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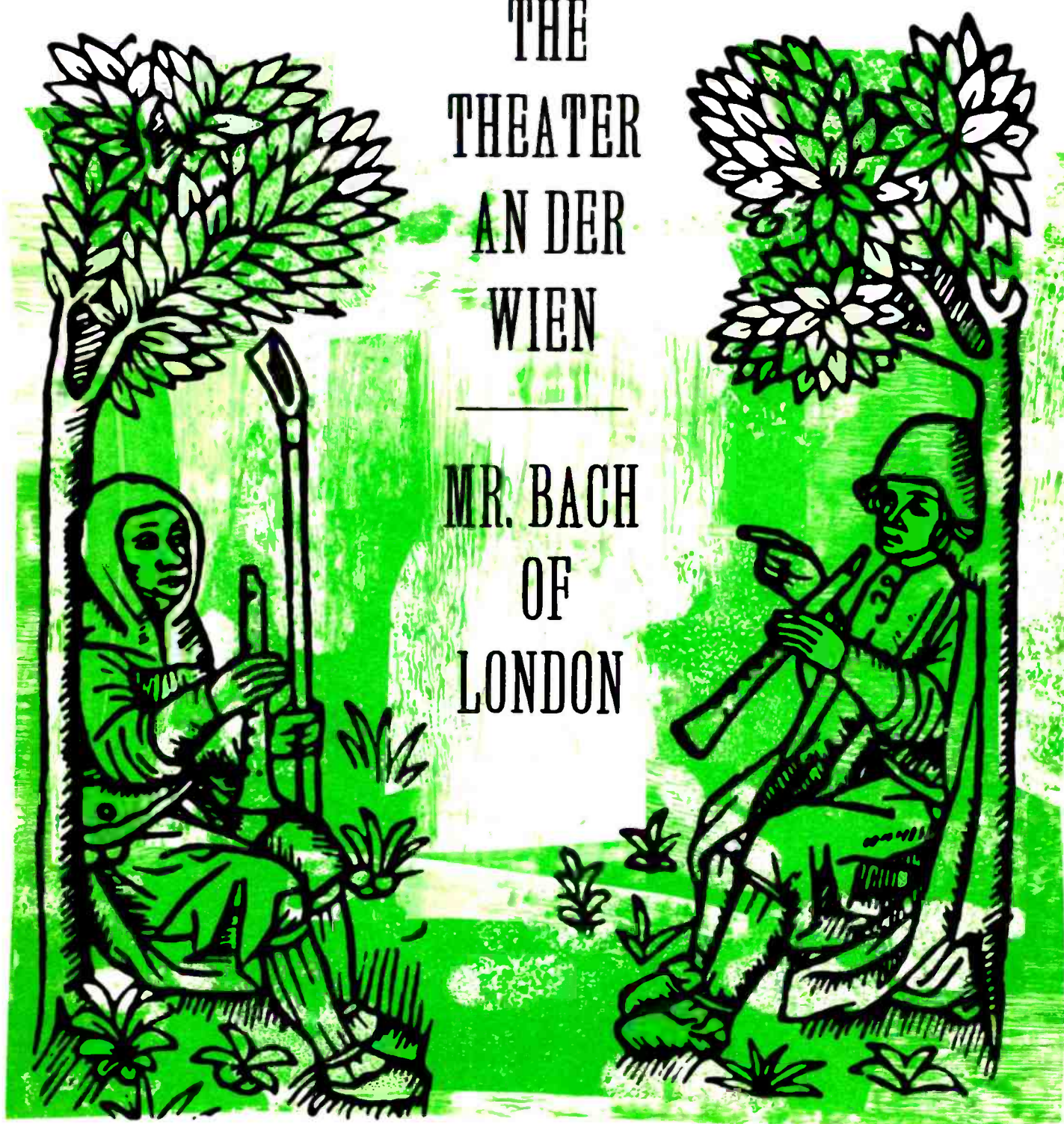
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JUNE
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THE MAGAZINE FOR MUSIC LISTENERS

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Right down the line, America's music magazines have been using some well-turned phrases in editorial evaluations of the Troubador. **High Fidelity** found the Troubador to be a "precision-engineered product of the highest quality . . . wow, flutter and rumble completely inaudible." **Audio** said: "precise performance . . . an excellent buy . . . no acoustic feedback." **American Record Guide**: ". . . these (performance) figures have not been bettered by any turntable I have tested." If you think you've never heard the Troubador, think again. More stereo FM radio stations across the country use the Troubador than any other record playback system. As Don Hambly, station manager of KRE AM/FM said: "The Empire tables have all the basic requirements of design and simplicity of operation and maintenance."

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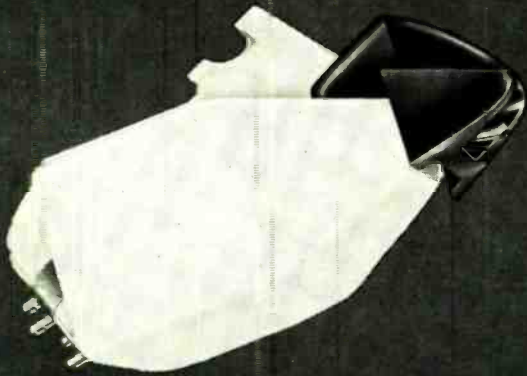
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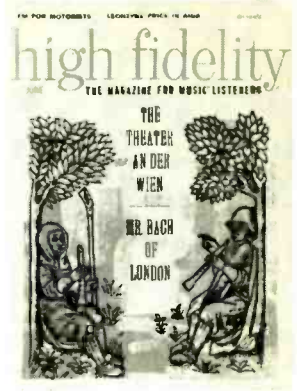
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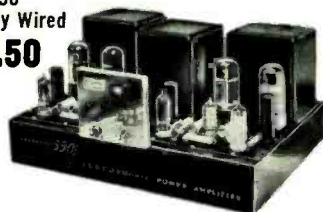
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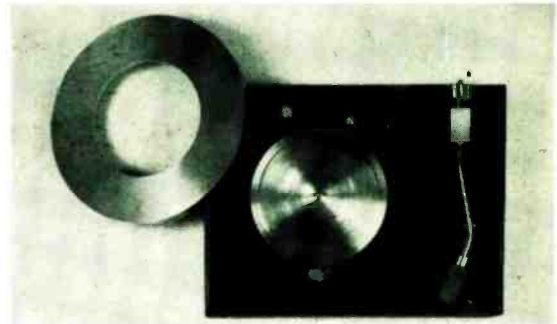
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AR INC. *turntable*

The corporate charter of Acoustic Research, filed in the Massachusetts State House, states the purpose for which AR was founded:

"To engage in research, development and manufacture ... in the field of acoustical, electronic, electrical, and mechanical engineering and devices. . ."

AR now introduces its first product outside of the loudspeaker field. The AR turntable cannot be used for records other than 33 $\frac{1}{3}$ rpm, and its starting time is not short enough for cueing applications. Apart from these qualifications, its performance should be judged by professional standards and on an absolute basis, without consideration of price.



PROFESSIONAL quality. The AR turntable is guaranteed, as a condition of sale, to meet NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. The 3.3 lb. machined, individually balanced aluminum platter is belt-driven from synchronous motors.



STABLE performance. The suspension design makes it possible to deal a moderate hammer blow directly to the top plate without making the needle jump grooves. This is not a recommended procedure, but it does serve to demonstrate the turntable's insensitivity to floor stomps or to acoustic feedback.



FOR BUTTERFINGERS. This is a picture of the tone arm a second after it has been "accidentally" dropped. It floats down to the record, yet as soon as the needle touches the groove the damping is released and the arm is freed of restraint. Needles and records are protected against predators.



COMPLETE (except for cartridge) including arm, cables, oiled walnut base, transparent dust cover, and even needle force gauge and overhang adjustment device. Overall dimensions with the dust cover are 12 $\frac{3}{4}$ " x 16 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ ".

The AR turntable is sold under a one-year guarantee that includes parts, labor, and reimbursement of any freight to and from the factory. It is on demonstration at dealers' showrooms and at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street, Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

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FINEST FM MULTIPLEX TUNER IN THE WORLD

WITH AMAZING ELECTRONIC BRAIN

THAT ACTUALLY THINKS FOR YOU!

This Wide-Band FM multiplex tuner is designed for the most critical stereo listener and for the most exacting applications imaginable. Its many features and stringent standards of performance make it the prudent choice for broadcast station monitoring. The famed advanced engineering group at H.H. Scott believes the sophisticated circuitry of the 4310 to represent the highest possible achievement in tuner engineering at this state of the art. This circuitry results in IHFM sensitivity of 1.9 microvolts. Scott's revolutionary Time-Switching multiplex section gives you practically noise-free reception of even weakest stereo signals, with separation of 30 db or better . . . truly an outstanding design achievement.

This superb tuner incorporates an amazing new "electronic brain" which is invaluable for serious tape recordists and discriminating listeners. As you tune across the FM dial, the 4310 AUTOMATICALLY switches to multiplex when a stereo broadcast is reached. If serious interference occurs, however, the tuner will switch back instantly and automatically to the monophonic FM mode, which is less susceptible to background noise. You completely disable this feature if you so desire, or you can set it so that switching occurs at that level of interference which you consider objectionable. Using this automatic feature, you hear practically flawless reception, with the tuner instantly picking the optimum mode for existing signal conditions.

This feature is essential for the tape recordist who wishes his recordings of prized material to be undisturbed by sudden interference, as often happens on very weak signals. The exceptional design and advanced features of the new H. H. Scott 4310 have already established new standards of achievement in the FM Field.

IMPORTANT TECHNICAL INFORMATION: IHFM sensitivity 1.9 μ V; Capture ratio 2.2 db; Signal to noise ratio 60 db; Harmonic distortion 0.5%; Frequency response 30-15,000 cps \pm 1db; Selectivity 50 db; 4 FM IF stages; Cascade RF stage; Size in accessory case 15½ W x 5¼ H x 13¼ D. Rack mounted model available for broadcast station use.

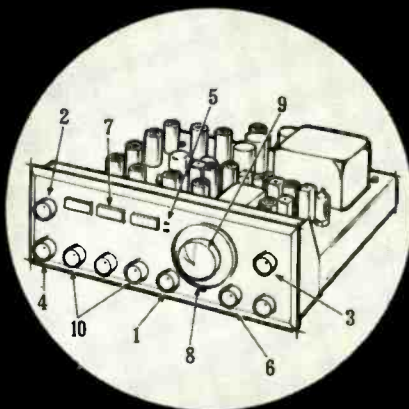
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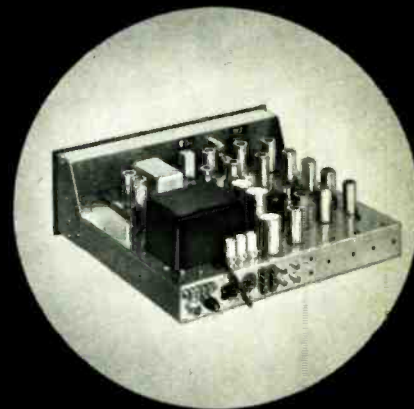
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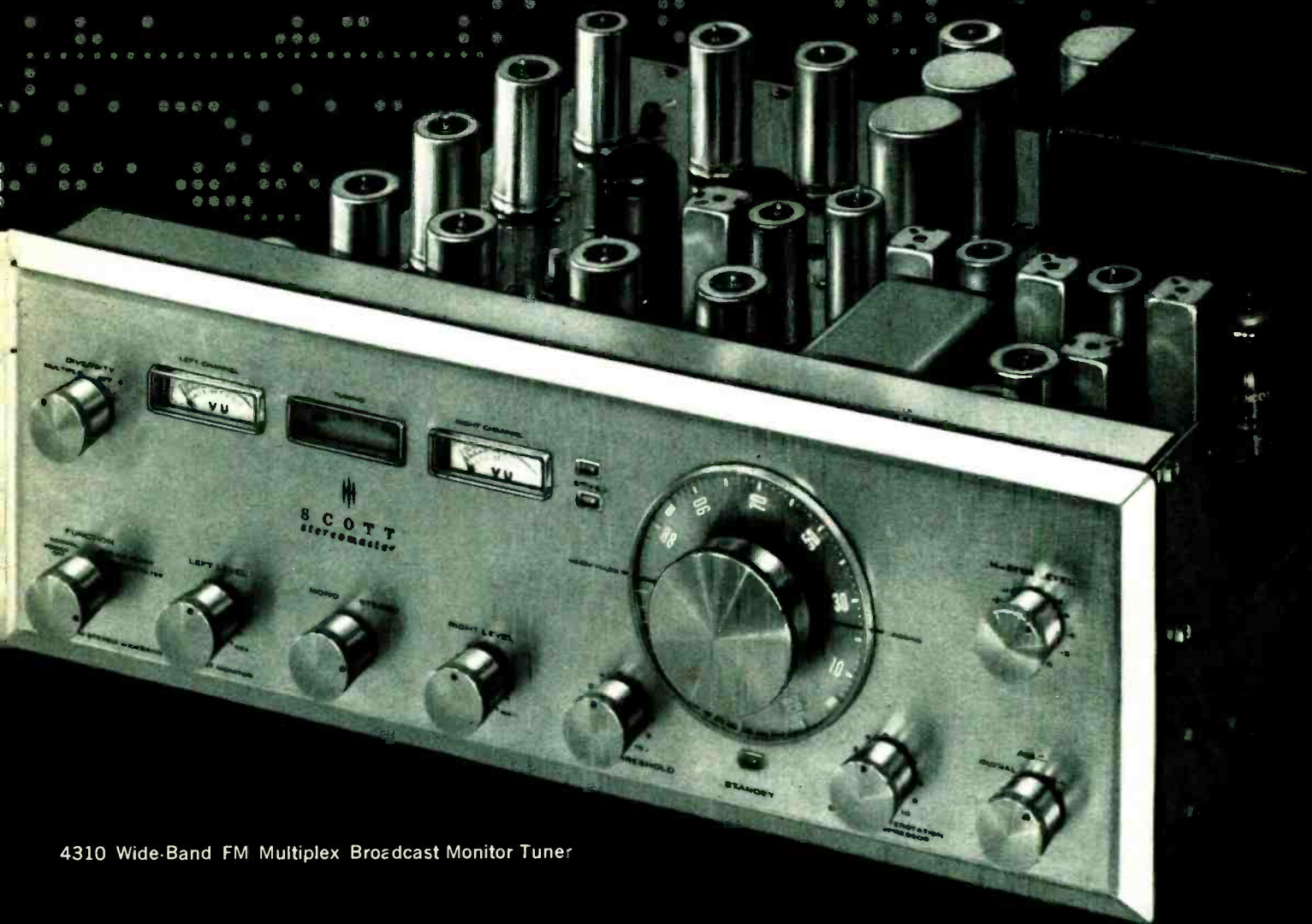
Separate VU meter for each channel. You can actually measure stereo separation between channels with these accurate meters enabling you to tune and orient your antenna for maximum stereo separation. Separate controls allow adjustment for broadcasts having unequal channel levels. Precision step-type master attenuator.



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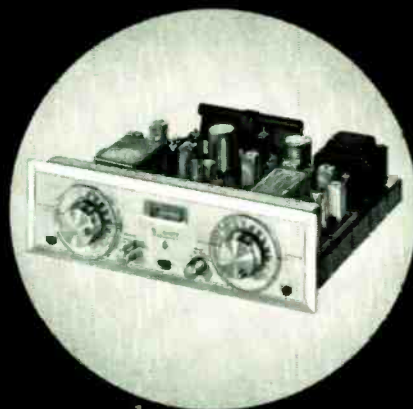
Unique circuit features: Diversity facilities for monitor and rebroadcast installations; Special tape recording filters; Automatic Stereo Threshold; Heavily silver-plated cascade front end; Provision for 72 ohm or 300 ohm balanced or unbalanced antenna inputs; 600 ohm output available. Automatic switching from monophonic to multiplex.



4310 Wide-Band FM Multiplex Broadcast Monitor Tuner



New 350 FM Multiplex Tuner
 — Incorporates the latest advances in multiplex circuitry. Sensitivity $2.5 \mu\text{v}$. 3 FM IF stages. Precision tuning meter. Silver-plated front end. Sharp filtering circuits permit flawless stereo tape recording. Stereo separation can match exacting FCC transmission specifications.



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LT-110 Wide-Band FM Multiplex Tuner Kit — Build your own fabulous Scott Tuner. The LT-110 includes the same superb multiplex circuitry as the 350. Pre-wired multiplex section and front end. Full color instruction book. You can build the LT-110 in less than 12 hours. Sensitivity $2.2 \mu\text{v}$. Price \$150.00.

AUTHORitatively Speaking

No doubt any diligent researcher among ancient archives could have presented us with the salient facts in the history of the 160-year-old Theater an der Wien. We think that very few, however, could re-create the ambiance of that house down through its many decades as has **H. C. Robbins Landon** in the article which leads off this issue (see p. 28). Mr. Landon, *HIGH FIDELITY's* European Editor, first went to Vienna with the American occupation forces after the last war; he returned, many times, and is at present thoroughly immersed in that city. The immediate reason for his presence there is the preparation of the definitive scores of Haydn's symphonies (eventually to be recorded, complete, in Max Goberman's Society of Recorded Masterpieces); but quite clearly Mr. Landon does not live by Haydn alone.

Before being introduced to **Leonard Buckwalter**, we had never heard the term "combination man." Mr. Buckwalter claims he once was one: i.e., the radio station functionary whose duties include those of announcer, disc jockey, engineer, and replacer of burned-out bulbs in the transmitting tower. Later, he became editor of an electronics magazine—and after two years of this form of hard labor, took up free-lance writing: his articles have appeared in a variety of periodicals, and he has two books to his credit—one on electronic games, the other on electronic experiments. (There's a work on transistors in progress.) Mr. B. is an exurbanite, who's often forced to commute to the city. Consequently, he writes with real feeling of "FM for Motorists," p. 32.

"Mr. Bach of London," p. 35, returns to these pages an author for whom we have a special fondness. We've actually only met **Charles Cudworth** in person once, when he took time from a busy round of professional meetings to visit our editorial offices (and accepted a gift of someone's home-grown tomatoes—this staff lives in the country, as everybody must by this time know); but we hear from him by letter fairly frequently. He writes us about such things as the crocuses appearing in his garden and a visit to an unpronounceable hamlet in Wales. Mr. Cudworth, Curator of the Pendlebury Library of Music at Cambridge University, is an English critic and musicologist, known especially for his work in late seventeenth- and early eighteenth-century music. Sometimes, of course, he writes to us of these things too.

This month our select group of authors from the distaff side is increased by the addition of **Elizabeth J. Hodge**, whose "In Their Very Voice . . ." (a critique of some recordings by contemporary poets) appears on p. 38. Miss Hodge is a member of the Department of English at New York University, where she is also a candidate for the doctorate in English literature. As readers of her article here will surmise, her special field of concentration is modern British and American poetry. Miss Hodge is also an amateur of the classical guitar, a first-rate Ping-pong player, and, to our personal knowledge, a master hand at the *haute cuisine*.



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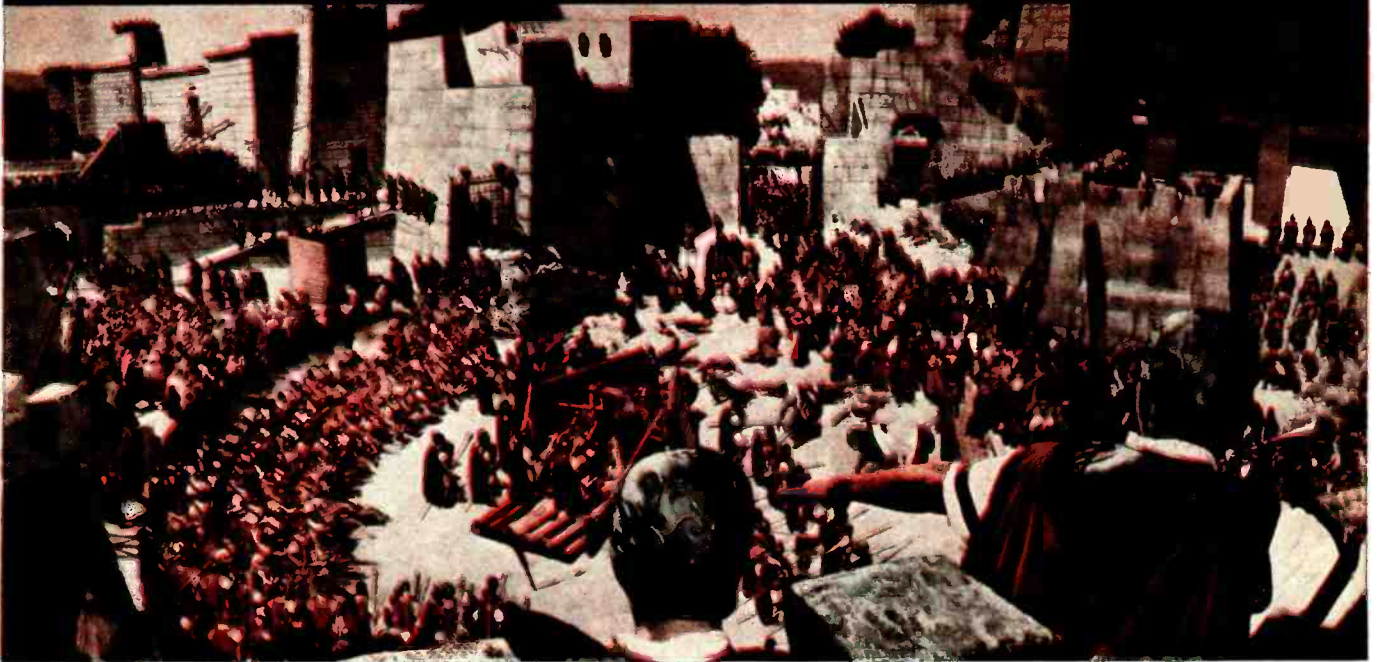
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NOTES FROM ABROAD

LONDON

Since early spring the press has been rife with rumors and counter-rumors concerning Joan Sutherland's future. At this writing, it seems likely that her professional activities will be somewhat curtailed; it seems unlikely that her career will be brought to a tragically sharp cessation.

One of the unluckiest singers our age has known—plagued now by sinus infection, now by throat troubles, now by an ear ailment—Miss Sutherland has had on many occasions to draw upon a general stamina and stoicism that are, in their way, as exceptional as her florid singing above the stave. Her latest affliction is more obstinate than any she has known before. A back difficulty which she had suffered recurrently for three years became critical after she slipped and almost overbalanced while walking on to a concert platform in Antwerp. During the train journey next day to Amsterdam she was unable to sit for more than a couple of minutes in any posture without suffering acute pain. After Amsterdam she flew back to London, straphanging all the way.

Her surgeon diagnosed a worn-out disc near the base of the spine, and prescribed a course of exercises, massage, heat treatment, and a surgical corset. She was wearing the corset—a fact of course known to none but intimates—on the opening night of the imported *Alcina* production (Zeffirelli's) at Covent Garden. In the middle of the set was a rock representing *Alcina's* magic island. This the leading lady had repeatedly to climb, lie down on, and get up from, with appropriate expressions of rapture, surprise, and woe. "At the time I was not only unable to sit down painlessly," she said afterwards; "it was nearly as much of a torment to recline. My doctor had given me something to take before and during the performance. Otherwise I couldn't have got through." Although the soprano's quickly moving numbers came off brilliantly enough that evening, most of her legato singing was noticeably thin and flaccid. Who, now that the reason for it has come out, can be surprised?

Retrenchment. Faced by a crowded recital and operatic schedule on three continents, Miss Sutherland began to jettison plans ruthlessly. The first and

biggest engagement to be canceled was a 23-concert Australian tour lined up for mid-June to mid-August. She threw this overboard with special regret. (It would have meant the first sight of her homeland since she left Sydney in 1951, with a purse containing £1,600 of prize money won at amateur singing contests, to carve out an operatic career in London.) A *Traviata* series at Covent Garden and eight *Sonnambula* or *Ugonotti* performances at La Scala seemed still possible, but there will be no other appearances on any operatic stage until her return to Milan, scheduled for next December.

Since plane travel is out of the question—and threatens to remain so for a long time—she will go to America in January 1963 by boat and sing not more than once a week. She and Richard Bonyngne—her husband, manager, coach, and (now) conductor—consider that rest is as important as sun lamps, massage, and whatnot. Some months ago I asked Miss Sutherland whether she wasn't working too hard and whether it might not be a good thing to accept fewer commitments.

"It's very difficult," she sighed. "People are very persistent. You try to say 'No,' but they'll take nothing less than 'Yes.' One crams in engagements to oblige them. With jet travel they say, 'You can be here in a day'—and 'here' turns out to be three or four thousand miles away. Since my 'fabulous success' or whatever it is people call it, I have had no time for anything—no time to choose clothes, to take my little boy for a walk in the park, or just to sit down and let my mind go blank."

Certainly, Joan Sutherland would be well advised to be adamant in her present resolve to cut down her schedule. Should her condition deteriorate sharply, not only would full-sized operatic roles (Lucia, for example) be out of the question but she would be inhibited even in the recording studio and on the concert platform, where the florid music in which she specializes calls for much throwing back of the head and other movements jarring to a susceptible spine.

But Not Retirement. When I talked with Miss Sutherland, she had just launched upon an *Alcina* recording for Decca-London at Walthamstow under her hus-

Continued on page 12

HIGH FIDELITY MAGAZINE

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NOTES FROM ABROAD

Continued from page 10

band's baton (not with the rest of the Covent Garden cast, incidentally, but mainly with other singers under Decca contract, plus a section of the London Symphony Orchestra). On the way out to the studio, she had seen the newspaper headlines: FAMOUS SINGER ILL, JOAN SUTHERLAND SHOCK, and so on. First-edition stories, wired back from Australia, suggested that she was completely crippled and had decided to retire. Naturally, she bridled. "I am far from being crippled," she flashed. "I can still stand without any pain and walk without much. I haven't the slightest intention of retiring. My voice hasn't suffered at all."

This latter claim I can endorse. Half an hour after it was made, Miss Sutherland was roudading away at one of the *Alcina* numbers with a purity and technical freedom that recalled her sensational "Let the bright seraphim" in another Handel piece, *Samson*, in October 1958—some months before her first Lucia triumph taught the world that this was going to be one of the historic voices of the century.

CHARLES REID

PARIS

History continues to repeat itself at the Paris Opéra and the Opéra-Comique. Administrator A. M. Julien, after an excellent start three years ago and a disappointing finish last winter, has departed in the usual atmosphere of defeat and recrimination. His successor is Georges Auric, one of the members of "Les Six" and most active in recent years as a film composer. Culture Minister Malraux favors direction by a panel of experts, with the titular director merely a first among equals—a *modus operandi* with which Julien could not agree. At all events there is no doubt about the need for some changes during the coming season.

The new *Pelléas et Mélisande*, scheduled for transfer from the cozy Opéra-Comique to the dangerously impressive Palais Garnier this summer, is therefore in limbo, and may remain there until next year. Controversy over this transfer was a contributing reason for Julien's departure. Rehearsals are under way, however, for Cherubini's *Médée*, and Pathé-Marconi is going ahead with plans to record the production. The firm hopes to demonstrate that there is nothing wrong with the Paris Opéra company that a little more music and a little less functionalism cannot cure. Rita Gorr, Guy Chauvet, and Andrée Esposito will sing. Georges Prêtre will conduct the Opéra orchestra. The recording will eventually be issued by Angel in the States.

Bach and Rameau. The Paris section of Deutsche Grammophon is surprisingly active in unexpected ways. At the mo-

ment it is proud of a project for another monument in the Archive series: *The Well-Tempered Clavier*, with the scholarly and sensitive Ralph Kirkpatrick at the harpsichord. The recording sessions will be spread out over several months, since Kirkpatrick's other engagements have had to be considered, and the release date will be sometime next spring.

For the Archive department of resuscitated glory, Marcel Couraud and the Lamoureux Orchestra are at work on Rameau's ballet *Pygmalion*. It was composed in 1748, four years after Bach had constructed his forty-eighth demonstration of temperament.

Song of Love. Olivier Messiaen is also a religious composer, but this fact has not kept him from becoming the target of some amazing hostility. When he appeared on the stage at the end of a recent concert he unleashed an uproar that set a postwar high—or low—for Parisian audiences.

Much of what enrages certain listeners, and enraptures others, can be heard in *Turangalila-Symphonie*, which was commissioned by Koussevitzky in 1946 and given a first performance by Bernstein at Boston in 1949. This long, complex, dazzling, and irritating work has just been recorded by Véga, with the composer on hand, and has won a Grand Prix du Disque.

Both the title (which means "song of love") and the content are evidence of Messiaen's mystical interest in Oriental sounds and rhythms, Hindu in this instance. The usual resonance of a symphony orchestra is altered drastically by extra trumpets and drums, by celestas, vibraphones and a Martenot, and by the importance of the piano part. The effect is often like that of an East Indies gamelan, amplified several times. And stereo, of course, helps.

The Véga album devotes two discs to the music and a third to Messiaen himself, chatting (in French) about his intentions. Maurice Le Roux, a pupil of the composer, conducts the Orchestre National. Yvonne Loriod, another pupil and a Messiaen specialist, is the pianist. Her sister, Jeanne Loriod, plays the Martenot. There is also a reproduction in color of a painting by Robert Delaunay. It is all very Messiaenic.

Bombs and Giggles. The *avant-garde* Domaine Musical, of which Pierre Boulez is the animator, has had a trying season. At one concert Hans Rosbaud and the Südwestfunk Orchestra failed to appear as advertised. They were afraid, Boulez explained (while the audience became conscious of its own heroism), of Rightist bombs. At another concert something potentially much worse occurred. Part of the hall, inspired by a trombone glissando, gave itself up to uncontrollable giggling. Finally Boulez appeared and asked the gigglers to leave while he and Yvonne Loriod played his *Structures pour deux pianos*. "This will take," he said, "exactly twenty minutes. Then you can return and demonstrate."

ROY MCMULLEN

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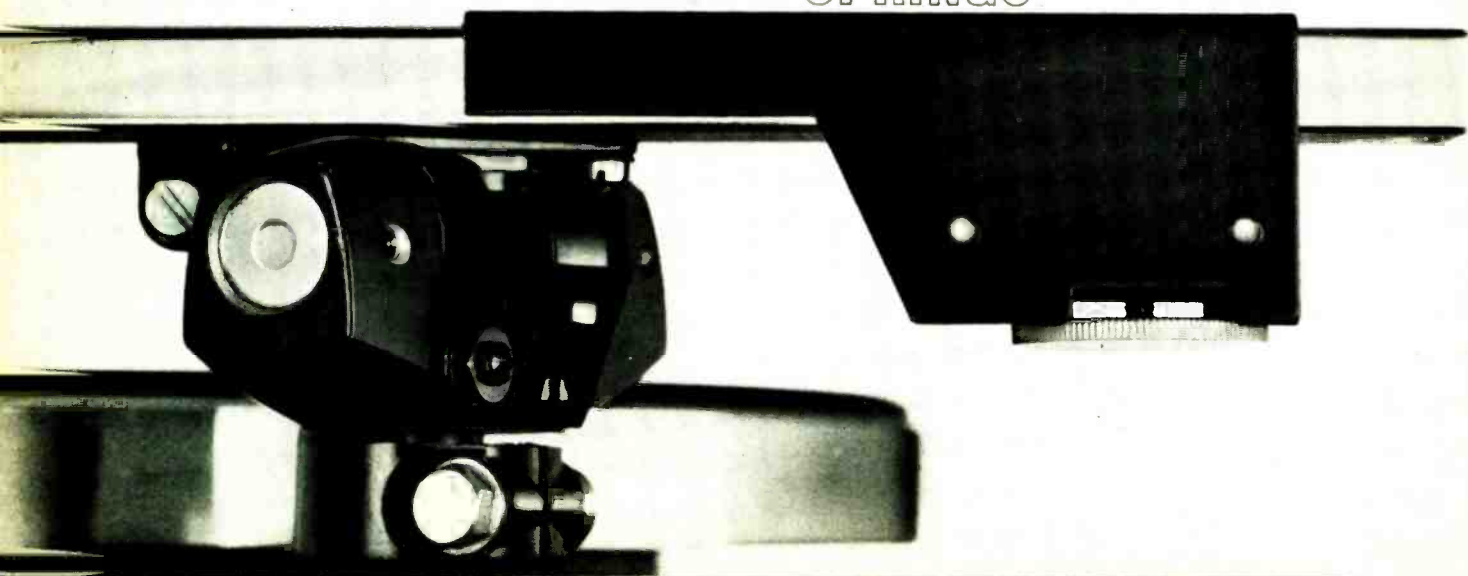
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FRANCO CORELLI

A tenor in a hurry "turns all the knobs"
and finds a teacher in Caruso.

FRANCO CORELLI, who made his 1960 Metropolitan debut in *Il Trovatore*, seems possessed of just about every quality one could wish for in that fabled species, the "ideal" Italian tenor. His voice has been compared to Caruso's; his appearance has not been compared to anybody's, and I would guess that competition in this quarter is negligible. His warmth and directness were communicated even in conversation through an interpreter, for Signor Corelli makes up for the limitations of his English by the expressiveness of his features and his hands when he is gaining momentum in Italian. And he often gained so much momentum during our talk that his interpreter had to call a halt in mid-course in order to catch up.

Momentum, as a matter of fact, characterizes the Corelli career. In his early twenties he worked as a mechanical draftsman in his home town of Ancona, sang purely for pleasure, and gave very little thought to a career in opera. But at the urging of friends he entered the vocal competition at Florence's Maggio Musicale, won it, and within a breath-takingly brief time made his official debut at Spoleto, rushed from there to the Rome Opera, and two years later (in 1954) accepted an invitation from La Scala to open the season in Spontini's *La Vestale*. The La Scala opening has become almost a habit by now: *Il Trovatore* in December will mark his third consecutive opening night there.

Obviously, there could not have been much time, in the course of a career paced at such a tempo and begun with so little formal training, for Corelli to indulge in a leisurely approach either to vocal study or to the learning of roles. He took voice lessons in Pesaro, and later—

also in haste—at Florence: such is the extent of his supervised study. But Signor Corelli had an ace up his sleeve.

From childhood, like many other Italian boys, he had loved the records of Caruso. When he took the plunge into professional singing, Caruso came to his aid. Every night for three hours Corelli would listen to Caruso recordings, analyzing, imitating, learning. It was an intense process. Caruso's over-all concept of a role did not interest Corelli so much as his actual voice production. And so he went at Caruso one note at a time, sometimes playing a single syllable or a short phrase over twenty or thirty times. "I hypnotized myself with the sound of his voice. I wanted to study the warmth and the feeling of heart in him."

NOT until two years ago, however, could Corelli's absorption in these records—and his evident pleasure in the use of recording equipment itself—be indulged to the full. Now he has his own custom-built recording studio in Milan, completely soundproofed ("like a radio station") and outfitted with the best American and German tape and playback equipment. Every summer, during his "forty days' rest," he works there, studying old recordings in much the same way as before and—perhaps more important now—taping his own voice. "Only on the tape can you really hear yourself. It speaks the truth." When he works with tape, he employs the same analytical method given to his Caruso study: in his own words, he "turns all the knobs," pushing treble and bass controls to extremes in order to isolate the characteristics of the voice.

It should be made clear that in spite

of his enthusiasm for the use of a tape recorder, Corelli does not claim that it can actually replace a good voice teacher. The fundamental methods which apply to all study of singing, he said, must be taught, even though they are sometimes hard to put into words. Even with the aid of recording, a singer needs someone to help him pick out the defects, because an artist with a natural voice may easily succumb to the temptation of simply enjoying it uncritically.

As for memorizing roles, Corelli finds records very helpful and uses them whenever he learns a new part. "But it does not take great intelligence to learn a role," he said. "When the part is melodic it takes six days. Something like Stravinsky, well, it takes longer, maybe even twelve days."

The experience in his own studio has, naturally enough, given Franco Corelli special insights into commercial recording (his Angel recordings of *Norma* and *Pagliacci* have already been published, and more are on the way). Every voice, he feels, has its own recording characteristics. Certain small voices will be magnified on records, while some big voices tend to be reduced to "nothing at all." His own problem has been that the exceptional size of his voice invariably prompts engineers to turn the volume controls down. Corelli went on to say, with a candid smile, that he does not want to lose on records the vocal quality which differentiates him in the opera house, and he has been experimenting with different makes of microphones to get around this difficulty. "I hear," he says, "that Frank Sinatra carries his own with him. Why should I not be as particular about my microphones?" Why not, indeed? SHIRLEY FLEMING



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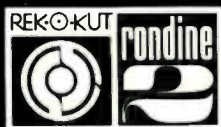


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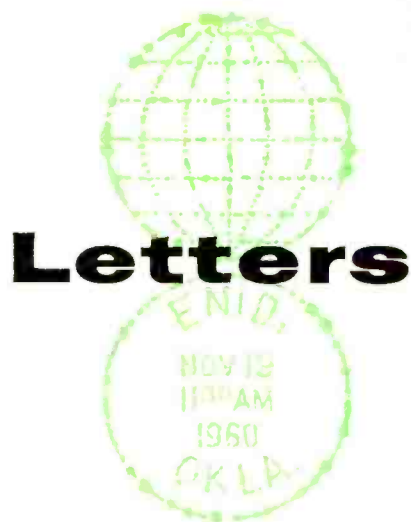
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The Question of Strauss

SIR:
Glenn Gould's belief that Strauss was the greatest musical figure who has lived in this century is one that few music lovers will find themselves in agreement with. But the article ("An Argument for Richard Strauss." HIGH FIDELITY, March 1962) is brilliant, like the author.
Albert Sadler
San Diego, Calif.

SIR:
It is a rarity for me to renew a subscription beyond one year, but I am instructing you to extend mine for three years—not because of the saving involved, but on the strength of Glenn Gould's illuminating article on Richard Strauss. His remarks should once and for all suffice to expose the ridiculous sense of values employed by present-day music critics and pace-setters in their frequent odious comparisons of Strauss's later masterpieces with his earlier ones.

Rudolph F. Staw, Jr.
Rochelle Park, N. J.

SIR:
How can one possibly explain Glenn Gould's inexplicable preoccupation with the late works of Richard Strauss? The music is worthy of no such admiration, and Gould's stature does not make me accept his idol worship. Sibelius gave up in despair of ever creating anything fresh and original; Strauss should have done so too. . . .

George A. Rich
Minot, N. D.

SIR:
Between Richard Strauss and Fischer-Dieskau I could almost suppose that you had edited the March issue specifically for me! I heartily agree with your campaign to get more of the Strauss operas on records, and I hope something more comes of it than words. I do not know what is wrong with people who find Strauss's later work lacking in meaning or beauty, but it does seem to me that they must be listening to music not with their ears but with some portion

Continued on page 22

HIGH FIDELITY MAGAZINE

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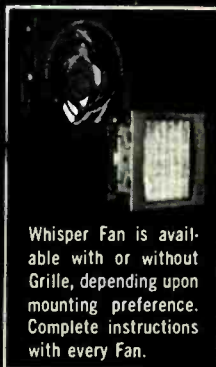


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CIRCLE 81 ON READER-SERVICE CARD

LETTERS

Continued from page 20

of their anatomy which the Creator designed for humbler purposes.

Edward Wagenknecht
West Newton, Mass.

SIR:

Readers of HIGH FIDELITY who are interested in Strauss are reminded that they may join the International Richard Strauss Society and receive its bulletins. Correspondence should be addressed to Herr Doktor Julius Kopsch, Internationale Richard Strauss Gesellschaft, Ilmenauer Strasse 10a, Berlin-Grünwald, Germany.

Herbert Pendergast
Paris, France

Service Problems—with a Happy Ending

SIR:

I have noted with interest your recent articles and letters on the problems of servicing equipment. May I describe my experience?

My Sherwood S-2000 tuner, purchased in 1957, began to give me difficulties which none of the local service men could locate. The trouble was of the intermittent kind, so devilishly difficult to find. I sent the tuner in to the manufacturer for alignment, but the trouble persisted. So I sent it back and eventually it was returned in perfect condition. In spite of the fact that the warranty had expired over four years ago, Sherwood replaced several tubes and coils, gave me a new tuning gang, put in a new oscillator circuit as well as an RF circuit, and rewired some of the other circuits—all for *absolutely nothing*. As a matter of fact, they even paid the express charges!

Thomas R. Mark
Ft. Collins, Colo.

—and an Unhappy Ending

SIR:

W. Goldstick, president of a factory representative service firm, Sigma Electronics, in his reply ("Letters to the Editor," HIGH FIDELITY, March 1962) to H. Chaille's letter on the service situation, lists Mr. Chaille's strictures without denying any. I back Mr. Chaille.

Some time ago I asked a factory representative firm if they could align my FM tuner, for which I had no factory alignment data. They also had no data but said they could. Checking the tuner after its return, I found it physically damaged and electronically inferior to its previous condition. There was very little change after three round trips, and never a word of explanation or apology.

In this instance the ninety-day guarantee referred to by Mr. Goldstick amounted to nothing more than frustration for ninety days and thereafter. I gave up long before the ninety days.

S. E. Weissman
New York, N. Y.

Continued on page 24

HIGH FIDELITY MAGAZINE



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For more information write Dept. HF-6, Harman-Kardon, Inc., Plainview, New York.

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CIRCLE 40 ON READER-SERVICE CARD

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Continued from page 22

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The Very Best in Music

A Pox on Us

SIR:

"A Pox on Manfredini" (HIGH FIDELITY, June 1961) was so offensive that I let my subscription lapse when it expired. Previously, I had found HIGH FIDELITY attractive in format, interesting, informative, and with high standards of taste. The H. C. Robbins Landon article was a belly blow to thousands of music lovers. So-called "clever" writing can be amusing; but when skating on thin ice "keep it light," for not only will the author crash into cold water, he will splash a lot of innocent bystanders.

Jack Kaplan
New York, N. Y.

—and on Irate Readers

SIR:

I am becoming increasingly amazed at the tone of recent "Letters to the Editor" criticizing your publication of "A Pox on Manfredini" and other articles of a critical or controversial nature. I feel that many subscribers, like myself, want to see this type of article published. Readers should not berate HIGH FIDELITY for doing so. Quite the contrary.

John B. Shoemaker
Bloomsburg, Pa.

Kudos for C.L.O.

SIR:

Like most readers, I am much more prone to write to the editor in anger than in agreement. But after many appreciative readings of Conrad L. Osborne's reviews of vocal recordings, I would like to express my feeling that he is one of the few knowledgeable and literate critics extant. To be sure, I do not always agree with his findings *in toto*; yet I have never found one of his opinions to be based on anything but the most authoritative and secure consideration. His reviews always add another dimension to my musical appreciation.

James M. Alfonte
Colorado Springs, Colo.

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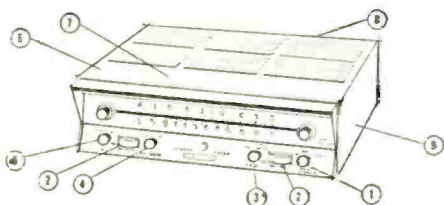
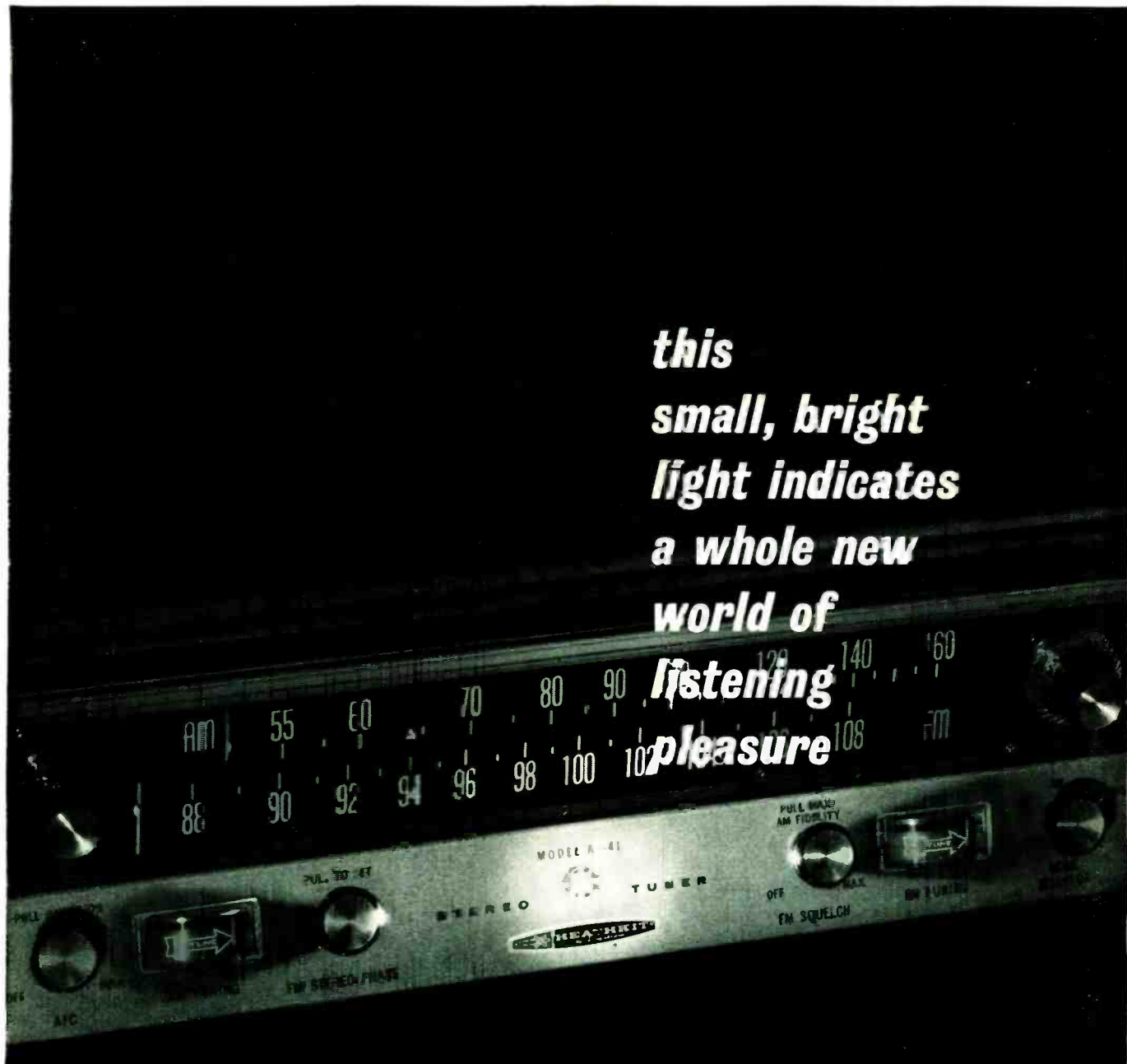
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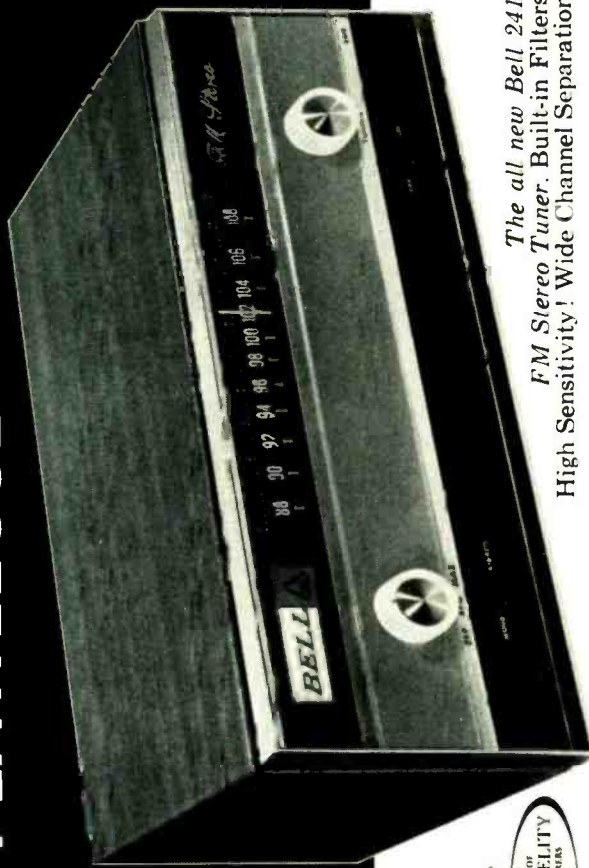
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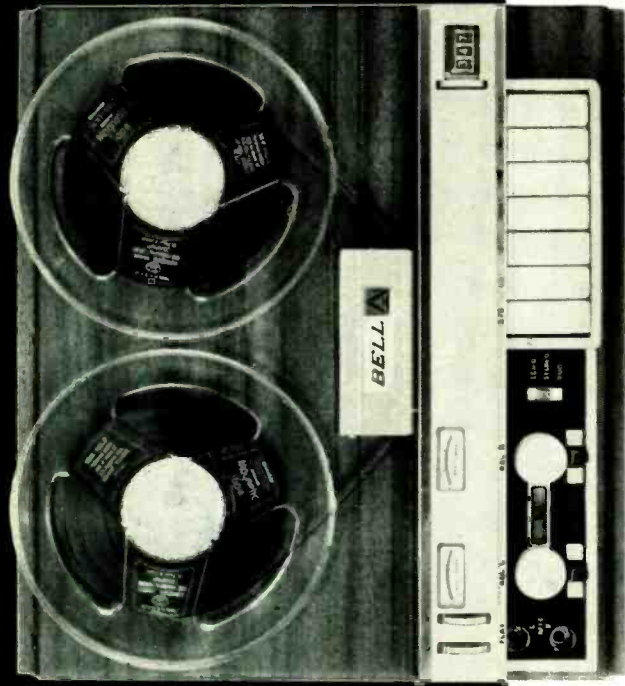


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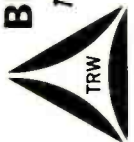
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The Sound of Music

WE MUST BEGIN our report on the Fourth "Festival International du Son" with a confession. Our prime intent when visiting France is not to attend high fidelity shows. But it so happens that we found ourselves in Paris recently during the very week when the "Festival" was in progress—and somehow it seemed the dutiful thing to drop by at the Palais d'Orsay Hotel and take a look at the French way of exhibiting *le matériel haute fidélité*.

We bought a ticket at the door and entered a large room called the Exposition Statique in which various manufacturers—French, German, English, and American—had set up attractive booths to display their wares. These exhibits were not only static but silent; placards informed us, however, that demonstrations could be heard in other rooms elsewhere in the building. So we followed the crowds upstairs to the main (non-statique) part of the show.

At the top of the stairs we saw a sign saying that the next concert would take place at 3:30. Concert? Probably, we surmised, it was to be a demonstration of new recordings. And since it was almost 3:30, we decided to give it a tumble. On entering the hall, it seemed for a moment as if we had wandered onto a set of the movie *Last Year at Marienbad*. The Palais d'Orsay's Grand Salon is the quintessence of late-nineteenth-century *grand luxe*—gilt ceiling, crystal chandeliers, voluptuous murals, fluted columns, red carpeting. The plush ambiance set us to musing about Offenbach and the Goncourt Brothers and La Belle Epoque, and we were lost in reverie until the sound of applause brought us back to reality.

We looked up and realized with a shock that we were about to hear a real concert. On stage were two Canadians, a baritone and a lutanist, who started off the program with a charming group of Renaissance songs. They were followed by a young German pianist, one of Gieseking's pupils, who played Beethoven's Op. 31, No. 3. Then an excellent Dutch baritone (Bernard Kruysen, whose Valois recording of Debussy songs is reviewed on page 61) concluded the concert with Ravel's *Don Quichotte à Dulcinée*.

On our way out we noticed that at 6:30 the Loewenguth Quartet was scheduled to play quartets by Beethoven and Debussy in the Grand Salon. It began to dawn on us that a high fidelity show in Paris is something rather special.

We liked other aspects of the "Festival International du Son"—the bookstore, the restaurant, the spacious corridors, the well-insulated demonstration rooms (nineteenth-century French hotels were built with thick walls), the general absence of frenzy. We liked many of the exhibits too, and were pleased to note the apparent high regard in which the French hold first-class stereophony. But what lingers most in the memory are those concerts in the Grand Salon—of which at least two were presented every day, always with the participation of well-known musicians. They set a tone for the show, gave it a sense of purpose, and put the display of electronics in proper perspective. For when you get right down to it, high fidelity equipment exists to reproduce music—and it never hurts to be exposed occasionally to the genuine article.

Unfortunately, that would not seem to be the view of the Institute of High Fidelity Manufacturers, the industry organization that directs the New York High Fidelity Show. We have never seen the likes of the Loewenguth Quartet in the New York Trade Show Building (or, for that matter, at any other high fidelity show in the United States). Indeed, when Acoustic Research and Dynaco put on some live vs. recorded concerts at the Hotel New Yorker in 1960, certain members of the IHFM looked upon the event as "a competing attraction"—and the AR people were advised to cancel their plans for a similar series of concerts in 1961.

Since when does high fidelity have to avoid "competition" with live music? And why should a high fidelity show cut itself off from the art that is its sole *raison d'être*? This fall, when the sound of all those loudspeakers at the Trade Show Building begins to ring too loudly in our ears, we shall remember the Grand Salon at the Palais d'Orsay with more than a little nostalgia. ROLAND GELATT

AS high fidelity SEES IT



BY H. C. ROBBINS LANDON

The Theater an der Wien

**One of Europe's most historic opera houses
reopens its doors on May 30 to continue a
musical tradition stretching back to 1801**

ON June 12, 1801, Vienna's famous little Freihaustheater (or "Theater auf der Wieden," as it was alternatively called), under the direction of librettist-actor-manager Emanuel Schikaneder, closed its doors. It was the end of an era, and while Viennese theatregoers of the time were probably less nostalgic about the Freihaustheater than are present-day sentimentalists, no doubt some sense of a vanishing past was in the air during the final performance that warm June evening.

Ten years previously, Schikaneder had rocketed to fame with the premiere of Mozart's *Magic Flute*; always a clever actor and born with a stage presence that made people laugh, Schikaneder's name has for posterity been irrevocably linked with that of Mozart. There were many in the audience on that evening in 1801 who had heard Mozart conduct the *Magic Flute*; and even apart from Mozart, the

*The theatre when Schikaneder was director—
and Beethoven was "house composer."*



theatre was heavy with the atmosphere of Vienna's musical great. Now, however, a new theatre, the Theater an der Wien, was to open its portals.

The last performance in the Freihaustheater was by way of being an introduction to the coming event. As an epilogue to a now forgotten opera by Antonio Bruni, Schikaneder produced a one-act pantomime called *Thespis*, in which he played the title role. Thespis (at the Freihaustheater) will go into retirement until the Genius awakens him; as Thespis goes to sleep, the Genius encourages the audience to make the short journey across the river Wien, for tomorrow night Thespis (i.e., Schikaneder) will awaken to new life with the presentation of his new opera in a new theatre.

The Theater an der Wien was in fact not quite ready for its official opening on the next evening: the safety precautions against fire had not yet been completed. But the authorities—looking at the imposing list of royal personages and other notables who were to attend the opening (including the Queen of Naples, the Crown Princes, and so forth)—closed an eye in the best Viennese tradition and allowed Schikaneder to proceed as scheduled.

The curtain went up to the famous ritual “three chords” from the *Magic Flute*, followed by the “March of the Priests.” The prologue, “Thespis’ Dream,” continued the symbolic action of the night before. Despite the attempts of his enemies to drive him out of Athens (i.e., the new theatre), the Genius must have Thespis (Schikaneder). Herr Schikaneder himself then appeared and said a few words to introduce his new opera *Alexander*, with music by Franz Teyber. The work was a huge success (twenty-nine performances)—especially the finale, when Alexander and the Indian Queen were drawn across the stage in a chariot with four horses, followed by a vast retinue including forty soldiers on horseback.

Everyone agreed that the Theater an der Wien was a beautiful house; and the experts praised the efficient stage machinery, the costumes, the elaborate sets, the complicated action. The rear of the theatre opened into an elegant garden, and Schikaneder had arranged matters so that the whole back of the house could be slid away, thus making an enormous stage with a real garden far in the background. The public was given the same mixture as in the Freihaustheater—operas, *Singspiele*, plays, ballets, pantomimes, concerts, even an occasional oratorio. Because the theatre lay outside the city walls, Schikaneder had the clever idea of renting umbrellas to people who got caught at the theatre in a rain or snowstorm.

WHEN the fame of a man like Schikaneder is inexorably connected with someone of Mozart's stature, historians are prone to repeat the truism, “Without Mozart, Schikaneder would have been nothing.” Possibly. But when Schikaneder approached Mozart for a new opera, the composer was, while a well-known figure, not in favor with the Emperor or the Court. At least in part, we owe

the *Magic Flute* to Schikaneder's courage and insight, for it is clear that he knew where to turn for the best available music. After Mozart died, Schikaneder used whatever local talent was available; and in 1803, his practiced eye fell on Ludwig van Beethoven, whom he engaged as “house composer” for the theatre. Beethoven accepted the offer at once and was given free lodgings in the theatre building. As “house composer” (together with Abbé Vogler), Beethoven began work on a big heroic opera, *Vestas Feuer* (text by Schikaneder), but nothing came of this plan. (The one magnificent survival of this project was later incorporated into *Fidelio* as “*O namenlose Freude*.”)

Still, Beethoven was very pleased by the arrangement, inasmuch as he could now hold concerts in the theatre; and on April 5, 1803 an “Academy” was given for his benefit. The concert included Beethoven's oratorio *Christus am Oelberge*, the First and Second Symphonies, and the new Piano Concerto in C minor, Op. 37, with the composer conducting from the piano. Contrary to what one sometimes reads, this Theater an der Wien concert was a great success, not only artistically but financially.

In the fall of 1803, *Vestas Feuer* was officially dropped as far as Beethoven was concerned, and the composer began working on *Fidelio*, which was originally entitled *Leonore*. Schikaneder had retired from the direction of the theatre but continued, off and on, to act as producer and writer. Peter van Braun took over the theatre in 1804, and work on *Fidelio*, which had been interrupted, continued at full pace. Meanwhile Beethoven's new works were often produced at concerts in the theatre—the *Eroica* was given its first public performance on April 7, 1805, and a year later Clement played the premiere of the Violin Concerto in D, Op. 61.

Leonore was now finished (spring of 1805), but the ultraconservative official censors forbade the performance on political grounds. The librettist, Joseph Sonnleithner, begged, argued, and finally received reluctant permission to stage the new opera. By this time it was October 1805, and French troops were approaching Vienna. With the city in utter confusion, the French army entered in November 1805; the court and most of the wealthy citizens had left, and when, on November 20, 1805, *Leonore* was first performed, “the Theater an der Wien was almost empty and the larger part of the audience, such as it was, consisted of French officers” (thus a contemporary report). The French did not understand the language or the style—they were used to the elegant *opéra comique* of Grétry or Cherubini—and *Leonore* was a dismal failure. After two further performances it was removed from the boards.

Politically, things had settled down by the time it was decided to try *Leonore* once again, in 1806. But despite widespread changes in the libretto and even in the music (German musical papers, even those who were very pro-Beethoven, had been lukewarm or even hostile to the 1805 performance, and Beethoven must have felt that the fiasco was partly

The Theater an der Wien



his own fault), the work was not a success when it was revived on March 29. It was permanently removed from the repertoire and did not achieve real popularity until its revival, with further changes, as *Fidelio* in 1814.

Financially, the Theater an der Wien was in constant difficulties, for despite full houses, the costs—especially the elaborate stage sets—were very high and rose continually during the Napoleonic wars. The censor was so severe that it was almost impossible to perform any serious prose plays at all, and it was not until the French occupation that Vienna was able to hear Schiller's *Don Carlos*. At one point a group of aristocrats (Schwarzenberg, Esterházy, Lobkowitz, and others) formed a "Society of Cavaliers" to finance the house, but this admirable plan lasted only a few years. In 1813 Count Palfy became director, and in his era a new and sensationally successful attraction was launched: children's ballets. In *Cinderella* no less than 176 children took part. Although Palfy had to invest his own capital in the theatre to keep it going, the children's ballets were so successful that he could almost (if not quite) make both ends meet. Unfortunately, a scandal involving some of the most prominent members of the nobility and the young girls of the ballet shocked even Viennese society, and the ballets were forbidden by the Empress.

The end of the children's ballets was disastrous for Count Palfy; and the theatre—artistically and in its physical status—began to fall on evil days. There were high spots—Schubert's *Rosamunde* (a failure, despite the heavenly music), Rossini's *Barber*, Weber's *Freischütz*, and especially Schiller's *Jungfrau von Orleans*, in which the coronation train included four hundred extras with horses, dogs, camels, and a trained magpie. In 1825 Palfy had had enough and resigned, a ruined and broken man. (Schikaneder, by the way, had died in abject poverty in 1812.)

IN THE PERIOD following Beethoven's and Schubert's deaths, the Theater an der Wien recovered somewhat; but its fame no longer rested on opera and operetta but rather on prose plays. It was the great era of Grillparzer, Raimund, and Nestroy (the latter became a member of the company in 1831), whose plays with incidental music—most by Adolph Müller—became the rages of the day. For the first time in the theatre's checkered history, box office receipts

covered costs, and in 1831 the "Direktion" could even afford to install gas lighting.

In the 1860s, a new genre arose: the classical operetta. The Theater an der Wien soon became the focal point of this new form, whose instant popularity made the house rich and fashionable. Offenbach's *Orpheus in the Underworld* and *The Beautiful Helena* played night after night to Vienna's élite. In 1870, the building was renovated and iron-framed armchairs were introduced. The next year Johann Strauss's *Indigo* was first performed and brought in the huge sum of 29,000 Gulden in one month. On Easter Sunday of 1874 *Die Fledermaus* gave the Viennese classical operetta its finest and most lasting success. Even the angry murmurings of critic Hanslick, who thought *Eine Nacht in Venedig* was rubbish, could not prevent Strauss from capturing the hearts of everyone in Vienna. The (true) story of Brahms writing the beginning of the *Blue Danube Waltz* on a lady's fan and signing it "unfortunately not by me, J. Brahms," is well known.

The Theater an der Wien became the "official" operetta theatre for the next half century. The line between opera and classical operetta was often thin: on the one hand the stuffy Hofoper (the predecessor of the present Staatsoper) considered Smetana's enchanting *Bartered Bride* too light for the "big house," and in 1893 the Theater an der Wien staged it for the first time in Vienna, with resounding applause. (Three years later the Hofoper backed down and also did the opera.) In 1897 Puccini arrived in Vienna to assist in the first Viennese performance of *Bohème* (which was not good enough for the Hofoper, of course). The critics said that the ovations must be for the "most attractive and handsome young man" and certainly not for the music. They found it puzzling that the audience was enraptured with the opera and that the Theater an der Wien could repeat it twenty times to full houses.

The twentieth century ushered in the new oper-

The ceiling frescoes regain their former glory.



etta composers Franz Lehár and Leo Fall—*Die lustige Witwe* in 1908 was perhaps the last operetta in the great classical tradition and the end of one of Vienna's fabulous eras: the age of "wine, women, and song," of handsome officers and *chambres séparées*, of champagne parties in the Sacher Hotel lasting till the early morning, of cigars lit by 100-crown bills. The great war blew to bits this comfortable, corrupt, crumbling era—and with it the great days of the Theater an der Wien.

In the 1920s, lewd operetta texts verging on pornography brought the house into a disreputable state, and even Kálmán's successful *Gräfin Mariza* could not stave off the end for long. In the ruinous 1930s, when Vienna was at its lowest ebb, politically, financially, and emotionally, it was decided to close the theatre. In August 1935, however, someone rented the theatre and it managed to keep going (with guest appearances of Zarah Leander) until the *Anschluss*, when it was closed down for good. In 1940 the City of Vienna bought the theatre from its owner; but the war prevented any further performances, and the famous little house remained dark.

DURING the final days of the war, in April 1945, the stately Vienna State Opera was reduced to a pile of ashes, together with the Burgtheater, St. Stephen's Cathedral, and many other buildings. It was clear that it would be years before the State Opera could play in the house on the Ringstrasse. The obvious alternative was the Theater an der Wien, and on November 6, 1945 the Vienna State Opera opened the first postwar season in its new house, appropriately with *Fidelio*. Russian, American, and British troops were in the audience; the heating was practically nonexistent; and the atmosphere was curiously exciting. Never were the theatres and concert hall more crowded in Vienna than during those first postwar years.

I remember Josef Krips and those inimitable Mozart performances with Cebotari, Schöffler, Kunz, Seefried, and Schwarzkopf; those stirring Wagner evenings with Furtwängler; a magnificent *Meistersinger* with Peter Anders, conducted with passionate intensity by Meinhard von Zallinger. Then still in uniform, my friends and I often sneaked into the orchestral pit and sat with a score behind the timpani.

Time passed; the occupation ended, and Austria became the only country from which the Russians have ever left voluntarily—some people call this the Austrian Miracle. The State Opera, rebuilt at an astronomical sum, was finished, and one day the Staatsoper quietly moved out of the Theater an der Wien and, a lot less quietly, occupied its old quarters in the Ringstrasse.

No one had any time to think about the Theater an der Wien. In the heady intoxication of the new house, of Karajan, of the guest stars from La Scala, our thoughts were all on the Ringstrasse. But disquieting rumors from the River Wien kept reaching us: the Theater an der Wien was going to become a huge garage; a movie house; a vaudeville; a place



Gold paint restores the Hapsburg coat of arms.

for American musicals. It was going to be torn down; it was not going to be torn down.

Finally, the City of Vienna (which had lost the house after the war) bought back the Theater an der Wien for some \$640,000—in the nick of time. The condition of the building was so precarious that a year later nothing could have saved it. It was decided to renovate the whole theatre and save it for posterity: work was begun, and it was found that all the original wooden crossbeams were completely rotten. The budget soared (when everything was nearing completion, the costs were estimated at four million dollars), and the City of Vienna had to dig deep into its reserves to finance the operation. But the renovation has proved a blessing: many of the original decorations—frescoes, an original curtain from the Schikaneder era—were discovered, either covered with layers of paint or (the curtain) discarded in an attic. The original acoustics, with an arched wooden ceiling, have been reconstructed; and from this point of view the theatre will be one of the finest in existence, rivaling La Scala and San Carlo. The stage machinery will be as modern as that in the big house on the Ring, and the decorations will almost equal those of the Residenztheater in Munich for taste and elegance.

There is some question what the "new" Theater an der Wien will stage. Here opinions are sharply divided. Some would like a permanent company; some want the small-scaled Mozart productions to be moved from the acoustically unglamorous Redoutensaal into the Theater an der Wien. EMI-Angel may want to record there.

At any rate, Herbert von Karajan is scheduled to open the theatre with the *Magic Flute* on May 30. And Karl Böhm will do a gala performance of Alban Berg's last and unfinished opera *Lulu*, as well as a Haydn opera. Apart from these productions, nothing has been decided yet. Stadtrat Mandl, who is the cultural officer for the City of Vienna, is not perturbed.

"I'm not worried about the house," he told us recently. "We haven't really tried to rent the theatre yet; it will all take care of itself." It is a very Viennese thought, but we have no doubt that Stadtrat Mandl is right.

FM FOR MOTORISTS

In the dash, under the dash, and sometimes on the floor—today's new car radios offer the

A NEW BREED of sleek equipment designed to travel is now a conspicuous part of the audio scene. Born of technological windfall and the desire of music listeners for the superior sound and programming of FM while "on the road" as well as at home, these new devices can make any family car a listening room, and a few even continue to perform when removed from the automobile and carried under the arm.

The degree to which one gets static-free reception and wide tonal response with one of these new sets hinges on several factors. To begin with, all FM sets for automobile use fall into two groups: the "FM converter" and the complete FM (or FM-AM) radio. The converter is designed to work in conjunction with an existing AM car radio. It picks up the FM signal from the car antenna and changes it to an AM frequency, bearing an AM-type signal. This process, which deceives the car radio into "seeing" a standard broadcast station near 800 kc, is the least expensive way of getting FM in the car, since the converter takes advantage of existing circuits in the AM radio. The program is heard, of course, through the AM radio's own speaker.



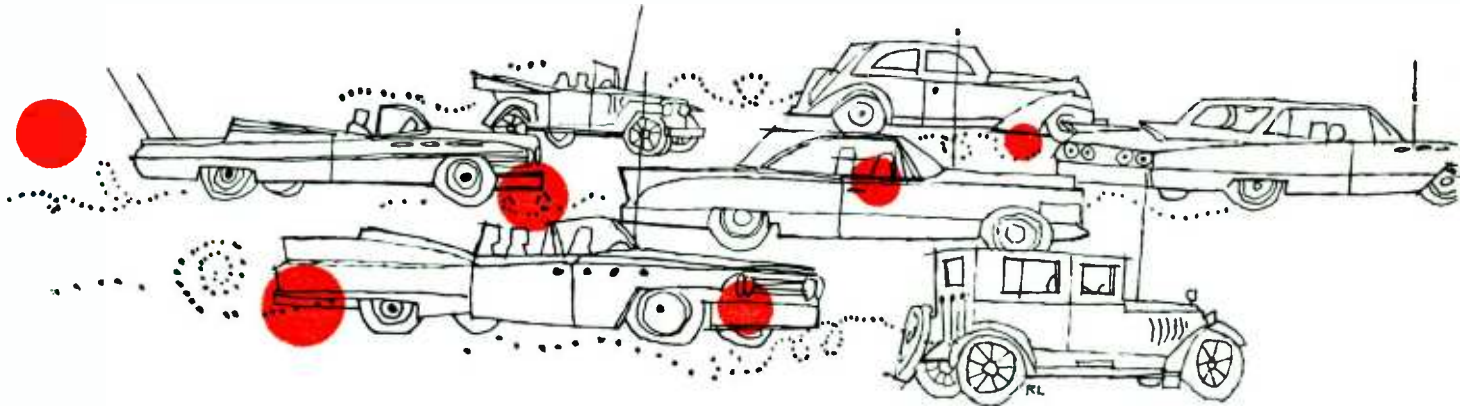
Dynaco's FM set doubles as personal portable.

Necessarily, the broad spectrum of FM is funneled through the limits of the AM set. If that set is of high quality (some AM car radios, for instance, have 10-watt push-pull outputs), the use of an FM converter makes fairly good sense. Most FM programs heard with it will sound better than AM broadcasts. With an inexpensive AM car radio, however, the improvement will be less pronounced, though still discernible, since at least some of the higher audio tones not normally transmitted by AM stations will be picked up by the FM converter. In any case, with a converter the listener nets the riches of FM programming at the lowest possible cost and with the fewest installation problems.

Installing a converter actually is within the province of the do-it-yourselfer. I myself have found such typical models as the Realistic and Kinematix converters, for example, fairly simple to install. Two holes are drilled at the underside of the dashboard for attaching a mounting bracket that supports the set. Electrical connections are largely a matter of unplugging the antenna lead from the AM radio and inserting it into a jack on the back of the converter. The AM radio's antenna jack is now clear to receive a matching plug from the converter (the fittings are standard). The final connection is of the power lead, which hooks to one of three screws on the rear of the ignition switch. There is no shock hazard involved, and the correct screw may be found in minutes by trial and error.

All converters are designed for 12-volt operation. They will not work on the 6-volt systems common to cars manufactured before 1955. You can check this easily by counting the number of filler caps on the car battery: three caps for 6 volts, six caps for 12 volts.

The complete FM car radio differs from the converter in that it comprises everything, including the audio stages. It is this independence from the



advantages of FM programming and reasonably clean sound *By Leonard Buckwalter*

AM set that makes it a higher-priced rig—and potentially one capable of producing superior sound. The design engineer has had a free hand to introduce more elaborate circuits that take fuller advantage of FM's unique capabilities, and FM car radios often have their own superior speakers for mounting in the dash or on the rear deck.

A prospective purchaser who has just acquired a new car will probably want to get an FM-AM set, to be mounted in the dash. A set of this kind may be reused in another car by purchasing the proper installation kit (trim plate, new brackets, etc.), available from the manufacturer at about \$10 to \$15. For a car already equipped with an AM radio, one may buy an FM-only set, which fits under the dash.

FM car antennas have had an erratic history, but their problem has been resolved. The first FM car receiver to appear, some years ago, included an antenna that was to be attached to the windshield. Present-day designs favor the less cumbersome, familiar AM "whip" or rod antenna. In fact, most new FM car radios include a switch that allows the regular whip antenna to be shared by both AM and FM sets. The only bow to the demands of FM reception is the recommendation to adjust the whip to approximately thirty inches in length. This dimension permits the antenna to resonate through the FM band, with little sacrifice to AM performance.

How good is FM on the move? My range tests with FM converters and complete FM sets began at a point some forty miles from New York City, where the radiated power of FM stations is generally 20,000 watts. At this distance from the broadcasting station, the noise-suppressing ability of FM is meager. As the car moved along, the big problem was not the steady atmospheric hiss, a measure of which is tolerable; rather, it was the rapid flutter heard in the speaker as the signal re-

flected and glanced off nearby surfaces. This condition, which made listening less than unalloyed pleasure, began to taper off at the 30-mile point, where strong direct signals began to eclipse the flutter. When the car entered the primary service area of the stations (about twenty to thirty miles), the steadiness and clarity of FM reception were excellent. Given adequate signal strength, the initial experience of FM as heard while traveling at highway speeds should stir even the most jaded audiophile.

The car radio's effective range can be increased with help from some of the available noise-suppressing devices that are designed to quiet radio disturbances created by the car's ignition system. Many recent cars come equipped with built-in plug and distributor suppressors. Older models may be readily fitted with them. For really severe noise, special coaxial capacitors (effective at FM frequencies) may be used to replace the factory-installed units on the car's generator and voltage regulator. Such capacitors are provided with the Blaupunkt and Motorola FM car sets.

In terms of the rigorous standards expected in



Metrax plugs into cigarette lighter outlet.

home music installations, real high fidelity in a car is still not attainable, but perhaps this comparison is unreasonable. What has been achieved by the FM car radio is a considerable improvement over AM—significant with the converter, more so in complete FM sets. Obviously, the benefits of the medium exist within its range limitation; it is most suited for those driving in urban areas or in those sections of the country where FM stations abound. The number of FM stations is, of course, rapidly increasing; and if the FCC abolishes “simulcasting” (the practice whereby a station feeds an identical program to its AM and FM transmitters) the FM listener will have available to him an even greater wealth of program material. As to stereo, we queried one manufacturer, purely as a joke, on when we might expect a stereo version of his car FM set. He wasn’t disconcerted a bit. The casual response: “As a matter of fact, we’ve been working on it for several months.”

Stereo or no, rising interest in FM has produced new designs from several car radio manufacturers. In addition to such familiar names as Motorola, Blaupunkt, and Becker, there is the Peptona, for instance, which is said to fit readily into 85% of all autos, including compacts and foreign makes. Granco, a familiar name in low-cost but reliable home FM receivers, produces an FM converter as well as an FM car receiver that requires a separate loudspeaker. Eric, a comparatively new company, offers an FM tuner whose audio output may be fed through an existing car radio. Possibly indicative of the coming trend among complete FM car receivers is the Metravox, which utilizes a “hybrid” circuit, partly tubes and partly transistors. The set receives—quite handsomely—FM, AM, and the short-wave Marine Band; will run on 6 volts or 12 volts; and can get its power by being plugged into the car’s cigarette lighter receptacle. A standard connector permits ready hookup to a car antenna. The Metravox comes, with speaker, on a wooden frame and may be simply placed on the floor of the car. More permanent installation, in or under the dash, also is possible.



Motorola, like most, fits nearly anywhere in a car.

The most striking development in car radios is the FM portable designed to lead a triple life: at home, under a car dashboard, or carried about by hand. The key feature is its ability to slide out of a dashboard bracket, while retaining the compactness and low battery drain expected of a portable set. The benefits of such versatility are obvious—you can drive, walk, or repose anywhere without a break in your listening. Sony’s new Model TFM-95, the Grundig-Majestic “Roadmaster,” and the Danish-built Dynaco radio are among the first such sets to be announced, and probably more will follow soon from other sources. These sets all are essentially FM transistor portables with a new touch of versatility. The “Roadmaster,” for example, runs on its own batteries for use out of a car, and may be connected for mobile use to the 6-volt or 12-volt system in an automobile. The Sony and Dynaco models, on the other hand, run on their own batteries in all types of service. Any of these sets can be readily secured under a dash, and connected to the car’s AM antenna.

My own experience with the Dynaco enables me to report that its over-the-road performance definitely provides a quality of sound not possible with AM radios. There are, to be sure, the compromises inevitable with multipurpose equipment. Thus, while the set plays adequately through its self-contained speaker, acoustic quality is enhanced by using its external speaker jack to connect a larger speaker, such as the rear-deck type which is becoming increasingly and justifiably popular for all types of car radios. With any speaker, the set’s audio output is held to a 1-watt level to minimize battery drain, but the added speaker does help to exploit the set’s unusually wide (for a portable) audio response.

With FM more than well on its way to becoming motorized, the audiophile may ask: what about similar trends in tapes and discs? While these subjects form a story beyond the scope of this survey, I might point out simply that the advances in miniaturization and portability which have produced a bumper harvest of FM sets have not reached, either in kind or in number, the tape recorder or record player fields. Present miniaturized tape recorders suffice for recording voice but still leave much to be desired as musical reproducers. As to discs, the concept of a mobile record player—which started with Chrysler’s 16-rpm device introduced and withdrawn six years ago—still is being developed by others, the latest entry being a 45-rpm single-play unit. Whatever the future brings in either or both of these areas, at present the most palpable means for enjoying quality sound in one’s car remains FM radio. Certainly, the welter of recent equipment—and its performance—is evidence that the manufacturers of FM car radios regard this field with serious interest. This fact, coupled with sociologists’ predictions of more leisure and travel time for the majority of Americans, suggests that sound-on-the-move should enjoy a vigorous future.



For twenty years the most notable personality on the English musical scene was the great J. S. Bach's youngest son, Johann Christian—better known as

MR. BACH OF LONDON

IF YOU had been living in London—or New York or Philadelphia, for that matter—during the latter half of the eighteenth century and said that you were a lover of “Bach,” you would not have meant Johann Sebastian, the great Bach, whose works swell out our contemporary record lists. You might possibly have meant his next-to-eldest son, Carl Philipp Emanuel—“Bach of Berlin” as they often called him in his own time. But more likely than not you would have yet another Bach in mind: Johann Christian, old Bach’s youngest son—“Mr. Bach of London.” His was the name which appeared most frequently in the music publishers’ lists in those days; he was the “Bach” whose works were then most often performed in the theatres and concert halls of England, France, Italy, Holland, Germany, Austria, and even far-away America.

Johann Christian Bach, the youngest of all Johann Sebastian’s numerous children, was born in Leipzig on September 5, 1735. He began to study music with his father, but was only a boy of fifteen when his father died and he was sent to Berlin,

where he lived with brother Carl for several years and no doubt learned a great deal about “modern” music, as it was understood at the time in that remote Prussian capital. Then, in his early twenties, off he went to Italy—gossip said in the company of a glamorous opera singer. Whatever the truth behind this tale, it is certain that Johann Christian did move to the South, the only member of his family to abandon both Germany and the Protestant faith of his forefathers. As “Giovanni Christiano” he became a Roman Catholic and took the position of organist of Milan Cathedral.

He carried his studies a stage further too, under the celebrated Padre Martini of Bologna, the most learned theorist in Europe. But Johann Christian was not destined to be a pedantic church musician; his easygoing, romantic nature had already led him towards the theatre, and he soon began to acquire a reputation as an opera composer—to the detriment, it would seem, of his ecclesiastical duties. But Fate stepped in again; he was invited to England, to compose an opera for the King’s Theatre in the Hay-

J. C. BACH ON RECORDS



WHEN LISTENING to Johann Christian Bach's music, you must not expect to be startled with dramatic crashes or to be plunged into the philosophic depths. His music was of an age of elegance, a counterpart of Georgian architecture, of the plays of Sheridan, of Gainsborough's paintings. Over-all shapeliness, the balance of phrase against phrase, graceful melodies allied with pellucid scoring and simple but appropriate harmony—these are the qualities that make his music memorable and that single him out from among the throng of his contemporaries. His use of sonata form is unusual; often there is no development section as such, but development and recapitulation are dovetailed with a neatness that reveals the skilled musical craftsman. His slow movements sing, for he learned to write his melodies in the opera houses of Italy. His finales take many a hint from French ballet music and are often built on the old French rondeau form—in fact, he often uses the French term, rather than the Italian word "rondo" with which most of us are more familiar. He was indeed a thoroughly cosmopolitan composer and one who developed strikingly during his fairly short career. There is a vast difference between the early and brilliant works for Milan and the late music which he wrote for London.

A fair amount of his music has been recorded at one time or another, often coupled with music by some other member of the prolific Bach clan. First, the discs currently listed in the American catalogues. J. C. Bach wrote a large amount of music for orchestra, usually in the form of three-movement symphonies or overtures—the two terms were practically synonymous in his day. His finest symphonic works were the "Six Grand Overtures, three for a single and three for a double orchestre" published c. 1780 as the composer's Op. 18, although some of them had been written earlier, as opera overtures. No. 1 of the set, in E flat, is for

double orchestra; it is a glowing work, with an enchanting slow movement, as you can hear in the Philadelphia Orchestra's performance, directed by Eugene Ormandy (Columbia ML 5580, mono; MS 6180, stereo—Johann Christian's double orchestra symphonies lend themselves well to stereo reproduction). This disc is backed by some of J. S. Bach's grand organ pieces, arranged for modern orchestra. Two more of Johann Christian's Op. 18 symphonies are also available on domestic pressings: No. 2, in B flat, and No. 4, in D, both for single orchestra, played by the Amsterdam Concertgebouw Orchestra under the late Eduard van Beinum; the coupling is Handel's *Water Music* (Epic LC 3749, mono; BC 1112, stereo). Op. 18, No. 2 is J. C. Bach's most popular work with modern conductors, and was made so years ago by that same Dutch orchestra under Willem Mengelberg. A gracious work, it began life as the overture to the opera *Lucio Silla*, which Johann Christian composed for the Mannheim opera company in 1776; it is notable for its subtle use of wind instruments, which at times foreshadows Beethoven, for the beauty of the oboe solo in the slow movement, and for the sparkling gaiety of the final rondeau. Its fellow symphony on the Epic disc, Op. 18, No. 4, in D major, is almost as popular, being full of good tunes from start to finish, all served up with Johann Christian's characteristic kindly humor. The unusually passionate Symphony in G minor, Op. 6, No. 6—a fine example of that great chain of "G minor symphonies" which began with Leo and extended to Mozart and Rosetti—can be obtained in the United States from Music Guild (14, mono; S 14, stereo). Mozart himself obviously knew this terse little work by John Christian when he wrote his own "Little" G minor (K. 183)—the two symphonies have many features in common. This Music Guild disc also includes the Quintet in F, together with pieces by other members of the Bach family. Karl Ristenpart conducts the Chamber Orchestra of the Saar.

Closely linked with J. C. Bach's symphonies and overtures are his concerted symphonies, half-way house between symphony and concerto. He wrote many examples of this form, in which he was a pioneer. One, a Sinfonia concertante scored for two solo violins and solo oboe, with orchestra, was recorded some years ago by the Vienna Symphony Orchestra under Felix Guenther (Bach Guild 504), coupled with some works by C. P. E. Bach. This is a noble work of great breadth, which seems to have influenced Mozart's similar concertantes for two violins, and for violin and viola. Still in the orchestral field are three charming ballets from the French opera *Amadis des Gaules*, produced at Paris in 1779. These delightful pieces are energetically played by the Zimmler Sinfonietta (Boston 1007), coupled with music by Johann Christian's two elder brothers, C. P. E. and W. F. Bach.

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market. The English capital was then one of the most celebrated centers, outside Italy itself, for the production of Italian opera. Had not the great Mr. Handel spent the greater part of his life composing and producing Italian operas, before he turned his attention to English oratorios? Mr. Handel was only very recently dead, some three years or so before Johann Christian found himself in London. There was a void in English musical life, a fine opportunity for some new and striking personality to bring himself before the London public.

Johann Christian was no titan, compared with the departed Handel: his talents, like his build, were of a slenderer cast. But to some extent he did step into old Handel's vacant position, and fill it too, for the next twenty years, as the idol of the British musical public. True, he wrote no English oratorios, and he set but few English lyrics to music; but as opera composer, pianist, and concert promoter he was, from his arrival in London in the summer of 1762 until his death there in 1782, the most notable personality in English musical life and, until the arrival of Haydn in the early 1790s, the most influential.

Now, as Mr. John Bach, he quickly made many friends in various walks of life. He became Music Master to King George the Third's young Queen, Charlotte, who remained his faithful friend through all vicissitudes. He also made friends with Carl Friedrich Abel, a German composer and celebrated virtuoso of the viola da gamba, who had settled in London a few years previously. They set up house together, in Bach's early years in London, and gave a famous series of concerts, first at Soho Square, later at Hanover Square. These Bach-Abel Concerts, as they were called, introduced much "modern" music to London audiences (including the symphonies of that rising young Austrian composer, Haydn). Their own music was "Galante" in style, of the kind which we sometimes hear described as "Pre-Classical." Many of its melodic phrases, cadences, formal usages, etc., were taken over by the great Viennese composers for that grander style which we call "Classical," and to this extent composers like J. C. Bach and his friend Abel paved the way for the ultimate triumphs of the great Classical composers. Johann Christian was slightly the more "modern" of the two; his sojourn in Italy had familiarized him with the very latest Italian turns of phrase—very important in an age which valued artistic "up-to-dateness" more than almost any other aesthetic virtue. But besides its modernity, Johann Christian's music had a special "romantic" quality about it, with its ingratiating Italian melody enriched by German harmonic resource, allied to a more subtle use of wind instruments. As that curious old eighteenth-century book, the *ABC Dario Musico*, put it: "It would fill volumes to particularize the merits of his instrumental and vocal productions. . . ."

J. C. Bach has, indeed, been called "The Prince of the Galante." Certainly his best music has something of that poignant blend of exquisite melody and

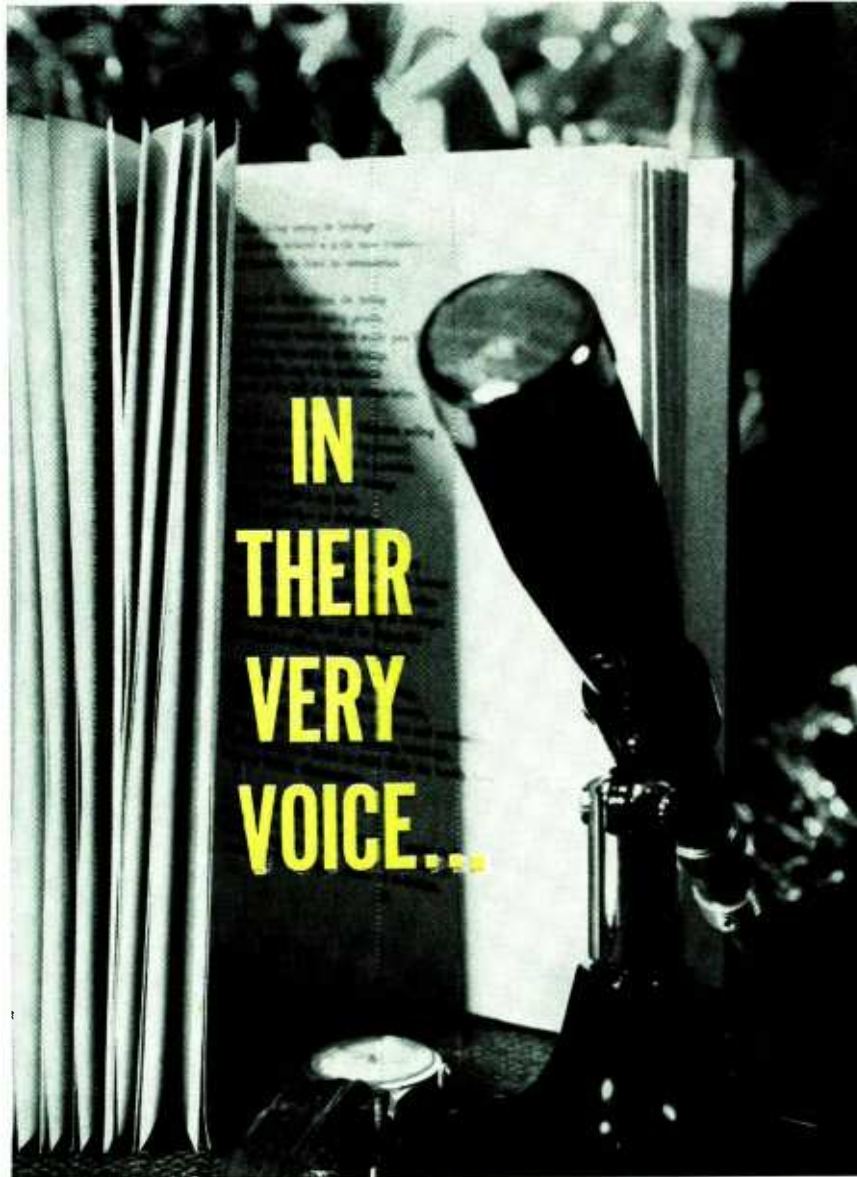
evocative harmony which we generally think of as "Mozartean." Mozart himself obviously had an affinity for both the man and his music, from that very early time when they first met, when Mozart, the *Wunderkind*, came to London to play before the King and Queen. Mr. Bach, the Royal Music Master, made much of the little boy, sat him on his knee and improvised piano duets with him, phrase by phrase. Mozart responded with a lifelong affection for Johann Christian and his music, as can easily be inferred by anyone who knows and loves the music both wrote. It is both instructive and entertaining to notice how many tunes and phrases by Johann Christian come popping up in the midst of even Mozart's grandest works.

Little Mozart went back to the Continent; Mr. Bach and his friend Abel carried on with their own busy lives in London, playing, composing, and generally enjoying life in that insanitary but picturesque Georgian metropolis. Abel remained a lifelong bachelor, earning great fame with his gamba playing (much to the envy of their mutual friend Gainsborough, by the way—the painter aspired to be a musician and was always being seized by strange longings to master every new instrument he encountered, Abel's gamba among them). Johann Christian married the singer Cecilia Grassi, who had appeared in his operas. In later years they lived at Richmond, and there are charming accounts of outings on the river Thames, with Madame Bach joining in vocal duets with her husband's pupil, Miss Cantelo. Abel composed mainly instrumental works, but Bach composed music of every kind, vocal and instrumental, including some fine operas, an oratorio, many songs, symphonies, concertos, and sonatas.

IT WAS at about this time, 1770, that the new keyboard instrument, the pianoforte, first began to be known in England. Some German makers, of whom the foremost was Johannes Zumpe, had settled in England and had begun the manufacture of those charming little "square" pianofortes (or "forte pianos," if you like) which unscrupulous modern antique dealers often miscall "spinets." The new instrument was first played in public by Charles Dibdin, an English composer of sea-songs and ballad-operas; that introduction was in the orchestral pit of a theatre, in 1767. The next year Johann Christian, having acquired a "square" pianoforte, gave the first public concert performance. The new instrument caught on among the fashionable ladies of England; within a few years, every provincial miss who fancied herself as a lady of taste was badgering her papa into buying a "forte piano" and gradually the splendid old double-manual harpsichords, as well as the little true spinets, were banished to attics and store-rooms. In course of time they became collectors' pieces, and now, as we all know, fetch collectors' prices.

Meanwhile Johann Christian became the most fashionable composer and teacher for the new instrument; he wrote many

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**Our author discourses of recordings in which poets
read from their own works** *by Elizabeth Hodge*

*"The poem, after all, only takes wing on the page;
it persists in the ear."* R. P. BLACKMUR

ONE OFTEN HEARS from newcomers to poetry—
or from those newly come to an unfamiliar
poet—the statement, "I love X's poetry but I don't
really understand it." What is usually meant is,
"I feel the poem, but I cannot explain it"—and
there is no real contradiction here. The immediate

appeal of poetry is aural rather than cerebral. In-
sight into the poem's total meaning comes later,
when we have synthesized all of its components.
And an important catalyst in this process often is
the opportunity of hearing the author's own voice
(or ear) in a poem.

This article is in no sense a systematic survey
of recordings of poets reading their own works.
It is, rather, a personal choice among available

discs, selected primarily because they demonstrate how an author-as-reader may illuminate a poem (or, occasionally, how he may fail). Reference to the "Spoken and Miscellaneous" section of the Schwann catalogue will acquaint the reader with the availability of many other fine recordings by significant writers.

Among the most popular of the recorded poets is, of course, Dylan Thomas (Caedmon TC 1002, TC 1018, TC 1043, TC 1132). Thomas' was one of the most purely beautiful voices of our time, but, more importantly, it was a voice with a wide range, capable of great power but equally capable of making the descent to the whispered phrase. The listener will often abandon thought entirely and be carried along by the sheer intensity of the experience conveyed by this poet's manipulation of sounds and images and rich metaphor in almost every line: "Or lame the air with leaping from its heats"; "from damp love darkness and the nurses twist"; "especially when the October wind/ with frosty fingers punishes my hair." At other times one is bewitched by the incantatory tones, as in *A Refusal To Mourn the Death by Fire of a Child in London* or *And Death Shall Have No Dominion*. Again, the voice can be gentle and tender, as in the poignant *Fern Hill* and the short story *A Child's Christmas in Wales*.

A further advantage of hearing the poet himself reading his own work is pointed up by a comparison of these Caedmon discs with Richard Burton's reading of some of Thomas' best-known poems (Spoken Arts SA 789). Burton is a superb actor and for the most part gives a faithful reading of the poems; but consider, for instance, the two versions of *And Death Shall Have No Dominion*. Here is the poet crying out against death in the most primitive terms, in terms which suggest that the life principle will be validated if only the cry is loud enough and long enough sustained. Thomas as reader conveys the intent of Thomas as writer. The voice rises steadily in each stanza, until the final cry—"And Death shall have no dominion"—is literally shouted. The poet's voice reinforces the voice in the poem, and the result is electrifying. Burton gives an emotionally underkeyed reading, and the effect, while interesting, seems to me to fall short of the poet's full meaning.

The poetry of E. E. Cummings is more often baffling than genuinely difficult. The bafflement may spring in part from the reader's lack of knowledge of the poet's very private world, but it also proceeds from Cummings' vagueness of imagery, a stretching of syntax sometimes to the point of incomprehensibility, and finally the writer's experiments with typography, which often obscure the meaning of the poem. Hearing Cummings read his poetry (Caedmon TC 1017) by no means clears up all these difficulties, but it does provide us with a certain key to the poems. His voice carefully indicates the pauses and establishes the rhythm of the poem, which in turn helps to clarify the work

for us. He is clearly at his best with a satirical poem, such as *Why Must Itself Up Every of a Park* in which he is able to employ a wide range of effects, many reflecting his excellent ear for mimicry.

As anyone familiar with Cummings knows, the toughness of his poetry is more often in the language than in the emotion of the poem. The poetry is sprinkled generously with harsh and scatological language, but the effect is often sentimental and bathetic. Cummings is not a "tough guy," and his own reading demonstrates this perfectly, although he is so good a reader that he often takes the curse off some of his more sentimental lines. It is difficult, when one sees the poem on the page, to imagine an adult reciting, "yes the pretty birds frolic as spry as can fly/ yes the little fish gambol as glad as can be/ (yes the mountains are dancing together)." Cummings does, and imparts to these lines both intelligibility and a good deal of feeling.

Unhappily, all poets do not read as well as Thomas and Cummings. And unhappier still, the material included on some discs does not always represent the best or most typical work of the artist. In the case of Wallace Stevens, for instance, the results are often damaging and very misleading (Caedmon TC 1068). With one or two exceptions all of the poems on this record are from his late works, *The Auroras of Autumn* and *The Rock*. Since the record will be for some an introduction to Stevens' poetry, it is unfortunate that nothing was included from *Harmonium*, his earliest and perhaps his best volume—poems like *Sunday Morning*, *Peter Quince at the Clavier*, *Thirteen Ways of Looking at a Blackbird*, and *Le Monocle de Mon Oncle*.

Although Stevens always placed aesthetic considerations first, his interest, in the later poetry, is almost totally with form. It is philosophic poetry, so highly cerebral that real involvement is almost impossible. The mind wanders uncontrollably, catching at a fine phrase or image when it can. Stevens' reading, unfortunately, does little to aid the listener. It is precise, and every line is well articulated, but its essential sameness leads to monotony. The static quality of the reading often matches the tone in the poems, but one wishes for more—a change in pitch, a shading in the rhythm, etc.—and it almost never comes. The most successful reading on the record is *The Idea of Order at Key West*, where the singing of the girl's voice and the sounds of the sea are truly evoked.

ONE of the tangential benefits of recordings of contemporary writers is the opportunity offered for a reevaluation of their work. A case in point is Robert Frost, whose poetry is often held up as a shining contrast to the "deliberate obscurantism" of some other modern poets. Frost enjoys the double distinction of respectability in some academic quarters and approval by politicians, but I suspect that no one who really listens to Frost reading his poetry (Caedmon TC 1060) can continue to

regard him as simply an "official" poet. The recording is particularly fine because it contains some of his best work—*Provide, Provide, After Apple Picking, Acquainted with the Night, and The Witch of Coos*—in addition to those poems which we have come to regard as "typically Frost."

Provide, Provide begins: "The witch that came (the withered hag)/ to wash the steps with pail and rag/ was once the beauty Abishag/ the picture pride of Hollywood!"; it ends: "Better to go down dignified/ with boughten friendship at your side than/ none at all./ Provide, Provide!" It would seem that few could fail to grasp the poem's naked comment about the American cult of cosmetized beauty and the short-lived fame of the "star." Frost's reading would certainly dispel all doubt. This poet's voice is deep, almost gruff, and his reading is always slow and deliberate, suggesting the accents of rural New England and evoking country sounds and smells. The timbre has a rustic overtone, reflecting not only the serenity of the country, but its sadness and isolation, as in *Acquainted with the Night*, and its blank horror, as in *The Witch of Coos*. Frost's is a modern sensibility as much as Pound's, Stevens', or Eliot's; and if we listen, we will recognize that they all inhabit the same world.

TO HEAR the essential voice of Pound and Eliot more patience may be required. The true unbeliever might start with Eliot's recording of *Old Possum's Book of Practical Cats* (Spoken Arts SA 758). He may not walk away convinced that Eliot is, after all, a human being with a whimsical side, but his receptivity to the poet will have increased. As the title indicates, the entire work is devoted to the cat—his naming, categorization, and foibles. This example of Eliot has annoyed some critics to the point of unpleasant innuendo; in my opinion the record is delightful.

Judgment as to whether Eliot is a good reader of his own poetry will be determined partly by personal taste, but more importantly by what the individual perceives in Eliot's poetry. I myself believe that the writer and reader are perfectly matched, but many disagree. Some listeners are bored by Eliot's dry, sepulchral tones and by his seeming inability to rise above a certain low key. Still others are put off by Eliot the Anglophile, whose reconstruction of American-English has resulted in some strikingly new sounds. It seems to me, however, that if we read the poems, either silently or aloud, we soon become aware of a central voice which runs through most of them, a voice that approximates Eliot's own. (The poems cited are on Spoken Arts SA 734.) There is the voice of Prufrock ("politic, cautious and meticulous/ full of high sentence but a bit obtuse") who asks in an emotionally numbed tone, "Do I dare to eat a peach?" In *Portrait of a Lady* the voice is that of the man "who can be seen any morning in the park, reading the comics and the sporting page"; in

Ash Wednesday, one hears the voice of the speaker who has looked deeply at total Hell, rejected it, and gropes towards a new faith. And there are the many voices in *The Waste Land*, looking for some kind of meaning in an arid, sterile world. The most hopeful cry they hear is from a past, better than the present, but irrevocably lost.

The meaninglessness of present-day existence, the failure of the individual to communicate or even to objectify his own feelings ("It is impossible to say just what I mean") are the dominant themes of most of Eliot's poetry. It is difficult to conceive that the voice which articulates these feelings in the poems can be very different from the voice we hear in the readings.

Ezra Pound, though vocally separated from Eliot by a good major sixth, usually shares with him the title of Elitest Poet, nastily sprinkling through his work obscure symbols, classical allusions, and foreign tongues in order to confound us. Everyone should withhold total disapproval of Pound long enough to listen to his Caedmon recording (TC 1122). Pound's voice is rich and deep, often angry, though not, I think, arrogant, as has been suggested. There is affectation and exaggeration in some of his readings, but for good reason (Pound, whatever else he may be, is seldom capricious).

The acidly sardonic reading of *Cantico del Sole*—"The thought of what America would be like/ If the Classics had a wide circulation/ Troubles my sleep"—almost alone justifies the price of the record. Whatever Pound's emotional problems may be, the voice in this poem is alarmingly rational. And no less rational is the voice of the poet in the *Hugh Selwyn Mauberly* sequence: "For three years, out of key with his time,/ He strove to resuscitate the dead art/ of poetry. . . ." but unfortunately ". . . he had been born in a half-savage country." There is authority in the readings—the authority of a real anger at the ugliness and sterility of so much of American culture ("The tea rose tea gown etc./ supplants the mousseline of Cos!"). The anger extends to the statesmen who campaign for peace and deliver war to the electorate, and waxes mighty at the fate of the artist in America who has been told too many times to "give up verse, my boy, there's nothing in it."

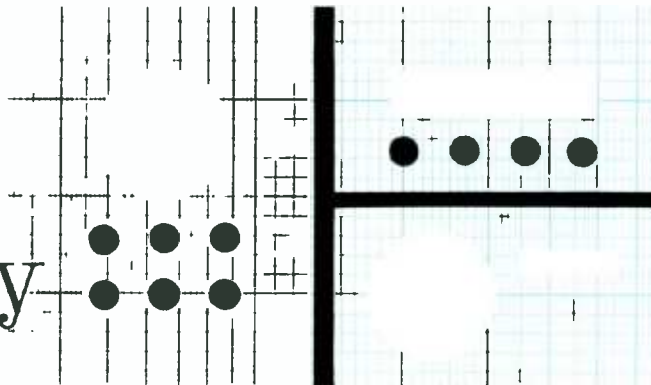
RECORD companies have, to their credit, also recorded many writers not usually considered as being in the "mainstream" of contemporary poetry. I shall mention here only two of these, John Betjeman and James Stephens.

Betjeman's reading (Spoken Arts SA 710) is highly skilled, but most of his poetry is too idiosyncratic, too bound up with its author's own region of the English countryside to be very meaningful to most American listeners. But a more particular objection with regard to Betjeman's reading is a certain effete-ness which, I suspect, will annoy many people

Continued on page 73

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

high fidelity



EQUIPMENT REPORTS

Audio Dynamics ADC-85 Pritchard Pickup System



AT A GLANCE: Audio Dynamics Corporation's Model ADC-85, named the "Pritchard Pickup System" after its designer, combines the well-known ADC-1 cartridge with a new wooden tone arm. The arm itself, Model ADC-40, accommodates other high compliance cartridges as well and is priced at \$39.50. The complete ADC-85 system is \$85. Tests performed at United States Testing Company, Inc., confirm that the arm-cartridge combination is designed as an extremely lightweight pickup system, capable of very high performance at tracking forces of 0.75 gram or lower.

IN DETAIL: Although the ADC-40 is not the first wooden tone arm to appear, it incorporates some noteworthy features. The body of the arm is tubular in shape, and is machine-tapered from specially treated walnut stock in order to suppress extraneous resonances which otherwise could color the pickup's response. A plastic plug-in shell fits neatly and readily into one end of the arm for convenient installation or removal of the cartridge. Although the arm was designed primarily to complement the extremely high compliance of the ADC-1 cartridge, it will do the same for most of today's high quality, high compliance cartridges and permit smooth tracking at unusually low stylus forces.

The arm is affixed to its vertical mounting post through a gimbal assembly on a set of bearings that are, in USTC's view, virtually friction-free. The arm mounting post also contains a cleverly built-in arm rest which is quite convenient to use and which eliminates

the need for a separately mounted arm rest. Over-all design is simple, neat, and functional, and its very small rear overhang ($1\frac{3}{4}$ inches) permits the arm to be used on any turntable.

Installation was found to be relatively quick and easy, requiring the drilling of only one center hole. The pivot base is held to the mounting board by three wood screws. Rubber isolation mounts are provided between the base and the mounting board. Beneath the board, the underside of the mounting post contains a five-pin jack into which a prewired cable assembly is connected for feeding the cartridge's signals into a pre-amplifier. The cable includes a separate grounding lead, which renders the system hum-free. This type of pre-fabricated cable assembly, which eliminates the need for fussing with under-the-turntable terminal strips, is a definite convenience as well as a secure form of hookup which happily is finding its way into more and more high quality equipment.

Balancing the arm is a painless chore, following the instructions furnished. Tracking force then is obtained by adjusting the rear counterweight. Featured with the arm is a side-thrust compensator which exerts a constant lateral force on the arm in the direction away from the center of a record. This device consists of a small, machined weight suspended on a thread which must be looped over a hook on the arm rest, a chore which should not prove difficult for anyone who has ever threaded a needle.

The recommended tracking force for the ADC-85 system is $\frac{3}{4}$ -gram. At this extremely low force, the

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.

system tracked very well. Pushing things to a greater extreme, USTC found that even at a force of ½ gram, the ADC-85 still tracked quite well on all but heavily modulated passages.

To observe what effect the side-thrust compensator had on the system's output, USTC studied cartridge output signals on an oscilloscope. The system put out a very clean waveform, with low needle talk and virtually no distortion except for a slight amount in the 10- to 14-kc region. The extent to which this high order of performance could be attributed to the side-thrust compensator could not be determined, since removal of the device had no significant effect. In other words, with or without it, the ADC-85 remains a top performer.

A quick check on the performance of the ADC-1 cartridge itself was made, using the new CBS Laboratories STR-100 test record. The cartridge's left-channel output was measured to be 6 millivolts at 1 kc and 5 cm/sec peak velocity. The right channel showed a

1.7 db greater output. (These figures, incidentally, indicate substantially higher signal levels than were reported in the past on an earlier sample of the ADC-1.) Frequency response of the left channel was found to be flat within plus or minus 2 db from 20 cps to about 11 kc, and was up 2.7 db at 12 kc, and down 2.4 db at 20 kc. The right channel had a generally similar characteristic, except for a low-frequency rise of about 2.5 db below 100 cps, and a high-frequency rise to plus 3.5 db at 10 kc, dropping off to minus 1 db at 20 kc. Channel separation was measured at 1 kc as 23.6 db from right to left, and 37.7 db from left to right. At 10 kc, these figures decreased to 11.6 db from right to left, and 23.6 from left to right. In general, to sum up, the ADC-85 stands as a very fine product. Its listening quality can be characterized simply as full, clean, and transparent. And while the new arm and cartridge comprise a fine "integrated" pickup system, either can be used with other cartridges or arms, respectively.



Harman-Kardon "Festival" TA-5000X AM and Stereo FM (Multiplex) Receiver

AT A GLANCE: This latest entry in Harman-Kardon's "Award" series is a good example of the new type of "all-in-one" instrument ushered in by FM multiplex stereo. It consists of an FM stereo tuner with built-in multiplex facilities, plus an AM section, and an integrated stereo amplifier. The amplifier handles not only the received broadcast signals, but provides complete controls and power amplification channels for external stereo and mono program sources, such as phono and tape. United States Testing Company, Inc., found that the tuner section has adequate sensitivity, and that the amplifiers provide better than 20 watts of clean power on each channel. Dimensions are: 16 inches wide by 6¼ inches high by 13½ inches deep. Weight is 40 pounds. Price: \$299.95; WW-80 walnut enclosure, \$29.95; CX-80 metal cage, \$12.95.

IN DETAIL: Front panel controls on the "Festival" include volume, blend, and balance controls common to both channels, and separate bass and treble controls for each channel. A function selector has positions for tape head, phono cartridge, auxiliary, AM, FM, FM-AFC, and FM stereo. Slide switches are used to control channel reversal, equalization characteristics (RIAA or NAB), loudness contour, and insertion of the scratch and rumble filters. Above the tuning knob at the right end of the front panel is a tuning meter, which op-

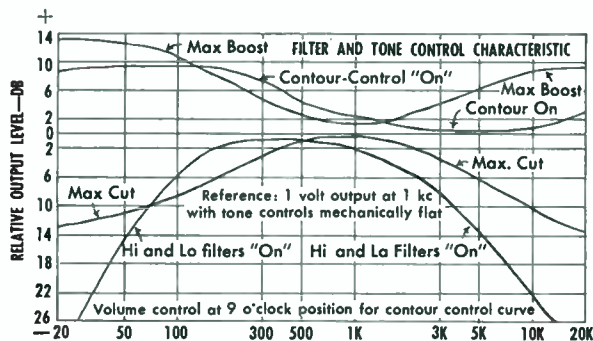
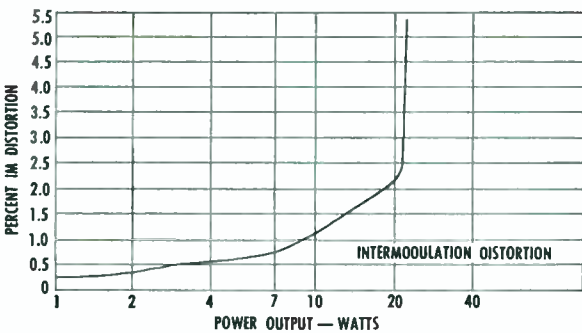
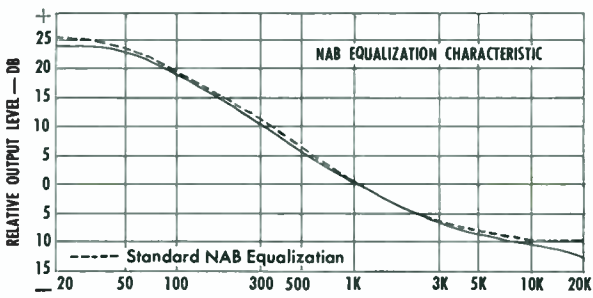
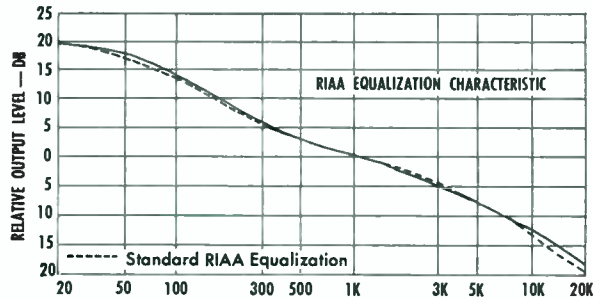
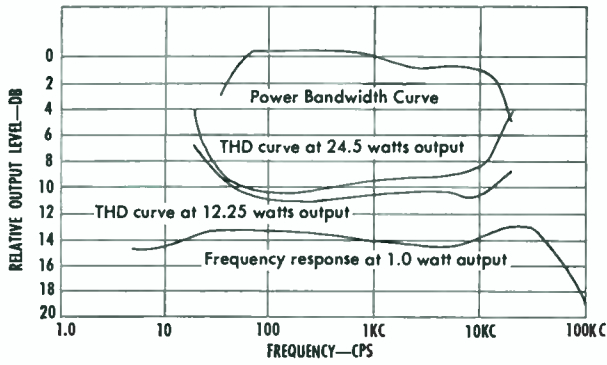
erates in both the AM and FM modes as an effective tuning aid. Below the tuning knob is a stereo headphone jack, designed for use with low-impedance (4- to 16-ohm) stereo headphones. When a headphone plug is inserted into the jack, the speakers are disconnected from the output transformers.

On the rear of the receiver, input jacks are provided for two high-level stereo inputs (auxiliary and ceramic phono) and two low-level inputs (tape head and magnetic phono). In addition to the speaker terminals, high-level tape output jacks are provided.

A total of 17 tubes is used on a relatively compact chassis. The FM tuner section is fed from a 300-ohm balanced antenna input, and features a tuned, grounded-grid RF amplifier (½-6AQ8); a low-noise triode mixer (½-6AQ8); a Colpitts oscillator (½-6BL8); three IF stages (6AJ8, ½-6BL8, and 6EQ7); a gated-beam limiter (6BN6); and a Foster-Seeley diode discriminator. A reactance-type AFC circuit (½-6BL8) is also used.

The AM tuner section, which can be fed from either a built-in ferrite loopstick antenna or a long external wire antenna, consists of a high-gain RF pentode amplifier (½-6BL8), a heptode converter (6AJ8), an IF stage (½-6BL8), and a vacuum-tube detector (6EQ7).

The multiplex adapter section of the TA-5000X contains two tubes and four germanium diodes. The input stage to the adapter is a cathode follower (½-12AX7),



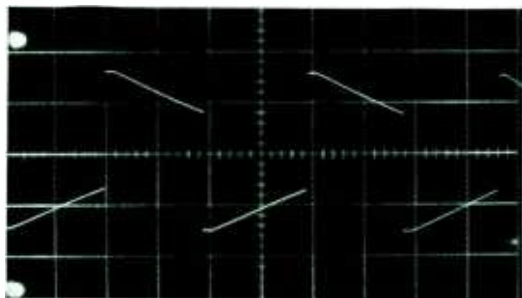
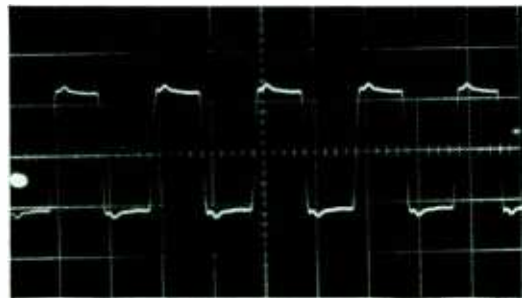
containing in its cathode circuit an SCA filter to shunt out frequencies above 53 kc. Two 19-kc amplification stages are provided ($\frac{1}{2}$ -12AX7 and $\frac{1}{2}$ -6BL8) which amplify the 19-kc pilot and feed a 38-kc doubler circuit ($\frac{1}{2}$ -6BL8). The 38-kc regenerated subcarrier is fed into a transformer, at the secondary of which are obtained two 38-kc signals, 180° out of phase. These two signals are fed to opposite sides of a resistive bridge circuit, into which is also fed the composite stereo signal. The bridge output is fed into a ring detector containing the four matched germanium diodes which detect the L and R signals and suppress the reinserted 38-kc carrier. The audio signals are then passed through a deemphasis network to the audio amplifier.

Initial preamplification of the low-level signals in the audio amplifier section is performed in 2-12AX7 stages, which also provide the proper equalization (RIAA or NAB). The preamplifier stages, as well as the first audio stage ($\frac{1}{2}$ -12AX7), use DC filament voltage to minimize hum pickup. This stage is followed by a second audio stage ($\frac{1}{2}$ -12AX7), a phase inverter ($\frac{1}{2}$ -12AU7), and push-pull output tubes (7355). The audio output transformers on the TA-5000X are fairly hefty, as is the power input transformer, and the power supply uses silicon diode rectifiers to supply the B-plus voltages.

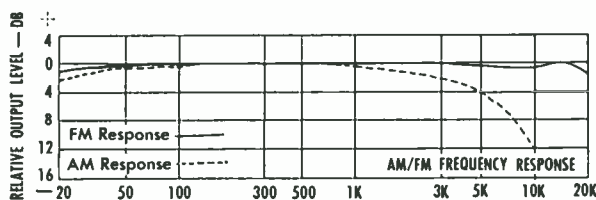
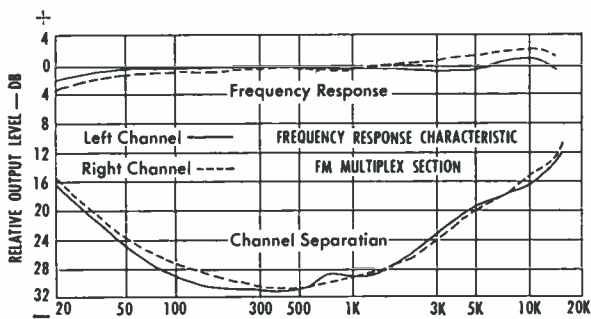
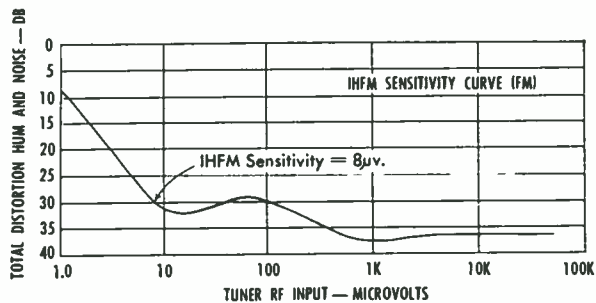
The IHFM sensitivity of the FM tuner section was measured to be 8 microvolts at 98 megacycles. While this sensitivity is lower than in several better and costlier tuners, it is adequate for satisfactory reception on mono and stereo in all but fringe areas. Total harmonic distortion, measured with 100% modulation (75-kc deviation), was found to be 1.2% at 40 cps and 400 cps; it rose to 1.9% at 1,000 cps. THD at 30% modulation was measured to be 0.44%.

Intermodulation (IM) distortion, taken by the IHFM method, was 0.45%. Capture ratio was 5 db. Dial calibration on FM was generally very good, becoming excellent at the low end of the FM band. FM frequency response was excellent, being measured as flat within plus 0 and minus 1 db from 20 cps to 20 kc.

The performance of the AM section could hardly be considered as characteristic of sophisticated AM design, but still was considered to be significantly better than what is available from typical AM radios. Its



Square wave response of the amplifier to 10 kc, above, and 50 cps, below.



IHFM sensitivity was 260 microvolts, which could not be improved by adjusting the AM front end or IF sections. The THD was 1.9% at 30% modulation, and frequency response was flat within plus 0 and minus 3 db from 20 cps to 4 kc, dropping off to minus 6 db at 6.5 kc. In our view, the AM section is of marginal importance to most serious listeners, what with the replacement of AM-FM stereo broadcasting by the newer FM-multiplex form of stereo. Thus, the greatest point of design compromise inevitable in this type of "all-in-one" logically should show up in its AM section, which—in the TA-5000X—is exactly the case.

In the FM stereo mode, the TA-5000X performed quite satisfactorily. Frequency response was flat within plus or minus 2 db from 20 cps to 15 kc, and channel separation was maintained above 15 db from 20 cps to 10 kc, with a maximum of 31 db at 400 cps. Channel separation dropped to a low of 11 db at 15 kc, which is adequate. Channel separation from right to left, and from left to right, was almost identical throughout the audio band, which bespeaks a very well-designed circuit. The THD on multiplex operation was 3.5% at 40 cps, and 1.5% at 1,000 cps. Suppression of the 19-kc pilot and 38-kc subcarrier signals was excellent, thus assuring no "birdies" in off-the-air recordings.

The audio amplifier in the TA-5000X provides 24.5 watts of audio power per channel at 1,000 cps before clipping occurs. At this level, the THD was 1.3%. When both audio channels were driven simultaneously, the amplifier put out 19.5 watts per channel for 1.3% THD. The amplifier's power bandwidth extended from 35 cps to 17 kc. At half-power (12.25 watts), the amplifier's THD remained under 1% from 50 cps to 13 kc, rising to 2.7% at 20 cps, and 1.7% at 20 kc.

At the 1-watt level, the amplifier's frequency response was within plus or minus 1.2 db from 5 cps to 56 kc, which is outstanding for this class of equipment. The fact that flat response could be measured with the

tone control knobs in the indicated or "mechanically flat" position, is itself unusual for this type of unit and indicates very careful engineering, since "mechanically flat" is not always "electrically flat" in combination amplifiers. USTC points out that the high-frequency transient response of the TA-5000X, as shown by the 10-kc square wave, was better than it has yet seen in any control amplifier or receiver. Only the smallest amount of high-frequency ringing was present. At 50 cps, the tilt of the square wave response shows some phase shift, although it actually is less than observed in some costlier units. The amplifier's damping factor was on the low side, being 2.7.

IM distortion in the amplifier remained under 1% up to 8.8 watts, and rose to approximately 2.1% at 20 watts. The amplifier's signal-to-noise ratio was 81 db on the high-level input, 47 db on the tape head input, and 43 db on the phono input. Sensitivity for 24.5 watts output was 300 millivolts (mv) at the auxiliary input, 1.28 mv at the tape head input, 78 mv at the ceramic phono input, and 1.28 mv at the magnetic phono input. Channel separation in the stereo mode was better than 41 db up to 10 kc.

The amplifier's equalization characteristics were excellent, remaining within 1 db of the nominal RIAA and NAB curves, except for a slight droop in the NAB response above 12 kc which increased to 3 db at 20 kc. The tone control and loudness contour characteristics were good. The scratch and rumble filter characteristics were somewhat severe, and in addition to reducing rumble and scratch on poor program material would also tend to further limit such material. The rumble filter cut the bass response 5.6 db at 100 cps, and 12.2 db at 60 cps. Below 60 cps, the rumble filter provided attenuation at the approximate rate of 12 db per octave. The scratch filter cut the high frequency response by 8 db at 3 kc and 12 db at 5 kc, above which frequency its response fell off at the rate of 9 db per octave.

Summing up, it appears that within the limitations of space and cost imposed by an all-in-one equipment, the TA-5000X represents an excellent engineering compromise. Its most severe limitations—judged by rigorous high-fidelity standards—are in the AM section which is of relatively minor importance anyway. As to its FM section and stereo amplifier sections, admittedly there are better tuners and better amplifiers available as separate components—the same manufacturer's own Citation line, for instance. However, where both installation space and price must be held down, the measurements—confirmed by listening tests—indicate that the TA-5000X would represent a very good choice.

COMING REPORTS

**H. H. Scott LT-110 FM Stereo
(MPX) Tuner Kit**

**Concertone Model 505-4R Stereo
Tape Recorder**

**General Electric VR-1000 Series
Cartridge**



Fisher Model KS-1 Speaker System Kit

AT A GLANCE: The KS-1 is the first speaker system in kit form to be offered by Fisher. It consists of woofer, midrange, and tweeter cone speakers, crossover network, wires, hardware, grille cloth, and neat walnut or birch cabinet which is ready for finishing by the owner. The completed system is of the new "slim-line" variety (it measures 18 inches wide by 24 inches high by $5\frac{3}{4}$ inches deep): it may be positioned wherever convenient, and even may be hung on the wall. Prices: in birch, \$59.50; in walnut, \$64.50. A factory-wired version also is available, as model KS-1A: in birch, \$84.50; walnut, \$89.50.

IN DETAIL: The KS-1 is a three-way speaker system using a 10-inch woofer, a 5-inch midrange speaker, and a 3-inch tweeter. Frequency dividing points, provided by an L-C-R network with a 6-db/octave slope at the crossover frequencies, are 1 kc and 5 kc. The speakers themselves are specially treated for best response in their respective ranges. Thus, the woofer uses a soft compliant "surround." The cones of the midrange unit and tweeter are held in completely sealed metal housings, rather than the usual open or sectional frame found on most speakers. The seal has the effect of acoustically isolating these units to prevent possible interaction with the woofer cone in the confines of the relatively small enclosure. The seal also pressure-loads each driver for smoother response and to help control its useful output. In effect, it acts as a sharp acoustic filter to cut off the speaker's response below a given frequency. No level controls are furnished for the midrange and tweeter, and listening tests indicated that none are needed since the three drivers sound nicely balanced with each other.

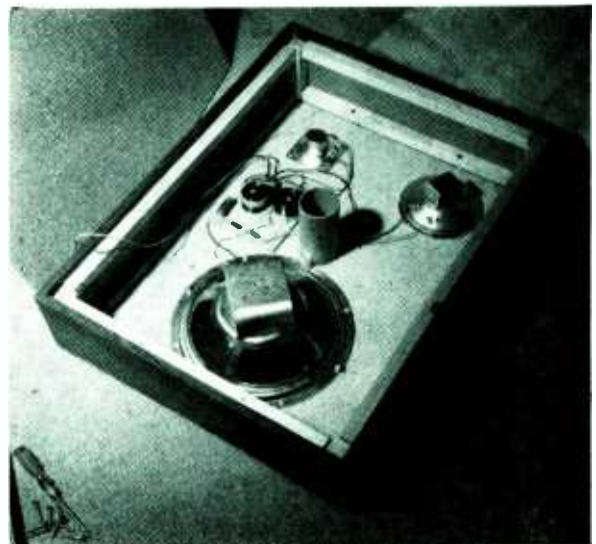
The sound of the KS-1, while not spectacular, was fairly smooth, and in view of its compactness, it had little trace of a "canned" or "honky" quality. Aside from

a slight peak in response between 2.5 and 3 kc, and another at about 450 cps, response generally was quite clean throughout the system's range, with no significant unnatural effects discernible. Bass output held up nicely to about 70 cps, which seems to be the KS-1's resonant area, then rolled off gradually to about 40 cycles and even a bit below that point, but not at the kind of output level suggested by a 60-watt amplifier with the volume control turned past the half-way mark. At the very high end, response was checked to a little beyond 17 kc.

While not "omnidirectional," the highs were not overly directive. With a little speaker placement experimentation—fairly simple in view of the size and weight of the KS-1—a satisfying location can be found for a pleasing spread on both stereo and monophonic programs. The over-all sense of sound is not awe-inspiring, but does seem to project an apparent "system size" that is bigger than one might suspect from the physical dimensions of the KS-1. The bass, while not reaching as far down as some larger systems, was fairly clean and free from boom; the midrange was most smooth; the highs, clean but lacking some of the "open" or "airy" quality associated with costlier systems. This impression varied with program material, and the KS-1 seemed most satisfactory when handling percussion and woodwinds. The male voice was nicely "bottomed" but not overly heavy. Female voices sounded very well balanced, with an easy-to-take quality, particularly on popular music with light orchestral background.

All told, the net impression of the KS-1 is one of a modest job very well done. Considering its cost, high efficiency, and adaptability in terms of installation convenience, the Fisher KS-1 should acquit itself satisfactorily in a home music system in which space and budget are limited, and which uses a medium- to low-powered amplifier.

How It Went Together: For anyone with the slightest experience in kit building, the KS-1 should prove child's play. For a totally inexperienced hand, it provides a painless introduction to kit building. With its very clear instructions, and few, simple assembly steps, there is every assurance that anyone can build this unit successfully in no more than one and a half hour's time. While doing so, the builder is afforded some insight into how a three-way speaker system goes together: how the drivers relate to the crossover network, how the connections are taken from inside the cabinet to the terminals on the rear panel, how a grille cloth is applied, and so on. The main business of wiring, which of course would be the crossover network, is already done so that virtually all that is expected of the kit builder is to position and install the drivers and make a few wiring connections, fasten a piece here and there, tack down the grille cloth, and fit the front and rear panels of the cabinet. The materials supplied are as generous in portion as the instructions are in clarity; when finished, we had left over more than half a tube of Duco cement, several tacks, and a few wood screws.



*new
proof*

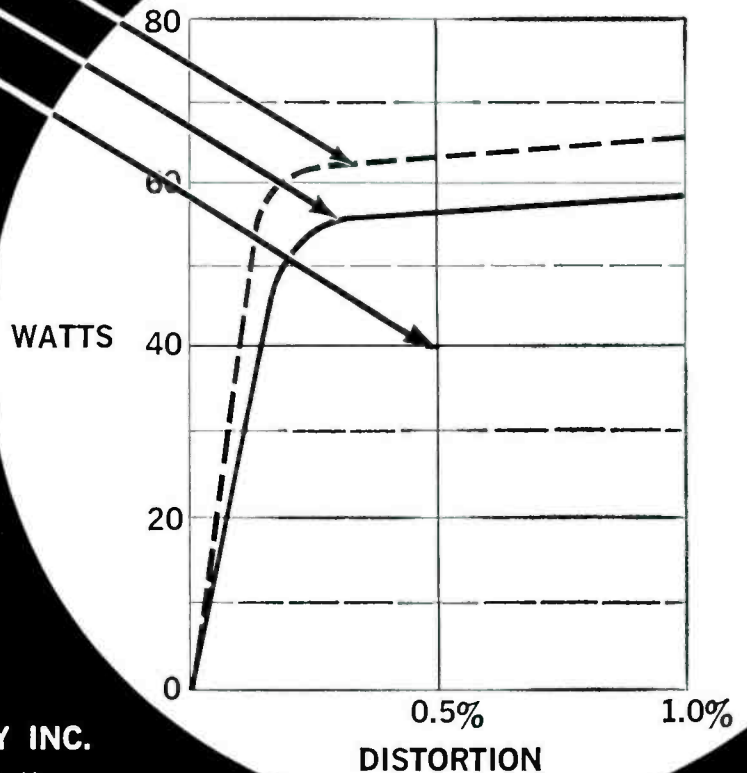
McIntosh is *the* best!

Only McIntosh of all amplifiers made and advertised today has such low distortion with such reserve power. You can see the combination of low distortion and great reserve of the MC-240 in this graph and remember both channels are operating, both channels of the MC-240 are operating at full power, both channels are operating at full power at the same time.

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Music Makers

by ROLAND GELATT

TEN YEARS in the record business is a long time. Think back to 1952. In that distant era Van Cliburn and Joan Sutherland were names known only to friends and family, stereo recording was still up in Cloud Nine, and twisting was something you did to wire or thread. Classical record sales were dominated by one musician, an eighty-five-year-old Italian conductor, who that year made a recording which was far to outdistance all previous best sellers. Sessions for the Beethoven Ninth Symphony conducted by Toscanini were held in the spring of 1952 and the album was issued in September. Before long RCA Victor had disposed of 224,000 Ninths in the United States alone—and without benefit of record club.

But times change. In 1954 Toscanini retired and his legend began to dim. Radical improvements were made in orchestral recording techniques. And, as often happens after the death of an extravagantly praised artist, the Toscanini reputation went into decline. So did his record sales. Today, we are informed, Toscanini versions of standard repertoire no longer “move” in the stores. The 1962 customer values up-to-date sonics above all else and puts his money on the latest engineering rather than the finest interpretation. It is significant that RCA Victor’s slogan has changed from “The Music You Want When You Want It” to “The Sound That America Loves Best.”

All this is by way of sobering prelude to a report on the resuscitation of Toscanini’s recordings with the Philadelphia Orchestra. During the season of 1941–42, Toscanini had refused to conduct the NBC Symphony because of a dispute over artistic policy; and that winter, as a result, he was free to accept a guest engagement with the Philadelphia Orchestra. “The conductor,” wrote Charles O’Connell in *The Other Side of the Record*, “was amazed and delighted with the orchestra. Its quickness, agility, musicianship, glorious tone, and unique sonority were a revelation to him, as well they might be,

for neither in Europe nor in America had he ever conducted an orchestra the equal of this one at the time of which I speak. At the first rehearsal he went completely through the program without once interrupting the orchestra. At the end, he bowed, smiled, told the men that there was nothing he could suggest to improve the performance, and walked off the stage in high good humor.”

Mr. O’Connell, who was music director of Victor Red Seal records at the time, immediately set up some recording sessions. “We never,” he relates, “approached any recordings with such careful, such painstaking, and such exhaustive preparations of men, machines, and material. . . . Only the most advanced recording techniques that we knew were employed. The orchestra was ‘on its toes’ ready and eager to give its very best. The conductor was neither harried nor hurried, and presented himself at the recording sessions apparently in a happy mood.” Seven major works were put on wax: Schubert’s Symphony No. 9, Mendelssohn’s *Midsummer Night’s Dream* music, the Tchaikovsky *Pathétique*, Strauss’s *Death and Transfiguration*, Respighi’s *Feste Romane*, and Debussy’s *La Mer* and *Ibéria*.

Not one of them was ever issued. The chief stumbling block seems to have been of a technological nature. In February 1942 the country was at war and RCA was already running into certain shortages. Apparently a substitute acid was used in the electroplating process, and the masters emerged (again to quote Mr. O’Connell) “pitted, pocked, and perverted.” The scratching, crackling, and popping on the test pressings proved so annoying that the Maestro and the people at Victor eventually gave up in disgust and disappointment. The cost and effort of the sessions were written off, and for twenty years the masters lay forgotten in RCA’s Camden vaults.

A few months ago, Walter Toscanini and his engineer John Corbett decided to find out whether these Philadelphia Orchestra recordings could be salvaged. The original metal

stampers were sent from Camden to the Toscanini recording laboratory in Riverdale. There they were played with a pickup specially designed for the purpose and transferred to tape via some elaborate electronic filtering circuits. Subsequently, pops and ticks were edited out of the tape. The results are truly astonishing. Surface hiss has been reduced to a tolerable level, extraneous noises have been removed, and the lightweight, highly compliant pickup has revealed glories in the grooves that were never suspected in 1942. There is no mistaking the magnificent tonal imprimatur of the Philadelphia Orchestra or the spacious acoustics of the Academy of Music. Best of all, Toscanini’s “high good humor” during this Philadelphia interlude is vividly apparent in his interpretations. The 1942 account of the Schubert Ninth, for instance, has a plasticity and relaxation surpassing either of the later versions with the NBC Symphony.

The next chapter of this “Philadelphia Story” is up to RCA Victor. We queried Alan Kayes, the present Red Seal manager of artists and repertoire, on RCA’s intention. “Up until now,” he told us, “the material has not been considered suitable for manufacture on disc. We are looking into it again, however.” Perhaps an expression of interest on the part of prospective customers would incline RCA Victor toward a favorable decision. Letters should be addressed to Mr. Alan Kayes, RCA Victor Records, 155 East 24th Street, New York 10, N. Y.

We look upon the Philadelphia resuscitations as something of a test case. If they can be brought out with success, then we may hope to get some of the other unissued Toscanini performances that await release—broadcasts with the NBC Symphony (including the complete *Romeo and Juliet* of Berlioz), rehearsal sessions, and the series of BBC Symphony concerts that were recorded in Queen’s Hall by His Master’s Voice in 1935. All of this material is on tape in Riverdale. It now needs a public—and a willing record company.

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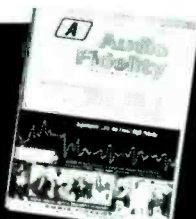
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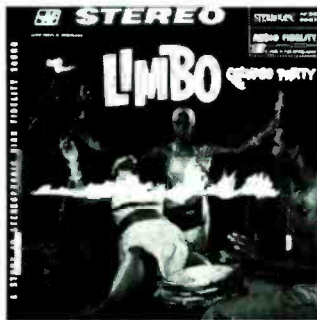
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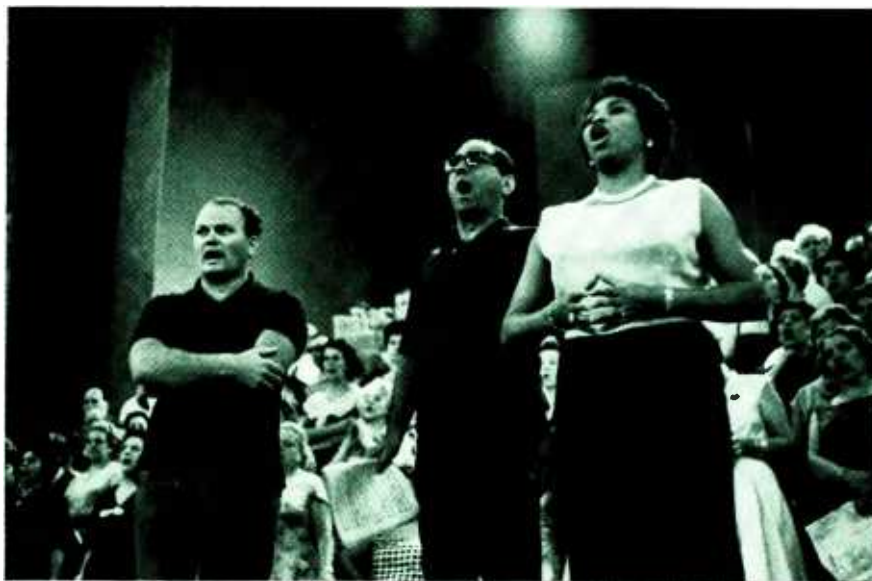
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Records in Review



At the climax of the Triumphal Scene: Vickers, Merrill, and Price.

A New Stereo *Aida*—Sometimes Touching on Greatness

by Conrad L. Osborne

ALMOST every music critic feels called upon at one time or another to get in his innings on the question of the "perfect" opera. It is customary to inform the reader that a set of aesthetic rules both catholic and objective is being employed to determine the "perfect" opera's identity, and then to go ahead and name the opera that is one's own favorite.

The question of perfection is of course an idle one. I could name a number of operas that seem to me to realize almost completely the possibilities set by the selected form: *Don Giovanni*, *Nozze di Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Tristan und Isolde*, *Die Meistersinger*,

Falstaff, *Pelléas et Mélisande*, *Wozzeck*—maybe more. Perfect. Yet when we speak of "the perfect" opera my instinctive choice is invariably between only two—*Aida* and *Otello*. A solid case can be made for *Aida* from almost any standpoint. It is good enough to make a strong impact under the worst performance conditions (and frequently has to); yet no opera benefits more from thoughtful production and strong casting. It is one of the very small number of operas that are customarily performed in their entirety—even the "perfect" operas of Mozart are not held to be perfect enough to perform without sizable cuts. In addi-

tion, *Aida* is the most popular of all operas.

The only serious charge that is leveled against it with any frequency is that it sacrifices completeness of characterization to completeness of the "grand" opera form. But this doesn't seem to me to be true; or rather, it seems a bit beside the point. The characters are not probed in great depth because the drama is primarily one of situation. They do not really evolve because the action springs directly from their inflexibility or their powerlessness in the face of passion. The music, of course, is incomparable in the economy and accuracy with which it

pinpoints what is going on with these characters. The first-act trio for Aida, Amneris, and Radames—one of the lesser numbers in the score—is a prime example: in the space of a very brief, unexceptionably constructed (“perfect”) scene, the states of mind of these three (which *must* make for tragedy) are set forth with unparalleled exactitude. And of course the thing that makes the Triumphal Scene the *tour de force* it is is not the excellence of the writing in the dances, marches, and choruses (though this music is some of the best of its sort ever written), but the genius with which the principals are brought face to face with one another and with the drama’s central conflicts.

In any event, there is probably hardly an opera lover alive who does not count *Aida* among his most cherished properties. And record companies have, despite the difficulties and expenses involved, gone out of their way to keep the market in full supply of disc versions. Both Victor and Columbia turned out 78-rpm sets during the Thirties, and since the coming of microgroove there have been at least eleven versions available domestically. RCA Victor has issued a total of five, and they have all had points of interest. The first, chronologically speaking, was the 78-rpm La Scala version, with Giannini, Pertile, Minghini-Cattaneo, and Inghilleri heading the cast. The singing was variable but always big-scaled, and there was an aura of excitement and “class” about the production. Next came what could have been the “dream” version—Caniglia, Stignani, Gigli, Bechi, Pasero, and Tajo, under Serafin. But with the leading artists far past their best singing days, the set proved a disappointment. Then, in the Fifties, we were given two versions—Toscanini’s and Perlea’s—which remain in the catalogue. The former offers strength of conception and magnificent orchestral and choral execution, but except for Richard Tucker as Radames, the singing is drab. Perlea’s rendition is lively (a bit hectic, in fact), and presents some splendid vocalizing from a cast headed by Milanov, Barbieri, Bjoerling, Warren, and Christoff. Angel assembled a strong cast in the mid-Fifties (Callas, Barbieri, Tucker, Gobbi, Zaccaria, under Serafin), but the erratic conducting, so-so engineering, and almost-but-not-quite vocalism of some of the singers kept the set from the front rank. London made a try with Tebaldi and Del Monaco early in the LP era, but the supporting cast was uninteresting, as was the conducting (Erede’s). Cetra produced two versions that are idiomatic, competent, and routine.

Since the dawn of stereo, there have been two versions—a second try by London, and this new Victor set. I have never been an enthusiast for the London edition. The sound is excellent, as are the contributions of Simionato and MacNeil. But Karajan seems to have looked on the opera as a lengthy ritual, and his tempos are so stately as to bring the score to a virtual halt. Tebaldi has her compelling points, but seems to have been below her best form, and the

Radames of Bergonzi and the Ramfis of Van Mill are at best intelligent compromises with the requirements of these roles.

Victor’s latest entry is, in my opinion, the closest approach on records to an entirely satisfactory *Aida*. Its conductor, Georg Solti, has come much closer to Verdi here than in his recent *Ballo in maschera* for London. Perhaps this is partly due to the differing demands of the two scores. Successful leadership of *Aida* depends, I think, on two qualities before all others: an unflagging intensity, coupled with a grasp for grand design. In *Ballo* (a much more problematic and uneven score, to begin with), a feeling of expansive lyricism and a lightness of touch are of much greater consequence. (I do not mean that these things count for little in *Aida*, but the sense of drive and the constant white heat present in the later score cannot be applied to the graceful set-numbers of the earlier one. Interestingly, Solti’s *Ballo* sounds overwrought orchestrally, as if he were trying to infuse Riccardo’s loping little arias with an emotional portent that just isn’t there.) Then too, Victor has not allowed the Solti orchestra to swamp the singers quite as thoroughly as in current London practice; moreover, this is a tough crew to swamp. The leadership here is taut and elastic. One magnificent section leads into the next in an admirably pointed way, and the proportions are beautifully judged. Solti occasionally throws in a highly personal, almost eccentric note—as with the accent on the penultimate chord of the slaves’ dance in Act II, Scene 1—but in nearly all cases these little statements strike me as being absolutely “right.”

The cast is loud and clear all up and down the line—six major ships of war steaming down the oft-sailed channel. On the female side, things just couldn’t be better. Leontyne Price’s *Aida* is nothing less than a revelation. The sheer loveliness and ease of her singing is enough to win the most jaded listener; I have seldom heard so consistent an outpouring of round, luminous tone. One of the three or four most thrilling moments in grand opera for me occurs at the climax of the Triumphal Scene, when the soprano’s voice can be heard soaring above full chorus and orchestra. Of course, the soprano must be the genuine article; my own operagoing has provided me with only four able to rise to this particular occasion in the huge Metropolitan—Welitch, Milanov, Tebaldi, and Rysanek. Miss Price does not have the sheer caliber of voice of any of these ladies, but the tone is so true, so beautifully focused, that it comes right through the center of the massed sound. And when she breaks away for her melting solo line just before the reprise of “*Ma tu, Re*,” the effect is heart-breaking. But the thing that really sets the Price *Aida* aside from all others is the unfailing sense of musical direction. Her singing is always *going*, and it is going somewhere definite. This lends a glowing directness and passion to her interpretation, and brings the character alive every step of the way.

Price is matched note for note by the French mezzo Rita Gorr, who pours her sizable, full-bodied voice into the role of Amneris. Gorr keeps her princess aristocratic; there is no booming raw chest tone in the name of “power,” and no distortion of the music in the name of “passion.” There is just a wealth of free, rich, even tone, intelligently colored, soft or full of punch as the occasion demands. The scene between *Aida* and Amneris—especially from Amneris’ “*Radames . . . vive!*” through to the end—is memorable indeed, with Price giving us an incomparable aural picture of the anguished, prostrate slave, and Gorr thundering out one crushing phrase after another with awesome ease.

The male casting, while still imposing, is not quite on this level. Jon Vickers is a sensitive and gifted singer, but he never really sounds like an Italian dramatic tenor. His voice has little of the typical Italian liquidness or ring, and such phrases as “*Ah! sien grazie ai numi!*” make little effect. Then too, he seems to shy away from anything that might seem like simple singing out, and tends to let the line fall into disarray as he edges from note to note. Still, there are very attractive moments in the Nile Scene, and the final duet finds him at his best. Robert Merrill’s Amonasro falls somewhat short of the high standard recently set by his Germont and Ashton; here, he indulges his tendency for what I would call “woofing”—the production of a largish, unmotivated puff of sound. In the opera house, his Amonasro is woofed practically from beginning to end, but on the recording he restricts himself to a few isolated woofs, as in his opening lines: “*Quest’assisa ch’io vesta vi dica che il mio re, la mia WOOF ho difeso*,” for instance. Most of the sound he produces is, as usual, resonant and handsome. Giorgio Tozzi is not quite at his best, either, especially in the first two scenes, and in any case his voice is a bit light for the role. It is rather a shame that neither Victor nor London has yet made use of Jerome Hines in this sort of assignment. The King is Plinio Clabassi, and though he is not as impressive as he was on the Perlea set, he is still much above average in the role.

In sum, we have an exciting performance, one that at a few spots touches on greatness. It is certainly to be preferred over the stereo competition, and most listeners will probably find it the most interesting of all the available recorded editions.

VERDI: *Aida*

Leontyne Price (s), *Aida*; Mietta Sighele (s), *A Priestess*; Rita Gorr (ms), *Amneris*; Jon Vickers (t), *Radames*; Franco Ricciardi (t), *A Messenger*; Robert Merrill (b), *Amonasro*; Giorgio Tozzi (bs), *Ramfis*; Plinio Clabassi (bs), *The King*. Chorus and Orchestra of the Rome Opera House, Georg Solti, cond.
 ● RCA VICTOR LM 6158. Three LP. \$14.94.
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by Robert C. Marsh

Mahler's Third and Ninth: Both Worthy Tributes



Walter: the great disciple.

MIXED EMOTIONS are inevitable as one receives these fine Mahler recordings, the Ninth Symphony conducted by Bruno Walter, and the Third by Leonard Bernstein. The latter album is dedicated to the memory of Dimitri Mitropoulos, the former serves as a memorial to Walter himself—and each reminds us of the loss of those unique Mahler advocates and artists. Their place remains unfilled, although we can now recognize too that in Bernstein the composer is finding a new and most effective spokesman.

The more eloquent of the two sets is, naturally, Walter's, first because he is performing the stronger of the two scores, and secondly because I am sure he was playing it as a personal tribute to his beloved friend and master. The product of eighteen hours of work in late January 1961, this statement of the Mahler Ninth serves in a way to transfer to other conductors and the world a score which Mahler never lived to play and which Walter introduced to the public, in Vienna, the year following the composer's death.

Last September I visited Bruno Walter in his sunlit home in Beverly Hills, and we discussed Mahler's last works. The immediate object of my call was to confirm my impression that Walter disapproved of all efforts to complete the Mahler Tenth, which has recently become an object of much hypothetical reconstruction. "Wouldn't Mahler have destroyed the finished score," I asked, "if he had thought that others would try to write conjectural endings for this music?"

"Absolutely," Walter said. "Mahler often went on revising his music after it had been published. Many of the effects he wished were so daring, so severe in their departure from tradition, that even he felt the necessity to hear them, to play them himself, before he was sure that his writing represented his exact intentions. The Fifth Symphony he revised throughout his life. . . . You know," he went on, "everything Mahler wrote was the product of his own inner strug-

gles. No one who had not experienced that battle of the spirit could write as he did. No work of Mahler's was finished until he had fought through to the end and made it a complete expression of himself. Only he could end that process, and he would resent furiously anything incomplete, tentative, half-hatched being given to the public as his art. I have played without qualms the Ninth Symphony and *Das Lied von der Erde* because I know he was confident that his music was finished and worthy. But I have never played the two movements of the Tenth Symphony, even though I agree they are perfectly playable, because Mahler would not wish me to do so. I am not sure they are really the man."

In his little book on Mahler, Walter reaffirmed his confidence that the Ninth was, in fact, Mahler's fulfillment as a composer. It is permeated with a sense of departure, a carry-over from the prolonged farewell which closes *Das Lied von der Erde*, but with it a "transcendental sense of redemption." The two outer movements are both slow, "a long-drawn-out funeral song," while the second movement is "the Austrian country dance . . . employed with consummate mastery and delicious grace." The scherzo "shows once more Mahler's stupendous contrapuntal mastery." In the finale one hears "a peaceful farewell . . . the clouds dissolve in the blue of Heaven."

The scope with which Mahler uses the orchestra to express these things was so great that no monophonic recording could more than suggest the impact of the work. This is true even of Walter's Vienna set of 1938, which he never especially liked because of its extraneous noises and technical limitations. Even so, he was in no hurry to remake the record in stereo but waited until four years of work with his Los Angeles recording orchestra had proved that group a sensitive and reliable vehicle for the realization of his intentions. There has been a fair amount of comment in print on this matter, and let it be said for the benefit of posterity and the presently curious that in September of 1961 Bruno

Walter was pleased with the Columbia Symphony, referred to it as his orchestra, and apparently felt no desire to make recordings with any other group—although presumably he could have had either the New York Philharmonic or the Philadelphia Symphony if he had wished.

Walter was, moreover, basically uninterested in his old recordings ("They take too much from the imagination") and delighted with stereo ("It asks nothing of you; it is just like being in the concert hall"). Unlike most musicians of his generation, this conductor ended his days an outspoken enthusiast for stereo and a connoisseur of the fine art of sound reproduction. He considered his most recent work for the microphones a true and satisfying likeness of his performances. He was only sorry, he told me, that he could contribute so little to the engineers in their search for better results. Most of those who hear the present recording will probably feel, as I do, that he had already contributed more than his share.

In addition to the Symphony the album includes one disc containing excerpts from Walter's rehearsals and an interview (recorded some years back) by Arnold Michaelis. Both are likely to be precious documents of the Walter heritage, and most listeners will be delighted to have them as friendly memorials of the man. So well do they project the warmth of their protagonist that the listener must feel almost as though he himself had known Walter. As for the performance of the Ninth, it fulfills all expectations. Mahler's enormous orchestra spreads before one in stereo, yet the lines are wonderfully clear. If you follow with a score, you can see for yourself that you hear everything, and what you hear is pretty much an exact transfer to sound of the printed page. Listening in this way, I had the uncanny sensation after a time that I was hearing Mahler himself conducting—so fully does the recorded performance seem an extension of the composer's notation.

Walter's special gift as a Mahler con-

ductor lay in his ability to unify the composer's vast constructions, a gift that grew out of a sure feeling for tempo and a confident grasp of the musical significance of the many tempo changes in these scores. If you play the new Walter set against its only real competition, the Ludwig version, you will sense immediately the validity of Walter's broader and firmer thematic statements; and later on, where the Ludwig becomes jumbled and the Walter remains clear, you will respect the latter's skill in shaping the inner voices of the music as well as its obvious outlines. A great performance of the Mahler Ninth calls for a huge virtuoso orchestra, the mastery of a difficult and personal musical idiom, and the degree of control needed to play upon the complex registers of the ensemble with full knowledge of what every man is supposed to be doing at every moment. There will never be many conductors so endowed. We were fortunate to have Bruno Walter and doubly blessed that he could leave us his achievement in such substantial form. This is a recording of genuine historical significance.

Its companion set, if not of comparable importance, is nonetheless a welcome and impressive release which honors both the man who made it and the man it salutes. Dimitri Mitropoulos once expressed the wish that he might die while climbing a mountain. If we take this in its symbolic sense, as a wish to die while striving to scale some height, his request was granted, for it was in a rehearsal of Mahler's Third Symphony (at La Scala, Milan) that death came to Mitropoulos in November 1960. The present recording of that work, duplicating performances heard in New York the following year, shares their dedication to his memory.

My last talk with Mitropoulos took place in New York the winter before his death, during the period in which he was participating in the Philharmonic's Mahler Centennial. Speaking of the Third Symphony, he pointed out its links to Schubert, which he felt were just as important as the overly stressed ties to Wagner, and its unique qualities as an expression of folklore and the love of nature. Written in Steinbach am Attersee, one of Mahler's favorite summer retreats, the music of the Third is soaked with the atmosphere of the Hölleengebirge (literally, Hell Mountains) which tower over the lake and valley. Bruno Walter visited Mahler in 1895 while the score was first being sketched, and as his gaze rose to the distant peaks his friend remarked, "No need to look there any more—that's all been used up and set to music by me." (You hear it in the first movement.)

It would be a mistake, however, to regard any Mahler symphony as something less than sophisticated. The Third contains straightforward nature painting, true—one of its greatest attractions is the third movement, in which a solo post horn sings to us as the traveler winds through the echoing mountain walls, and the chirps, cuckoos, rustlings, and patterings are all genuine enough; but these things make up only one dimension of



Bernstein: the new spokesman.

the work. "I think it strange," Mahler wrote in 1896, "that most people in thinking of 'nature' always think only of flowers, little birds, the aroma of the forest, etc. The god Dionysus, the great Pan, nobody knows." To see this five-movement symphony right, I think we must regard its first three movements as a statement of a Dionysian view of the world, which Mahler then juxtaposes with Nietzsche's call to self-awareness and, immediately following, a superficially naïve statement of faith in Christ as man's hope. In fact, none of these metaphysical considerations is actually necessary for the enjoyment of the Third, which can be regarded as a hundred minutes of attractive thematic material effectively developed and orchestrated with sublime craftsmanship.

"What conductors so often fail to realize," Mitropoulos told me, "is that, like *Salome* or *Elektra*, this is a full evening of music in itself. Nothing more is required. I now feel there should be an intermission after the first movement [it lasts thirty-three minutes in this recording] so that the audience has an opportunity to refresh its senses. The first time I did this in Europe I expected all sorts of protests and criticism for breaking the work, but nothing of the sort took place. People came to me and said, 'Now for the first time we were able to relax and enjoy the entire symphony.'"

Symphonies that are really entire concerts have an obvious difficulty in finding performances, and it is the scope of the Mahler Third, rather than its contents, which has limited its hearings. In addition to an enormous orchestra, two choirs and a solo voice are called for, plus a solo post horn and a first-rate concertmaster. The music itself is in the same vein as the Fourth Symphony (which takes some themes from its predecessor). The opening measures are an Austrian folk song in a lusty rendition by eight horns; the scherzo borrows from one of Mahler's own songs, *Ablösung im Sommer*. Yet each of these elements is perfectly fused into the new context. We hear this music for the affirmative work of art that it is. Mahler called it his "gay science."

The only previous recording of the Third was a Vienna production directed by F. Charles Adler for the SPA label. It was a good job and served its purpose faithfully. Indeed, its statement of the fourth movement remains superior to that of the new set, primarily because of the greater vocal artistry of Hilde Rössl-Majdan over Martha Lip-ton. The Bernstein performance, however,

is certain to dominate the catalogue from now on. The obvious advantages of stereo recording in a work for such massive forces have been fully realized. Instrumental and vocal choirs have been ideally placed, and the result is an amazing degree of transparency coupled with the warm reverberation of plaster walls and wooden floors (the recording was made in Manhattan Center). Even in monophonic form the sonics are rewardingly round and rich, the detail clean and bright. And if Columbia's engineers have done their best for Bernstein, he, in turn, has done his best for them. This is vastly superior to his previous Mahler recordings. The style is consistent and consistently right; the necessary flexibility in tempo is guided by a sure grasp of what Mahler was after; and the entire concept of the work is obviously founded on both knowledge and love. Much of the ensemble playing is radiantly beautiful.

The length of the movements necessarily makes for some awkward breaks. Both versions split the first movement across two surfaces, and since it is sectional in construction, no real harm is done. Adler divides the third movement so that he may follow the composer's directive and play the fourth and fifth without pause. Bernstein leaves the third movement intact, but the break between the fourth and fifth now falls across two surfaces. I don't care for this (probably Bernstein doesn't either), and the obvious solution is to resort to tape—the first movement becoming one reel, the second, third, and fourth another, and the finale a third.

Mahler calls for a post horn in B flat, and presumably that's what Adler uses, since such instruments are available in Europe. Bernstein employs a trumpet in D, which sounds exactly the same to me and offers more trustworthy intonation. The solos, played by John Ware, are likely to recall themes from *Rosenkavalier*, which, the listener is reminded, was written fifteen years after these pages came from Mahler's pen.

Taking all factors together, one can hardly imagine a finer memorial to Mitropoulos, a more appealing Bernstein performance, or a more enjoyable work to discover. The release of this album and of the Walter Ninth would seem to call for a tribute to everyone concerned.

MAHLER: *Symphony No. 3, in D minor*

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- COLUMBIA ML 5713. LP. \$4.98.
- • COLUMBIA MS 6313. SD. \$5.98.

The *Brandenburg* is nicely done, on the whole. Stokowski seems to employ a large body of strings, but he keeps them down very low when the concertino is in action, and in the tutti they play with glorious tone. Only twice does he slip into the old romantic Bach interpretation: in the course of each of the fast movements he makes one unnecessary and completely unconvincing retard. If the harpsichord is sometimes too weak, that is a fault of many recordings with smaller orchestras; indeed it turns up here even when the three solo instruments are playing alone. In the slow movement a double bass plays softly along with the left hand of the harpsichord, an effective touch I do not recall encountering before in this movement. The soloists—William Kincaid, flute; Anshel Brusilow, violin; Fernando Valenti, harpsichord—are first-class. Valenti achieves variety in his long cadenza by sensitive phrasing and octave-coupling. The first two of the chorale preludes are tastefully done—if this music must be transcribed at all—but the third ends in a blaze of Wagnerian brass. Gorgeous sound, in both versions. N.B.

BACH: *Clavier Works*

Joerg Demus, piano.

- MUSIC GUILD 17. LP. \$4.12 to members; \$5.50 to nonmembers.
- • MUSIC GUILD S 17. SD. \$4.87 to members; \$6.50 to nonmembers.

Demus' previous recordings of Bach have not been notable for poetry or insight, but on the present disc he seems to have got rid of some of his inhibitions and his playing comes alive. The lyricism and charm of the *Capriccio on the Departure of His Beloved Brother* are nicely brought out here, as is the passionate sweep of the *Chromatic Fantasy*, whose Fugue is played with perfect clarity and considerable nuance. There are also six little pieces from the second *Notebook for Anna Magdalena Bach*, and a competent reading of the *Italian Concerto*. There are better performances on records of the *Fantasy* and the *Concerto* played on a harpsichord, but I don't know any better ones of any of these works played on a piano. N.B.

BACH: *French Suites, S. 812-817* (complete)

Thurston Dart, clavichord.

- OISEAU-LYRE OL 50208. LP \$4.98.
- • OISEAU-LYRE SOL 60039. SD. \$5.98.

Mr. Dart makes a strong case for his belief that these Suites were conceived

primarily for the clavichord. Within the narrow dynamic range of that instrument he achieves a considerable amount of nuance, bringing out figures that appear successively in top voice, bass, and middle voice in a manner that would not be possible on a harpsichord. The sarabandes are especially well done: here Mr. Dart's songlike sustaining of the melodic line is matched among harpsichordists only by such masters as Landowska and Kirkpatrick. The rhythmic pulse is steady but not metronomical, and the special character of each movement is conveyed, a careful distinction being made, for example, between courantes of the French type and those in the Italian style. In some passages bass and middle voices come through more clearly than the top part. Sometimes, of course, this is clearly intended by the player, but at others it is the top part that bears the melody and the balance should be reversed. I found it helpful to keep the treble controls turned up higher than usual. N.B.

BACH, C. P. E.: *Concerto for Harpsichord, Piano, and Orchestra, in E flat*

†Fasch, J. F.: *Sonata for Flute, Two Recorders, and Continuo, in G*

†Quantz: *Sonata for Recorder, Flute, and Continuo, in C*

Instrumentalists; Concert Group of the Schola Cantorum Basiliensis, August Wenzinger, cond. (in the Bach).

- ARCHIVE ARC 3173. LP. \$5.98.
- • ARCHIVE ARC 73173. SD. \$6.98.

The Bach offers the rare combination of the retiring champion of concert keyboard instruments working for a brief moment in history in peaceful coexistence with its brash young successor. It is an attractive piece that pits one of the solo instruments against the other in dialogues and echo passages; occasionally, as in the slow movement, they split a melody between them, and sometimes they run along pleasantly together in thirds and sixths. Li Stadelmann is the excellent harpsichordist, and Fritz Neumeier plays on a reconstructed late-eighteenth-century piano, whose light tone and rhythmic ping accord very nicely with the harpsichord. The works by Johann Joachim Quantz (1697-1773) and Johann Friedrich Fasch (1688-1758) are cast in the baroque church sonata pattern (slow-fast-slow-fast). In these agreeable compositions the recorder, shortly to leave the musical arena for a long sleep, disports itself playfully with its conqueror.

The recording is finely balanced and clear, with stereo a particular advantage in the Bach concerto where the harpsichord and the piano are heard on separate tracks. N.B.

BARTOK: *Concerto for Violin and Orchestra, No. 2*

Igor Oistrakh, violin; Moscow State Symphony Orchestra, Gennady Rozhdestvensky, cond.

- ARTIA-MK 1576. LP. \$5.95.

Russians always emphasize the free, rhapsodic, "gypsy" qualities of Bartók's music, even though Bartók himself made it abundantly clear that the Central European folk music in which he was interested stood quite apart from the music of the gypsies. Still, Oistrakh plays so



Demus: expert Bach on the piano.

well that one must grant his interpretation much respect. The Moscow State Symphony is not the best in the world, but the engineering here is satisfactory enough. A.F.

BEETHOVEN: *Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110*

Fou Ts'ong, piano.

- WESTMINSTER XWN 19002. LP. \$4.98.
- • WESTMINSTER WST 17002. SD. \$5.98.

This is a worthy addition to the catalogue—the feeling for Beethoven's musical vocabulary is spontaneous, the approach is wholly sympathetic, and all the difficult passages are carried by an unwavering sense of the style—but I do not feel that the record really does Mr. Fou Ts'ong justice. For one thing, he does not have a really first-class piano (the upper octaves are shallow in tone), and for another, the engineering is undistinguished. (The stereo, in particular, is undeserving of its higher cost.) Having heard the pianist in this music in recital, I can testify that there is a range of nuance and projection in the live performances which has eluded the makers of this disc. R.C.M.

BEETHOVEN: *Symphonies: No. 1, in C, Op. 23; No. 9, in D minor, Op. 125 ("Choral")*

Phyllis Curtin, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; Chicago Symphony Chorus and Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 6096. Two LP. \$9.96.
- • RCA VICTOR LSC 6096. Two SD. \$11.96.

The Beethoven Ninth usually seems to bring out the Mr. Hyde in conductors, and it is delicious (if somewhat diabolical) to speculate why. My theory is that the music itself is of such overwhelming stature that exponents become overawed by it, and thus attempt to worry their interpretative abilities into something they feel is commensurate with the task. In any case, this symphony has (with the exception of the Tchaikovsky's) a larger rogues' gallery of performance-caricatures than any

other known to me. On records, for example, we have the execrably played Furtwängler, luridly emotional, and vacillating in tempo. Then, too, there is the misguided Dr. Klemperer, who systematically imposes his expected "style" on the scherzo by tranquilizing its *molto vivace* into a stolid *andante*. There are many more such examples from so-called specialists, and of the more celebrated conductors in recent history only Toscanini proved himself morally strong enough to withstand the temptation to "interpret." His performance is a true re-creation. (A few minor masters such as Szell and Krips have also given honest accounts of the music, but on a lower plane of inspiration.)

Reiner is a masterful baton-technician, and a knowledgeable, experienced musician with a goodly amount of temperament. On this recording, however, he fusses and frets over trivial details, distending and belaboring the musical totality. It is the same story, over and over: an impressively massive first movement is suddenly checked at meas. 138, for instance, so that Reiner can demonstrate his ability to mold the overlapping woodwind phrases. The *alla marcia* section of the "Ode to Joy" gets off to a limp start and thus weakens what was, until then, an imposing projection of the movement. The Adagio has some beautiful cantabile string playing, but Reiner's mood is self-consciously elegiac and the static tempo fails to build to a strong climax.

The second movement, however, comes off very well (it usually does, for its steady swagger poses fewer problems of phraseology). Here, Reiner's bejeweled balances and rhythmic control are most convincing. Reiner eschews the adjustments in the orchestration introduced by Wagner and adhered to by Krips, Szell, and Toscanini, proving that it is possible to make the music "sound" as Beethoven wrote it. The Chicago conductor observes the first repeat of the Scherzo section but omits the second. Although I personally feel that *both* should be taken if symmetry is to be preserved, I will admit that the second part can forego repetition much more readily than the first.

The orchestral playing, is, as could be expected, excellent. There is, however, some disagreeably sour oboe playing in the second-movement trio, and also some frizzy trumpet attacks in the march section of the finale. These minor lapses become annoying on repeated hearings, and it is surprising that they were not corrected. The chorus is well trained, but tends to sound a mite woolly in comparison to the superbly luminous Robert Shaw-led groups which grace the Szell and Toscanini issues. The solo quartet is unexceptionable, although I wish that Gramm wouldn't substitute "Freunde" and "Floyd" for "Freunde" and "Freude." (Norman Scott, who sings the part on the Toscanini set, is also culpable on this score, incidentally, and it is rather amusing to hear these singers sharply rebuked each time by the choruses, who sing these words correctly.)

RCA's sound is somewhat distant, and strives for a big-hall effect. The vocal quartet is placed rather remotely (in simulation of concert hall reality, no doubt), and there is a goodly amount of reverberation. In mono, the big masses of sonority have a tendency to boom oppressively. The stereophonic edition alleviates this characteristic by adding a lot of finely etched detail.

I am not partial to Reiner's conduct-

ing style in general. I find it slick, coldly objective, and slightly irritating because of specifics such as those cited in detail above. I am, however, fully cognizant of the fact that he is one of the master precisionists of our time, and certainly this Ninth is among the better versions in the catalogue. My preference is still decisively for the Toscanini, but if you will forego its supreme glory for the added spread of stereo sound, investigate the Szell set. The latter also offers a handsomely performed Eighth, thus automatically scoring over the Reiner, which gives you a surprisingly raw-toned, heavily played First Symphony, further blemished by almost total lack of repeats and out-of-tune timpani playing in the second movement. H.G.

BEETHOVEN: *Symphony No. 5, in C minor, Op. 67; Egmont Overture, Op. 84*

Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond.

• DEUTSCHE GRAMMOPHON LPM 18724. LP. \$5.98.

Furtwängler recorded the Beethoven Fifth three times, with the Berlin Philharmonic in 1937 and 1947 and with the Vienna Philharmonic in 1954. American record collectors got to know the first version through Victor's pressings of the HMV masters, and the third edition is currently in the catalogue as a German Electrola disc. This is the first appearance on the domestic market of the second version, and it counts as an event of real significance.

Although all three performances are similar in spirit, no two are paced exactly

the same. For years the 1937 set has served me more or less as a paradigm of how the work should go, and I have wished that it could be reissued. There is trouble with the masters, however, with the result that a satisfactory transfer cannot be managed as quickly as the Furtwängler *Pathétique* could be achieved. Unfortunately, the 1954 edition could not serve in its place. Although a notable recording by all standards, it lacked the drama, the mysterious interplay of light and shadow, the Olympian qualities of the older set. The seventeen years between the two recording sessions had taken too much out of Furtwängler's psyche to permit him to reach such heights again.

Seven of those years are stripped away in this newly issued recording, and we find the conductor in a moment of triumph—returning to his beloved orchestra in May of 1947 with Hitler dead, the nightmare ended, and hope reborn. The circumstances demanded a great statement of the Fifth, and it was forthcoming. Playing the three versions against one another for several hours, I have concluded that 1947 is now my choice. The sound, of course, is enormously improved over that of the decade before, and the impact of many details is doubled simply by the fact that they now may be heard clearly. The 1937 set remains full of wonders, but music is an auditory art, and I am prejudiced in favor of performances which register in the ear rather than the imagination.

This is a very broad but propulsive reading of the score, notable for the rugged strength it conveys and the assurance with which it builds upwards and upwards to produce a kind of transfiguration of the work. The development and coda of the first movement are unsurpassed on records, and no conductor ever matched Furtwängler in carrying the listener over the ghostly bridge that links the Scherzo to the Finale.

The sound of the present version is comparable to that of the Vienna set in my HMV pressing. However, both the Symphony and the Overture come from a broadcast and are uncorrected. There are some audience noises, orchestra noises, an occasional misplaced note, and—in the very first bars—a couple of ragged attacks. These matters do not bother me in the least, but don't say you weren't warned.

The performance of the *Egmont*, though not as overwhelming as that given the Symphony, is a spacious and noble one. R.C.M.

BORODIN: *Prince Igor*

Smolenskaya (s), Yaroslavna; Ivanova (s), Polovtsian Girl; Korneyeva (s), Nurse; Borisenko (ms), Konchakova; Lemeshev (t), Vladimir; Godovkin (t), Eroshka; Serov (t), Ovlur; Ivanov (b), Prince Igor; Pirogov (bs), Prince Galitsky; Reizen (bs), Khan Konchak. Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev, cond. • ARTIA-MK 215 D. Four LP. \$23.92.

Prince Igor belongs in the category of "problem" operas; works which, though they contain pages of inspired music, are for some reason unfit for general repertory production. The difficulty with *Igor* is generally traced to its libretto, which assuredly contains a dearth of interesting characters and of strong emotional situations. But I think the truth

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is that the score is just not good enough; simple modulations seem to have presented Borodin with nightmarish worry, and he cements one section to another with considerable ineptitude. The music written for his comic villains, Skula and Eroshka, is almost devoid of interest, and that allotted to his heroine, Yaroslavna, is only a little better. The orchestration, largely accomplished by Glazunov and Rimsky-Korsakov after Borodin's death, is unimaginative.

But Borodin possessed an unusual melodic gift, making for moments of Tchaikovskian lyricism, and an ear for excitingly propulsive rhythms. These talents sustain the work on a high level throughout Act II (the "Polovtsian" act), from its sensuous opening into the attractive love duet, onto the fine aria for Igor, then to Konchak's genial air, and finally into the Polovtsian Dances. There are some dramatic bars in the Prologue centering around the evil omen of the sun's eclipse, and there is of course Galitsky's wonderful scene. The Act I scene between Galitsky and Yaroslavna makes some good points, and the Act III duet for Igor and Yaroslavna is an appealing one. My personal experience with a number of listenings to recorded performances (I have never seen the opera) has brought me to an interesting perspective—I find that it all goes down much better if regarded as a comedy. Indeed, it seems hard to look at it any other way. What happens, essentially, is this: Igor and his son Vladimir lead the army off to war against the Polovtsians, to the great good wishes of the multitude. No sooner are they gone than Galitsky, Igor's brother-in-law, with the assistance of the cowardly and opportunistic Skula and Eroshka, turns the city into a permanent festival of wining and wenching, in which Igor's erstwhile loyal subjects join with a will. Igor's earnest wife, Yaroslavna, is given the bum's rush, though left unharmed. Meanwhile, Igor's army is thrashed, and he and Vladimir captured along with many of their followers. But the Polovtsians turn out to be a fun group—they treat their captives with an almost ridiculous deference, and their camp is filled with maidens both beautiful and congenial. Their leader, Konchak, is perfectly lovable, a sort of Khrushchev in Disneyland-going mood. They all spend much time dancing and singing. Igor isn't guarded at all, and so, after a conscience-wrestling bout, he escapes and returns to save the city from the Polovtsians. He thus not only ruins the Russians' prospects of joining in Konchak's merrymaking, but brings to an end the pleasantly decadent rule of Galitsky. Skula and Eroshka, of course, quickly change sides again, and the people are easily persuaded that Igor is once more the right man for the job.

What this amounts to is an ironic parable of fickleness. Ideals that are loudly proclaimed in the Prologue are totally forgotten by the beginning of the first scene; furthermore, this seems anything but shocking, since the only one to insist on a war of principle is, apparently, Igor. Even Vladimir, who makes some menacing noises in the Prologue, falls in love with Konchak's daughter and doesn't bother to join in his father's escape. I don't imagine that Borodin really set out to write this quasi-Brechtian comedy, but that's what he's wound up with, with all the traditional values turned upside down. The Polovtsians are vastly more likeable than the Russians. Konchak seems a much pleasanter fellow than the humorless Igor, and Galitsky, though

perhaps on the inconsiderate side, is merely a medieval ancestor of the Hugh Hefner image. Yaroslavna is a bit of a pest. I can give assurance that when viewed in this light, much of *Prince Igor's* ponderousness falls away, and the work seems a great deal more viable.

This recording presents the customary three-act version, omitting what was originally intended as the third of four acts. It is apparently taken from the tapes that were used for the recording that was available on the Period label several years ago. However, since it has been some time since it was withdrawn from the catalogue, it is probably worth a second close look. The performance as a whole is better integrated than the London edition, which forms the only present competition. The individual casting, though, is not any stronger. The outstanding singers are the baritone Ivanov and the bass Reizen. The former displays a firm, round dramatic baritone, handled with ease and musicality. His version of the big Act II aria is vocally topflight, but hardly searching, and his opposite number on London (Popovich) is also very strong. Reizen, decently recorded for the first time in my memory, is a tremendously imposing Konchak. Smolenskaya is steadier here than in most of her past recorded performances, but the prevailing sharp quality and the tendency to peck and scoop at the music are still evident. Lemeshev shows his customary sympathetic tone and musicality, but experiences some rather surprising pitch vagaries, and shows signs of wear in the low register. Pirogov's Galitsky is laboriously sung and conventionally delineated. Borisenko is competent, in a chesty way, as the Khan's nubile daughter; Ivanova sings her few lines hauntingly. Orchestra and chorus operate at a high level under what I should term well-considered direction from Melik-Pashayev. The sound is fair. Good notes accompany the album, but no libretto. C.L.O.

BRAHMS: *Sonatas for Violin and Piano: No. 1, in G, Op. 78; No. 3, in D minor, Op. 108*

Wolfgang Schneiderhan, violin; Carl Seemann, piano.

● DEUTSCHE GRAMMOPHON LPM 18696. LP. \$5.98.

● ● DEUTSCHE GRAMMOPHON SLPM. 138696. SD. \$6.98.

These two artists form a dedicated sonata team, and their interpretations are both tender and sensitive. They are at their best in the finale of the Sonata in G and the slow movement of the Sonata in D minor. I found the slow movement of the G major Sonata a bit angular, the finale of the D minor Sonata a trifle too flaccid, but the over-all accomplishment is of a high order. Though there seems little need for stereo in a two-instrument sonata, the two-channel version does have greater tonal depth and separation than its monophonic counterpart. P.A.

CARTER: *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras*

†Kirchner: *Concerto for Violin, Cello, Ten Winds, and Percussion*

Ralph Kirkpatrick, harpsichord; Charles Rosen, piano; chamber orchestras, Gustav Meier, cond. (in the Carter). Tossy Spivakovsky, violin; Aldo Parisot, cello;

instrumental group, Leon Kirchner, cond. (in the Kirchner).

● EPIC LC 3830. LP. \$4.98.

● ● EPIC BC 1157. SD. \$5.98.

The Carter concerto is one of the most extraordinary works of a most extraordinary composer. Each keyboard instrument is allied to an orchestra of distinctive color; each ensemble has its distinctive repertoire of intervals, and each its own areas of rhythm. The two ensembles are handled antiphonally—the stereo version is therefore preferable—and the whole seizes one's imagination and intellect in a colossal grip. The intricacies of this music are almost inconceivable, and the problems involved in performing it would, one imagines, be all but insoluble; it is possible that the conquering of the music's difficulties has something to do with the intensity which this performance radiates. The constant shift, shimmer, and glint of the music are amazing. At times it approaches electronic effects, and it may have been influenced by electronic experiment.

Kirchner's concerto is quite different—long lines, grand lyricism, big conceptions, big effects. Rather strangely, Kirchner's notes, emphasizing indebtedness to the past, seem defensive. No one needs the defense of tradition less than this composer.

The Carter performance has the composer's blessing and the Kirchner the composer's participation. Recordings are first-rate. A.F.

CHABRIER: *Bourrée fantasque; España; Fête polonaise; Marche joyeuse*

†Adam: *Overture, Si j'étais Roi*

†Weber: *Invitation to the Dance, Op. 65* (orch. Berlioz)

Orchestre Padeloup, Pierre Michel Leconte, cond. (in the Chabrier and Adam); Orchestre des Concerts Colonne, Pierre Dervaux, cond. (in the Weber). ● ● QUARANTE CINQ 45001. SD. 45 rpm. \$5.98. (Available on special order only, from 333 Sixth Ave., New York 14, N.Y.)

Long relegated to 7-inch discs and a pops-singles repertory, the 45-rpm speed at last is given a chance to demonstrate its theoretical technical advantages in a 12-inch symphonic program. But if the present results are impressive enough, they are hardly conclusive and certainly not revolutionary. Although the playing time (some 38½ minutes over-all) is about average for regular LPs, the use of variable-pitch grooving keeps the recorded area from approaching the center too closely; there are thus no extremely short grooves where the higher speed might unmistakably establish its ability to reduce distortion. The recording is extremely wide in both frequency and dynamic ranges, but the tonal qualities are often unpleasantly hard or strident; the stereo separation is more marked than is generally considered desirable nowadays; and there is a disconcerting reversal of left and right channels in the Adam and Weber works.

Leconte slashes and thunders his way through the high-spirited Chabrier and Adam selections with enormous gusto, but there is scant finesse in either his or Dervaux's better-controlled but also rather pretentious conducting; and the orchestral performances themselves are coarse and heavy-handed. I can recommend this release only as an extremely inter-

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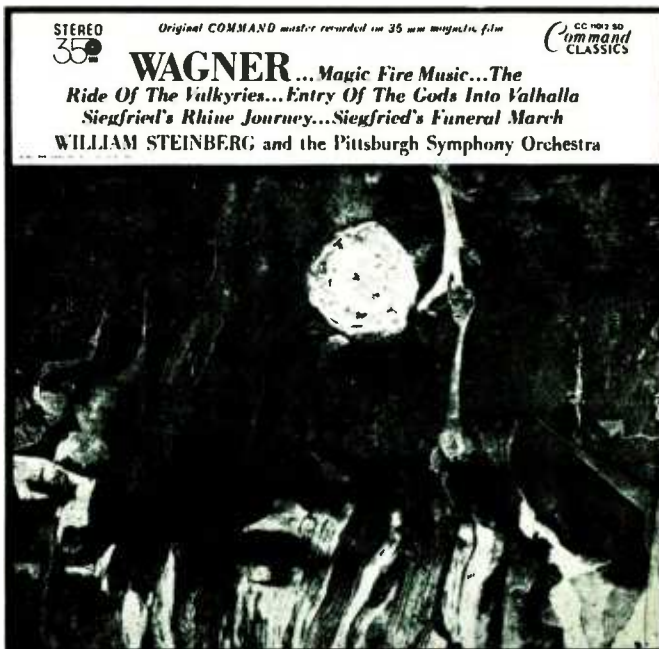
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esting experiment. Until there is more clear-cut evidence for the strong theoretical case for the "serious" use of 45 rpm, the only verdict must be the Scottish one of "not proved." R.D.D.

DEBUSSY: *La Mer; Nocturne, No. 2, Fêtes; Image, No. 2, Ibéria*

Orchestre des Concerts Colonne, Pierre Dervaux, cond.
 • COMMAND CC 3311008. LP. \$4.98.
 • • COMMAND CC 11008. SD. \$5.98.

Command takes great pride in its 35-mm film process of recording, and the results here fully justify that pride. *La Mer* uses the broadest symphonic spectrum of any orchestral work by Debussy, and it is all admirably registered, from the

subtlest glint of light on the crest of a wave to the grand, cathedral-like sonorities of the deep. The performance, while not the most profound imaginable, is very able, and the performances of *Fêtes* and *Ibéria* on the other side are superb. All told, a most distinguished addition to the discography of the Debussy centennial year. A.F.

DVORAK: *Slavonic Dances: Op. 46; Op. 72*

Bamberg Symphony Orchestra, Jonel Perlea, cond.
 • Vox VUX 2001. Two LP. \$5.95.
 • • Vox SVUX 52001. Two SD. \$5.95.

Dvořák's *Slavonic Dances* have the magic property of sounding more appealing

every time one hears them—certainly when they are as well presented as they are here. Perlea invests them with a real inner glow; if his tempos are a bit broad, they never interfere with the lively spirit of the colorful music. The orchestral playing is first-rate, and the well-separated stereo reproduction more than passes muster. Though competing versions occupy only three disc sides, the lower price of the present album helps to make it one of the preferred stereo editions of these dances. P.A.

DVORAK: *The Spectre's Bride*

Drahomira Tikalova, soprano; Beno Blachut, tenor; Ladislav Mraz, baritone. Czech Singers Choir and Czech Philharmonic Orchestra, Jaroslav Krombholc, cond.

• ARTIA ALP 196/97. Two LP. \$9.96.
 • • ARTIA ALPS 196/97. Two SD. \$11.96.

Here is a genuine horrortorio, if I may borrow the Hoffnungism. It relates one of those delicious tales wherein a maiden's dead lover returns to take her in wedlock. She follows him faithfully and unquestioningly on a wild spirit ride, during which he gradually divests her of such protective items as a medallion and a prayer book. She is finally carried off into the world of the dead, but her last-minute prayers save her from the fate of her damned lover.

The score is a perfectly wonderful creation, full of a splendid narrative drive and magnificent descriptive music. The choruses are imposingly developed, and the whole movement of the work is kept on an accelerating curve to the final realization. Nothing is left undone or underdone. Fortunately, everyone involved is "in" the work from start to finish. Krombholc keeps everything going in properly possessed fashion, and chorus and orchestra bring every bar to life. Of the three soloists, the baritone Ladislav Mraz, whom I haven't heard before, is much the best, singing with strength and polish. His voice has both brilliance and mellowness, and ought to sound fine in the Italian repertory. Beno Blachut, though not in his best form, is still adequate, and Drahomira Tikalova somewhat more than that in her best moments. The sound is not the ultimate in clarity or depth, but has good spread, and never descends to muddiness or edginess. Notes and text are provided. This set is highly recommended, both for the work itself and for the performance. C.L.O.

FASCH, J. F.: *Sonata for Flute, Two Recorders, and Continuo, in G*—See Bach, C. P. E.: *Concerto for Harpsichord, Piano, and Orchestra, in E flat*.

GERSHWIN: *Second Rhapsody; Variations on "I Got Rhythm"; Cuban Overture* (arr. McRitchie); *Porgy and Bess: Medley* (arr. McRitchie)

Leonard Pennario, piano; Hollywood Bowl Symphony Orchestra, Alfred Newman, cond.

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popularity. Pennario (with clarinetist Russ Cheevers and drummer Shelly Manne co-featured) also brings enormous éclat, if less gusto and breadth than Earl Wild, to the diverting "I Got Rhythm" Variations. But the real surprise here is the effectiveness of Greig McRitchie's concerto treatment of the Cuban Overture, which adds substantially to the somewhat limited appeal of the original orchestral-only score. (The similarly rescored *Porgy and Bess* Medley, while scarcely less brilliant, seems more of a *tour de force*.) Throughout, Newman contributes unexpectedly straightforward accompaniments, and the recording is sensationally incandescent even in monophony. R.D.D.

HANDEL: Concerti grossi, Op. 6; No. 7, in B flat; No. 8, in C minor; No. 9, in F

Handel Festival Orchestra (Halle), Horst-Tanu Margraf, cond.
 ● EPIC LC 3833. LP. \$4.98.
 ● ● EPIC BC 1160. SD. \$5.98.

This is Vol. 3 in Epic's traversal of Op. 6 with this orchestra. As in the earlier discs, the playing is broad and vigorous, but by no means devoid of nuance. In two respects this recording differs from the other volumes: on the debit side, there are moments, as in the Siciliano of No. 8, when the solo violins apply some excessive vibrato; and on the credit side, the harpsichord is more audible. N.B.

KIRCHNER: Concerto for Violin, Cello, Ten Winds, and Percussion
 —See Carter: *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras*.

LISZT: Sonata for Piano, in B minor; Don Juan Fantasy; Polonaise, No. 2, in E

Tamás Vásáry, piano.
 ● DEUTSCHE GRAMMOPHON LPM 19258. LP. \$5.98.
 ● ● DEUTSCHE GRAMMOPHON SLPM 136258. SD. \$6.98.

The young Hungarian pianist Tamás Vásáry continues to impress me as a sort of latter-day Walter Gieseking. The evenness of his fingerwork and the moonlight haze of color he produces (which, however, in no way impedes admirable tonal lucidity) were also admired in the late German's work. It must be noted that Vásáry's interpretations also parallel Gieseking's in their lack of bigness and power. Although everything he plays is beautifully proportioned, a certain abandon and tonal solidity are sometimes lacking.

The account of the Sonata is most unusual in that it is completely refined and unbombastic. Throughout the course of the music Vásáry adopts broader than average tempos, and makes the most of all opportunities for coloristic interplay. While this is unquestionably one of the most distinguished renditions of the Sonata to come my way, I do miss something in the way of forward energy and rhythmic intensity. I prefer Fleisher's account, which furnishes these qualities while preserving the present interpretation's classicism and purity of intent.

Vásáry gives a buoyant shapeliness to the Polonaise, and for once all of the runs and embellishments form an

integrated musical entity. The same may be said for the *Don Juan* Fantasy which is here executed with supreme finish and beauty. The radiance and sheer refinement of taste which this exceptionally gifted young artist brings to these works is something to treasure.

The beautifully resonant piano tone is a further asset to this collection. H.G.

MACHAUT: Notre Dame Mass
 †Perotin: *Viderunt omnes; Sederunt principes*

Deller Consort, Alfred Deller, cond.
 ● VANGUARD BG 622. LP. \$4.98.
 ● ● VANGUARD BGS 5045. SD. \$5.95.

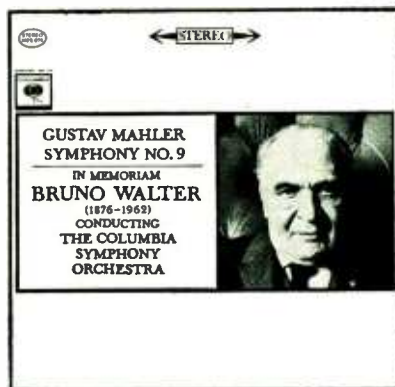
This work by Guillaume de Machaut, fourteenth-century poet and musician,

occupies a prominent position in music history as the first complete setting of the Ordinary of the Mass by a single composer. Its sharply dissonant counterpoint and raw open fifths and fourths should have no terrors for listeners accustomed to modern music. It is performed here by four singers supported by instruments of medieval lineage, such as shawms, recorders, a trombone, and a regal. The two four-part organa by Perotin, master of music at the Cathedral of Notre Dame when it was new, are powerful and evocative works in which three voices spin out curious and extended elaborations on single syllables over long-held notes in the bass. No one knows how Perotin's works were actually performed in thirteenth-century Paris, but perhaps it is permissible to wonder whether these sacred compositions were

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intended to have the bouncy, dancelike rhythms they are given here. The cornett has some trouble with the pitch, but singers and instrumentalists perform valiantly, and the sound is lifelike. N.B.

MAHLER: *Symphony No. 3, in D minor*

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For a feature review of these recordings see page 51.

MENASCE: *Sonata for Viola and Piano; Sonata No. 1, for Violin and Piano; Sonatina No. 2, for Piano; Instantanés, for Piano*

Lillian Fuchs, viola; Joseph Fuchs, violin; Artur Balsam, piano (in the Sonatas); Joseph Bloch, piano (in the Sonatina and *Instantanés*).

• COMPOSERS RECORDINGS CRI 154. LP. \$5.95.

It is difficult to believe that Jacques de Menasce is dead. If you traveled even a little in modern-music circles in New York at any time in the Forties and Fifties, you were bound to run into him, with his fur-collared overcoat, his affable, kindly ways, and his keenly intelligent analyses of the new things people were playing. Peace to his ashes! Here is some of his music. It had precious little attention during his lifetime.

The two string sonatas are remarkable for the fluency, ease, and idiomatic richness of their writing. They must be a



Jacques de Menasce: belatedly heard.

joy to play, and they are genuinely a delight to hear, thanks not only to the composer but to his superlatively fine interpreters in this instance and to the excellent recording they have been given. The piano solo pieces are also remarkably felicitous things; the *Instantanés* ("Snapshots") are whimsical children's pieces which, marvelous to relate, real children actually like; at least those I tried them out on responded most emphatically in their favor. A.F.

MENDELSSOHN: *Songs Without Words* (complete); *Variations sérieuses, in D minor, Op. 54*

Rena Kyriakou, piano.
• Vox VBX 411. Three LP. \$8.95.

The *Songs Without Words* are not nearly as popular as they once were, and the reason for their decline in status is really not very hard to explain. Unlike the Chopin Mazurkas, the Schubert *Moments musicaux*, the Schumann *Novelletten*, and the Beethoven *Bagatelles*, Mendelssohn's little pieces are truly uncomplicated from the emotional standpoint. In fact, they are even naïve in their simple romanticisms, and in an age such as ours people tend to mistrust anything so totally lacking in conflict. Artists therefore either tend to ignore these forty-eight little vignettes (forty-nine, if one includes the additional *Song* published posthumously and not included in the present collection), or they distort the music by injecting them with an uncalled for "significance." Rena Kyriakou, however, never makes the mistake of being pretentious.

On this excellent set of discs we are given a most stylish and sympathetic integral performance of the series. The playing is definitely that of someone who has a basic love for the idiom and has also the sensitivity, imagination, and technical control to convey that love to the listener. Since Miss Kyriakou's subjectivity is always kept under stringent control, however, none of the pieces is overprojected. Especially successful are the *Songs* in which a legato melodic line is molded over an *ostinato* bass. To cite one example, the *Song of the Traveler* is judiciously shaped, taut, and yet relaxed. Miss Kyriakou is very subtle in her treatment of rubato here and her portrayal of the traveler is really just that, whereas Novaes' overly broad characterization, for instance, depicted a *loiterer*. I also like the present artist's finely judged tempo for the *Spinning Song*, and the *Joyous Peasant* dances without constraint under her agile fingers. What a pleasure it is to hear such enviably accomplished and yet such *musical* pianism.

The *Variations* which round out Side 6 in the set are more organizational in structure and more dynamically severe than the *Songs Without Words*. Miss Kyriakou plays with a scintillant cohesion and amply conveys the graver nature of the composition. She is, indeed, quite a formidable virtuoso when she is called upon to be so.

The piano tone throughout the set is basically good, although there is an occasional fuzziness on the high tones, and my copy of the *Variations* had a periodic surface swish. All in all, this is an album to welcome with outstretched arms, and it is a bargain in addition. H.G.

MOZART: *Andante and Variations for Piano, Four Hands, K. 501*— See Schubert: *Music for Piano, Four Hands*.

MOZART: *Concertos for Piano and Orchestra: No. 14, in E flat, K. 449; No. 16, in D, K. 451*

Walter Klien, piano; Pro Musica Orchestra, Paul Angerer, cond.

• Vox PL 11650. LP. \$4.98.
• • Vox STPL 511650. SD. \$4.98.

This performance of the splendid D major Concerto was recently included in a "Vox Box" (VBX 111, reviewed in these pages in October 1961). It is an excellent one, if not quite the equal of its only competitor, a Serkin recording on Columbia. I do not know of a better reading on records of the E flat major Concerto. Klien sings the lovely phrases of its *Andantino*, and in the fast movements he is capable of clear, delicate, non-legato runs as well as of smoothly flowing rapid-scale passages. The finale of this work is a particular charmer, its lightheartedness concealing the supreme skill of its construction. The tempos throughout are thoroughly convincing (the second and last movements of K. 449 are especially satisfying in this respect), the balances in both works are perfect, and the sound is spacious, with a wide range of dynamics. The only fly in this amber is a slight wiriness in the violin tone. The same fault, however, may be found in the nearest rival to this version of K. 449, Badura-Skoda's on Westminster—a monophonic recording that does not have quite the brilliance and clarity of the present offering from Vox. N.B.

MOZART: *Serenade No. 13, in G, K. 525* ("Eine kleine Nachtmusik"); *Divertimento No. 1, in D, K. 136; Ein musikalischer Spass, K. 522*

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

• • LONDON CS 6207. SD. \$5.98.

All three works are extremely well performed. In the *Kleine Nachtmusik*, Münchinger effectively brings out, without overstressing, answering or imitative voices in the lower strings. Another individual touch is his double-dotting of a dotted eighth-note figure in the *Romanze*. Less convincing, and something of a mannerism, is his habit of tapering off *forte* passages that are followed by a *piano* and of retarding at ends of sections.

K. 136, written when its composer was sixteen, has few of the traits of a divertimento (as Einstein points out, it has the three-movement pattern of the Italian opera overture). It is a pleasing little work, so well made that if it had turned up signed by any of the youthful composer's celebrated early-Classic contemporaries, few people would dream of questioning its authenticity. There is no clowning in the performance of the *Musical Joke*; indeed, its *Andante* is played so beautifully that one finds oneself overlooking Mozart's parody of meandering modulations in the middle section or the inane finish of the cadenza. Very fine sound. N.B.

Continued on page 62



THE IMPORTS

ALTHOUGH Rosalyn Tureck is a thoroughly established artist with a large concert following in this country, only two of her Bach piano recordings are listed in the domestic catalogue. Fortunately, there are four new ones available from England, superbly played and recorded. Perhaps the most winning of the HMV discs is "An Introduction to Bach" (ALP 1747), a collection of fourteen pieces ranging from the easy marches and minuets of the *Anna Magdalena Bûchlein* to the more complex *Aria and Ten Variations in the Italian Style*, Bach's only work in this form other than the *Goldberg Variations*. Miss Tureck's edition of the music, together with a set of essays, has been published separately in three volumes by Oxford Press, supplementing the fine album notes. This pianist's authority as a performer is in part dependent on a dynamic control and clarity of part-playing which few of her colleagues can match and on a relaxed, witty way with this music which is quite unparalleled.

Recordings by Yehudi Menuhin are constantly being issued in the United States, but they are being withdrawn too. Gone are the Bartók Sonata for Unaccompanied Violin (written in 1944 for Menuhin) and the Sonata No. 1, for Violin and Piano (1921), both once available on RCA Victor. They can be had now—in newly recorded performances—on a single Electrola disc (E 80544). These recent versions are better than the earlier ones in every way. Menuhin plays with more drive than before, and in the unaccompanied sonata this drive—together with his highly persuasive accentuation—helps to carry off a rugged solo more than twenty minutes long. Missing are the occasional tonal nuances and quick accents that Ricci displays in his new London recording, but Menuhin is more powerful and has a stronger grasp of the structural logic of the piece. Never before has this work sounded more like a contemporary recreation of the Bach solo sonatas that served as Bartók's partial model. In the 1921 sonata the balance between the

violin and the piano, played by Hephzibah Menuhin, is exactly right, and so is the performers' impressionistic approach to this exercise in the application of twentieth-century dissonance and rhythm to classical sonata form. The intelligent pairing of these two Bartók works and the clean sonics also contribute to making this a highly recommendable disc.

THE CUP fairly runneth over in a Pathé album (DTX 247) of four previously unrecorded choral works. Poulenc's *Litanies à la Vierge Noire* for three-part children's choir and organ, written in the same period as the Organ Concerto and the Mass in G, alternates the incisive chords of the organ and the calculated monotony of the indefinite vocal cadences most effectively. Fauré's early *Messe basse*, with its innocent voices and sweet harmonies, is a precursor of the Requiem. The singing of the children is angelic, and so are the female soloists in Fauré's short *Tantum Ergo*, Op. 65, No. 2. There are more earthy doings in Bartók's *Six chants populaires hongrois*. Sung in French, with the women's and children's voices occasionally chanting polyphonically and a full orchestra punctuating freely, the songs have some of the lusty abandon we associate with Orff—but they remain Hungarian. The record concludes with Honegger's *Cantique de Pâques*, dating from 1918, another work for soaring high voices. The performers are the Maîtrise d'Enfants and the French Radio Orchestra conducted by Jacques Jouineau, with Henriette Roget as organist. The stars are the children, with their reedy, seemingly disembodied voices and effortless phrasing.

Recorded at last is Mozart's Mass in C minor, K. 139, written when he was thirteen for the consecration of the Waisenhauskirche am Rennweg in Vienna. This Mass has often been cited as an example of Mozart's reliance on Italian models, his early use of the minor key, and his mixing of "learned" and galante styles. But listening to this performance issued in the *Musica Sacra* series by Schwann of Düsseldorf (AMS 16), we learn once more that musical considerations pale before Mozart's musicality—the graceful melodies, the impeccable balancing of voices. The orchestration is quite large for so young a lad to have handled: strings, two oboes, three trombones, four trumpets, and timpani. The combined Salzburg Rundfunk and Mozarteum Orchestra and Chorus are conducted by Ernst Hinreiner, and the soloists are Maria Taborsky, Margaret Kissel, Erich Zureck, and Hartmut Müller—performers unknown on this side of the ocean, but all excellent. The record itself is "stereo compatible," better with a stereo cartridge than with a monophonic one.



Pierre Bernac: recitalist and teacher.

THE French baritone Pierre Bernac, no longer young, may not have the finest voice among today's artists, but none will dispute his unflinching taste and technique as a recitalist. His joint appearances with Francis Poulenc have always been major events, and he is the leading interpreter of Poulenc's songs, many of which were written for Bernac. The French company Véga, noted for its catalogue of contemporary music, has already won a Grand Prix for a record of Poulenc *mélodies* performed by the pair. Now a second has appeared (C 30A293), containing the cycles *Banalités* and *Calligrammes* (poems by Apollinaire) and *Tel jour telle nuit* and *Le Travail du peintre* (poems by Eluard): it is a match for the first. Bernac is also a teacher, and one of his pupils, a young Dutch baritone named Bernard Kruysen, has recorded a group of Debussy songs for Valois (MB 429). It is immediately apparent that Kruysen is a challenge to Gerard Souzay as a leading exponent of the French song tradition. Souzay concentrates on small units of expression. Each word, each phrase has its own nuance, sometimes at the expense of tonal production. Kruysen sings less impressionistically, less intensely but with greater variety of timbre and a pleasing, full voice at all times. His Valois recital includes *Trois poèmes de Mallarmé*, *Trois chansons de France*, *Trois poèmes de Verlaine*, *Le Promenoir des deux amants*, and others. The pianist, Jean-Charles Richard, handles his part correctly. No texts, but excellent annotations. It is a record well worth hearing.

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Continued from page 60

NOVAK: *Slovak Suite, Op. 32; In the Tatra, Op. 26*

Czech Philharmonic Orchestra. Václav Talich, cond. (in the Suite), Karel Ančerl, cond. (in *In the Tatra*).
• SUPRAPHON LPV 211. LP. \$5.98.

Vitezslav Novák (1870-1949) is a Czech composer remembered chiefly for his *Perpetuum Mobile* for violin. It is interesting, therefore, to encounter two of his larger works for orchestra. Both were inspired by his experiences as a mountain climber in the border region of Moravia and Slovakia, where he spent several summers absorbing the atmosphere and observing the people of the area. From this grew his *Slovak Suite*,

a sort of Czech counterpart to Massenet's *Scènes alsaciennes* and *Scènes pittoresques*. Here we have a musical picture of a typical Sunday in a village, complete with church service, children at play, lovers, folk dancing, and the quiet of nightfall. It is the final nocturne which is the most touching section of this attractive, if not profound, work.

In the Tatra is a symphonic poem depicting the vastness of the mountains, whose majestic solitude is interrupted by a dramatic, albeit most musical storm. Although it lacks some of the excitement of Smetana's tone poems, it could well grace an occasional concert program.

Both compositions are played with devotion by the excellent Czech Philharmonic, and both have been adequately recorded. P.A.

VERTON: *Sonata for Viola and Piano; Sonata for Cello and Piano*

Walter Trampler, viola; Charles McCracken, cello; Lucy Greene, piano.

- EMS 403. LP. \$5.95.
- EMS S403. SD. \$5.95.

Two wonderfully rich, dramatic, colorful, and intricately conceived sonatas, magnificently played and splendidly recorded. The more one hears of Hall Overton, the better he seems. A.F.

PEPPING: *Passionsbericht des Matthäus*

Spandauer Kantorei, Gottfried Grote, cond.

- CANTATE 640208/09. Two LP. \$5.95 each.

A "motet passion" composed in 1949-50. The work is entirely choral, is very long, contains some lovely passages, but is mostly a bore. The recording was made ten years ago and shows it. A.F.

PEROTIN: *Viderunt omnes; Sederunt principes*—See Machaut: *Notre Dame Mass*.

QUANTZ: *Sonata for Recorder, Flute, and Continuo, in C*—See Bach, C. P. E.: *Concerto for Harpsichord, Piano, and Orchestra, in E flat*.

SCHOENBERG: *Pierrot lunaire*

Ilona Steingruber, soprano; instrumental ensemble, Vladimir Golschmann, cond.
• VANGUARD VRS 1082. LP. \$4.98.
• VANGUARD VSD 2108. SD. \$5.95.

The sound that comes from this disc is mellow and fine, but the instrumental voices are not as distinct as they should be, while Steingruber sings too much, plays down the Schoenbergian *Sprechstimme*, and is rather too much of a lady about the whole thing. Finally, the interpretation lacks tension and menace. A.F.

SCHUBERT: *Music for Piano, Four Hands: Fantasy in F minor, Op. 103; Grand Rondo in A, Op. 107; Rondo in D, Op. 138*

†Mozart: *Andante and Variations for Piano, Four Hands, K. 501*

Paul Badura-Skoda and Joerg Demus, piano.

- MUSIC GUILD 16. LP. \$4.12 to members; \$5.50 to nonmembers.
- MUSIC GUILD S 16. SD. \$4.87 to members; \$6.50 to nonmembers.

There is no doubt in my mind that this remake by Badura-Skoda and Demus of the Fantasy is the best edition currently listed in the catalogue. There is more stride and cohesion here than in their earlier reading for Westminster; and if the interpretation misses some of the exciting profile and angularity that made the deleted Epic disc by Helen and Karl Ulrich Schnabel so authoritative, the players also mercifully avoid the mannerisms of nuance and tempo apparent in the recent Command release by Hambro and Zayde. For example, Badura-Skoda and Demus play the opening motto simply and not too slowly and make the transition to the first dramatic

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passage smoothly, whereas the Command team linger over the opening, accelerate a few measures later, and then lurch unconvincingly when they reach the first climax. Both new versions are splendidly recorded, but I prefer the sound of the instrument on the Music Guild disc and also the more natural stereophony. (One piano, four hands, rather than two instruments is apparently used here.)

About the other works on this disc, I can only restate my views on the interpretative style of the present finely integrated pair. Badura-Skoda and Demus play tastefully, modestly, and fluently—qualities much to the advantage of the works at hand—though they do lack something of the sharpness and animation I look for in this music. H.G.

SCHUETZ: *Kleine geistliche Konzerte and Symphoniae sacrae*

Soloists; Westfälische Kantorei, Wilhelm Ehmann, cond.
● CANTATE 640212. LP. \$5.98.

SCHUETZ: *Wie lieblich sind deine Wohnungen; Ich hebe meine Augen*

Soloists; Westfälische Kantorei, Wilhelm Ehmann, cond.
● CANTATE 642201. Ten-inch LP. \$4.98.

These records include a fine selection of pieces from collections published at various periods in Schütz's long career. The twelve-inch disc contains one item from Part I (1636) of the *Kleine geistliche Konzerte* and seven from Part II (1639). These are for one to five soloists with continuo. In the first item, "*Ich hab mein Sach Gott heimgestellt*," there are interpolations by a five-part choir. These are all sensitive settings of the texts, most of which are from the Bible. The texts are unfortunately not printed here, but their sources are given. Especially striking is "*Meister, wir haben die ganze Nacht gearbeitet*," which reaches an ending of memorable intensity. On the same disc are three Latin pieces from the first book of *Symphoniae sacrae* (1629) and a German one from the second (1647). These are for soloists, two high instruments, and continuo. Outstanding here is the ecstatic "*Veni de Libano*," from the Song of Solomon.

Most impressive of all are the two pieces on the ten-inch disc, from the *Psalms of David* (1619). These are elaborate works for double chorus (here supported by instruments) and strongly influenced by Giovanni Gabrieli, with whom Schütz had studied in Venice. Both are very beautiful, and "*Wie lieblich*" in which a high chorus is opposed to and combined with a low one, is thrillingly rich.

One of the tenor soloists is tight-throated, and one of the sopranos rather "white" in the upper part of her range, but the other performers are all very competent. Aside from a slight echo on the twelve-inch disc, the sound is good, although the double-choir pieces would be more effective in stereo. N.B.

SUK: *Serenade for Strings, in E flat, Op. 6*

Czech Philharmonic Orchestra, Václav Talich, cond.
● SUPRAPHON LPV 5. LP. \$5.98.

Josef Suk composed this charming serenade at the age of eighteen, in response

to the suggestion urged by his teacher and future father-in-law, Antonín Dvořák, that he stop writing gloomy works in a minor key. Not surprisingly, it echoes much that is in Dvořák's own disarming *Serenade for Strings*, in E; but this does not rob it of its beauty or appeal to the listener. The late Václav Talich, who knew Suk and Dvořák and who was one of their foremost interpreters, performs the work with great tenderness, sensitivity, and loving care. His interpretation is excellent; however, a recent recording by Emanuel Vardi and the Kapp Sinfonietta (available in both mono and stereo) offers a polished performance, perhaps not quite as sensitive as Talich's, and the beautiful sound of some of New York's top string players. For some inexplicable reason, Talich's performance runs to a full two sides of

the disc, whereas Vardi's is complete on one side, and is coupled with the Tchaikovsky *Serenade for Strings*. With interpretations about equal, the Vardi version is by far a better buy. P.A.

TCHAIKOVSKY: *Swan Lake: Ballet Suite*

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA KL 5708. LP. \$5.98.
- ● COLUMBIA KS 6308. SD. \$6.98.

The elaborate packaging of this album is out of balance with the music it contains. While we are given an extensive essay by Leo Lerman on *Swan Lake* and its principal protagonists through the years—profusely illustrated



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with photographs from the Dance Collections of the New York Library—we are not told such essentials as what excerpts are included in the present suite and where they fall in the scheme of things. In fact, Ormandy has selected most of the usual excerpts for inclusion in the suite, but he has made some strange excisions. Thus, in the *Black Swan pas de deux* of Act III, he leaves the listener hanging on an unresolved chord at the end of the Waltz and skips to the Coda; and near the beginning of the ensuing *Dance of the Cygnets* in Act IV, he omits four measures in the repeat of a phrase. Stylistically, his interpretation is a skillful blend of balletic and concert elements, enhanced by the superlative playing of the orchestra and sumptuous sonics in both

mono and stereo. But such a lavish presentation as this album would be more appropriate to a recording of the entire score, or at least the portion of it that is usually danced. P.A.

TORROBA: *Concierto de Castilla, for Guitar and Orchestra*

Renata Tarragó, guitar; Orquesta de Conciertos de Madrid, Jesus Arámbarri, cond.

- COLUMBIA ML 5722. LP. \$4.98.
- • COLUMBIA MS 6322. SD. \$5.98.

The Spanish composer and arranger Federico Moreno Torroba (born in 1891) is conductor of the very same Orquesta de Conciertos de Madrid which

performs on this disc (how strange that he doesn't conduct his own piece!). His *Sonatina for Guitar* has recently been circulating widely, and in fact Renata Tarragó plays its middle movement in the short recital which rounds out this record.

Whereas the *Sonatina* is attractive in its joyous lyricism and simplicity, the same naïveté seems to wear rather thin in the larger framework of this concerto. Subsequent hearings, and even different interpretations, will of course confirm or disprove my initial reaction, but as of now, the music impresses me as being a sort of dietetic, salt-free rewrite of Prokofiev's Third Piano Concerto. The opening bars of that masterpiece are clearly echoed in Torroba's third movement, but whereas Prokofiev quickly shatters the bittersweet, neoromantic mood with a strain of irony, the present work seems content to go nowhere in particular for an entire movement.

Perhaps the composition would sound more convincing if it were presented with tighter rhythmic focus and wider dynamic contrasts. Renata Tarragó plays fluently and rather listlessly. She is a fine instrumentalist, but not a very dynamic or compelling one. Certainly both John Williams and Rey de la Torre, in their disparate ways, bring more style to the *Sonatina's* Andante.

The other works included on Side 2 are: *Andante Largo* and *Minuetto in D*, both by Fernando Sor, a prelude by Graciano Tarragó (the guitarist's father), and a work by Rodrigo, *En los Trigales*. The recording, made by Columbia's Spanish affiliate Hispavox, is very full-toned and resonant. H.G.

VERDI: *Aida*

Leontyne Price (s), *Aida*; Mietta Sighele (s), *A Priestess*; Rita Gorr (ms), *Amneris*; Jon Vickers (t), *Radames*; Franco Ricciardi (t), *A Messenger*; Robert Merrill (b), *Amonasro*; Giorgio Tozzi (bs), *Ramfis*; Plinio Clabassi (bs), *The King*. Chorus and Orchestra of the Rome Opera House, Georg Solti, cond.

- RCA VICTOR LM 6158. Three LP. \$14.94.
- • RCA VICTOR LSC 6158. Three SD. \$17.94.

For a feature review of this recording, see page 49.

VIVALDI: *Concertos: in F, P. 279; in G minor, P. 404; in A, P. 230; in B flat, P. 406. Sonata in A minor, F. XV, No. 1*

Soloists; New York Sinfonietta, Max Goberman, cond.

- or • • LIBRARY OF RECORDED MASTERPIECES, Vol. 2, No. 5. LP or SD. \$8.50 on subscription; \$10 nonsubscription.

This marks the first appearance on micro-groove of P. 279, 404, and 230, so far as I can discover. P. 279 and 230 are symphonies for strings. Both have dancy or cheerful fast movements and interesting Andantes. The slow movement of P. 279 is broad and songful and full of wide leaps; that of P. 230 is a mysterious piece constructed out of a continuous dotted figure. Noteworthy in P. 406, a concerto for oboe, violin, and strings, is the rollicking first movement. P. 404 is a trio for flute, violin, bassoon, and continuo, and the *Sonata* is for the curious combination of flute, bassoon, and continuo. Neither



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of these works struck me as outstanding in any respect, except for the clean, accurate playing of difficult florid passages in the latter by Harold Jones, flute, and Anthony Checchia, bassoon. As usual in this series, the harpsichord realizations are imaginative—though perhaps a bit too assertive in the slow movement of P. 230—and stereo is put to effective use in the division of the violins in that concerto. N.B.

WAGNER: *Orchestral Excerpts*

Das Rheingold: Entrance of the Gods Into Valhalla. Die Walküre: Ride of the Valkyries. Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Funeral Music.

Pittsburgh Symphony, William Steinberg, cond.
 • • COMMAND CC 11012. SD. \$5.98.

In this recording Command's 35-mm film-mastering medium again reinforces its claims to exceptionally wide dynamic and frequency spectra; the present disc processing is immaculately quiet-surfaced as well as free of preëcho and distortion; and of course the Wagnerian sonorities are ideally stereogenic and dramatic materials to exploit the prowess of the Pittsburgh players no less than that of the engineering staff. There are moments of considerable vehemence here when the *fortissimo* high strings and brass are penetratingly intense—yet probably no more so than they must be when heard from a well-front seat in the concert hall—while the percussive and bass thunders have tremendously solid impact, and the quieter passages are beautifully lucid.

Steinberg is an exponent of the "fast" school of Wagnerian interpreters and his high-powered *Ride* and *Entrance of the Gods* may seem a bit perfunctory to some tastes. But he is eloquently restrained in the *Magic Fire Music* (prefaced by a good part of *Wotan's Farewell*) and *Siegfried's Funeral Music* (inexcusably labeled "March" here—a malapropism I had thought long discredited), and his *Journey* is invigoratingly *giocoso*. There have been better performances of these excerpts, but surely none has been more thrillingly recorded. R.D.D.

WEBER: *Invitation to the Dance, Op. 65* (orch. Berlioz)—See Chabrier: *Bourrée fantasque; España; Fête polonaise; Marche joyeuse.*

RECITALS AND MISCELLANY

ROGER BLANCHARD ENSEMBLE: "Chapels of the Princes (François I)"

Pierre Froidebise, organ; Roger Blanchard Ensemble, Roger Blanchard, cond.

• MUSIC GUILD 15. LP. \$4.12 to members; \$5.50 to nonmembers.
 • • MUSIC GUILD S 15. SD. \$4.87 to members; \$6.50 to nonmembers.

Of this group of pieces by composers active in Paris in the first half of the sixteenth century the most striking as

well as the most extensive is the Mass *Pourquoy non* by Mathieu Gascogne. This work, based on a *chanson* by Pierre de la Rue, is marked by flowing, lovely lines smoothly joined in mellifluous harmonies, with occasional contrasts between thin and rich textures. The shorter works comprise motets by Pierre Vermont l'Ainé (*Ave Virgo gloriosa*), interesting for its treatment of imitation but harmonically impoverished; Gascogne (*Christus vincit*), sung here by men's voices only; and Claudin de Sermisy (*Si bona suscepimus*), which effectively contrasts choral passages with imitative counterpoint. There are also four organ pieces from Pierre Attaingnant's collection of 1531, the last of these being an elaborate transcription of the motet by Sermisy. The vocal pieces are nicely performed by

a small group of singers, and the sound is satisfactory. No texts are supplied, but the notes name the editions employed—a useful practice one hopes the Music Guild will follow in other recordings of old music. N.B.

ROBERT and GABY CASADESUS: *French Music for Piano, Four Hands*

Chabrier: *Trois valse romantiques*. Debussy: *Petite Suite*. Fauré: *Dolly*. Satie: *Trois morceaux en forme de poire*.

Robert Casadesus, Gaby Casadesus, piano.

• COLUMBIA ML 5723. LP. \$4.98.
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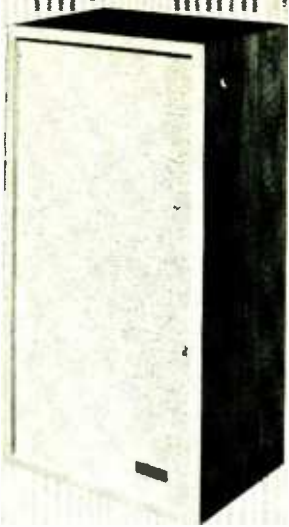
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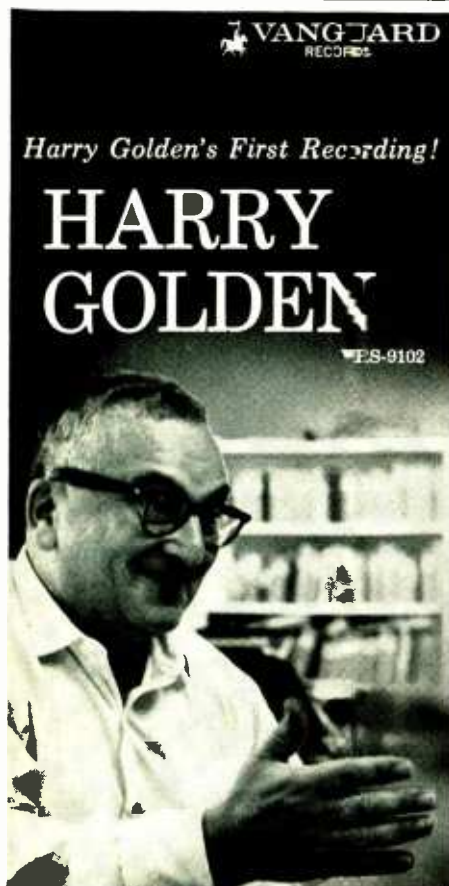


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been noted specialists in this repertory, and in fact they have made previous recordings of the Chabrier, Fauré, and Satie pieces which enjoyed a respected tenure for a long time, first on 78s, later on microgroove transfers. The Debussy Suite, rarely heard in its original form as a piano duet, used to be available in a worthy version by the duo pianists Ethel Bartlett and Rae Robertson. The present performers give immensely brilliant, vivacious readings, full of shapely balance and rhythmic finesse. Moreover, they subtly differentiate between the more bravura demands of Chabrier and the poised miniatures of Debussy and Fauré (*Dolly*, by the way, is a children's suite written for Dolly Bardac, Debussy's stepdaughter). I have always regarded Satie's *Pieces in the Shape of a Pear* as rather formless in spite of the clever title—the pears seeming to have been puréed. M. and Mme. Casadesus, however, balance the lines so clearly and play with so much charm and humor that they almost succeed in convincing me otherwise.

The crystalline reproduction aids the sparkle of the playing. None of these compositions is currently available in rival editions, but the present ones are so fine that none need be for quite some time. H.G.

EILEEN FARRELL: "The Voice of Eileen Farrell"

Puccini: *La Bohème: Quando m'en vo. Madama Butterfly: Un bel di.* Bizet: *Carmen: Habanera; Seguidilla.* Verdi: *Il Trovatore: Act I Finale.* Wagner: *Götterdämmerung: Immolation Scene (conclusion). Tristan and Isolde: Excerpts from Acts I, II, III.* Saint-Saëns: *Samson et Dalila: Mon coeur s'ouvre à ta voix.* Mozart: *Le Nozze di Figaro: Voi che sapete.* Harburg-Arlen: *Over the Rainbow.* Medley: *Anchors Aweigh; The Marines' Hymn; Don't Sit Under the Apple Tree; Waltzing Matilda.*

Eileen Farrell, soprano; Rudolf Petrak, tenor; William Olvis, tenor; Heinz Blankenburg, baritone; M-G-M Symphony Orchestra. Walter Ducloux, cond.
• M-G-M E 3984. LP. \$4.98.

This disc is nothing but a collection of bleeding fragments—truncated versions of arias, single-phrase medleys and whatnot, topped by a preposterous six-minute run-through of hacked-up bars of *Tristan*, strung together into a parody of the *Reader's Digest* concept. Under the circumstances, Miss Farrell's prevailingly attractive singing—and the competence of Blankenburg and Petrak—are almost beside the point. Miss Farrell has, in any event, recorded most of this music (complete) elsewhere. The sound is very close-to and somewhat harsh, and the accompaniments by the undernourished studio orchestra are plonking and perfunctory. I might add that something of a low is reached in the rushed, metro-nomic performance of the *Trovatore* fragment. Nothing further need be said. C.L.O.

DIETRICH FISCHER-DIESKAU: Operatic Arias

Bizet: *Carmen: Votre toast. Les Pêcheurs de Perles: O Nadir, tendre ami de mon jeune age.* Gounod: *Faust: Avant de quitter.* Verdi: *La Forza del destino: Una fatale. La Traviata: Di Provenza.* Rossini: *Guillaume Tell: Resta immobile.*

Giordano: *Andrea Chénier: Nemico della patria!* Leoncavallo: *Pagliacci: Prologue.*

Dietrich Fischer-Dieskau, baritone; Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.

• DEUTSCHE GRAMMOPHON LPM 18700. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138700. SD. \$6.98.

Not everyone will take to Fischer-Dieskau's silky, pointed baritone as the ideal vehicle for the Italian and French operatic repertoire. As one would expect, there is a good deal of cultivated, intelligent singing on this record. I was very favorably impressed by this version of the *Pearl Fishers* aria, for instance; this is not an easy piece of music to pull together, and Fischer-Dieskau gives it the correct organization and proportioning for maximum effect. It is also interesting to hear "*Avant de quitter ces lieux*" sung as a quiet, lyric expression of farewell, almost introspective in its A and C sections—though the baritone must sing it a full tone down to make the impression. (Why doesn't someone try recording it in English—the language in which it was originally written?)

Less praiseworthy is the interpretation of the "Toreador Song," where Fischer-Dieskau misses what would seem like his very natural opportunity to render the air as an elegant *chanson*. Instead, he falls into traditional ranting, especially in the second verse—why is it that so many baritones seem to think that "*Tout d'un coup, on fait silence*" ought to be the loudest line in the entire opera? There is much interesting tone painting in the Italian arias, with the *Forza* scene particularly varied and expressive, and the "*Di Provenza*" sung with delicacy and taste. For this listener, though, nothing can replace the warm, direct, rolling sound of a really Italianate voice in these pieces, and this is not Fischer-Dieskau's to command. The accompaniments reflect care (a chorus is even brought in for the few lines in the "*Votre toast*"), and the sound is superb in both editions. C.L.O.

ANDOR FOLDES: Piano Recital

Bach: *Chromatic Fantasia and Fugue, S. 903.* Beethoven: *Sonata for Piano, No. 6, in F, Op. 10, No. 2.* Brahms: *Waltzes, Op. 39: Nos. 1, 2, 3, 15.* Chopin: *Ma-zurka No. 26, in E minor, Op. 41, No. 1; Nocturne No. 13, in C minor, Op. 48, No. 1.* Debussy: *La fille aux cheveux de lin.* Falla: *El Amor brujo; Danza del fuego.* Liszt: *Mephisto Waltz No. 1.* Poulenc: *Nocturne No. 4, in C minor.*

Andor Foldes, piano.

• DEUTSCHE GRAMMOPHON LPM 19099. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 136002. SD. \$6.98.

With so much of the solo instrumental playing of our day offering us unwanted displays of exhibitionistic "individuality," it is a rather welcome contrast to encounter such careful musicianship and extreme self-effacement as Andor Foldes displays here. This Hungarian pianist seems able to slip unobtrusively into any given style and offer an idiomatic rendition. Perhaps I should say almost any given style, since his *Mephisto Waltz* is a shade on the sedate side—indeed, the Mephistopheles portrayed here is a serious, bespectacled young scholar whom any responsible parent would

be very glad to have for a son-in-law!

It is to be expected from his previous recordings that Mr. Foldes would find the cryptic little Beethoven F major Sonata particularly congenial, and he gives us a lucid, judiciously wrought reading graced with wonderfully crisp fingerwork in the *fugatto*. The Bach is performed with a warmer, more vibrant color palette, and like the Beethoven it is architecturally very convincing. The Brahms Waltzes could possibly take a little more nuance and rhythmic lift, but this is very debatable. As for the remaining works, I was most pleasantly surprised by the tenderness and reflection which are evoked in the Chopin Nocturne and Debussy Prelude. I also applaud Foldes for the delicately *gris*, purposefully quirky understanding of the Poulenc idiom. I would have thought these things to be well outside this pianist's range of sympathies.

The sound is very fine on both versions, although I found the monophonic copy to have less background noise.

H.G.

POVLA FRIJSH: *Art Songs*

Dvořák: *Zigeunerlieder: Mein Lied ertönt; In dem weitem, breiten Leinenkleide; Darf des Falken Schwingen.* Gluck: *Vieni, che poi sereno.* Clarke: *Shy One.* Naginski: *The Pasture.* Thompson: *Velvet Shoes.* Schubert: *Gruppe aus dem Tartarus.* Schumann: *Mein schöner Stern; Schöne Fremde; Viel Glück zur Reise, Schwalbe.* Sinding: *Der skreg en fugl.* Grieg: *Med en vandilje.* Backer-Grøndahl: *Vals.* Fauré: *Le secret; Nell; Automne.* Debussy: *Voici que le printemps.* Ravel: *Le paon.* Duparc: *Le manoir de Rosemonde.* Chausson: *Dans le forêt du charme et de l'enchantement.* Hahn: *Infidélité.* Dupont: *Mandoline.*

Povla Frijsh, soprano; Celius Dougherty, piano.

• TOWN HALL TH 002. LP. \$5.10. (Available by special order only, from Town Hall, 123 W. 43rd St., New York 36, N. Y.)

By all accounts, a Povla Frijsh recital was an intriguing musical event. Her following was such that she was able to fill Town Hall for several recitals in the course of a single season; over a period of many years (from 1915 to 1947), repeated exposure did not lessen her appeal for audiences.

Frijsh's extraordinary way with recital audiences sprang not from her voice alone, for it was far from remarkable. It was the combination of her unique ability for projection of the musical and textual content of a song with her indefatigable interest in the discovery of new repertoire—plus, one gathers, the elusive element of personal magnetism—that made her recitals illuminating. Her operatic appearances were very few in number and confined to the early stages of her career; indeed had it not been for her unique insight into the song literature, she could hardly have been classified as more than a *disense*. This collection of her recordings under the auspices of the Town Hall label preserves at least the audible elements of her talent.

The limitations of the voice are of some concern in the opening Dvořák group, where even the artist's unusual rhythmic incisiveness fails to make up completely for the absence of purely vocal dash or color. The real range of her powers is not evident, in fact, until she

undertakes Schubert's terrifying *Gruppe aus dem Tartarus*, which is fully as demanding as *Doppelgänger* or *Ganymed* in terms of sustaining and projecting the totality of poem and setting. Frijsh is able to summon a voice that is to, say, Fischer-Dieskau's as thread is to hemp; yet she (and Dougherty, whose playing is absolutely stunning throughout the recital) fills in the whole Dantesque picture in frightening detail. From here to the end of the record, the impression persists that vocal power and quality are almost irrelevant; she is able to vivify not only such delicacies as *Viel Glück zur Reise, Schwalbe* or *Dans le forêt du charme et de l'enchantement*, but such dramatic items as *Le Manoir de Rosemonde* as well. It is to be doubted that any non-French singer has ever gotten under the skin of the *mélodie* with greater success (Mme. Teyte included); and the Scandinavian numbers are, naturally, inimitable.

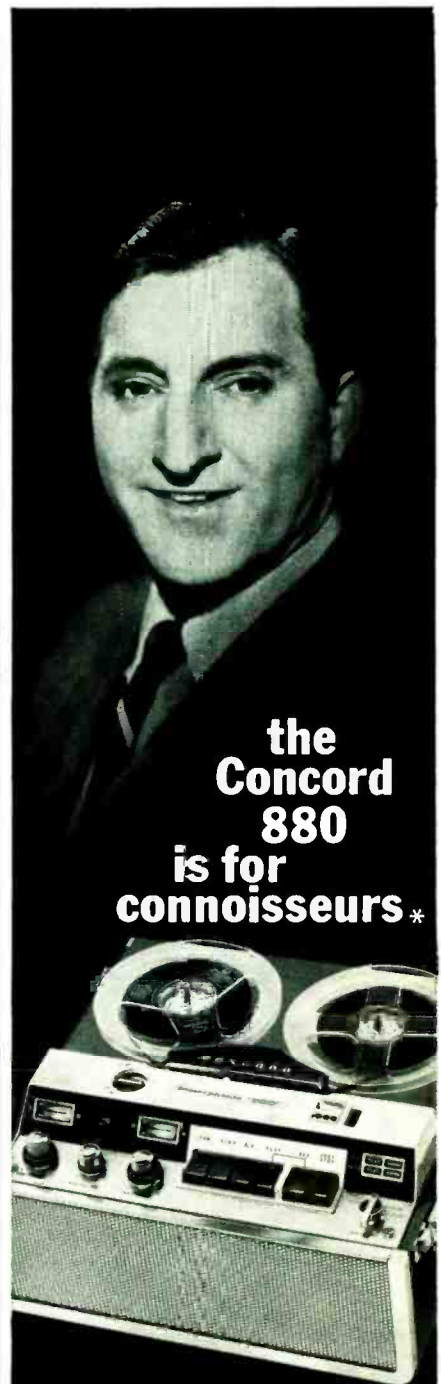
To judge by the not inconsiderable surface noise, Town Hall has been obliged to make transfers from copies, rather than the Victor masters; but the job has been well done, and this difficulty, like so many others, disappears from view as the artist takes over. C.L.O.

MORAVIAN FESTIVAL CHORUS: *Arias, Anthems, and Chorales of the American Moravians, Vol. 2*

Ilona Kombrink, soprano; Aurelio Estanislao, baritone; Moravian Festival Chorus and Orchestra, Thor Johnson, cond.
• COLUMBIA ML 5688. LP. \$4.98.
•• COLUMBIA MS 6288. SD. \$5.98.

The Unitas Fratrum, popularly known as Moravians, who came from Germany in the middle of the eighteenth century and established communities in Pennsylvania and North Carolina, maintained the highest degree of musical culture to be found on the North American continent in their time. Their ministers were also composers, and they turned out hundreds of religious arias, anthems, and chorales which are now coming to light in quantity, thanks to the Moravian Music Foundation and its director, Donald McCorkle. Last year Columbia brought out a disc of Moravian music by the same performers as are employed here; this second record intensifies the impression of the first and adds some valuable new facets to the picture.

These preacher-composers remind one often of Handel and Bach, not so much because of sedulous imitation as of a



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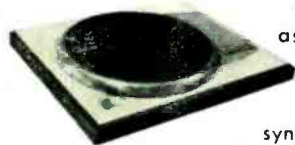
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similarity of creative spirit, for these really were creative men. This is especially true of the prolific Moravian geniuses. John Antes and John Frederik Peter, who are well represented in the second volume as in the first. In one magnificent aria, however, Christian Ignatius Latrobe reminds us that the Moravian heyday was in the last quarter of the eighteenth century; his aria could readily be sung by Pamina in one of the more solemn moments of *The Magic Flute*. But the finest thing in the present set is an aria called *It Is Finished*, credited on the label to "J. Haydn—J. Antes." This, of course, is the concluding aria in Haydn's *Seven Last Words of Christ*, but how Antes came to arrange it we are not informed.

In fact, we are given no information about this record at all. The first volume was fully annotated, with information about the composers and full texts of the compositions. Volume 2 merely has a very general essay about the Moravians; the names of the pieces are given in a small box at the bottom of the sleeve but for the names of the composers one has to refer to the label. It is very sad to see a first-class musicologist like McCorkle hamstrung in this way.

The performance by the chorus and orchestra is first-class and the singing of Miss Kombrink, who carries the main burden of the record, is magnificent. Estanislao, however, is on the wobbly side. The engineering leaves nothing to be desired. A.F.

MORMON TABERNACLE CHOIR:
"Hymns and Songs of Brotherhood"

Alexander Schreiner and Frank Asper, organ; Mormon Tabernacle Choir, Richard P. Condie, cond.

- COLUMBIA ML 5714. LP. \$4.98.
- • COLUMBIA MS 6314. SD. \$5.98.

Despite the enormous size of both chorus and tabernacle, Columbia's engineering successfully combines relatively close-up clarity with spacious reverberance, and the ultra-wide-range recording here is often (especially in stereo) monumentally thrilling. The program itself is better varied than those of most of the choir's earlier releases, including not only such relatively unfamiliar or recent examples of the hymn repertory as Joseph Wagner's *Ballad of Brotherhood*, Don Gillis' *Hymn and Prayer for Peace*, Sibelius' *Onward Ye People*, etc., but the more varied and dramatic *Two Veterans (A Dirge)* by Holst and an abridgment of Vaughan Williams' *Song of Thanksgiving*. Unfortunately, the last-named works (and the "Pilgrims' Chorus" from *Tannhäuser*) demand orchestral rather than organ support, and the singing throughout, for all its fervency, lacks coloristic nuance and—except in some passages by the men—notable tonal warmth. R.D.D.

NEW YORK PRO MUSICA: Instrumental Music from the Courts of Queen Elizabeth and King James

New York Pro Musica, Noah Greenberg, cond.

- DECCA DL 9415. LP. \$4.98.
- • DECCA DL 79415. SD. \$5.98.

This is a delightful collection of dances, fancies, and other pieces from the late sixteenth and early seventeenth centuries. If you want to know what in-



strumental ensembles sounded like in Shakespeare's day, here is a fine selection ranging from solo organ or harpsichord to various types of combinations of flute, krumphorn, recorders, cornetts, shawms, sackbuts, and even percussion. Mr. Greenberg's forces have by now thoroughly mastered these Renaissance instruments—even the cornetts play in tune—and he exercises his usual discernment both in his choice of compositions and in varying their instrumentation. In two or three of the dances by Anthony Holbourne there are shifts from one group of instruments to another during the course of a piece, showing a degree of sophistication in orchestration that may or may not have existed in Elizabethan times, but the results are undeniably charming to modern ears. First-rate sound in both versions. N.B.

EUGENE ORMANDY: "Request Program of All-Time Favorites"

Bach: *Air for the G String; Organ Toccata and Fugue, in D minor* (orch. Ormandy). Berlioz: *Symphonie fantastique; March to the Scaffold*. Bizet: *Carmen; Les Toréadors*. Borodin: *Prince Igor; Polovtsian Dance No. 2*. Debussy: *Prélude à l'après-midi d'un faune*. Glinka: *Ruslan and Ludmilla Overture*. Grieg: *Peer Gynt; Anitra's Dance*. Handel: *Water Music; Air* (arr. Ormandy). Liszt: *Hungarian Rhapsody No. 2*. Ravel: *Alborado del gracioso; Saint-Saëns; Danse macabre*. Sibelius: *Swan of Tuonela*. J. Strauss II: *Frühlingsstimmen Waltz*. Tchaikovsky: *Sleeping Beauty; Waltz; Swan Lake; Waltz*.

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA PHM 1. Two LP. \$2.98.
- • COLUMBIA PHS 1. Two SD. \$3.98.

Just how fabulous a bargain this sampler program actually is can be realized only after one compares its come-on prices with the complete list of contents. The oldest recording represented (the *Hungarian Rhapsody*) dates back to 1959, but most of the others are drawn from quite recent releases and in general display Columbia's most impressive technology—in monophony scarcely less effectively than in dramatically expansive stereo. And if many of the performances are routine (in this repertory Ormandy himself is more often conscientious than zestful), the Philadelphians' most "routine" playing not only puts to shame the ambitious efforts of lesser orchestras but consistently affords the "magnificent sound" promised in this album's super-title. R.D.D.

ROBERT SHAW: "Hallelujah and Other Great Sacred Chorus"

Sara Endlich, soprano; Florence Kopleff, contralto; Jon Humphrey, tenor; Thomas

Paul, bass; Cleveland Orchestra Chorus, Members of the Cleveland Orchestra, Robert Shaw, cond.
 • RCA VICTOR LM 2591. LP. \$4.98.
 • RCA VICTOR LSC 2591. SD. \$5.98.

LEOPOLD STOKOWSKI: "Inspiration"

Norman Luboff Choir, New Symphony Orchestra of London, Leopold Stokowski, cond.
 • RCA VICTOR LM 2593. LP. \$4.98.
 • RCA VICTOR LSC 2593. SD. \$5.98.

For the novice listener who feels he must sample excerpts from major works as an intermediary step to the study of complete recordings, Robert Shaw's anthology of oratorio and Mass excerpts well may be helpful. And although only the pieces in Latin ("Lacrimosa" from Mozart's Requiem, Kyrie from Beethoven's *Missa Solemnis*, and Credo from Schubert's Mass in G) are sung in the original language, they all are performed with earnestness and fervor. The range is a wide one too, for there are English versions of the final chorus, "Rest Well," from Bach's *St. Matthew Passion*, the "Hallelujah" from Handel's *Messiah*, "The Heavens are Telling" from Haydn's *Creation*, "He Watching Over Israel" from Mendelssohn's *Elijah*, and "How Lovely is Thy Dwelling Place" from Brahms's Requiem. The soloists (in the Beethoven and Haydn selections) are colorless, and the sopranos of the two-hundred-voice amateur chorus often overintense; but the men are excellent, and the group has been recorded without the not uncommon large-choir blurring. The orchestra apparently is of full size (the label circumlocation, "members of . . .," presumably is dictated by contractual obligations), and the recording robustly lucid in both editions, if of course vastly more impressive in stereo (as it is in the simultaneously released 4-track taping, FTC 2103).

Although I have reservations about the validity of the "sampler" approach to masterpieces, Shaw's seriousness merits respect. On the other hand, Stokowski's treatment of familiar shorter works of a more or less *religioso* nature (also simultaneously released on tape, as FTC 2102) seems to me to represent inexcusable license. Bach's lovely "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze" must have been retranscribed from instrumental transcriptions, as if the infinitely more piquant original scores had been lost; the Victorian-hymn version of Gluck's "Dance of the Happy Spirits" is the silliest of sentimentalizations; other works are somewhat less brazenly rescored but no less emotionally "devotionalized." Tchaikovsky's *Pater Noster* is sung quite simply and *Deep River* with dramatic richness, but the album as a whole is best characterized by the treatment of the Doxology, which begins very quietly in an original and effective arrangement, only to wind up in Hollywood pyrotechnics. It should be added, however, that even if the obviously small-sized Luboff Choir is over-amplified in uncomfortably intimate miking, its members, especially the superb basses, sing like fallen angels; that Stokowski has never elicited from any orchestra lusher tonal coloring or more golden sonorities; and that the engineers have wrung the last drop of sonic grandiloquence out of the technological potentials here. R.D.D.



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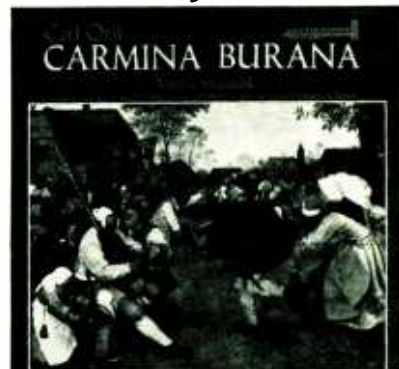
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Diabann Carroll and Richard Kiley.

Richard Rodgers on His Own

✓ "No Strings." *Original Cast Recording.* Capitol O 1695, \$5.98 (LP); SO 1695, \$6.98 (SD).

NO STRINGS—the new musical with words and music by Richard Rodgers—is not another *Oklahoma*, another *Carousel*, or another *King and I*, but it is certainly going to be around for a long, long time. Moreover, it is one of those shows whose score makes a far stronger impression on records than in the theatre. Its book—which tells of an affair between a no-good American novelist from Maine and a highly paid fashion model from (as the dialogue delicately puts it) “north of Central Park”—is improbable, poorly motivated, and ineptly resolved. And the physical production is busy to the point of distraction. Musicians, liberated from the confines of the orchestra pit, wander across stage playing flutes or piccolos, and a variety of sets and props are wheeled, swiveled, tilted, and placed by

ladies of the chorus, often during musical numbers. The general commotion on stage makes it difficult to concentrate on either Rodgers' music or his lyrics, and I left the theatre with a feeling that neither amounted to much.

The original cast recording, to which I have listened many times in the quietness of my own living room, forces me to revise my opinion of both. For a neophyte lyricist, Rodgers' rhymes pass the test—not with honors, but at least with success. In *The Man Who Has Everything* some of Lorenz Hart's facility with words seems to have rubbed off on his onetime partner, and in *The Sweetest Sounds*, *No Strings*, and *Look No Further* there are indications that Rodgers has absorbed some of the sentiment so prominent in the lyrics

of Oscar Hammerstein. But Rodgers also has his own personal touch with words, and a personal viewpoint too, and both are expounded in good, eminently singable verse. By current standards, the music is quiet and thoughtful, and its charms grow with additional hearings. In some numbers the composer seems to be returning to his style of the Thirties. And even though it is not all top-drawer Rodgers, who could match this score today?

The dominating personality, both in person and on record, is Diahann Carroll, a singer who can take hold of a number, shape it, bend it, and explode it if necessary with enormous skill and effect. In all, she has nine numbers (quite a load) and in every one she is brilliant. Her romantic vis-à-vis, the novelist from Maine, is played by Richard Kiley. He fails to impress me on the recording, in much the same way as he failed in the theatre, but the part is ungraciously written, and perhaps he does as

much with it as anyone possibly could. With so many songs reserved for the leads, Rodgers necessarily had to skimp on songs for the rest of the cast. The highly attractive Noelle Adam is given one amusing song, *La La La*, which her partner Alvin Epstein valiantly tries to translate into English (it comes out as *La La La*). Bernice Massi, as a predatory oil heiress from Tulsa, belts out *Eager Beaver* in the Ethel Merman manner and is conspicuously present in the quintet *Be My Host*. As a wealthy Parisian *bon vivant*, Mitchell Gregg sings of the joys and sorrows of *The Man Who Has Everything*, a wry and amusing confection.

In the stereo version, this music is presented in well-spread, lustrous, and extremely satisfying sound. The mono version, on the other hand, is one of the coarsest-sounding discs I have heard in some time, particularly in its edgy reproduction of Diahann Carroll's and Richard Kiley's voices. J.F.I.

Japanese Favorites, Past and Present

"Music from the Land of the Rising Sun."
Orchestra and Chorus. Jack de Mello, cond.
Reprise R 6017, \$3.98 (LP); R9 6017, \$4.98 (SD)



IN 453 A.D. a Korean king sent eighty musicians to Dai Nippon to attend the funeral of the Emperor Inkyo. Thus, for Japan, began a process of relentless musical acculturation that continues to our own day. By the eighth century, Chinese and Indian influences had reached the island empire, and even the music of far-distant Arabia and Turkey had begun to echo through the pine forests of Honshu and Kyushu.

A gradual trickle of melody from abroad continued even through the centuries of Japan's enforced isolation, but, with the introduction of the phonograph in 1896, the trickle swelled into a sudden deluge. By 1911, European influences had so engulfed Japan that the Tokyo Academy of Music had to create a special commission to insure the survival of traditional songs and dances. For the generation that followed, the *koto* and the piano, the *samisen* and the violin coexisted in Japanese households and upon Japanese stages. The end of World War II, however, all but sounded the death knell of the old ways. The postwar frenzy for

Americanization has so transformed Japanese popular music, for example, that today's hit along the Ginza is virtually indistinguishable from its Broadway counterpart.

Jack de Mello's orchestral portraits of Nipponese favorites—both past and present—accurately reflect this increasing cosmopolitanism. While he serves the contemporary scene well, most listeners will find both greater charm and greater durability in the older traditional songs such as *Night of the Thirteenth Moon*, *Earth Heritage*, and particularly *Moonlight on the Ruined Castle*. The latter, probably the most popular of perennials within Japan, is all somber nostalgia. In the best traditions of Japanese art, past and present seem to melt together in this ghostly evocation of a pale midnight moon limning a ruin where once proud samurai walked; now all is quiet, empty, dead—and the castle's crumbling shadow falls across the sake cups of the onlookers. The message, in musical terms, is the same as that of so much Japanese verse: consider the evanescence of man and his works. Another

vintage staple happily present on this disc is *Song of Gion*. Here, captured in all its anachronistic charm, is Kyoto, where at dusk elaborately coiffured geisha clack across the cobbles on their wooden *geta*, their way lighted by paper lanterns. The changeless Kamo River flows on, the seasons turn, but time stands still.

By contrast, the postwar hit *Song of Happiness* possesses no recognizable Oriental elements—either in musical or in psychological terms. It is a catchy tune, enjoyable but hardly exotic. And this, in synthesis, accurately depicts the state of present-day Japanese pops.

Unfortunately, Maestro de Mello leans towards big, lush orchestrations. While this does no violence to the contemporary items, it obscures the spare understatement implicit in the earlier songs.

In the original, these share the lean beauty of Japanese poetry and art: the listener is expected to contribute part of himself—to fill in the details, as it were—in order to shape the total effect. De Mello, however, dots every musical “i” and crosses every emotional “t.” Most of his arrangements also tend towards undue portentousness. In *Sakura Sakura* (Cherry Blossom), for example, the opening chords are so ominous you half expect Keye Luke (who played the evil Japanese officer in every American World War II picture produced) to fly out of your speaker leading a squadron hell-bent on destroying Pearl Harbor.

Happily, the sonic splendors of Reprise’s stereo, which must be heard to be believed, more than offset De Mello’s overripe approach. The sound is luminous, and separated to perfection. O.B.B.

“Great Themes from Hit Films.” Enoch Light and His Orchestra. Command RS 33835, \$4.98 (LP); RS 835 SD, \$5.98 (SD).

I’ve already thrown more than one hat in the air over Command’s sound spectaculars, and can only repeat the gesture for the present super-brilliant recording of film music. Most of these movie themes—*Exodus*, *Never on Sunday*, *La Dolce Vita*, *Moon River*—may be all too familiar, yet I don’t think any of them have been more attractively presented than in these exciting performances recorded in such magnificently pellucid sound. The Lew Davies’ arrangements, designed to exploit the virtuosity not only of individual instrumental choirs but also of the entire orchestral force, work beautifully. In short, everything here is fabulous. In the stereo edition the channel differentiation, though marked, is kept within sensible limits, and the illusion of depth realistically established. By comparison, the LP sound seems constricted, though it is actually more expansive than that heard on many competitive labels. J.F.I.

“Potpourri par Piaf.” Edith Piaf; Orchestra of Robert Chauvigny, Robert Chauvigny, cond. Capitol T 10295, \$3.98 (LP); ST 10295, \$4.98 (SD).

Here is yet another confirmation of Piaf’s primacy among the *chanteuses* of our era. Her strong, supple voice and intense emotional projection impart haunting life to the people of these songs—to the mourning lover of *Mon Dieu*, the despairing stroller of *La Ville inconnue*, the sad prostitute of *Marie Trottoir*. This last, a bittersweet ballad of immediate appeal, stands in the great line of such previous Piaf successes as *L’Accordéoniste* and *Le petit homme*. Piaf’s world is the world of the sorrowing and the unsuccessful; enter it via this record and you will never forget it. It has become a kind of cliché to say of each successive Piaf release that it is her finest. Nonetheless, this is the truest measure of her greatness, and *Potpourri* is her finest—until the next. Of the two versions, I preferred the sharp focus and intimacy of the monophonic disc. O.B.B.

Mario Escudero. Mario Escudero, guitar. ABC Paramount ABC 396, \$3.98 (LP); ABC S 396, \$4.98 (SD). Even more strikingly than in his previous

releases, Escudero here transcends the typical flamenco program. In part this may be a result of restricting the dance-step and castanets-playing collaboration (in this case by a single artist, Anita Ramos) to a subsidiary role; in part it may stem from the sheer timbre appeal of an exceptionally fine instrument, made by Hauser in 1935. Mainly the album’s distinction is owing to Escudero’s enrichment of virtuosity with a vivid tonal vibrancy and expressive subtlety worthy of a Segovia. Listen particularly to his varied sonorities in the long *Piropo a la Solea* and the charming interplay of gleaming colors in *Para Amina!* Superbly recorded even in monophony, these aural and melodic enchantments would be a bargain at any price. R.D.D.

“Point of No Return.” Frank Sinatra; Orchestra, Axel Stordahl, cond. Capitol W 1676, \$4.98 (LP); SW 1676, \$5.98 (SD).

“Sinatra and Strings.” Frank Sinatra; Orchestra, Don Costa, cond. Reprise R 1004, \$4.98 (LP); R9 1004, \$5.98 (SD).

When Sinatra left Capitol some months ago, several unissued sides reposed in that company’s vaults. The simultaneous release of this material and of an album made by the singer’s own newly formed company, Reprise, proves to be a decided windfall for the Sinatra following. The Capitol disc finds Sinatra reunited with his old arranger-conductor, Axel Stordahl, who has provided excellent arrangements (utilizing strings, woodwinds, and brass) for the series of melancholy songs the singer has chosen. Stordahl’s work gives these numbers a delicate, poignant quality, which is further enhanced by Sinatra’s exceptionally sympathetic performances. On the Reprise record the imaginative scorings of Don Costa, using almost identical instrumental forces, are equally complementary to the singer’s stunning performances of songs in a slightly happier vein. In a set so consistently wonderful, it is almost unfair to single out the singer’s beautiful performance of *Come Rain or Come Shine* and his lovely version of *Star Dust* (the rarely heard verse only) for particular admiration. There is very little to choose between the two stereo versions, although I think the body and clarity of the Capitol product give it a slight edge. For Sinatra fans, the word is buy both discs: they are great. J.F.I.

“Marching Down Broadway.” Phil Lang and His Orchestra. Decca DL 4200, \$3.98 (LP).

Philip Lang’s brilliant band arrangements for these Broadway show tunes deck them out in a bold brassy sound, give them a fine martial swagger, and turn them into as attractive a set of non-military marches as could be imagined. Lang has been particularly successful with *Seventy-Six Trombones*, *Buckle Down Winssocki*, and *Wintergreen for President*, all of which, I might point out, were originally written in march tempo (as, of course, was *The March of the Siamese Children*, but Rodgers’ pseudo-Oriental piece was something of a miniature masterpiece and does not respond well to being blown up to full size, or larger). At the same time *With a Little Bit of Luck* and *Grand Imperial Cirque de Paris*—which I had not imagined as likely to turn out well under Lang’s treatment—also emerge as quite spanking marches. Decca’s mono sound adds a great deal to the realism of the performances. J.F.I.

“Hearty and Hellish.” The Clancy Brothers; Tommy Makem. Columbia CS 8571, \$4.98 (SD).

Taped live at Chicago’s Gate of Horn, this program directly communicates the electric appeal of this finest of Irish assemblages. Cannily, the quartet exploits the ballads they and their audience know best—*Whiskey, You’re the Devil*, *The Rising of the Moon*, *The Jolly Tinker*, etc.—but neatly changes pace with such offbeat items as *Mr. Moses*. These four young men bring solid Irish backgrounds as well as a healthy dash of sophistication to their material, and everything they sing reflects their own obvious *joie de vivre*. Their merry way with an Irish ballad would melt the resistance of Colonel Blimp himself. O.B.B.

“50 Guitars Go South of the Border.” Vol. 2. Tommy Garrett, cond. Liberty LMM 13016, \$4.98 (LP); LSS 14016, \$5.98 (SD).

The sequel to Garrett’s first success (Liberty LMM 13005 or LSS 14005) again features Laurindo Almeida’s expressive soliloquies and, even more impressively, the astonishing range of timbres and sonorities commanded by imaginative arrangers and a remarkably versatile ensemble. Again, too, the pano-

ramic recording (especially in stereo) and big-hall acoustics will thrill even the most blasé ears. Yet happily these qualities are exploited primarily to enhance the musically dramatic import of the selections themselves—here topped by Copland's *Fantasia Mexicana*, and well-nigh symphonic expansions of *Estrellita*, *La Paloma*, *Malagueña*, *Vaya con Dios*, and other regional favorites. R.D.D.

"Duet." Doris Day and André Previn; André Previn Trio. Columbia CL 1752, \$3.98 (LP); CS 8552, \$4.98 (SD).

The usually ebullient Doris Day has seldom sounded as seductive as she does in these intimate performances of a dozen amorous ballads. Except for *Control Yourself*, an André Previn original with a pleasant up-beat tempo, these are quiet, reflective songs, and Miss Day captures their mood perfectly. Most of them have been around for a long time (again two Previn numbers, *Yes* and *Daydreaming*, are the exceptions), but it is a considerable time since I heard them so warmly and agreeably sung. The singer is obviously fortunate to have the marvelous assistance of the Trio, and especially of Previn himself on piano—the unmistakable and solid rapport between the two artists considerably heightens the appeal of this fine disc. I have not heard the mono edition, but in stereo Miss Day is so closely miked that she almost seems to be in the listener's lap. J.F.I.

"This Is Russia." Soviet Army Chorus; Piatnitsky Chorus; Sveshnikov Chorus; Orchestra of the Moiseyev Dance Ensemble; Orchestra of Folk Instruments. Parliament PLPS 158, \$2.98 (SD).

We are given in this recording a brilliant cross section of present-day Russian popular music featuring premier instrumental and vocal ensembles. From the opening *Meadowlands*—superbly sung by the Red Army Chorus—to the concluding *Variations on "Moonlight"* by a folk instrument orchestra, the album is all musical glitter. The stereo effects are none too pronounced and the surfaces are not free of crackle, but for the price this provides a superlative anthology. Transliterations and translations are included. O.B.B.

"A Family Affair." Original Cast Recording. United Artists UAL 4099, \$4.98 (LP); UAS 5099, \$5.98 (SD).

The all too well-known fact that non-Tennysonian marriages (meaning those not made in heaven but arranged by mortals) are subject to frequent crises serves as the basis for the book of *A Family Affair*, a Broadway musical which suddenly collapsed from lack of audience nutrition. Whatever the defects of this tale of family life, and apparently there were many, the original cast recording—incidentally, the first to be made on 35-mm film—shows the score to be no worse than those of many other musicals that managed to stay around for a considerable time. Although there's no really big, memorable tune here, there are a number of quite agreeable, listenable songs. Both *There's a Room in My House* and *Anything for You*, for example, have catchy melodies, and are extremely well sung by Rita Gardner and Larry Kert. Miss Gardner, a newcomer to Broadway, is an attractive performer with an excellent sweet, if smallish, voice which she obviously knows how to use.

Continued on next page

IN THEIR VERY VOICE

Continued from page 40

in this country. At times this quality is an asset, particularly when he is doing a humorous, typically British poem like *The Hunter Trials*, or when he is describing his love for a sturdy female athlete in *A Subaltern's Love Song*. But with one or two exceptions, his serious poetry leaves one indifferent. The exception on this record is *False Security*, a poignant story of the loneliness and horror which a small boy experiences when he attends a party and overhears his hostess saying, "I wonder where that common little boy came from."

It is always a delight for me to hear

a rich Irish voice, and James Stephens possesses one of the finest. But too much of the time, his reading exhibits the characteristics that Americans have decided are typically Irish, a cuteness and a mannered quality far beyond what the poems demand. The effect is Barry Fitzgeraldish. The recording (Spoken Arts SA 744) is worth hearing though, if only for poems like *A Glass of Beer* and *Danny Murphy*, which are certain to please nearly every listener.

The eye and ear are indeed inseparable in the fullest enjoyment of poetry. And as we read a poem over and over again, each time closing in a little more on its total meaning, so through repeated listenings to the poet's own reading of it we can come to a deeper comprehension.



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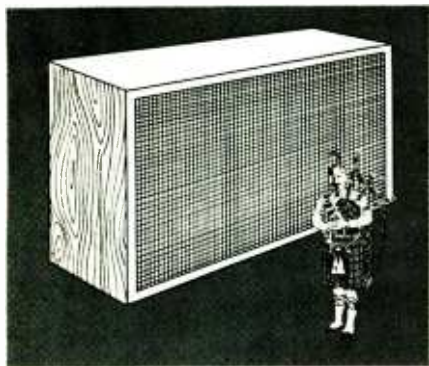
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CIRCLE 5 ON READER-SERVICE CARD

I fancy we shall be seeing and hearing more of her. Mr. Kert, so fine in *West Side Story*, is also a dynamic singer.

The older leads, Eileen Heckart and Morris Carnovsky, neither of them really singers, have been given some indifferent numbers, although Miss Heckart makes the most of *My Son, the Lawyer* (helped out by a chorus which might have stepped right out of *Bye, Bye Birdie's* "Telephone Song"). Bibi Osterwald, a grand singing comedienne, gets lost in the shuffle, except perhaps in *Harmony*, which she shares with a trio of male singers. This leaves us Shelley Berman, whose name was doubtless expected to lure in the customers. Mr. Berman has just two numbers—*Beautiful*, which shouldn't be held against him, and *Revenge*. It seems that in the theatre the latter literally tore down the house; on the record it's just another song.

United Artists is to be complimented on the wonderful sound on each edition. The stereo, with its extraordinary clarity, breadth, and suggestion of theatrical bustle, is especially fine. J.F.I.

"The Montgomery Brothers in Canada."

Fantasy 3323, \$3.98 (LP). The great guitarist Wes Montgomery holds the spotlight only in a poignant duo with brother Monk on bass, *Angel Eyes*, and an odd, rhapsodic *Beaux Arts*—yet these must surely rank among the high spots in his entire discography. Brother Buddy is featured (here as a vibist) in a buoyant *This Love of Mine* and a more rambling *You Don't Know What Love Is*. But these last two pieces are less distinctive than the vibrant *Jeanine*, odd *Snowfall*, and even odder if more indecisive *Green Dolphin Street*, in which honors are more evenly shared among the three brothers and ringer Paul Humphries on drums. Except for the lusty applause and considerable background noise, it would be hard to tell this is an on-location recording (at an unspecified Canadian night club), for it has the sharp-focused vividness of studio technology. R.D.D.

"Nat King Cole Sings/George Shearing Plays."

Shearing: string choir, Ralph Carmichael, cond. Capitol W 1675, \$4.98 (LP); SW 1675, \$5.98 (SD). If this album is typical of what can happen when these two ex-jazz musicians get together to make music, I hope Capitol will repeat the experiment. It is a long time since Nat Cole presented such a fine collection of songs, and longer still since he sang with such artistry and good taste. The voice may have lost some of its more caressing qualities, but the singer can still express the romantic sentiments of these numbers with a good deal of ardor; and with Shearing's lightly swinging accompaniments providing perfect support, nearly all of them really take off. The one fly in the ointment is the use of the stringed choir, which sometimes takes the edge off Shearing's work and adds an unnecessary amount of syrup to the arrangements. J.F.I.

"Greek Folk Songs." Yannula Pappas; Leo Taubman, piano. DaVinci D 202, \$4.98 (LP).

The exotic Mediterranean character of Greek folk songs—with their peculiar overtones of antiquity and Asia Minor—enchants the ear upon first hearing. This quality, refined by the talents of various arrangers, here gleams through the limp



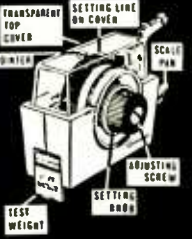
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melody and chiaroscuro emotion of the ballads Miss Pappas has chosen. Most notable are five settings by Ravel and a profoundly appealing lullaby called *Nanourisma*. Miss Pappas' mezzo is sure and controlled, and these are obviously her home grounds. O.B.B.

"It's About Time." Joe Morello, drums, with His Sextet and Orchestra. RCA Victor LPM 2486, \$3.98 (LP); LSP 2486, \$4.98 (SD).

The album title here adroitly refers both to the guiding choice of selections (each features the word "time" in its title) and to the belated rise to stardom of the drummer hitherto best known as a sideman in Dave Brubeck's Quartet. Morello's deft skill and inventiveness are ably demonstrated in such sextet performances as the zestful *Just in Time*, *Mother Time*, *Every Time*, etc., where he generously shares honors with Phil Woods on alto sax, Gary Burton on vibes, and John Bunch on piano. The outstanding work, however, is Bunch's highly original trio *Fatha Time*, in which he, Morello, and bassist Gene Cherico disport by themselves. Except in an atmospheric *Every Time We Say Goodbye*, the addition of an often overstrident brass ensemble produces less distinctive performances and tempts Morello himself into excesses. But the recording is clean and bright throughout—little less natural and effective on monophony than in the stereo edition. R.D.D.

"Folklore from Hungary." Orchestra and Chorus of the Duna Ensemble (Budapest), Béla Vavrincez, cond. Westminster XWN 19008, \$4.98 (LP); WST 17008, \$5.98 (SD).

This carefully conceived panorama of Hungarian traditional melodies encompasses eight provinces and thirty-seven separate selections. Sunlight and gaiety shimmer through most of the program, but the most memorable songs—as *Have You Ever Seen a Dog Rose?* *I Left My Beautiful Homeland*, *A Little Bird*—possess a kind of wistful sadness that lingers hauntingly in the ear. Clearly emphasizing theatrical appeal rather than stark authenticity, Conductor Vavrincez guides Budapest's Duna Ensemble firmly if a bit hastily through their extremely listenable repertory. The stereo version, in addition to offering no great separation or depth, suffers from somewhat hollow sound: it falls appreciably short of its quite adequately engineered mono sibling. Unhappily, no texts and no translations were provided with the review records. O.B.B.

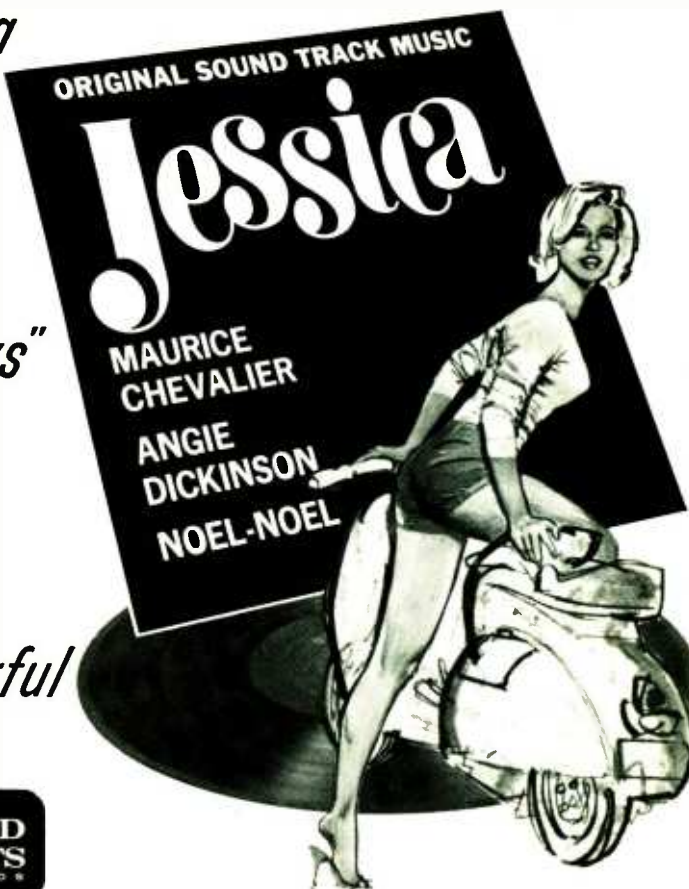
"Honeymoon in Spain." Gran Orquesta de Profesores Solistas, J. Casas Augé, cond. Capitol T 10300, \$3.98 (LP); ST 10300, \$4.98 (SD).

Nothing conjures an image of Spain more eloquently than the flashing rhythm of the pasodoble. Its varied strains can evoke Castile's cloudless skies, the tragic toreros of Andalucía, the sparkling señoritas of Aragon, and the dark glory of Seville. For an incredibly effective distillation of all of these, listen to the brilliant, multidimensional treatment accorded *España Cañi* by Maestro Augé and his virtuosos. This is a showstopper—but then so are *La Morena de mi Copla*, *El Gato Montés*, *Cielo Andaluz*, and the other eight pasodobles on the disc. Capitol's stereo—unquestionably the version of choice—is all crisp separation and crackling transients. O.B.B.

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CIRCLE 32 ON READER-SERVICE CARD



Lil Hardin Armstrong. Riverside 401, \$4.98 (LP); 9401, \$5.98 (SD).

Two front lines are joined to a common rhythm section in these selections, part of Riverside's "Living Legends" recordings made in Chicago last fall. There's a rough lustiness in some of the pieces, but for the most part roughness rather than lustiness is the dominant motif. Bill Martin and Roi Nabors, trumpets, and Al Wynn, trombone, get in strong solos, but they are surrounded by a great deal of mediocrity, emphasized by the contemptuous corniness of Darnell Howard's solos. Three of the selections—*Muskrat Ramble*, *Bugle Blues*, and *Boogie Me*—were included in Riverside's sampler album from these sessions, *Chicago: The Living Legends* (389/90).

Chris Barber: "American Jazz Band." Laurie 1009, \$4.98 (LP).

During a visit to the United States in 1960 the English trombonist Chris Barber, briefly deserted his own band to record with an American group that included Sidney De Paris, trumpet, and Edmond Hall, clarinet. The results suggest the deadening intrusion of the English "trad" band world from which Barber comes. The choice of tunes is uninspired (*Baby Won't You Please Come Home*, *Sweethearts on Parade*, *Lil Liza Jane*, etc.), the approaches are routine, and most of the playing is lackluster—although neither De Paris nor Hall could make a record completely devoid of interest. Barber is a bland trombonist and De Paris takes a couple of unfortunate vocals. A few pungent moments occur when De Paris plays into a hat or works his wiles with mutes, and on *Tishomingo Blues* the group jells briefly in a really effective performance. But one is left feeling that the Americans here could have done a better job on their own.

Bob Brookmeyer Orchestra: "Gloomy Sunday" and Other Bright Moments." Verve 8455, \$4.98 (LP); 68455, \$5.98 (SD).

Most of the bright moments here occur on Side 1, with Brookmeyer's collection of topflight New York studio men playing arrangements by Ralph Burns, Gary McFarland, Al Cohn, and Eddie Sauter. The scorings by Brookmeyer himself, on Side 2, are generally pleasant but never as provocative as those by his guest arrangers. The high point on the disc—and a very high point it is—is Al Cohn's *Some of My Best Friends*, a roaring swinger with wildly exhilarating trumpet playing by Clark Terry and Joe Newman, and a fascinating series of exchanges between their two instruments. Brookmeyer's valve trombone, and the whole brass section. Terry has a beautifully singing solo on McFarland's *Why Are You Blue*, balanced by Nick Travis' biting raucous muted trumpet; Brook-

meyer and Phil Woods lead the rolling, charging attack on Burns's treatment of *Caravan*, and Sauter's contribution is a mordantly stimulating development of *Gloomy Sunday*. These four superior performances easily outweigh the relatively routine qualities of the Brookmeyer arrangements.

Duke Ellington and His Orchestra: "All American" in Jazz." Columbia CL 1790, \$3.98 (LP); CS 8590, \$4.98 (SD).

The score for Ray Bolger's new musical, *All American*, has provided the Ellington band with the basis for one of its more dispensable records. The tunes have not struck a responsive chord in Ellington, and the arrangements and performances are, for the most part, perfunctory. Ray Nance, Johnny Hodges, and a walloping ensemble bring some life to *What a Country*, Lawrence Brown and Hodges keep *If I Were You* bouncing along, and there is a wonderfully Ellingtonian muted brass bark at the opening of *Nightlife*. The Ellington touch cannot be obscured entirely, but it brushes these tunes only lightly and occasionally.

Bill Evans: "Waltz for Debby." Riverside 399, \$4.98 (LP); 9399, \$5.98 (SD).

Evans is a pianist whose fragile, almost wistful style seemingly could be blown apart by the least disturbance. His six solos on this disc (recorded at the Village Vanguard before an audience that must have been eating voraciously, if one can judge by the crashing of chinaware in the background) are laid out in careful, deliberate fashion with the melody always strongly in evidence. Yet for all their quietness and lack of superficial flash, there is an underlying tension in these pieces that prevents one from either accepting them in a completely relaxed manner or from being really stimulated by them. Evans seems to feel closed in, and to be searching for an open, fresh approach even while he plays himself into tight, tense situations.

The Gil Evans Orchestra: "Into the Hot." Impulse 9, \$4.98 (LP); S 9, \$5.98 (SD).

Superficially, this title is rather misleading, since Evans does not seem to have had much to do with the session beyond opening the studio door for the musicians involved. More specifically, the program is split between Cecil Taylor's group and arranger Johnny Carisi, using men who might conceivably be in Gil Evans' orchestra if he had one. One of Carisi's three selections is an exotic mood piece, another showcases a brightly swinging guitar solo by Barry Galbraith, while the third is a neat, dancing tune that focuses first on Harvey Phillips'

agile tuba and then on Phil Woods's strong, flowing alto saxophone. Taylor and a quartet play two pieces, one of which, *Bulbs*, is an extremely effective bit of organized fury in which the two saxophonists (Jimmy Lyons and Archie Shepp) achieve a Mingus-like ensemble effect over Taylor's relentlessly churning piano. A trumpet and trombone are added for his third selection, a long development of melodic lines which are slowly and deliberately built up and pulled apart. The styles of the two groups range from middle- to far-out and, within that area, are often stimulating.

Erroll Garner: "Plays Misty." Mercury 20662, \$3.98 (LP); 60662, \$4.98 (SD).

This is vintage Garner from the days before his romanticism and liveliness were frozen over by the formula expectations of his concert audiences. Garner's hallmarks have not changed very much but his manner of using them has, and the simplicity and directness evident in the present performance have often been missing in his more recent work. The recorded sound is rather thin on some pieces, but otherwise this is a satisfying collection in Garner's most personal style.

The Al Grey-Billy Mitchell Sextet. Argo 689, \$4.98 (LP).

Grey and Mitchell, trombonist and tenor saxophonist respectively, are both fugitives from Count Basie's band and alumni of the last Dizzy Gillespie big band. Both are nominally gitty performers, and their sextet has strong visceral qualities even though Mitchell shows little of his customary vitality on these pieces, recorded at a concert at the Museum of Modern Art in New York last summer. Grey, a superb manipulator of the wa-wa mute, gets a great deal of exhilarating variety from his horn with open and muted variations. He also plays baritone horn in somewhat ponderous fashion but, in combination with pianist Gene Kees's alto horn, this gives the group a wide expanse of color selectivity. These are middle-ground performances, pleasant enough even though they lack the bite one might expect.

Woody Herman Quartet: "Swing Low, Sweet Clarinet." Philips 200004, \$3.98 (LP); 600004, \$4.98 (SD).

What a pleasure to hear a warm-toned, straight-to-the-point clarinet swinging in a relaxed quartet setting! The unpretentiousness of these performances, Herman's honest emotional projection, the understanding support of Nat Pierce at the piano, Chuck Andrus on bass, and Gus Johnson on drums, and the compatible tunes (*Rose Room*, *Sweet Lorraine*, *Someday Sweetheart*, *Summit*

Ridge Drive, among others) make this disc one of those simple pleasures that add the essential seasoning to life.

Earl "Fatha" Hines and His Band: "A Monday Date." Riverside 398, \$4.98 (LP); 9398, \$5.98 (SD).

This contribution to Riverside's "Living Legends" series is uncomfortably revealing of Earl Hines's present situation. Too much of the six-man group's playing is slickly superficial, tourist trade stuff, complete with noisy drum solos and squealing clarinet. The potentialities of the players come through best on *West End Blues* and *Yes, Sir, That's My Baby*: trumpeter Eddie Smith is superb (very few trumpeters could follow Louis Armstrong's classic solo on *West End* and leave so strong an imprint of their own personalities), and clarinetist Darnell Howard abandons his coarse exaggerations to play with some measure of sincerity. Although Smith creates the high spots, trombonist Jimmy Archey is the most consistently effective performer throughout the disc, blowing beautifully turned little huffs and puffs into just the right places. Hines's piano work is polished and bright, but his two vocal efforts do nothing to raise the level of the set.

Jazz in the Classroom, Vol. VI: "A Tribute to Quincy Jones." Berklee 6, \$3.95 (LP).

The sixth disc recorded by the students of the Berklee School in Boston is devoted to compositions by Quincy Jones, and points up the high creative standard he has maintained. More than that, the record reveals a well-disciplined band, a pair of imaginative young arrangers in Mike Gibbs and Chris Swansen, and several unusually good soloists topped by Gary Burton on vibes, Swansen on trombone, and Steve Marcus, a gutty tenor saxophonist who also has a strong, individual way with the soprano saxophone. Of special interest is an unusual quartet—vibes, trombonium, bass, and drums—that does fascinating things with Jones's *Boo's Bloos*.

Quincy Jones and His Orchestra: "The Quintessence." Impulse 11, \$4.98 (LP); S 11, \$5.98 (SD).

Quincy Jones's writing has a fascinating mixture of melodiousness and guttiness, and he manages to get much these same qualities from the musicians who play with him here. The ensembles are rich-voiced, and the soloists rise from them as though they were riding on a streak of lightning. The two most notable solo men—and they seem to enliven almost every big-band record made in New York these days—are Phil Woods, who has matured into a superbly lyrical alto saxophonist without losing any of his lithe drive, and Joe Newman, whose rasping, shouting trumpet style invigorates any piece he moves into. A fine big-band set.

Duke Jordan: "Les Liaisons Dangereuses." Charlie Parker 813, \$3.98 (LP); 813 S, \$4.98 (SD).

Jordan seems to be one of the most easily overlooked musicians in jazz. He was the pianist on some of the most influential early Charlie Parker records and was one of the most creative players working during the bop period, yet he emerged from bop into the Fifties almost as a nonentity. Now, after remaining in obscurity for nearly a decade

he appears to have written the background tunes for the French film *Les Liaisons Dangereuses*, but is apparently having trouble getting credit for them. Although at least two of them, *No Problem* and *The Feeling of Love*, are hauntingly effective and the performances frequently quite moving, the potential of the disc has been diluted by trying to stretch limited material too far. Three different versions of *No Problem* take up all of one side, and two versions of *The Feeling of Love* occupy most of the other. One of each would have been sufficient, and would have left room for some of Jordan's other fine tunes. The five-piece ensemble includes trumpeter Sonny Cohn, playing beautifully in one of his very rare appearances in a small pickup group, and tenor saxophonist Charlie Rouse. Jordan does not push himself forward but his piano work is, as always, thoughtful, graceful, and swinging.



Peterson: no mistaking his gifts now.

Oscar Peterson Trio: "West Side Story." Verve 8454, \$4.98 (LP); 68454, \$5.98 (SD).

Now that Oscar Peterson has finally hit his stride with Ray Brown, bass, and Ed Thigpen, drums, his records are maintaining a consistently high standard. Whatever the reasons for his glib displays of virtuosity in the past, his playing is now much more relaxed and valid. This is particularly noticeable when he brings Brown's bass and Thigpen's drums up into front-line status with his piano, and undertakes imaginative developments of Leonard Bernstein's themes. The old Oscar occasionally shows up, as in the hammering and synthetic swing on *Tonight*, but for most of the way this is an absorbing set in which a very gifted pianist allows his gifts to be apparent.

André Previn and J. J. Johnson: "Mack the Knife, Bilbao Song, and other Kurt Weill Music." Columbia CL 1741, \$3.98 (LP); CS 8541, \$4.98 (SD).

The unusual combination of trombone and piano, with rhythm accompaniment, playing both popularized and unpopularized Weill-Brecht material, has stimulated Previn and Johnson to extremely rewarding performances. Previn's originality in devising settings that bring out the Brechtian cynicism in Weill's music, and Johnson's change from his usual piston-style exercises to flowing, full-bodied playing combine to create excellent real-

izations of off-beat ideas. Previn also finds much more provocative resources in his piano work than he has in many of his jazz efforts. Like Johnson, he has abandoned glibness to seek a more emotionally meaningful form of expression. The tunes are taken from *Mahagonny* as well as *Happy End* and *The Three-penny Opera*.

Ike Quebec: "Heavy Soul." Blue Note 4093, \$4.98 (LP).

Quebec is one of several jazz stars of the Forties who, after a long absence, has recently returned to activity (others are Howard McGhee, Dexter Gordon, and Leo Parker, who died shortly after beginning his comeback). Quebec is a tenor saxophonist whose foundation is Coleman Hawkins but who has overtones of Lester Young. The combination gives him a big, swaggering tone which he uses in a more lithe and linear manner than Hawkins normally would. More than that, he has taste, a creative outlook, and a sound sense of structure—qualities that guide him past the pitfalls into which most current tenors stumble. As a result, his playing sounds fresh and vital even when he is working in the currently overdone pseudogospel style. It is a delight to hear a tenor saxophonist aside from Hawkins and Oliver Nelson who can use dynamics, shape, and melodic lines in his playing. Don't be disturbed by the disc's title—none of the opportunistic banality it implies is found in the performances. Quebec has chosen a good program of swingers, blues, and ballads (which he handles beautifully).

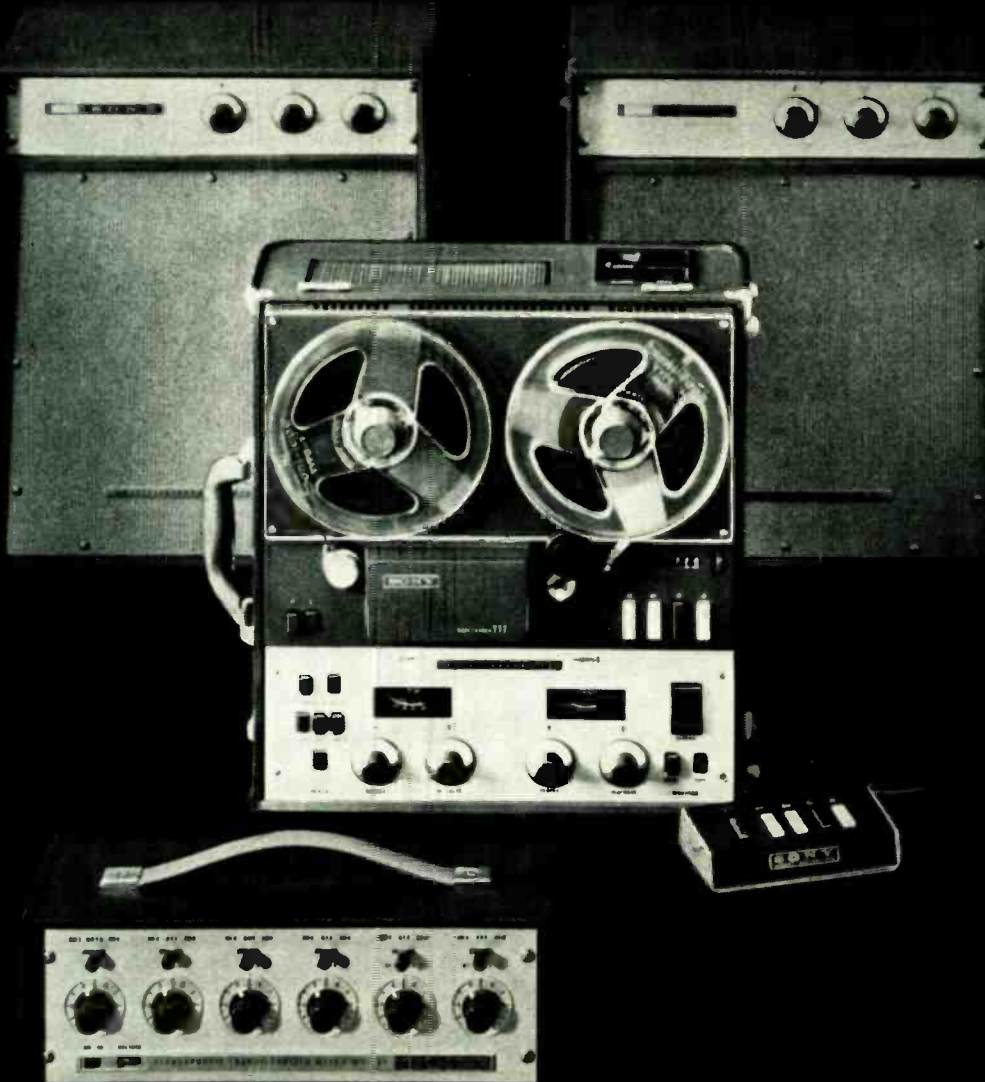
"South Side Blues." Riverside 403, \$4.98 (LP); 9403, \$5.98 (SD).

Of the four blues singers represented in this collection from Riverside's "Living Legends" series—Mississippi Sheik (Walter Vinson), Mama Yancey, Little Brother Montgomery, and Henry Benson—Vinson makes the only contributions of value. He has a grainy, leathery voice and a relaxed and sometimes lazily petulant attack that is quite effective, particularly with Jesse Coleman's perceptive piano accompaniment (Vinson and Sam Hill also add their guitars to the accompaniment). Benson is an amateur who has the superficial merit and basic inadequacy typical of amateurs. The venerable Mama Yancey can still phrase skillfully, but her voice is now too shrill and thin to be a useful vehicle. Montgomery appears only once as a singer, in a routine performance, but he is a very helpful piano accompanist for Mrs. Yancey and Benson.

Lennie Tristano: "The New Tristano." Atlantic 1357, \$4.98 (LP); S 1357, \$5.98 (SD).

The new Tristano, unaccompanied and ungimmicked (no multiple taping this time), spends most of his time rolling out single-note right hand lines over a walking bass, often allowing them to become fascinatingly involved with each other. The heart of the disc is a piece called *C Minor Complex*, in which Tristano's performing virtuosity and creative ingenuity are kept at an incredible boiling point for almost six minutes. It is an amazing performance which makes the rest of the program seem absolutely pallid—scarcely surprising, as Tristano seems to have poured all of himself into this one piece. It was worth the effort: the result is a magnificent achievement. JOHN S. WILSON

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Reviewed by R. D. DARRELL

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BEETHOVEN: *Concerto for Piano and Orchestra, No. 1, in C, Op. 15; Sonata for Piano, No. 22, in F, Op. 54*

Sviatoslav Richter, piano; Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR FTC 2070. 48 min. \$8.95.

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

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2096. 48 min. \$8.95.

GERSHWIN: *Concerto for Piano and Orchestra, in F; Variations on "I Got Rhythm"; Cuban Overture*

Earl Wild, piano; Boston Pops Orchestra, Arthur Fiedler, cond.
• • RCA VICTOR FTC 2101. 46 min. \$8.95.

Unusual as it is for one manufacturer to contribute simultaneously three such outstanding additions to the piano concerto repertory, it's even more extraordinary that such a release-trio should be so rewarding in technical, as well as executant and musical, appeals. In the Beethoven First everything is matchlessly right: Richter's relaxed yet zestful and sensitively colored pianism; the Bostonians' playing, vigorous in the tuttis, delicately balanced with the soloist elsewhere; and the ideally transparent, air-borne stereoism. Even the fine Backhaus taping (London) can't compete here; indeed this new RCA reel is likely to remain *hors concours* for a long time to come. Van Cliburn is up against sterner competition; but if he still has to match Serkin's graver passion and powers of integration, he reveals more maturity here than in his recent Beethoven *Emperor*. His (and Reiner's) predominantly muscular approach does greater justice to the music's heroism than to its moments of introspection, but on first encounter at least the sheer impact and impetuous sweep here are electrifying. The clangorously rich recording is very much to the point. There is enormous dramatic and sonic excitement too in the even more boldly panoramic recording of the Gershwin concerto, and Wild's reading reveals a deep personal involvement in and understanding of the music. He and Fiedler obviously regard this work as something more than an excursion into "symphonic jazz." The Concerto in F is not only treated here as

a standard classical work but sounds like one. This is unquestionably the best recorded version to date. The lighter added attractions include the *I Got Rhythm* Variations and the *Cuban Overture* (in which Fiedler discloses more piquancy and point than any previous recording conductor).

The processing of each of these tapes seems flawless, but interruption-conscious purists will regret that all three—like their disc counterparts—involve a side-turnover within the major works.

BEETHOVEN: *Symphonies: No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67*

Columbia Symphony Orchestra, Bruno Walter, cond.
• • COLUMBIA MQ 369. 65 min. \$7.95.

SCHUBERT: *Symphonies: No. 5, in B flat; No. 8, in B minor ("Unfinished")*

Columbia Symphony Orchestra (in No. 5); New York Philharmonic (in No. 8); Bruno Walter, cond.
• • COLUMBIA MQ 391. 53 min. \$7.95.

Normally, the profusion of current issues precludes review attention to reels received so long after their original release dates as these two, but even a belated opportunity to memorialize the late Bruno Walter can't be passed up. These may not rank among his greatest performances, but every bar bears his unmistakable signature and glows with his heart-warming eloquence. Yet in commending them to his innumerable friends, it is uncomfortably necessary to warn more objective tape collectors that these distinctively Walterian approaches may not satisfy some tastes as well as rival versions. Lyrical as his Beethoven Fourth and expansive as his Fifth may be, there are those who, like myself, will find more zest and lucidity in Ansermet's version of the former and more dramatic drive in Reiner's version of the latter. And unfortunately the full-blooded recording here tends to be too heavy at the low end, while at the high end it reveals only too candidly the frequent overintensity of the Columbia Symphony strings.

The Schubert coupling is more satisfactory technically, except for some slight larboard imbalance in the Fifth, and it is particularly interesting in fueling the controversy over the relative merits of the California free-lance ensemble and the New York Philharmonic. To my ears the latter has all the best of it. I still prefer Reiner's tauter, more objective treatment of both works, but there is no denying that Walter's *Unfinished* has a romantic glow and fragrance that must move the hardest heart.

BIZET: *Orchestral Works*

Symphony in C; Jeux d'enfants (Petite Suite), Op. 22; La jolie fille de Perth: Suite.

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCL 80090. 50 min. \$7.95.

The musical and sonic equivalents of air-borne thistledown. The four-movement *Jolie fille de Perth* Suite will charm listeners of all ages, but may well be especially relished by children and newcomers to the so-called "serious" repertoires. Ansermet and his men play these works with angelic sweetness and the recording is a model of transparent delicacy and vibrant naturalness.

BLOCH: *Schelomo*

†Schumann: *Concerto for Cello and Orchestra, in A minor, Op. 129*

Leonard Rose, cello; Philadelphia Orchestra, Eugene Ormandy, cond. (in the Bloch); New York Philharmonic, Leonard Bernstein, cond. (in the Schumann).
• • COLUMBIA MQ 422. 45 min. \$7.95.

Two tape firsts, of which the barbarically colored Hebrew Rhapsody is particularly welcome. The opulent-toned Philadelphians and the richness of stereo make far more of the darkly lambent score than ever was possible in Rose's well-remembered 1951 LP version with Mitropoulos. Rose himself is perhaps less dramatically outspoken now, but his phrasing and tonal coloring are notably more assured and subtle. They become somewhat mannered, however, in the more calmly songful Schumann Concerto, and Bernstein's accompaniment seems a bit impatient at times, and even blatant in the *fortissimo* tuttis. Here, too, the forward miking of the soloist strikes me as less appropriate than the balancing in *Schelomo*.

MENDELSSOHN: *The Hebrides, Overture, Op. 26; Symphony No. 3, in A minor, Op. 56 ("Scottish")*

London Symphony Orchestra, Peter Maag, cond.

• • LONDON LCL 80083. 48 min. \$7.95.

Except to those who already cherish the disc edition, this release will be one of those delectable "sleeper" discoveries which brighten one's whole musical life. I've always enjoyed what I thought to be the somewhat naïve charms of the *Fingal's Cave* Overture and *Scottish* Symphony (and up to now have treasured the fine 1959 Van Remoortel 2-track taping of the latter), but until I heard how appropriately the overture serves as a prelude to the larger work,

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TAPE DECK

Continued from preceding page

and until I was cast under Maag's incomparable spell, I'd never realized the full measure of Mendelssohn's genius for evocative tone painting. Like the little Bizet and Schubert Fifth Symphonies, but with even more substantial musical rewards, this Scottish program has an ineffably fragrant appeal that places it among one's most precious possessions. Maag's performances are sheer magic, and their delicious sonic nuances scarcely could be more purely recorded. The otherwise excellent tape processing hasn't entirely eliminated whispers of fluttery background noise in the quiet passages, but this is a trifling distraction indeed.

STRAUSS, RICHARD: *Salome: Salomes Tanz. Till Eulenspiegel, Op. 28. Tod und Verklärung, Op. 24*

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON LCL 80078. 48 min. \$7.95.

Only a day after I had played this reel, all I could recall was the opulence of its ultratransparent and airily floating orchestral sound—as aurally seductive as stereo has yet given us in any medium. If it is not as brilliant at the high end as some recent "spectaculars," there certainly is no blurring of percussive transients or any unbalancing of the frequency spectrum to give added weight to the lows. But Karajan's fastidious readings are curiously depersonalized here. He does convey the fairy-tale atmosphere of *Till*, but none of its mordant wit and irony; his *Salome* is sinuous and very feminine indeed, but sophisticated rather than barbaric; and his *Death and Transfiguration* builds up to sonorously impressive climaxes, but for all its compassion never involves the listener in the protagonist's suffering and redemption. You must look elsewhere for more illuminating interpretations of these works, but you are unlikely to find any other versions more aurally enchanting . . . which may well be enough for most collectors.

VIVALDI: Gloria

Mimi Coertse, soprano; Ina Dressel, soprano; Sonja Draxler, contralto; Vienna Academy Chorus; Vienna State Opera Orchestra; Hermann Scherchen, cond.

• • WESTMINSTER WTC 153. 31 min. \$7.95.

Scanty as the Vivaldi tape repertory may be, it now includes (at long last!) one of the great Venetian's choral works, not surprisingly the well-known (on discs) *Gloria*. It's an ideal choice, too, for it combines resplendent baroque grandeur with moments of heart-wrenching tenderness, and the present Scherchen version has been justly acclaimed by Nathan Broder as "by all odds the finest recording" of this magnificent work.

Except for the preëcho anticipations of the opening string tones, the tape transfer is excellent. At first one may feel that the chorus here is a bit too small or that lack of reverberation limits its sonic weight, but as the work progresses Scherchen's carefully calculated proportions, as well as his persuasive expressiveness, convincingly justify themselves in leading up to the affirmative climax

of the *Cum Sancto Spiritu* fugal finale. Not the least of the charms here are the lovely singing of the soloists; the stereo antiphonies; and the piquant flutiness of the organ in the continuo aria accompaniments.

WILLI BOSKOVSKY: *"Lollipop aus Wien"*

Boskovsky Ensemble, Willi Boskovsky, cond.

• • VANGUARD VTC 1639. 50 min. \$7.95.

It would be embarrassing simply to repeat my rave review of the Boskovsky "Bonbons aus Wien" tape of last February, but frankly I just can't do more—or less—than reapply the very same praise to the music, performances, recording, and processing here. If there's anything to quibble about (apart from the necessary temporal limits of the program itself, which I'd prefer to go on twice as long), I'm blissfully oblivious of it. And the present selections are if anything even more delectably chosen and varied than before: *Zingarese* and *Katherine-Tänze* by Haydn; a generous selection of Schubert's *German Dances* and *Ecoisaisies*; the real lavender-and-old-lace *Stelzmüller-Tanz* and *Schnofler-Tanz* by the now obscure Vinzenz Stelzmüller and Johann Mayer; early and mature Lanner, the Op. 1 *Wiener Ländler* and Op. 180 *Abend-Sterne Waltzer*; and no less than four spirited reminders that Johann Strauss, Sr., had no cause to feel overshadowed by his more famous sons—the *Seufzer* and *Gitana galops*, *Hofball-Tänze*, and an *Annen-Polka*, Op. 137, no less catchily vivacious than Johann Jr.'s Op. 117 with the same title.

EUGENE ORMANDY: *"Serenade"*

Tchaikovsky: *Serenade*. Borodin: *Noc-turne*. Barber: *Adagio*. Vaughan Williams: *Fantasia on "Greensleeves."*

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 431. 44 min. \$7.95.

Except for a faint intrusion of spill-over between a couple of selections, the superlatively rich and broadspread recording here is surely as impressive as the luscious Philadelphia string choir ever has enjoyed. Ormandy's expressive readings long have been popular in an earlier recording and now they are even more sumptuously and emotionally projected.

JOAN SUTHERLAND: Operatic Recital

Paris Opéra Chorus and Conservatoire Orchestra, Nello Santi, cond.

• • LONDON LOL 90040. 47 min. \$7.95.

Released on discs over two years ago, Miss Sutherland's first recital program has since been overshadowed by her even more widely acclaimed "Art of the Prima Donna" and the complete *Lucia* already on tape. Yet the belated release in this medium of the earlier program is still a welcome one. Dramatically the Australian soprano has made great advances since these performances (arias from *Lucia*, *Ernani*, *I Vespri sicil-*

iani, and Linda di Chamounix) were recorded; the accompaniments here are barely competent; the recording itself is transparent and smoothly broadspread, if a bit hollow, and the tape processing, free of preëcho, permits some fluttering background hum to become audible in the quietest musical passages.

Joan Baez, Vol. 2. Vanguard VTC 1638, 43 min., \$7.95.

Happily, Miss Baez has not let the success of her first folk song program go to her head—she is, if anything, even more seriously insistent here on submerging her own personality in the musical characterization of her materials. The latter are more consistently suitable too: hers are the most lyrically touching versions of the famous Child ballads, *Barbara Allen* and *The Cherry Tree Carol*. I've ever heard, and her oddly tentative "folkish" *Plaisir d'amour* is surprisingly different from the usual suave art song performance. But she also can be buoyantly zestful, as in *Old Blue* and *Lonesome Road*, among others. The recording is ideal, if minimally stereoistic except in a couple of less distinguished "country" ballads where she is joined by the Greenbriar Boys trio. (Incidentally, you may welcome the information that the singer pronounces her name "Buy-ezz," rather than "Bay-ezz" or "Baze.")

"Chicago and All That Jazz!" Eddie Condon. *et al.* Verve VSTC 266, 36 min., \$7.95.

Jonah Jones Quartet with Glen Gray and the Casa Loma Orchestra. Capitol ZT 1660, 34 min., \$6.98.

The Chicago style was surely never more spiritedly exploited even in its palmy days than it is here by Condon's eight-man revival group, in which Jack Teagarden on trombone and vocals, Pee Wee Russell on clarinet, and Joe Sullivan on piano surpass even some of their best performances in the past. But I, for one, would willingly have dispensed with the couple of plugging Lil Armstrong piano solos and several of her vocals, along with those of Blossom Seeley, in favor of more of the indefatigably swinging improvisatory solos like those in the all-instrumental *Chicago*, and in *China Boy*, *After You've Gone*, *Nobody's Sweetheart*, and *Wolverine Blues*.

There are fine swinging solos on the Capitol reel, primarily by Jones, in versatile evocations of various famous trumpeters' styles; there is also sizzling, driving big-band ensemble playing which refires fond memories of the Casa Loma Orchestra in its prime. A bouncing, if very different, *After You've Gone* is heard here too, along with outstanding performances of *Two O'Clock Jump*, *Apollo Jump*, *Echoes of Harlem*, *Boy Meets Horn*, etc. Exciting as the playing and Benny Carter's effectively antiphonal arrangements are, this release must be gold-starred for what impresses me as just about the finest stereo recording of any jazz program to date. There are preëchoes, to be sure, but these are easily ignored in the sheer aural delight of musically sensible stereogenics, perfect channel balancing, supremely fresh and authentic sonics in realistically reverberant big-hall ambiance.

Continued on next page

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TAPE DECK

Continued from preceding page

"The Fourth Dimension in Sound." Shorty Rogers, flügelhorn and cond. Warner Brothers WSTC 1443, 27 min., \$7.95.

"Friday Night: Miles Davis in Person at the Blackhawk," Vol. 1. Columbia CQ 428, 49 min., \$6.95.

A memorable jazz-tape month brings us two more outstanding reels which represent modern styles as effectively as Condon and Jones/Gray releases demonstrate the vitality of older ones. Rogers' program is featured as a sonic spectacular demonstration of multiple track techniques in Warner Brothers' "stereo workshop" series, and indeed it is one of the most lucid and piquant exemplars of its kind, particularly notable for its sonic freshness and crystalline clarity. Yet even its technological triumphs are likely to be overlooked in one's mesmerized absorption in the fragiley cool, subtly nuanced and understated chamber music making by Rogers and his imaginative sidemen. The scorings, presumably by Rogers himself, are distinctively original throughout (it's only arbitrarily that I might single out those of *Speak Low*, *Lover, Kook-a-Ra-Cha Waltz*, and *Tahoo*); and best of all, the stereoisic effects and Shelly Manne's percussive ingenuities are consistently utilized to meaningful purpose.

The on-location Davis album is remarkable on other grounds. Realistically recorded in apparently close miking and with some obvious indications of monitoring, the tonal qualities, especially of Miles's own trumpet and Hank Mobley's tenor sax, are far from attractive in themselves. The seemingly interminable improvisatory soliloquies—mainly by Davis himself—are overwhelming in their nervous intensity, eccentric inventiveness, and (it must be admitted) long-windedness. A curious but quite unforgettable program, further enhanced in interest by Ralph J. Gleason's annotations, which contribute a wealth of illumination on the star himself and on San Francisco's Blackhawk night club.

"Holiday for Percussion." Dick Schory's Percussion Pops Orchestra. RCA Victor FTP 1120, 32 min., \$7.95.

By Schory's own standards this is an almost routine program, likely to amaze only those who have never before heard his ingeniously deft scorings, the superb playing of his ensemble, or the ultra-brilliant, robust stereoism and acoustical spaciousness which have made his earlier releases outstanding in their field. Perhaps there's a bit too much emphasis here on "stereo action" motion (the xylophonist in particular undergoes dizzying gyrations!). Yet all this is not to say that anyone else can match such spirited *divertissements* as the present *Bolero Diablo*, *Offenbach Can-Can*, *Ain't Misbehavin'*—it's just that Schory seems content to rest on his laurels rather than to explore still more novel domains.

"A Kostelanetz Festival." N. Y. Philharmonic, Andre Kostelanetz, cond. Columbia MQ 420, 37 min., \$7.95.

This typical Philharmonic pops program is beaten out in slam-bang fashion and powerfully recorded. What gives it more than cultist interest for once is the in-

clusion of two recording firsts: the pompously flatulent Tchaikovsky *Ouverture solennelle* which the composer conducted at the Carnegie Hall opening ceremonies in 1891, and a much more interesting, spiritedly prancing *Johannesburg Festival Overture*, by William Walton. The latter was obviously much more carefully rehearsed and is played with far more genuine verve than the other selections: Debussy *Fêtes*, Offenbach *Can-Can*, Gounod *Faust* Waltzes, Saint-Saëns *Samson et Delila* Bacchanale, Anderson *Belle of the Ball*, and Chopin *Military Polonaise*.

"Sing Out!" The Limelitters. RCA Victor FTP 1110, 29 min., \$7.95.

Unlike their two earlier live RCA Victor programs, the latest release by the talented Gottlieb-Hassilev-Yarbrough trio is a studio recording. Technically, it is as good or even better, although I don't care much for the occasional soloist spotlighting, but musically it is considerably less effective. To be sure, there is the familiar jauntness and infectious spirit at times (as in *Charmin' Betsy*, *Gilgarry Mountain*, *The Lion and the Lamb*, etc.), but without audience responsiveness the comic spoken bits seem ineffectual.

"Songs of the Soaring '60s," Vol. 1. Roger Williams, piano, with Orchestra, Frank Hunter and Ralph Carmichael, conds. Kapp KTL 41038, 36 min., \$7.95.

There are no changes in style as Williams' historical survey series catches up with the latest favorites, but as always his suave cocktail hour sentimentality is consistently enlivened by genuinely lyrical grace and the most gleaming and purely recorded tonal qualities. Particularly ingratiating are *The Green Leaves of Summer*, *Portrait of My Love*, *Sailor*, and *Green Fields*; but I for one would welcome more of the animation confined here mainly to the jaunty *Bilbao Song* and *Calcutta*.

"Tonight Only!" Carmen McRae; Dave Brubeck Quartet. Columbia CQ 413, 44 min., \$6.95.

Even Miss McRae's expressive voice and restrained style cannot endow such naive materials as the Brubeckian *Weep No More*, *Briar Bush*, and *Strange Meadowlark* with any real distinction, and most of the instrumental pieces here are frankly salon doodlings—redeemed only by Eugene Wright's bass playing in his own *Talkin' and Walkin'*, and by Paul Desmond's soliloquies in his own *Late Lament*. The transparent, stereoscopic recording is rather too closely miked.

"Young and Warm and Wonderful." Peter Nero, piano. Orchestra, Marty Gold, cond. RCA Victor FTP 1119, 38 min., \$7.95.

It is only in an excitingly driving, virtuosic "concerto"-styled *Thou Swell* and the piquantly contrapuntal *The Way You Look Tonight* that Nero flashes again the distinctive imagination and éclat which made his first appearances so notable. But if these are the sole highlights, they are memorable ones, and the rest of the program certainly is mood music at its most ingratiating—both in interpretative romanticism that never slips over into schmaltziness, and in the warmest imaginable reproduction of inherently attractive piano and orchestral sonorities.

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CIRCLE 31 ON READER-SERVICE CARD

High Fidelity Newsfronts



Burlap Overlap. One of the most successful music walls we know of, in the home of New York high fidelity dealer-installer James Marlowe Jewell, is hardly a wall at all. Actually it is a panoply of burlap stretched across studs to create a "false wall." Behind it are speaker systems, power amplifiers, sound-reflecting panels, and even a workbench and private storage space. The front side of the burlap façade forms one wall of a large, tastefully furnished room whose other (real) walls are painted the same natural "potato" color of the burlap. The illusion of architectural unity is aided by having a portion of the burlap extend to overlap an adjacent wall.

Motivating this visual deception is Mr. Jewell's theory that speaker enclosures must not be seen. He has thus become a master at interior camouflage—not only in his own sound room but in the homes of clients where he plants woofers and tweeters in spots carefully chosen from an acoustic standpoint to create room-filling stereo.

"Naturally," says Jewell, "there is no pat formula for this type of installation. I am guided by two rules. One is that reproduced music sounds better when the sound sources are unseen. The other is to use, rather than be defeated by, existing or required furnishings and architectural members."

Following these precepts, Jewell—a former successful opera and concert singer—has installed sound systems in some of New York City's most palatial homes. "I do not advertise," he says, "and you will see no sign outside my place. My business depends on the personal recommendations of previous clients and most clients are referred to me by decorators. I charge the prevailing catalogue price for components, plus a consultation and installation fee. When you wire a house for stereo and must work with such ground rules as 'Don't disturb that vase on the third shelf,' or 'Not one wire must show,' or 'Controls must be accessible without the need for the client to stoop or bend,' there must necessarily be additional charges. I also maintain equipment after I sell it, but since I start with only the best components there really is not much of a servicing problem. Too, I spend time teaching a client all the functions of the equipment."

If Jewell's *modus operandi* is somewhat atypical, its translation in terms

of an installation does seem to satisfy, for a select clientele, the aesthetic and psychoacoustic requirements for good music reproduction. Jewell will spend hours, for instance, balancing a speaker hidden under an end table with another mounted behind a breakfront. Wiring always is cabled and may be hidden in furniture legs, or directed through openings made in carpets or in the floor itself. Controls and program sources, although always accessible, are integrated to suit the client's taste. Jewell's own sound system is controlled from a long, low cocktail table (which he remodeled from an old air-coupler woofer). A turntable and tape deck are installed in the top surface of this table, while tuner and preamplifier are mounted in cutouts below. The subtle coloring of the burlap "wall" and the room's soft, indirect lighting combine with the excellent response of the equipment to help create a wide range of acoustic impressions, from the precise focus of a chamber group to the spread and depth of a full orchestra. With the larger music works, particularly grand opera, one gets an impression of sitting at a strategic spot in a very good hall or theatre. The music becomes so prominent in such a setting that the wall from which (or rather, here, behind which) it emanates seems to widen and recede. The result is psychoacoustic magic, with an illusion of the music becoming "free" from its obvious dependency on reproducing equipment.

Jewell relishes his role as artificer and is pleased when visitors are astonished at the illusion created by his burlap "wall." He once entertained the president of a leading department store for whose design department he hoped to install sound systems. At one point, the store executive leaned against the burlap, assuming it was a real wall. "He didn't quite go through it," recalls Jewell. "Burlap is pretty tough and there are those beams, you know. But before he could say anything, I told him: 'Good. If it fooled even you, then it's a success.' We did business after that."

Twin-Channel Itch. Stereo headset users whose ears itch may be allergic to the foam plastic cushions used on some models. If so, a remedy suggested by reader Dr. Julian S. Brock of Richmond, Virginia, costs little and may

help a lot. Dr. Brock, whose own ears became inflamed after using his headphones, reports that "The problem was solved for approximately seventeen cents by applying two cloth coasters (for regular size drinking glasses) over the inner sides of the phones. They fit beautifully, and they very conveniently have a hole in their centers that gives the appearance of having been made to cover an earphone."

Footnote to Portables. Our favorite current bit of nonsense is the story of the lady who returned a portable radio she had received as a gift. The set worked fine, she told the surprised dealer, but it came with a built-in "Marine Band" and she disliked martial music.

Compact Turntables. Rek-O-Kut, which has slimmed things down at one end of the reproducing chain with its Audax speakers, now reduces dimensions at the other end with its new line of Rondine turntables. The Rondine 2 is a trim 14½ by 14⅞ inches and thus may be installed almost anywhere including those handy drop-in hideaways used in many cabinets. The new platters, which start at \$79.95, are furnished with automatic arm, manual arm, or no arm.

Plea for Tapes. Five hundred reels of magnetic recording tape are needed at the Veterans Administration Hospital in West Roxbury, Massachusetts, reports Hermon Hosmer Scott, for use in an educational therapy program in which paraplegic patients read books into a tape recorder. The programmed tapes then are distributed to blind students throughout the country. New as well as used (but re-usable) tapes should be sent to "Textbooks on Tape," c/o Mr. Hermon Hosmer Scott, President, H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

Excelsior! Hard on the heels of our report in the March issue on the Korting tape recorder, in which we pointed out that the operating manual for this imported unit "is rather poorly written by American standards," comes word from the Korting people that the manual has been rewritten. The new version now is being supplied with all Model MT158S stereo recorders.

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CIRCLE 37 ON READER-SERVICE CARD

MR. BACH OF LONDON

Continued from page 37

sonatas for it, and concertos (which, incidentally, Mozart was to take as a pattern when he came to write his own concertos for the keyboard). Now, in the early 1770s, "the English Bach" was at the height of his fame. His music was sung and played throughout the world, wherever European music was to be heard; publishers vied to print his music; impresarios invited him to Mannheim and Paris to compose and produce operas in their opera houses.

We catch many glimpses of him as he moved about his affairs in London: at Vauxhall, where his songs were known and loved; in the opera houses; at Hanover Square, where his music, no less than his charming manners and ready wit, delighted his fashionable subscribers. Gainsborough painted a lifelike portrait of him, for dispatch to Bach's old mentor, Padre Martini: "A speaking likeness . . ." wrote Bach in his accompanying letter. We see him going by coach from the house of one fashionable pupil to another—the teacher went to the pupil in those days, not the other way about! Once he was stopped and robbed by a highwayman on one of the heaths outside London; Mr. Bach lost his watch, but saved his conscience by his steady refusal to identify the possible thief. The diarists and writers of the time often mention him. Fanny Burney tells how his name was brought up at her father's house, when Dr. Johnson was present; the Doctor, who was no music lover, professed ignorance of Bach's name, with a famous

"And pray, sir, who is Bach? A piper?" In the end, Johann Christian paid the price of a too easy popularity. Like many public idols, he fell into neglect. Newer idols came along: Muzio Clementi, Johann Schröter, many others. Generous and careless, easygoing in money matters, Bach came upon a time when the guineas no longer came pouring into his coffers, when the subscribers and the pupils alike fell off, and he found himself in severe financial difficulties. A dishonest housekeeper added to his distress, and in the end he seems to have simply died of worry, on New Year's Day 1782. He was buried in a pauper's grave, in St. Pancras' churchyard in London. His staunch friend the Queen paid some of his debts and helped his widow to return to her native Italy, accompanied to the last by John, the coachman who had been with Mr. Bach from the time when he first came to London. "And so," wrote Mrs. Papendieck, who as Charlotte Albert had known Bach from the time she was a little girl, "this man, of ability in his profession, of liberal kindness in it, of general attention to friends, and worthy character, was forgotten almost before he was called. . . ."

Not quite forgotten. Mrs. Papendieck remembered him all her life, and the young Mozart remembered him, too. A few months after Johann Christian's death, the twenty-six-year-old Mozart wrote to his father: "Have you heard that the English Bach is dead? What a loss for the musical world!" Some ten years later, Mozart was to follow his older friend into a pauper's grave—sad fate indeed for two of the most genial creators of music the world has ever known.

J. C. BACH ON RECORDS

Continued from page 36

Another American release offers two of J. C. Bach's keyboard concertos—in D, Op. 7, No. 3, and in G, Op. 13, No. 5—coupled with brother Carl's famous D minor harpsichord concerto. They are well played by Fritz Neumeyer (harpsichord) with the Wiener Solisten (Vanguard BG 616, mono; BGS 5040, stereo) and are winning examples of the composer's Italianate approach to the concerto form.

MANY MORE of Johann Christian's works have been issued by European companies, and most of them are available through dealers specializing in imports. The English Oiseau-Lyre label features the French Wind Ensemble playing his four lively wind quintets, works worthy to be compared with the similar wind divertimentos by Mozart, Dittersdorf, et al. (OL 50135). Two of his symphonies—Op. 9, No. 2, in E flat, and, again, Op. 18, No. 4, in D, are played on OL 50007 by the Lamoureux Orchestra conducted by Pierre Colombo; the coupling is Haydn's famous harpsichord Concerto in D, played by Isabel Nef. Another unusual Oiseau-Lyre disc includes the Flute Quartet in F, Op. 8,

No. 4, as part of a recital for flute and strings, with Jean-Pierre Rampal as solo flute (OL 50188, mono; SOL 60018, stereo).

A fairly recent Pye disc (CCL 30170, mono; CSL 70043, stereo) features a recital by the London Harpsichord Ensemble, in a program of eighteenth-century music, and includes Johann Christian's Harpsichord Concerto in E flat, Op. 7, No. 5; the soloist is Millicent Silver. More harpsichord concertos are to be savored in a pair of Harmonia Mundi-Angelicum co-productions. One of them includes concertos in C minor (mis-labeled "D major" on the jacket) and in G (HMAC 30113); the other couples Johann Christian's F minor Concerto with Carl Philipp Emanuel's fascinating Double Concerto for Harpsichord and Piano (HMAC 30524). The work both of the Italian instrumentalists and of the French engineers is first-rate. Still another Harmonia Mundi-Angelicum co-production brings us a Flute Concerto in D, an Oboe Concerto in F, and the above-mentioned G minor Symphony, Op. 6, No. 6 (HMAC 30112).

There's a good French Vox record (DL 463-2) devoted to Mr. Bach's music,

with two of the great double-orchestra symphonies: the well-known Op. 18, No. 6, in D, and the even more magnificent Op. 18, No. 3, in D, a splendid piece conceived on truly regal lines. These two symphonies are played by the Mainzer Kammerorchester, conducted by Günther Kehr, and they are coupled with two of the Op. 11 Quintets, played by an able group of soloists. The French catalogue also makes a nod in the direction of Jean-Christien's keyboard sonatas. On a ten-inch Erato disc (42027) you will find the sonatas in G, Op. 5, No. 3, and in C minor, Op. 17, No. 2, played by Françoise Petit.

The sacred music is represented on only one record, but that is a magnificent one: Lumen AMS 19 (stereo), which contains the great *Dies Irae* for double chorus and orchestra. Otherwise Johann Christian's vocal music has been rather sadly neglected. Surely some enterprising company should take note of the opera *Temistocle*, a marvelous work which is about to be published by Universal Edition. And the French opera *Amadis* has a good deal more of interest in it in addition to the three dances already recorded.

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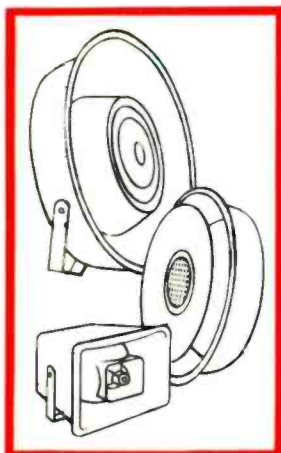
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