapped with suicidal pools of shuddering sulphurous mud. . . . Talking of 007's creator (whose hero in-

dulged in every pleasure but music), did you know he had a sister in England—an excellent prize-winning cellist of growing reputation abroad? Her name? Amaryllis Fleming.

#### Hong Kong Impresario

Returning after two years—fancying ourself an old Hong Kong hand—we found ourself bewailing "the good old days." The dragon wing sails of the fishing junks in the harbor were gone, replaced by fast and noisy diesel power. Skyscrapers were spreading wider and higher and local color was shrinking. The Suzie Wongs who on our first visit seemed so sexy in their *cheongsams*, slim sheaths slit halfway up the thigh, now looked almost demure compared to the girls back home, with their miniskirts rising higher and higher above the knees. As for shopping—No. 1 tourist attraction—prices were up and we had lost our favorite tailor. But one "landmark" remained unchanged: Harry O. Odell, impresario. Seventy years old, white haired, with welcoming eyes behind horn-rimmed glasses and big cigar in his hand as he talks, talks, talks, Harry O. Odell is the S. Hurok of Hong Kong. Artist-promoting and self-promoting, he was born in Cairo, is an American citizen, has lived in the British Crown Colony forty-six years. He went first as a representative of a large importing firm. He was still there when, after Pearl Harbor, Hong Kong fell to the Japanese and he was taken prisoner of war. Starting again after World War II he became a stockbroker. Later he turned to films and joined Allied Artists. Interest in the entertainment field, and in music, eventually led him to the concert business to which he has dedicated himself for sixteen years. The first attraction he presented, in 1950, was Helen Traubel. Since then he has brought most of the great international artists to Hong Kong, catching them en route to or from Japan or Australia. Hong Kong is a filler-date on a world tour, like Honolulu.

Harry O. Odell hopes one day Hong Kong will become a Southeast Asian cultural center. Meanwhile, "though not the cultural desert it once was, it is still creatively parochial." The Concert Hall and little Theatre of the new City Hall center are booked months ahead, but the business men of the community contribute little towards bringing the arts to the working masses, or helping through the arts to take

juveniles off the crowded streets. "There is an indifference to the artist in this prosperous colony." And most indifferent, says impresario Odell, are the Americans, with the British next. Better support for good music comes from the local Dutch, Italian, and Japanese, and from the younger generation of Chinese. But his business can no longer survive on classical concert booking. This month he is to bring the Cincinnati Symphony and the Israel Philharmonic and next month the Warsaw Philharmonic. (For economic reasons there are usually two concerts a day, one at six and one at nine.) He also recently brought a top pop group, Herman's Hermits, but he played them at the big stadium. And, while we were there, he was negotiating for *Kiss Me, Kate*. But, complaints to the contrary, Harry O. Odell loves his business. He publishes a monthly magazine, *Show Box*. In it he runs this ad: "You can always be sure of GOOD ENTERTAINMENT when it is presented by me."

#### Chuchú Talks about Don Pau

In San Juan some time ago we had a reunion with Jesús María Sanromá. He used to live in Boston, where he was for years official pianist of the Boston Symphony and teacher at the New England Conservatory. He also toured as a concert pianist and had an enormous concerto repertory, including many contemporary "firsts." Like all his friends, we called him by his Spanish nickname of Chuchú. In 1951 he returned with his family to his native Puerto Rico where he has been ever since, active in every phase of the country's musical life. His daughters, he says, still miss New England winters and the ice-skating. . . . Talk turned inevitably to Casals. Sanromá calls him Pau, which is Catalan for Pablo. Casals is Catalan by birth, with a Puerto Rican mother. Sanromá is Puerto Rican by birth with Catalan parents. One day, Chuchú said, he brought the master the jazz-beat Bach record of the Swingle Singers. "Either you break the record over my head or you listen." Casals, pipe in hand, listened. At one point he remarked: "But they've kept the ornamentation." At the end he simply said: "You can't kill Johann Sebastian." Sanromá spoke with admiration and affection of the near-ninety Casals' devoted young wife Martita. It was destiny, their marriage, he said. Casals'



mother was born in Mayagüez. That was a hundred-odd years ago. More than seventy-five years later another little girl was born in the house next door, Martita, who when she grew up became a pupil of Don Pablo and then married him. Casals has photographs of his mother and of Martita, both at the age of fifteen. They look like sisters. We talked of that "special quality" which has made Casals a world figure. Sanromá said Koussevitzky told him once that, when Chaliapin was young, he had as a rival a far greater singer. But Chaliapin became famous and the other disappeared. Chaliapin had "that extra five minutes," explained Koussevitzky. "I call it the third dimension or the Holy Spirit," says Sanromá. "Casals has it. He should get the Nobel Prize."

#### Difficult To Judge

At a reception given by the Institute of International Education (across the street from the United Nations) for the young American participants in the Third International Tchaikovsky Competition in Moscow, we spotted Erick Friedman across the room. He towers above everyone, the tallest violinist we know. Violinists, like conductors, tend to be short—take Elman and Isaac Stern, Francescatti and Menuhin; even the elegant Heifetz (with whom Erick studied and also recorded) is not as tall as he looks on the stage. We were surprised to find Erick among the contestants, remembering that only recently he had been a judge at the Marguerite Long-Jacques Thibaud International Competition in Paris. We told him we thought it quite brave of him to enter the arena when he had been safe above the battle in a judge's seat. He brushed aside the question of loss of face or danger to his career. It was quite simple. Last year he had become friendly with Oistrakh and had mentioned his desire to play in Russia. The best way to become known in Russia is to enter the Tchaikovsky Competition, said Oistrakh. And Erick Friedman did. The twenty-six-year-old virtuoso did not get first prize—that was left to a nineteen-year-old Soviet violinist—but he was among the winners. "It's easier to play than to judge," Erick had said to us in New York. Tying for second prize was twenty-four-year-old Masuko Ushioda, a Szigeti pupil, whom we heard at Town Hall last November in a concert sponsored by the National Music League which

had brought her from Japan as part of its international exchange program. She was very pretty and she played extremely well and she had a very poor house. *MUSICAL AMERICA* recognized her with a glowing review. We were glad she did well in Moscow.

#### Salute to a Music Critic

Louis Biancolli resigned from his long-time post on the New York *World Telegram* just before the paper's near demise. (Could a mere music critic's departure have such shattering consequences?) A testimonial dinner was given for him by the League for New York Music. Norman Singer, its president, was host. Singer, one-time executive director of the Aspen Festival and now head of the Hunter College Concert Bureau, confessed he had never met Louis personally until it was time to say goodbye to him—a rare proof of professional integrity, we thought. In toasts and talk, flattering and affectionate stories were told about Louis, many about his gift of tongues. He speaks over a dozen languages. He once told us that when he started to court his first wife—now dead—she brought him to meet her father, an Orthodox Jew who eyed the young man suspiciously and, in Yiddish, asked his name. Louis, afraid his Italian name would lose him his love, translated it hastily into a more acceptable form. Answering in Yiddish, he introduced himself as Mr. Weissberg. It was only later, after his future father-in-law had gotten to know him and to like him, that Louis confessed his ruse. His present wife, violinist Jeanne Mitchell, told her neighbor at dinner, Leopold Stokowski, that she was happy Louis's long life of nights away from home was over. But Louis made it clear to the Maestro that though he had resigned from deadlines he had not retired from writing. He has half a dozen books in the offing, among them a biography of Leontyne Price. What about Stokie, Luigi? . . . The music critic on the new afternoon paper, the *World Journal*, a merger of the *World-Telegram* and *Journal-American*, is Miles Kastendieck. Teacher, lecturer, and author as well as critic, Miles had covered music on the *Journal-American* for twenty years. He is almost as good a carpenter as critic. The Kastendieck



summer home in Salisbury, Connecticut, is practically the work of his own hands. It was an old mill when he bought it.

#### Opening Nights, Other Sights

Where are the Opening Nights of yesteryear? Where, O where have *Aida* and *Tosca* and *Faust* gone? No question, the opening-night pattern of opera in America is changing. The Great Society likes music. And it's fashionable to look at the performance as well as at each other. . . . As everybody knows, the Metropolitan is dedicating its new house on the 16th of this month with a new American opera, Samuel Barber's *Antony and Cleopatra*, and a \$250 top. Across Lincoln Center's plaza, the Metropolitan's less grand neighbor, the New York City Opera, opens its first fall season at the State Theatre eleven days later with Handel's *Giulio Cesare*, and a \$10.00 top. General director Julius Rudel is giving the work its first East Coast full-stage production. Both the Barber and the Handel operas have a Caesar and a Cleopatra; in the former the singers are Jess Thomas and Leontyne Price, in the latter, Norman Treigle and Beverly Sills.

The San Francisco Opera opens the 20th of this month with *I Puritani*, giving Joan Sutherland the chance to triumph in the Bellini opera which was reserved for Callas in Chicago in 1955. (It has not been in the Met repertory since 1918.) The Chicago Lyric Theatre has chosen for its first night, October 10, Verdi's *Otello*, with John Vickers, Montserrat Caballé, and Tito Gobbi. The baritone doubles as Iago and stage director.

Latest and most provocative news of an opening night comes from Washington, D. C., where it is announced that Leonard Bernstein has been commissioned by the John F. Kennedy Center for the Performing Arts to compose a major "dramatic work" for the Center's opening in 1969. "Dramatic work" could mean musical theatre like *Porgy and Bess* or *West Side Story*, or it could mean grand opera, suitable in theme and style to the center and the name it bears. In any case, if it's Bernstein, the work will be neither predictable nor boring. It may even be the great American opera. . . . Whatever happened to *Cav-and-Pag*? At the rate things are going the ham-and-eggs of opera will soon be caviar to the general.



# Orchestras U.S.A.

## The Season's Forecast

Following is a brief summary of the 1966-67 season's programs around the United States. While the basic pattern remains the same from year to year, each new season brings some changes—more concerts, new personnel, new works, new or altered halls, new artists. The American Symphony, Kansas City, Los Angeles, Oklahoma City, Philadelphia, and Pittsburgh orchestras have all expanded their seasons—Oklahoma boasts twice as many concerts as in previous years. The Houston Symphony moves into the new, six-and-a-half-million-dollar Jesse H. Jones Hall for the Performing Arts, opening with a month-long Houston Arts Festival; in Chicago, Orchestra Hall, home of the Chicago Symphony, has been renovated and modernized. The first four prize winners of the 1966 Mitropoulos Competition take up their posts as assistant conductors with the New York Philharmonic (Sylvia Caduff, Juan Pablo Izquierdo, Alain Lombard) and the National Symphony (Walter Gillessen). Jacqueline du Pré, the young English cellist who was acclaimed at her New York debut last year, takes on her first major U.S. tour; Yehudi Menuhin makes his New York conducting debut at the helm of the American Symphony; Joan Sutherland returns to the U.S. concert stage after a year's absence. Charles Ives's Fourth Symphony, introduced by Stokowski and the American Symphony in April 1965, will be heard in Boston and Rochester; the Deryck Cooke completion of Mahler's Symphony No. 10 will be repeated by the Philadelphia Orchestra. Elliott Carter, Paul Creston, Norman Dello Joio, Lukas Foss are but a few of the American composers who will be represented by new works—at the time of going to press, the number of world premieres to take place amounts to twenty.

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**AMERICAN SYMPHONY ORCHESTRA:** Leopold Stokowski, conductor; Joseph Eger, David Katz, associate conductors. October 10—May 22: twenty-six subscription concerts. This is the orchestra's fifth anniversary season, and guest conductors will include Yehudi Menuhin, making his New York conducting debut, Karl Böhm, Paul Kletzki, and Vladimir Golschmann. Among the soloists will be pianists Andre Watts (MacDowell Concerto No. 2), Beveridge Webster (Bartók Concerto No. 3); violinist Joseph Silverstein (Brahms Concerto); harpsichordist Rafael Puyana (Frank Martin and Haydn concertos). Each program, with one exception, will feature at least one important contemporary work, and there will be several New York premieres.

**ATLANTA SYMPHONY ORCHESTRA:** Robert Mann, associate conductor. October 20—April 6: twelve subscription concerts. In the absence of a chief conductor this year, there will be nine guest conductors, including Richard Bonyne, who will direct a program with Joan Sutherland as soloist; José Iturbi, who will double as piano soloist; Boris Goldovsky, whose opera company will present a staged production of *Rigoletto*; Morton Gould; and Milton Katims. Soloists will include pianists Jeanne-Marie Darré, Julius Katchen, Ronald Turini; violinists Shmuel Ashkenasi, Edith Peinemann.

**BALTIMORE SYMPHONY ORCHESTRA:** Peter Herman Adler, conductor; Elyakum Shapira, associate conduct-

or. October 12—May 11: thirty-six subscription concerts. Guest artists will include pianists Rudolf Firkušny (Dvorák Concerto), Lorin Hollander (Prokofiev Concerto No. 2), Walter Hautzig (Schubert-Liszt *Wanderer* Fantasia); violinists Kyung Wha Chung (Lalo *Symphonie espagnole*), Berl Senofsky (Tchaikovsky Concerto); guitarist Andrés Segovia (Castelnuovo-Tedesco Concerto); vocalists Leontyne Price and Roberta Peters. Choral music will be represented by the Berlioz Requiem, Bach B minor Mass, and Beethoven's Ninth Symphony.

**BOSTON SYMPHONY ORCHESTRA:** Erich Leinsdorf, conductor; Charles Wilson, assistant conductor. September 23—April 22: seventy-nine subscription concerts. Guest conductors will include Colin Davis, Rafael Kubelik, Charles Munch, Thomas Schippers, Gunther Schuller. Guest artists will include pianists Claude Frank (Beethoven Concerto No. 1), Gina Bachauer (Rachmaninoff Concerto No. 2); violinist Shmuel Ashkenasi (Dvorák Concerto); flutist Doriot Anthony Dwyer (Nielsen Concerto). The Harvard-Radcliffe Chorus will join the orchestra in a performance of the Ives Fourth Symphony, and two new works will be given premieres: a piano concerto by Elliott Carter (with Jacob Lateiner), and a piece by William Sydeman, tentatively entitled *In Memoriam JFK*.

**BUFFALO PHILHARMONIC ORCHESTRA:** Lukas Foss, conductor; Richard Dufallo, associate conductor. October 22—April 4: twenty-eight subscription concerts.

Guest artists will include pianists Claudio Arrau (Brahms Concerto No. 2), Peter Serkin (Bartók Concerto No. 3), Andre Watts (MacDowell Concerto No. 2); violinists Isaac Stern (Beethoven Concerto), Zino Francescatti (Tchaikovsky Concerto); cellist Leonard Rose (Schumann Concerto and Bloch *Schelomo*). Vocalists Beverly Wolff, Jon Crain, and Heinz Rehfuss will take part in a performance of Stravinsky's *Oedipus Rex*, and the season will close with Beethoven's *Missa Solemnis*.

**CHICAGO SYMPHONY ORCHESTRA:** Jean Martinon, conductor; Irwin Hoffman, associate conductor. September 29—May 20: seventy-five subscription concerts. Concerts will take place in the newly renovated Orchestra Hall, and in addition to the subscription series there will be a June Festival and a contemporary music festival—the latter held at the University of Chicago. Guest conductors will include Carlo Maria Giulini, Rafael Kubelik, Charles Munch. Soloists are pianists Vladimir Ashkenazy (Beethoven Concerto No. 3), John Browning (Tchaikovsky Concerto No. 1), Witold Malcuzynski (Chopin Concerto No. 2), Michelangeli (Liszt Concerto No. 2); violinists Yehudi Menuhin (Beethoven Concerto), Leonid Kogan (Shostakovich Concerto), Itzhak Perlman (Prokofiev Concerto No. 2), Isaac Stern (Hindemith Concerto); cellists Pierre Fournier (Schumann Concerto), Mstislav Rostropovich (Shostakovich Concerto); vocalists Evelyn Lear and Thomas Stewart (Schoenberg's *Erwartung*, Bartók's *Bluebeard's Castle*).

**CINCINNATI SYMPHONY ORCHESTRA:** Max Rudolf, conductor; Erich Kunzel, assistant conductor. October 14—May 6: forty subscription concerts. Guest artists will include pianists Jeanne-Marie Darré (Ravel Concerto), Lorin Hollander (Gershwin Concerto in F), Claudio Arrau (Weber *Konzertstück* and Schumann Concerto); violinists Henryk Szeryng (Bach and Prokofiev concertos), Zino Francescatti (Brahms Concerto); the LaSalle Quartet; the Modern Jazz Quartet. A highlight of the season will be the United States premiere of Wilfred Josephs' Requiem.

**CLEVELAND ORCHESTRA:** George Szell, conductor; Robert Shaw, Louis Lane, associate conductors. September 22—May 13: fifty-two subscription concerts. Visiting artists will include pianists Emil Gilels, Tong Il Han, Peter Frankl; violinists Edith Peinemann, Isaac Stern, James Oliver Buswell IV; cellist Jacqueline du Pré. Lois Marshall, Maureen Forrester, Leopold Simoneau, and Donald Bell will be soloists in Bach's B minor Mass, and there will also be performances of Mozart's C minor Mass, Beethoven's *Missa Solemnis*, and Britten's *Spring Symphony*.

**DALLAS SYMPHONY ORCHESTRA:** Donald Johanos, conductor; Charles Blackman, associate conductor. September 26—April 17: twenty-one subscription concerts. Guest conductors will include Antal Dorati, who will conduct his own *Missa Brevis*, and Howard Hanson. Jacqueline du Pré will be soloist in Elgar's Cello Concerto, and other visiting artists will be pianists Abbey Simon (Chopin Concerto No. 2), Gina Bachauer (Prokofiev Concerto No. 3), Leon Fleisher (Beethoven

Concerto No. 3); violinist Sidney Harth (William Walton Concerto); vocalists James McCracken and Sandra Warfield (Mahler's *Das Lied von der Erde*).

**DENVER SYMPHONY ORCHESTRA:** Vladimir Golschmann, conductor; Fred Hoepfner, assistant conductor. October 10—March 28: thirty-two subscription concerts. Guest conductors will include Maurice LeRoux, Andre Previn, Sergiu Commissiona. Guest artists are pianists Jeanne-Marie Darré, Jerome Lowenthal, Rudolf Firkusny, John Browning, violinists Leonid Kogan, Ivry Gitlis; harpist Nicanor Zabaleta; mezzo-soprano Shirley Verrett.

**DETROIT SYMPHONY ORCHESTRA:** Sixten Ehrling, conductor; Paul Paray, conductor-emeritus, Valter Poole, associate conductor. September 22—April 8: forty subscription concerts. Guest conductors will be Stanislaw Skrowaczewski and Eugen Jochum. Guest artists will include pianists Malcolm Frager (Schumann Concerto), Emil Gilels (Chopin Concerto No. 1), Philippe Entremont (Ravel Concerto), Gyorgy Sandor (Bartók and Rachmaninoff works); violinists Mischa Mischakoff (Beethoven Concerto), James Oliver Buswell IV (Prokofiev Concerto No. 2), Charles Treger (Bruch *Scottish Fantasy*); guitarist Andrés Segovia (Boccherini Concerto); vocalist Montserrat Caballé. The season features four world premieres: Overture, *The Strait*, by Harold Laudenslager; Concerto for Percussion and Orchestra by Donald Erb; Symphony No. 4 by Sten Broman; and a work by Paul Creston, to be announced.

**HOUSTON SYMPHONY ORCHESTRA:** Sir John Barbirolli, conductor; A. Clyde Roller, associate conductor. October 10—April 4: thirty-two subscription concerts, plus the special grand opening on October 3 of the new Jesse H. Jones Hall for the Performing Arts. October 3 also marks the beginning of a month-long Houston Arts Festival. Guest artists during the season will include pianists Daniel Barenboim, Clifford Curzon, Annie Fischer, John Ogdon; violinist Henryk Szeryng; soprano Judith Raskin.

**INDIANAPOLIS SYMPHONY ORCHESTRA:** Izler Solomon, conductor; Renato Pacini, associate conductor. October 1—May 7: twenty-eight subscription concerts. The season will open with a performance of the Brahms Double Concerto for Violin and Cello, with Isaac Stern and Leonard Rose, and of the Beethoven Triple Concerto, with Eugene Istomin, Stern, and Rose. Other guest artists will include pianists Hilde Somer (Ginastera Concerto), David Bar-Illan (Rachmaninoff Concerto No. 2), Jerome Lowenthal (Bartók Concerto No. 2); violinists Ruggiero Ricci (Prokofiev Concerto No. 1), Sergiu Luca (Mendelssohn Concerto), Henri Aubert (Wieniawski Concerto No. 2); cellist Zara Nelsova (Prokofiev Concerto No. 2). To celebrate the 150th anniversary of the State of Indiana, a new work, *Music for Indiana*, has been commissioned from Darius Milhaud.

**KANSAS CITY PHILHARMONIC:** Hans Schwieger, conductor; Jack Harriman, assistant conductor. November



1—April 18: twenty-five subscription concerts. Guest artists will include pianists Eugene Istomin (Chopin Concerto No. 2), Claudio Arrau (Liszt Concerto No. 2 and Richard Strauss's *Burleske*); violinists Leonid Kogan (Khachaturian Concerto), Sidney Harth (Lalo *Symphonie espagnole*). There will be performances of Bruckner's Symphony No. 9, Britten's *Sinfonia da Requiem*, and the final program will be a concert version of Beethoven's *Fidelio*.

**LOS ANGELES PHILHARMONIC:** Zubin Mehta, conductor; Lawrence Foster, assistant conductor. November 3—April 9: fifty subscription concerts. Guest conductors will include Hans Schmidt-Isserstedt, Bernard Haitink, André Cluytens, Colin Davis. Guest artists will include pianists Leonard Pennario, who will be soloist in the world premiere of a concerto by Miklós Rózsa, Daniel Barenboim (Mozart concerto), Michelangeli (Ravel Concerto), Artur Schnabel (Brahms Concerto No. 2); violinists Ivry Gitlis (Berg Concerto), Zino Francescatti (Sibelius Concerto), Ruggiero Ricci (Ginastera Concerto); cellist Jacqueline du Pré (Haydn Concerto); guitarist John Williams (Rodrigo Concerto). The Roger Wagner Chorale will take part in performances of the Mozart Requiem, Stravinsky's *Oedipus Rex*, and Schoenberg's *A Survivor from Warsaw*.

**MILWAUKEE SYMPHONY ORCHESTRA:** Harry John Brown, conductor. October 3—April 3: twenty-one subscription concerts. Guest conductors will include Kenneth Schermerhorn and Ronald Ondrejka. Guest artists will include pianists Rudolf Firkušny (Menotti Concerto), Van Cliburn (Brahms Concerto No. 2); violinist Henryk Szeryng (Beethoven Concerto); vocalists Eileen Farrell, Regine Crespin. The season will open with the premiere of a specially commissioned work by Robert Ward.

**MINNEAPOLIS SYMPHONY ORCHESTRA:** Stanislaw Skrowaczewski, conductor; George Trautwein, associate conductor. October 14—April 21: twenty subscription concerts. Guest conductors will include Aaron Copland, Charles Munch, Thomas Schippers. Guest artists are to be pianists Tong Il Han (Liszt Concerto No. 1), Daniel Barenboim (Bartók Concerto No. 1), Rudolf Serkin (Beethoven Concerto No. 3); violinists Ruggiero Ricci (Paganini *La Campanella*), Christian Ferras (Brahms Concerto), Isidor Saslav (Prokofiev Concerto No. 1); cellists Leonard Rose (Boccherini Concerto), Rostropovich (Britten Concerto). Marilyn Horne, Cesare Valletti, and Gerard Souzay will take part in a performance of Berlioz's *Damnation of Faust*; and the premiere will be given of Gene Gutche's *Hsiang Fei*.

**NATIONAL SYMPHONY ORCHESTRA (WASHINGTON):** Howard Mitchell, conductor; Walter Gillessen, assistant conductor. October 11—April 12: forty subscription concerts. Guest conductors will include Antal Dorati, Walter Hendl, Sir Malcolm Sargent, and Aaron Copland—the last conducting an American festival program. Guest artists will include pianists Emil Gilels (Rachmaninoff Concerto No. 3), Hans Richter-Haaser (all five Beethoven concertos), Julius Katchen (Brahms

Concertos Nos. 1 and 2); violinists Isaac Stern (Brahms Concerto), Christian Ferras (Mendelssohn and Strauss concertos); cellist Rostropovich (Dvorák Concerto). The Howard University Choir will join the orchestra for Carl Orff's *Carmina Burana*, and Gladys Kuchta and Hans Beirer will star in an adaptation of *Tristan and Isolde*.

**NEW ORLEANS PHILHARMONIC:** Werner Torkanowsky, conductor; Kyung-Soo Won, assistant conductor. October 4—May 9: seventeen subscription concerts. Guest artists will include pianists Van Cliburn (Tchaikovsky Concerto No. 1), Gary Graffman (Rachmaninoff Concerto No. 2), Wilhelm Kempff (the five Beethoven concertos); violinists Zino Francescatti (Brahms Concerto), Henryk Szeryng (Beethoven Concerto). Maureen Forrester and Jess Thomas will sing Mahler's *Das Lied von der Erde*.

**NEW YORK PHILHARMONIC:** Leonard Bernstein, conductor; Sylvia Caduff, Juan Pablo Izquierdo, Alain Lombard, assistant conductors. September 29—May 20: 118 subscription concerts. Guest conductors are William Steinberg, Lorin Maazel, Charles Munch. Guest artists will include pianists Wilhelm Kempff, Peter Serkin, Vladimir Ashkenazy, Michelangeli; violinists Arthur Grumiaux, Edith Peinemann, Zvi Zeitlin, Isaac Stern; cellist Jacqueline du Pré. A gala concert on September 28 will present Nicolai Ghiaurov singing scenes from *Boris Godounov*. Leonard Bernstein will continue his survey of twentieth-century symphonic forms, and among the composers represented will be Henry Cowell, Edgard Varèse, Harold Shapero, Irving Fine, Karl Birger Blomdahl, and Paul Hindemith. Premieres will include works by Lukas Foss, Anís Fuleihan, Rodion Shchedrin, and Edison Denisov. Dietrich Fischer-Dieskau will sing Mahler's *Das Lied von der Erde*; Vera Zorina will be narrator in Schoenberg's *Survivor from Warsaw*; Bartók's *Bluebeard's Castle* will star Regina Resnik and Arnold Voketaitis; and there will be a performance of Britten's *War Requiem*.

**OAKLAND SYMPHONY ORCHESTRA:** Gerhard Samuel, conductor; Robert Hughes, assistant conductor. October 11—May 11: twenty-four subscription concerts, plus four concerts by the Oakland Chamber Orchestra. Guest artists will include pianists Eugene Istomin (Beethoven Concerto No. 3), Claudio Arrau (Chopin Concerto No. 1); cellists Joanna de Keyser (Haydn Concerto), Leonard Rose (Schumann Concerto). Among the less frequently heard works scheduled for performance are Varèse's *Arcana*, Richard Felciano's *Mutations for Orchestra*, Webern's *Im Sommerwind*, and Luigi Nono's *Memento—Epitaph No. 3*, for speaking chorus and orchestra.

**OKLAHOMA CITY SYMPHONY:** Guy Fraser Harrison, conductor; Harvey Garber, assistant conductor. October 10—April 4: twenty-six subscription concerts. Guest artists will include pianists Byron Janis, Eugene Istomin, Hilde Somer; violinists Robert Gerle, Edith Peinemann, Henryk Szeryng; cellist Jacqueline du Pré; and one program will feature the winner of the 1966 Van Cliburn International Piano Competition.

**PHILADELPHIA ORCHESTRA:** Eugene Ormandy, conductor; William Smith, assistant conductor. September 29—April 29: eighty-four subscription concerts. Guest conductors will include Antonio de Almeida, Lorin Maazel, Istvan Kertesz, Leopold Stokowski, Georges Prêtre. Among the soloists will be pianists Leon Fleisher, Anthony di Bonaventura, Philippe Entremont (Gershwin program); violinists Isaac Stern, Zino Francescatti; violist Joseph de Pasquale; organist Richard Ellsasser, who will be soloist in the premiere of *Antiphonal Fantasy* by Norman Dello Joio. The posthumous world premiere will be given of a work by Webern, *Three Pieces for Orchestra*; the Deryck Cooke completion of Mahler's Tenth Symphony, performed for the first time last season, will be featured on this year's schedule. Other works of unusual interest are *Zodiac* by George Rochberg, *Concerto per Corde* by Ginastera, and Richard Rodney Bennett's Symphony No. 1.

**PITTSBURGH SYMPHONY ORCHESTRA:** William Steinberg, conductor; Henry Mazer, associate conductor. September 22—May 28: forty-eight subscription concerts. This is the orchestra's fortieth anniversary season. Guest conductors will include Andre Previn, Witold Rowicki, André Vandernoot, Carlo Maria Giulini. Guest artists will include pianists Grant Johannesen, Daniel Barenboim, Gina Bachauer, Rudolf Serkin, and Robert Gaby, and Jean Casadesus; violinists Mikhail Vaiman, Sidney Harth, Fritz Siegal; cellist Mstislav Rostropovich. A Bruckner program will feature the *Te Deum* and Ninth Symphony.

**ROCHESTER PHILHARMONIC ORCHESTRA:** László Somogyi, conductor; Samuel Jones, assistant conductor. October 20—April 6: fifteen subscription concerts, plus a series of four Mozart concerts. Guest artists will include pianists Daniel Barenboim (Mozart concertos), Andre Watts (MacDowell Concerto No. 2), Annie Fischer (Beethoven Concerto No. 5); violist Francis Tursi (Berlioz's *Harold in Italy*); harpist Nicanor Zabaleta (Handel and Rodrigo concertos). Among works new to Rochester will be Charles Ives's Symphony No. 4, Ulysses Kay's *Umbrian Scene*, Olivier Messiaen's *Les Offrandes oubliées*, Rolf Liebermann's *Furioso*, and the world premiere of a new work by Howard Hanson.

**ST. LOUIS SYMPHONY ORCHESTRA:** Eleazar de Carvalho, conductor; Edward Murphy, associate conductor. October 28—June 3: forty-eight subscription concerts. Guest conductors will include Donald Johanos and Lukas Foss. Guest artists will be pianists John Browning (Barber Concerto), Rudolf Serkin (Beethoven concertos), Malcolm Frager (Tchaikovsky Concerto No. 1); violinists Christian Ferras (Mozart concerto), Itzhak Perlman (Prokofiev Concerto No. 2), Sidney Harth (Bartók concerto); cellists Peter Schenkman (Hindemith Concerto), Rostropovich (Prokofiev Concerto). Elinor Ross, Richard Lewis, and John Shirley-Quirk will join the orchestra for Britten's *War Requiem*, and there will be performances of *Fidelio* (concert version), Debussy's *The Blessed Damozel*, and Mahler's Symphony No. 8. Luciano Berio will be one of the conductors for the United States premiere of

his *Alleluja II* for five instrumental groups and five conductors.

**SAN ANTONIO SYMPHONY ORCHESTRA:** Victor Alessandro, conductor; George Yeager, assistant conductor. October 8—April 29: fifteen subscription concerts. Guest conductors will include Vincent Persichetti, who will conduct his own Piano Concerto, with James Mathis as soloist, Andre Previn, Georges Tzipine, Richard Bonyngé. Guest artists will include pianists Peter Serkin (Bartók Concerto No. 3), Whittemore and Lowe (Vaughan Williams Concerto for Two Pianos); violinists James Oliver Buswell IV (Barber Concerto), Edith Peinemann (Beethoven Concerto). Joan Sutherland will appear in a program conducted by her husband, Richard Bonyngé; and for the opening concert John Corigliano, the orchestra's new concertmaster, will be soloist in Lalo's *Symphonie espagnole*.

**SAN FRANCISCO SYMPHONY ORCHESTRA:** Josef Krips, conductor. November 30—May 26: sixty subscription concerts. Guest conductors will include Werner Torkanowsky, Hans Schmidt-Isserstedt, Ulrich Meyer, André Cluytens. Guest artists are pianists Philippe Entremont (Bartók Concerto No. 2), Rudolf Firkusny (Mozart concerto), Rudolf Serkin (Beethoven concertos); violinists Yehudi Menuhin (Beethoven Concerto), Zvi Zeitlin (Prokofiev Concerto No. 2). Several orchestra members will appear as soloists: Jacob Krachmalnick (West Coast premiere of David Sheinfeld's Violin Concerto), Rolf Persinger (William Walton Viola Concerto), Ernestine Riedel (Walton Violin Concerto), and cellist Robert Sayre (Bloch *Schelomo*). Two works will be given world premieres: Kirke Mechem's Symphony No. 2 and Joaquín Nin-Culmell's Suite from *El Burlador de Sevilla*.

**SEATTLE SYMPHONY ORCHESTRA:** Milton Katims, conductor. October 10—March 21: twenty-four subscription concerts. Guest artists will include pianists Leonard Pennario (Khachaturian Concerto), Claudio Arrau (Beethoven Concerto No. 1 and Richard Strauss's *Burleske*), Bela Siki (Liszt Concerto No. 1); violinists Itzhak Perlman (Sibelius Concerto), Zino Francescatti (Beethoven Concerto). The Seattle Chorale will join the orchestra for performances of Carl Orff's *Carmina Burana* and the Verdi Requiem, and there will be several West Coast premieres: *Resonancias* by Carlos Chavéz, *Atmospheres* by György Ligeti, *Redes* by Silvestre Revueltas, and *Apocalypse* by Gian-Carlo Menotti.

**UTAH SYMPHONY ORCHESTRA:** Maurice Abravanel, conductor. October 12—April 1: fifteen subscription concerts. Guest artists will include pianists José Iturbi (Mozart concerto), Van Cliburn (Beethoven Concerto No. 5), Grant Johannesen (premiere of Piano Concerto by Leroy Robertson), Jerome Lowenthal (Barber Concerto); cellist Zara Nelsova (Bloch *Schelomo*). A special United Nations Day concert will feature music by Leonard Bernstein, Mozart, and Vaughan Williams. Major works on the programs will include Mahler's Symphony No. 2 (*Resurrection*), the Verdi Requiem, and Shostakovich's Symphony No. 5.



# HERE & THERE

**T**WO NEW PROJECTS in music have been announced by the National Foundation on the Arts and Humanities: a "Project for Young Musicians," in which twelve specially selected young artists will be given opportunities for public performance; and an exploratory study of the Kodály method in music education, to be undertaken by a group of teachers and musicians who will spend a year in Hungary, working with teachers of the Kodály method. . . . Shinichi Suzuki, who also believes in starting musical education early in life, but whose approach employs the use of string instruments (Kodály uses the voice only), will participate as master teacher in a year-long study of his teaching methods at the Eastman School. . . . An ingenious system for music notation has been devised by Paul F. Laubenstein. Called "Lasino, The No-accidental Music Notation," the system employs differently shaped symbols to represent notes which are sharps or flats. Professor Laubenstein can be contacted at Connecticut College, New London. . . .

## Americans Abroad

The Utah Symphony embarks on a three-and-a-half week European tour after a send-off concert at Carnegie Hall on September 9 (the orchestra's New York debut). Fifteen concerts are scheduled, all under the direction of Maurice Abravanel—in Athens, Belgrade, Ljubljana, Berlin, and London. . . . The Juilliard Quartet is completing a four-month tour of seven Pacific nations, combining performing with teaching and searching for new talent. The seven nations were New Zealand, Australia, The Philippines, Hong Kong, Formosa, Korea, and Japan. . . . Mezzo Sandra Warfield sings the title role in a new production of Gluck's *Orfeo* on opening night at the Geneva Opera House. . . . Texan tenor William Blankenship has appeared in *Lucia di Lammermoor* at the Vienna Volksoper, *La Traviata* at the Munich

State Opera; and at the York Festival, England, he took part in a performance of Beethoven's *Missa Solemnis*. July saw him on his home ground, in *Capriccio* at Santa Fe. . . .

## Appointments

The University of Iowa is inaugurating a Center for New Music this fall, with the aid of a grant from the Rockefeller Foundation. Musical director is William Hibbard, who has himself studied at the University. . . . Vytautas Marijosius will head a new department of applied music at Hartt College of Music, University of Hartford. . . . The Peabody Conservatory of Music has announced the appointment of Ray E. Robinson, Dean since 1963, as associate director of the Conservatory. His successor as Dean is Dr. Dean Boal. . . . Pietro Grossi has been named to the faculty of Indiana University School of Music. He will teach the University's first formal courses in electronic music. . . . Stefan Bauer-Mengelberg has been named President of the Mannes College of Music. . . .

## Competitions

The Fifth International Violin Competition Henryk Wieniawski will be held in Poznan, Poland in November, 1967. Entries must be received by July 1, 1967, and those interested should write to the Secretariat of the Wieniawski Violin Competition, Stary Rynek 46/47, Poznan, Poland. . . . The Marguerite Long-Jacques Thibaud International Competition for piano and violin will take place in June 1967. For information write to the Secretariat of the competition, Immeuble Gaveau, 11 Avenue Delcassé, Paris 8. . . . The Friday Morning Music Club Foundation announces the Fourteenth National Audition for Strings, to be held in Washington, in April, 1967. Applications must be made on or before February 22. For further details write to Kathryn Hill Rawls, 1805 - 37th Street N.W., Washington D.C. 20007.

## Obituaries

On June 12 Hermann Scherchen, German conductor, died at the age of seventy-four. . . . Dr. Robin Laufer, director of the San Francisco Conservatory of Music, died suddenly from a heart attack, June 2. . . . F. C. Coppicus, concert manager of Caruso, Chaliapin, Rosa Ponselle, and many other great stars, died in California on June 8 at the age of eighty-six.

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PIANO IMPORTS

# THE MUSICAL WHIRL

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*Soprano Jane Marsh, twenty-four, became the first American since Van Cliburn to win a first prize in Moscow's Tchaikovsky International Music Contest. A native San Franciscan and a graduate of Oberlin, she made her debut with the Boston Symphony in 1965.*



*Claire Watson, leading soprano of the Munich Opera, is shown receiving the Bavarian Order of Merit from Alfons Goppel, Minister President of Bavaria. She is the first American singer to be so honored. Miss Watson makes her U.S. operatic debut this month in San Francisco.*

*Pianist Samuel Lipman and conductor Arthur Fiedler performed the Boston premiere of the Prokofiev Piano Concerto No. 4 this spring with the Boston Pops Orchestra. San Francisco was the next stop, where they collaborated once again at the end of July.*







*Composer Frank Lewin (center), flanked by violist David Schwartz and conductor Gustav Meier, look over the score of Lewin's Viola Concerto, given its premiere in the Norfolk Music Shed (Norfolk, Connecticut) in mid-July. Lewin is composer of the score for television's "The Defenders," among other programs.*



*Pianist / harpsichordist Rosalyn Tureck has accepted a post as professor of music at the newly formed University of California at San Diego. Classes begin in the fall of 1967. Meanwhile: Bach workshops for Miss Tureck.*



*Chatting after a Concert Party performance by the St. Paul Chamber Orchestra in New York last spring: Richard Dyer-Bennet, conductor Leopold Sipe and his wife, cello soloist Bernard Greenhouse. Dyer-Bennet will appear with the St. Paul ensemble in Minnesota this coming November.*



*A backstage conference of pianists: Daniel Barenboim, Vladimir Ashkenazy, André Watts. The occasion was the European debut of the twenty-year-old Watts, as soloist with the London Symphony Orchestra under Schmidt-Isserstedt at Royal Festival Hall. Later he returned to New York for summer Stravinsky Festival.*

# AT CARAMOOR: CURLEW RIVER, ESCORIAL

BY CONRAD L. OSBORNE

IT SEEMS to me that we Americans have always played the pastoral game very badly—it takes a few hundred years of tradition to bring off something like lawn bowling or country-squire gentleman farming with anything approaching naturalness. That, I suppose, is why there is something self-conscious about the Caramoor Festival atmosphere; there are only about fourteen people in the world who can wear blue Madras trousers without looking preposterous, and they aren't in Westchester County.

If you somehow look through or around all this, you see the genuine charm of the rolling countryside around Katonah, and the genuine elegance of the Rosen estate. And once the work starts, you are heartened to see that beyond this sea of Paisley walk-shorts is good old reliable Julius Rudel, with elements of his oldest permanent floating opera company in New York, and scattered other realities. Once you have fixed on that, you are not surprised to see that the first three weekends of the 1966 festival (June 18—July 10) are programed around a neglected nineteenth-century choral piece (Donizetti's *Requiem for Bellini*); the American premieres of two works by Benjamin Britten (the *Gemini Variations* and his opera *Curlew River*); and a revival of a one-act opera (*Escorial*) by Marvin David Levy.

## Curlew River

Of these presentations, *Curlew River* (June 26, July 3) proved by far the most interesting. No doubt this had something to do with the fact that it was performed in the cloistered courtyard rather than in the Venetian Theatre. But more relevant is the quality of the work and the excellence of the production.

Britten never shakes off form. If one thinks about such pieces as *Noyes Fludde* or the canticle *Abraham and*

*Isaac* (the nearest relations of *Curlew River*), one is much more aware of the fact that they are taken from mystery plays than of the fact that one is about a man who builds a boat to save himself and others in a time of peril, and that the other is about a man who must sacrifice his son, and that both are about Man's relation to God. So it is in *Curlew River*. The idea of the Noh play is evidently what hit the composer—and then the idea of a mystery play on a Noh play, and then of an opera on a mystery play on a Noh play. And how can the audience ever forget it? But the piece works. There are, certainly, times when one wishes Britten had not tripped over his own cleverness, but they are far between and quickly over. One saving factor is the utter simplicity and directness of the story (see HIGH FIDELITY, June, p. 69); another is that so many of the musical and dramatic ideas about which Britten is writing are so apposite and beautiful. When the entire cast (instrumentalists, chorus, and soloists) files in (in this case through the cloister in monks' garb, chanting the *Te lucis ante terminum*, then removes the robe and cowl for the half-mask and costume of the Noh, it announces a drama which is at once ritualistic and richly theatrical. The direct, human qualities of the presentation do not conflict, but complement each other and set each other off. A similar fusion has taken place in the score, which is possibly Britten's finest in its command of rhythmic and coloristic variety.

## The Challenge Met

The performance was exemplary. Rudel always seems to rise to the challenge of something new and difficult, and everyone was on his toes—the quality of both the instrumental playing and the choral singing was first-rate. Away from the shadow of the late Alessio de Paolis and the Met's prompt-book,

Andrea Velis showed what an honest, accomplished performer he can be. To be sure, his rather thin, imperfectly integrated tenor voice is not going to crack the acoustical swirls of the new Met's ceiling—but everything he did at Caramoor commanded respect, for the voice produced the necessary range of dynamics and varying mixtures of falsetto demanded by the role, and his acting was never less than admirably controlled, gracefully stylized, and specific; he had several very moving moments.

The others did not succeed quite so totally in pretending that there were not Western operatic singers under the masks and robes, but they all stayed in the frame. David Clatworthy gave us some sturdy, resonant baritone sound as the Ferryman; William Metcalf did his work as the Traveler with musicality and dramatic clarity; and Ara Berberian sang the Abbott's lines firmly and smoothly. Obviously, a generous portion of the credit for so thoroughly integrated, consistently styled a presentation must go to Bliss Hebert, the director; we should see more of his work hereabouts. The *Gemini Variations*, which preceded *Curlew River*, turned out to be a composition of no account whatever. It's a short set of variations on a theme by Kodály, written to fulfill a small moral debt to a couple of Hungarian child prodigies, and that's exactly what it sounds like.

## Donizetti Requiem

Now to less happy matters. I felt really unable to judge what the effect of the Donizetti Requiem (June 18) might be under sensible performance conditions. Not only did we lose the sheer physical impact obtained when big choral-instrumental climaxes are reached in a resounding enclosure, we effectively lost almost all of the choral part. The chorus, which was in any case neither large enough nor good enough (the tenors, especially, gave us a sort of garrotted sound), were ranked behind the orchestra, against the theatre's back wall, and simply did not come across. While orchestral matters were somewhat better, one felt that the case for the work was not being fairly stated. If no acoustical solution (such as a shell, or discreet amplification) can be found in this situation, then the festival ought not perform such works.

The piece is almost a precast of the Verdi Requiem, the points of unusual similarity including the rhythmic scheme of the opening of the *Rex*



*tremenda* (exactly the same), the setting of the *Ingemisco* as a big tenor aria, and a turbulent (and recurrent) *Dies Irae*. I found the opening of the *Te decet hymnus* (a *cappella* for the four soloists) interesting; I enjoyed both bass solos (the *Ora supplex* and the *Tremens factus*); I thought the *Kyrie* might make an impressive effect under a roof; and I was so involved in Cesare Valletti's extraordinary voicing of the *Ingemisco* that I have no idea what I think of the aria—he knows the secret of suspending his voice on this sort of mournful, curling line, and us along with it. Thomas Paul seemed to me not in his freshest voice, particularly on top, but the basic roundness and beauty of his fine bass, and his consistent musical and stylistic sense, were welcome, all the same.

### Escorial

Finally, to Mr. Levy's work (July 2, 8). This evening got a poor jump at the gate with a slodgy, embarrassingly prancy production of Mozart's *Bastien und Bastienne*. Things boded ill from the start, with a horrid little phony-pastoral pantomime acted out during the overture, and matters hardly mended after that. Here was an obvious miscalculation on the part of Dennis Rosa, the director, and of whoever decided the production would take on this rather desperately artificialized air, and in the original language, at that. This sort of thing works only with the most carefully selected cast and the most thorough preparation; in this case, only Anne Elgar had the goods—stylistically, linguistically, or vocally. The work itself is too fragile to stand up to such treatment, and except when Miss Elgar was holding forth, one's thoughts were mainly on the steaming heat and the myriads of little moths who had decided on a musical evening.

Then came *Escorial*, about which I had heard some good things, and which has at its core a most playable dramatic idea: A king, having discovered an affair between his wife and his jester, has poisoned the Queen; as she lies in her death agony, he summons the jester to entertain him. Naturally enough, the jester (who knows the Queen is dying, but does not know the cause) is not exactly at the top of his form. The King taunts him, and then proposes a game in which the two change places—the jester mounts the throne and takes the crown and sceptre, while the King assumes the jester's

role. As the improvised game proceeds, the King gradually reveals his knowledge of the affair, and then his part in the Queen's death. As the death of the Queen is announced, the King has a moment of triumph over the jester, then orders him strangled. For a moment, he mourns over the jester, then exits in frenzied exultation. All this is owed to Michel de Ghelderode, author of the play.

Despite the validity of the theatrical situation and the *tour de force* possibilities inherent in the two major roles, I was unable to discover any distinction in the score, save in the fact that though Levy demands much of his singers, he seems to write more idiomatically for the voice than a majority of his contemporaries. But most of the music is simply gesture—it illustrates whatever the composer has found in the lines, which in some cases isn't really anything. In other words, it simply mirrors the text, on a predictable, mundane musical level, which is not the function of an operatic score. There are big contrasts (lots of noise, then a hush and an insinuating *piano* phrase—you hear it coming ten bars ahead of time), but little melodic flesh or rhythmic bone, and no hint of imaginative-ness in the orchestration. The hopeful note is that Mr. Levy wrote *Escorial* eight years ago, and has presumably made large strides since; his *Mourning Becomes Elektra* surely ought to tell the story rather fully.

### Good Singing, Busy Staging

I again disagreed with Rosa's basic staging decision: everything was lost in a welter of people jumping about and being thrown down stairs; yet any one of the movements might have been valid in the absence of ninety-nine others. We did get some good work from both principals: Nolan Van Way used his smooth, tenory baritone well to cope with the almost *Elektra*-like demands on compass, dynamic range, and sheer endurance, and tenor Harry Theard did some interesting coloring while surmounting the considerable difficulties of his own part. Dramatically, the impressive presence of Van Way and the flexibility of Theard would have been used to better effect, as I have suggested, under a different directorial concept, though things came together well at the moment of the Queen's death. Mr. Rudel and his orchestra performed well, so far as I could determine through the unfamiliarity of the music.

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WINSTON-SALEM REPORT
   


## THE MUSIC-MAKING MORAVIANS

WINSTON-SALEM lies in a green and rolling tract of the Carolina Piedmont which is rich to the eye, rich in tobacco and textile fortunes, rich in history. Exactly two hundred years ago it became the site of the first permanent settlement made in the South by members of the Moravian Church, after their original landing in Georgia in the 1730s and their subsequent move north to Pennsylvania. Today, thanks to the special and characteristic musical involvement of the sect as a whole (congregational singing has been an important feature since the early fifteenth century), and thanks also to what appears to have been an ingrained habit of meticulous record-keeping, Winston-Salem—or more accurately, Old Salem itself—houses a remarkable collection of music manuscript copies of the late eighteenth and early nineteenth centuries.

Some of this music was born on American soil, written by Moravians who in many cases were ministers as well as composers; some was the work of their European colleagues, brought over as comforting reminders of home; some of it was composed by outsiders whom the Moravians admired—among them Haydn, Mozart, Pleyel, Stamitz, Boccherini, and an assortment of Bachs. During a cool and sunny week in June (12–19), on the campus of Salem College, some of this music was aired for modern audiences during the eighth Early American Moravian Music Festival, directed by Thor Johnson.

### Music and Wood Chopping

The festival drove one fact home: that at a time when the gentle folk of Charleston and Williamsburg enjoyed professional performances more or less as a spectator sport, the Moravians—who organized music societies almost as soon as they began to clear trees for a town square—made music as an everyday affair both in and out of

church. They concentrated, naturally enough, on anthems, chorales, and arias for religious service; but for pleasure they turned to orchestral, chamber, and brass music. The tradition they transmitted to these shores was European; it never, strictly speaking, became Americanized, and it began to decline in the 1830s. But its ripe period marks a curious and rather isolated chapter in the story of music in America.

For more than a century the Salem manuscripts, like their counterparts in the Moravian settlements in Pennsylvania, languished in neglect. Thor Johnson, who grew up in North Carolina and is the son of a Moravian minister, began unearthing them for performance in 1950, and six years later the Moravian Music Foundation was established to pursue the task of collecting and cataloguing some 10,000 musical documents. The Archives have yielded a continuous supply of works for the festivals under Johnson's direction, held on alternate years since 1950 in various Moravian communities.

### America's First Chamber Music

The 1966 festival turned its attention first to the most professionally accomplished of the early Moravians living in America. Johann Friedrich Peter (1746–1813) was a Hollander who studied in Germany, migrated to Bethlehem, Pennsylvania in 1770, and ten years later moved to Salem. He took the musical life of the town in hand, directed the choir, gave organ lessons, and composed a sizable body of music, including six string quintets which enjoy the distinction of being, as far as anyone knows, the first chamber music works composed in America. Performed by the Fine Arts Quartet and an assisting violist (this was not their initial modern presentation), they are respectable examples of classical handiwork—busy, well scored, with occasional nice contrasts of viola timbre against violin, well supplied with short melodic mo-

tives, rather short-winded in the expansion of ideas, and pleasantly lyric in the slow movements. Peter had obviously taken his German education to heart, and handled his materials with ease. The quintets were his only venture into chamber music.

Peter's works were nicely offset, in the Fine Arts' programs, by three string trios of John Antes (1740–1811)—a remarkable Pennsylvania-born Moravian who, at the age of twenty-four, left the country permanently after having built what was probably the first violin to be made here. He became a watchmaker and eventually a minister, spent twelve years in Cairo as a missionary, was tortured by the Turks, and in the course of the term in Egypt also made his sole contribution to chamber music. The trios (recorded by the Fine Arts for Columbia) are Haydnesque—by turns gentle and serious or dancing and rustic, knowingly scored (a particularly delicate passage in the Andante of No. 2 comes to mind), and always entertaining, in the best sense of the word.

The Antes family also accounts for the most socially luminous of the early Moravians represented this year in Salem: a sister of John Antes married the Reverend Benjamin Latrobe of Fulneck, England, and among their offspring were two accomplished sons. One was Benjamin Latrobe, who came to America in 1796 and, as surveyor of public buildings in Washington under Thomas Jefferson, designed the south wing of the Capitol and eventually rebuilt the structure after it was burned by the British in 1814. The other was Christian Ignatius Latrobe (1757–1836), who remained in England, made his name as a composer and as an editor of German and Italian sacred music, served as an advisor to Charles Burney, and was counted among the inner circle of Haydn's acquaintances when the latter came to England in 1791. Latrobe dedicated three piano sonatas to the visiting



celebrity, which were performed this year in Salem by Mayne Miller. They are rather obvious in their dramatic gestures and rhetorical flourishes, but they faithfully reflect the new romantic spirit of the 1790s.

#### Dies Irae

Latrobe's rather operatic turn of mind found free play in the "big" work of the festival, a *Dies Irae* for soloists, chorus, and orchestra, receiving its first modern performance. There is plenty here to keep an audience in a state of tension over the approaching Day of Wrath: ominous upward rumblings in the low strings, which serve as a sort of *leitmotif*: a superbly triumphant and difficult trumpet solo complementing the tenor soloist in "The last loud trumpet's awful sound"; a number of polished and effective arias for the soloists; in addition to a rather melting duet for soprano and tenor; and much strong and active writing for the chorus—which, curiously enough, only once approaches anything resembling polyphony. Latrobe obviously had professional performers to draw upon in England, and made good use of them. (The *Dies Irae* was probably never actually performed in Colonial America; the piano score turned up three years ago on the lists of an English bookseller and was purchased—for the handsome sum of \$18—by the Moravian Foundation. The orchestration for its Salem premiere followed instrumental cues in the small score, and deserves mention for its effectiveness and evident validity.) The soloists, who did credit to the work, were Mary Beth Peil, soprano; Marlena Kleinman, mezzo; Waldi Anderson, tenor; Andrew White, bass-baritone. Thor Johnson had whipped his large volunteer chorus into remarkable shape in the space of roughly four days.

Salem's week included much more than the high spots mentioned here. There were three organ recitals on different instruments, including a refined little Tannenberg (1798) which now resides in the restored Single Brothers House in Old Salem; there were lectures and seminars on Moravian sacred music and on concurrent non-Moravian developments in early America; there was a concert devoted to works by composers living and working in Salem today. Headquarters for the occasion was the attractive and exceedingly workable Fine Arts Center of Salem College, completed just a year ago.

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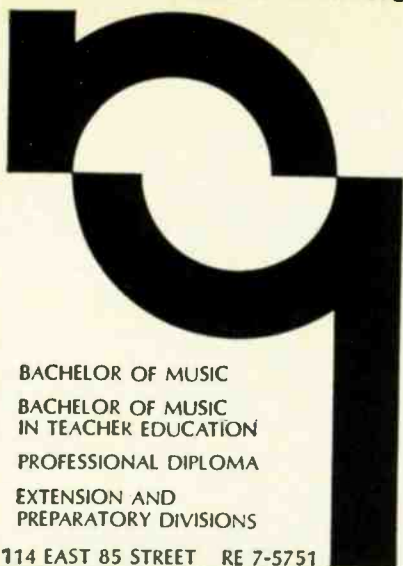
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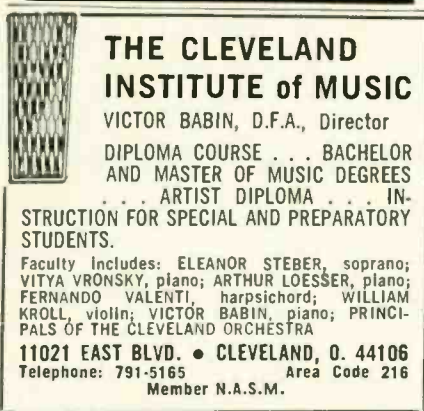
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**CINCINNATI REPORT**

BY ARTHUR DARACK  
**OPERA AT THE ZOO**

SUMMER OPERA takes place at the Zoo in Cincinnati, not because it needs to be kept behind bars or segregated for other savage reasons, but because it has always been there. Cincinnati values tradition more than change, in most fields, thus explaining the otherwise obscure connection of wild beasts and sopranos. In fact, Cincinnati's Zoo is one of its leading cultural institutions, also hosting a Fine Arts Festival once a year, centering around a juried painting show. (The Zoo once possessed an ape with skill in finger painting.) The animals seem to appreciate all this; they roar, cackle, growl, yelp—in approval, one hopes.

The repertory also reflects Cincinnati's passion for conservatism; not many operas outside the common repertory get produced. The season this year (June 22—July 24) consisted of *Faust* (new production), *Così fan tutte*, *Carmen*, *Don Pasquale* (new production), *Tales of Hoffmann*, *Madama Butterfly*, *La Bohème*, *Cavalleria Rusticana*, *Pagliacci*, *Cinderella* (new production), and *La Traviata*. Two operas were performed a week and repeated.

**Pavilion Improved**

The Zoo Opera Pavilion has grown from a partly covered, shabby theatre devoted to such early tribal festivals as food shows, children's beauty contests, and remote, breathless radio programs (reporting the festivals), to its present adequate estate. The seating is all under cover, the sides and back open. Seating totals about 3,000. The stage has been rebuilt, slightly enlarged. The singers have new rooms that no longer induce claustrophobia or heat stroke. The lighting, though it remains primitive, does at least have several color ranges and powers. Peacocks and other fowl nearby often interrupt the most ravishing moments with their raucous, mysterious cries, and the lions often roar in the distance for their private, powerful reasons. Spectators (featherless bipeds) sometimes are not much

more advanced in their response; they may burst into applause in the middle of arias, or whenever singers pause long enough to appear to solicit applause, even though it may be nothing more than an afterthought about phrasing. Cincinnati audiences, which come from nearby cities almost as much as from Cincinnati, are otherwise noted for politeness. Applause for weak tenors, who were rather more plentiful this season than the repertory seemed to require, is often as generous as for strong sopranos.

Sets, by Andreas Nomikos, from Indiana University, ranged from rococo symbolism to plain realism, with highly imaginative use of suggestive, small objects hung overhead. Nomikos, like his predecessors (most notably Wolfgang Roth), must work on a stage that is simply too small for opera or anything excepting the original, obsolete purposes. Therefore, sets must be small, not too obtrusive, and sturdy. Usually Nomikos succeeds; however, Mildred Miller, as Carmen, almost pulled over the bullfight arena when she leaned too heavily on a pillar. Such incidents as this are expected, and can happen in any theatre. When they happen here they are considered part of the show. (If Samson can do it, why not Carmen?)

The chorus is too small, but excellent, consisting of a few Metropolitan Opera choristers, and mostly graduates or graduate students at the Cincinnati College-Conservatory of Music. This year's chorusmaster was David Effron. The ballet is local, small, adequate, trained by Jack Louiso.

This season's conductors, who presided over about sixty members of the Cincinnati Symphony, were Anton Guadagno, Erich Kunzel, Charles Wilson, and Martin Rich. Stage directors were Tito Capobianco, Ralph Herbert, Hugh Thompson, and Styrk Orwoll, who is also general manager.

**Warm Beginning**

*Faust*, under Guadagno's baton, began the season in sweltering heat, with



two limp performances in key roles—Robert Moulson's Faust, and Beverly Sills's Marguerite. Norman Treigle, as Mephistopheles, could not redeem the stage show despite his polished, suave performance. How much the heat had to do with the Sills-Moulson weakness is hard to say; the performance became livelier as the evening progressed, suggesting that perhaps the singers accustomed themselves to the temperature (unusual for this time of year).

*Così fan tutte*, in the Martin translation, attracted a much smaller audience and a much finer performance. The Nomikos sets were airy and frivolous, and the ladies were distinctive and delightful. Anne Elgar's Despina revived the ancient institution—too often ignored—of feminine beauty on the opera stage, and displayed a voice which did no discredit whatever to her person and her pert portrayal. Acting in opera is like Dr. Johnson's dog standing on its hind legs—it is astonishing that the thing is done at all—and when it is accompanied by fluent, warm, virtuoso singing, one sees opera only as bliss. Phyllis Curtin's Fiordiligi likewise had a fortunate wedding of flesh and spirit. She was regal, determined, in bearing and voice. The Dorabella of Elaine Bonazzi provided the indicated foil.

Theodor Uppman's version of Guglielmo carried the day for the male half of the opera. Thereupon a decline set in from Uppman to John McCollum, the Ferrando. However, Andrew Foldi's Don Alfonso redeemed male honor by making cynicism sonorous as well as persuasive. Charles Wilson conducted, not wisely and not too well.

The season's *Carmen* brought Mildred Miller from Cleveland to Cincinnati for the first time. Miss Miller's *Carmen* retains traces of her Cherubino, thus substituting swiftness, decision, and a beautiful lithe appearance for the more elemental femininity *Carmen* presumably possesses. Miss Miller's *Carmen* is rather more high-toned than smugglers and toreadors could be expected to appreciate. And as her high notes added lusciousness and her low notes elegance, Miss Miller's *Carmen* was one of the most stylish operatic presentations. Sherrill Milnes was the toreador, muscular in appearance, with a great, ringing baritone voice and a manner born to the stage. Elsewhere the cast had strength. The sets had a shade too much of simplicity; the

Continued on page MA-24

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**ALDEBURGH/GLYNDEBOURNE**

**T**HE Aldeburgh Festival (June 8-21) holds its position in the British musical calendar as the most magical of all: here is a place where musicians can make music as though it were just for fun again; where Sviatoslav Richter and Benjamin Britten can play Mozart and Schumann piano duets (one keyboard); where, after a supremely intense performance of *Die Winterreise*, Peter Pears can go along to the Festival Party and decorously sing such classics as *Night and Day* and *Miss Otis Regrets*; where even the music critic can sit back and enjoy himself, not counting the man-hours involved.

For the Aldeburgh Festival may provide an intensive program, but each concert is imaginatively devised; you never feel you are chugging through an undigested mass of music lumped together for convenience. There was a concert entirely devoted to the music of Percy Grainger, for which Grainger's widow, now in her late seventies, came over from New York. You might infer that the inclusion of Grainger was an act of painstaking devotion—but how wrong you would be. The composer of *Country Gardens* and *Handel in the Strand* may not have been a great creative genius, but he was a vibrant musical personality whose enthusiasm for music surged over in Jubilee Hall to match the salty air of Aldeburgh.

So, too, when five of the most talented of British singers—April Cantelo, Janet Baker, Peter Pears, Robert Tear, and John Shirley-Quirk—joined together for a Purcell concert. Much Purcell music lies unperformed just because of the very difficulty of getting together singers like this (an inevitable result of the star system); it was good to hear such rarities as the *Elegy on the Death of Queen Mary* for soprano and contralto duet and the complete masque from *Timon of Athens*. And I wonder where else you would ever have a chance to hear two of the greatest guitarists in the world, Julian Bream

**FESTIVALS IN ENGLAND**

BY EDWARD GREENFIELD

and John Williams, sinking any rivalries and performing an enchanting series of duets—not just Elizabethan items and spectacular Spanish pieces, but a double guitar sonata by one Gottlieb Scheidler (dates obscure), who cribbed outrageously from Mozart's operas but produced fresh results.

Or take the English Opera Group's production of Handel's *Acis and Galatea*, set in stylized poses against a Watteau-like decor. There may be scholarly doubts as to whether Handel really did intend a full, operalike staging along these lines, but there is no doubt whatever that the result is twice as vivid when the simple charade of Polyphemus's killing of Acis is illustrated colorfully instead of being presented, oratoriolike, on the concert platform. John Wakefield as Acis and Elizabeth Harwood as Galatea sang superbly.

**Britten's Roles**

But it is Britten who still stands as the main inspiration of the Festival, not merely in his role as composer, but as pianist (accompanying Pears or Richter), and above all as conductor. Two of the most beautiful concerts were led by him: a program of Mahler, Mozart, Debussy, and Beethoven with the English Chamber Orchestra (the *Jupiter* Symphony done with extraordinary finesse and subtlety), and Haydn's *Creation*. It is interesting to note that because he is so intensely self-critical, Britten can change his mind on interpretation matters between rehearsals without ever seeming indecisive to his performers.

The only major new work from the composer this year was an important one; the opera—or, as Britten prefers to call it, "parable for church performance"—*The Burning Fiery Furnace*. This was a conscious attempt to provide a sequel to the unique and evocative *Curlew River*. With the same librettist, William Plomer, Britten has again set his mystery play in a medieval monastery with the ceremonial of the monks and their prayers making a



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frame round the play's stylized action.

As the title implies, the story tells of the ordeal of Shadrach, Meshach, and Abednego; though this is inevitably less touching than the story of the Madwoman in *Curlew River*, it is far more clearly dramatic in an operatic sense. *Curlew River* can fail in performance when the right atmosphere is lacking, but *The Burning Fiery Furnace* is firmly based on the sort of dramatic effects that should make an impact whatever the stage setting: the entry of Nebuchadnezzar with a spectacular red and gold train borne by acolytes; the erection of the idol, the God of Gold, on a twin flagpole, exactly like the one in *Curlew River*; the sudden disappearance of the idol when, after the ordeal, Nebuchadnezzar orders its destruction.

In such moments Britten and Plomer have faithfully captured the sort of wonderment that would attend a medieval performance. When the three are cast into the fiery furnace, the acolytes hold aloft a betasselled, flame-colored cloth, which first hides them completely and then reveals them safe and alive accompanied by the "shining figure" of the Bible story. Musically the most

brilliant passage is the instrumental interlude, when the musicians, acting in consort, join in procession round the center of the church. The music is deeply influenced by the Orient (as was *Curlew River*), but somehow more concrete in Western terms, less evanescent than the earlier work. It will be interesting to see how it fares away from Orford Parish Church for which it was written, immediate and intimate in atmosphere.

#### New Look at Glyndebourne

At Glyndebourne, the new-look season has had fair success. First production was an unexpected coupling of Purcell's *Dido and Aeneas* (Janet Baker an expressive and deeply moving heroine) and Ravel's *L'Heure espagnole* (with Michel Sénéchal placidly funny as the self-regarding poet). A curious mixture, but on the whole well fitted to the Glyndebourne set-up where, after a long and well-lubricated dinner interval, the second half seems best when it is lighthearted.

You might even say that the Glyndebourne *Zauberflöte*, with ingenious, attractive, and above all efficient sets by Emanuele Luzzati, is primarily light-

hearted, but in this compact house it is as compelling as any production to be seen. George Shirley is the splendid new Tamino, but as so often at Glyndebourne it is not the quality of singing that brings success so much as the good teamwork.

The same was true of the new production of Massenet's *Werther*, not very well sung and not very vigorously conducted (at least initially) by Carlo Felice Cillario. But visually it was a delight, with Henry Bardon (designer for *Acis and Galatea* at Aldeburgh) again placing the characters against what seems like an antique oil painting.

Despite the high points, a mere four productions in a Glyndebourne season—and a shortened season, at that—seems precious few. Glyndebourne still manages to exist without state subsidy; but with the contraction of the season, some have commented gloomily about the evils of retrenchment—though there is no hint of this from Glyndebourne management circles. It may in fact prove very healthy if the house is not sold out so consistently as in the past: Glyndebourne has still the strength to be adventurous, and it need not pander to the audience.

## HOLLAND REPORT

# SCHAT'S LABYRINTH; ROTTERDAM'S NEW HALL

**T**HE Théâtre Carré in Amsterdam was the scene of what was intended to be an atomic musical explosion. In reality, however, the world premiere of Peter Schat's *Labyrinth* turned out to be something of a dud. The amount of publicity and fireworks preceding this performance was enormous. It began five years ago when the author-team, of which composer Schat is the most vocal member, began hounding the Holland Festival management to produce this work of "total theatre." The management had certain reservations concerning both cost and quality. The team, however, refused to take no for an answer. Continuing pressure in the press and in Parliament carried the day, and the show was on.

*Labyrinth's* claim to being total theatre can not really be disproved, since nobody quite knows what this term implies. What one saw in Amsterdam, however, produced total boredom. For over three hours all kinds of things happened. Actors declaimed and shouted; the chorus, seated in the audience, screamed, clapped, moved about now and then, made assorted noises with toy instruments and occasionally sang. Conductor Bruno Maderna gave signs for the aleatory music to start and stop and doubled on bongo drums; three soloists went from one part of the hall to another; dancers moved abstractly on a reduced portion of the regular stage, while the main "action" took place on the floor of the horseshoe-shaped hall; the Utrecht Symphony Orchestra and a number of round podiums shared this space; an elegant lady in white, wearing ten-inch elevator shoes, made her way deliberately through various sections of the audience; dancers climbed about aimlessly and with very little aplomb on a network of ropes suspended over the floor. And to top things off two screens showed films of an anatomical

nature—an unending series of intertwined legs, breasts, navels and the like. The alienation effected by these animated dirty postcards was further enhanced by close-ups of a black insect crawling over bare flesh.

### Disorientation

All of this was connected (it said in the program notes) with the banal story of a worn-out prize fighter (Vulkan Fiber) whose wife (Beauty) has left him for a film producer. But the authors' stated intention was not to tell the story but to disorient the audience and leave every spectator free to draw his own conclusions. Disorientation was fostered through simultaneity of action on various time levels and by the inclusion of activities and episodes which had nothing to do with anything—à la theatre of the absurd. The basic fallacy in the whole production was the authors' apparent belief that by assembling a collection of so-called avant-garde formulae and clichés they would automatically come up with a fascinating, smart, and highly modern show. Instead, they produced a jumbo-sized assortment of poor imitations. The overly loud and in the main aleatorically conceived music, consisting of tone clusters and dissonant chord formations, added little to the evening's experience. Only the incongruous, oratorio-like finale showed signs of musical promise, but by then nobody cared. Very moderate applause—no boos, no catcalls, no rioting—marked the end of a five-year crusade.

### Acoustical Jackpot

The month-long Holland Festival is crowded with interesting events literally too numerous to mention. One of its charms is that it takes place not in one locality, but in several cities of the tiny country. This year something new was added in the form of Rotterdam's magnificent concert hall De

Doelen, inaugurated shortly before the Festival began. It was here that the orchestra of the Southwest German Radio (Baden-Baden) gave a concert of contemporary music such as one might dream of. Under Ernest Bour, this superb ensemble gave exemplary performances of Fortner's *Impromptus for Orchestra*, Stravinsky's *Variations "In Memoriam Aldous Huxley,"* Pendercki's *Sonata for Cello and Orchestra*, with the phenomenal Siegfried Palm as soloist, and Messiaen's *Chronochromie*.

At this concert and another by the Rotterdam Philharmonic under Franz Paul Decker it became evident that Rotterdam has come close to hitting the acoustical jackpot. The sound is clear and natural, perhaps an iota on the brilliant side, with very few dead spots. It is a large hall, seating 2,249, and it gives a fine feeling of spaciousness. It is said to be the largest in terms of cubic volume (not of seating capacity) in Europe. The unobtrusively handsome color scheme is based on blue seats (very comfortable) and 360-degree dark brown wood paneling. A low "screen" of white marble surrounds the orchestra on three sides. The protruding boxes are painted red and gold—the only questionable feature. The foyers are spacious and most attractive; marble of various types is again in evidence.

The small hall, seating 604, is a little gem, perfect for chamber music. Here was held the International Music Council's three-day congress on "The Composer of Today and the Public." Participants from all parts of the world took part in six sessions devoted much too much to speeches and much too little to discussion. In contrast to previous congresses sponsored by the International Music Council, this one refused to catch fire. The subject proved to be too broad and unwieldy; the agenda was crowded with too many speakers.



# MENOTTI'S SUPERB NEW PELLÉAS

BY WILLIAM WEAVER

SPOLETO REPORT

**B**EFORE the opening of the ninth edition of Spoleto's Festival of Two Worlds, Gian Carlo Menotti—the festival's founder, organizer, and prime mover—complained, as usual, in the Italian press that he lacked money; and he implied that this year's *Due Mondi* would be much reduced and would be carried out only in the strictest economy. The calendar of events was, in fact, a bit less rich than usual; but the individual productions betrayed no distressing signs of poverty.

The most important event in this year's festival was the new production of Debussy's *Pelléas et Mélisande*, which inaugurated things on June 24. To begin with the visual aspect of this fresh achievement: Rouben Ter-Arutunian's sets and costumes were consistently and magically beautiful and music-enhancing. The sets had only one fault: they did not photograph well. So one had to see them to believe them. The lines were *art-nouveau* in inspiration: furniture made of tendrils and boughs, windows of indefinite shape. There was a suggestion of Arthur Rackham about Arkel's Allemonde. *Mélisande's* tower might have been carved from a great tree trunk. The lighting was also the best ever seen in a Spoleto production, and the gossamer sets seemed at times to dissolve into the surrounding illumination.

The staging was in the hands of Maestro Menotti himself. *Pelléas*, as he has often declared, is one of his favorite operas; and this affection was evident in every moment of the action. For once the lovers really did seem like children, justifying Golaud's belief in their essential innocence and his final grief, and for once (the casting was surely Menotti's) Yniold was played by a real boy and not by a broad-beamed soprano mincing about foolishly. This casting made the Yniold-Golaud scene more effective,

and it also justified the inclusion of the usually-cut scene between the child and the shepherds in Act Four.

### The Cast: American and Easy

The cast was largely American, and for this reason perhaps the music was sung with unusual naturalness and ease, with almost none of the odious "Debussy gasp" that seems to have become the official way of singing (or not-singing) this opera in France. The voices had tone, the words had weight and meaning, and were clearly enunciated with quite acceptable French pronunciation. Only the Pelléas himself (Baritone John Reardon) lapsed now and then into a kind of French *Sprechstimme*, but this lapse was no doubt due more to tessitura problems than to interpretative aims. As *Mélisande*, Judith Blegen was completely winning, innocent without being kittenish, frail without being limp. André Jonquères was a splendid, bluff, full-voiced Golaud. But then, all the roles were well filled, and one must also mention Anna Reynolds, a warm Geneviève; the majestic Arkel of John West, and Spoleto's own Lorenzo Muti, the excellent Yniold.

The conducting of Werner Torkanowsky merits special, unconditioned praise. He drew first-rate playing from the Trieste orchestra, which is a laudable but not always superlative organization. His reading of the score was notable for the telling clarity of detail, but also for the capture of the subtle differences in shading from scene to scene, and for the excellent, over-all pace of the opera.

Since conductor, designer, and most of the singers are American, and since director Menotti is an American resident, it should not be difficult for some musical organization in the United States to import this production. It would be a great pity if it were to die after these too-few performances.

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**CINCINNATI ZOO OPERA**

Continued from page MA-19

mountains and the Lilas Pastias Tavern were more or less interchangeable. Costumes had their traditional Gypsy baubles. Charles Wilson conducted.

*Don Pasquale*, in Phyllis Mead's English version, introduced a most interesting young lady to Cincinnati, whose name is Patricia Brooks. Her appearance combines Roman aristocratic beauty with a trace of the sensual, and her stage behavior is sufficiently inclusive to produce a strong, fluent lyric coloratura and a dramatic range from archly stylized, deceitful female comic impersonation to leading-lady *savoir faire* and beauty. Nicola Moscona, in the title role, and Theodor Uppman, as Dr. Malatesta, provided rich, subtle comic impersonations. The sets were the best of the season.

In sum, grand opera at the Zoo is most effective when grand effects need be only suggested. The best moments here are the intimate details. Grand opera, after all, has as much intimacy as sonority, and because massed effects are not possible with a small budget and smaller stage, the concentration must be upon finesse. Excepting for tenors, the season was highly attractive and fulfilling of its promise.

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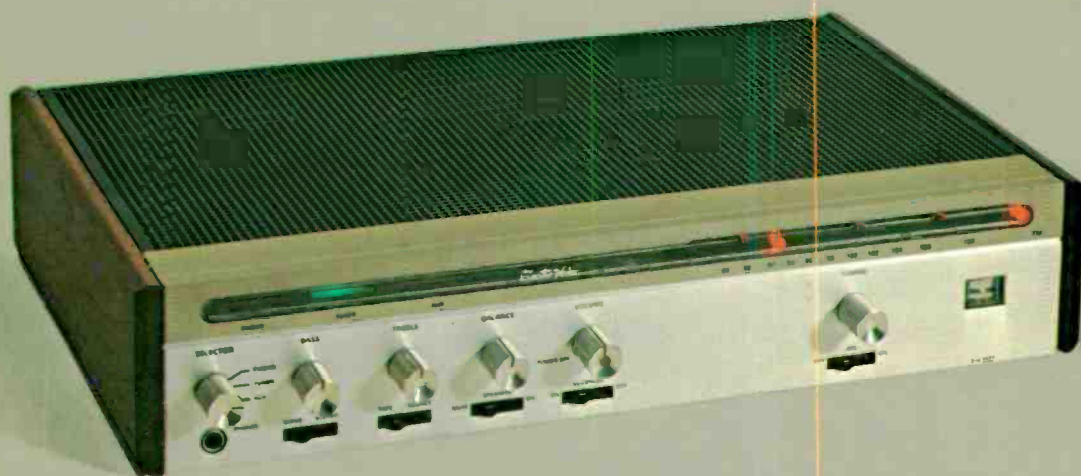
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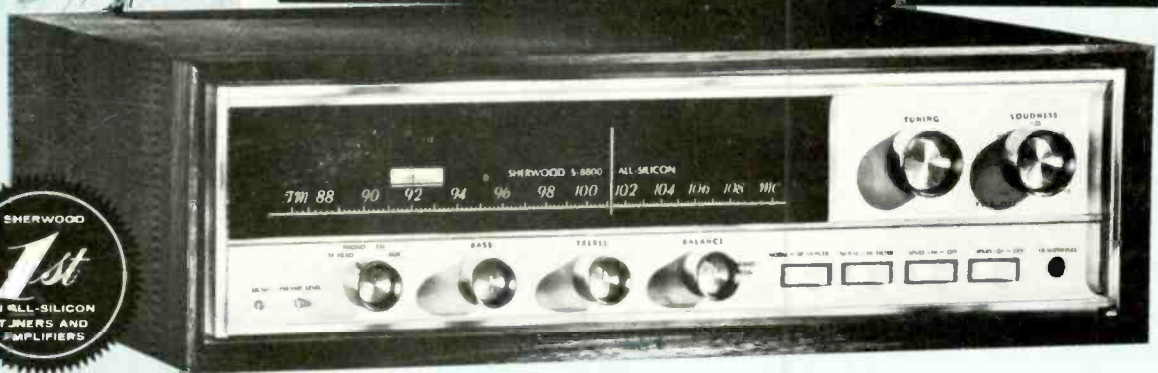
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