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APRIL

THE MAGAZINE FOR MUSIC LISTENERS



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GUIDE
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There are at least six.



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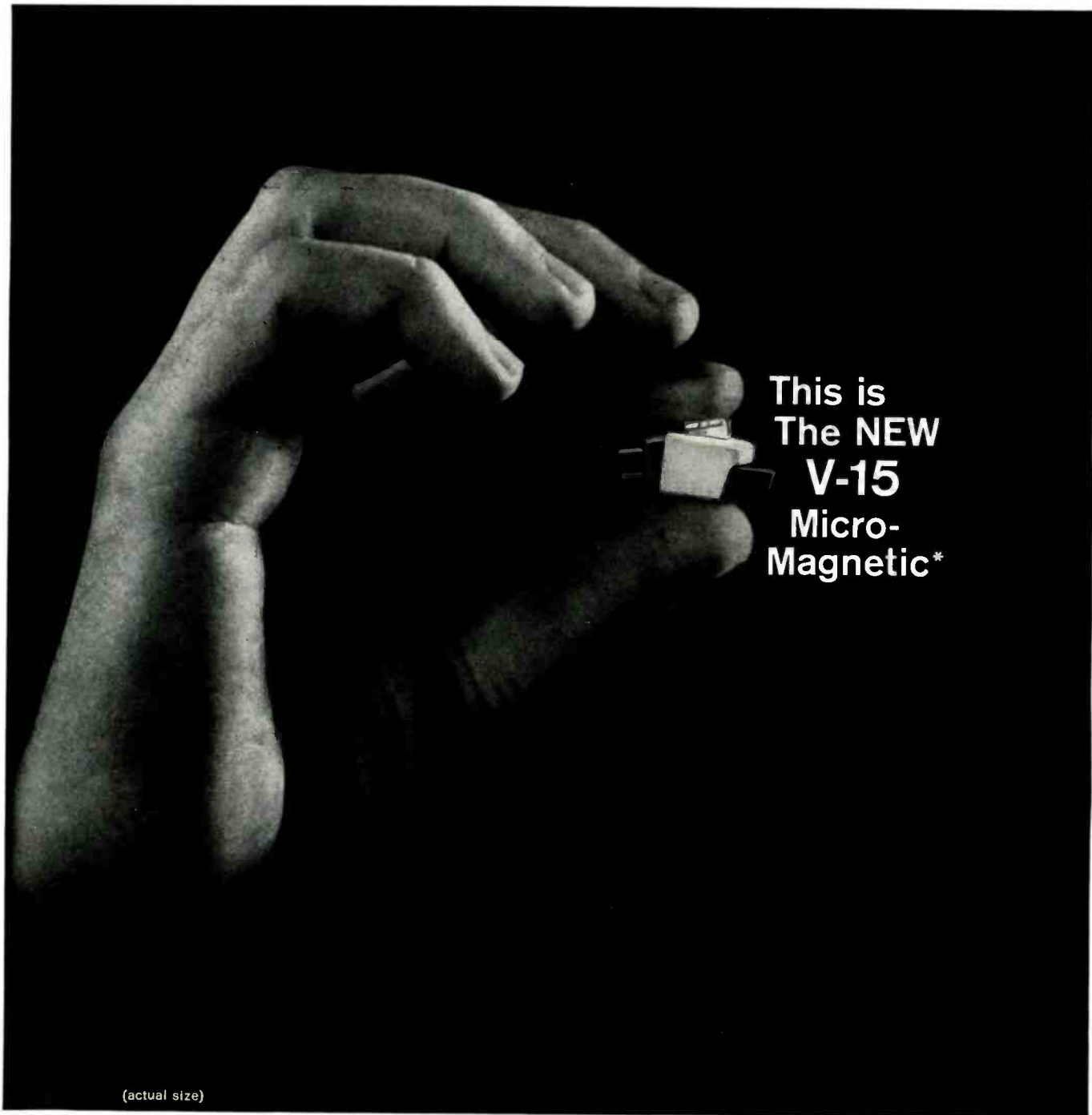
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high fidelity

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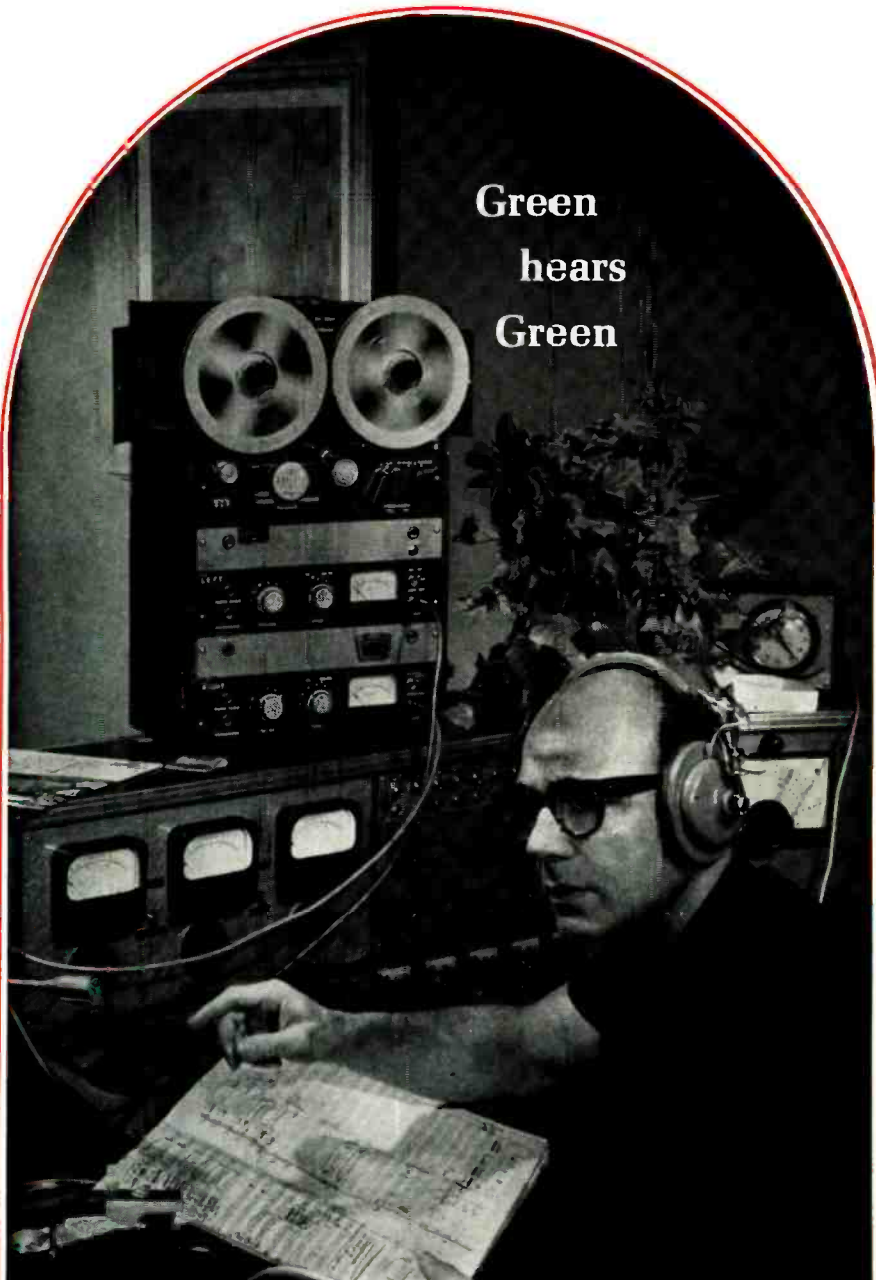
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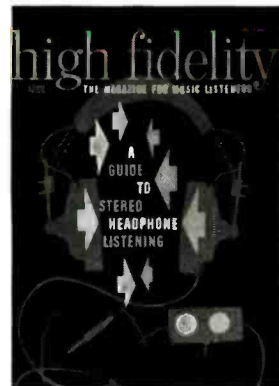
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Contributing Editors

Claire N. Eddings
Director of Advertising Sales

Walter F. Grueninger
Circulation Director

Warren B. Syer
Publisher

ADVERTISING

Main Office

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

New York

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

Chicago

Taylor/Friedman
333 N. Michigan Ave., Suite 314, Chicago 60601
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collector's item



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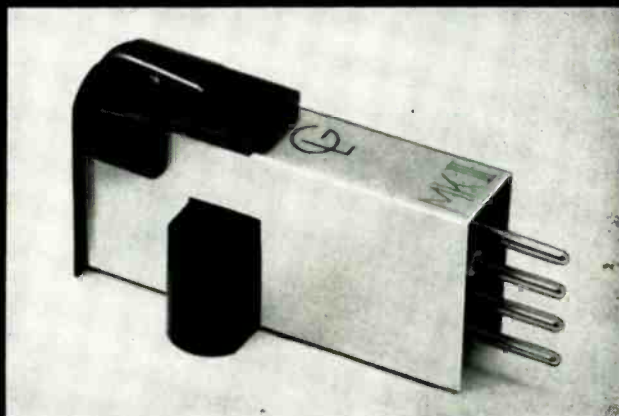
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AUTHORitatively Speaking

Some people who cherish the recordings made by the late Fritz Reiner in Chicago may be aware that the conductor's years in that city were marred by a certain amount of disharmony and misunderstanding, but few can know the tale so well as Philip Hart. Now Concert Manager at the Juilliard School, Mr. Hart was Associate Manager of the Chicago Symphony Orchestra from 1956 to 1961. During this period he worked closely with Dr. Reiner in all the routine of orchestra operations, and over the years established with him a friendship that continued after Mr. Hart's own departure from Chicago. Until the maestro's death they saw each other frequently at the Reiner home in Connecticut and chatted together often by phone. Mr. Hart tells his story on p. 42.

William Weaver—editor of the Italian record magazine *Discoteca*, translator of Verdi librettos (and of works by such diverse authors as Pirandello and Silone), and frequent contributor to *HIGH FIDELITY*—has this month taken us on a musical ramble through the streets of Rome ("Mr. Handel Slept Here Too," p. 47). As we had known, Mr. Weaver is an expert on the musical monuments of the Eternal City; as we might have guessed, his journeys of exploration have led him into extramusical byways, with sometimes very unexpected results. Wandering in the old Trastevere section, for instance, he one day discovered a dream house—a fabulous apartment built on a roof, every room equipped with French doors opening out on a terrace with a heavenly view of the Janiculum in the distance. Mr. Weaver promptly set about trying to become the owner. That was four years ago—they order many things differently in Italy—but after protracted negotiations with lawyers, municipal authorities, battalions of workmen, et al., he's now about to take possession. They say in the neighborhood that the celebrated singer Lina Cavalieri once lived in the building; Mr. Weaver won't vouch for the legend's authenticity, but he doesn't in the least mind propagating it.

Readers of this magazine's "Records in Review" section will have observed the recent appearance on its masthead of the name Alan Rich. They may also have noticed the same name in the columns of the *New York Herald Tribune*, where its bearer functions as head of the music department. A onetime student at Harvard, the Paris Conservatoire, and the State Conservatory of Vienna, Mr. Rich began his professional career as a journalist in his native city of Boston. Since that time he has both studied and taught at the University of California, acted as program director for the Pacific Foundation FM radio stations on the West Coast and in New York, and contributed prolifically to various music and general periodicals. His book *Careers and Opportunities in Music* will be brought out by E. P. Dutton this spring. Mr. Rich lives in a Manhattan brownstone, alone except for a dominating cat named Martha (he escapes from Martha by frequent theatre- and movie-going), and cultivates the *haute cuisine* in his own kitchen. He was born on the same day of the same month as Gounod and Stravinsky; we don't know the significance of that fact, but we're sure it must have some.

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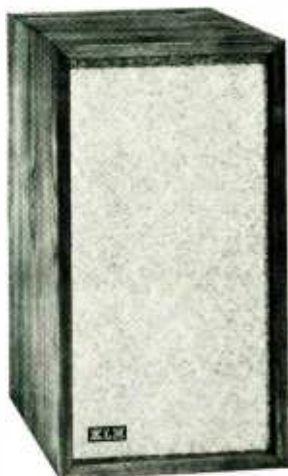
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**the lowest priced speaker
you can be satisfied with
for the rest of your life.**



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NOTES FROM OUR CORRESPONDENTS

NEW YORK

Columbia's most recent session in its Stravinsky-by-Stravinsky series took place in New York's Manhattan Center, where a sizable ensemble of the city's best string players were in their seats and ready to begin at the traditional post time of 10 a.m. Also in his chair in the control room, with the score of *Apollon musagète* open on the table in front of him, was the "Old Man" himself, looking tiny and frail, but with the famous Picasso-etched profile unmistakable and the eyes behind the spectacles bright and tinged with humor.

At eighty-two, Stravinsky saves his strength at recording sessions for the final rehearsal touches and for the actual taping; the groundwork is done by Robert Craft, who knows the Maestro's intentions so well that he can proceed with no apparent direction from the composer. Craft is a meticulous and clear rehearsaler: no slighted sixteenth note, no cheated rest escaped his notice, and occasionally he could be heard urging the violins to double-dot the rhythm in "*Naissance d'Apollon*" or to "put an accent on the grace note, natch."

It was nearly noon by the time he relinquished his place, and Stravinsky, walking slowly with a cane and hovered over by Columbia's towering John McClure, made his way down the long ballroom to the orchestra. Any misgivings about his energies were allayed by his manner on the podium, where he scorned Craft's high stool and, standing, directed the players with broad, firm gestures and precise verbal admonitions. "Gentlemen: I don't make *poco a poco meno mosso* here—I make *poco meno mosso*. Once more, please. . . . That is very good. Now don't forget it." Each section of the ballet had its trouble spots. In "*Calliope*" it was the chord in bar nine: "This chord must be very strong. Put *forte* there. Try it again, it's a very delicate place." In the Coda it was the accents on the last page, which Stravinsky sang out in what can only be described as a Russian-conductorial voice. In "*Polymnie*" it was rhythm: "You make too much rest between the *pizzicati*. I will not conduct

you there. You make your own tempo. If I beat, you are out."

Stravinsky Riposte. In the control room, both Craft and McClure were happy about everything except tempos. "We have to keep it moving" was the phrase heard time and again, and McClure mentioned this repeatedly to the orchestra. "This room is so live that you tend to slow down. Try to ignore the echo." The matter came to a head at the first taping of "*Naissance*." "It's becoming pedantic," said Craft. McClure agreed, and added good-naturedly, "He's recomposing in his head as he goes along. He's probably not even thinking about the tempo." Over the intercom, he said to Stravinsky: "It's a little bit heavy. Let's whip some egg white into it, don't you agree, Maestro?" The reply came: "You can make light with your technique. We do the best we can." McClure made a wry face, called for another take, and was mollified when the second version proved to be just what he had asked for. "Over the years we have to keep changing the metronome marks," he told me. "The markings in this score were made by Stravinsky in 1928 and they're all slow. The novelty of the polyrhythms, the staggered accents, has worn off now, and you have to keep the music moving to hold interest."

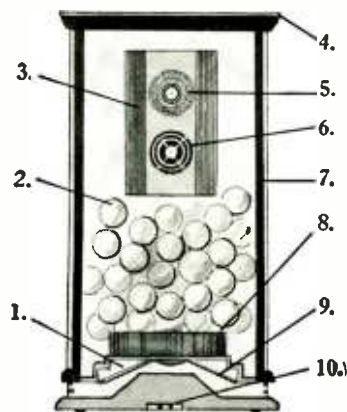
During lunch break everyone ate heroic sandwiches sent up from the delicatessen, Craft and McClure agreed that the novels of Henry James were unreadable, and Stravinsky mused over the remainder of the *Apollon* score still to be recorded. Then George Balanchine dropped in to see Stravinsky, and the two old friends conversed intensely in Russian. At two o'clock Craft began to rehearse once more. As Stravinsky prepared to take over, he delivered himself of his views on recording: "I like you," he said to John McClure, "and I like to work with you. But, my dear, records are to *do*, not to listen to. Who listens to records? I don't. What you do to music is like what they do at Forest Lawn Cemetery. You embalm it, and you make me look like this—" stretching his

Continued on page 17

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HIGH FIDELITY MAGAZINE

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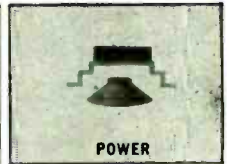
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The full presence mid-range direct radiator and the low-mass ultrasonic domed tweeter in combination with the die-cast divergent acoustic lens, achieve broad sound propagation.



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Massive three driver magnetic structure totaling one million lines of force produces the needed high efficiency, yet handles up to 100 watts of music without overload or burn-out.

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REVERE-WOLLENSAK PRESENTS four different tape decks . . . four unique custom music applications . . . four of the finest designed and constructed instruments you can buy. Whatever your taste in tape, one of these magnificent custom installations will not only satisfy, but excel even your fondest music expectations. Both the two Wollensak reel-to-reel units and the exciting new Revere Cartridge Systems incorporate traditional long term reliability, ease of operation and precision performance that assure unequaled sound reproduction. Looking for the best in custom installations? You'll find them on the next page. Then take your pick . . . at your nearest Revere-Wollensak dealer.



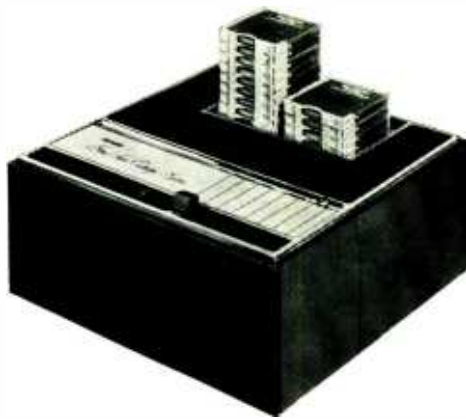
WOLLENSAK 1981 "SOUND ROOM" STEREO TAPE DECK Designed for the serious tape recordist, incorporating two new module-type recording and playback amplifiers which provide 22 watts output. Superb stereo or mono recordings can be made from any sound source. Vertical or horizontal operation . . . 2 VU recording meters . . . tab control tape drive, speed selection . . . sound on sound and sound with sound . . . digital tape counter . . . automatic tape lifters . . . complete professional sound advantages. **SIZE:** 21½" x 13¼" x 9 5/16". **WEIGHT:** 42 pounds.



WOLLENSAK 1780 STEREO TAPE DECK For the sound perfectionist who wants to incorporate top quality Wollensak stereo recording and playback facilities in an existing sound system, but does not require playback amplifiers and speakers. Installed either vertically or horizontally. Dual matched record/playback preamplifiers . . . sound with sound . . . cadmium steel enclosure with chrome trim . . . easy-to-operate tab controls . . . volume control for each channel . . . automatic shut-off . . . automatic tape lifters . . . many more outstanding sound-on-tape features. **SIZE:** 13¾" x 14" x 5½". **WEIGHT:** 15 pounds.



REVERE M20 STEREO TAPE CARTRIDGE DECK (RECORD/PLAYBACK) The newest idea in music now for custom installation! This amazing machine threads, plays, rewinds, changes tapes automatically. Up to 15 hours of uninterrupted music just by touching a button. Dual record/playback preamplifiers (minus power amplifiers and speakers). Record in stereo or mono from any sound source, or choose from a wide assortment of pre-recorded tapes. Keyboard controls . . . digital tape counter . . . high speed search lever . . . automatic and delayed shut-off . . . unsurpassed sound-on-tape reproduction. **SIZE:** 13 11/16" x 13 13/16" x 7". **WEIGHT:** 32 pounds.



REVERE M30 STEREO TAPE CARTRIDGE DECK (PLAYBACK) The tape player even more convenient than an automatic record player, designed for the custom music aficionado who requires playback only. A beautifully made unit that threads, plays, rewinds, changes tapes automatically! Dual playback preamplifiers (minus power amplifiers and speakers). Simple one key operation that allows up to 15 hours of superb uninterrupted stereo sound. The Revere System is the most exciting development in tape recording history . . . the most automatic means of enjoying stereo tape reproduction at its finest. **SIZE:** 13 11/16" x 13 13/16" x 7". **WEIGHT:** 32 pounds.

Revere-Wollensak Division

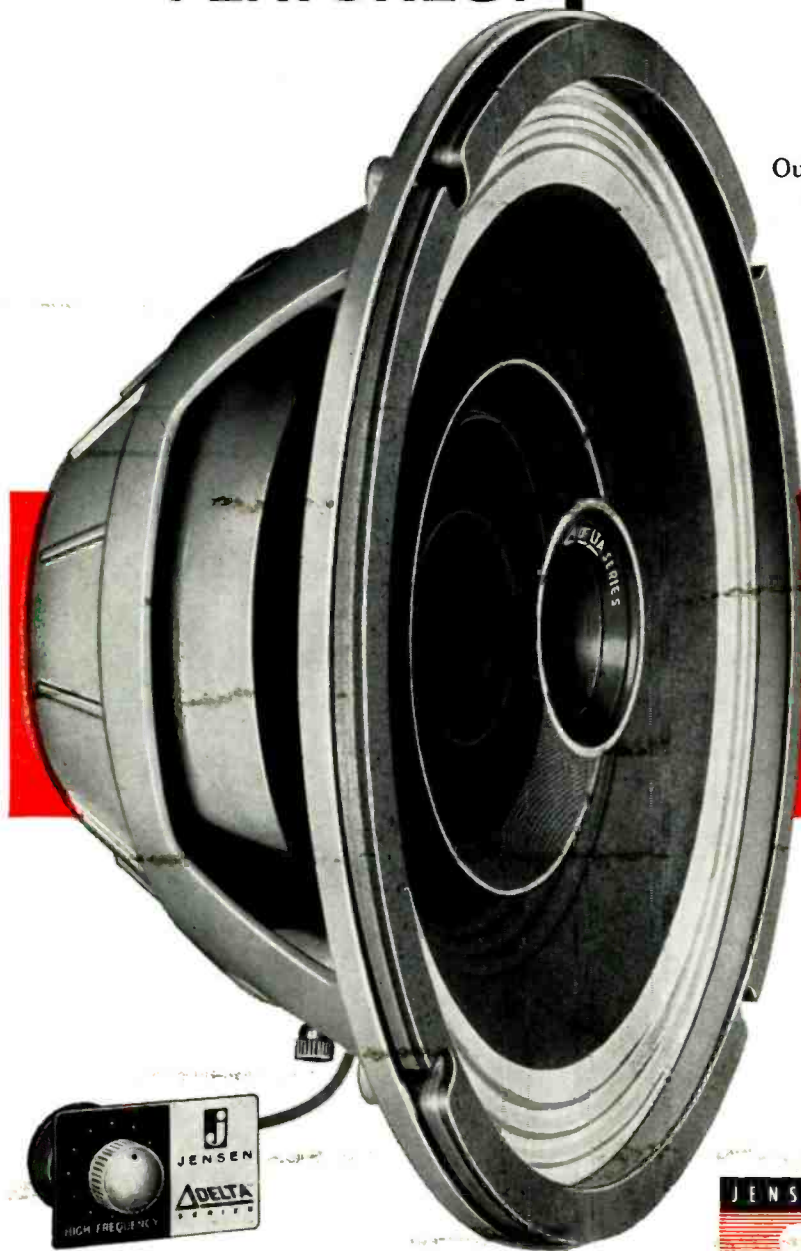
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2. Super-low 25-cycle resonance for rock-bottom bass.
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4. Fully adjustable HF-balance control on 30" cable.
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8. Stable spider suspension for positive voice-coil centering.



Model DL-220
3-ELEMENT 12" FLEXAIR® COAXIAL
Outstanding performance at phenomenally low cost! Genuine compression HF unit and heavy-duty 12-inch woofer with mid-range radiator add up to smooth, full response. Power capacity, 20 watts. Frequency range, 25-16,000 cps. Resonance, 25 cps. HF balance control on 30" extension cable.

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YOUR BEST SPEAKER VALUE

Model DL-120
Dual-Cone 12" FLEXAIR®
12-inch, high-performance two-way loudspeaker similar to DL-220 but without coaxial HF unit. Frequency Range, 40-15,000 cycles; 20 watts.



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CIRCLE 50 ON READER-SERVICE CARD

APRIL 1964

NOTES FROM
OUR CORRESPONDENTS

Continued from page 12

face with both hands into a glassy and unnatural grin. "Well, Maestro," responded McClure, not in the least perturbed, "now that I know where you stand, let's get back to work." S.F.

BOSTON

If what one experienced in Boston's Holy Cross Cathedral on Sunday, January 19, is even suggested by RCA Victor's recent recording of the ceremonies taking place there that morning, a historic moment will once again have been documented by the phonograph. In the choir of the Cathedral the Boston Symphony Orchestra under its conductor Erich Leinsdorf was assembled with vocal soloists and four distinguished choral groups; in the sanctuary were Richard Cardinal Cushing and assisting clergy. For the first time in this country Mozart's Requiem was to be heard while the ritual of a Solemn Pontifical Mass of Requiem was being celebrated. The forces of the city of Boston had joined to offer a unique and moving home-town memorial to John Fitzgerald Kennedy. From the moment the first strains rose from the orchestra through the vaulted recesses of the building to the dying away of the last "Requiescant in pace, Amen," I was lost to the mystery and wonder of the experience.

Later, I talked with Richard Mohr, RCA's recording director. There were, Mr. Mohr said, no special problems involved in taping the proceedings. "In fact," he continued, "we used only three microphones for the orchestra, soloists, and choirs—thus greatly simplifying problems of balance and background noise." I also asked Mohr about rumors I'd heard concerning dance band music on the lines. "Oh, that was in the re-

hearsal. We had a newscast on one line and a mambo band on the other. The engineers grounded them out after awhile."

I had wondered too about a loud rumble I had heard halfway through the ceremonies. It seems that while Boston's transit authority was cooperating by slowing down its elevated trains and Logan Airport was vectoring all flights away from the Cathedral, no one had notified the Air Force and a military jet had roared over. Somehow it reminded me of Monday, November 25, and Arlington National Cemetery when, in a last farewell to its former proud occupant, Air Force One flew over an open grave.

WARREN B. SYER

LONDON

In the fifteen years or so of pianist Julius Katchen's recording career—begun when he was a very young man—he has made a distinct impression on studio people here. Among other things, he admits to being superstitious: since 1960 he has always worn the same shirt at recording sessions, having it laundered overnight as necessary. This he calls his Lucky Shirt, and claims he would feel lost with a substitute. His acquaintances sometimes suspect that his extensive collection of netsukes (miniature Japanese ivory carvings) also serves to provide him with talismans; at least he has been known to fish a netsuke accidentally out of his pocket along with his handkerchief.

Most impressive, however, are Katchen's startling energy and his capacity for keeping hand to plough. By the time this report sees print he will probably have completed the project started for Decca-London in June 1962, recording everything (except arrangements of other men's music) that Johannes Brahms wrote for solo piano. Supervised by

Continued on page 20



Warren B. Syer

Holy Cross Cathedral, Boston, on the morning of Sunday, January 19, 1964.

any turntable (manual or automatic) is obsolete today if it can't...

1 track with today's finest cartridges ...at 1/2 gram

The fidelity of record reproduction and the actual life of records depend essentially upon cartridge compliance . . . the freedom of the stylus in tracing the contours of the grooves. Cartridges have been constantly refined until today's finest high compliance models can track between 1/2 and 1 1/2 grams. At such light forces, the stylus can respond instantaneously, sensitively and with a minimum of resistance to the most abrupt attacks and stops. High frequencies, peaks and transients are handled cleanly, effortlessly and accurately. Under 2 grams, the stylus ceases to be a factor in record wear. Used in previously designed automatic tonearms, such cartridges either skip and distort or just don't function at all. They can operate properly only in tonearms with perfect dynamic balance, low over-all mass and virtually frictionless movement in both horizontal and vertical planes. A tonearm of this *professional* caliber has been designed for the Dual 1009.

2 start and stop automatically ...at 1/2 gram

The human hand is at best a crude device for placing a mere 1 gram weight on a record . . . and lifting it at the end. Existing automatic mechanisms, even in the better record changers, require heavy tripping forces . . . heavier than actually needed for tracking. With the Dual 1009, this problem no longer exists. The Dual's revolutionary new free-suspension trip switch operates even *below 1/2 gram!* This accomplishment alone establishes the Dual 1009 as a state-of-the-art record playing instrument. But along with it come other important advances: tracking error below 0.4°/inch . . . tonearm resonance below 8 cps . . . anti-skating compensation for 1 gram tracking and below. Oh yes, you can start manually too, while the record is rotating or at standstill.

3 change records when desired ...at 1/2 gram

The quality gap between the record changer and the manual turntable has been steadily narrowed, but never completely closed . . . until now. For the convenience of uninterrupted music, performance had to be compromised. Some die-hards have bridged the gap by buying a changer and a turntable. This is no longer necessary. The identical caliber of performance in the Dual's single play turntable mode is matched in its changer operation. For example, even with ten records on the platter, stylus force increases less than 0.2 gram. Vertical tracking angle increases less than 6° . . . even less than variations from cartridge to cartridge! And the Dual 1009 has no antiquated pusher platforms or overhead swinging devices.



Only the **Dual** 1009 Auto/Professional offers all... plus

perfect pitch for critical ears, with 6% variable speed adjust . . . newly designed, utterly silent Dual Continuous-Pole™ motor maintains speed accuracy within 0.1% when line voltage varies even beyond 10% . . . feather-touch slide switches permit soft-sprung footings that isolate chassis from shock and acoustic feedback . . . 7 1/2 pound dynamically balanced platter . . . fine-thread damped counterweight. An extraordinary value at \$99.50.

Write for complete reprints of sensational equipment reviews. Better yet, see the Dual 1009 at your United Audio dealer.

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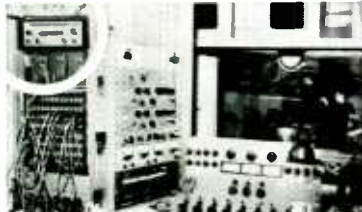


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Musical
Perfection of

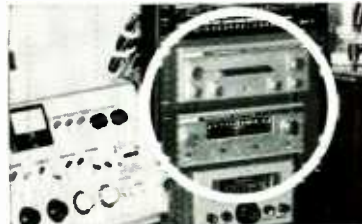
PLAYBACK[®]

ALTEC ALL-TRANSISTOR 360A ROYALE II STEREO AMPLIFIER

TYPICAL PROFESSIONAL USE OF ALTEC PLAYBACK:



The 360A is used by Dave Sarser's and Skitch Henderson's famous "Studio 3" in New York.



Perfect partners! Rack-mounted Altec 360A works with Altec 344A Emperor Royale FM Multiplex Tuner at Sim-O-Rama Sound Recording Studio, N. J.



The film production service at Virginia State Department of Education relies on the 360A for power in conjunction with other Altec PLAYBACK amplifiers and controls.



United Recording Studios (Hollywood) uses Altec A-7 "VOICE OF THE THEATRE" Speaker Systems for 3-channel PLAYBACK monitoring.



Interior of Columbia Records Studio (Hollywood) and Altec 605A "Duplex" loudspeakers used for PLAYBACK.

FIVE YEARS IN THE MAKING

At a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor power amplifier for PLAYBACK applications. Today, the 351B model is credited as the most advanced single-channel amplifier of its type in the professional field, and has earned a reputation for reliability and quality to the extent that the three largest manufacturers of motion picture sound equipment have standardized on it for theatre work. Shortly after the 351, we introduced the now famous 708A "Astro"—the only all-in-one stereo center with all-transistor power output stages. Now, after five years of actual production experience with solid state circuitry, we take pride in introducing the 360A all-transistor stereo pre-power amplifier.

The difference in quality between the all-transistor Altec 360A and even the finest vacuum tube amplifier becomes most readily apparent through comparative A/B listening tests. Bass frequencies assume life-like solidity seldom heard outside a concert hall. Transient distortion, background hiss, and microphonics just aren't there. Even at loudest volumes, hum is so completely inaudible our engineers have concluded that it is totally absent. (In fact, we urge you to compare this feature with that of any other amplifier on the market!) Highs are so crisp, clean and transparent that listening to them approaches a new and revealing musical experience. You hear the highest frequencies in complete purity for the first time, since this amplifier neither contains nor needs the built-in bass boost found in ordinary units—one which affects the *entire* frequency spectrum.

NEW CONTROL CONVENIENCE

The new Altec 360A Royale II Amplifier contains the *first* "KEYBOARD" control console. This exclusive Altec feature groups operating controls at one central location to eliminate confusion that is commonly found with the usual multiplicity of switches. Another convenience feature: "Proscenium Illumination" casts an even glow across the "keyboard" control console to provide clear visual selection of control keys even in the most softly lighted room.

PLAYBACK—THE CONSIDERED CHOICE OF PROFESSIONALS

Genuine PLAYBACK equipment is the considered choice of famous recording and broadcast studios—Capitol, ABC, Universal Recording, Columbia, and many others of equal stature. Just a few are illustrated at left. Professional studios depend for their income on the quality, the technical excellence, of the equipment they use. Shouldn't the equipment you select for your home reflect this same dedication to quality? If you agree, visit your nearest Altec Distributor (Yellow Pages) and hear the finest equipment in the world of sound: Altec PLAYBACK equipment. Be sure to ask for your courtesy copy of Altec PLAYBACK and Speech Input Equipment for Recording and Broadcast Studios. Though prepared specifically for the recording/broadcast industry, the conclusions to be drawn about your own home music center will be obvious. Or, for free copy write Dept. HF 4.

FEATURES: POWER • 70 watts (IHFM); 35 watts per channel. INPUTS • 12, stereo or mono: magnetic or ceramic phono, tape head, stereo microphones, tape, radio, auxiliary. OUTPUTS • 7, stereo or mono: left, right and center speaker outputs, left and right channel recorder outputs, center channel voltage output for auxiliary amplifier, headphone output jack. KEYBOARD CONTROLS • Rumble filter, stereo-mono switch, tape monitor, channel reverse, hi-low gain, volume contour, scratch filter, phase reverse, headphone-speaker output switch. OTHER FRONT PANEL CONTROLS • Input selector, channel reverse, independent bass and treble controls (friction coupled), blend control, balance control, volume control. REAR PANEL CONTROLS • Magnetic-ceramic phono input selector, speaker impedance selector. PRICE • \$366.00 including cabinet. Only 5 1/2" H, 15" W, 11 1/4" D. SPECIAL FEATURES • Automatic reset circuit breakers for over-current protection of each channel and AC line. Diffused keyboard illumination plus daylight power indicator. Both headset and speaker monitoring for tape recording on front panel. Variable crossover type bass tone control for bass boost independent of mid-range.



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CIRCLE 4 ON READER-SERVICE CARD

**Ever see someone smile
as a \$195.00 investment
disappeared?**

You did?

**You must have been watching
a new Z-600* owner.**

The truth about the new Z-600 console speaker system — unfortunate when you're trying to describe it — is that it adds nothing to the music you're listening to. No character. No color. No presence of its own at all. It just plain disappears.

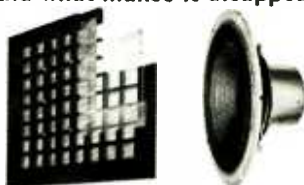
As with any disappearing act, this is easy to explain, difficult to do. It took us ten years of full-time engineering to perfect it. (The mechanics are explained on the right.) The important thing for you is that it has been done. And all you need to appreciate it is a critical ear, \$195.00, and the time to compare the Z-600 with speaker systems costing three times as much.

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The New Z-600*



And what makes it disappear



1. Identical-twin JansZen Series 130, push-pull electrostatic radiators. (That's right. The same kind supplied in the \$1100 full-range electrostatics.) Give you the cleanest middles and highs ever reproduced.
2. The only cone woofer ever built specifically to match the transparency and efficiency of the JansZen electrostatic. Gets down to 30 cycles without boom or fuzzy transients.
3. A compact, walnut console tailored to fully realize the maximum electro-acoustic potential of the speaker system.
4. And ten years of making the whole works audibly disappear.

*incorporating designs by
Arthur A. Janszen and made entirely
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NESHAMINY ELECTRONIC CORP.

FURLONG, PENNSYLVANIA

CIRCLE 49 ON READER-SERVICE CARD

**NOTES FROM
OUR CORRESPONDENTS**

Continued from page 17

Ray Minshull, the recordings have all been made in Decca's Studio No. 3, West Hampstead, during convenient gaps in Katchen's concert schedules. At this writing five solid hours of Brahms have been taped at twenty-four sessions, and there are four more sessions to come. The end product will be eight LPs.

Katchen Standing Fast. With Katchen a "session" is more elastic than the usual three hours by stop watch. One day he had planned a morning's and an evening's recording, with an afternoon's rest between. Here is what actually happened. With only half an hour's break for a Chinese meal at a neighboring restaurant, he worked fiercely from 10:30 a.m. until 5:45 p.m. on Sonata No. 2, in F sharp minor, and on the transcriptions for two hands of the waltz duets Op. 39. By 7 p.m. he was back in the studio for an hour of non-stop performances of music already taped and, in theory, ready for editing. The idea is that, although a satisfactory performance may well be compiled from the earlier tapes, the nonstop versions may yield something equally good technically and with better over-all line and greater spontaneity. More often than not, this turns out to be the case. As things stand now, about two thirds of the Brahms tapes approved are from the nonstop performances.

This system works particularly well with Katchen because he is exceptionally skilled at studio techniques, usually knows immediately when a retake is necessary, and never wastes a minute of session time. His first two records in the Brahms solo series, covering Op. 116 to Op. 119, were made at four sessions, half the number usually allowed for recording this much music. Katchen is apparently helped along by imagining that he is playing to a teeming audience. In fact, his only auditor, apart from supervisor and recording engineer, has been his wife Arlette, who, though not a professional musician, follows everything from score and sometimes discusses points of interpretation with him. He's been heard to say that he would be very reluctant to record anything if Mrs. Katchen were not standing by.

Another series which Katchen expects to finish this spring is the Beethoven concertos, with Pierino Gamba and the London Symphony Orchestra. His No. 3 came out four years ago, Nos. 2 and 4 very recently. The Fifth was completed just before Christmas and should be in the shops soon. I am glad to hear that the final sessions will take in not only the No. 1 but also the fragrant *Choral Fantasia*, in C minor.

François Breaking Icons. Two or three miles across the rooftops from the

Continued on page 24

HIGH FIDELITY MAGAZINE



“...by combining this unit, Citation A, with a *solid state basic amplifier* of comparable quality, a sound path could be set up that approaches the classic goal of amplifier design—a straight wire with gain.”

—HIGH FIDELITY MAGAZINE

THE NEW CITATION B

PROFESSIONAL 80 WATT SOLID STATE STEREO BASIC AMPLIFIER



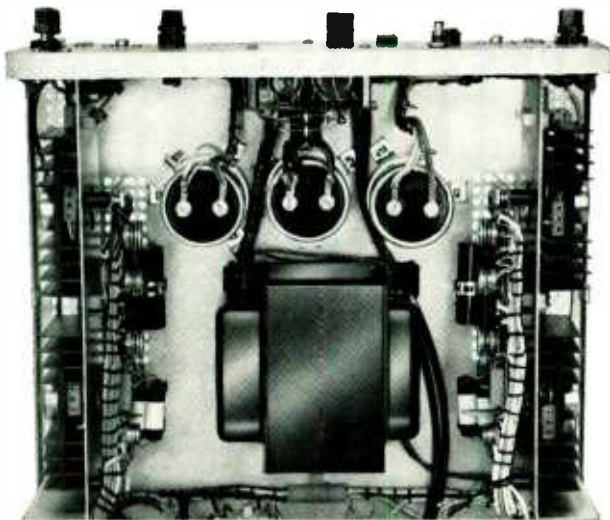
Handsome front panel: facilitates custom installation. Features include current-adjustment meter, on/off switch with pilot light and low-cut filter. Removable bottom panel conceals idling adjustment controls.



Computer-grade silicon output transistors: heavy-duty, solid state devices, virtually impervious to abuse. Will take 100% more power than their use in Citation B will ever demand.



Driver stage: Wideband silicon driver transistors are mounted on rugged, military-type epoxy glass board. Board pivots for easy accessibility or removal.



Top view of chassis: computer construction throughout. Five sub-assemblies assure easy accessibility and minimum operating temperature through efficient heat dissipation; laced military wiring harness couples each stage.



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“Heat sink”: heavy-duty finned aluminum device which rapidly draws heat away from output transistors—insuring long life, fail-safe performance.

The “classic goal of amplifier design” is now reality. The big “B” is here. The Citation B. A power-packed “brute” loaded with 80 watts of flawless performance—a true product of the computer age. • The “B” has the widest frequency response of any basic amplifier—1 to 100,000 cps. • The “B” has the best square wave response—less than one microsecond rise time. • The “B” has the highest damping factor—50 to 1 at 10 cps. (No other power amplifier is even close.) • The big “B” is the only power amplifier completely free of hangover or clipping at full power output.

The Citation B reflects Harman-Kardon's solid state leadership in every way—performance, design and construction. “A straight wire with gain” when matched with Citation A, the big “B” will also enhance the performance of any other high quality stereo preamplifier. For more information—write Citation Division, Harman-Kardon, Inc., Plainville, N.Y., Dept. HF-4.

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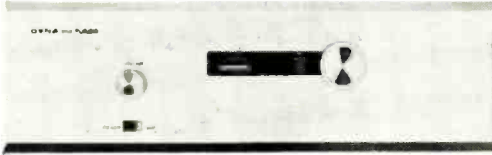
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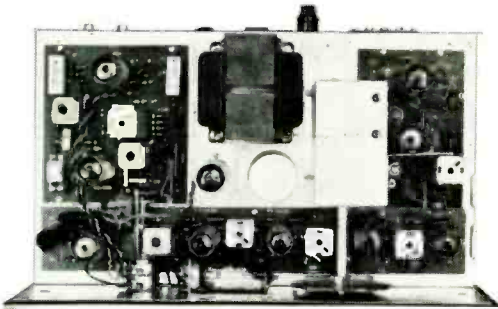
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Assembled \$169.95 Kit \$109.95

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- Reference-grid tuning eye for precise tuning of every station, weak or strong. Positive indication of the tuning point which has lowest noise, minimum distortion, and maximum separation. This eye is more costly, but far more precise than a meter.
- Front panel volume control with a push-pull switch to lock out the stereo circuitry if desired.
- Effortless enjoyment of FM with Dyna's advanced, automated design, which eliminates old-fashioned stereo-mono switches, AFC controls, local-distant switches, sub-channel filter controls and signal strength meters.
- Sophisticated modern styling blends with every decor. The Dynatuner readily mounts in a cabinet or stacks attractively with the Dyna PAS-3 preamplifier. And the cover is included at no extra cost.

LOOK INSIDE

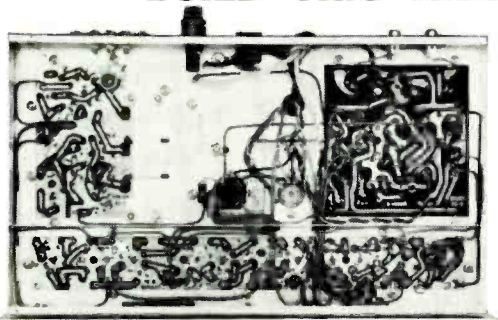


- Cathode coupled RF stage for lowest cross-modulation and high sensitivity.
- Four IF stages, all of which act as limiters—so effective that they limit on noise alone, and reduce interstation noise by 10 db.
- Exclusive wide-band (900 KC) symmetrical discriminator for exceptional AM suppression, maximum pulse-noise rejection, and reduced multipath effects.
- Multiplex doubler, phase-locked to pilot signal, avoids free-running oscillators which cause beats or whistles, provides perfect synchronization, and maintains lower background noise.
- Unique gated-bridge synchronous multiplex detector for lower noise and full separation on all stereo signals—the key to the Dynatuner's superior stereo performance on weak signals.
- Feedback audio stage with unmeasurable distortion and low impedance outputs.
- Finest quality parts, plated rugged steel chassis, top-grade XXXP and fiberglass etched circuit boards.
- Precision planetary tuning—no backlash, no cords to break, no pointers to slip.
- **MOST IMPORTANT OF ALL**—every stage of the Dynatuner from the RF "front end" through to the multiplex integrator is alignable by YOU, with no test facilities, with the accuracy heretofore achievable only in the finest test laboratories.

THEN LISTEN

- Transparent, lucid sound—the best of FM—without hum, noise or distortion. Full separation on every stereo signal; complete freedom from beats when tape recording off the air.

IT'S FUN TO BUILD THIS KIT!



- It's fun because it's so easy to build; you learn by doing and save money too.
- Three etched circuit boards speed assembly, accurately define parts placement, and provide exact reproducibility from unit to unit, lab model to production kit.
- Clean, uncluttered, easy-to-work-on chassis.
- Clear, full-size pictorials show every connection at a glance, for faster, surer assembly and easy checking.
- Engineered specifically for accurate reproducibility of performance from unit to unit. This makes the Dynatuner an ideal kit as well as an ideal tuner.
- Simplest by design. Complex assembly instructions are completely avoided.
- Packaged for protection and convenience. In conformance with the Dyna policy of supplying equipment of highest quality and appearance without the expense of useless trim, we use a simple, functional package rather than include the cost of a point-of-sale display in each unit.
- Dynakits build your confidence. Error-free, obsolescence-proof Dyna designs, backed by an unprecedented one year kit guarantee, and many thousands of satisfied Dynatuner customers (most of whom built their own) assure your success.

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audiotape
"it speaks for itself" TRADE MARK



let the drums roll out

(Audiotape will capture every beat)

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NOTES FROM OUR CORRESPONDENTS

Continued from page 20

scene of Katchen's labors, the French pianist Samson François toiled with the Philharmonia Orchestra and Polish conductor Witold Rowicki, at EMI's Abbey Road studio. The matter at hand, the third and fifth piano concertos of Prokofiev. François is a stocky forty-year-old, with untidy black hair falling over dark glasses in heavy frames. He composes film music in a hurry ("I wrote thirty-five minutes of music for my last film, *Ballade d'un Voyou*, in three days"), talks irreverently of certain haloed classics ("Save me from the Couperins, Frescobaldis, Scarlattis, and Lalandes! How they bore me!"), and says of his own piano concerto, which he played at the Aix Festival some years ago: "When I wrote it, I didn't think. I was having fun. It was simple, rather like writing up my diary. I don't like complicated things."

In talking to François I got the impression of a lively, salty, and original mind. There was one disarming touch of national pride. He mentioned with evident satisfaction that Prokofiev's Concerto No. 3 (1921), begun in Russia, was completed eight years later, in Brittany. He went on: "The No. 3 is very romantic. I find a lot of Rachmaninoff echoes in it. The Fifth is different. The piano writing is harsh in places. There is one note in the first movement marked *al pugno*. You are supposed to play it with the fist. It happens twice, once on F sharp, once on C sharp—against a pizzicato effect! Prokofiev must have done it as a joke. I haven't actually used my fist. I accent it heavily with a finger. I may at times play with my feet, never with my fist."

Rowicki on the Go. François's colleague at these sessions, conductor Rowicki, is ten years the pianist's senior. One would never guess this fact were it not for the irony and kindliness of Rowicki's twinkle, the sort of thing few men acquire before fifty. Also belying his youthful appearance are the more than thirty years he has been on the

Continued on page 28

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CONCERTONE 

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NOTES FROM OUR CORRESPONDENTS

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podium. His debut, like most, is an odd story in its way. At nineteen, as a promising Cracow Academy student, he was called in to rehearse a fellow student's opera which was to have been conducted by his violin teacher. A day or two before the first night master said to pupil, "You have rehearsed very well. You'd better take the performance yourself. I am very busy. I haven't the time."

Rowicki has been conducting ever since. In March 1945, with Poland in process of liberation, he led the newborn Polish national radio orchestra at Katowice, Silesia, while the Nazis were fighting a rearguard action only thirteen kilometers away. "We could hear bombs exploding," he recalls, "making an interesting percussion effect." In the summer of 1950 he reconstituted and retrained the Warsaw Philharmonic, now known as the National Philharmonic Orchestra of Poland. He has been its principal conductor and artistic director ever since.

CHARLES REID

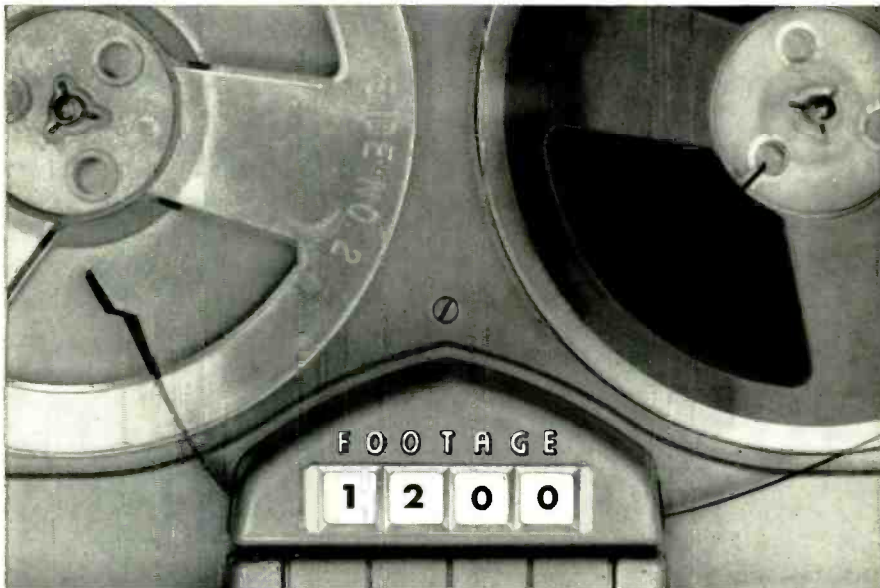
Editor's Note: Photographer Hans Wild—whose work frequently appears in these pages, most recently with last month's cover study of Covent Garden—wrote us from London a short time ago describing his impressions of the much awaited Royal Opera House production of Tosca, with Maria Callas. Mr. Wild's account of the performance and the immediately preceding rehearsals seemed to us so interesting that we here publish extracts from his letter.

Rehearsal Friday, January 17. This was a purely working rehearsal, without costumes, and supposedly without the prima donna—but as conductor Carlo Cillario started the last-act duet with Renato Cioni alone, the theatre working light suddenly went on, and Callas swept in with a retinue. She accepted obeisances from Sir David Webster, designer-director Franco Zeffirelli, and a few others, went to the orchestra rail, sang very quietly with Cioni, and within seven minutes vanished again.

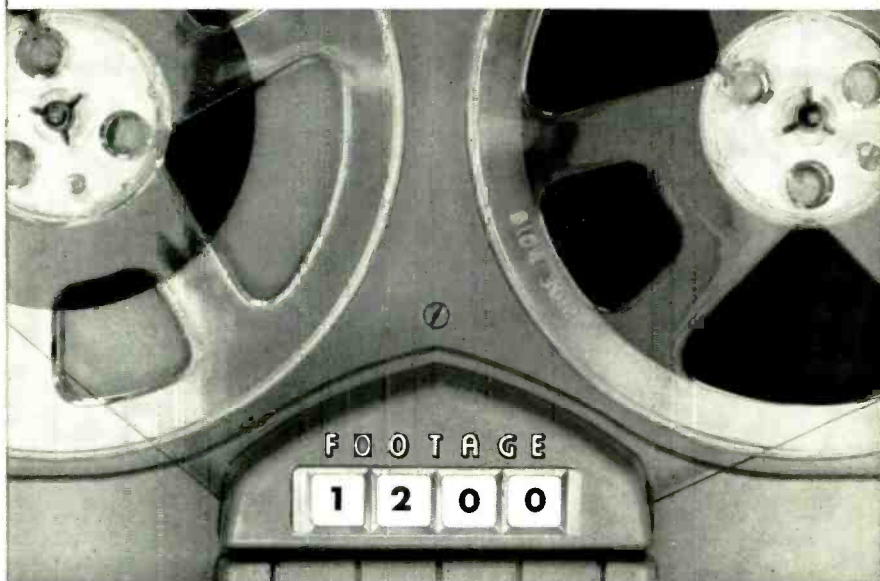
Rehearsal Saturday, January 18. A very different day—full-dress rehearsal, straight run-through with costumes, sets, lighting, etc. As a precaution against gate crashers, the few members of the press (strictly photographers, no critics) were sneaked in through the stage door, required to sign their names on entering, and then locked in for the morning. The first act looked wonderful. Some of us thought that Zeffirelli had rather too much going on in the scene of the Sacristan's entrance, but that was the only moment of apprehension we felt.

Cioni looked good and sang well, but from the moment that Callas entered

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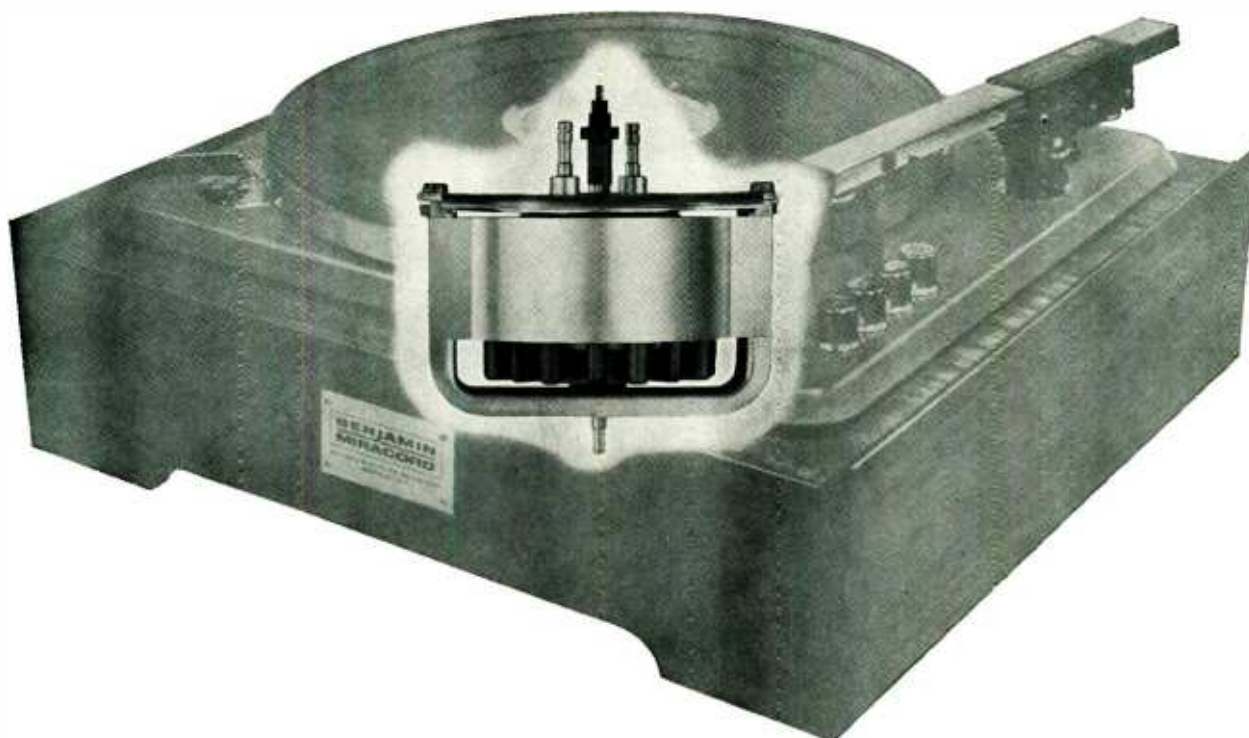
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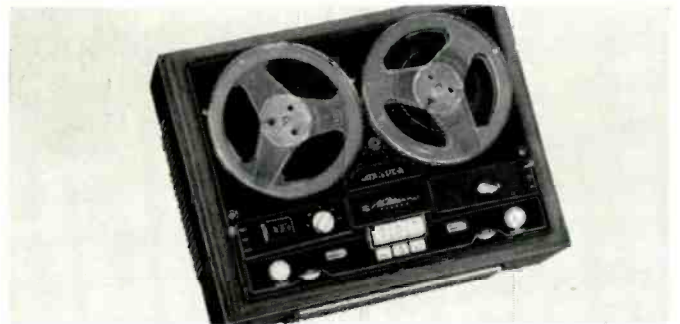
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Continued from page 28

(without the traditional big hat and tasseled stick) the audience was completely hers. Her acting was so enthralling that for a long time one didn't consciously realize that she was also singing divinely—full out as we thought, and without the slow wobble that her listeners have almost come to expect. What we were seeing and hearing was so impressive that we were even oblivious to the incessant clicking of cameras. At the end of the act, Zeffirelli leaped on stage and whittled down the crowd scene a little, and a few minutes of the end, with Scarpia (Tito Gobbi), were repeated.

Act II also looked magnificent, and Callas continued to sing divinely. Thus matters proceeded until all of a sudden, during the "Vissi d'arte," the enraptured audience experienced a moment's panic at seeing a thick ribbon of smoke coiling up from Callas' wig. With awesome



Callas: as she sang, the candles flared.

professionalism the singer simply reached up her hand and put out the smoldering strands while Gobbi crossed the stage to reach her. During this whole episode she did not miss a single note. At the end of the aria she was greeted by a small but warm round of applause, which she acknowledged with the tiniest wave of the hand; otherwise she did not step outside her part for a moment.

The performance continued with the same miraculous singing and with acting of an insight and subtlety almost unbelievable in the opera house. At the end we left somewhat dazed, shocked to find ourselves walking in the pale sunshine of London's winter streets and not in Rome of another century.

Opening Night. Tuesday, January 21. The house was electric, with a tense air of anticipation almost palpable in the auditorium. The audience was a fairly dressy one (relatively speaking—London is not like Milan or Paris: many evening dresses smell of mothballs and some look as if they had been run up out of damask curtains for the occasion), but it was also essentially a

Continued on page 34

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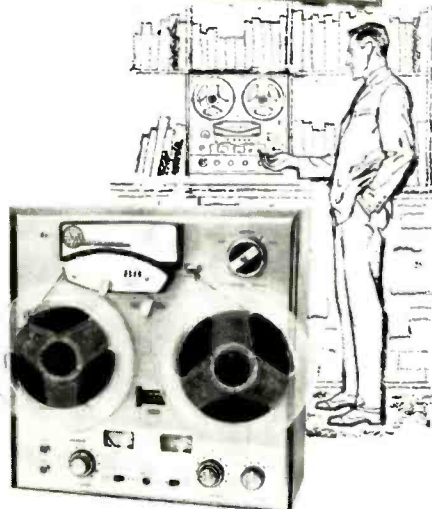
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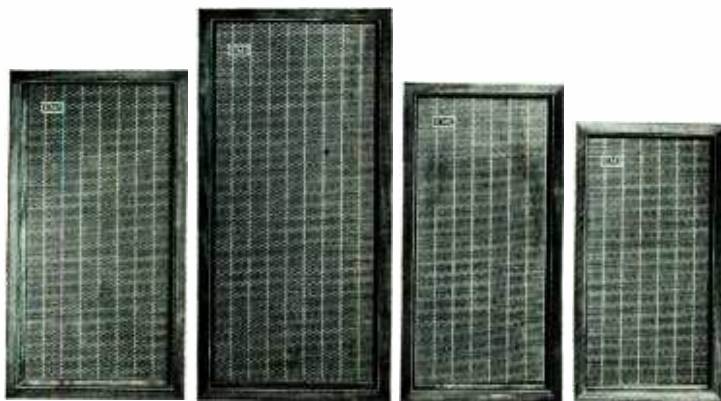


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NOTES FROM OUR CORRESPONDENTS

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musical one. (The top, incidentally, was far higher than we are used to in this country.)

There was a great intake of breath as Callas came on. She looked ravishing; her acting was stunning; and if her singing did not quite equal that of the dress rehearsal, she had a house to fill, and fill it she did. Professional critics might have had an occasional reservation, but everyone present must have had some exquisite moments of unadulterated joy.

To say that the audience was spellbound is a wild understatement. The applause built up into a deafening ovation after each act, culminating in a lowering of the safety curtain at the end, with the stage piled with flowers—some brought on in baskets by the Covent Garden flunkeys, some thrown onto the stage from the slips at the top of the house, but all given as a tribute to a woman who had made the hoary opera live with an intensity that it is unlikely ever to have been given before. It seems to me that it would have been impossible to remain human and not to surrender to the glow of this night.

Postscript. The performance was broadcast on the BBC Third Programme a few nights later. There were times when one thought that the voice sounded less resplendent than when it was allied to the radiant figure, the opulent sets, and the over-all excitement of the opera house. Yet, as in the house, the unevennesses of the voice were in themselves exciting, from the chest notes that make one wish for a Callas *Carmen* through the discrepancies in the middle register to the painful wobbly shrieks. The broadcast was, of course, merciless, but it still presented a performance that compels the suspension of disbelief. One thinks of Rachel, Mrs. Siddons, Duse, Bernhardt, Garbo . . . for anyone who has seen her, Callas as Tosca reveals a new dimension in the glory of the theatre.

HANS WILD

Callas' Recording Plans. As an addendum to the above report and to last month's article by Edward Greenfield on "The Art of Maria Callas," a word may be in order as to Mme. Callas' forthcoming recordings. The much-mooted *Carmen* is scheduled to be made this summer in Paris. Georges Prêtre will conduct, and the cast—in addition to Callas as Carmen—will include Nicolai Gedda as Don José and Robert Massard as Escamillo. Prior to these sessions, the soprano is due to record an album of Italian opera duets with tenor Franco Corelli in Rome. Already in the can and presumably ready for release are two aria collections made a few months ago in Paris with the collaboration of conductor Nicola Rescigno. One of these is a Bellini-Rossini miscellany, the other a gathering of rarely performed Verdi excerpts.

R.G.



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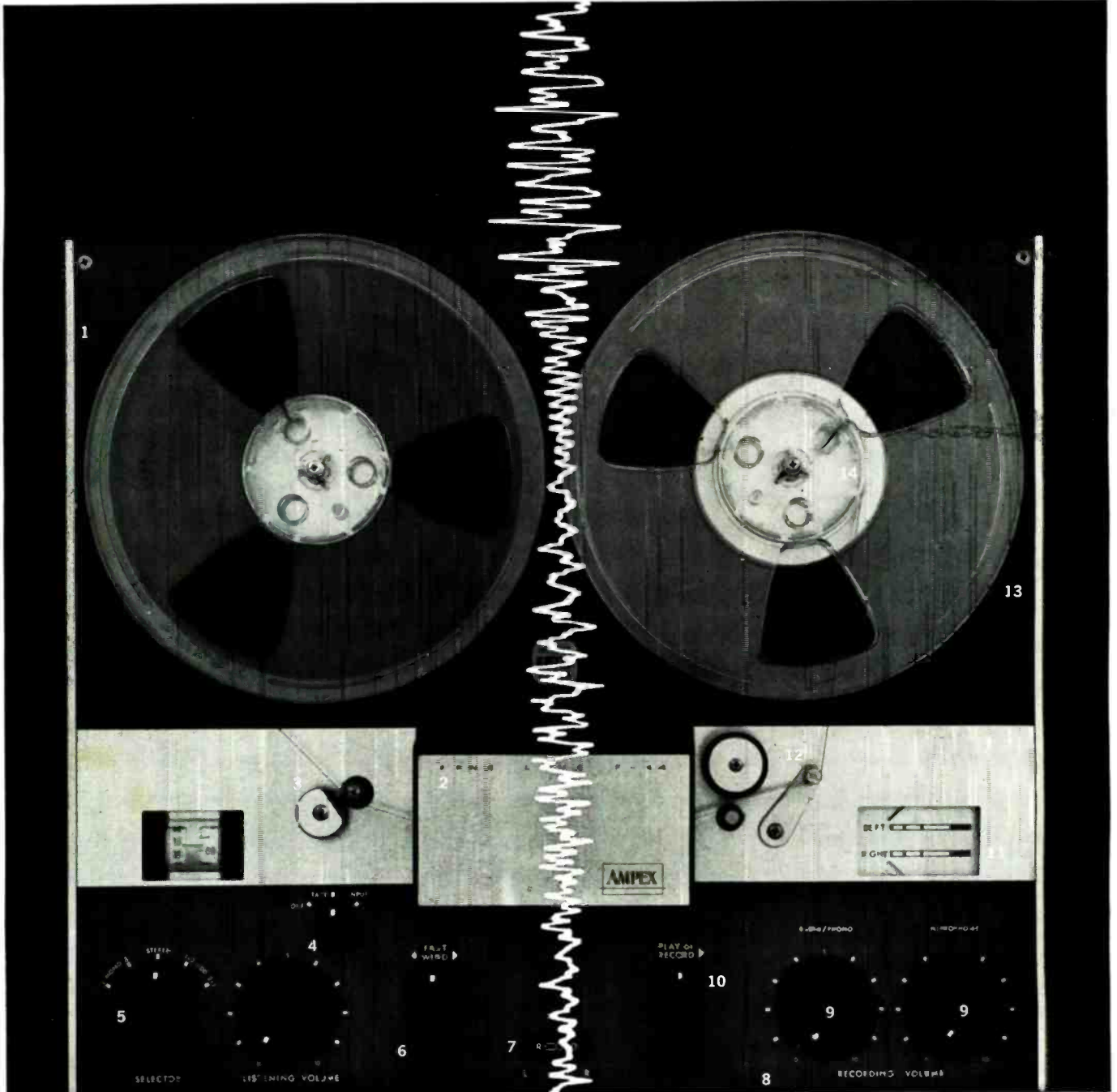


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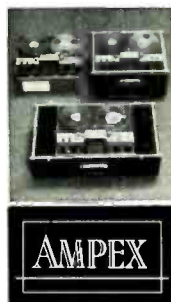


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CIRCLE 8 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

From Garden City, Two Grenadiers. A novel speaker system with an odd name was introduced in an unusual manner to an overflow audience at Carnegie Recital Hall recently. The evening was distinguished by food, drink, color slides illustrating the new product's design philosophy, musical samplings to demonstrate its sound, and a talk by Empire's president Herbert Horowitz—who now must rank not only as a leading audio engineer, but as a master of impromptu wit in the face of unexpected adversity. To begin with, the truck carrying the demonstration gear from Empire's plant in Garden City, Long Island, broke down, but did get to the Hall in a seething snowstorm. Then there were mechanical troubles backstage. "With my name," Horowitz told the audience, "I've always wanted to play Carnegie. Now that I'm here, the curtain won't go up." The curtain did go up at last, but the slide projector went out. Next, a spotlight failed to come on. "With my luck," Horowitz quipped, "it'll turn out that my fly is unzipped."

It wasn't, of course, and the presentation got under way. A full-scale report on the Grenadier is planned for a forthcoming issue; for the present we will say that it is a high quality reproducer with new and interesting design features, of which the most apparent is its cylindrical shape. The woofer faces downward at the bottom, radiating sound in a circular fashion; midrange and tweeter units are mounted higher, on the surface of the cylinder. Mr. Horowitz, who believes in the power of symbols, has selected a replica of a Danish soldier in full regalia to signify the new speaker. "I really can't explain the connection," he told us; "somehow 'Grenadier' suggests music, and soldier suggests a Grenadier."

Sonics and Semantics. The recent disagreement, largely between segments of the package-set manufacturers and most of the high fidelity components industry, over the definition for "high fidelity" is not yet resolved and probably never will be. One thing it has brought about is a revival of certain key words in the audio art that have been used, at times, to characterize high quality sound reproduction. Thus we now have "professional," "playback," and "custom sound"—all to describe the same kind of equipment. This abundance of labels need not faze the fidelitarian; after all, a good part of mastering the technicana of audio is the adopting of a somewhat exotic vocabulary to supplement that normally used (viz., multiplex, oscillator, flux density, equalization, dynamic mass)

—as well as the adapting of familiar words to express new meanings (viz., baffle, pickup, driver, head, idler, radiator, jack).

Contemplating the myriad terms that are now employed to describe sound reproduction in general as well as its specific facets and machinery, we believe there is need for a simple, straightforward label to designate what high fidelity is *not*. We take our cue from the retail fur trade which lately has been using the term "fake fur" to describe, quite openly and with no apparent sense of shame or apology, what might once have been called more euphemistically "imitation fur" or "synthetic sable." If such frankness can enter the world of wraps, why not the domain of the decibel? To the gentlemen, then, of the Federal Trade Commission—which body first proposed defining "high fidelity"—we suggest the desirability, advisability, and feasibility of the term "fake fidelity." The yardstick for judging? Simple: apply the canards originally dredged up by the EIA—there is no doubt that they fill the (counterfeit) bill.

Closed, But Available. Jerry Joseph—originally a camera retailer, later an audio dealer, and most recently a furniture designer—has set up in mid-Manhattan a unique sort of shop that may have far-reaching effect on the marketing of high fidelity components as well as on their appearance when installed in listeners' homes. The showroom of Toujay Designs is, so far as we know, the first of its kind: a closed mart that specializes in audio cabinetry. "Closed" in trade parlance means that retail customers may buy only through professional referral. Joseph has introduced this time-honored tradition in the general furniture field into audio. Thus, Toujay will sell its wares only to clients who pass the entrance requirement—presentation of a formal card signed by an

accredited designer or a recognized audio components dealer.

Once in the shop, the customer may browse amid a staggering variety of shapes, sizes, and styles of cabinetry that includes the Acousti-Craft line (of which Joseph is the sole New York distributor), the cabinets of Toujay's own design, and a group of one-of-a-kind period pieces imported from Europe.

If this assortment isn't enough, Joseph will invite the customer to play with his "cabinet building blocks," a set of replicas of doors, sides, bases, and so on, that may be assembled on a table to provide a scaled model of a cabinet. Using these blocks, Joseph told us, ten thousand combinations are possible. We tried our hand at thus "building" a cabinet, and were amazed at the difference a door, or an alternate base, can make on a unit. The game, in any event, proved fascinating and we suggested that Joseph bring it out as a new kind of adult toy. "That's an idea," he rejoined, "but its real purpose is to try to please everyone, despite the saying that you can't do that." He then called our attention to the cabinets on hand; they covered a wide range of types from a highly ornamental equipment console, in traditional Italian style, boasting a lift-up bar and a built-in planter ("it breaks up the severe pattern of too much wood, and the soil actually helps isolate the turntable from the speakers," Joseph explained) to a contemporary piece in walnut and black marble with crisp, uncluttered lines.

We asked about modification of an existing design to please a customer. "We will do what we can," Joseph replied, "but we will not sell housing that is incorrect acoustically or that will compromise the performance of the audio components in it. Often, this means a battle—but we do win most of our clients to our way of thinking. A few, I will admit, we have had to turn away."

Despite the turn-aways, Joseph is optimistic about his novel business. To date, he has enlisted some thirty-five audio dealers in New York to participate in the referral of customers, and he hopes eventually to open similar showrooms in Philadelphia, Chicago, Dallas, Los Angeles, and Boston.

We asked if customers object to making two different trips—one to the audio dealer's and another to the cabinet showroom. "Not in the least," according to Joseph. "People do this sort of thing regularly for a major purchase—such as for a rug or for draperies. They do it for furniture in general. Why not for audio furniture in particular?"

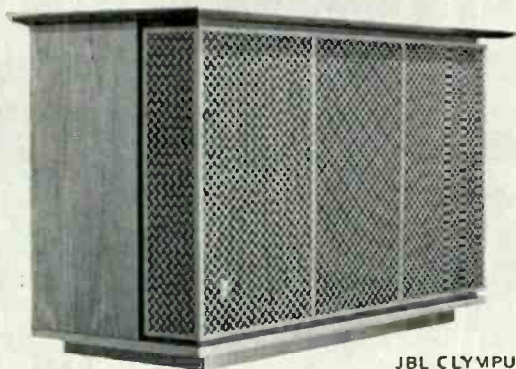


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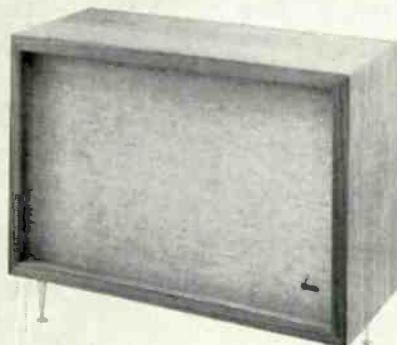
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Happy News on a Tenth Anniversary

LISTENING the other day to a recently released recording of the Brahms *Tragic* Overture played by Arturo Toscanini and the NBC Symphony, we found ourselves suddenly transported to another time and place—to the Sunday afternoon concert in Carnegie Hall in 1953, when we first heard this same performance. Who among those who were present that day will ever forget the charged atmosphere: the expectant murmur of the audience as the lights dimmed; the collective craning of necks for a clear glimpse of the Maestro's entrance; the surge of excitement as the white-haired patriarch made his way carefully to the railed podium; the sudden stillness as he turned to the orchestra after a diffident, almost brusque, acknowledgment of applause; and then the crackling tension unleashed by those first *fortissimo* chords of music? Nobody who experienced Toscanini's impact at first hand will ever need to be persuaded that his art was an unforgettably powerful and moving force.

But time flies. Toscanini's final public appearance took place ten years ago this month, on April 4, 1954. Since then a new generation of music listeners has come on the scene, a generation whose recollections do not include the image of a magnetic personality appearing week after week to lead concerts of incandescent virtuosity in Carnegie Hall. To them, Toscanini is merely a name—a hallowed name, to be sure, but one a bit disembodied and distant. Fortunately, the magic of recording is such that the name and the legend can come dramatically alive to anyone with receptive ears and the imagination to amplify what microphones could capture only imperfectly.

Let us hope that the ears and the imagination are in plentiful supply. For Toscanini is still of vast importance, not merely as a historic figure in the musical chronicles of our time, but as a conductor who continues to convey an inimitable message to the present-day listener. We do not mean to glorify him at the expense of other musicians active today. The world is full of fine orchestras and splendid conductors. But there is no one quite like Toscanini. He had, of course, his share of human fallibility.

There were times when he could go dead wrong in his interpretations. Yet even on those occasions Toscanini had something unique and exciting to say. Right or wrong, he was always worth attending. "What we admire, enjoy, and even love," said Bernard Berenson, "is creative energy, imagination, courage, determination, even if misunderstood or misdirected." This dictum conveys the essence of Toscanini. If ever a musician had "creative energy," it was he.

All this has relevance on the tenth anniversary of his retirement because of some good news received from RCA Victor. For the next several years the company expects to be bringing out at least two new Toscanini issues each year—and hopefully even more than that if public response to the new program is encouraging. Certainly there is no dearth of unreleased material. The Toscanini Archive at Riverdale, New York, is a veritable treasure-store of recorded performances, many of which—indeed, most of which—would enrich the LP catalogue.

Indeed, one of the problems besetting the people at RCA Victor is the very wealth of material at hand. Often there exist multiple Toscanini versions of a given work, and it is vitally important that the best one be selected for perpetuation on LP. The choice will not always be easy—there are, to cite one instance, eight different performances of Debussy's *L'Après-midi d'un faune*—but the job of sifting must be done, and done with care. Perhaps RCA Victor and Walter Toscanini should consider appointing a panel of knowledgeable musicians and critics to aid them in making these delicate choices. And certainly the voluble Maestro himself must have expressed his own strong views to many who could now bring them to light.

At any rate, with the current release of previously unissued overtures (see the review on page 98) the new "Project Toscanini" has made a most auspicious start, and we wish it every possible success. Toscanini the man belongs to the ages now, but the recorded legacy he left behind remains one of civilization's great glories. It deserves to be cherished.

AS high fidelity SEES IT



Reiner

IN CHICAGO

FOR THE Chicago Symphony Orchestra and its audience in Orchestra Hall, the evening of Thursday, March 30, 1961, was an unforgettable occasion: five and a half months earlier, music director Fritz Reiner had suffered a heart attack, and, after many postponements, was again to mount the orchestra's podium—now surrounded on three sides by a waist-high pulpitlike structure. As the familiar stooped figure emerged from the backstage door and slowly made his way to the center of the stage, the audience and orchestra rose in cheering tribute. From the top-most gallery a large hand-lettered banner was unfurled welcoming the maestro's return, and, as the concert ended with the last strains of Beethoven's *Pastoral* Symphony, there were many to whom its final hymn of thanksgiving seemed particularly apt.

Such an outpouring of devotion was not always the case with Fritz Reiner's career in Chicago, especially during the seven seasons from 1953 to 1960 when he was in full control of its orchestra. He experienced both frustration and triumph, hero worship and savage criticism, and in the end there was bitterness on both sides. Somewhat like the protagonist of Strauss's *Heldenleben*, Reiner fought savagely on the musical battlefield, was tended by a devoted and protective wife, suffered the onslaughts of the critics, but lived only briefly to see the fruition of his long artistic labors.

Reiner was a man of geniality and warmth, but few Chicagoans saw these qualities of the squire of "Rambleside" in Connecticut. In Chicago Reiner cut himself off from personal contacts not involved in his work, and he was regarded by many of its residents as an Eastern outlander. Convinced that he was rendering his best service to the city by giving his time almost exclusively to building a great orchestra, Reiner found it hard to understand why he caused offense by his refusal to accept the social obligations apparently *de rigueur* with American symphony orchestras. Such was Reiner's estrange-

ment from Chicago, in fact, that on his retirement as music director there were none of the customary testimonial ceremonies honoring his service, and, after his death last fall, no one—official or otherwise—represented either the city or its orchestra at his funeral in New York.

Much as Chicago's social leaders and music critics may have criticized Reiner's transient existence among them, the situation would have simmered in private resentment had not Reiner deeply affronted civic pride by canceling the Orchestra's proposed tour of Europe in 1959, thus depriving America's "Second City" of its opportunity to demonstrate to the world that it was not merely the home of hog butchers and Al Capone.

Reiner's cancellation of the European tour dramatized both his own miscalculation of public relations and the total lack of candid communication among all the responsible officials of its Orchestral Association. Reiner opposed this tour not, as one New York newspaper obituary stated, because "the orchestra wasn't ready," but because it called for an impossibly backbreaking schedule (which was subsequently modified when the New York Philharmonic actually made the tour). But Reiner failed to present his case to the public of Chicago, partly because he was asked by the officials of the Orchestra not to do so. More than one observer close to the events is convinced that had Reiner been more fully briefed on tour plans, and had his objections been more sympathetically conveyed to government authorities, the tour might have been saved.

In the last analysis, Reiner's failure in the eyes of many a Chicagoan was his refusal to assume the role of the father figure of Chicago music. Like his immediate predecessors, Reiner was in a way haunted by the ghost of the legendarily benevolent Frederick Stock. Typically, the highest tribute that Chicago's leading musical spokeswoman could pay to Reiner was that he had *restored* the orchestra to its former



By PHILIP HART

Behind the famed recordings lies a tale of tender tempers and muffled misunderstandings.

greatness. Reiner alone of Stock's successors had the musical authority and personal prestige to have satisfied Chicago's yearning for something more than superlative musicianship, but he declined to give up a beloved home in Connecticut or to permit an invasion of his cherished privacy to play this role.

It was in this atmosphere that Reiner, by devoting himself single-mindedly to his musical task, developed in Chicago one of the greatest orchestras of our time. If management and board economy, plus the conductor's distaste for traveling, confined most of the Chicago Symphony's touring to Milwaukee, its fame was spread across the nation on its RCA Victor records and to the East Coast by a single brilliant tour in the Fall of 1958.

When Reiner arrived in Chicago in 1953 he found a basically good orchestra that had been demoralized by vacillating leadership and irresponsible newspaper criticism. In little more than a decade after Frederick Stock's death, the Chicago Symphony had had three music directors and had known more than four seasons without any musical leadership: two of its conductors failed to satisfy the press, and one became anathema to the trustees who had hired him for the post.

Actually, since Stock's time the Chicago Symphony had assembled a group of musicians who were, in most departments, the equal of those in any American orchestra. Working largely with this personnel, and making fewer changes than he is usually charged with, Reiner supplied the catalytic element that galvanized the Chicago Symphony into its greatest brilliance. Under him it became a group that could produce both the finespun texture required for Mozart and the massive sonorities demanded by Respighi and Richard Strauss. Good as the string and woodwind sections were, its great glory was the brass, which produced the kind of golden sound that Wagner must have dreamed of when he wrote *Die Meistersinger* and *Götterdämmerung*. Yet, such was the

adaptability of this orchestra that, when Ormandy or Stokowski was its guest conductor, it could produce a reasonable facsimile of the Philadelphia Orchestra's tone.

It was Reiner's good fortune, for the first time in his career, to be working with an orchestra organization that was well endowed financially: at no time in Chicago was he seriously hampered by a shortage of funds. At the time of his arrival, the players were already among the highest-paid in the country, and some received weekly salaries higher than their counterparts in any other American city. This does not mean that Reiner had *carte blanche* in running the orchestra: more than a decade of weak or nonexistent leadership on the podium had accustomed the trustees and management to assume many prerogatives that would have been unthinkable elsewhere. In the resulting conflicts over repertory, personnel, and artistic policy, Reiner was hardly a polished diplomat, but on major issues he usually got his way, though often at the expense of increasingly strained relations with his colleagues.

WHILE Chicago hostesses complained that the Reiners would not grace their salons, the conductor was devoting most of his waking hours to his work. He had a prodigious propensity for what can best be described as "total anticipation," and no detail escaped his planning of the various elements involved in any musical project. He took nothing for granted in preparation, which is why his actual performances seemed so effortless. His rehearsal schedules were plotted with meticulous precision: nothing annoyed him more in rehearsal than for things to go so wrong as to upset his plans.

Reiner took particular relish in preparing a complicated production, such as a large choral work or a concert version of an opera. (He especially delighted in working in the opera house itself, where

Reiner

the elements involved were more diverse and complex.) At his behest an excellent (and expensive) chorus was sponsored by the Orchestral Association and was developed by Margaret Hillis into one of the nation's best. When vocal soloists appeared with the orchestra, they were often placed behind the main body of instrumentalists, sometimes in the front row of the chorus, for Reiner favored this approximation of the spatial relationship of the opera stage and pit. Such major vocal recordings as the Beethoven Ninth Symphony, Prokofiev *Alexander Nevsky* cantata, Mahler *Song of the Earth*, and Strauss *Elektra* and *Salome* excerpts were recorded in this fashion.

Along with his extraordinarily precise beat, Reiner imposed his authority over his players with his eyes. In rehearsal he would perch on a high stool, hunched over the score, peering out at the orchestra over half-moon-shaped spectacles. He wasted no time on trivia—he was there for serious business and his players knew it—but he frequently displayed an acute sense of humor when things were going well. In rehearsal, as in personal conversation, he was a man of strong opinions expressed succinctly; I never heard him at loss for a word, but I never heard him waste one either. His ear was extraordinarily acute for the niceties of balance and intonation and one of his most persistent admonitions to the orchestra was, "It is *not* clean. It *must* be clean."

In concert Reiner's gestures were usually far more restrained than they were in rehearsal. Confident that he had already conveyed all that he could to the orchestra, he gave very few cues in performance, but maintained constant vigilance with his eyes: even when they seemed half-shut, the men knew that the slightest mistake could arouse their fire. Yet this stern taskmaster was by no means inflexible with the players of his orchestra, once he was sure he could depend on them. To a surprising degree he allowed his principal players to phrase in their own way, and his tempos were never so rigid as to place his orchestra in a musical strait jacket.

The catholicity of Reiner's repertory is reflected imperfectly in the list of his recordings opposite. Though it covers most of his major specialties, such as the music of Bartók, Strauss, and Mozart, it lacks adequate representation of his command of the nineteenth-century romantic composers: there is no Schumann, no Mendelssohn, little Schubert or Berlioz, all of which he performed superbly. Nor are his Bach and Handel adequately represented: he

recorded neither composer in Chicago, and his pre-Chicago Bach recordings are no longer available. Reiner had a keen sense of the sonority and style of baroque music, based both on his musical instinct and his extensive musicological studies. He once had as soloist a highly touted Bach specialist, but with whom he disagreed on virtually every point. This soloist, he said, was like some academic musicologists, who claim to know how Bach himself would have played his music. "If Bach wanted it played that way," he declared, "then Bach was wrong."

Though Reiner seemed to have a blind spot where the mainstream of contemporary American music was concerned, he was an enthusiastic exponent of the European composers of his own generation—not only of his friend Bartók, but of Stravinsky, Prokofiev, Milhaud, and Hindemith—though his recorded repertory does not reflect the breadth of his interest. Reiner was never closely associated with the Schoenberg group, but I recall superb performances of Webern's Opus 6 and the arrangement of the Bach *Ricercare*; he also gave memorable performances of such late-Stravinsky music as *Agon* and the Bach *Chorale-Variations*.

The critics often complained that Reiner allowed his programming to be dictated by RCA Victor's recording plans. One case in which this was true was Rimsky-Korsakov's *Scheherazade*, with which Reiner and RCA Victor wanted to display the virtuosity of the Orchestra. While preparing this piece, which he had never conducted before, he talked of his desire to bring a fresh approach to an overplayed score and of the impact the music had made on him the first time he had heard it in Budapest, when Monteux conducted it for the Diaghilev ballet performances.

Despite his mastery of the most complicated and difficult scores, Reiner delighted in playing lighter orchestral music. In this respect he was like his friend Sir Thomas Beecham; both had an impish way with this repertory, but both demanded just as high standards of performance in a Johann Strauss waltz as in Richard Strauss's *Elektra*. When he conducted this repertory, Reiner would become quite flamboyant (for him at least) in his gestures, sometimes almost dancing on one foot. Few others had his lilt-ing mastery of the Viennese waltz, and he took great delight in his records of them.

VIRTUALLY EVERY WORK Reiner recorded in Chicago was preceded by two or more concert performances (and often had been played in concert the season before). Recording sessions were held in the Chicago's regular home, Orchestra Hall, with the men seated in their usual positions except for an occasional shift of the timpani from stage right to the center of the stage. While Mercury employed only one microphone for its recordings of the orchestra, RCA Victor used a number, both for stereo effect and for "sweetening" the tone of certain sections. Despite some variations in reproduction, all of the

REINER ON RECORDS

Reiner's first records were made with the Pittsburgh Symphony Orchestra, for Columbia, and a few more were made for that label in New York before the conductor signed with RCA Victor in 1950. Most of these discs are no longer available, but much of the same repertoire was re-recorded in Chicago, where Reiner made most of his recordings. For RCA Victor he also recorded with the Vienna Philharmonic, the Royal Philharmonic, and specially assembled groups in New York. In the list that follows, performances are with the Chicago Symphony unless otherwise noted; a few important pre-Chicago records are also included. Records now out of print are identified by the letters OP.

BACH

Brandenburg Concertos, S. 1046-51 (complete). Ensemble. Columbia RL 3104/06 (OP).

Suites for Orchestra (complete). Ensemble. RCA Victor LM 6012 (OP).

BARTOK

Concerto for Orchestra. RCA Victor LM 1934 or LSC 1934.

Music for Strings, Percussion, and Celesta; Hungarian Sketches. RCA Victor LM 2374 or LSC 2374. Tape: FTC 2024.

BEETHOVEN

Concerto for Piano and Orchestra, No. 4, in G, Op. 58. Van Cliburn, piano. RCA Victor LM 2680 or LSC 2680. Tape: FTC 2147.

Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor"). Vladimir Horowitz, piano. RCA Victor LM 1718 (OP).

Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor"). Van Cliburn, piano. RCA Victor LM 2562 or LSC 2562. Tape: FTC 2081.

Symphonies: No. 1, in C, Op. 21; No. 9, in D minor, Op. 125 ("Choral"). Phyllis Curtin, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; Chicago Symphony Orchestra Chorus. RCA Victor LM 6096 or LSC 6096. Tape: FTC 3005.

Symphony No. 2, in D, Op. 36. Pittsburgh Symphony Orchestra. Columbia ML 4085 (OP).

Symphony No. 3, in E flat, Op. 55 ("Eroica"). RCA Victor LM 1899 (OP).

Symphony No. 5, in C minor, Op. 67; Coriolan Overture, Op. 62. RCA Victor LM 2343 or LSC 2343. Tape: FTC 2032.

Symphony No. 6, in F, Op. 68 ("Pastoral"); Fidelio: Overture. RCA Victor LM 2614 or LSC 2614. Tape: FTC 2114.

Symphony No. 7, in A, Op. 92; Fidelio: Overture. RCA Victor LM 1991 or LSC 1991.

BERLIOZ

Nuits d'été, Op. 7 (with Falla: *El Amor brujo*). Leontyne Price, soprano. RCA Victor LM 2695 or LSC 2695. Tape: FTC 2177.

BIZET

Carmen. Licia Albanese (s), Micaëla; Risë Stevens (ms), Carmen; Jan Peerce (t), Don José; Robert Merrill (b), Escamillo; et al. Robert Shaw Chorale; RCA Victor Orchestra. RCA Victor 6102. (Excerpts: RCA Victor LM 1749.)

BRAHMS

Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15. Rudolf Serkin, piano; Pittsburgh Symphony. Columbia ML 4100 (OP).

Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15. Artur Schnabel, piano. RCA Victor LM 1831.

Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83. Emil Gilels, piano. RCA Victor LM 2219 or LSC 2219 (OP).

Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83. Van Cliburn, piano. RCA Victor LM 2581 or LSC 2581. Tape: FTC 2096.

Concerto for Violin and Orchestra, in D, Op. 77. Jascha Heifetz, violin. RCA Victor LM 1903 or LSC 1903.

Hungarian Dances (with Dvořák: *Slavonic Dances*). Vienna Philharmonic Orchestra. London CM 9267 or CS 6198. Tape: L 80069.

Rhapsodie, Op. 53 ("Alto Rhapsody"). Marian Anderson, contralto; Robert Shaw Chorale; RCA Victor Orchestra. RCA Victor LM 1106 (OP).

Symphony No. 3, in F, Op. 90; Tragic Overture, Op. 81. RCA Victor LM 2209 or LSC 2209.

Symphony No. 4, in E minor, Op. 98. Royal Philharmonic Orchestra. (To be released as part of a *Reader's Digest* special album, Summer 1964.)

DEBUSSY

Images: No. 2, Ibéria (with Ravel: *Valses nobles et sentimentales; Miroirs: No. 4, Alborada del gracioso*). RCA Victor LM 2222 or LSC 2222 (OP).

La Mer (with Strauss, R.: *Don Juan, Op. 20*). RCA Victor LM 2462 or LSC 2462. Tape: FTC 2057.

DYORAK

Slavonic Dances (with Brahms: *Hungarian Dances*). Vienna Philharmonic Orchestra. London CM 9267 or CS 6198. Tape: L 80069.

Symphony No. 5, in E minor, Op. 95 ("From the New World"). RCA Victor LM 2214 or LSC 2214. Tape: FTC 2040.

FALLA

El Amor brujo (with Berlioz: *Nuits*

d'été, Op. 7). Leontyne Price, soprano. RCA LM 2695 or LSC 2695. Tape: FTC 2177.

HAYDN

Symphony No. 88, in G (with Mahler: *Das Lied von der Erde*). RCA LM 6087 or LSC 6087. Tape (Mahler only): FTC 3002.

Symphonies: No. 95, in C minor; No. 101, in D ("Clock"). RCA Victor Orchestra. RCA Victor LM 2742 or LSC 2742 (to be released next month).

HOVHANNES

Mysterious Mountain (with Stravinsky: *Le Baiser de la fée: Divertimento*). RCA Victor LM 2251 or LSC 2251.

LIEBERMANN

Concerto for Jazz Band and Orchestra (with Strauss, R.: *Don Juan, Op. 20*). Sauter-Finegan Band (in the Liebermann). RCA Victor LM 1888 (OP).

LISZT

Totentanz (with Rachmaninoff: *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1*). Byron Janis, piano. RCA Victor LM 2541 or LSC 2541 (OP).

MAHLER

Das Lied von der Erde (with Haydn: *Symphony No. 88, in G*). Maureen Forrester, contralto, Richard Lewis, tenor (in the Mahler). LM 6087 or LSC 6087. Tape (Mahler only): FTC 3002.

Lieder eines fahrenden Gesellen. Carol Brice, contralto. Columbia ML 4108 (OP).

Symphony No. 4, in G. Lisa Della Casa, soprano. RCA Victor LM 2364 or LSC 2364. Tape: FTC 2027.

MOZART

Concerto for Piano and Orchestra, No. 25, in C, K. 503; Don Giovanni: Overture. André Tchaikovsky, piano. RCA Victor LM 2287 or LSC 2287 (OP).

Divertimento No. 17, in D, K. 334; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik"). RCA Victor LM 1966 (OP).

Symphony No. 35, in D, K. 385 ("Haffner"). Pittsburgh Symphony Orchestra. Columbia ML 4156 (OP).

Symphonies: No. 36, in C, K. 425 ("Linz"); No. 39, in E flat, K. 543. RCA Victor LM 6025 (OP).

Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter"). RCA Victor LM 2114 (OP).

MUSSORGSKY-RAVEL

Pictures at an Exhibition. RCA Victor LM 2201 or LSC 2201.

Continued on page 126

RCA Victor Chicago discs offer a good representation of the orchestra's sound under Reiner. The wide shallow stage of Orchestra Hall is difficult for players to become accustomed to, but it has proved especially good for stereo recording; and the hall's resonance, which was a problem for many previous recording teams, in the RCA Victor productions has been handled to convey a fine sense of presence.

Reiner took no great interest in the techniques or problems of recording: just as he expected his trumpet player to play all the notes correctly, he counted on the recording engineers to do their job effectively and relied a great deal on Victor's Richard Mohr, his recording director since 1950. I am not at all sure that he himself listened to records in the same way as the average listener. One day last spring, when Mohr played some lacquer test records at Rambleside for his approval, Reiner was fully alert to details of balance, intonation, and precision without appearing to realize that, throughout the afternoon, the stereo channels on his player had been reversed from left to right.

Though he was fanatic about clean balance and dynamic nuance, he could sometimes let playing slips pass if the spirit and total ensemble of a performance satisfied him. For his third (and last) recording of Strauss's *Don Juan*, for instance, he had intended to adopt a slower tempo in the fast sections than he had previously. Both the concert performances and the first take of the recording session were thus played, but the second take, embarked on immediately without the first being played back, took off at an astounding pace. Before long, everyone present realized that this was a performance of extraordinary fire and intensity. It was also noted that it included two playing slips. Slips notwithstanding, Reiner was pleased, and on this occasion, at least, refused to tamper with the whole for the sake of perfection of detail. (Because of the difference in tempo, only one of these slips could be corrected from the first take.)

Because he was recording performances that had been carefully planned and rehearsed, most of Reiner's Chicago records were made in relatively long takes—at least two to each passage—with re-recording only of such shorter passages as were necessary for splicing out poorly played bits. One exception to this procedure was the Gilels recording of the Brahms B flat Concerto, which the pianist did not play in a public concert because he had not yet fully memorized it. In this case the Concerto was rehearsed and recorded at the same time, involving a great deal of splicing, though the final result, thanks to the solid musicianship of both Gilels and Reiner, has a spontaneity which completely belies the circumstances under which it was recorded.

The Chicago Symphony and Reiner were much in demand by soloists who recorded for RCA Victor. With certain soloists—notably Gilels, Cliburn, Heifetz, Janis, Janigro, and (before Chicago) Serkin, Piatigorsky, Horowitz, and Kapell—Reiner was a magnificent collaborator. With at least one elder per-

forming giant he had a violent clash. Having produced a stunning version of the Brahms D minor Concerto with Rubinstein and Reiner, RCA Victor had scheduled four concertos for recording in January 1956. Such a clash of temperaments ensued, however, that the project ended with the completion of only two works, the Rachmaninoff Second Concerto and the *Rhapsody on a Theme of Paganini*.

Van Cliburn, who recorded five concertos with Reiner—four of them after his illness—was especially congenial with the conductor. On stage the lanky and ebullient young Texan offered a touching contrast with the reserved and stocky conductor. Cliburn was Reiner's last soloist in Chicago: their performance of the Beethoven Fourth Concerto was the last that Reiner played in public anywhere, and their recording of the Concerto was Reiner's last with the Chicago Symphony Orchestra.

Reiner made a few recordings outside Chicago after 1953. Six sides were made with the Vienna Philharmonic between 1955 and 1959. After he had resigned as Music Director of the Chicago Symphony Orchestra, he made two other records. One of these, a Brahms Fourth Symphony made in the fall of 1962 with the Royal Philharmonic in London, will eventually be released by the *Reader's Digest* record club. The other, a recording of the 95th and 101st Symphonies of Haydn, was made in September 1963 at Manhattan Center with an orchestra consisting mainly of players from the Metropolitan Opera; it is scheduled to be issued this spring.

A few weeks after making this last recording, Fritz Reiner went back to New York to prepare for his return to the Metropolitan Opera in *Götterdämmerung*. Though very weak from three years of increasingly serious illness, he approached this task with his usual logistics and spent the summer studying the same score he had used fifty years earlier in Dresden. I last saw him after he had been working at the Met for two weeks, at the dress rehearsal of the Prologue and the first act of *Götterdämmerung*. Hunched over the conductor's desk, he was weak and gaunt, his stocky frame reduced to less than one hundred pounds. His beat was as precise as ever, though more restricted in compass, but the fiery eyes were still in complete command of the massive vocal and orchestral resources that he had carefully prepared during the preceding fortnight, and the orchestra was pouring out a golden Wagnerian tone that was Reiner's special talent. We talked that night on the phone of typical details—our impression of a clarinet solo, the surge of the *Rhine Journey* music, Birgit Nilsson's extraordinarily secure artistry, and Reiner's annoyance with the cloud machines in the orchestra pit that interfered with his line of vision down either side of the pit. Two nights later, after rehearsing the second act of the opera, he caught a cold, which developed into fatal pneumonia. It was typical of Fritz Reiner that his last strength was given to the kind of work to which he had devoted his whole artistic life.

MR. HANDEL SLEPT HERE TOO



To study, to sightsee, “to soar in the domain of things eternal”
—today as yesterday, all roads lead musicians to Rome.

By William Weaver

ROME, Spring 1964. In a villa overlooking the lake of Albano, Hans Werner Henze is working on his new opera, commissioned by the Salzburg Festival. In the vast rooms of the Villa Medici three young Prix de Rome winners (Messieurs Boizard, Manen, and Petitgirard) are composing; and so are the American Prix de Rome musicians Ezra Lederman, Vincent Frohne, and Marvin David Levy at the Accademia Americana on the Janiculum hill, at the other end of the city. In a Roman night club, pianist Johnny Eaton and clarinetist Bill Smith (both high-brow composers during the daytime) play with a group of Italian *jazzisti*. Paul Hindemith was here just before his death to conduct his transcription of Monteverdi's *Orfeo*, and Stravinsky came to conduct his *Mass* in Santa Maria sopra Minerva.

This is the kind of news that today's visitor to Rome might scrawl on a postcard to a fellow music lover at home. It gives an accurate—if condensed— notion of what is going on in the Italian capital,

and at the same time it indicates the continuation of a long tradition, the tradition of musical visitors. From the days of Arcadelt and Firmin Le Bel this city has been a destination for foreign composers and musicians: some have come to study and to work, some to sightsee and relax, some to conduct and peddle their musical wares. And on almost all of them, Rome has left its mark. These visitors have also left their mark on Rome. Like Vienna, the city is constantly reminding us of its illustrious guests. If you don't mind continually ducking the Fiats and the noisy Vespas, you can walk about the Eternal City and find everywhere mementos of the presence of musical immortals.

Begin in Piazza Santi Apostoli, at the local police station. Like most Roman police stations, this one is located in an ancient building, the Palazzo Bonelli, and it was here that George Frideric Handel lived for a while in 1708, guest of Marchese Francesco Maria Ruspoli. The Ruspoli household accounts for

that year show that on March 18 the major-domo paid out eighty *baiocchi* "for the transportation and rental of a bed and canvas coverlet for Monsu Endel." A few weeks later, in the same palace, the hospitable and music-loving Marchese invited a large party of aristocrats and church dignitaries to hear Handel's oratorio *La Resurrezione*, conducted by Arcangelo Corelli.

Handel had come to Rome—then an overgrown village where sheep grazed in the Forum and green meadows flanked the right bank of the Tiber—in 1707. As a contemporary report put it: "A Saxon has arrived in this city, excellent player of the cembalo and composer of music, who today displayed his talent in performing on the organ in the church of San Giovanni, to the general amazement." Soon the "Saxon" was quite at home, under the patronage of the city's leading figures (a cardinal was the librettist of his first Roman oratorio). The young composer (aged twenty-one) engaged in friendly musical competition with Domenico Scarlatti, quarreled and made up with Corelli, failed to be converted to Roman Catholicism. When he was ready to leave, Cardinal Benedetto Pamphili wrote a poem comparing him with Orpheus, to the disadvantage of the semigod: "Thou greater than Orpheus, constrain to song my Muse . . . etc."

IF YOU ARE a good walker, you can go on foot from Palazzo Bonelli to St. Peter's, where the fourteen-year-old Mozart and his father went on their first morning in Rome, in Holy Week of 1770, to attend Matins. It was on this visit that the Mozarts heard a performance of a *Miserere* by Gregorio Allegri, composed in 1638, and so highly prized by the Popes that its manuscript was jealously guarded. Mozart, however, copied it down after a first hearing, to the astonishment and delight of the whole Vatican. His feat also enhanced the fame of the work itself, and from then on, every cultural tourist in Rome felt an obligation to go and hear Allegri's *Miserere* during Holy Week. Goethe was carried away. So were Mme. de Stael and Heine. Mendelssohn wrote a long analysis of it. The *Miserere* was published in 1840, after manuscript copies had circulated among the courts of Europe.

Mozart, when he visited Rome, was younger than Handel had been, and he was also more famous. He was much in demand for music making in distinguished houses. Again, the energetic walker can go from St. Peter's to the Palazzo Altemps where, on April 29, 1770, Mozart played at a reception in his honor given by Duke Odescalchi. (Incidentally, the walker might do well to break his pilgrimage at this point with a meal at Passetto's, just across from Palazzo Altemps, provided he can afford it. The wild boar in sweet and sour sauce is recommended.)

Palazzo Altemps—or Passetto's, as the case may be—is not far from the Corso, the narrow, crowded street that has long been Rome's spinal column. This is how Michael Kelly, the well-known Irish singer-

actor-composer, described it, as he saw it in December 1779: "The sports of the carnival were going on. There was to be seen the whole population of Rome, high and low, rich and poor, *en masque*; the nobility and ladies in their most splendid equipages, all masqued, throwing sugarplums to the motley group below, which was composed of mountebanks, pulcinellas, cardinals, harlequins, etc., with music, dancing, singing." Like so many tourists, before and after him, Kelly took lodgings in the Piazza di Spagna (a long block from the Corso, if you're still walking): "The Spanish Ambassador always resided there, and it was so completely his territory, that he could grant protection, even in cases of murder! Whether in compliment to the Spanish Embassy, or the English society, I know not, but *unprejudiced ladies* were, in those days, not suffered to live in any other quarter of the city!"

Michael Kelly—on leave from singing engagements in Naples—was in Rome as a tourist. At the time he had probably never heard of Mozart, but only eight years later the two met in Vienna, where the young tenor created the roles of Basilio and Don Curzio in *Figaro*.

If Kelly's "unprejudiced ladies" were still living in Piazza di Spagna when Mendelssohn settled there in November 1830, that prudish young German didn't mention them in his letters home. Primly, he described his day: work until noon, sightseeing (one sight per day so that "each object becomes firmly and indelibly impressed on me"), visits in the evening. Even his enthusiasm for the city was of a high-minded kind: Rome's "monuments elevate the soul, inspiring solemn yet serene feelings."

Less serene, but equally solemn, feelings were inspired by the Caffè Greco (still going strong) in Via Condotti, just around the corner from Piazza di Spagna. Then, as now, it was a gathering place for painters and artists of all kinds. "I scarcely ever go there, for I dislike both them and their favorite places of resort. It is a small dark room, about eight feet square, where on one side you may smoke, but not on the other; so they sit round on benches, with their broad-leaved hats on their heads and their huge mastiffs beside them; their cheeks and throats, and the whole of their faces covered with hair, puffing forth clouds of smoke . . . and saying rude things to each other." (In fairness to today's Caffè Greco, one should add that it is now larger and you can smoke wherever you like.)

Another visitor to the Greco in those days was the youthful Prix de Rome winner, Hector Berlioz. His opinion of the place was no higher than Mendelssohn's ("the most detestable tavern that can be found"), but it was near the Villa Medici and therefore a regular haunt of the French Academicians. Berlioz went there on the night of his arrival in Rome (in March 1831); the next day he met Mendelssohn, through the other French composer at the villa, Montfort, who had already been in the city for some weeks.

Mendelssohn wrote to his family: "Two French



The stately building pictured above is the Villa Medici, situated on the Monte Pincio and site of the French Academy. Here, for more than a hundred and fifty years, composers have been coming to pursue their studies. For nearly as long, they have also assembled at the nearby Caffè Greco—a “detestable tavern,” according to Berlioz, but the kind of informal meeting place that artists of all periods apparently find indispensable.



The Palazzo Altemps, where Mozart once played.

friends of mine have tempted me to *flâner* with them a good deal of late. . . . Berlioz distorts everything, without a spark of talent, always groping in the dark, but esteeming himself the creator of a new world; writing moreover the most frightful things, and yet dreaming and thinking of nothing but Beethoven, Schiller, and Goethe. . . . I would only be too glad to murder Berlioz, till he chances to eulogize Gluck, when I can quite agree with him. I like nevertheless to walk about with these two, for they are the only musicians here”

This isn't how Berlioz tells it. In his *Memoirs* he relates that Mendelssohn was contemptuous towards Gluck until Berlioz played him an unfamiliar air from *Telemaco*, which Mendelssohn admired, mistaking it for a “modern” work of Bellini. Berlioz was delighted to undeceive him. Later, in 1864, when Mendelssohn's letters were published posthumously, Berlioz read them and added a tart footnote to his *Memoirs*: “When he wrote that letter, Mendelssohn had never seen a single score of mine.”

Mendelssohn dutifully continued studying monuments, went to hear the Allegri *Miserere*, and wrote long letters home. Berlioz in the meanwhile had learned of his fiancée's treachery in Paris and made a dramatic journey back to France. Later, he returned to the Villa Medici—compelled, however, not by Titian and Allegri but by the aura of Byron: “He breathed this air, these echoes repeated his words . . . words of tenderness and of love, perhaps. . . . Beloved! Poet! Free! Rich! . . . He was all of that”

Berlioz was also excited by the life of the city. He describes the Villa Medici: “It is situated on that portion of Monte Pincio which dominates the city and from which one enjoys one of the most beauti-

ful views in the world. To the right extends the promenade of the Pincio, the Champs-Élysées of Rome. Every evening, when the heat begins to decrease, it is overrun with strollers, people on horseback”

IF THE Pincio is no longer Rome's Champs-Élysées, the view from the hill is still magnificent (an excellent place, at dusk, to conclude a musical walk); and the Villa Medici is not only one of Rome's handsomest buildings but also a mine of musical memories. Composers have been coming there for more than a century and a half. The portraits of most of them hang in the villa: Hérold, who arrived in 1812 and who called his Roman period “the happiest in all my life,” Fromental Halévy (1820), Berlioz (with a romantic mop of hair and angrily jutting forehead), Ambroise Thomas, Gounod.

Gounod arrived in January 1840. The director of the Academy then was Ingres, who loved music but hated Rossini. As Berlioz had tricked Mendelssohn about Gluck, so Gounod included pieces by Rossini in the villa's musical programs, attributing the music to Mozart, whom Ingres worshiped. The Villa Medici was a mecca for musical visitors. Gounod accompanied the singer Pauline Viardot-Garcia (in Rome on her honeymoon) at a private recital. He went walking in the *campagna* with Fanny Mendelssohn Hensel, climbing trees to pick fruit for her. Years later, at Matilde Bonaparte's salon in Paris, Gounod had an argument with Viollet-le-Duc over the importance of Rome. Gounod finally exclaimed: “Rome has done more for my musical education than all the works of the great masters that I have studied and heard.”

A friend of Gounod's, the young Georges Bizet, arrived at the end of 1858. “I am becoming more and more attached to Rome. The better I know it, the more I love it. Everything is beautiful here. Every street, even the dirtiest, has its individuality, its special character, or some reminder of the ancient city of the Caesars . . . the ridiculous madonnas above every streetlight, the laundry hanging out to dry in every window, the dung piled up in the middle of the square, the beggars, etc. All this I enjoy, it amuses me, and I would yell bloody murder if a single pile of dirt were removed”

Bizet participated fully in the city's musical life. He went to the opera at the Teatro Argentina and at the Teatro Apollo, where *Un Ballo in maschera* was first performed on February 17, 1859. Bizet dismissed it as “foul,” and in a letter home summed up his opinion of the composer: “Verdi is a man of great talent who lacks the essential quality that makes *great masters*: style. But he has marvelous bursts of passion. His passion is brutal it is true, but it is better to be passionate that way than not at all. His music is sometimes exasperating, but never boring.” In a later letter, discussing the Italian composer's future, Bizet looked into his murky crystal ball: “The time is ripe. . . . Verdi will not write any more,

they say, and if he does write I doubt if he will again show the kind of flashes of genius he showed in *Il Trovatore*, *La Traviata*, and the fourth act of *Rigoletto*. He has a fine artist's nature lost through negligence and cheap success."

Finally, Bizet's Roman stay came to an end. "It was time for me to leave Rome. I loved it too much. I have never wept so much . . ." He wrote of his emotion to Gounod, who answered: "I understand only too well the tears that you shed the day you left. . . . I remember exactly as though it were yesterday the tears I wept under the same circumstances. . . . Rome is a being; it is more than a friend. It is a truth, a profound and multiple revelation . . ."

Unlike Bizet, Gounod often returned to Rome, one of his visits, in the summer of 1862, coinciding with that of another famous musician, Franz Liszt. Although the two composers had been on cordial terms, on this occasion they apparently did not meet. With some chagrin Liszt wrote to his daughter Blandine: "Well! can you believe that Gounod has spent more than six weeks in Rome without bothering to call on me and that we haven't seen each other a single time?" But Liszt had consolations: "I have a lovely apartment, very near the Pincio, on the first floor at 113 Via Felice [the street, only a stone's throw from the Villa Medici, no longer exists]. On Sundays I go regularly to the Sistine Chapel to steep and restore my spirit in the *Jordan* of Palestrina, and every morning I am awakened by a concert from the spires of the nearby churches (The Capuchins', Sant' Andrea delle Fratte, etc.) which charms me far more than all the concerts of the Conservatoire in Paris could . . ."

This was Liszt's second Roman sojourn. The first—a stay of six months in 1839—had had an entirely different character. With Marie d'Agoult and their children, the composer stayed then in the Via della Purificazione (behind today's Via Veneto). Liszt also visited the Villa Medici and played a Beethoven violin sonata with that legendary amateur Ingres. "If you had heard him!" Liszt wrote. "With what religious fidelity he rendered the music of Beethoven! With what firmness and color he handled the bow! What purity of style! What sincerity of feeling! . . ."

Liszt and Marie were to separate not many months later, and in his letters Rome is mentioned with sentimental nostalgia. In 1862, however, he was a changed man. He wrote then to Blandine: "If you read the papers, you must know that Catholic Rome is radiant at this moment thanks to the presence of 370 bishops, archbishops, patriarchs, and cardinals, who have come from all over the globe to witness the canonization of twenty-six Christians martyred in Japan in the seventeenth century. It is an august spectacle for the faith, an impressive affirmation . . ." Three years later Liszt was back and, in a letter to Grand Duke Charles Alexander of Saxony, he explained why: "I have just fulfilled, in all simplicity of intention, an action which my inner

conviction had long been preparing me for. On April 25th I entered the ecclesiastic state, receiving minor orders, and since that day I have been living with Monsignor Hohenloe. . . . Shortly I shall resume my composition, and I shall try to finish by Christmas my oratorio entitled *Christus* . . ."

At this point our imaginary musical tourist gives his feet a rest and hires a car to drive to Tivoli. You leave the city by way of San Lorenzo fuori le mura (Mozart heard Vespers there on April 24, 1770) and—with luck—you are at the Villa d'Este in less than an hour. In the nineteenth century the owner of the Villa was Monsignor (later Cardinal) Hohenloe, who was honored to have Liszt as his guest. "My stay at the Villa d'Este signifies retirement and the tranquil continuation of a long musical task . . ." Today the great rooms of the villa are bare and cold, but the endless fountains still play their baroque concert. (Lunch at the Ristorante Sibilla. Order the vanilla soufflé for dessert.)

IN THE 1870s both Wagner and Brahms came to Rome. Wagner's visit was notable only because in Rome he first met the nefarious racist Joseph Arthur de Gobineau (whose writings were later to influence Hitler). Tchaikovsky came to Rome a little later, in 1881, and wrote his Trio Op. 50, dedicated to the memory of Nicholas Rubinstein, who had just died.

Rome was changing. It was now the capital of a united Italy. Though it was still small when the Bersaglieri marched through the Porta Pia in 1870, it soon began to grow, and from a backward, clerical community it was becoming a metropolis. Nevertheless, its charms remained: its monuments, its sacred music, its romantic past still attracted composers.

Not all composers, however. "Here I am in this abominable Villa," Debussy wrote at the beginning of 1885, having won the Prix de Rome for his *L'Enfant prodigue*. "I can tell you that my first impressions are not very favorable. The weather is awful, rainy and windy. . . . Ah! when I got back to my enormous room, where you have to walk a league from one piece of furniture to another, I felt so lonely that I cried! . . . I've tried to work but I can't . . ." Grumpily, he made a stab at musical sightseeing: "I went to hear two Masses, one of Palestrina, the other of Orlandus Lassus, in a church called Santa Maria dell' Anima. I don't know if you know it—it is stuck away among some awful little streets. . . . The Anima is the only place to hear such music, which is the only church music there is for me. That of Gounod and company seems to come from some kind of hysterical mysticism and has the effect of a sinister farce."

That winter Debussy had the rare experience of seeing Rome covered with snow. It inspired an attack on the Roman climate: "The snow gives a very pretty color to the ruins. It shows up their severe contours and makes them look clean. They are a thousand times better than with that perpetual blue sky and their usual
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By Albert Sterling

HEADPHONES UP TO DATE

THERE'S A CERTAIN SONIC MAGIC in listening to stereo with headphones. Slip on a pair and you are transported to some superterrestrial place where the music seems to be sounding almost within your head and yet at the same time is spread out in a vast, reverberant hall. You will find too that with some recordings headphones will enhance stereo separation, putting instruments in the left channel far to the left and similarly moving right-channel material far to the right.

These distinctive aural effects have of late stirred a new wave of enthusiasm for headphones (an enthusiasm that would not, of course, exist were today's headphones not of generally higher quality than those available some years ago). But the special sonic characteristics of headphone listening aside, it has, in some situations, unique advantages over listening to loudspeakers.

To take the most obvious first, phone listening is private listening. You can play your recordings as loudly as you please, at any hour, and without disturbing others. And not only is the outer world shut out, but you are shut in, cut off from the random noises that even in a fairly quiet room mask, at least partially, the soft passages in music, particularly the very low and very high frequencies. With

headphones, the ear is not limited in its response to the frequency range of soft passages, and the listener is spared the subconscious strain said to be produced by the effort to hear music apart from surrounding noise, however subtle the latter may be.

Noise, further, cuts the apparent dynamic range of music by making the soft passages that we struggle to hear seem a little louder than they ought to. This quirk of the hearing system has been recognized only recently. With speaker listening, the way to overcome the distorting effects of noise is to turn up the volume so that soft passages are comfortably stronger than the noise. But then, if the recording has a wide dynamic range, the loud passages will be too big for comfort; the listener has only a choice of evils. Headphones, however, make the choice unnecessary. You can hear a whisper of a *pianissimo*, with no sense of straining to hear it. Dynamic range seems wider. The music has an intense intimacy, a sense of being right there, close enough to touch. And this combination of ease and intimacy is for many the most attractive quality of headphone listening.

Listening with headphones is unique in another important respect. Loudspeakers casting sound into a room inevitably result in the sound reaching the listener's ears directly and indirectly; this factor,

combined with the natural ambience and spatial characteristics of the listening room itself, helps create the stereo image. It also helps orient the listener in terms of a psychological "belonging"—the speakers are there, we are here, and all seems right and normal. In contrast, headphones eliminate the listening environment as a factor in the stereo system's response. In place of the normal ambience and sense of living space (contributed by the listening room's own acoustics as well as its effect on direct and indirect sound), headphones create a "nonenvironment" that to many listeners is artificial, and to some, even unbearable. Phones do, however, supply the acoustic information present on each channel of a stereo recording. And to the extent that this difference in information embodies sonic clues to the ambience, or acoustic character, of the original performance, headphones can re-create at least that much of a "listening environment."

A major anomaly, however, remains. Listening to loudspeakers, each of our ears detects both channels, albeit somewhat differently from each other. This actually complements the manner in which the recordings were made—with widely spaced microphones, or several microphones—in an effort to produce enough separation to survive the cross-eared hearing of speaker stereo. In a word, we have stereo listening to stereo recording. With headphones, however, each ear can detect only the channel on its own side—despite the fact that the opposite channel may contain sonic information intended by the recording to reach the "other" ear. In effect, this is binaural listening to stereo recording. This very anomaly thrills some confirmed headphones, at least for a time. It also has given rise to speculation about making recordings specifically for headphone playback—that is, recording which would sound "normal" when heard on headphones. For such recordings, microphones would have to be spaced closer together than is standard recording practice, so that each would pick up a strong account of the sounds on the opposite side. Such placement would approximate the conditions of normal hearing in a hall, where each ear gets a full account of what goes on, altered only a slight amount by the distance from ear to ear.

Pending such experiments or changes, the headphone user—listening to recordings that were made to be heard on speakers—will experience the super-separation for which phones have become noted.

AND so space cues are misused on phones, to produce various kinds of queer space. Listeners apparently differ somewhat in the particular space they hear with any given recording. Nearly all, however, respond the same way to monophonic reproduction on phones—the same sounds, exactly, on each side: they hear all the musicians in a knot which is apparently right in the middle of the head. Some people are disturbed by this, but others enjoy it.

If we start with this monophonic demonstration, and then switch to stereo in the middle of the music, a kind of explosion takes place. The space instantaneously becomes that vast, cavernous "hall," enveloping the music in a heavy reverb. The musicians shoot out left and right like rockets in full flight. The players definitely "on center" in the recording—halfway between the speakers in speaker listening—are left in the middle of the head. The result is certainly artificial but it can be very exciting, with a vibrancy and weight that suggest some super concert hall, grander and more responsive to the music than anything built by man.

Differences between recordings become more apparent when we listen to them with headphones. If the recording is not strong on separation, the phones may not get the acoustic leverage to push the instruments far left and right. But in every case they are far more spread out than in mono. The knot in the center of the head is always untied; the space in which the musicians play is always greatly expanded.

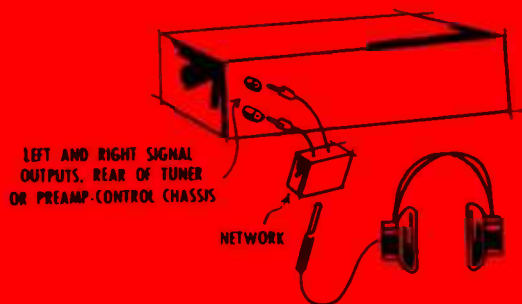
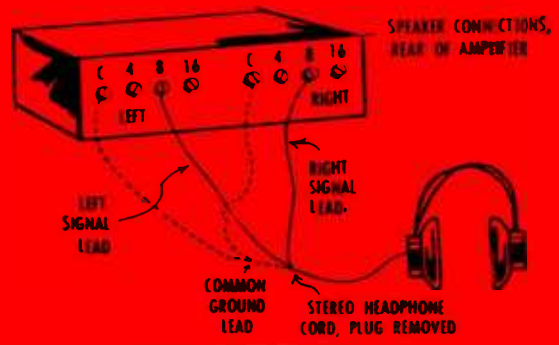
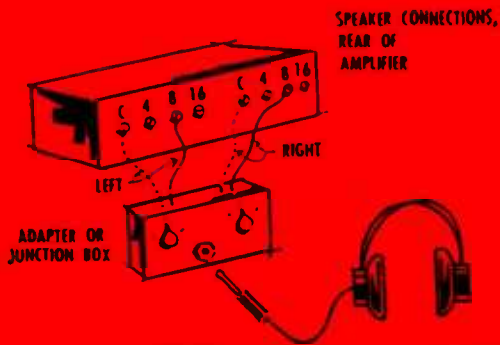
Differences between listeners appear, too. Some, with some recordings, sense the musicians as spread out in front of them; others, as suggested at the beginning of this article, feel that the musicians always stay inside the head, even when spread far left and right. Sometimes the musicians are in back of the listener, or in the back of the head. Obviously, some experimental listening is indicated to learn just how super-space and super-separation affect an individual's enjoyment of headphones.

The blend control, found on many stereo control panels, can be used to resolve—at least partly—these acoustic discrepancies. A more thorough solution—providing any degree of space and separation—is represented by the Jensen CC-1 Stereo Headphone Control Center. This small unit, which may be connected between an amplifier and any 8-ohm headset, is designed to tailor the space perspective to approximate that of the same recording heard on speakers. Based on a technique developed by B. B. Bauer of CBS Laboratories, it consists mainly in cross-feeding the channels so that each ear hears both sides. But each channel is delayed by less than a millisecond on its way to the opposite ear, to correspond to the extra time it would take for sound to get to that ear with headphones. The network also alters the frequency balance to simulate the blocking action of the head, which tends to accentuate the highs in the "near" channel, diminish the highs in the "far" channel. Mainly by these means, space cues are developed that come quite close to those furnished the ears by a pair of stereo speakers.

The results are excellent for many, probably most, recordings. Some records, indeed, in informal tests conducted by the writer, sounded to listeners even more "real" on phones, fed through the CC-1, than they did on speakers. In almost every case the "hall" sounds more normal, the instrument placement is less exaggerated.

A selector switch on the CC-1 lets you explore with fascinating ease the differences among the three

TO CONNECT HEADPHONES



NEARLY ALL the high quality phones marketed today are low impedance, dynamic types (miniature moving-coil speakers, in effect) intended to be connected directly in place of the loudspeakers at the output of a power amplifier. They cannot be used, as many models could a decade ago, at the output of a pre-amplifier or tuner; the low impedance would take hardly any signal from such a high impedance output. If you want to plug in at preamp or tuner output, you need to search out one of the few high impedance phones on the market, or use a special matching transformer, or select a preamp that itself has an output specifically designed for low impedance headphones. Many of the newer stereo receivers and tape recorders provide such an output into which a low impedance stereo headset can be connected directly.

You can, of course, simply disconnect your speakers and connect the phones in their place, making sure to identify the left and right signal leads, and the ground lead in the headphone wiring harness. (The phone plug, if supplied, would of course have to be removed.) If this simple

connection transmits too much of the amplifier's residual noise, use a T-pad between the amplifier and the phones. This will reduce the signal level, but also the noise level.

A more convenient method is provided by using a headphone control box—a small unit with a jack for plugging in the phones, a volume control, connectors for leads from amplifier and speakers, and a switch for choosing between phones and speakers. There are a number of such boxes on the market.

The volume control has an important function: it is not just a convenience. If a set of phones is connected directly to an amplifier, with no control between, there is always a danger that the phones will be damaged and your ears painfully blasted if you turn on the system with the volume control in a high setting. Some phones are supplied with protective resistors that reduce the chance of damaging the phones in this way (and also generally raise the effective impedance to 50 ohms or more). But a better way to protect the phones, and your ears, is simply to set the volume control on the phone box so

that the apparent volume on the phones matches closely the sound you hear from the speakers, at any setting of the amplifier volume control. Leave the phone control in this position. Then any volume setting you make for speaker listening will also be appropriate for phone listening.

Audio fans handy with homemade circuits can, of course, install the jack, switch, and phone volume control directly on the amplifier panel, assuming there is room for these parts. This is likely to make a neater assembly than the separate box. For the control, use an L-pad or T-pad that maintains the impedance at approximately the rated value of the phones. The jack must be of the three-terminal type that matches the three-terminal plug now supplied with most stereo phones.

Finally, high impedance phones may be used at the output of an amplifier, but each channel of the amplifier should be terminated with a low-impedance load (such as an 8-ohm resistor in place of a speaker) and a 200-ohm potentiometer should be wired into each signal line of the headset wiring harness. The "pots" can be used as level and balance controls.

modes—mono, straight stereo, altered stereo. My own reaction to switching from straight stereo to altered stereo includes a distinct “lightening” of the reverb and of the general frequency balance—which is to be expected from the accentuation of the highs included in the near-channel feed. A lot of air seems to be let into the space, which collapses to a “normal” size: the overheavy reverb is gone. Musicians who were literally way out in left or right field, seeming to operate almost by remote control, snap back into normal relation to the group. They are still right or left, but now about a fourth of the way—say, inside the ear, rather than out at the ear. Everything is far more natural. My impression is that listening thus would be less tiring, over long periods, than the super-space mode. Yet many headphone enthusiasts prefer the extreme separation that headphones can uniquely provide. Plainly, a matter of personal taste.

BUT SPATIAL CHARACTERISTICS ASIDE, what about the fidelity of reproduction with phones? If well designed—and current models have wider response and lower distortion than the headphones of a few years back—they can reproduce the audio frequency range as smoothly and as free of distortion as the best loudspeakers. In fact, phones have a distinct advantage for maintaining smoothness and low distortion in the middle and bass frequencies. Speaker cones are notoriously subject to “breakup,” which tends to color the middles. And standing wave, or resonance, effects in the room almost inevitably add some roughness to the bass output of a speaker. Phones—because of the small diaphragm used—are relatively free of breakup. And because their output is directly coupled to the ears, it can create no standing waves in the room.

Actually, the bass output of headphones depends largely on how closely the cups of the phones fit the head. Leakage of air anywhere around the rims will reduce the bass that reaches the ears. You can prove this by listening to a recording with low, low bass (organ pedal notes, low double-bass passages) first with the phones simply placed lightly on your ears, and then with the phones pressed tightly against the ears. The bottom of the scale comes up dramatically when the air seal is improved. For this reason, phones have to be adjusted carefully if you want to hear low bass. Many phones embody a rim design that helps get a tight, yet comfortable, seal. Fluid-filled or foam-padded cushions are very effective for this purpose. A phone that is simply a hard cup, without surrounding cushions, would be the least suitable either for high fidelity listening or for comfort.

High frequency reproduction via headphones presents a different sort of design problem. The wave lengths of the highs are of the right dimensions to

produce standing-wave effects in the ear canal, which makes for sharp peaks and dips in response and for poor handling of transients. Careful design can reduce this tendency to roughness in the response. Some listeners have found that a wad of ordinary absorbent cotton placed in the cup of each phone helps smooth the highs.

To pick out a set of phones with relatively good highs, as against one with poorer highs, first compare the quality of record noise and tape hiss on the two sets. The transient distortion of the rougher highs makes the noise apparently louder, more gritty and obtrusive, perhaps with a distinct, rather low pitch. The smoother the highs, the softer, the higher-pitched, the less objectionable the noise that is reproduced becomes.

But one has to be careful to distinguish between smooth highs and weak highs. A sense of air around the instruments—for instance, an open, relaxed, bell-like quality with plenty of brilliance in cymbal crashes—means extended but smooth highs. Papery or crackly cymbals that are disturbingly sharp, with an emphasis on lower pitches, suggest transient distortion. These distinctions, and others familiar to experienced high fidelity listeners, are particularly important in judging headphones because of their tendency to roughness in the highs. In general, music with smooth highs is very open, distinct, “easy to take”; music with serious transient distortion and peaks in the highs is ringy, hard—a quality that once heard is readily identifiable. For all its difficulty, smooth performance in the highs *is* provided by the better headsets available.

Headphones do not, of course, afford aural perfection. Music is much “closer” when heard on phones, but so is noise in the program source. Old, scratched discs, or tapes with abnormally high hiss, are apt to sound worse when heard on phones than on speakers. Noise seems inescapable when fed directly into the ears; enjoyment of the music becomes almost impossible. Although cutoff filters in the amplifier can reduce noise for phones as for speakers, a deeper cutoff is needed with phones—and you may end up losing more of the music than you are willing to part with.

A further, and inherent, liability of headphones is the physical discomfort attendant on wearing them. This varies enormously with the design of the phones: some become bothersome after ten minutes in place; others cause no discomfort for periods of an hour or more. Generally speaking, phones with large-diameter cushions which cover a considerable area of the head are the most comfortable. But each listener should try a set of phones for fit, much as he would a pair of shoes. By getting a set that treats his own head and ears reasonably well, and by accepting the fact that phones are not designed for protracted listening sessions, he should be able to listen in pleasure.

Toscanini and his "Isolino"

ITALY HAS many lakes but "THE Italian Lakes" usually mean Como, Maggiore, and Lugano. In the Edwardian era their elaborate villas, luxuriant vegetation, and chocolate-box views were great tourist attractions. Now they are no longer fashionable. But one small spot remained a magnet for fortunate visitors and awestruck travelers as long as its illustrious tenant, Arturo Toscanini, lived there—the Isolino San Giovanni on Lago Maggiore, the Islet of St. John, smallest of the famous group of islands owned by the princely Borromeo family. A rowboat's ride from the shore of Pallanza, the "Isolino"—as it was always called—was the Maestro's Shangri-la. There he spent part of every summer from 1933 until Italian politics and the threat of war brought him to America to live; after the war he returned there. The "Isolino," covered with trees and shrubs and flowers, rising to a hill crowned with a picturesque villa, was the scene of many events in Toscanini's life. There, it is said, Vladimir Horowitz came in 1933 to ask the Maestro for the hand of his daughter Wanda. There Bronislaw Huberman came in 1936 to ask the Maestro to inaugurate in Palestine an orchestra formed of Jewish refugee musicians. There Samuel Chotzinoff discussed with the Maestro plans and programs for the new NBC Symphony in America.

THE rare photographs on these pages were taken by Vieri Finzi, a friend of the Toscanini family, in 1955, the last summer the Maestro spent on the "Isolino." Toscanini's wife Donna Carla was no longer alive; his daughter Wally, the Countess Castelbarco, acted as mistress of the house. These pictures reveal the Maestro, then eighty-eight, in the intimacy of his island retreat. Rarest picture of all was taken when the Maestro was asleep. Toscanini often said, as if sleeping were a sin: "I NEVER sleep." The statement was partly true, says his son Walter. His father rarely slept through a night but often took refreshing cat naps—one of them shown here.



With Anita Colombo, a lifetime friend long connected with La Scala, and granddaughter Emanuela.



Like many musicians, Yehudi Menuhin came to visit.

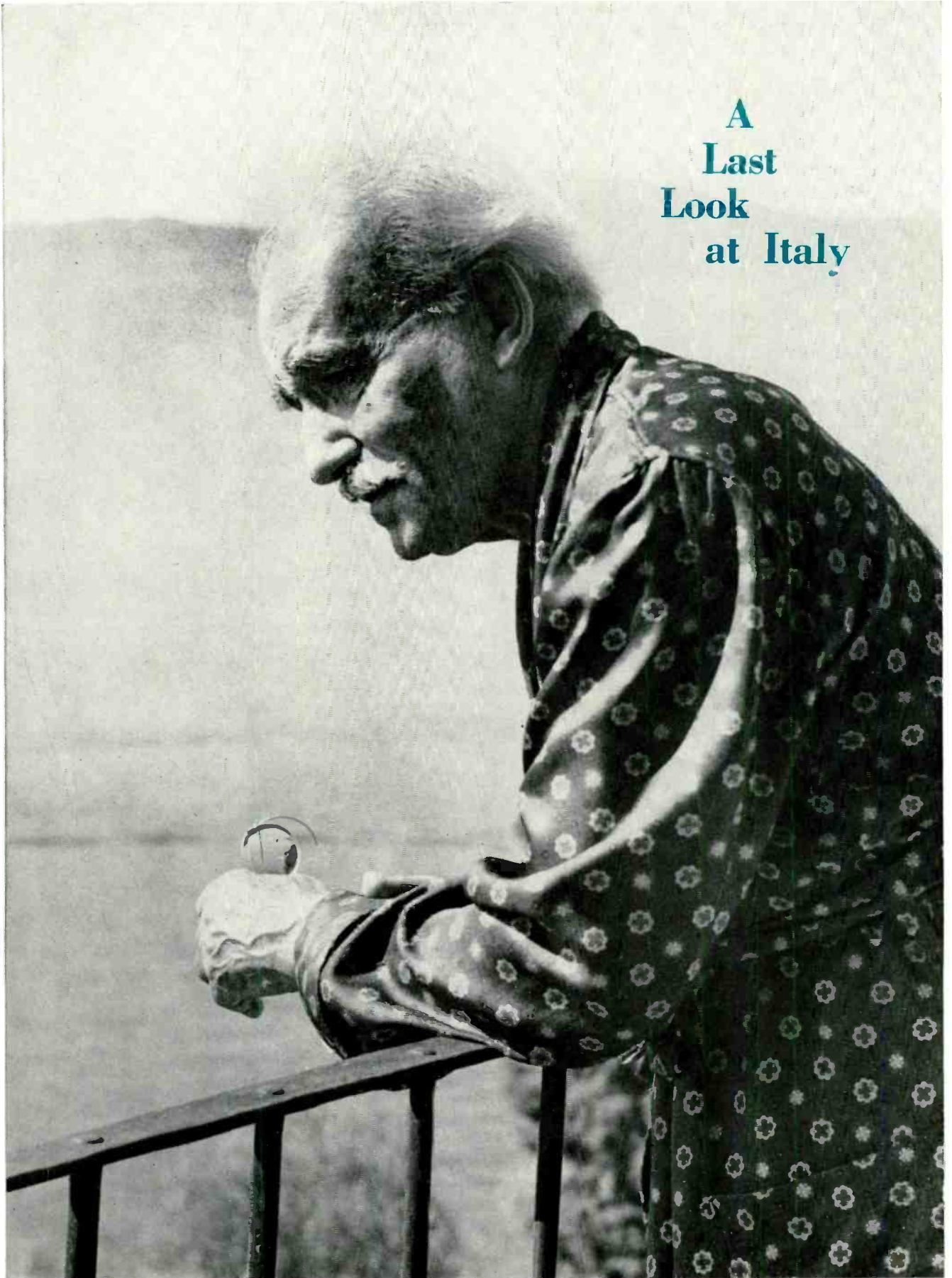


Another guest, Mrs. Rebecca Stickney Hamilton.



The advocate of cat naps.

**A
Last
Look
at Italy**



A MAJOR BREAK-THROUGH IN SOUND PURITY

... BY **SHURE**

THE SOUND FROM THE NEW SHURE V-15 STEREO DYNETIC® CARTRIDGE WITH ITS REVOLUTIONARY BI-RADIAL ELLIPTICAL STYLUS HAS NEVER BEFORE BEEN HEARD OUTSIDE AUDIO LABORATORIES

by S. N. SHURE, President, Shure Brothers, Inc.

The sound from the new Shure V-15 Stereo Dynetic Cartridge is unique. The unit incorporates highly disciplined refinements in design and manufacture that were considered "beyond the state of the art" as recently as the late summer of 1963. The V-15 performance specifications and design considerations are heady stuff—even among engineers. They probably cannot be assimilated by anyone who is not a knowledgeable audiophile, yet the sound is such that the critical listener, with or without technical knowledge, can appreciate the significant nature of the V-15 music re-creation superiority. It is to be made in limited quantities, and because of the incredibly close tolerances and singularly rigid inspection techniques involved, it is not inexpensive. Perfection never is.

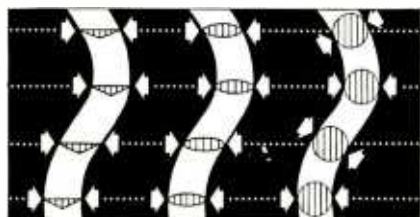
THE BI-RADIAL ELLIPTICAL STYLUS

The outstanding characteristic is that the V-15 Stylus has two different radii . . . hence the designation Bi-Radial. One is a broad frontal plane radius of 22.5 microns (.0009 inch); while the actual contact radii on each side of the stylus are an incredibly fine 5 microns (.0002 inch). It would be impossible to reduce the contact radius of a conventional spherical/conical stylus to this micro-miniature dimension without subjecting the entire stylus to "bottoming" in the record grooves.

The Shure Bi-Radial elliptical stylus, because of its larger frontal radius of 22.5 microns (.0009 inch), cannot bottom . . . and as you know, bottoming reproduces the crackling noise of the grit and static dust that in practice cannot be eliminated from the canyons of record grooves.

TRACING DISTORTION MINIMIZED

The prime objective in faithful sound recreation is to have the playback stylus move in exactly the same way as the wedge-shaped cutting stylus moved when it produced the master record. This can't be accomplished with a spherical/conical stylus because the points of tangency (or points of contact between the record grooves and the stylus) are constantly changing. This effect manifests itself as tracing distortion (sometimes called "inner groove distortion"). Note in the illustration below how the points of tangency (arrows) of the Bi-Radial elliptical stylus remain relatively constant because of the very small 5 micron (.0002 inch) side contact radii:



Cutter Elliptical Conical

The Shure Bi-Radial Stylus vastly reduces another problem in playback known as the "pinch effect." As experienced audiophiles know, the record grooves are wider wherever and whenever the flat, chisel-faced cutting stylus changes directions (which is 440 cycles per second at a pure middle "A" tone—up to 20,000 cycles per second in some of the high overtones). An ordinary spherical/conical stylus riding the upper portion of the groove walls tends to drop where the groove gets wider, and to rise as the groove narrows. Since stereo styli and cartridges have both vertical and horizontal functions, this unfortunate and unwanted up-and-down motion creates a second harmonic distortion. The new Shure Bi-Radial elliptical stylus, on the other hand, looks like this riding a record groove:



You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch-effect".

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

Frankly, a Bi-Radial elliptical stylus, however desirable, is almost impossibly difficult to make CORRECTLY. Diamond, as you know, is the hardest material . . . with a rating of 10 on the Mohs hardness scale. It's one thing to make a simple diamond cone, altogether another to make a perfectly symmetrical Bi-Radial stylus with sufficiently close tolerances, actually within one ten thousandth of an inch! Shure has developed unprecedented controls, inspections and manufacturing techniques to assure precise positioning, configuration, dimensions and tolerances of the diamond tip. It is a singular and exacting procedure . . . unique in the high fidelity cartridge industry. And, unless these inspection techniques and safeguards are used, an imperfectly formed elliptical configuration can result and literally do more

harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

The 15° effective tracking angle has recently been the subject of several Shure communications to the audiophile. It conforms to the effective record cutting angle of 15° proposed by the RIAA and EIA and now used by the major record producing companies and thereby minimizes tracking distortion.

The major features, then, of the V-15 are the Shure Bi-Radial Elliptical Stylus, the singular quality control techniques and standards devised to produce perfection of stylus symmetry, and the 15° tracking angle. They combine to reduce IM and harmonic distortion to a dramatic new low. In fact, the distortion (at normal record playing velocities) is lower than the inherent noise level of the finest test records and laboratory measurement instruments! In extensive listening tests, the V-15 proved most impressive in its "trackability." It consistently proved capable of tracking the most difficult, heavily modulated passages at a minimum force of $\frac{3}{4}$ grams (in the Shure-SME tone arm). The entire V-15 is hand-crafted and subject to quality control and inspection measures that result in space-age reliability. Precision machined aluminum and a special ultra-stable plastic stylus grip. Exact alignment is assured in every internal detail—and in mounting. Mu-metal hum shield surrounds the sensitive coils. Gold plated terminals. Individually packaged in walnut box. The V-15 is a patented moving-magnet device—a connoisseur's cartridge in every detail.

SPECIFICATIONS

The basic specifications are what you'd expect the premier Shure cartridge to reflect: 20 to 20,000 cps., 6 mv output. Over 25 db separation. 25×10^{-6} cm. per dyne compliance. $\frac{3}{4}$ gram tracking. 47,000 ohms impedance, 680 millihenries inductance per channel. 650 ohms resistance. Bi-Radial stylus: 22.5 microns (.0009 inch) frontal radius, 5 microns (.0002 inch) side contact radii, 30 microns (.0012 inch) wide between record contact points.

But most important, it re-creates music with a transcendent purity that results in a deeply rewarding experience for the critical ear.

Manufactured under U.S. Patents 3,055,988; 3,077,521 and 3,077,522. Other Patents Pending.

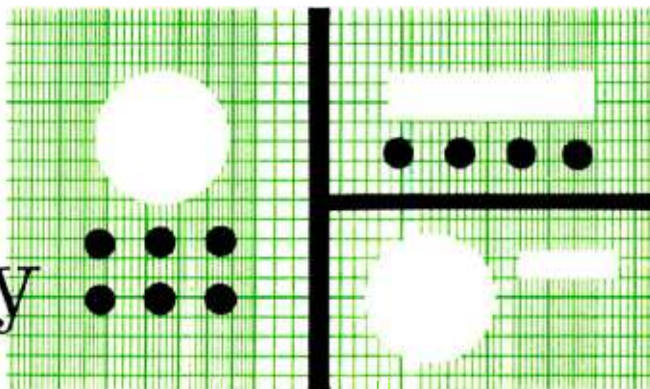
\$62.50 net

SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois

CIRCLE 79 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



**Sony Model 500
Tape Recorder**

THE EQUIPMENT: Sony 500, a dual-speed (7½ and 3¾ ips), four-track, stereo/monophonic tape recorder in a carrying case. Dimensions: with speakers attached to case, 16 in. wide, 18 in. high, 12½ in. deep; deck, with speakers detached, is 9 in. deep. Price \$399.45 (includes speakers and microphones). Manufacturer: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.

COMMENT: The Sony 500 is a complete, self-contained tape recording and playback unit that also may be readily integrated with a component stereo (or mono) sound system. It is supplied in a carrying case, the "doors" of which are separate and detachable speaker systems. Two Sony F-87 dynamic, cardioid pattern microphones also are supplied. The 500 may be used at either the 7½- or 3¾-inches-per-second speed, and can record and play four-track stereo as well as quarter-track monophonic tapes. It also will play two-track stereo and half-track mono tapes. The 500 has facilities for mixing different sound sources, and for the sound-on-sound function. Two heads—one for erase and one for record/playback—are used.

The deck is neatly and logically laid out; the controls were found to operate very easily; and in tests conducted

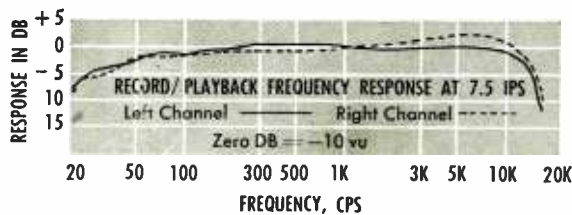
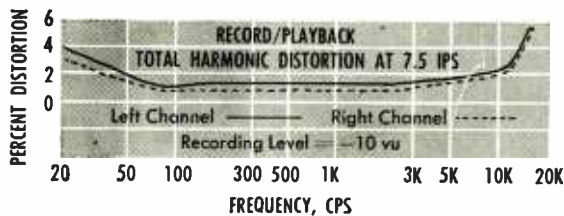
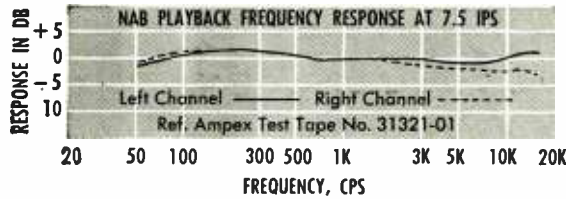
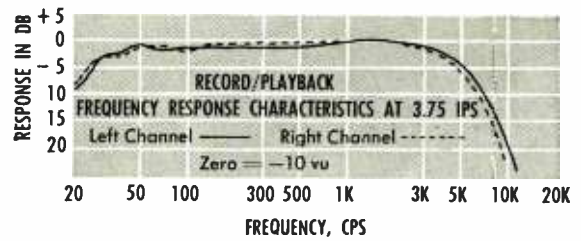
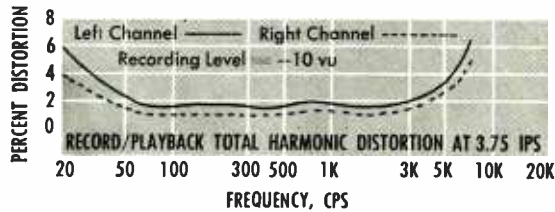
at United States Testing Company, Inc., the transport handled the tape very gently and positively in all modes of operation. Mechanical controls include a forward/stop/rewind selector; a fast-forward lever that operates at both speed settings; a speed selector which sets the desired speed and also automatically sets the correct recording and playback equalization for each speed; and an instant-stop lever that stops the forward motion of the tape, but maintains its contact with the head, to facilitate editing and cuing. These controls occupy the upper portion of the deck, which also includes a three-digit tape counter and two VU meters. An automatic shut-off switch, located under the head cover, stops the recorder if the tape runs out or breaks during motion.

The lower part of the deck contains the electronic controls. At the left is the AC power off/on switch. To its right is a pair of press-to-record buttons, one for each channel. The forward position of the mechanical operating lever becomes the recording position when the left or right record buttons, or both (which have interlocks to prevent accidental erasure of a tape), are pressed. When in the record mode, a red indicator light for each channel goes on.

Two concentric level controls are provided, one for

REPORT POLICY

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



each channel. The outer control operates only in the recording mode, and adjusts the level signal of the auxiliary input. The inner control serves a dual purpose: in the record mode, it adjusts the signal level of the microphone input; in the playback mode, it regulates the playback level. There is also a speaker off/on switch for controlling the speaker jacks. Next to the speaker switch is a bass-boost contour switch. When in the "bass" position, this provides a boost for frequencies below 1 kc, which reaches its maximum of 7 db at about 60-70 cps, and then slopes off to zero db at 20 cps. In its "flat" position, this switch provides no bass boost, and the recorder's response is unaffected. At the center of the control panel are the left and right channel microphone inputs, designed for dynamic high impedance microphones. On the Sony's right side is a "binaural monitor" output jack for direct connection of a low impedance stereo headset. At the top of the recorder, under a hinged door, are the remaining input and output facilities. Two auxiliary high impedance inputs will accept signals for recording from any audio component that delivers a signal of not less than 0.15 volts, which would cover tuners, preamps, and the tape-feed outputs of integrated amplifiers most commonly used today. There also are two high-level 600-ohm output jacks for feeding the recorder's output into a high fidelity system, bypassing the 500's own speaker system. These jacks are labeled "line output" although this term usually refers to signals that are fed directly into a 600-ohm line input, such as is found in studio equipment. Actually, for connection to studio line-inputs, these jacks should have

Sony Model 500 Tape Recorder

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7½ ips	117 volts, 1.6% slow; 105, 1.8%; 129, 2.3%
3¾ ips	117 volts, 3.8% slow; 105, 4.1%; 129, 4%
Wow and flutter, 7½ ips	0.12% and 0.08% respectively
3¾ ips	0.12% and 0.14% respectively
Rewind time, 7-in. 1,200-ft. reel	2 min, 35 sec
Fast forward time, same reel	2 min, 45 sec
NAB playback response, 7½ ips (ref. Ampex test tape No. 31321-01)	l ch: ±1 db, 50 cps to 15 kc r ch: +1, -2 db, 50 cps to 12 kc; -3 db at 15 kc
Record/playback response (-10 VU recorded signal) 7½ ips	l ch: +0, -2 db, 50 cps to 12 kc; -5 db at 25 cps and 14 kc r ch: ±2 db, 50 cps to 13 kc; -5 db, 32 cps and 14.5 kc
3¾ ips	l ch: +0, -4 db, 32 cps to 5 kc -10 db at 7.2 kc r ch: +0, -4 db, 32 cps to 4.5 kc; -10 db at 6.8 kc
S/N ratio (0 VU, test tape) playback	l ch: 50 db; r ch: 59 db
record/playback	l ch: 49 db; r ch: 52 db
Sensitivity (0 VU recording level) aux input	either channel, 80 mv
mic input	l ch: 1.4 mv; r ch: 1.7 mv
Max output level (0 VU recorded signal)	l ch: 0.9 volts; r ch: 0.85 volts
THD, record/playback (-10 VU recorded signal) 7½ ips	l ch: 1.4% at 1 kc; under 2%, 50 cps to 7 kc r ch: 0.8% at 1 kc; under 2%, 40 cps to 9 kc
3¾ ips	l ch: 1.8% at 1 kc; under 3%, 41 cps to 4.6 kc r ch: 1% at 1 kc; under 3%, 27 cps to 5.4 kc
IM distortion, record/playback -10 VU recorded signal	l ch: 3%; r ch: 1%
-5 VU recorded signal	l ch: 4.5%; r ch: 1.7%
Recording level for max 3% THD	l ch: +1.7 VU; r ch: +3 VU
Accuracy, built-in meters	each reads 2.5 VU high
Power output, built-in amps	each ch, 2.1 watts at clipping

their own 600-ohm resistors removed. Of course, for normal use with high fidelity components, such a change should not be made.

Speaker output jacks, the AC power connection, two AC convenience receptacles, a power line fuse, and left and right channel hum balance controls complete the array under the hinged door. One AC outlet furnishes power even when the Sony's power switch is off. The other operates only when the Sony's power switch and its automatic shut-off switch are on. The hum controls need readjusting only after a tube is replaced.

Zippered pouches, for storing the microphones and their cables as well as the speaker cables supplied, fit into the covers with the speakers. The 500 may be used vertically or horizontally; two rubber caps are supplied for holding the tape reels in place when used in the upright position. The owner's manual is clear and complete, and includes instructions for cleaning the heads, a guide to simple servicing that could prove useful to correct minor operating troubles, and a lubrication chart. The electronics of the 500 contain a total of eight tubes, standard types.

The NAB playback characteristic of the 500, as measured at USTC, was among the smoothest and closest to the NAB standard ever measured, indication that the Sony 500 is capable of providing excellent reproduction from prerecorded tapes. Speed accuracy at 7½ ips was fair; wow and flutter were very low—lower in fact than Sony's specifications. Signal-to-noise ratio was very good—again, better than specified. The record/playback response at 7½ ips was almost perfectly flat out to 12 kc; at the slower speed, the high end rolled off sooner, as expected. Distortion was very low at both speeds.

The Sony 500, in sum, combines reliable, clean performance with a good deal of versatility. It has the attractiveness of a complete, self-contained package and offers everything needed by the amateur recordist—from microphones to stereo speakers, which incidentally sound surprisingly good, distinctly better than the kind of nominal speakers often supplied in complete recorders. And for the more demanding hobbyist, it does have the facilities—and the performance capability—for serving as the tape recording and playback element of a component stereo system.



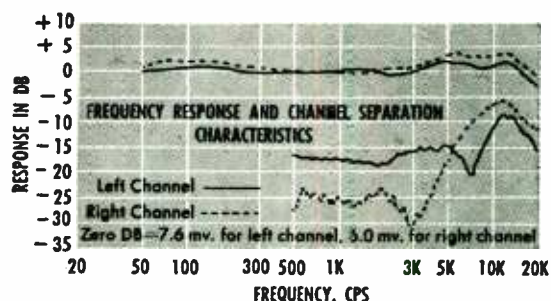
Fairchild Model F-7 Cartridge System

THE EQUIPMENT: Fairchild F-7, a stereo disc cartridge system consisting of a moving-coil pickup and transistORIZED signal booster. Dimensions (of booster unit): 4 inches by 2¼ by 1. Price: \$85. Manufacturer: Fairchild Recording Equipment Corp., 10-40 45th Ave., Long Island City, N.Y.

COMMENT: The F-7 pickup system is one of unique design and excellent performance. The cartridge itself operates on the moving-coil generator principle, using coils of very low mass. Designing for low mass but high compliance results in an extremely low output signal voltage, rated at only 0.5 millivolts. This low output is unusable for most preamplifiers or integrated amplifiers; the F-7 therefore is supplied with its own booster or "pre-preamplifier" which is connected between the cartridge and the inputs on the system preamp. Rated compliance of the F-7 is 23×10^{-6} centimeters per dyne, which is favorably high. It is fitted with a 0.5-mil diamond stylus, and its recommended tracking force is from 0.5 to 2 grams. Tests conducted at United States Testing Company, Inc., on the F-7 were run at 1.5 grams, using a Grado Lab Series tone arm. The cartridge is a four-pin type and is installed in an arm in the usual manner. Inasmuch as the cartridge has a very low output impedance, the cable from it to the pre-preamp may run as long as fifty feet. The

leads from the booster to the preamp or integrated amplifier may be twenty-five feet long. Combined with the compactness of the booster, this makes for a good deal of flexibility in installation.

The booster itself is a neat-looking, polished aluminum box that houses a transistORIZED circuit neatly wired on a printed circuit board. It has a pair of input jacks for accepting signals from the cartridge and a pair of output cables, prefitted with phono plugs, to connect to the system preamp or integrated amplifier. Its only control is a slide switch that turns it on or off. It is powered by a 1.4-volt mercury cell which, in USTC's judgment, should last about one year in normal



use. Current drain is very small, and the booster can be left switched "on" for long periods of time. In any event, the cell costs about forty cents and can be replaced easily by the owner.

USTC's measurements indicate that working into a 50-K load, the Fairchild F-7 system produced a signal voltage (re: 1,000 cps at a peak recorded velocity of 5 cm/sec) of 7.6 millivolts on the left channel, and 6 millivolts on the right channel, which values are well suited for modern high fidelity "magnetic phono" inputs. The difference in signal level between the two channels comes to 2 db, which may be undetectable to some listeners and which, in any case, can be readily balanced out by using the channel balance control on one's control panel.

The frequency response of both channels of the F-7 was very uniform and smooth, extending out to 20 kc, and showing no more than a 3.5-db peak at any portion of the audio range. Both channels were relatively low in distortion. As shown on the response chart, the separation to the right channel was greater than to the left, although the separation characteristic in sum would be satisfactory for stereo discs.

Listening tests confirmed the smooth response characteristic and low distortion that had been measured in the laboratory. The Fairchild F-7 is readily discerned as one of today's top quality cartridges, that is capable of tracking at low stylus pressures and producing very clean, natural sound across the audible range. It should complement the finest of music-reproducing systems.

Electro-Voice Models Two and Six Speaker Systems; Model 15TRX Speaker

THE EQUIPMENT: Electro-Voice Model Two, a two-way speaker system in an integral enclosure, 25 by 13½ by 14 inches, in walnut or mahogany; price, \$108. Model Six, a four-way system in an integral enclosure, 30 by 32 by 17½ inches, in walnut or mahogany; price, \$330. Model 15TRX, a 15-inch unitized three-way speaker for installing in an enclosure; price, \$155. Manufacturer: Electro-Voice, Inc., Buchanan, Mich.

COMMENT: Significant recent developments in E-V's speaker line are represented by this cross section of products. Both the Models Two and Six are acoustic suspension types, the latter noticeably larger than the customary compact size, but both designed as integrated driver-and-enclosure systems of moderate efficiency. The 15TRX, in contrast, is a high-efficiency full-range unit that may be installed in any of several types of suitable large enclosures.

Although they are distinctly different products, the three models have several things in common. For one, the low-frequency units are built around the new ceramic magnet instead of the older Alnico-V material. They are long-throw types intended to act as direct radiators. The woofers used in the Six and Two are specifically designed for those respective systems and must perform in completely sealed enclosures. The woofer of the 15TRX, while also highly compliant and "soft-suspended," is not as floppy as the others and is intended for housing in a larger and/or vented enclosure. The high-frequency drivers employ ring-type, rather than dome-shaped, diaphragms—and are loaded with diffraction horns. Crossover networks are etched on circuit boards rather than connected by point-to-point wiring.

A floor-standing model, the E-V Six contains four speakers. An 18-inch woofer covers the range up to 250 cps; mid-bass up to 800 cps is handled by an 8-inch speaker. Tones from 800 to 3,500 cps are produced by a ring-type driver fitted with a diffraction horn, while the range above 3,500 cps is handled by a compression driver fitted with another diffraction horn. The components used are designed especially for the Model Six, except for the very high frequency driver-horn assembly,

which is a Model T350 and may be bought separately. All are mounted on front baffle board, which is covered by a decorative grille and wood-strip façade.

Input impedance is 8 ohms and connections are made by screw terminals marked for polarity. A five-step control on the rear may be used for adjusting the response above 1,000 cps; our own preference was for the fourth position, one below maximum. The rear of the cabinet also contains printed and illustrated instructions for setting up the speaker, as well as a description of its parts; a sheet of similar information accompanies the speaker in its carton. The Model Six is of moderate efficiency; it is rated to handle power peaks of 70 watts, and can be driven satisfactorily by amplifiers of 20-watts-per-channel output.

Reproducing test tones, the Model Six was found to have a remarkably smooth, clean, and uniform response across the audio range. The bass end actually goes down to a clean 30 cps, but at lower usable-output level. Doubling was noticed in the 40-cps region, depending on how hard the system was driven. At above-average loudness levels in a large room, however, no doubling was apparent—the response went readily to 40 cps, was diminished in amplitude to 30 cps, then became inaudible. The midrange was among the finest yet encountered, with no significant peaks or dips, and no harshness at the critical crossover frequencies. The highs went to beyond audibility. Virtually no directive effects, in any plane, were noticed until about 10 kc, which seemed—only by comparison with lower tones—somewhat directive but still clearly perceptible at any angle from the system. White noise response was smooth, although some "brightening" was observed as the treble balance control was advanced to maximum.

Handling regular program material, the Model Six proved to be an easy-to-take, natural-sounding reproducer. Its quality, over-all, was felt to be full, clearly defined, and well balanced. It neither screeched nor boomed, but simply poured forth very musical sound. Transient response, to such instruments as percussives and plucked strings, was clean, and the general sonic presentation quite airy, particularly on stereo.



*At left, the E-V Model Six;
center, the 15TRX;
right, the Model Two.*

The smaller E-V Model Two is a two-way system in an integral, sealed enclosure. It contains a 12-inch woofer which responds up to 800 cps. Response above this frequency is handled by a mid- and high-frequency driver and horn assembly similar to the midrange unit used in the Model Six. A three-position tweeter level control is provided. The Model Two has an input impedance of 8 ohms, and a rated peak power capacity of 60 watts. It too can be driven nicely by an amplifier rated at 20 watts. The system may be positioned vertically or horizontally, according to taste and space requirements.

Virtually the same comments made on the Six would apply to the Two except for the least bit of reduced response at the extreme high and low ends. The bass line has a long, gradual slope but is clean to 50 cps, less distinct but still audible to 40 cps, and then quite faint below that point. When driven abnormally hard, the system doubled at about 50 cps, but at normally loud levels it pumped out a clean 40-cps note. Upward, the response was—as in the Six—very clean and smooth. The high end sloped at a frequency lower than that of the Six—at 14 kc, that is—but did continue to beyond audibility. Directivity effects were hardly noticeable, and white noise response was smooth.

The E-V Two, handling program material, exhibited the same natural and well-balanced musical response as the Six. A single Model Two was able to fill a large room effortlessly with clean sound, and a pair on stereo provided a fine blend of depth and breadth. No sense of boxiness was evident, and the sound seemed neither overly projected nor withdrawn. A very satisfying system, even more so in view of its cost.

The 15TRX consists of a 15-inch woofer cone (the Model SP-15) that is fitted with a whizzer, or auxiliary stiffer cone (known as a Radax propagator) which provides mechanical crossover at 2,000 cps. Also nesting concentrically in the woofer cone is a Model T35 driver and diffraction horn which is electrically crossed over at 3,500 cps. The combination, then, is effectively a three-way speaker. The dividing network is concealed in the metal housing, and a continuously variable tweeter level control is provided. The 15TRX has an input impedance of 16 ohms, and is a very efficient speaker, rated for a peak power capacity of 60 watts but capable of being driven by a 10-watt amplifier. The 15TRX is supplied

as a naked speaker, and so must be housed by the buyer in a suitable enclosure purchased separately or built for it, such as a bass-reflex enclosure of at least 11 cubic feet internal volume, or an infinite-baffle enclosure—such as a wall between rooms, or a closet door, or a solidly constructed cabinet of not less than 20-cubic-foot volume. A booklet, outlining the theory of and offering construction data for, such enclosures is available from the manufacturer for twenty-five cents. Actually, because of this speaker's low free-air resonance (we measured it at about 20 cps), the exact type of enclosure or even size (within a cubic foot) is not, in our view, terribly critical, and relates only to the last few tones at the extreme bass end. An enclosure, in other words, that is not optimum from a design standpoint could not really compromise this speaker's performance significantly. We auditioned it installed in a labyrinth-type enclosure the volume of which was about 11 cubic feet.

In our cabinet, and driven to more than ample listening levels in a large room, the 15TRX—like the Model Six—produced clean bass down to 40 cps and below. Indeed, fundamental bass to just below 30 cps was audible but at reduced amplitude. Driving it harder in the 30-cps to 40-cps region caused doubling. Doubtless, the speaker's fundamental bass could be obtained down to and below 30 cps in a larger enclosure. The midrange and highs were smooth and generally uniform, and continued to beyond audibility. The upper frequencies, from about 5 kc and on, were only the least bit more directive than those of the Six or the Two but still relatively widespread. The white noise response was a shade brighter than that of the Six or the Two.

Almost anyone hearing a 15TRX alone would be impressed with its big, open sound. In direct comparison with the other E-V models, however, it becomes apparent that it has been designed for a somewhat different taste in listening; it seems to have a more "forward" quality, and is a bit less taut in its ultimate definition.

Of the three, our own preference is for the Model Six, although the Model Two—at about one-third the cost—offers nearly as exemplary performance. But whatever one's personal listening tastes are, it would seem there is an E-V model to suit them.

Equipment Reports continued on next page

REPORTS IN PROGRESS

Rek-O-Kut R-34H Turntable
Dynaco SCA-35 Control Amplifier



Harman-Kardon Model FA30XK Tuner/Amplifier Kit

THE EQUIPMENT: Harman-Kardon FA30XK, a combination FM, FM/stereo tuner, and stereo preamplifier/power amplifier on one chassis. Dimensions: 15 1/4 by 5 7/16, by 11 1/2 inches. Prices: kit version, \$169.95; factory-wired, \$219.95. Optional enclosures: metal, \$12.95; walnut, \$29.95. Manufacturer: Harman-Kardon, Inc., Plainview, N.Y.

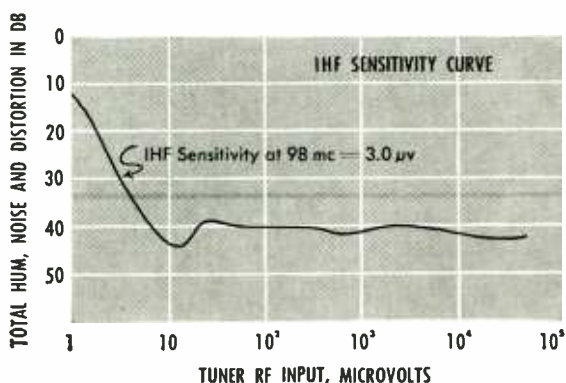
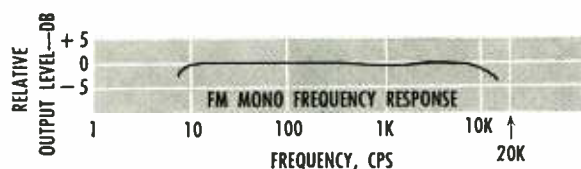
COMMENT: One of the first stereo "all-in-ones" to appear in kit form, the Model FA30XK offers in a compact package the facilities for a complete, budget-priced music center. A generously proportioned station tuning dial occupies most of the front panel and includes regular channel markings as well as a logging scale and a stereo indicator that lights up when an FM stereo signal is received. The tuning knob is to its right. Below the dial is a row of slide switches for equalization (tape head or disc), loudness contour (off and on), rumble and scratch filters, and AFC (out or in). To the right of these is the AC power switch, a push button that lights when in the "on" position. Below these switches are the main operating control knobs: a five-position selector (FM, FM stereo, aux, phono high, and phono low/tape low); the loudness control; a channel balance control; a blend control that may be varied from full separation to complete monophonic; a bass tone control that regulates both channels simultaneously; and a similar type treble control. The rear of the set has signal inputs, speaker taps for 8-ohm and 16-ohm speakers, a tape output jack for each channel, and one switched AC convenience outlet.

The unit tested by United States Testing Company, Inc., was built from a kit and gave satisfactory performance upon completion by the kit builder. The actual measured sensitivity of 15 microvolts proved adequate for clear reception of all local stations, including those

broadcasting in stereo. Following a bench alignment, USTC brought sensitivity up to 3 microvolts, which would indicate the set's ability to receive more distant stations and render it suitable for use in fairly remote locales. Frequency response on stereo was similar to what it was on mono, and both stereo channels were closely matched. Separation was adequate for stereo broadcasts, and the amount of rise in distortion seemed consonant with this class of equipment.

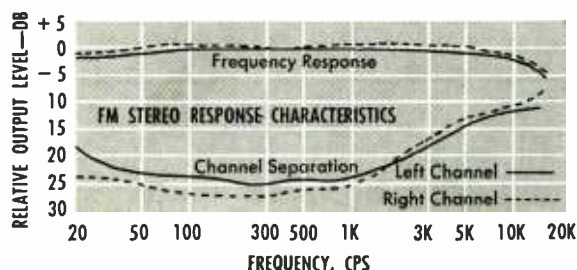
The amplifier section can be characterized as a low-powered unit, best suited for driving high-efficiency dynamic speakers in an average-size room. Its power bandwidth, as shown on the accompanying chart, would indicate that the FA30XK will deliver maximum power at the high and low ends of the audio range with some rise in distortion; conversely, at the lower power called for by high efficiency speakers operating at normal listening levels, it would cover the audio range with fairly low distortion. The equalization characteristics, for both disc and tape head playback, were excellent through the bass and midrange, but rolled off at the high end—the tape characteristic more so. Playing pre-recorded tapes through the set would best be done by using a deck that has its own preamp and connecting the output to the auxiliary input on the FA30XK. Response of the unit to a 50-cps square wave showed phase distortion in the extreme bass; response to a 10-kc square wave showed some ringing which reflects the high-frequency rolloff. To a degree, this rolloff can be compensated by advancing the treble control.

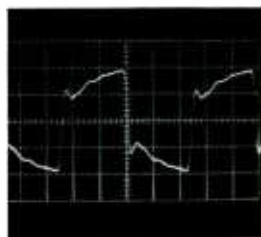
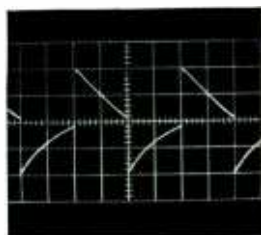
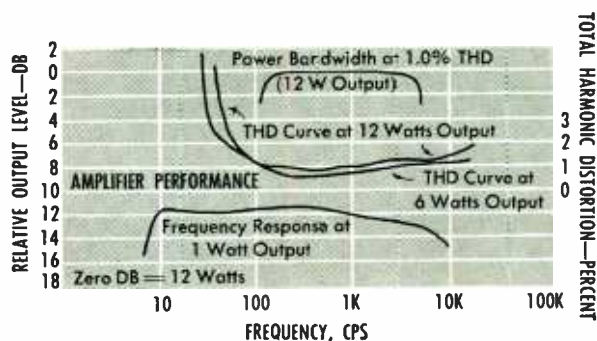
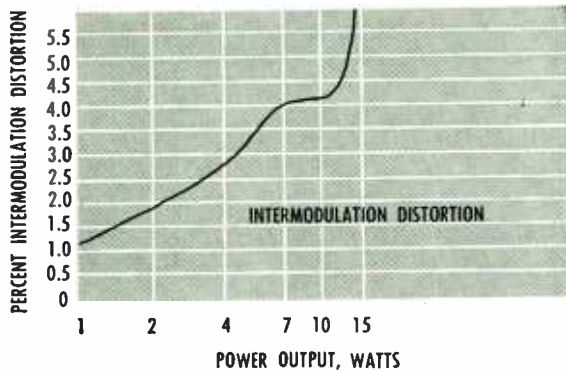
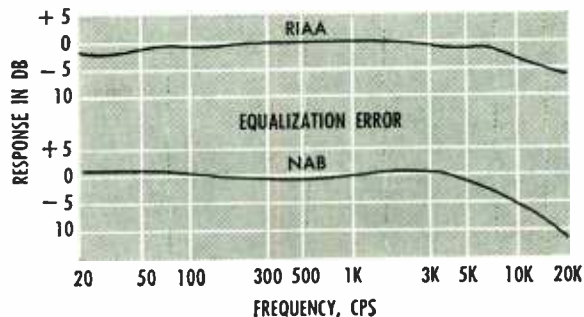
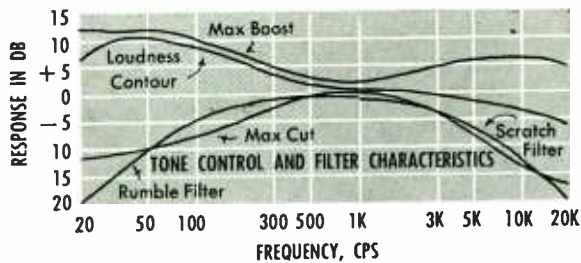
Obviously, this unit from Harman-Kardon is not in the Citation class of equipment. But of course it is priced considerably lower than Citation equipment (it is in fact among the lowest-priced units of its kind), and it does offer a host of operating features and general convenience in a compact format.



How It Went Together

The FA30XK kit comes beautifully packaged in a cardboard box which, when opened, becomes the workbench at which the kit is built. The box contains racks on which the resistors are mounted, and drawers for other components. The construction manual is very well prepared, with pictorial diagrams for each step. The total time for building the receiver was twenty-four hours, all of which—thanks to the packaging and layout of the kit—were quite enjoyable.





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

<i>Lab Test Data</i>		Tuner Section	
Performance characteristic		Measurement	
IHF sensitivity		3 μ v at 98 mc and 106 mc 3.5 μ v at 90 mc	
Frequency response, mona		+0, -3 db, 8 cps to 12.5 kc; slope to -4.5 db at 15 kc	
THD, mona		1% at 400 cps; 1.5% at 40 cps; 1.1% at 1 kc	
IM distortion		2.8%	
Capture ratio		14 db	
S/N ratio		62 db	
Frequency response, stereo			
left channel		+0, -2.5 db, 20 cps to 10 kc; slope to -5.5 db at 15 kc	
right channel		+0.5, -2 db, 20 cps to 10 kc; slope to -4 db at 15 kc	
THD, stereo			
left channel		2.2% at 400 cps; 4.6% at 40 cps; 2.4% at 1 kc	
right channel		4% at 400 cps; 7.9% at 40 cps; 3.4% at 1 kc	
Channel separation		better than 20 db, 23 cps to 2.2 kc; better than 10 db at 10 kc	
19-kc pilot suppression		-35 db	
38-kc subcarrier suppression		-35 db	

<i>Lab Test Data</i>		Amplifier Section	
Performance characteristic		Measurement	
Power output			
(at 1 kc into 8-ohm load)			
Channels individually:			
Left at clipping		10.1 watts at 0.86% THD	
Left at 1% THD		12 watts	
Right at clipping		10.1 watts at 0.76% THD	
Right at 1% THD		12 watts	
Both chs simultaneously			
Either at clipping		9 watts at 1% THD	
Power bandwidth for constant 1% THD		120 cps to 5 kc	
Harmonic distortion			
12 watts output		less than 2% from 64 cps to 20 kc	
6 watts output		less than 2% from 52 cps to 20 kc	
IM distortion		1.15% at 1 watt output; 4.1% at 10 watts	
Frequency response			
1 watt output		+0.2, -3 db, 7.4 cps to 10 kc; -6 db at 20 kc	
RIAA equalization		+0, -2 db, 20 cps to 7.6 kc; slope to -6 db at 15 kc	
NAB (tape head) equalization		+1, -2 db, 20 cps to 6.2 kc; slope to -6 db at 11.4 kc	
Damping factor		1.8	
Sensitivity, various inputs			
phono low		1.5 mv	
phono high		120 mv	
tape low		2.5 mv	
aux		120 mv	
S/N ratio			
phono low		47 db	
phono high		73 db	
tape low		53 db	
aux		73 db	

STEREO
1972 RECORDS



STRAVINSKY CONDUCTS OEDIPUS REX
Opera-Oratorio in Two Acts after Sophocles
Text by Jean Cocteau
OEDIPUS: George Skouras
JOCASTA: Shirley Barrett
CREON: Donald Gramm
and John Lerner
Larus Bergal: Charles Frazee
Narrator & Layton: John Trapani
Chorus and Orchestra of The Opera Society of Washington

STEREO

STRAVINSKY Le SACRE du PRINTEMPS
Columbia Symphony Orchestra ("The Rite of Spring")



STEREO

IGOR STRAVINSKY CONDUCTS 1961
MOVEMENTS FOR PIANO AND ORCHESTRA
CHARLES ROSEN, PIANIST
THE COLUMBIA SYMPHONY ORCHESTRA
DOUBLE CANON FOR STRING QUARTET
EPITAPHIUM FOR FLUTE, CLARINET AND HARP
OCTET FOR WINDS
L'HISTOIRE DU SOLDAT
ISRAEL BAKER SOLO VIOLINIST



STEREO FIDELITY COLUMBIA MASTERWORKS

STRAVINSKY
AGON A BALLET FOR TWELVE DANCERS
CANTICUM SACRUM IGOR STRAVINSKY CON THE LOS ANGELES FESTIVAL SYMPHONY OR



STEREO

In Honor of Igor Stravinsky's 80th Birthday

STRAVINSKY conducts STRAVINSKY

THE Firebird
COMPLETE BALLET IN THE ORIGINAL 1910 ORCHESTRATION
COLUMBIA SYMPHONY ORCHESTRA



STEREO

In Honor of Igor Stravinsky's 80th Birthday

STRAVINSKY conducts STRAVINSKY

VIOLIN CONCERTO IN D MAJOR 1931 ISAAC STERN
SYMPHONY IN THREE MOVEMENTS 1945
COLUMBIA SYMPHONY ORCHESTRA



STEREO

In Honor of Igor Stravinsky's 80th Birthday

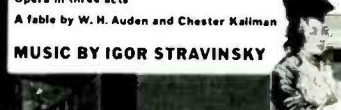
STRAVINSKY conducts STRAVINSKY

An Opera in Three Acts
LE ROSSIGNOL
(The Nightingale)
Sung in Russian




A METROPOLITAN OPERA PRODUCTION

THE RAKE'S PROGRESS
Opera in three acts
A fable by W. H. Auden and Chester Kallman
MUSIC BY IGOR STRAVINSKY



3102

STRAVINSKY: THE FAIRY'S KISS
("Le Baiser de la Fée")
(COMPLETE BALLET)
IGOR STRAVINSKY conducting THE CLEVELAND ORCHESTRA



COLUMBIA

STRAVINSKY: PERSEPHONE
IGOR STRAVINSKY conducting the NEW YORK PHILHARMONIC with VERA ZORINA, Narrator, RICHARD ROBINSON, Tenor, and The Westminster Choir, Dr. John Finley Williamson, Director



STEREO


In Honor of Igor Stravinsky's 80th Birthday

STRAVINSKY conducts STRAVINSKY

LE ROSSIGNOL
(The Nightingale)
Sung in Russian
The Nightingale-Rori Grist
The Fishermen-Loren Driscoll / The Emperor-Donald Gramm
Chorus and Orchestra of the Opera Society of Washington, D.C.



IGOR STRAVINSKY conducting the chorus and orchestra of the Metropolitan Opera Association
columbia masterworks
3-record set



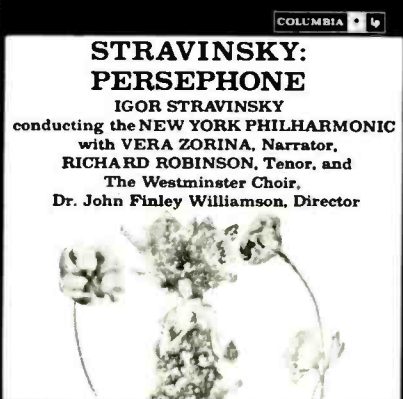
3102

STRAVINSKY: THE FAIRY'S KISS
("Le Baiser de la Fée")
(COMPLETE BALLET)
IGOR STRAVINSKY conducting THE CLEVELAND ORCHESTRA



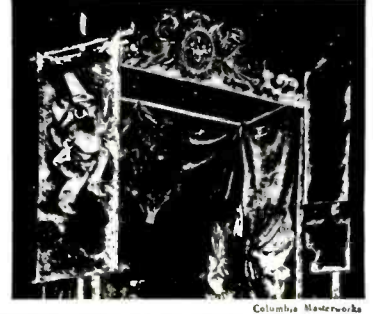
COLUMBIA

STRAVINSKY: PERSEPHONE
IGOR STRAVINSKY conducting the NEW YORK PHILHARMONIC with VERA ZORINA, Narrator, RICHARD ROBINSON, Tenor, and The Westminster Choir, Dr. John Finley Williamson, Director



STEREO

Stravinsky: Pulcinella
with Igor Stravinsky conducting The Cleveland Orchestra

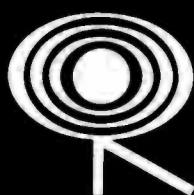


Columbia Masterworks

STEREO

STRAVINSKY conducts STRAVINSKY

Les Noces
(The M'ending)
Soloists
Nanuel Barber
Aaron Copland
Lukas Foss
Roger Sessions
Mildred Allen
Regina Herzberg
Loren Driscoll
Robert Oliver
The American Concert Club
Margaret Hill, Director
Columbia Permanent Records

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STEREO FIDELITY COLUMBIA MASTERWORKS

THE FLOOD
A BIBLICAL ALLEGORY
BASED ON NOAH AND THE ARK
BY
IGOR STRAVINSKY
LAURENCE HARKVEY
SEBASTIAN CARO
John Reardon
Elsa Lanchester
Paul Trepp
and Robert Oliver
Richard Robe
THE COLUMBIA SYMPHONY ORCHESTRA AND CHORUS
CONDUCTED BY
IGOR STRAVINSKY AND ROBERT CRAFT
CHARLES DRECHOW, GREGG SMITH
The above production approved by the composer

STEREO

In Honor of Igor Stravinsky's 80th Birthday

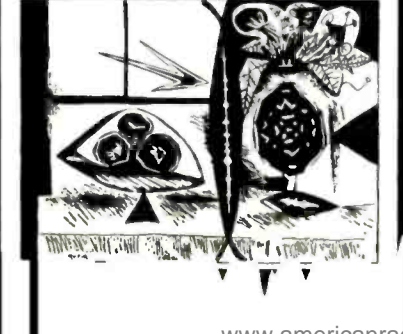
STRAVINSKY conducts STRAVINSKY

COLUMBIA SYMPHONY ORCHESTRA
PETROUSHKA
(Complete)



STEREO

IGOR STRAVINSKY
IN MEMORIAM DYLAN THOMAS
THREE SHAKESPEARE SONGS
SEPTET
FOUR RUSSIAN SONGS
TWO BALMONT SONGS / THREE JAPANESE LYRICS
THREE SOUVENIRS
FOUR RUSSIAN CHORUSES




STEREO FIDELITY COLUMBIA MASTERWORKS

STRAVINSKY: THRENI
IGOR STRAVINSKY CONDUCTING



"Meet the Composer"
IGOR STRAVINSKY
CONDUCTING AND PLAYING HIS OWN WORKS
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the WOODY HERMAN ORCHESTRA and JOSEPH SZIGETI, VIOLIN



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As Picasso influenced modern art, as Einstein shaped modern science, so Igor Stravinsky has affected 20th century music. His work is the expression of our time.

And Stravinsky is the first major composer to conduct the bulk of his work on recordings.

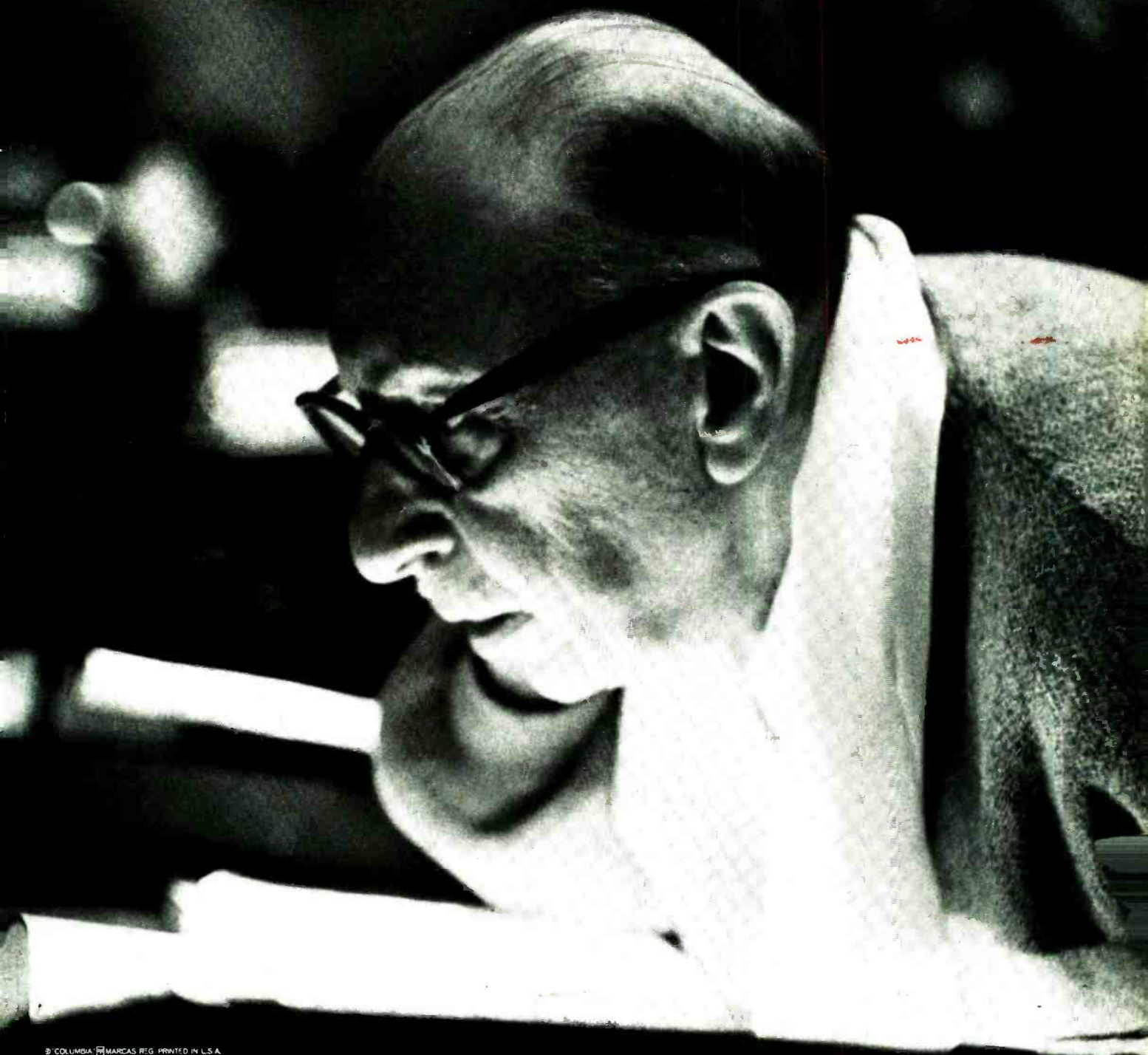
In his latest Columbia album, Stravinsky conducts the CBC Symphony in the Symphony in C and the Symphony of Psalms. For its text, the latter uses Psalm 150 which advises that we praise God with organs, with trumpet, with high sounding cymbals. Stravinsky does so superbly.

Here is Stravinsky performed by Stravinsky. Recordings that belong in every serious music library.

IGOR STRAVINSKY ON COLUMBIA RECORDS



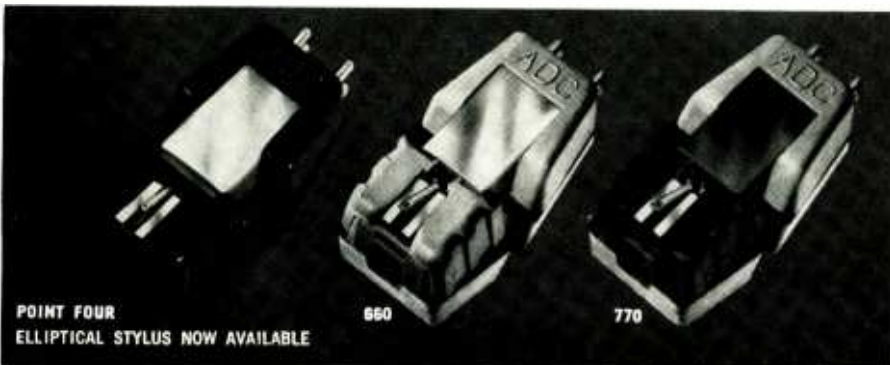
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"MASS" REVOLUTION NOW IN PROGRESS

ADC is successful in achieving lowest mass cartridge design

What are the characteristics of the ideal stereo phonograph cartridge? Recording engineers and equipment manufacturers are in agreement here. Distortion will be eliminated only when the cartridge can trace the exact shape of the record groove and reproduce its exact electrical analogy. What changes must be made to free the stylus for precise tracing are now also known. As to the manner in which these changes are to be achieved, experts are less optimistic. They say, "Not today, but years hence."



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WHAT ADC HAS DONE

These conclusions were the starting point some time ago for ADC, not the end. We knew that marginal upgrading of existing designs would not bring us within reach of the ideal goals. We faced the need for boldness in seeking completely new solutions. From this decision came the concept of the INDUCED MAGNET TRANSDUCER. In short order we had prototypes of this new class of magnetic cartridge which shattered old technical limitations. What followed were three startlingly new cartridges that incorporated this principle: the ADC Point Four, recommended for manual turntables; the ADC 660 and 770, recommended for automatic turntables and record changers — NOT YEARS HENCE, BUT TODAY.

YEARS AHEAD PRINCIPLE, TODAY

How do ADC cartridges using the new principle measure up to the

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As to the vertical tracking angle, we noted that "obtaining the now established tracking angle of 15° is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

OTHER ADVANTAGES OF THESE NEW CARTRIDGES

These are not the only virtues of the new Point Four, the 660 and the 770

which employ the INDUCED MAGNET principle. There is the exceptional ease of stylus replacement by the user. There is the self-retracting stylus that protects itself and your records. There is the difference in sound that you MUST hear for yourself. There are others. We stress a few of the many virtues only because they involve factors designated for an idealized cartridge of the future. And we ask you to compare the ADC cartridges AVAILABLE TODAY with these eventual goals. We believe you'll agree that these are the most advanced cartridges available anywhere. We can only hope that you try them with equipment that will do them justice.

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Type	Induced magnet
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Frequency Response	10 to 20,000 cps \pm 2 db
Stylus tip radius*	.0004" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$\frac{3}{4}$ to $\frac{1}{2}$ grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	30×10^{-6} cms/dyne
PRICE	\$50.00

SPECIFICATIONS	ADC 660
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps \pm 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$\frac{1}{2}$ to 4 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	20×10^{-6} cms/dyne
PRICE	\$46.50

SPECIFICATIONS	ADC 770
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	25 db, 50 to 8,000 cps
Frequency Response	10 to 18,000 cps \pm 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	2 to 5 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	15×10^{-6} cms/dyne
PRICE	\$29.50

* ADC POINT FOUR available with elliptical stylus at slightly higher price.



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ALAN RICH
ERIC SALZMAN
JOHN S. WILSON



by Nathan Broder

Mozart—Five Different Views, and All Faithful

THE PERFORMANCE of eighteenth-century orchestral music has undergone interesting changes in the last few decades. First there was the all-pervading Romantic approach, with concerti grossi and early overtures and symphonies played, when they were played at all, by large orchestras and with lots of "expression." Mozart, to be sure, was a special case. He was a cherub, and all his music had to dance in stately fashion and wear a powdered wig. This attitude lasted well into our own day—witness Koussevitzky's recording of the G minor Symphony. But, beginning decades ago and growing stronger and stronger all the time there came, as part of the general reaction against Romanticism, a demand for a fresh look at the old scores. Nineteenth-century accretions were peeled off, and the clean, bare scores underneath were studied from the standpoint of the

practice of their own time. This is a process still going on and there is much yet to be learned, but Romantic interpretations have been wiped out. In their place has come a type of performance based on the most authentic available score and representing the conductor's conception of the composer's own intentions.

This conception will vary with the conductor's knowledge and musical insight. Conductor A, who has a very busy schedule and who, as he will freely admit, is not a scholar and does not read the musicological literature, will follow the score faithfully and perhaps ask somebody's advice about the appoggiaturas. Conductor B, who is just as busy but who is keenly interested in every aspect of his art and keeps up with scholarly discoveries, will know that an eighteenth-century score is in some respects only an outline that the per-

former was expected to fill in. "Musicology" is sometimes equated with rigid, dry-as-dust fidelity to the written or printed score. In fact, it is the musicologists who insist that the score is not enough and that the performer must have the knowledge and the musicianship needed to bring the score to life.

These ruminations were invoked by the current batch of Mozart records, as rich a representation of that master as has appeared in a long time. The extraordinary thing is that with eight works done by five orchestras from four countries there isn't a poor performance—or a poor recording—in the lot. There are, however, important differences among them.

The finest kind of Mozart playing, it seems to me, is offered here by Szell. His performance of K. 319 is replete with grace and song. The tempos all

seem absolutely right, the magnificent orchestra plays, and is recorded, with gorgeous tone. The playing is not only immaculate but warm: Szell is not afraid of an occasional slight crescendo or diminuendo, even though it is not written in the score. Despite a sizable orchestra, the balances are just: in the Minuet, for example, a countermelody in the oboes comes through clearly (as it does not in the recording by the smaller-sounding Prague orchestra). Even more remarkable is Szell's handling of the early Divertimento. It is a fascinating work with an unusually rich and varied orchestration. Although Mozart was only sixteen when he wrote it, his poetic use of the four horns in the slow introduction to the finale anticipates Romantic procedures of half a century later. Szell conveys every nuance immanent in the charmingly sentimental Adagio. His reading of the Allegretto is an object lesson in rococo elegance: here is where the powdered wig belongs, and Szell supplies one that fits perfectly. To mention only one detail: the slight stress on the upper auxiliary, with which he begins the trills here, adds greatly to the effectiveness (and authenticity) of his reading.

Impressive performances are offered by Colin Davis too. Dealing with late Mozart, he correctly brings out the drama and passion in both works. The opening Adagio of the E flat Symphony is conceived along big lines: it has strength as well as pathos, and both qualities are retained in the Allegro. The Andante moves along with eloquence. Throughout the work Mozart's phrasing is faithfully reproduced. With its spacious and resonant sound, this recording joins the four or five other first-rate versions on discs with which this symphony is blessed. Davis' G minor doesn't have as much company. I have not heard any other edition on records that is as satisfying in every respect. Here we have a grand sweep, with effective contrast between the sections that sing softly and those that are loud and declamatory. Here judiciously linked in a sequence of exciting events are all the poetry and the power of this masterpiece that is so frequently performed, so seldom adequately.

Leinsdorf's *Jupiter* is faithful—to the score. He takes all the repeats, plays everything printed and nothing that's not. With his wonderful orchestra and first-class engineering, he produces a beautifully balanced, antiseptic performance in which there is little to criticize and not much to admire. In the Andante the horns' solo triplets are a bit too soft (they should be on the same dynamic level as the bassoons), and the Minuet strikes me as a trifle slow and lacking in grace. But these are minor matters. The important thing is the air of what might be called painstaking perfunctoriness characteristic of the performance. It is an air that is less noticeable in the *Kleine Nachtmusik*. Here the Minuet seems rather broad and heavy for this serenade, but the Trio is beautifully played, and the finale has a fine tempo and spirit.

The Wand *Jupiter* is more penetrating. For instance, in the C minor section of the Andante, by slightly stressing the sixteenth-note triplets in the middle strings Wand gets the throbbing effect Mozart undoubtedly wanted, instead of the bland beating Leinsdorf provides. This is on the whole an excellent *Jupiter*, almost on a par with Jochum's (Philips). Wand's performance of K. 319 is very good too, but compared to Szell's superlative one, it seems a bit heavy-handed, less refined; the Minuet and finale, especially, are more robust and not as polished. Nor is the dynamic range of this recording as wide as in the Epic.

The Prague Chamber Orchestra, an assembly that plays without conductor, performs K. 319 rather well. The slow movement, particularly, is nicely done, but in the first movement the tempo sounds a bit hurried, the rhythm is not always firm, and in some passages the second violins are too prominent when they are merely accompanying. K. 133, written within a few weeks of the Divertimento K. 131, is by no means as engrossing, though it does have an attractive, serenadelike Andante. The orchestral trio by Johann Stamitz is more interesting historically than intrinsically. The sound on this disc is not quite as close to reality, in either stereo or mono, as it is on the others.

MOZART: *Orchestral Works*

Symphony No. 33, in B flat, K. 319; Divertimento No. 2, in D, K. 131.

Cleveland Orchestra, George Szell, cond.
 ● EPIC LC 3873. LP. \$4.98.
 ● ● EPIC BC 1273. SD. \$5.98.

Symphonies: No. 39, in E flat, K. 543; No. 40, in G minor, K. 550.

London Symphony Orchestra, Colin Davis, cond.
 ● PHILIPS PHM 500036. LP. \$4.98.
 ● ● PHILIPS PHS 900036. SD. \$5.98.

Symphony No. 41, in C, K. 551 ("Jupiter"); Serenade for Strings, in G, K. 525 ("Eine kleine Nachtmusik").

Boston Symphony Orchestra, Erich Leinsdorf, cond.
 ● RCA VICTOR LM 2694. LP. \$4.98.
 ● ● RCA VICTOR LSC 2694. SD. \$5.98.

Symphonies: No. 41, in C, K. 551 ("Jupiter"); No. 33, in B flat, K. 319.

Cologne Philharmonic Orchestra, Gunter Wand, cond.
 ● COUNTERPOINT/ESOTERIC 613. LP. \$4.98.
 ● ● COUNTERPOINT/ESOTERIC 5613. SD. \$5.95.

Symphonies: No. 33, in B flat, K. 319; No. 20, in D, K. 133 (with Stamitz: Orchestral Trio in C, Op. 1, No. 1).

Prague Chamber Orchestra.
 ● MUSIC GUILD M 52. LP. \$5.98.
 ● ● MUSIC GUILD S 52. SD. \$5.98.

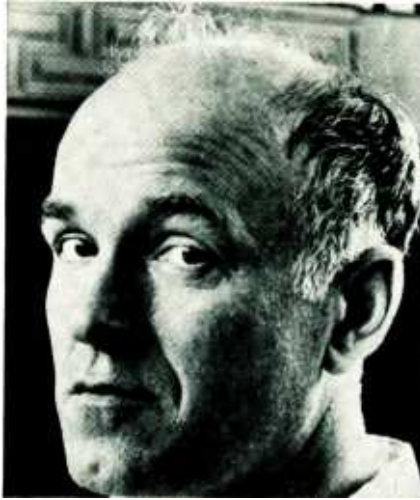


Leon Fleisher

For Schubert,

IT IS HIGH TIME to separate fact from fiction in regard to Schubert. For years now we have been hearing arrant nonsense about the "amiable Franz," the cherubic melodist who poured his soul into beautiful melody but who grappled against overwhelming odds when he turned to larger-scaled endeavors. We are warned about his lack of organization (those "heavenly lengths"!) and are adjured not to forget that the Austrian master wrote awkwardly for the piano. The *Wanderer Fantasy* is often cited as a telling case in point. Its success, we are told, stems from the fact that it is a "fantasy" and that the composer was thus freed from the cruel demands of Sonata-Allegro form. A description of the *Fantasy* from Vienna's *Allgemeine musikalische Zeitung* of April 30, 1823, deserves to be quoted: "The *Fantasy* is a piece of music where the abundance of musical inventiveness is not subject to constraints of form and may, as it were, meander through the most delightful fields of musical art like a stream running in all directions, free of all obstructions."

These lines were written nearly a century and a half ago, but the incredibly naive point of view they express remains in force. Are we still not made to feel that the logic of form is a constraining factor working against inventiveness? But surely nothing could be further from the truth. A stream of thought is not necessarily more delightful because it flows in all directions. True creativity, in fact, can be (and usually is) sharpened by formal discipline. Schubert certainly was as aware of this as anybody. His sonatas and other large-scaled compositions are masterfully cohesive and knowingly constructed. And the *Wanderer Fantasy*, far from demonstrating lack of form, in fact exemplifies the most stringent adherence to formal discipline. Every section but the second



Sviatoslav Richter

Dissimilar Excellences

by Harris Goldsmith

uses the same germinal motifs (the deviant Adagio is based upon a phrase from the song that gives the work its subtitle), and the work flows implacably forward.

Although the *Wanderer* is one of Schubert's more popular solo instrumental compositions, it has had a rather spotty phonographic history. A version by Edwin Fischer on prewar HMV 78s continues to evoke warm reminiscence from old-time collectors, and Clifford Curzon's early microgroove edition (London) has been much admired. Inasmuch as neither of these fine artists was one to indulge in showy pyrotechnics, the great strength of these performances was their sensitive musicality. Gary Graffman (RCA Victor) and Leonard Shure (Epic), on the other hand, fell short in poetry, though each displayed digital virtuosity. Claudio Arrau (Angel) had a beautiful singing tone, but broke the line continuously with fussy hesitations. And Alfred Brendel's version (Vox) was beset by poor engineering. In short, until now a *Wanderer* ideal on all counts was not to be found.

Suddenly, we are offered an embarrassment of riches. Either of the two new editions, by Fleisher (Epic) or Richter (Angel), could easily have dominated the listings, and their concurrent existence makes for a virtual stalemate. Both versions are well recorded and brilliantly, excitingly performed. Both, moreover, boast (along with Brendel's) the considerable virtue of using the corrected edition and thus avoiding some glaring textual errors. Personal taste (and also, perhaps, Richter's greater acclaim) will doubtless prove the determining factor in selection. I happen to prefer the Fleisher slightly, but the rivalry is unbelievably close.

The chief difference in the two artists' performances would seem to lie in their totally dissimilar attitudes towards pian-

ism itself. Richter rejoices in the opportunity for display that the *Wanderer Fantasy* provides. He is notably less introverted than usual. His arpeggios are breath-taking in their swift accuracy, and his articulation must surely be the despair of every player the world over. Fleisher, in contrast, eschews some of the purely virtuosic elements of the writing. He regards the instrument as a means to an end rather than an end in itself. Not as tidy as Richter in the arpeggios, he can even be accused, on occasion, of "skipping" notes in the more difficult portions of the third and fourth movements. But Fleisher is no less the brilliant technician simply because he lets the listener perceive the hazards involved in playing thus tempestuously. Moreover, Fleisher willingly sacrifices a graceful solution to technical problems when he feels that an unconventional (and inexpedient) fingering can accentuate something of pertinence in the music. He is decidedly not of the "spit-and-polish" school of chromium-plated efficiency.

Both Richter and Fleisher are colorists of a superior order, though they show preference for different tonal shades. The Soviet musician favors crystalline delicacy. In the final portion of the Adagio he underplays the tremolo accompaniment and restates the theme with perfect equilibrium and genial repose. If Richter's handling of this particular episode is reminiscent of a sailboat on a serene lake, Fleisher evokes the image of a ship on troubled, storm-crossed waters. He intentionally runs the accompanimental notes together and makes the resulting terse harmonies advance and recede with impellent suddenness. The melody, angularly inflected, here resounds over a foreboding atmosphere of impending doom.

Fleisher's extraordinary sensitivity to color and accent also reveals itself in

the first movement, twenty-four bars before the Adagio. He makes the central pulse appear to quicken like an aroused heartbeat, although the tempo, in fact, remains steadfast and superbly controlled. This is but one more instance of the taut energy that makes Fleisher's reading so irresistible for me. This artist shares with Toscanini and Schnabel the ability to create dramatic tension without overt rhetoric. It is a rare quality. By contrast, Richter (and every other pianist who has recorded this work) sounds unduly emphatic.

But Richter excels whenever grace is a requisite. He reduces the tempo for the second subject of the Scherzo and avoids there the occasional brusqueness generated by Fleisher. Neither artist can compete with Shure when it comes to adhering to strict time. But while Richter deviates from the metronome by way of the *rallentando* as an expressive device, Fleisher favors the *accelerando* followed by a *tenuto*. It is, therefore, completely characteristic that Richter broadens out for the final two chords of the Fugue whereas Fleisher tears into the first, only to hold back greatly before the second.

By odd coincidence, both records couple the *Wanderer Fantasy* with the Schubert A major Sonata, D. 664, sometimes known as "Op. 120." Richter seems determined to give the lie to the frequent designation of this Sonata as the "little" A major. His tempos for the first two movements are extremely spacious, and he highlights drama with an underlying seriousness altogether uncommon for this music. Furthermore, he takes every repeat (Fleisher omits the repeat of the second half of the first movement). The work concludes in this Richter performance with an extremely winged account of the finale, much faster than the usually accepted metronome count of eighty. I am in complete approval. Fleisher is more linear and intense, less sheerly poetic than Richter: structure rather than atmosphere is uppermost in his mind. He strives for extreme delineation of part-writing (his crisply staccato treatment of the little canon at bar ten in the first movement is a case in point). Although Fleisher keeps the tonal dimensions on a relatively reduced scale, it could be possible to find his phraseologic stress, his pointing up of harmony, just a bit brusque and ungainly for so essentially graceful a creation as this Sonata. Here I prefer Richter, though, as in the Fantasy, either reading gives me pleasure. In short, a clear-cut choice between these two outstanding releases is manifestly impossible.

SCHUBERT: *Fantasia in C, Op. 15* ("Wanderer"); *Sonata for Piano, No. 13, in A, Op. 120*

Leon Fleisher, piano.

- EPIC LC 3874. LP. \$4.98.
- • EPIC BC 1274. SD. \$5.98.

Sviatoslav Richter, piano.

- ANGEL 36150. LP. \$4.98.
- • ANGEL S 36150. SD. \$5.98.



BACH: Brandenburg Concertos, S. 1046-51

Pro Arte Chamber Orchestra of Munich, Kurt Redel, cond.

• MUSICAL HERITAGE SOCIETY MHS 529/30. Two LP. \$2.50 each.

• • MUSICAL HERITAGE SOCIETY MHS 529S/30S. Two SD. \$2.50 each.

The current Schwann lists seventeen complete *Brandenburgs*, not including the Góberman version and the present one—an amazing record for these complex, contrapuntal works. This set, issued in the plainest of albums, belongs rather high on the list, it seems to me. Inasmuch as the ensemble is small—one player on a part in No. 6 and, if I'm not mistaken, in No. 3 too—we can hear all the various strands as they weave the wonderful fabric. It is only in the fast movements of Nos. 2 and 5, where flute and harpsichord respectively tend to be inundated, that the balances are less than satisfactory.

Solo parts are played by such artists as the conductor himself (flute), Reinhold Barchet (violin), and Robert Veyron-Lacroix (harpsichord). The horns in No. 1 and the trumpet in No. 2 are clean and accurate, even in their highest reaches. In No. 3 the string tone is particularly live and resonant, in No. 6 somewhat less so, though here an excellent effect is obtained by separating the two violas. Veyron-Lacroix, who supplies a short cadenza to fill in the gap between the two fast movements of No. 3, sustains interest throughout his long cadenza in No. 5; in the slow movement of that work the lovely flute playing contributes to an unusually eloquent reading. The tempos are good, the playing in general stylish. Only modern instruments are used. If you prefer recorders and *violino piccolo*, there are the Baumgartner (Archive), Menuhin (Capitol), and Góberman (Library of Recorded Masterpieces) sets. N.B.

BACH: Cantatas: No. 33, *Allein zu dir, Herr Jesu Christ*; No. 95, *Christus, der ist mein Leben*

Gundula Bernát-Klein, soprano; Eva Bornemann, contralto; Georg Jelden, tenor; Roland Kunz, bass; Bremer Domchor; Bremer Bachorchester, Hans Heintze, cond.

• CANTATE 641215. LP. \$5.95.

• • CANTATE 651215. SD. \$6.95.

No. 95 seems to be new to the domestic catalogues. It includes an elaborate

opening chorus with a tenor recitative in the middle of it; a fine chorale sung by the soprano; and a beautiful aria for tenor. Both of these solo pieces are enriched by double reeds, and in the tenor aria plucked strings (representing tolling bells) added to oboi d'amore make a charming sound. Though the first movement tends to sag a bit, the soloists are capable artists and the sound is first-rate.

Outstanding in No. 33 are the big chorale fantasia which begins the work and the poignant alto aria with its muted violins and plucked violas. This too is an acceptable performance, though its tempos in two of the movements are less animated than in the Woldike recording on Vanguard. The sound on Cantate's stereo disc, however, is more imposing than that on the Vanguard, mono only. N.B.

BACH, C. P. E.: *Concerto for Clavier and Orchestra, in C minor*—See Haydn: *Concerto for Clavier and Orchestra, in F*.

BEETHOVEN: *Sonatas for Piano* (8)

No. 16, in G, Op. 31, No. 1; No. 17, in D minor, Op. 31, No. 2 ("Tempest"); No. 18, in E flat, Op. 31, No. 3; No. 21, in C, Op. 53 ("Waldstein"); No. 22, in F, Op. 54; No. 23, in F minor, Op. 57 ("Appassionata"); No. 26, in E flat, Op. 81a ("Les Adieux"); No. 27, in E minor, Op. 90.

Alfred Brendel, piano.

• Vox VBX 418. Three LP. \$9.95.

• • Vox SVBX 5418. Three SD. \$9.95.

Brendel's set of the late Beethoven sonatas was distinctly disappointing, but happily the present collection finds him almost consistently at his best. One has the feeling of a disciplined, thoroughly idiomatic Beethovenian mind working with the added assets of really virtuosic technical equipment and youthful (but never brash) impetuosity. Since these performances may well be released separately in time, it might be wise to consider the sonatas individually.

The Op. 31 triptych comes off especially well here. Brendel adopts fast tempos in both the G major (No. 1) and E flat (No. 3) Sonatas, and his buoyant playing is at all times magnificently "on top" of the composer's often treacherous demands. Roguish and militant as his interpretations are, they are delicate and highly detailed too—the product of considerable study and insight. Brendel is, perhaps, just a shade too smooth in the *Tempest* (No. 2), and I question his apparent decision (I say "apparent" because this might be the result of a tape splice) to take the first recitative of the opening movement on two pedals instead of one. The *Waldstein* is the only disappointment in the Brendel package. The pianist follows the Backhaus tradition, both in his loose, rather rhythmically stodgy first-movement tempo and in his cavalier attitude to the printed text

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Concerto a Cinque in C

Concerto a Cinque in E minor, Op. 5, No. 9

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From the beginning

Jac Holzman, president and founder of ELEKTRA was a Baroque and pre-Baroque music addict long before he developed an interest in folk music. In 1950 he established not only ELEKTRA but also The Record Loft, a haven for Baroque and folk fans, on a side street in Greenwich Village. His interest in this music has never flagged.

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Crespin: Berlioz seems a custom fit.

(dominant chords have a strange way of becoming dominant-sevenths, and there are quite a few extra octaves added to the bass line). Schnabel's ascetic vigor and Gieseeking's crystalline animation are preferable in this Sonata despite Brendel's superior engineering.

Brendel's pianistic skill stands him in good stead for the nasty perpetual-motion finale to Op. 54. His reading, once again, is more akin to Backhaus than to Richter or Schnabel in that the lyricism is of an emphatic rather than mercurial variety. Thus, the *Allegretto* of the second movement is never permitted to become *Allegro con fuoco* as it does with Richter and Schnabel. My preference, however, is decisively for Schnabel despite the fact that his articulation is by no means as unruffled and efficient as either Brendel's or Richter's. Schnabel, more than any artist, found suspense and magic in the baffling chromatic harmonies which abound throughout this work's enigmatic writing.

Les Adieux and the Op. 90 display further evidence of the Backhaus influence, especially in the tendency to anticipate certain chords with the left hand. Although I, for one, could be very happy without these affectations (and that is what they are when utilized by so contemporary a player as Brendel), the bracing assurance of the basically straightforward interpretations quickly makes one forget such flaws.

The *Appassionata* gets a really distinguished statement here, one very much in the style of Serkin's 78-rpm Victor set of the Thirties (i.e., more coloristic, less vehemently intense, but just as superbly structural as that artist's most recent version). While I continue to hold special affection for the rough but compelling Petri edition, there can be no disputing that Brendel, Serkin, Schnabel, and (as I have rediscovered) Gieseeking are pianistically superior. These are the versions that I regard as the most outstanding in an almost endless list of available recordings of the *Appassionata*. (I particularly dislike the recorded readings by Richter, Horowitz, and Rubinstein, though they are superb statements of those great artists' views.)

While I prefer other performances to Brendel's in some of these oft-played sonatas, his are always at the very least worthy of comparison on the highest level. Expertly engineered and very modestly priced, this release is a dazzling value indeed. H.G.

BERLIOZ: *Les Nuits d'été*, Op. 7
 †Ravel: *Shéhérazade*

Régine Crespin, soprano; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON 5821. LP. \$4.98.
- • LONDON OS 25821. SD. \$5.98.

This is a most beautiful record, and one which shows us an aspect of Crespin's art that I hope will not be slighted as she cultivates her career as an international operatic prima donna.

The Berlioz cycle is, to my thinking, given its loveliest rendition on records, which is no mean compliment in view of the beauties of the De los Angeles and Steber editions. (Leontyne Price's new version, in terms of atmosphere and style, is to my way of thinking far to the rear.) Crespin, of course, is French, and in this music that makes a difference. Not that the other ladies are not eminently correct, musically and stylistically, but the Gautier verses and the long, arching Berlioz phrases seem a custom fit for Crespin. Her voice is in prime condition, lighter and rounder than it has sometimes been in her operatic recordings. For the most part she sings in a straightforward, uneccentric manner, always poised and impeccably phrased but never bland or without nuance—listen to her haunting inflection of the final lines of "*Le Spectre de la rose*." Much credit should be given Ansermet, whose accompaniments are always evocative and delicate without ever wallowing in tints or scents. Only in "*L'île inconnue*" might one wish for a bit more rhythmic marking, from both conductor and singer; Steber's more extroverted performance may be the preference here.

Crespin and Ansermet bring the same qualities to *Shéhérazade*, which sounds exotic and voluptuous, as it should, but never swollen, as it can. Better than De los Angeles' recently released performance? I think so, but *de gustibus* . . . the sound is superb. C.L.O.

BRAHMS: *Ein deutsches Requiem*, Op. 45

Frances Yeend, soprano; John Boyden, baritone; Handel and Haydn Society Chorus and Orchestra (Boston), Edward Gilday, cond.

- BOSTON B 2221/22. Two LP. \$9.96.
- • BOSTON BST 1022/23. Two SD. \$11.90.

Boston bills its set as the first recording of this music with an English text. It's not by any means. (It's not even the first stereo recording in English. That distinction goes to the recent Ormandy version.) Actually, the point of using English in choral works is about the same as that of using English in opera: it matters only if the text can be projected clearly enough to be understood. Neither Gilday's version (nor Ormandy's) is completely successful in this, any more than Klemperer's recent German edition projects that language with total clarity.

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Contrasting the Gilday, Ormandy, and Klemperer sets as three recent stereo treatments of this music, one reaches the conclusion that no one of them is without serious flaws. Musically, the Klemperer is outstanding, and in Fischer-Dieskau it has the supreme baritone soloist to be heard in this Requiem today. But sonically it is poorly defined, as if recorded at night in the London Underground with the orchestra at Piccadilly and the chorus at Holborn. Soprano Elisabeth Schwarzkopf suffers the most from this defect. Miss Yeend, in the Boston version, comes the nearest to singing beautifully and audibly at the same time, but her colleague, John Boyden, is the weakest of the male soloists. If you want to hear these noble pages in English, the man to listen to is Jerome Hines of the Ormandy performance.

All three choruses are good. The Bostonians can be proud of theirs, since it is obviously well trained and does some lovely singing, but it does not have the orchestral support provided the other versions. (Not surprisingly, the best orchestral detail is found in the Ormandy set, where at times the Philadelphia ensemble fairly glows. Unfortunately, the refined orchestral work is counterbalanced by some rather four-square vocalism.)

Prospective purchasers will have to ask themselves which elements of this music are the most important for their personal enjoyment, and which allow compromise. My inclination would be to buy the Klemperer for the sake of Fischer-Dieskau, but if the big chorus numbers are a special point of interest, the Boston set has a good deal in its favor. R.C.M.

BRAHMS: *Quartet for Piano and Strings, No. 2, in A, Op. 26*

Festival Quartet.

- RCA VICTOR LM 2517. LP. \$4.98.
- • • RCA VICTOR LSC 2517. SD. \$5.98.

With this performance, the Goldberg-Primrose-Graudan-Babin foursome completes its integral recording of the three Brahms Piano Quartets (though their No. 3, in C minor, has already been removed from the catalogue). The present disc is, I think, the team's most successful effort to date. As in the First Quartet, some of the tempos are quite deliberate, but the playing has altogether more conviction. Admittedly, the lyrical and introspective qualities of the Second Quartet are more suited to this group's refined style, but there can also be no denying that their work sounds better integrated here. Victor Babin's piano, the weak spot of some earlier Festival Quartet releases, is notably more confident and expressive, while the string parts are simply ravishing, both in tone and phrasing. I have heard the first two movements treated with more nervous tension and animation, but the easy flow and beautiful proportion of this reading offer their own rewards. All told, we have never had a finer version of this lovely work available on disc.

RCA Victor's sound, moreover, is remarkably lifelike. The stereo pressing, with its splendid separation and uncanny detail, can serve as a perfect example of "educational hi-fi"—almost as useful as reading the score. H.G.

BUXTEHUDE: *Cantatas: Aperite mihi portas justitiae; Jesu dulcis memoria; Salve Jesu; Singet dem Herrn; Herr, auf dich traue ich. Suite for Organ.*

Richard Conrad, countertenor; Hugues Cuenod, tenor; Mark Pearson, bass; Robert Brink, William Hibbard, violins; Judith Davidoff, cello; Daniel Pinkham, positive organ.

- MUSIC GUILD M 45. LP. \$5.98.
- • • MUSIC GUILD S 45. SD. \$5.98.

There is great variety of expression in (and among) these cantatas—all of it achieved, of course, within the consistency of style that would have been considered legitimate by a conscientiously trained, wage-earning church organist of the seventeenth century. It is not so much the word painting that strikes one today; most of us can take or leave the falling sixth on "Bend down thine ear" or the agitation on "Thunder." But Buxtehude's sensitivity to the spirit of the text is something else again, and the bright jubilation of "Open to me the gates of righteousness," shifting into shadow and solemnity at "Save me now, I beseech thee, O Lord" must have been just the sort of thing

that won Bach's admiration. One of the fine moments here occurs at the closing of *Salve Jesu* where, after many repetitions of the preceding text, the final stanza (beginning "Jesus, I am astonished") is stated only once by the two tenors in a contrapuntal passage of increasing intensity and great conviction.

Hugues Cuenod is heard alone in two of the cantatas, and one must admire afresh the fine, focused quality of his tenor and the resilient rhythm that is characteristic of his art. It is perhaps inevitable that the ear is drawn to him in ensembles, as happens sometimes here; but this should not reflect unduly on Richard Conrad, who is a sensitive and capable singer (and whose voice, incidentally, has much more of the normal tenor quality than the countertenor designation might lead one to expect). The performances in general are beautifully handled, disciplined but never rigid.

The short suite for organ is, in Mr. Pinkham's hands, a happy and bracing experience, and the modern New England-made instrument seems an excellent medium for Buxtehude's clear counterpoint. Recording sound throughout is excellent, spacious and clean both in mono and stereo. S.F.

CHAVEZ: *Concerto for Piano and Orchestra*

Eugene List, piano; Vienna State Opera Orchestra, Carlos Chávez, cond.

- WESTMINSTER XWN 19030. LP. \$4.98.
- • • WESTMINSTER WST 17030. SD. \$4.98.

Carlos Chávez composed his piano concerto in 1942, when he was still strongly under the influence of the Mexican nationalist movement, of which he was the major musical exponent. The work is huge in scale, and seems even bigger than its timing of 35 minutes would indicate. Although no folk themes are employed, the piece has that hard, tawny, vigorous, "Indian" feeling that suffuses everything Chávez wrote at the time. It is fiendishly difficult for the piano and must be almost equally taxing for all concerned. The listener too has demands made upon him; like Ives, Chávez believes in exercising our musical muscles, and the workout here is exceptionally exhilarating. The performance is superb, as is the recording. A.F.

CHOPIN: *Piano Works*

Barcarolle, in F sharp, Op. 60; Berceuse, in D flat, Op. 57; Fantaisie, in F minor, Op. 49; Scherzos No. 1, in B minor, Op. 20; No. 2, in B flat minor, Op. 31; No. 3, in C sharp minor, Op. 39; No. 4, in E, Op. 54.

Paul Badura-Skoda, piano.

- WESTMINSTER XWN 19053. LP. \$4.98.
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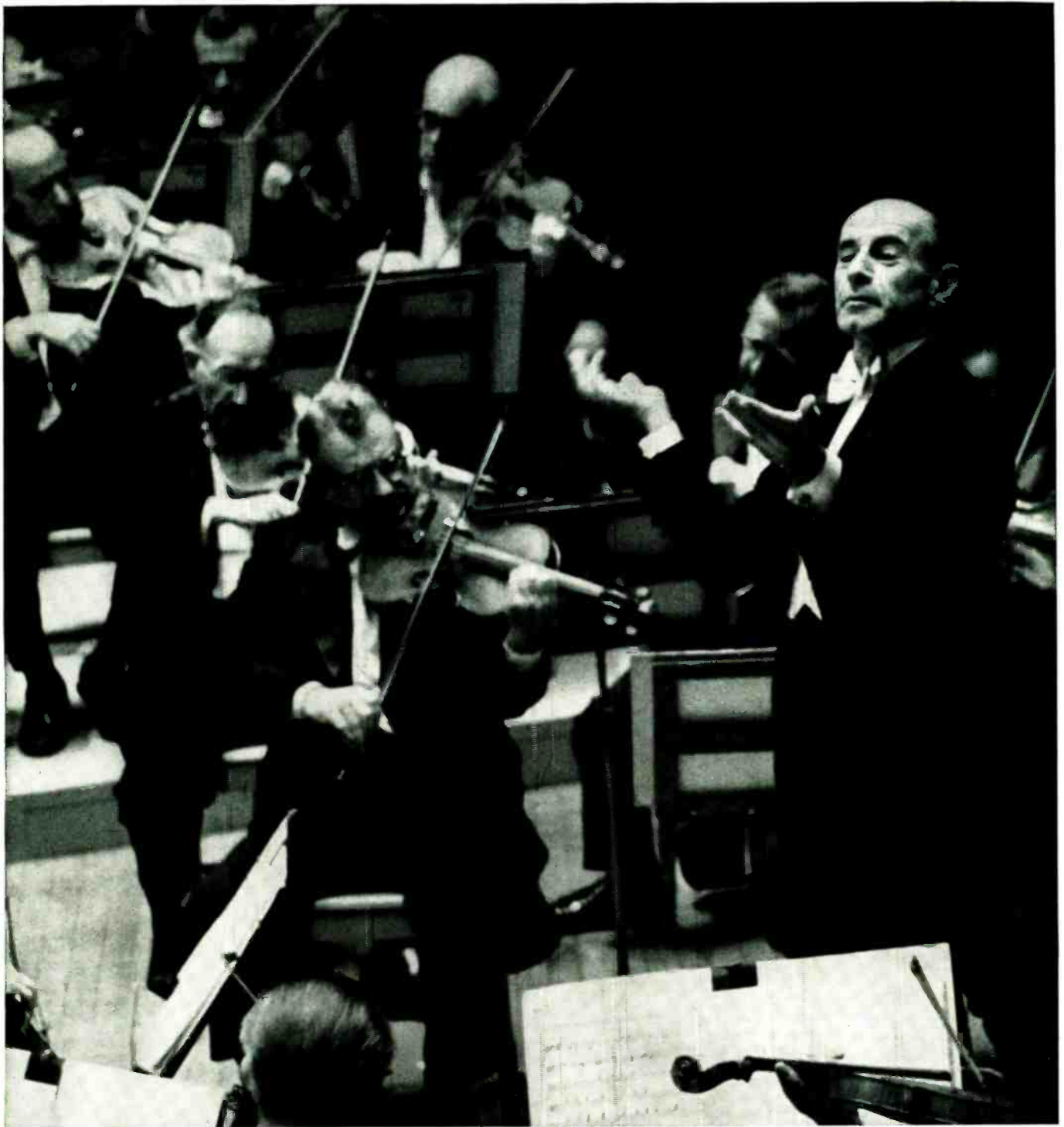
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There has always been a close identification between the music of Prokofieff and the Boston Symphony. Many of the composer's works received their American première in Boston. And now, the second in a series of Prokofieff recordings on RCA Victor Red Seal presents the seldom heard Prokofieff "Symphony-Concerto for Cello and Orchestra." The soloist is cellist Samuel Mayes. The work demands extreme virtuosity on the part of the soloist and Mr. Mayes' performance is superb. The DYNAGROOVE album includes a moving performance of Fauré's "Elégie for Cello and Orchestra." The album is a delightful sequel to Prokofieff's "Symphony No. 5" released in February.



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these compositions with fine tone, clear articulation, and well-governed interpretative impulses; at his worst, the young Austrian pianist frets over the music like an old grandmother (an example being the central portion of the B flat minor Scherzo, where the musical sweep is all but negated by a series of nervous and fussy accelerations). It will be noted that Westminster has squeezed quite a lot of music onto this disc. Most LP editions are content to offer only the four Scherzos. Yet despite the longer than average playing time, the reproduction remains sleek, pure, and superbly realistic—probably the best-sounding recording we have had of this music. There is, however, little or no difference between the stereo and monophonic pressings. Generosity notwithstanding, the Rubinstein version of the Scherzos (RCA Victor) and Lipatti's of the *Barcarolle* (Columbia) must be recommended over the present release. H.G.

COWELL: Quartets for Strings: No. 2; No. 3; No. 4. Homage to Iran

Beaux-Arts String Quartet (in the Quartet); Leopold Avakian, violin, Mitchell Andrews, piano, Basil Bahar, Persian drum (in *Homage to Iran*).

• COMPOSERS RECORDINGS CRI 173. LP \$5.95.

The three quartets by Henry Cowell here recorded are among the most original, distinctive, and important American works now available on discs.

No. 2 is a single slow movement, four minutes long, composed in 1934 for the Pro Arte Quartet. Four minutes was the best an American composer could expect to get on a quartet program in those days, and Cowell took advantage of his opportunity with a strongly dissonant but intensely lyrical and expressive contrapuntal fabric. No. 3, subtitled *Mosaic Quartet*, consists of five very short movements which can be played in any order—a remarkably prophetic idea for 1935, when this work was written. Once again the texture is extremely dissonant, but the quartet is also full of wonderful tunes, magnificently inventive rhythmic devices, and devices of color as prophetic as its over-all structure. As in some of Cowell's piano music of the same period, the sounds of electronic music are constantly suggested, decades before electronic music was dreamed of. No. 4 is called the *United Quartet* because its five movements bring together diverse elements of style—primitive, Oriental, and modern. Counterpoint is reduced to a minimum, dissonance no longer obtrudes, but melody, rhythm, and color dominate the entire picture; in one movement there is a constant drumming apparently with the player's knuckles on the viola. In his liner notes, David Hall suggests that this work of 1936 was influenced by the theory, then being preached by Copland and others, that music must find its way once more to the popular, general

audience; and Hall's idea may well be true. At all events the quartet is most individual, extremely entertaining, and altogether convincing.

One would not experience so warm and positive a response to these compositions, of course, if they were not beautifully played. The performances are superb, and the recording is first-class.

The *Homage to Iran* is much later than the quartets. It was composed in 1959, after Cowell had served for some months as music consultant at Radio Teheran. It was written for the Iranian virtuoso Leopold Avakian, who appears on this record, and he is a most formidable virtuoso indeed. The work consists of two long slow movements—improvisatory, chantlike, full of highly elaborated arabesques for the violin—and two short, brilliant, toccatalike fast movements in which the piano comes into its own; the drum and its elaborate rhythms provide a constant texture. It is all quite interesting, especially as a masterly demonstration of the Near-Eastern style of playing the violin. There are violinists like Avakian in Egypt, Turkey, and neighboring countries, and they form a very distinctive, highly respectable school of artists, even if they do not play the Mendelssohn Concerto. A.F.

DUPARC: Songs

L'Invitation au voyage; Sérénade florentine; La Vague et la cloche; Extase; Le manoir de Rosamonde; Lamento; La Vie antérieure; Testament; Phidylé; Chanson triste; Elégie; Soupir.

Gerard Souzay, baritone; Dalton Baldwin, piano.

• PHILIPS PHM 500027. LP. \$4.98.
• PHILIPS PHS 900027. SD. \$5.98.

For lovers of these wonderful, very individual songs, the "complete Duparc" by our leading singer of *mélodies* is obviously a very desirable addition to the catalogue, though Léopold Simoneau's Westminster collection is at least officially back in circulation. (The French mezzo Hélène Bouvier also recorded a "complete Duparc," but it is not available domestically, though for a time it could be purchased from import shops.)

The "complete Duparc" is really not quite complete. *Galop* is not here (it never is included in such collections), and neither is *Au pays où se fait la*



Cluytens: his Franck is sympathique.

guerre, which Duparc specified as a woman's song. But the rest of the composer's tantalizingly small output is present. On records—and sometimes in recitals, too—his songs are often presented this way, in a nearly complete dosage, and I am beginning to wonder if they do not make a better impression when listened to a few at a time. Each of them is a masterpiece, but there is a sameness in the rippling accompaniments and the building of climaxes in many of them that tends to pall when the songs follow one another in a complete set.

This is especially true with a singer of Souzay's sort. His voice, after all, is not very prepossessing—rather short on volume and color, and with a definite limitation in the upper register. He relies on taste, musicality, understanding, a fine sense of scale, a sensitivity to dramatic points. The limitations and the tricks become a bit apparent after a while; it is disheartening, for example, to hear a sudden lapse into a Perry Como-like *mezza-voce* on a phrase like "*Pour mon esprit ont les charmes*" in *L'Invitation au voyage*. Even if it were marked *p* or *pp*, one would like to hear something in between—but as it happens, there is no such marking, the only instruction being "*retenez un peu.*" Compromises such as this, and the sense that the singer is at the very limit of his powers in a song like *La Vague et la cloche*, mean that the recital as a whole is just a bit monotonous; I think I will find myself returning to it a portion at a time.

Still, it would be foolish for anyone with a liking for these songs to pass the record by. *Extase* is simply perfect; so is *Soupir*, which brings the recital to a moving close. All the songs, of course, are done with dedication and musicality, and the fact remains that one is not likely to hear any of them done better very soon. Baldwin is, as always, expert, though there seems a brittleness and hardness from time to time in his tone that I do not remember hearing before; perhaps the recording, which in other respects seems admirable, is here at fault. Notes by Souzay, and texts with translations.

C.L.O.

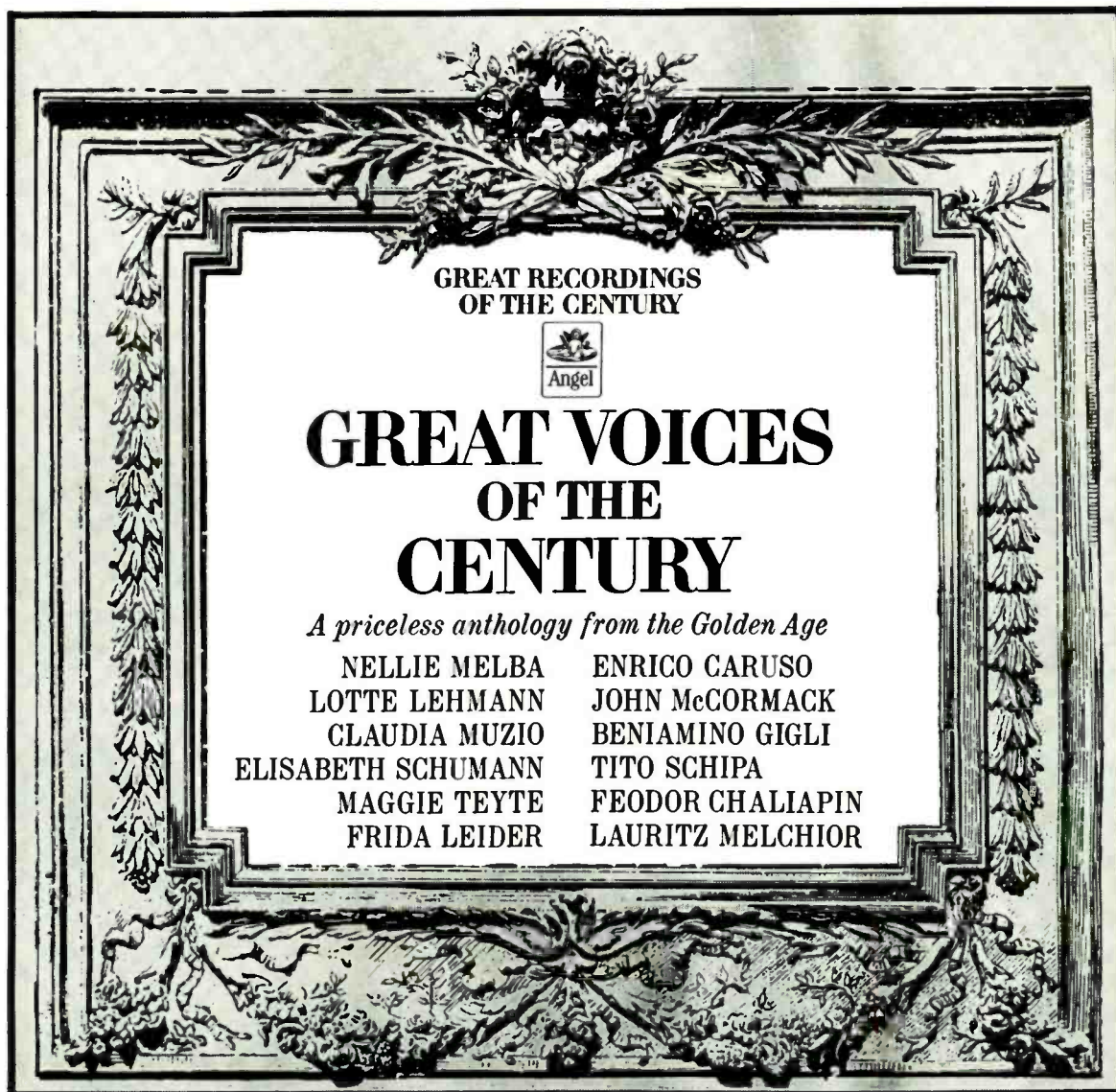
FRANCK: *Les Djinns; Le Chasseur maudit; Les Eolides; Rédemption*

Aldo Ciccolini, piano (in *Les Djinns*); Orchestre National de Belgique, André Cluytens, cond.

• ANGEL 36151. LP. \$4.98.
• ANGEL S 36151. SD. \$5.98.

The ardent Franckophile will find this an indispensable disc, since only *Le Chasseur maudit* is available elsewhere. Franck's orchestral output was fairly limited; besides the four works here presented there is only an early unpublished tone poem, the *Symphonic Variations, Psyché* (which uses a chorus in several sections), and the Symphony.

Actually, Franck was a limited composer in other ways as well. To those familiar with the Symphony, the present



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album will contain few surprises. *Les Eolides*, an ode to the zephyrs in which some writers find seeds of Impressionism (and which I find a tenuous bore), might almost be considered a study for the longer work, as could important sections in all the other pieces. *Le Chasseur* has its own glitter, but the shadow of Liszt lies heavy upon it.

Les Djinns is more interesting. It was conceived as a kind of program-concerto, with the solo piano representing the soul of man in torment and the orchestra serving as grimacing demons. The piano writing has an attractive clatter—Liszt again, of course, but exciting Liszt. The symphonic movement from *Rédemption*, added by Franck after the oratorio's initial failure, is an attractive patchwork of bits from *Tannhäuser*.

Cluytens projects a fine sympathy for this style, and his Belgian orchestra plays with sonority and accuracy. Ciccolini's musicianship is hardly challenged by his chore in *Les Djinns*, but he scampers along the keyboard with fiery verve. If this is your kind of music, you can't go wrong here. A.R.

HANDEL: *Israel in Egypt*

Adele Addison, soprano; Louise Natale, soprano; Florence Kopleff, mezzo; John McCollum, tenor; Albert Fuller, harpsichord; Musica Aeterna Chorus and Orchestra, Frederic Waldman, cond.

- DECCA DXA 178. Two LP. \$9.96.
- • DECCA DXSA 7178. Two SD. \$11.96.

There are four *Israels* currently available, and in the LP era two others (one in German) have come and gone. Why a new one?

Frederic Waldman provides a brilliant answer. His is the only version at hand that respects the performance dimensions of Handel's time, and which therefore respects the composer's genius. What he offers is a basically chamber conception of the score, using a small chorus and orchestra, a tiny positive organ, and solo singers versed in the art of baroque intimacy.

This kind of Handelian performance takes getting used to. No composer of any age has had his music subjected to more absurd mistreatment in the name of piety than has Handel. The "gorgeous noise" of a monster Handel festival is sometimes irresistible, to be sure; listen to the famous old album by Beecham of choruses from *Israel*, recorded around 1936 at a huge choral orgy at Leeds (outdoors, if I'm not mistaken). The impact is a little like facing a winter gale in the North Atlantic, and there are those who live for that kind of experience. Current practice, however, is to restore Handel to size, and the results stand as revelations. Stripped down, dusted off, and brightly polished, *Israel in Egypt* is an even greater piece of music than it was once believed to be. The play of fantasy in the "Plague Choruses"—the buzzing of flies, the clatter of hailstones, the orchestral hammer strokes



Frederic Waldman: *Handel illumined.*

as the first-born of Egypt are smitten—these are touches of genius. Even more astounding is the range of Handel's harmonic vocabulary: the marvelous modulation depicting the drying-up of the Red Sea, for example, or the exhilarating darts hither and yon in the orchestral introduction to Part Two.

All this, and much more, comes off brilliantly in Waldman's proportioning of the score. The performance is shaped with the hand of an enlightened scholar: scholarly in the attention paid to such details as the ornamentation of the keyboard parts (with Albert Fuller's own good sense in these matters a vital adjunct) and in the clarity and balance of all parts; enlightened in the lively communication of the performance as a whole.

The solo singers have less to do in this score than in most of Handel's oratorios, since *Israel in Egypt* is basically a choral exultation. They sing with style and comprehension and, most important, with marvelous diction. I would take exception only to the rather hard, Yankee-ish enunciation of John McCollum, but that is a minor flaw.

On the whole, then, this is a superb example of the "modern" Handel, the kind of reading that is opening to our vision new dimensions of his amazing creative genius. From this performance, one both knows and understands.

A.R.

HANDEL: *Music for the Royal Fireworks; Water Music: Suite*

London Symphony Orchestra, Anthony Bernard, cond.

- COUNTERPOINT/ESOTERIC 606. LP. \$4.98.
- • COUNTERPOINT/ESOTERIC 5606. SD. \$5.95.

A fine performance of this delightful music. Of the twenty-two pieces comprising the *Water Music* in the new Collected Works edition of Handel, Bernard gives us fourteen, well grouped for contrast in orchestration and change of key. Some listeners may find the Air rather fast, but the other slow and moderate movements are nicely sung, and the fast ones are as robust and jolly as they should be. In the *Fireworks Music* Bernard makes tasteful use of the available options in instrumentation and does some discreet dotting of rhythms. In both works embellishments are occasionally added, to excel-

lent effect. Aside from a couple of uncertain high Ds in the first trumpet, the performances are first-class throughout, as is the sound.

The notes on the sleeve describe the *Water Music* in the arrangement by Sir Hamilton Harty, with which this Suite has nothing to do. It is hard to understand the kind of managerial thinking that takes great pains to find thoroughly professional performers and engineers but turns over the writing of the notes to amateurs.

N.B.

HANDEL: *Sonatas: for Oboe and Guitar, Op. 1, No. 11; for Flute and Guitar, Op. 1, No. 4—See Haydn: Quartet for Flute, Violin, Viola, and Guitar, in G, Op. 4, No. 5.*

HANSON: *For the First Time*

Eastman Philharmonia, Howard Hanson, cond.

- MERCURY MG 50357. LP. \$4.98.
- • MERCURY SR 90357. SD. \$5.98.

One side of this record (Vol. 3 of "The Conductor and His Orchestra") is a programmatic suite ("the simple tale of impressions of a day in the life of a child . . . he sees the 'Mists' of the evening rising; and through his window watches the flare of 'Fireworks' from the circus grounds . . . he goes to sleep to gentle 'Dreams'"). The other side is an "analysis" or illustrated "theoretical" exposition by the composer of how he made the twelve little bits of Hansoniana that comprise the suite. Presumably, the effect intended was to be that of a learned explication by one of our leading savants and educators for the benefit of an untutored audience. The musical matter is, in fact, very minor; and the result, a sort of Pan-Diatonic Pooh-Bah Perplex.

Some of the musical snatches—especially the fast and witty ones—are amusing and unpretentious, and the orchestra plays and is recorded well. But as for the musical theory and analysis. "Bah," I say, "Pooh-Bah!"

E.S.

HAYDN: *Andante and Variations in F minor—See Mozart: Concerto for Piano and Orchestra, No. 20, in D minor, K. 466.*

HAYDN: *Concerto for Clavier and Orchestra, in F*

†Bach, C.P.E.: *Concerto for Clavier and Orchestra, in C minor*

Marguerite Roesgen-Champion, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, Arthur Goldschmidt, cond.

- LYRICHORD LL 119. LP. \$4.98.

The Haydn is generally regarded as a work for harpsichord and makes good use of the special features of that instrument. On the piano, as heard here, it is less effective. Mme. Roesgen-

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Champion does well enough in the first movement, but the second is treated in a manner quite alien to the baroque style, and the finale is distinctly better in terms of strings that are plucked rather than struck. The accompaniment is very good, however—more so than in some of the harpsichord versions.

The Bach Concerto is offered as a premiere recording. It is a powerful work with an unusually strong slow movement. If Johann Sebastian's second son has been only a vague figure to you, here is the means to discover his musical identity. R.C.M.

HAYDN: *Quartet for Flute, Violin, Viola, and Guitar, in G, Op. 4, No. 5*

†Handel: *Sonatas: for Oboe and Guitar, Op. 1, No. 11; for Flute and Guitar, Op. 1, No. 4*

Helmut Riessberger, flute; Thomas Kuskuska, violin; Juergen Geise, viola; Karl Scheit, guitar; Alfred Hertel, oboe (in the Handel).

• MUSICAL HERITAGE SOCIETY MHS 525. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 525S. SD. \$2.50.

No one, I am sure, would be more surprised than Haydn to find his work listed above cast in the form of a quartet with guitar. It came into the world (according to the notes supplied here) as a divertimento for five instruments, and turned up later in a handwritten copy calling for six. Yet editions published in Haydn's lifetime designated only four: flute, violin, viola, and bass. The substitution of guitar for bass is apparently a modern inspiration—a reshuffling of the pack that leaves the quartet without a really substantial bass voice. For the guitar in this company is almost too modest, and the ensemble sonority therefore somewhat unanchored. Beyond that, little harm has been done and the spirit of the work—much more than of a divertimento than of the quartet as we have come to think of it—shines in all its innocence. The most amusing movement is the fourth, a fantasia with variations in which the three upper instruments in turn hold forth alone over guitar accompaniment; the movement is, in effect, a series of little duos, with everybody getting together in a happy jamboree at the end.

The Handel Oboe Sonata is rather woodenly rendered, but the flute playing of Riessberger is liquid and beautifully phrased. Even here, however, the expert guitar work of Karl Scheit hardly commands its proper share of attention. Stereo sound is bright, clear, and well spaced. S.F.

KREISLER: *Violin Pieces*

Caprice viennois, Op. 2; Schön Rosmarin; Liebeslied; Liebesfreud; Recitative and Scherzo-Caprice, Op. 6; Tempo di minuetto; Præliudium and Allegro; Chanson

Louis XIII and Pavane; Tambourin chinois, Op. 3; Minuet; The Old Refrain; Rondino on a Theme of Beethoven; Allegretto in the Style of Boccherini.

Henryk Szeryng, violin; Charles Reiner, piano.

• MERCURY MG 50348. LP. \$4.98.

• • MERCURY SR 90348. SD. \$5.98.

Szeryng plays these pieces with exquisite control, but his style is just a shade oversubtle and objective for the material. A warmer, less ascetic type of violin tone would also sound more idiomatic. Fine as this collection is, I prefer the anthology for Decca by Ruggiero Ricci, which offers substantially the same assortment of *morceaux*.

Reiner does his work well, and the recorded sound is very fine. H.G.

LAMONTAINE: *Concerto for Piano and Orchestra*—See Stevens: *Symphonic Dances*.

LIADOV: *The Enchanted Lake, Op. 62*—See Mussorgsky: *Pictures at an Exhibition*.

LISZT: *Hungarian Rhapsodies (4)*

No. 1, in F minor; No. 4, in D minor; No. 5, in E minor; No. 6, in D flat.

London Symphony Orchestra, Antal Dorati, cond.

• MERCURY MG 50371. LP. \$4.98.

• • MERCURY SR 90371. SD. \$5.98.

Dorati has the right idea here. His performances are characteristically brilliant, disciplined, red-blooded. He keeps the orchestral timbres brightly distinct, the rhythmic patterns tautly resolute. The London Symphony responds with verve and style to their leader's direction, while Mercury's engineers have taken it all down with mirrorlike clarity. H.G.

LISZT: *Hungarian Rhapsodies (8)*

No. 2, in C sharp minor; No. 3, in B flat; No. 5, in E minor; No. 6, in D flat; No. 11, in A minor; No. 13, in A minor; No. 15, in A minor ("Rakóczy March"); No. 17, in D minor.

Balint Vazsonyi, piano.

• Vox PL 12340. LP. \$4.98.

• • Vox STPL 512340. SD. \$4.98.

This album presents us with a very nice cross section of the Liszt *Hungarian Rhapsodies*, providing examples from both ends of the "popularity spectrum." Of the warhorses, we are given Nos. 2, 6, 11, and the *Rakóczy March*, but also included in the collection are the strange and plaintive No. 5, the late No. 17, and No. 13 (which uses a section of Sarasate's *Zigeunerweisen* for one of its themes). Apart from the repertoire, eight *Rhapsodies* on a single disc is quite a generous offering.

Balint Vazsonyi, a twenty-eight-year-old Hungarian previously unknown to me, has been a pupil of Annie Fischer, Kodály, Dohnányi, and Leo Weiner, and he plays with the care, taste, and firmly grounded technical equipment which one would expect from so impressively tutored an artist. Yet in the present literature (and his own nationality notwithstanding) Vazsonyi does not sound particularly at home. He is not a flamboyant player in the Horowitz-Cziffra sense, for he lacks the showmanship and bloodcurdling sonority of these virtuosos; nor can he boast the incredible elegance and limpid technical incandescence which enable Tamas Vásáry, for example, to ravish and caress where others storm. His performances on this disc can be best summed up in two words: "solid" and "Teutonic." His good, sturdy down-to-earth pianism would be better appreciated in Brahms, Schubert, or Beethoven.

Vox's reproduction varies from sonorous and warm-toned to jangly, but it is always more than acceptable. H.G.

MAHLER: *Das Lied von der Erde*

Nan Merriman, mezzo; Ernst Häfliger, tenor; Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond.

• DEUTSCHE GRAMMOPHON LPM 18865. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138865. SD. \$6.98.

Miss Merriman, Häfliger, and the Concertgebouw recorded this music some six years ago under the direction of the late Eduard van Beinum, and it was a set that was highly regarded by many, despite technical shortcomings. No such reservation can be advanced seriously against the present version, which has extremely good sound and makes effective use of the two-channel medium.

Once more the principal competition is a Bruno Walter edition (available on a single disc, as well as part of a two-record album including *Songs of a Wayfarer*) and in this case Häfliger is the soloist on both discs. I think he sings a little better for Walter, but in both versions he sings well. The choice thus really settles on Walter vs. Jochum and Walter's soloist, Mildred Miller, vs. Miss Merriman. Both ladies are equal to the role, but the Merriman voice is larger, more opulent in sound, and generally a more beautiful and satisfying instrument of vocal expression. If your interest in this music is primarily songs, the issue is then settled.

There remains the matter of conductors, however, and here it is obvious that the Walter performance is more sharply accented, more dramatic in its contrasts, and more transparent in its registration (at least as recorded) than Jochum's. Walter has just the extra degree of ginger that the opening song seems to need to set it off from the rather droopy mood of the one that follows, and one feels after a time that Jochum is projecting the spirit of the final farewell into all the music

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rather than allowing it to come as the culmination of a series of different states of feeling. Nonetheless, the new DGG is an excellent set, and except for the one-disc Walter version it seems to have no real competition either in price or in quality. R.C.M.

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

Jennie Tourel, mezzo (in the *Kindertotenlieder*); New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA M2L 298. Two LP. \$9.96.
- COLUMBIA M2L 698. Two SD. \$11.96

This symphony cannot be properly reproduced without stereo: there is simply too much music to contain within one channel. And between the two existing stereo versions (a third, by Leinsdorf and the Boston Symphony, will be coming from RCA Victor this fall) the Bernstein easily dominates. You may want to go back to the older Walter and Scherchen sets to appreciate points of interpretation, but if you really want to hear the music, this is the set that conveys it best. Bernstein, after an unfortunate start with the Fourth Symphony, has become one of our most trustworthy interpreters of Mahler on records. No apologies need be made for this one of the Fifth. It is a strong, sympathetic, and convincing performance of one of the greatest pieces of symphonic writing since the death of Brahms and the finest of Mahler's purely instrumental scores prior to the Ninth Symphony.

The premier recording was by Bruno Walter, a version that first appeared on 78s and is still available in a remarkably good LP transfer (Columbia). I wouldn't be without it, but Walter's 1947 recording has none of the sonic impact of this new set. And sonic impact is the word. The Bernstein album obviously is going to appeal to people who have never thought of buying a Mahler symphony before but are carried away by the big, gorgeous orchestral

sonorities, by the bite of the brass and the pulse of the bass, and by all the other features that excite the sound fancier.

The *Kindertotenlieder* first appeared three years ago on MS 6197, coupled with four Mahler songs. I wrote at the time that "these songs are realized so well that one must go back to the Walter-Ferrier versions to find any real competition. . . ." That still holds, and the present transfer of the tape is quite superior to the earlier one. R.C.M.

MOZART: *Adagio and Fugue for Strings, in C minor, K. 546; Divertimentos for Strings: in D, K. 136; in B flat, K. 137; in F, K. 138*

Pro Arte Chamber Orchestra of Munich, Kurt Redel, cond.

- MUSICAL HERITAGE SOCIETY MHS 532. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS 532S. SD. \$2.50.

The three divertimentos show the sixteen-year-old composer developing his symphonic muscles, applying his already astonishing craft to the task of mastering symphonic gestures. In the finales of K. 136 and 138 he even dares to include some counterpoint. The wonderful ideas were to come later. In startling contrast to these works is the great Adagio and Fugue, a composition of almost Beethovenian intensity. The performance is a capable one, though the Fugue could have more force, and the sound is lifelike but without directionality. N.B.

MOZART: *Concerto for Piano and Orchestra, No. 20, in D minor, K. 466*

†Haydn: *Andante and Variations, in F minor*

Artur Rubinstein, piano; Orchestra, Alfred Wallenstein, cond.

- RCA VICTOR LM 2635. LP. \$4.98.
- • RCA VICTOR LSC 2635. SD. \$5.98.

Rubinstein continues his recording of the Mozart concertos with no diminution in either quality or verve. His conception of the work is big in line and mass. In the first movement it is filled with a brooding intensity, which bursts into open flame every now and then. In the *Romanze* the transition from the idyllic main theme in the G minor section is a plunge into wild adventure, after which the return of the main theme is as welcome as safe arrival home. In Rubinstein's reading, the feeling of drama persists in the finale, and Mozart's attempt to introduce a bit of jollity with one of the themes is halfhearted. Wallenstein fits his excellent orchestra into this conception, and the result is a performance of strong impact. This, one imagines, is how the work must have sounded to Haydn and young Beethoven when they first heard it.

Haydn's magnificent variations can easily be romanticized, and in some

hands the work sounds considerably longer than it is. Neither of these things happens here. Rubinstein plays in a straightforward manner but with full appreciation of the music's poetry. A lovely singing performance. The sound in both versions is clear, well defined, and lifelike. N.B.

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

Saramae Endich, soprano; Eunice Alberts, contralto; Nicholas DiVirgilio, tenor; Mac Morgan, baritone; Chorus Pro Musica; Harvard Glee Club; Radcliffe Choral Society; New England Conservatory Chorus; St. John's Seminary Choir; Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 7030. Two LP. \$9.96.
- • RCA VICTOR LSC 7030. Two SD. \$11.96.

On Sunday morning January 19 a memorial service to the late President Kennedy was held in Boston's huge Cathedral of the Holy Cross, with the Solemn Pontifical Mass for the Dead celebrated by Richard Cardinal Cushing, and the music of Mozart performed under Erich Leinsdorf's direction [see "Notes from Our Correspondents," p. 17].

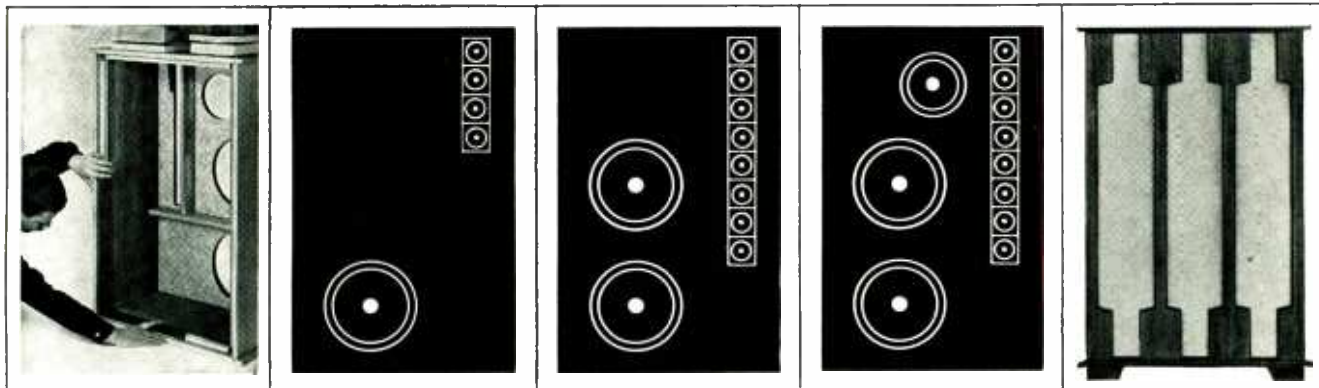
This recording of the occasion is, first of all, a document, but a documentary of a special kind. Central to it is the performance of the Mozart Requiem, a powerful and exceptionally beautiful one, captured with remarkable clarity considering the circumstances. If Leinsdorf were recording the music in the "normal" manner, there could be objections to the size of the chorus (180), but a chamber-sized performance would hardly have been suited to the dimensions of the Boston cathedral. While the choral tone is massive and a trifle shrill, it is reasonably clear; and the solo singers are excellent, although the baritone is a little tight in tone for the opening of the "*Tuba Mirum*." The magnificence of the orchestral playing, and above all the probity of Leinsdorf's feeling for the music, demand the highest respect.

Heard in this context, Mozart's music takes on heightened poignance. I doubt if it will ever be possible to listen to this recording without being influenced by the tragic circumstances that called it into being, and I found the effect almost unbearably moving. The spacious, somber opening measures, heard after the throbbing and rather fruity sound of the cathedral's organ, establish immediately the grandeur of Mozart's design. The entrance of the "*Dies Irae*," following the intonation of the Tractus by Cardinal Cushing, comes like a thunderbolt.

The program booklet distributed to the congregation that morning is included with the album. It contains a superb essay by the Rev. Daniel J. Honan on Mozart's liturgical music and its relation to the current state of the Roman Catholic liturgy, an essay written out of devotion and wisdom and very

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Owning this album is a privilege and, for all I know, a duty as well. A.R.

MOZART: *Orchestral Works*

For a feature review of five recordings of various Mozart symphonies and other orchestral works, see page 69.

MUETHEL: *Duetto for Two Pianos, in E flat; Concerto for Harpsichord, Two Bassoons, and Strings, in D minor*

Ingeborg Küchler and Reimer Küchler, pianos (in the Duetto); Eduard Müller, harpsichord, Heinrich Göldner and Otto Steinkopf, bassoons (in the Concerto); Instrumental Group of the Schola Cantorum Basiliensis, August Wenzinger, cond.

- ARCHIVE ARC 3200. LP. \$5.98.
- • ARCHIVE ARC 73200. SD. \$6.98.

Curious works, these, by a composer who was one of Sebastian Bach's last pupils, but whose heart obviously belonged to C.P.E. Bach, with whom he also studied. Johann Gottfried Mützel (1728-88) was an unabashed exponent of the school of ultrasensibility—that unofficial academy of *Sturm und Drang* in a teapot—and his Duetto epitomizes the style. In each movement a single motive is sufficient to launch the two pianos into complex and highly ornamented melodic lines. The effect is improvisational, with each player very much following his own tangent. The ornamentation is three quarters of the show—there is, in fact, so much gift wrapping that the contents are pretty much obscured—but Mützel obviously knew his keyboard and gives the performers a run for their money.

The Concerto reveals a harder core, and is altogether more masculine, more symmetrical, and more severely tailored, despite much chromatic sighing in the orchestra. The harpsichord gives its own ornate versions of the orchestra's statements, and the bassoons (which appear in the second movement only, and at that intermittently) are very conservatively dealt with. Performances are excellent, with rhythmic interlocking in the Duetto—the difficulty of which is easy to surmise—admirably in hand. The instruments used are eighteenth-century forte-pianos, slightly hard and leaden in tone. Recorded sound is bright, and stereo separation very much to the point. S.F.

MUSSORGSKY: *Pictures at an Exhibition*

† Liadov: *The Enchanted Lake, Op. 62*

- Cleveland Orchestra, George Szell, cond.
- EPIC LC 3872. LP. \$4.98.
 - • EPIC BC 1272. SD. \$5.98.

Szell's craftsmanship here is complete: probably no other living conductor can order the numerous instrumental components of a vastly complex score with

such uncanny logic and control. The dark, burnished glow of the Cleveland's brass section is ravishing, as are the pure, glowing strings and rock-firm woodwinds. This is a much more sophisticated performance of the *Pictures* than the recently admired account by René Leibowitz for RCA Victor. There can be no questioning the fact that the latter's technique is far surpassed by Szell's, nor that the Royal Philharmonic's generally splendid execution is distinctly less precise than that of the American ensemble. Epic's smooth, spacious recording, moreover, enables one to revel in the luxuriant sonorities produced by its stellar recording artists.

Leibowitz's version is by no means to be dismissed, however. His reading makes up in personal profile what it lacks (comparatively) in expertise. Indeed, Leibowitz's rendition is so rich in humor, warmth, and *grotesquerie* that one can be temporarily blinded (as I was) to its shortcomings. In contrast, the merits and defects of Szell's statement become fully apparent on first hearing. The merits have already been expounded upon above; the liabilities result largely from Dr. Szell's grim determination to keep his statement completely in the realm of absolute music. The conductor avoids the programmatic connotations in the score others actively exploit (as, for example, in the *Promenade* immediately following *Bydlo*, where the almost flippant tempo shows that our guide is totally unimpressed by the vast ox-cart). I continue to find the Leibowitz more fun to hear. Szell, incidentally, uses some, but not all, of the textual revisions introduced by Toscanini.

The Liadov *Enchanted Lake* gets a treatment very similar to that of the Mussorgsky-Ravel. In other words, atmosphere gives way to splendid orchestral playing. H.G.

PALESTRINA: *Sacred Music*

- Dessoff Choirs, Paul Boepple, cond.
- COUNTERPOINT/ESOTERIC 602. LP. \$4.98.
 - • COUNTERPOINT/ESOTERIC 5602. SD. \$5.95.

On this disc Mr. Boepple uses choruses of different sizes and constitution for different types of works. The full choir sings in pieces whose text seems to call for big effects. These include the five-part *Exultate Deo*, which is here given a jubilant performance, and *Surge, illuminare Jerusalem*, for a double chorus. Since the recording was made in a room with very lively acoustics, the full chorus sounds to me too large and the sound a bit blurry on the edges. An improvement in transparency is immediately noticeable when a small choir is used, as in the lovely *Sicut cervus* (only the first of its two sections is given here), which is done softly and caressingly. Also notable are a Magnificat and a Lamentation. The former, No. 33 in the Casimiri edition, is sung by

women, which intensifies the ethereal effect of the music. In this Magnificat the odd-numbered verses are chanted. The music has a strongly modal effect because Mr. Boepple often chose not to employ accidentals where he might have done so. The Lamentation, No. 5 in Palestrina's First Book of Lamentations, is relatively chordal and, sung by men only, produces a rich sound. Except for a moment in *Exultabo te*, where the sopranos falter on a high note, the singing is up to the high standard to which Mr. Boepple has accustomed us. No texts are supplied, and the notes say nothing about the works on the disc. N.B.

POULENC: *Stabat Mater; Four Motets for a Time of Penitence*

Régine Crespin, soprano (in the *Stabat Mater*); René Duclos Choir (in both works); Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond. (in the *Stabat Mater*).

- ANGEL 36121. LP. \$4.98.
- • ANGEL S 36121. SD. \$5.98.

The emergence in recent years of Poulenc's religious music has considerably enhanced his reputation. Without denying the charm of the "lighter" Poulenc, we find that the composer we meet in the Gloria, the Mass in G, and the *Dialogue des Carmélites* is a far deeper, more original, and gifted one.

The deep and somber *Stabat Mater* of 1950 heightens that impression. It is put together out of short, jagged fragments, setting the Latin poem verse by verse in remarkably concise fashion. Yet each fragment seems to pass on the spark of life to the next, with the final effect that of a continuous probing of the deep Christian mystery. The music is spare, reticent, and immensely poignant.

The Motets date from 1939, and this is their first LP appearance here. Like the Mass, also composed at around that time, they are a *cappella* and extremely austere in texture, somewhat beholden in style to medieval French music. They lack the immediate beauty of the *Stabat Mater*, but are fascinating nevertheless.

The performances under Prêtre are beautifully detailed and stylish, and Régine Crespin sings her brief part in the *Stabat Mater* glowingly. I think, however, that the Motets might make even stronger effect in a performance with fewer voices on a part. The recording is spacious and clear, capturing in full the atmosphere of the music. A.R.

PROKOFIEV: *Symphony No. 1, in D, Op. 25 ("Classical"); Lieutenant Kije Suite, Op. 60; Love for Three Oranges: Orchestral Suite, Op. 33a*

- Philadelphia Orchestra, Eugene Ormandy, cond.
- COLUMBIA ML 5945. LP. \$4.98.
 - • COLUMBIA MS 6545. SD. \$5.98.

What is lacking in these performances, despite the elegant orchestral play-

ing and the roaring splendor of the recording, is the thing at the heart of this music: wit. Everything is so tightly controlled, so meticulous, so perfectly machined into place that the essence of Prokofiev's sophistication is smothered.

There must be a better way. A.R.

RAVEL: *Shéhérazade*—See Berlioz: *Les Nuits d'été*, Op. 7.

REGER: *Organ Works*

Introduction, Variations, and Fugue on an Original Theme, Op. 73; *Toccata and Fugue in A minor*, Op. 80; *Melodia*, Op. 29; *Benedictus*, Op. 59.

Robert Noehren, organ.

- LYRICHORD LL 121. LP. \$4.98.
- • LYRICHORD LLST 7121. SD. \$5.95.

To my ears these eclectic compositions tend to sound either like dietetic Franck or tuneless Brahms, but admirers of Max Reger will undoubtedly welcome this disc. Noehren's performances are skilled and alert, and the bright, reedy sound of the two Danish organs used (those at the Aarhus Cathedral and Saint Paul's Church) helps alleviate some of the music's inherent turgidity. The recorded sound, moreover, is clean and translucent. H.G.

ROSEINGRAVE: *Keyboard Works*

Introduction in G minor; Suite in D minor; Voluntary in D minor; Suite in G minor; Suite in E flat; Fugue in G; Double Fugue in D minor.

Leonard Raver, harpsichord.

- EXPERIENCES ANONYMES EA 71. LP. \$4.98.

This recording has several fascinating aspects. One is the character of Thomas Roseingrave, an English contemporary of Handel (b. 1692) with a well-defined musical personality of his own. Roseingrave was a famous organ virtuoso who is said to have been unhinged a bit by an unhappy love affair and to have abandoned his early promise. In his younger days he had spent a good deal of time in Italy and on his return to England became something of an exponent of the Corelli-Scarlatti style. In this, he was not so very different from Handel, with the difference that Handel was always primarily a theatre man while Roseingrave was, so to speak, to the keyboard born. His music has, as they used to say, both science and passion. It is highly developed stuff, rich, full of spirit and good shape. While he was by no means a great contrapuntalist, he knew how to make a good contrapuntal show without losing expressive distinction and vitality.

A second interesting feature of this record is that it was made in Fenton House, Hampstead, London, a charming building distinguished by, among other

pleasant qualities of age and elegance, its homey collection of working harpsichords. Three of them are used here: a Ruckers from the early seventeenth century; and two late eighteenth-century English specimens, by Kirkman and by Burkat Shudi and Broadwood. Though none of these instruments is quite fully appropriate to the music of Roseingrave, they all have their fascinating qualities. Raver plays one short work on all three instruments and it is interesting to compare the shallower, whiter sound of the Ruckers with the richer, bigger sound of the later instruments.

To some extent, however, one suspects that matched recording levels and other miking and acoustical problems have

tended to flatten out some of the differences. All the recordings are, in fact, clear and close with a decided "room presence" rather than recording studio or concert hall type of sound. Raver is a fine harpsichordist with an excellent technical, artistic, and historical command of his physical and musical materials. A disappointing aspect is that so excellent a re-creation was accomplished while so little actual information about the music was provided; short jacket notes about Roseingrave and the harpsichord collection by Denis Stevens and Raver are to the point but not even movement titles are provided. E.S.

Continued on next page



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ROSSINI: *L'Italiana in Algeri*

Giuliana Tivolaccini (s), Elvira; Miti Truccato Pace (s), Zulma; Teresa Berganza (ms), Isabella; Luigi Alva (t), Lindoro; Rolando Panerai (b). Taddeo; Fernando Corena (bs), Mustafa; Paolo Montarsolo (bs), Haly; Chorus and Orchestra of Maggio Musicale Fiorentino, Silvio Varviso, cond.

• LONDON A 4375. Three LP. \$14.94.

• • LONDON OSA 1375. Three SD. \$17.94.

Rossini celebrated his twenty-first birthday in 1813—or would have celebrated it had that year included a February 29. But 1813, though not a leap year, was a vintage Rossini year; it heard four new operas by him, three in Venice and one in Milan. A century and a half later, we neglect three of the four, recalling *Il Signor Bruschino* only occasionally for its overture. *Tancredi* not at all, *Aureliano in Palmira* in program notes because it began with the overture now heard before *Il Barbiere di Siviglia*. But the fourth of the 1813 operas, first sung in Venice on May 22, was *L'Italiana in Algeri*, which has been staged during the past few years in places as different and widely separated as Holland and Israel, Mainz and Buenos Aires, Palermo and Glyndebourne, Pesarò and Dallas.

The serviceable and prevailingly very funny libretto of *L'Italiana in Algeri* by Angelo Anelli was not new when Rossini used it in 1813: it had been set by Luigi Mosca as an opera of the same title which had been reasonably successful after its premiere at La Scala on August 16, 1808. (More than thirty years after another of Anelli's librettos had been set by Stefano Pavesi as *Ser Marc' Antonio*, it was metamorphosed into the text of Donizetti's *Don Pasquale*.) Nor is the present admirable recording of *L'Italiana* the first, though it is the first to be substantially complete (some of the recitatives are abridged, but the rest is here). Nine years ago, Angel issued the first "complete" recording (actually just enough of the opera for four LP sides, as against this new version's six), and in many ways that album was superb. As it still is available (Angel 3529 B/L), comparison and contrast seem to be in order.

Both recordings are engineered expertly, though of course Angel's is in mono only while the London version is in stereo (the "effects" are used most discreetly). On direct comparison one can detect the sonic gap between the two sets. But hearing the earlier recording alone, one would not find it anything but clear and brilliant. Moreover, it has the stylish, vivid conducting of Carlo Maria Giulini, whereas the London recording gets something much less in the vein from the dependable but routine Silvio Varviso.

For the seven characters in *L'Italiana*, my score card (pun optional) shows Angel leading 5 to 2. London's Polo Montarsolo, who on the stage often sings the leading role of Mustafa, here handles that of Haly with much more va-

riety and vivacity than Angel's Enrico Campi brought to it. And Rolando Panerai as London's subtle and insinuating Taddeo outshines Angel's Marcello Cortis. But the votes go the other way for Angel's Graziella Sciutti (Elvira) as against London's Giuliana Tivolaccini and for Angel's Mafalda Masini (Zulma) as against London's Miti Truccato Pace. But these are secondary roles, and a recording or performance of *L'Italiana* finally must be estimated by its Lindoro, Mustafa, and Isabella, *l'italiana* herself.

The Lindoro first. In the new London recording, the often delicious Luigi Alva is excellent up to about A, above which he sounds uncomfortably strained. Nor is he any match for the knowing tomfoolery of Cesare Valletti, who in the Angel set is altogether admirable. Next, the Mustafa—the bragging, blustering, foolish, lovable Bey of Algiers. London's Fernando Corena does with laudable expertise everything that is to be expected of a seasoned Italian *basso comico*, though he frequently does not articulate ornamented passagework cleanly. But he always remains a good *basso comico* pretending to be Mustafa. In the older recording, Mario Petri enters our ears as Mustafa to the degree that we forget the singer's personality altogether. To say that Corena does not match him is not to downgrade Corena: Petri's Mustafa remains one of the great *buffo* performances on records.

Last we come to *l'italiana*: Teresa Berganza for London, Giulietta Simionato for Angel. Berganza well may someday sing an Isabella as entirely right as Simionato's. But she does not do so here—and probably cannot do so yet. The inherently somewhat melancholy timbre of Berganza's voice is exactly right for the sentimental and patriotic-nostalgic passages in *L'Italiana*. But in glittering comic passages, most especially when called upon to outtop the superb ensemble numbers, she is no match at all for the crisp, wicked, unique brightness of Simionato, in this role a Supervia without vibrato, a De los Angeles with fire and a diamond point. Like Petri's Mustafa, Simionato's Isabella belongs in the gallery of great recorded *opera buffa* characterizations. Berganza is admirable, even stirring, but not yet in that class.

And of *L'Italiana in Algeri* itself what remains to be said? That the first-act finale—in particular the preposterous, breathless ensemble beginning with Mustafa's "*Confusi e stupidi*"—with its *din-din, bum-bum, cracra*, and *tac-tac* is unique for its supersonic speed even in the hands of Maestro Varviso, and is unbelievable in those of Maestro Giulini. That Act II, for all of its individual astonishments, even including its two wonderful initiation ceremonials, never measures up to Act I. That at times, and most particularly in the second-act chorus beginning "*Viva il grande Kaimakan . . .*," we realize that Rossini had studied Mozart, so audibly are we in the sultanate of *Die Entführung aus dem Serail* (which opera may have been recalled to Rossini's composing mind by

the similarities of the two librettos). That the librettist, and therefore Rossini, had trouble ending *L'Italiana*, so that one can point to the top of page 278 in the Ricordi edition and say: "Here it begins to be less good." And that it nevertheless is an enduring delight, all of which (or as much of it as one is likely ever to hear) is well presented on these new London records. It really is not London's fault or Berganza's or Corena's that we cannot get out of our minds the siren sounds sung for Angel by Simionato and Petri to Giuliani's equally magical accompaniment.

HERBERT WEINSTOCK

SCHUBERT: *Fantasia in C, Op. 15* ("Wanderer"); *Sonata for Piano, No. 13, in A, Op. 120*

Leon Fleisher, piano; Sviatoslav Richter, piano.

For a feature review of these recordings, see page 70.

SCHUBERT: *Quintet for Strings, in C, Op. 163*

Benar Heifetz, cello; Budapest String Quartet.
 • COLUMBIA ML 5936. LP. \$4.98.
 • • COLUMBIA MS 6536. SD. \$5.98.

An earlier Budapest Benar Heifetz performance of the so-called Op. 163 is still available as Columbia ML 4437. It sounds so good that many listeners have probably failed to realize that the recording was made in the early Forties (antedating Alexander Schneider's decade of defection), and is thus the earliest surviving documentation of the renowned group.

Twenty-some odd years have naturally effected some changes in the group's outlook. They play more vehemently today, and without their onetime almost jewel-like tonal perfection. This has both advantages and liabilities. The advantages include the spiky, impelling clarity of inner parts (Was there ever a more "unashamed" second fiddle than Schneider's? Just listen to his bristling staccato passagework in the first movement!) and the dark robustness of cello sonorities (in welcome contrast to the thin, "top-heavy" sounds of the recent RCA Victor performance by Jascha Heifetz et al.). Characteristically, the weaknesses include an occasional searing edginess in the violins and slightly flawed intonation (Roisman's, in particular, being just sufficiently off to impart a trace of griminess to Schubert's already peculiar harmonic progressions). Withal, the group continues to produce an inimitable, immediately recognizable sound, and their ensemble coördination remains of the highest.

Musically, their ideas about this piece have not changed much. They have eliminated some excessively "virtuoso" characteristics of phrasing and have broadened their formerly compressed tempos for the first and last movements.

One other change is noteworthy: the usually repeat-hating Budapesters have become more generous of late, and their new record of this Quintet restores a reiteration of the second part of the Scherzo.

This is, then, a very great interpretation of a sublime work, and unquestionably the best available in stereo (Columbia's stereo placement has an ideal directionality which helps to clarify much of this complex writing). Monophonically, the present performance divides honors with the older Budapest and the Stern-Schneider-Katims-Tortelier-Casals. My own preference is for the latter, partly because of the spine-tingling energy they give to certain *fortissimo*

figurations in the first movement, but chiefly because of Casals' unbelievable inflection of the famous cello melody. Lucky, in any case, are the collectors who have three such performances to choose from! H.G.

SCHUBERT: *Die Winterreise, Op. 89*

Hermann Prey, baritone; Karl Engel, piano.

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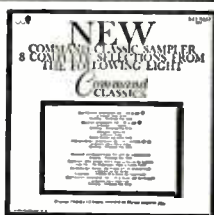
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them is extremely difficult to make. While I myself would choose the Prey version over Hans Hotter's (for DGG) or Gerard Souzay's (for Philips), the margin of preference is slim.

What inclines me to this latest set is its sense of intimacy. Prey's feelings for the tragic drama in the songs is penetrating, but he succeeds in projecting it in a subtle, quiet discourse. Hotter's manner is, by contrast, very much of the platform, as is Souzay's. Unlike these singers Prey resists the temptation—in a song like *Wetterfahne*, for instance—to exaggerate by overextending phrase endings or by resorting to vocal trickery. He sings the music straightforwardly, and the effect is overpowering. His voice is beautiful, and he uses it with extreme flexibility. His feeling for words is remarkable; he sings the poetry as well as the music. The way he can underline such a word as "träube" in *Gute Nacht*, or "leer" in *Der Leiermann* is enough to establish him as a poet in his own right. By contrast to Prey's seemingly innate feeling for the language of the Lied, both Hotter and Souzay, though full of fine sympathetic intelligence, seem contrived.

All three baritones get splendid collaboration from their pianists. The best is Hotter's Erik Werba, who plays with a measure of eloquence and fantasy that neither Engel nor Dalton Baldwin quite match.

This, by the way, is the first in a series of Electrola recordings which will be pressed here by Vox, thereby compounding the confusion that already exists in the import-domestic market. Several more Prey recordings are scheduled to appear on this label, however, and that is news good enough to make the confusion bearable. A.R.

SCHUMANN: *Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 4, in D minor, Op. 120*

Berlin Philharmonic Orchestra, Rafael Kubelik. cond.

• DEUTSCHE GRAMMOPHON LPM 18860. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138860. SD. \$6.98.

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Kubelik's conducting make one long for his return to these shores. Here, the textures of both works are opened up by his powerful control over the orchestra, and Schumann's patterns are illuminated remarkably well. There is competition, of course. The brilliant drive of Szell's *Spring* remains impressive, as does the noble eloquence of Furtwängler's Fourth. Nevertheless, the present performances are exceptional ones, and their coupling on one disc is a distinct bargain. A.R.

SIBELIUS: *Symphony No. 2, in D, Op. 43*

New York Philharmonic, Thomas Schippers, cond.

• COLUMBIA ML 5935. LP. \$4.98.

• • COLUMBIA MS 6535. SD. \$5.98.

Schippers has been conducting the Sibelius Second for years now, and it is only just that he be given the opportunity to record the work. The young conductor gets clean, bright playing from the all too often jaded Philharmonic, and discipline is far above the present norm for that ensemble. While this is not the type of reading I subscribe to for this music (Schippers' approach is too overheated, too Tchaikovskyan, too addicted to unnecessary rhetorical pauses and holdbacks), there can be no denying its dramatic flair and freshness of impact. Columbia's sound is spacious, vivid, and ultratransparent.

The worldly Monteux-LSO reading for RCA and the slightly ragged but vibrant Beecham-BBC taping for Odeon [see "The Imports," page 97] come closer to capturing the tall pine trees, craggy icebergs, and snappy northern air which I envision in the score. It might also be pointed out that a well-nigh perfect Toscanini version is being considered for release. The Maestro was particularly anxious that it be issued. H.G.

SMETANA: *The Bartered Bride*

Pilar Lorengar (s), Marie; Gertrud Freedmann (s), Esmeralda; Nada Puttar (ms), Kathinka; Sieglinde Wagner (c), Agnes; Fritz Wunderlich (t), Hans; Karl-Ernst Mercker (t), Wenzel; Marcel Cordes (b), Kruschina; Ernst Krukowski (b), Springer; Walter Stoll (b), Muff; Gottlob Frick (bs), Kezal; Ivan Sardi (bs), Micha; RIAS Kammerchor and Bamberg Symphony Orchestra, Rudolf Kempe, cond.

• ANGEL 3642. Three LP. \$14.94.

• • ANGEL SCL 3642. Three SD. \$17.94.

It's very much of a pity that Smetana's warm, charming opera has faded from the repertory here in America. (The San Francisco Opera revived it a few years back, but I believe that this was the only major American staging in at least a decade.) One has to grant that it does not fit well into the repertory system in an international house—it is too dependent on spirited, stylish playing, on ease of ensemble work. Good singing

helps, but sheer vocal velvet will not of itself carry the day, and the mannered sophistication which is only annoying in many operas is disastrous here, where everything must be direct and simple.

Yet, for all its plot reliance on customs of betrothal and marriage, and for all the special Slovak flavor of its dances and choruses, it is by no means an opera that does not export successfully. The constant lyric flow, the infectious gusto of the score, insure its appeal. Among its characters there is Kezal, who is every bit as engaging a rascal as Dulcamara; there is Hans, unique among rustic tenor heroes in that he gets the girl not on the basis of honest merit or innocence but by wits; there is Marie, saved from ingénue vapidness by her own propensities for scheming and teasing, and by her independence of spirit; there is Wenzel, the stuttering near-halfwit who is both funny and pathetic; and there are the comedians, a splendidly raffish troupe who provide a lift in the pace and a fresh plot twist at exactly the right moment.

An opera, then, of many musical and theatrical virtues, well worth a place in American opera houses—if we had any except for the star-system international companies, that is. Fortunately, it has not been entirely neglected on LP. I am unacquainted with the Vogel performance on Colosseum; but the Prague National Theatre version under Chalabala (on Artia) is a spirited, idiomatic one, available in stereo; and now Angel has given us a second stereo edition of solid merit.

The first thing to observe is that we have here not *Prodana Nevesta*, but *Die verkaufte Braut*. The piece is often done in German outside Czechoslovakia. It goes fairly well in that language, and the present ensemble has a definite feeling for the flavor of the opera. (Kemppe, of course, is one of the finest operatic conductors of our time, and the sympathetic atmosphere of the production is certainly to his credit, at least in part.) Still, it is music written to the rather unusual contours of the Czech tongue, and there are places where the Czech version simply seems "righter." The drinking chorus at the opening of Act II is one example; the Angel version has plenty of life and good, lusty tone, but there is an extra measure of earthy zest in the Artia performance, particularly in the shout of "*Ejchuchu!*" at the end of each verse. There is nothing like "*Ejchuchu!*" in the German language, or in any other I know of, and nothing else quite fits this particular set of notes.

It may be that in the long run I will prefer the Artia version. Its leading singers (Drahomira Tikalova, Ivo Zidek, Oldrich Kovar, Eduard Haken) are not an overly glamorous group, vocally speaking, but they are more than adequate, they sing in Czech, and they are surrounded by some very rewarding bit players—Rudolf Vonasek, for example, who is extremely funny as the principal comedian.

This new set, though, is very satisfactorily cast, and for once singers

seem to have been chosen for their rightness for the parts and not purely for their name value. It is especially fortunate in having as its Marie the excellent young soprano Pilar Lorengar. She has a free, soaring voice of extraordinary beauty, pronouncedly lyric but full-bodied and warm. Furthermore, she gets inside the music and *communicates*, with the result that she leaves a characteristic impression that one does not forget ten minutes after the performance—something that is becoming rather rare. Her Hans, Fritz Wunderlich, sings easily, lyrically, and affectingly, despite two or three high tones that fall a few vibrations short of the mark.

I am somewhat disappointed by Gott-

lob Frick's Kezal. It is only very moderately funny, and crudely vocalized, with a great deal of rough, leathery tone. He improves as the performance progresses, but this is not one of his better recordings. I like the Wenzel of Mercker, an artist previously unknown to me—it is pleasantly sung and well characterized, without exaggeration. The others are all easily up to their assignments, with Cordes and Freedmann turning in especially solid contributions. Everything about Kemppe's reading seems to me admirable: he never sets out to dazzle, but to get down to the proper feeling for the music, and he captures all the lilt and swing of Smetana's score. The bustling overture



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has had more brilliant performances, but not even Chalabala and his Prague forces play more warmly or affectionately.

I listened to these advance pressings on an unfamiliar system, so perhaps my impression that the sound is not quite as clean or alive as it could be is due simply to a failure to adjust things quite right; I was unable to get rid of an edge on the string sound, which occasionally affected the voices as well. The placement of voices is excellent—not off on Sound Stage Four in the occasional London manner, and not right in your eardrum, à la DGG—and stereo has been sensibly and naturally used in the staging. C.L.O.

STEVENS: *Symphonic Dances*
†LaMontaine: *Concerto for Piano and Orchestra*

London Philharmonic Orchestra, George Barati, cond. (in the Stevens); Karen Keys, piano, Oklahoma City Symphony Orchestra, Guy Fraser Harrison, cond. (in the LaMontaine).

• COMPOSERS RECORDINGS CRI 166. LP. \$5.95.

During the years from 1958 through 1960, under the auspices of the American Music Center and financed by the Ford Foundation, a group of symphony orchestras throughout the country participated in a project to commission new works, which then were to be programmed by all the orchestras involved. The idea was to get the widest possible performance of the scores, and up to a certain point it worked. Recording was also part of the plan. The two works on the present disc were commissioned in the first year of this undertaking. Halsey Stevens' *Symphonic Dances* by the San Francisco Symphony, John LaMontaine's Piano Concerto by the National Symphony Orchestra of Washington, D.C.

At the time, LaMontaine's Concerto was very widely presented by the National Symphony, and in 1959 it won the Pulitzer Prize. The award is difficult to explain. While the Keys-Harrison interpretation seems to be very good and the recording is excellent, the piece itself is nothing more than a respectable example of academic, classroom style. Stevens' work, on the other hand, is zestful, witty, vivid, and brilliant, with never a note too much. It is actually a short symphony in three movements, and an extremely fine one. In Barati's reading a curious hint of Copland emerges here and there, although Copland is the last composer on earth one would normally associate with Stevens. Unhappily, the recording given the London Orchestra is markedly inferior to that afforded the Oklahoma City group. A.F.



STRAUSS, RICHARD: *Ariadne auf Naxos* (excerpts)

Lisa Della Casa (s), Ariadne; Lisa Otto (s), Najade; Leonore Kirchstein (s), Echo; Nada Puttar (c), Dryade; Rudolph Schock (t), Bacchus; Berlin Philharmonic Orchestra, Alberto Erede, cond.

• ODEON CSDW 7038. LP. \$5.98.
 • • ODEON STE 80503. SD. \$6.98.

I don't believe we have ever had a grouping of "highlights" from this opera before, and it seems sensible to concentrate on Ariadne's big monologue and the final duet (preceded in each case by the preparatory music for the nymphs), especially when the Ariadne is so noted an exponent of the part as Della Casa. On the other hand, it is rather too bad that Schock was selected for the tenor music; apart from the fact that he sounds strained and throttled on many of the higher-lying phrases, he is the Bacchus of Angel's complete set, and this surely diminishes interest in the disc to a degree.

Attention focuses, though, on Della Casa. She is in excellent vocal form (this was recorded in 1959), and her cool, centered soprano is well suited to the music. Apart from the fact that she knows her way around the score and phrases with considerable sensitivity, though, she does not seem to me especially illuminating. Maria Reining (on the complete DGG set) brings much more projection and life, Rysanek (on the RCA) a great deal more vocal excitement (in an unsteady, heavyish way) to the role. I do not find any particular penetration in Della Casa's interpretation, and the final effect is a little colorless and suppressed-sounding, though always lovely in sound. Erede places emphasis on the score's melodic prettiness, rather than on orchestral color and nuance. The result is a bit unusual and quite engaging—the orchestra plays very well. The nymphs' trio is undistinguished, despite the presence of Otto; the sound is excellent. C.L.O.

STRAUSS FAMILY: *Waltzes and Polkas*

Strauss, Johann II: *Tritsch-Tratsch Polka, Op. 214. Waltzes: Artist's Life, Op. 316; Roses from the South, Op. 388; Vienna Life, Op. 354.* Strauss, Josef: *Polkas: Feuerfest, Op. 269; Moulinet, Op. 57. Mein Lebenslauf ist Lieb' und Lust Waltz, Op. 263.* Strauss, Johann II and Josef: *Pizzicato Polka.*

Eduard Strauss II and His Orchestra.
 • • Vox STPL 512470. SD. \$4.98.

A fitting, if cruel, caption for this release would be "Götterdämmerung of the Strauss Dynasty." Like the late Twenties series by Johann III (son of Eduard I) and a 1959 program by the present Eduard III (b. 1913, a grandson of Eduard I), the performances are stiffly methodical, lacking in lilt or zest. The strong, closely miked, and some-

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times excessively spotlighted recording sounds more like early stereo-era vintage than today's, although it might well be that its coarse and hollow qualities are as much the fault of the routine orchestral playing and an empty hall as of the engineers themselves. Apart from the cachet of the conductor's name, the sole attraction for Straussian collectors is the inclusion of Josef's chipper *Moulinet* polka-française, which I don't remember ever having heard before in an American release.
R.D.D.

WAGNER: *Orchestral Excerpts*

Siegfried Idyll; Lohengrin: Prelude to Act I; Die Meistersinger: Prelude; Tristan und Isolde: Prelude and Love-death.

Berlin Philharmonic, Rafael Kubelik, cond.

- DEUTSCHE GRAMMOPHON LPM 19228. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 136228. SD. \$6.98.

Faust Overture; Der fliegende Holländer: Overture; Lohengrin: Prelude to Act III; Rienzi: Overture.

Pittsburgh Symphony, William Steinberg, cond.

- COMMAND CC 3311020. LP. \$4.98.
- • COMMAND CC 11020. SD. \$5.98.

Both these releases must be cited among the better Wagner collections, but they represent two quite different approaches both in performance and in philosophy of sound reproduction. The Command set is bright to the point of sounding steel-strung, clear, and solid in its impact. The performances are in line with the engineering principles applied. Without sounding hurried, the playing is carried along with a sort of orchestral overdrive that never allows the sense of propulsion to falter. These are tightly knit, firmly drawn statements with a strong sense of theatre.

Kubelik, by contrast with Steinberg, appears to be playing a series of tone poems. His versions are rhythmically secure and move well, but first emphasis goes to beauty of phrase and lyric strength rather than to the effect of motion. In the *Tristan* he suggests many of the finest qualities of the Furtwängler performances of this music, an achievement I do not rate lightly, and the *Siegfried Idyll* is distinguished for its sense of warmth and affection, characteristics often subordinated to other interpretative goals. Dramatic qualities are not lost, however, as the *Lohengrin* makes clear.

The real contrast is in the two *Meistersinger* recordings. Steinberg has been given the more spectacular sound, but it is the Kubelik version that brings out the proper texture of the harp among the strings and adds body to brilliance. The characteristic richness of the Berlin ensemble is here, and I find it a little easier on the ears (and nerves) than the Steinberg sound.
R.C.M.

Recitals & Miscellany

JULIAN BREAM: "Popular Classics for Spanish Guitar"

Villa Lobos: *Chôros No. 1; Study in E minor; Prelude in E minor*. Torroba: *Madroños*. Turina: *Homenaje a Tárrega; Garrotín; Soleares; Fandanguillo*. Albéniz: *Granada; Leyenda*. Falla: *Homenaje (Pour le tombeau de Claude Debussy)*. Traditional (arr. Llobet): *El Testament d'Amelia*.

Julian Bream, guitar.

- RCA VICTOR LM 2606. LP. \$4.98.
- • RCA VICTOR LSC 2606. SD. \$5.98.

About half the pieces here are unabashed virtuoso display vehicles, and Bream illuminates them in brilliant flashes of neon coloring. If the lighting verges on the garish at times, the show is still one you'd have a hard time turning your back on. In Bream's hands the guitar manages to sound like everything from a harpsichord to a Hammond organ, with some of the effects difficult to analyze even as you listen to them. The Villa Lobos and Albéniz selections are among the best; the latter's *Leyenda* is a kind of Spanish Bach partita for solo guitar. RCA Victor's sound is very lush, especially in stereo. I would have preferred a closer, drier, more natural setting.
S.F.

NETANIA DAVRATH: "Great Russian Arias"

Tchaikovsky: *Eugen Onegin: Letter Scene, Pique Dame: Lisa's Aria*. Rimsky-Korsakov: *Sadko: Lullaby, Snegorouchka: Snegorouchka's Aria, Prologue*. Glinka: *A Life for the Tsar: Antonida's Romance*. Borodin: *Prince Igor: Yaroslavna's Lament*.

Netania Davrath, soprano; Chorus and Orchestra of the Vienna State Opera, Vladimir Golschmann, cond.

- VANGUARD VRS 114. LP. \$4.98.
- • VANGUARD VSD 71114. SD. \$5.95.

Miss Davrath is an excellent singer; as has already been noted in these pages, she is unfailingly musical in the handling of her pretty, well-trained lyric soprano, and has a good deal of personal verve and charm in the bargain. Since the repertory here is unhackneyed, the

recording splendid, and Golschmann's accompaniment a little low-keyed but very sensitive, the release is altogether recommendable.

In fact, though, this is not really a voice for *Onegin*, at least not yet. The performance is intelligent and stylistically authentic, but the voice is lacking in the ability to produce contrasting shadings, and the dynamic framework is somewhat restricted for so demanding a scene. Miss Davrath's delivery is natural, easy, almost speechlike; once in a while, one wishes she would expand a bit and *sing* more where the line calls for it. She does bring a dramatic accent to the *Pique Dame* scene, and shows a capability for opening out her tone on top in its climaxes.

The other pieces are quite beautiful. Yaroslavna's mournful song is touchingly brought off, and the little *Sadko* solo is bewitching. Antonida's aria, incidentally, is the sad one from Act III, not the bouncy one from Act I. C.L.O.

ERICK FRIEDMAN: *Violin Recital*

Chausson: *Poème, Op. 25*. Ravel: *Tzigane*. Saint-Saëns: *Havanaise, Op. 83*. Sarasate: *Zigeunerweisen, Op. 20*. Wieniawski: *Légende, Op. 17*.

Erick Friedman, violin; London Symphony Orchestra, Sir Malcolm Sargent, cond.

• RCA VICTOR LM 2689. LP. \$4.98.
• • RCA VICTOR LSC 2689. SD. \$5.98.

With each new recording comes further evidence of Erick Friedman's growth as a virtuoso in the image of his teacher, Heifetz. He plays this thrice-worn repertory with ease and gorgeous tone, giving the music all the *élan* it requires. Yet neither the present album nor previous ones tells us much about Friedman's purely musicianly qualities. His reading of the *Poème* shows an excellent feeling for line, but on the whole this disc is a rather faceless collection. Mr. Friedman ought to be allowed to put his brain to work, as well as his hands. A.R.

LOUIS LANE: "Romances and Serenades"

Vaughan Williams: *The Lark Ascending*. Sibelius: *Romance for Strings, in C, Op. 42*. Delius: *Serenade from "Hassan"* (arr. Beecham). Françaix: *Serenade for Small Orchestra*. Warlock: *Serenade for Strings*.

Rafael Druián, violin (in the Vaughan Williams and Delius); Cleveland Sinfonietta, Louis Lane, cond.

• EPIC LC 3875. LP. \$4.98.
• • EPIC BC 1275. SD. \$5.98.

Don't be put off by the title of this album. Far from being a collection of cliché-ridden mood music, it contains a varied and delectable program of first-rate pieces, few of them elsewhere

Continued on page 98

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Mono TW91315

MUSICAL MEMORIES OF CALABRIA
'A Mala Muggghieri, Terra Luntana, Tarantella Maffusa; Attaccatilu ch' 'e Pazzu; Invocazione a S. Rocco; Serenata alla Mia Stella; Ebhiva 'a Tarantella; Povaru Piscaturi; Zumpa e Balla Ceramiddharu; others.

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MUSICAL MEMORIES OF SICILY
La Furastera; Va Sparati; Fuoco del Sud; Cantu di Carritteri; Stornelli a Dispetto; Zufolo Innamorato; Luvattiri ca passu iu; Lu Jadduzzu; Mi scantu siddu sciddicu; Mandolino Fox; others.

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MUSICAL MEMORIES OF SCOTLAND
Roamin' In The Gloamin'; Northern Lights of Old Aberdeen; Scots Dance; Highland Donald; Waltz Country Dance; Westering Home; It's Nice To Get Up In The Mornin'; Floohers O' Edinburgh; The Road And The Miles To Dundee, etc.

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MUSICAL MEMORIES OF HUNGARY
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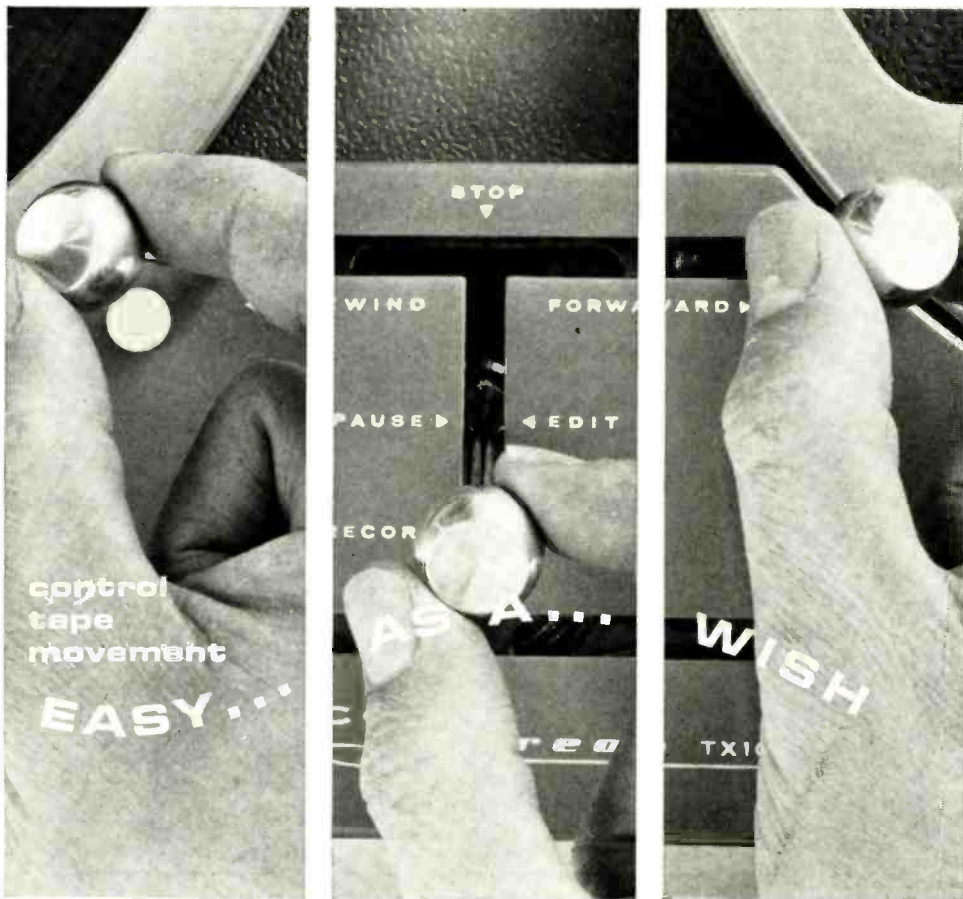
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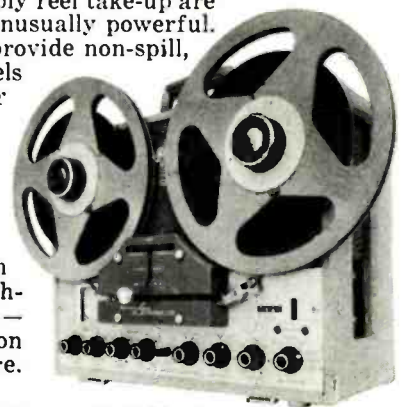


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THE IMPORTS

DIPPING into the treasured archives of the BBC, Odeon has come up with a really exciting Sibelius Symphony No. 2, recorded at a broadcast performance by Sir Thomas Beecham and the BBC Symphony at Royal Festival Hall in 1954 (ALP 1947). The faster than usual tempos throughout are sustained by Beecham's true instinct for the arch of Sibelius' phrases and the apposition of choir timbres. Rarely has the fragmented thematic material of the opening held together so well on the way to a buoyant development, and the Scherzo (played at a terrific clip) takes on a classical aspect, as its form indicates it should. The Finale's big romantic theme may not build to the towering (and occasionally pompous) resonances to be found in some other recordings; instead it moves directly and unashamedly in triumph. The engineers evidently had to include the audience cheers and applause at the ending in order to preserve the overhang of the final note, and they are very much in place. As might be expected, the flaws of a concert performance can be heard—some coughs, a woodwind out of balance here and there, a brass boggle—and the overall sound may not be as "open" as our best today, though the full range is there. Now, why can't we also have Beecham's broadcast performance of the Berlioz Requiem with Richard Lewis as soloist? It would outclass any currently available.

A NEW RECORDING on the Polish Muza label of Bach concertos for two, three, and four pianos and strings (XL 0065) not only outdistances competitive piano versions in the catalogue but also, to my taste, is preferable to those using harpsichords. The soloists are all teachers at the Warsaw Conservatory. Anything but academic, the Warsaw professors swing into the first movements with an infectious gait, their combined touch light but firm and their phrasing both graceful and authentic. The slow movements have the poetic nuance obtainable only with the sustained tones of the piano.

Of course, the part-writing in these concertos must emerge with absolute clarity to avoid a hard effect, and recording technique contributes much to the success of this Muza disc. It seems to me that in the past year all the records and tapes coming from Poland are



Sir Thomas: Sibelius from the BBC.

of better quality than before, indicating that new equipment is being used. The balances in the Bach works have a concert hall realism, with the strings of the Warsaw National Philharmonic Symphony Orchestra under Stanislaw Wislocki about equal with the two pianos, then lighter behind three pianos, and even lighter behind four. A slight boost in the bass turnover point brings the sound into line with the RIAA curve. There are no notes at all but the label copy is translated into English.

EVER SINCE the LP deletions of the Feuermann and Gendron performances of Schubert's *Arpeggione* Sonata, in A minor, we have lacked a first-rate recording of this most delectable divertimento for the cello. Now we have two new versions from France, by Paul Tortelier and Robert Bex, which not only fill the breach but give us a choice of differing styles. Tortelier, certainly one of the four or five best cellists in the world (though relatively unheralded in the United States), spins a soaring line in the lyrical first movement and a gentle melancholy in the Adagio. Continuous melodiousness and a subtle way of accenting that barely flicks the bar lines mark his elegant playing, which misses only the final touch of humor that Feuermann brought to the music and that Shafran overdoes to the point of cuteness in his RCA Victor recording. Pianist Robert Weisz matches Tortelier's exact intentions on this delightful Pathé disc (FALP 570).

Robert Bex, encountered here before in a fine recording of the Ravel Trio on the BAM label, has switched to Harmonia Mundi for the *Arpeggione* (HMO 30534). The close-up sonics, res-

onant and clear, are ideal for Bex's meticulous attention to every shade of phrasing and dynamics. Unfortunately, he fails to achieve full dramatic effectiveness, and much as I admire his fidelity to the score and the superior sonics of the recording, I prefer Tortelier's lighter, more sinuous, less four-square results. The overside pairings might influence your choice. Tortelier plays the only available version of the Grieg Sonata, a full-length work often denigrated for its reminiscences of the Piano Concerto. He brings it off with a certain charm, especially the lovely slow movement. Bex and his partner, André Krust, give us Beethoven's Twelve Variations on Mozart's *Ein Mädchen* and Seven Variations on *Bei Männern* from *The Magic Flute*. His competition includes Casals and Fournier, and he meets it admirably. Both sets of notes are in French only.

AMADEO continues its Arcophon Series with a superb single disc (AVRS 5024) of six *Concerti a cinque* from the Opus 1 of Benedetto Marcello, described on the title page as "*Nobile Veneto, Dilettante di Contrapunto*." Marcello wore the full-colored cloth of the Venetian noble—highly educated, as devoted to literature as to music, volatile in temper, and given to aesthetic judgments. This Opus 1, from which we hear Nos. 1, 2, 4, 6, and 12, is no amateur's work. Marcello was twenty-two when it was published in 1708, and he wrote in the ardent style of contemporary Vivaldi, full of contrasts, tremolos, and striking violin solos amid a framework of symmetry. Bach admired Marcello, and transcribed some of his concertos.

The violin solos of the Opus 1 Concertos are missing from the original edition, and they have been idiomatically reconstructed in this version. Most authentic is the violin solo of the Concerto No. 2, in E minor, simply a reversal of Bach's harpsichord transcription, give or take a few passages for instrumental differences. I Solisti di Milano and their director, Angelo Ephrikian, cannot be praised too highly for these vigorous, polished performances, and the recording is as sumptuous and bright as the music deserves. Maestro Ephrikian also wrote the *Nota Biografica-Critica*, and I am happy that Amadeo has at last seen fit to include a full English translation. GENE BRUCK

RECORDS IN REVIEW

Continued from page 95

available. The prize is the lovely quiet Vaughan Williams, a radiant musical translation of the George Meredith poem. The Françaix, once available on a venerable Telefunken disc, is a cheeky gem of a piece, and the shorter works are equally good. All are given sophisticated and immensely appealing performances, recorded in close-in and warmed sound. A.R.

CLAUDE MONTEUX and WALTER TRAMPLER: *Sonatas for Flute, Viola, or Viola d'amore*

Kraus: *Sonata for Viola and Flute*. Lorenziti: *La Caccia, for Viola d'amore*. Telemann: *Sonatas in Canon for Flute and Viola d'amore: No. 1, in G; No. 2, in D; No. 3, in A minor; No. 6, in G minor*. Bach, C.P.E.: *Sonata for Unaccompanied Flute, in A minor*.

Claude Monteux, flute; Walter Trampler, viola and viola d'amore.

- MUSIC GUILD M 47. LP. \$5.98.
- MUSIC GUILD S 47. SD. \$5.98.

This is a delightful record from start to finish, and one of the most excellently performed programs of some of the rarer items in mid-eighteenth repertoire that you are likely to find anywhere.

Joseph Martin Kraus was born the same year as Mozart and lived one year longer. The effects of a solid Mannheim musical education apparently stayed with him unabated through fourteen years' residence in Stockholm, and this sonata for flute and viola, one of his very few available works, is pleasingly adept. Though the flute leads the way some of the time, solidly bolstered by the viola's conscientious accompaniment, the latter is much more than a yes-man and turns out some very effective low-lying melodic lines of its own. And there is a good bit of happy cooperation in parallel thirds that is hard to resist.

Joseph Antoine Lorenziti (1740-89), though he was born in The Hague and settled in France, was nevertheless Italian to the bone as far as music was concerned (he studied the violin with Locatelli); and if this sonata is any evidence, he must have been a performer on the viola d'amore of no mean accomplishment. *La Caccia*, bedecked with brilliant hunting-horn figurations in the first movement and turning to grave and dark double stops in the minor Adagio, marvelously exploits the strange, ringing resonance of the instrument. The viola d'amore is less catered to in Telemann's canons, for those essays in lighthearted counterpoint were intended simply "for like instruments." Yet it would be hard to imagine them set forth more attractively than by these two quite unlike but remarkably compatible colleagues. C. P. E. Bach's solo flute sonata—the only one he wrote without continuo—is florid enough, but at the same time indulges in the sequential movement so dear to the generation of the com-

poser's father. It is, needless to say, grateful to the instrument (Carl Philipp had plenty of practice in keeping Frederick the Great happy)—and to the listener as well.

Monteux and Trampler are both artists of the first order, aware of every nuance and of one mind in musical outlook. They are a joy to hear, either in collaboration or alone. The sound is superb, and the stereo very successful in the duos. In the solo works, however, there is occasionally a disconcerting impression of sonic split, with treble apparently emerging from one speaker and bass from the other. S.F.

ARTURO TOSCANINI: *Overtures*

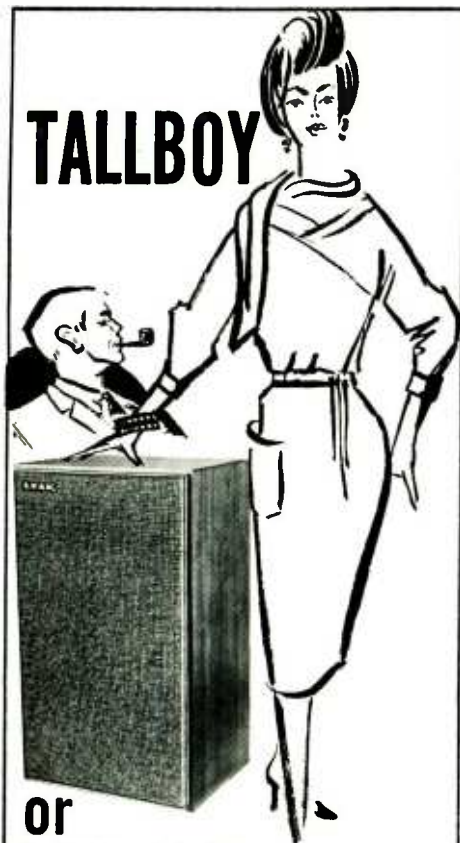
Brahms: *Academic Festival, Op. 80; Tragic, Op. 81*. Cherubini: *Ali Baba; Anacreon; Medea*. Cimarosa: *Il Matrimonio per raggio; Il Matrimonio segreto*. Gluck: *Iphigénie en Aulide*. Mozart: *Don Giovanni; Nozze di Figaro; Zauberflöte*. Rossini: *L'Italiana in Algeri; Siège de Corinthe*.

NBC Symphony Orchestra, Arturo Toscanini, cond.

- RCA VICTOR LM 7026. Two LP. \$9.98.

None of these performances has ever been commercially available, and ten of the thirteen overtures in the present collection are new to Toscanini's public discography. All but two were captured at NBC broadcasts from the decade 1943-53, the exceptions being the pair of Rossini works. The *Siege of Corinth* was studio-recorded in 1945 (the Maestro is said to have rejected it because of its heavy reverberation), and *L'Italiana in Algeri* comes from the New York concert (not broadcast) which launched the orchestra on its transcontinental tour in 1950. Despite the fact that all of these selections are relatively brief, this album is a major addition to the Maestro's legacy.

The high spot, for me, is the superb 1953 performance of Brahms's *Tragic Overture*. I have always regarded it as something very special. For one thing, it is completely atypical for Toscanini; for another, it is a sublimely moving account of the music. The uncharacteristic touches begin to manifest themselves at the very outset of the piece, where the timpani roll—usually played *piano*—is brought vehemently to the fore. The bristling momentum and demonic qualities of the standard Toscanini reading (as heard in the 1937 BBC record, and sundry NBC broadcasts from 1938, 1947, 1948, and 1952) are here supplanted by a flowing graciousness and emphasis on song. The musical line moves at its own rate, with no excess feeling of domination or stress; indeed, the conductor makes an astonishing tempo cut when he arrives at the lyrical second subject. There is, similarly, another relaxation for the two plucked notes that echo the loud chords at the start of the development. For all the feeling of geniality, however, there is a sufficient amount of continuity. Further-



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more, this is never a mawkish Brahms, for the sentiment is kept rather tart and austere classical. The orchestral playing is luminous, with an almost chamber-music transparency. (Toscanini revises the trumpet parts slightly in the interest of greater clarity, and that too is a feature of this particular performance alone.)

The *Academic Festival* cannot help sounding a mite crude after the rarefied heights of the preceding selection. Neither the music nor Toscanini's performance of it is on the same level as the *Tragic Overture*. Taken by itself, however, it is effective enough. Other leaders have found more *Gemütlichkeit* in these pages, but no one in my memory has swept through them more imperiously.

The Cherubini sequence provides an interesting glimpse into the changes of that composer's style. The *Medea* (from 1797) is tersely Beethovenesque, while the much later *Ali Baba* (it was composed in 1833) strongly resembles Berlioz in its orchestral complexity (how like *Benvenuto Cellini* it sounds!). *Anacreon*, the most often played of the trio, dates from 1803. Though it is essentially akin to *Medea's* classicism, one can hear already the traces of cold virtuosity and rhythmic complexity distinguishing the Schumann and Mendelssohn works still to come. The *Ali Baba* performance is replete with splendor. The *spiccato* violins and brilliant orchestral effects shimmer like diamonds and emeralds. Kinetic energy in the *Medea* is counterbalanced by Toscanini's uncanny sense for emotional understatement. The reading, much more rapid than that usually heard, is an ideal synthesis of poise and passion.

The *Anacreon*, however, is something of a disappointment. It would appear to lend weight to this month's editorial [see "Happy News for a Tenth Anniversary," p. 41] pleading for careful selection of the Toscanini material chosen for release. This overture was a favorite of the Maestro's, and the Riverdale archive contains an incomparable 1938 transcription and two very fine ones from March and September of 1945. (There is also a 1951 recording which I have not heard since the concert.) The 1953 edition released here is not a complete success. For one thing, the internal balance (always a problem with



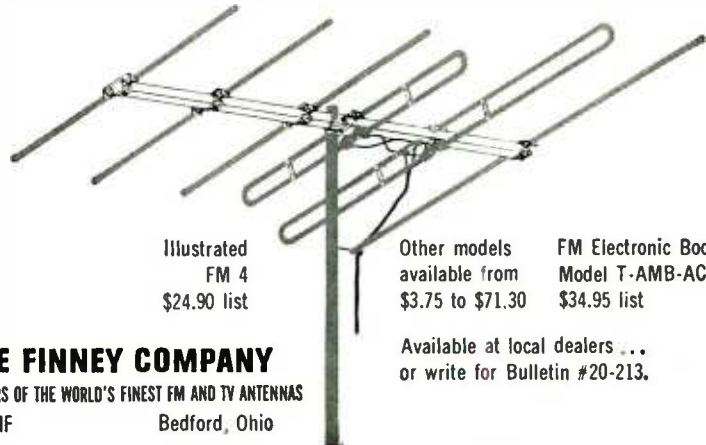
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this work) is not quite perfect, nor are the numerous question-and-answer effects timed with the split-second precision heard in the earlier performances. Furthermore, some of the string playing is (by Toscanini standards) ragged, and the total effect of the recording is mildly unsettling. It seems to me that one of the other versions would have been worthier for public consumption, but perhaps the Maestro himself had some inexplicable fondness for this one.

One cannot quibble seriously with the choice of the 1946 *Zauberflöte* over the virtually identical performances from 1941, 1947, or 1949, though perhaps either of the two later versions could have furnished slightly fuller sound. In any case, this is a leaner, more dryly etched reading than that heard on the old 1938 BBC Symphony record (which was recently reissued on Odeon QJLP 106). There is slightly more quicksilver in the 1947 *Nozze di Figaro* heard here than in the alternate 1943 transcription, but both it and the *Don Giovanni* (which was played only once, in 1946) are really more notable for massiveness than for scamper. While there are, of course, many ways to play these Mozart curtain raisers, Toscanini's emphasis on vibrant emotional warmth is completely in keeping with one aspect of the music.

If the Mozart pieces are viewed through nineteenth-century romantic eyeglasses, the 1952 *Iphigénie en Aulide* offers one more example of the Maestro's basic affinity for classicism. The pacing is broad, the rhythmic stress perfectly symmetrical. Sparkling humor and incandescent ensemble work grace the two Cimarosa bonbons, while a comparison of this 1950 *Italiana in Algeri* with the famous old New York Philharmonic edition leads to the expected conclusion: the later performance is more lightly colored and less supple in its shaping. The introduction and second theme, played with expansive plasticity in 1936, are here kept moving along pretty much in strict tempo. Accents are harder, sonorities less resounding, the basic feeling more *agitato*. *The Siege of Corinth* is done with the greatest point, and the aforementioned resonance proves to be problematical only in *fortissimo* chords.

RCA Victor's transfers, I am sorry to say, are only so-so. They are poorly equalized, excessively dry, and tend towards acidity. The *Tragic Overture*, *Ali Baba*, *Iphigénie en Aulide*, *Don Giovanni*, and *Figaro* are so superb-sounding on the tape originals that they are able to withstand RCA's withering process and still prove more than acceptable. Marginal items, however, such as the 1948 *Academic Festival*, are made to sound highly unpleasant by the introduction of grainy distortion, and by a diminution of lower and middle frequencies. RCA did splendid work a few years ago in resuscitating similar Toscanini broadcast material, and it is to be hoped that later masterings will offer an improvement over the present ones. Being well acquainted with most of the original tapings of this material, I can vouch for its inherently good sound. H.G.



BRAHMS: *Symphony No. 3, in F, Op. 90; Variations on a Theme of Haydn, Op. 56a*

Philharmonia Orchestra, Erich Leinsdorf, cond. [from Capitol P/SP 8483, 1958]
● PAPERBACK CLASSICS L 9213. LP. \$1.98.
● PAPERBACK CLASSICS SL 9213. SD. \$2.98.

Both works on this disc get typical Leinsdorf performances: brisk, intelligent, meticulously controlled, and rather lacking in warmth and personality. The first movement repeat in the Symphony is observed—a point in favor of the interpretation—and while the Philharmonia has sounded less monochromatic under other leaders, it plays well here. Save for a slightly metallic string tone, the engineering is bright and well balanced.

Collectors on a budget will have to choose between this version of the Symphony, and those by Szell (Richmond) and Weingartner (Harmony), more compelling interpretatively but antiquated sonically. As regards the *Haydn Variations*, Leinsdorf is outclassed by Van Beinum (Richmond). H.G.

GRANADOS: *Spanish Dances (12)*

Minueto; Oriental; Zarabanda; Villanescas; Andaluza (Playera); Jota (Rondalla); Valenciana; Asturiana; Mazurca; Danza triste; Zambra; Arabesca.

José Echániz, piano [from Westminster WL 5181, 1953].
● WESTMINSTER COLLECTORS SERIES W 9308. LP. \$4.98.

Echániz plays these *morceaux* with crispness and precision, bigness of concept, and occasional lack of tonal allure. Some of the more familiar works, such as the *Andaluza*, are a trifle sentimentalized, but basically this playing satisfies. Although Alicia de Larrocha's Decca edition is somewhat more sensitive and personal in approach, Westminster's sound excels her disc. H.G.

LALO: *Symphonie espagnole, Op. 21*

Henryk Szeryng, violin; Chicago Symphony Orchestra, Walter Hendl, cond. [from RCA Victor LM/LSC 2456, 1961].
● RCA VICTROLA VIC 1064. LP. \$2.50.
● RCA VICTROLA VICS 1064. SD. \$3.00.

This Spanish music written by a French-

man is here played by a Polish violinist with an American conductor leading an orchestra trained by a Hungarian. You would expect a stylistic hash to result, and the performance is, indeed, different from the kind any French soloist and ensemble would provide. But it is consistent and valid by international standards. When the present recording first appeared, HIGH FIDELITY's reviewer found it "a complete delight from beginning to end." I myself at times would prefer a lighter texture and more animated quality in the accompaniment, but it remains an extremely good recording made the more attractive by the inclusion of the full five movements.

R.C.M.

LEONCAVALLO: *I Pagliacci*

Iva Pacetti (s), Nedda; Beniamino Gigli (t), Canio; Giuseppe Nessi (t), Beppe; Mario Basiola (b), Tonio; Leone Paci (b), Silvio. Chorus and Orchestra of Teatro alla Scala (Milan). Franco Ghione, cond. [from RCA Victor M 249, 1934].

• ODEON E 80476/77. Two LP. \$7.96.

This recording is thirty years old now, and sounds it, especially in the choruses, which are cramped and dry. Still, it is listenable, and this transfer is a considerable improvement on Victor's LP pressing of twelve years back (LCT 6010), which has been unavailable for several years. The final side of the present pressing is blank, though, where Victor had given us a juicy Gigli recital, and the accompanying material is of no use at all to American purchasers—some biographical notes in German on Gigli, and a précis of the opera, again in German.

Interest in the performance centers, of course, on Gigli. This was the earliest of his complete opera recordings, and his voice sounds lush indeed. There is some of the stylistic vulgarity and musical laxness that plague so many of his records, but not too much, and in the last act he is most compelling—from the cantabile of "No, *Pagliaccio non son*" ("Sperai tento il delirio," etc.) to the end of the opera this is a gripping, passionate performance. In any case, one can put up with a great deal from an open-throated, temperamental Italian tenor, particularly when the voice is one of the three or four most beautiful ever recorded. From a purely vocal standpoint, this "Vesti la giubba" is in a class with a mere handful of others.

Apart from Gigli, the performance is not remarkable. Basiola is an excellent Tonio, full-voiced and smooth, with an exciting top, and dramatically alive. Pacetti is sufficient, no more, as Nedda, and Paci hardly that as Silvio—a musical singer with a limited, nondescript voice. Ghione gives a solid, conventional reading; there are a few bad orchestral moments. As an all-around performance, then, no better than most of its competitors, and not as good as some (the deleted Victor with De los Angeles, Bjoerling, and Warren; Richmond 63003 with Petrella, Del Monaco, and

Poli; or Angel 3618 and S 3618 with Amara, Corelli, Gobbi). But for lovers of great tenorizing, a must, with the top-flight Tonio as a bonus. C.L.O.

MENDELSSOHN: *A Midsummer Night's Dream, Op. 21, Op. 61: Incidental Music*

Dagmar Hermann, soprano; Ilona Steingruber, soprano; Vienna State Opera Chorus; Vienna Symphony Orchestra, Clemens Krauss, cond. [from Vox PL 6830, 1951].

• Vox PL 6830. LP. \$4.98.

This performance has a few eccentricities (such as the hefty slowdown in the final lap of the overture), and will certainly win no plaudits as an example of virtuoso ensemble playing. In its rather cavalier way, however, the reading has a great deal of affecting poetry and genuine lovability. The French horn's caressing phrasing in the *Nocturne*, for example, has the bloom of nineteenth-century German Romanticism at its most luscious. The reproduction is a mite faded but, on the whole, time has treated it kindly.

H.G.

PROKOFIEV: *Love for Three Oranges: Orchestral Suite, Op. 33a* (A)

†Mussorgsky: *Night on Bald Mountain* (B); *Pictures at an Exhibition* (orch. Ravel) (C)

London Symphony Orchestra (in A and B); Minneapolis Symphony Orchestra (in C); Antal Dorati, cond. [(A) from Mercury MG 50157/SR 90006, 1958; (B) from MG 50214/SR 90214, 1961; (C) from MG 50217/SR 90217, 1960].

• MERCURY MG 50342. LP. \$4.98.
• • MERCURY SR 90342. SD. \$5.98.

Unlike most reissues, this regrouping of earlier materials in a "Great Music by Russian Composers" series offers no special cost attractions—a fact which prevents my recommending it as warmly as I would in a bargain-price edition. The constricted mono version is best avoided: the extremely powerful but rather hard and dry recording here is much more impressive—as well as far better suited for the music at hand—in strongly marked stereoism. None of the performances themselves matches the best available today, but that of the hard-driving, glittering Prokofiev suite is a galvanically exciting one; and the more deliberately, if scarcely less vehemently, played Mussorgsky favorites have impressive clarity and impact.

R.D.D.

WAGNER: "Festspielhaus Bayreuth," Vol. 1

Parsifal: Good Friday Spell (Fritz Wolff, tenor; Alexander Kipnis, bass; Bayreuth Orchestra, Siegfried Wagner, cond.). *Flower Maidens' Scene* (Soloists: Bayreuth Orchestra, Karl Muck, cond.). *Der fliegende Holländer: Senta's Ballad*

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(Emmy Destinn, soprano; orchestra). *Siegfried*: "Nothung! Nothung!" (Erik Schmedes, tenor; orchestra). *Tannhäuser*: "Dich, teure Halle" (Maria Müller, soprano; Bayreuth Orchestra, Karl Elmendorff, cond.); "Blick' ich umher" (Herbert Janssen, baritone; Bayreuth Orchestra, Karl Elmendorff, cond.); "Ein furchtbares Verbrechen" (Ivar Andrésen, bass; orchestra). *Tristan und Isolde*: "Nicht Hörnerschall tönt so hold" (Nanny Larsen-Todsén, soprano; Anny Helm, soprano; Bayreuth Orchestra, Karl Elmendorff, cond.); "Dein Werk! O törge Magd" (same soloists and orchestra). *Das Rheingold: Rhine Daughters' Song* (Soloists; Bayreuth Orchestra, Franz von Hoesslin, cond.) [from various 78 originals, 1911-30].

• ODEON 83387. LP. \$6.98.

WAGNER: "Festspielbaus Bayreuth,"
Vol. 2

Die Walküre: "Winterstürme wichen dem Wonnemond" (Lauritz Melchior, tenor; orchestra); "Nun zäume dein Ross—Ho-jo-to-ho" (Friedrich Schorr, baritone; Frida Leider, soprano; Orchestra of Berlin State Opera, Leo Blech, cond.). *Tristan und Isolde*: "Mild und leise" (Germaine Lubin, soprano; orchestra). *Lohengrin: Bridal Chamber Scene* (Kate Heidersbach, soprano; Max Lorenz, tenor; Orchestra of Berlin State Opera, Clemens Schmalstich, cond.); "In fernem Land" (Marcel Wittrisch, tenor; Orchestra of Berlin State Opera, Fritz Zaun, cond.); "Die fliegende Holländer: 'Die Frist ist um'" (Joel Berglund, baritone; orchestra, Leo Blech, cond.). *Die Walküre: Brünnhildes Bitte* (Marta Fuchs, soprano; Orchestra of Berlin State Opera, Bruno Seidler-Winkler, cond.). *Die Meistersinger: 'Wie friedsam'"* (Hans-Hermann Nissen, baritone; Dresden State Orchestra, Karl Böhm, cond.); "Verachtet mir die Meister nicht" (Rudolf Bockelmann, baritone; Orchestra of Berlin State Opera, Clemens Schmalstich, cond.); *Prelude: Section* (Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.) [from various 78 originals, 1927-49].

• ODEON 83388. LP. \$6.98.

These are curious records, full of fine things and yet, in sum, unsatisfying. They remind one of a travelogue—a glimpse of this and of that, broken up here and there with narration, in this case provided by Winifred Wagner, who turns up on each of the four sides with some "historical highlight" commentary. Quite apart from the fact that the commentary will be understood only by those who know some German is the probability that it will become increasingly annoying with each replaying.

Musically, Volume 1 is not consistently interesting. The *Parsifal* excerpts are quite fine, but the Flower Maidens' chorus doesn't amount to much out of its context, and, of course, the entire grouping of Muck-Siegfried Wagner excerpts, with the same soloists, has just been made available on Odeon 10464. Destinn and Schmedes are singers of interest to vocal collectors, and Destinn's

round, easy, intelligent version of Senta's Ballad is most welcome; Schmedes' muscular "Forging Song" proves that heavy, somewhat bleaty vocalism is not an invention of recent *Heldentenors*.

Side 2 is somewhat better. The Müller and Janssen excerpts are from the excellent complete *Tannhäuser* which was available here in the Thirties on the Columbia label; about Andrésen's I am not sure, for although he was the bass of that recording, the liner tells us that the passage was recorded three months later than the complete set, and evidently not with the same orchestra and conductor. Müller's "Dich, teure Halle" is bright and steady—not really extraordinary but very good. Janssen's "Blick' ich umher" is easily the most beautiful I have ever heard, full of flowing, warm, lyric tone. I wish that his exemplary "O du mein holder Abendstern" from this set had been included. With regard to Andrésen, my memory has deceived me—I had not remembered how laborious and unimaginative his singing of this passage was. (I hope my fond recollection of his black-voiced "Hagen's Watch" is not similarly off the mark.)

The *Tristan* bands are also from a complete set (whose third act, however, was much cut)—the 1928 one, with Gunnar Graarud as Tristan, Rudolf Bockelmann as Kurwenal, and Andrésen as Marke. I was never able to hear more than solid competence in Larsen-Todsén's Isolde, and I find it peculiar that these particular passages have been selected over, say, a chunk of the Narrative and Curse. Helm, it should be noted, sounds splendid. The Rhine Daughters' Song (from the closing pages of *Rheingold*, not the first scene) is well enough done.

Volume 2 is a more rewarding disc to listen to. For one thing, the sound of most of the bands—which in Vol. 1 is sometimes quite dim and fuzzy—is much better, most of the recordings being of more recent origin. And for another, the singing is on a higher level. Melchior's "Winterstürme" is very similar to the rendition on the Bruno Walter recording of Act I, but dates from 1931 (the Walter set was recorded in 1936). It is, of course, a model of consistent legato singing and meaningful enunciation. Leider's "Ho-jo-to-ho" is thrilling—this is vintage Leider, 1927, with the high tones pealing out challengingly—and Schorr's declamation of Wotan's lines is in a class by itself.

Lubin's *Liebested* is in some ways disappointing. There is no doubt as to the singer's musical instinct and comprehension, but to go with this there is a habitual hooking into tones from below, and a rather gusty climax. The Bridal Chamber Scene is by no means complete, arriving in a somewhat breathless fashion at Elsa's lines leading into "Höchstes Vertraun." If one does not own the originals, though, this is decidedly worth having for the magnificent work of Lorenz—smooth, firm, unflinchingly musical. Heidersbach is also very pleasing, a little light but very much in control of the role.

Wittrisch gives us a solid, somewhat

constricted version of "In fernem Land"—the voice has ring, but not the warmth it took on in lighter roles. Berglund's version of the Dutchman's narrative and prayer is one of my most frequently played 78s, and still seems to me head and shoulders above all other versions for sheer vocal beauty and musicality. Fuchs's brief *Walküre* excerpt is impressive—bright, steady, and full—and is backed by some lovely woodwind playing.

Herman Nissen's wonderfully rich, deep baritone is heard to fine effect in his *Meistersinger* excerpt (which, for those who do not recognize it, is the final section of the *Wahnmonolog*—these albums contain excerpts from excerpts); Bockelmann, though, is by no means in his top form for Sachs's closing address.

The last band summarizes my objections to this release: the *Meistersinger* Prelude is launched into right on the heels of the same opera's concluding pages, and then we hear only snatches of it, for Frau Winifred is brought on for some final words in the midst of it! ("Voice over out, music up strong with MASTER SINGERS theme, then out.") So much for the Bayreuth Theatre of the Air.

Volume 2 is probably worth putting up with all the nonsense for; a purchaser of Volume 1 had better have a well-cultivated sense of The Great Tradition. C.L.O.

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"Ständchen." Wagner: *Die Walküre*: "Leb' wohl, du kühnes, herrliches Kind." Parsifal: "Titirel, der fromme Held." *Der fliegende Holländer*: "Die Frist ist um." Halévy: *La Juive*: "Wenn ew'ger Hass." Mozart: *Die Zauberflöte*: "O Isis und Osiri.."

Michael Bohnen, bass; orchestra [from various Odeon 78s, c. 1925].
• ODEON 83383. LP. \$5.98.

The recordings of the already legendary Michael Bohnen are for a rather special taste. He was, by all accounts, a magnetic, commanding stage personality, the sort of genuinely creative interpreter from whom one is willing to put up with a good many shenanigans so long as they contribute to the over-all effect. Here he commits transgressions that make Chaliapin's seem like *Kapellmeister* routine. The "Veau d'or" (the only selection not sung in German) becomes a howling, shrieking stomp for which Gounod hardly does more than provide a general rhythmic and melodic sketch. Almost every number (including even the Wagner passages) is fired into space and let fall where it may, amid assorted whoops, glides, interpolated high notes, chuckles, and phrasings that stretch the music as if it were a rubber band.

His histrionic magic I must take on faith—my first voice teacher said that he could not have chosen between the Méphistophélès of Bohnen and Chaliapin, and a friend who is a prominent conductor and a most conscientious musician insists that Bohnen was the Hagen. There is no doubt about the voice, from the depths of the Sarastro aria to the pinnacle of a ringing high G; I can well believe that Bohnen was able to deal convincingly with roles ranging from low bass to high baritone. Most of the time, the interpretative liberties seem simply too much—capricious, wild, if often good fun. The only selections that one need have no reservation about by contemporary standards are Kezal's song, which emerges as a musical definition of cunning, and the *Zauberflöte* and *La Juive* arias, which are sung "straight," if not in the cleanest style. And the serenade from *Casanova* is an amazing seductive piece of romantic singing worthy of Tauber. The others are certainly worth hearing; which of them succeed through sheer manic audacity, each listener must decide for himself. C.L.O.

SINGERS OF IMPERIAL RUSSIA

Olimpia Boronat, soprano—Bellini: *I Puritani*: "Qui la voce." Alabiev: *The Nightingale*. Flotow: *Martha*: "Qui sola, vergin rosa." Dmitri Smirnov, tenor—Bizet: *Les Pêcheurs de perles*: "Mi par d'udir ancora." Tchaikovsky: *Eugen Onegin*: "In your house." Rimsky-Korsakov: *Snegorouchka*: *Tsar Berendey's Cavatina, Act II*. Lydia Lipskova, soprano—Rimsky-Korsakov: *The Tsar's Bride*: *Marfa's Aria*. Rimsky-Korsakov: *Snegorouchka*: "How Painful It Feels"; "But What Ails Me?" Antonina Nezhda-

nova, soprano—Rimsky-Korsakov: *The Tsar's Bride: Marfa's Scene and Aria, Act IV. Snegorouchka: "Gathering Berries."* Auber: *Fra Diavolo: Zerlina's Aria.* Leonid Sobinov, tenor—Tchaikovsky: *Eugen Onegin: "I Love You, Olga"; "Where, Where Have You Gone?"* Rimsky-Korsakov: *Snegorouchka: Tsar Berendey's Cavatina, Act. III.* Feodor Chaliapin, bass—Borodin: *Prince Igor: Galitsky's Aria.*

Vocal soloists listed above [from various HMV 78s 1904-24].

• ANGEL COLH 129. LP. \$5.98.

It's a pity that several of these singers could not be accorded discs to themselves—but short of that, this selection is an excellent one. (N.B. There are LPs devoted to Boronat and Sobinov, both on the Rococo label, both recommendable despite some scratchy bands. And, of course Chaliapin is well represented, notably in this same Angel series.)

Olimpia Boronat is a favorite of mine. Her voice, as heard on recordings, was one of those delicate, far-forward but full-bodied high sopranos which seem to have vanished in recent decades; it was capable of a limpid long legato, as well as of easy-sounding passagework. As an artist, she seems to have been quite sensitive and unaffected, despite a most sophisticated technique. Her "*Qui la voce*" contains not only some lovely sustained legato singing, but a sense of the pathetic lacking in even so fine a version as Galli-Curci's.

Of the two tenors, Dmitri Smirnov is the better known here, and his polished lyric tenor is heard to great advantage in all these excerpts, even the *Snegorouchka* Cavatina, which dates from 1924—the most recent item on the record. His version of the *Pearl Fishers* romance is justifiably noted for its splendid control over the high phrases. In some ways, Leonid Sobinov is even more impressive—his tenor has a more manly ring and a more exciting top than Smirnov's, and his renditions of Lensky's two big arias are superb.

Both Antonina Nezhdanova and Lydia Lipskova display bright, firm voices without any trace of the harsh, wobbly quality and scoopy style that seem to characterize so many Russian sopranos. On the evidence here, neither of them is as individual or charming an artist as Boronat, but both do well with their interesting, relatively unfamiliar material.

My sole cavil is directed at the Chaliapin selection. With so much of his work available, it seems strange to take up space on this sort of disc with an uncharacteristically bland selection—he later recorded the same aria to much greater effect. The sound is clean for material of such age (most of the originals are from the 1908-1912 period), and Angel's presentation is, as usual, remarkably complete, with notes on the singers, texts and translations, and full discographic information. I also like the arrangement, which sensibly groups numbers from the same opera together, and in sequence. C.L.O.



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The Lighter Side



“Hello, Dolly!” Original Cast Recording. RCA Victor LOC 1087, \$4.98 (LP); LSP 1087, \$5.98 (SD).

ONE OF THE GREAT glories of *Hello, Dolly!* is that it has, at last, freed Carol Channing from the shackles of her close association with the personality of Lorelei Lee, the character she created in the musical version of *Gentlemen Prefer Blondes*. In the decade since that great Broadway success, Lorelei Lee has trailed Miss Channing mercilessly. The star has had merely to appear on a stage or night club floor to conjure up memories of the little girl from Little Rock, and in the eyes of many producers she has been so thoroughly typecast that it seemed hardly worth trying to pry her loose from the mold. Now her unique comic talents are released to create a very different character in Dolly Gallagher Levi, a professional matchmaker or, in her own words, “a meddler.” And despite this change of roles, Carol



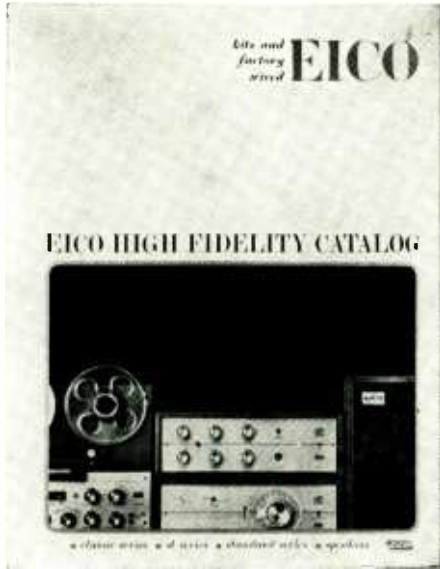
David Burns, with Carol Channing as that indomitable widow, Mrs. Dolly Gallagher Levi.

Channing has remained indomitably Carol Channing, for which we may all be thankful.

Hello, Dolly! is a musical adaptation of Thornton Wilder’s play *The Matchmaker* (in which Ruth Gordon scored a personal triumph on stage as Dolly Levi). The book is by Michael Stewart, who wrote *Bye Bye, Birdie* and *Carnival*; the music and lyrics are by Jerry Herman, whose last production was *Milk and Honey*. The musical has been built around Miss Channing’s Dolly—an earthy, high-spirited, great-hearted widow who, in the course of her “meddling,” is arranging a second marriage for a wealthy Yonkers merchant, keeping herself in mind as the most eligible candidate. This situation has been staged with such imagination and sense of pacing by Gower Champion, and is illuminated so brightly by the performances of Miss Channing, Charles Nelson Reilly, and David Burns, that Jerry Herman’s score may perhaps be fully appreciated only when one hears it on this record, away from the delightful distractions on stage.

One leaves the theatre with the catchy title songs whirling in one’s brain, but most of Herman’s tunes are so integral a part of the scenes that they do not strike immediately into the memory. Yet this is a remarkably good score in which one bright and attractive melody follows another. Miss Channing, who has a way of engulfing every word of a lyric—singing with mouth, throat, nose, and larynx—adds a wry comic touch to her explanation for her profession *I Put My Hand In*, her paeon to *Motherhood*, her instructions on *Dancing*; and she essays a marvelously Jolson-Jessel attack in her calculated dismissal of her merchant, *So Long, Dearie*. Charles Nelson Reilly’s boundless exuberance spices several songs, including a lively holiday piece *Put on Your Sunday Clothes*, and he changes his pace skillfully for a pleasant ballad, *It Only Takes a Moment*. This, and *Ribbons Down My Back*, sung by Eileen Brennan, suggest the only serious notes in the show.

Hello, Dolly! is definitely for fun. On the stage it brims with vitality and spirit and color. The recording, which in stereo is directional without carrying the device to gimmickry, has captured as much of the theatre feeling as one could hope for. J.S.W.



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"The Prince and the Pauper": Original Cast Recording. London 28001, \$3.98 (LP); 98011, \$4.98 (SD).

Ostensibly a production for children, this charming musical version of Mark Twain's story is so tuneful, so well written, and performed with such flair and skill that its appeal goes far beyond any limitations of age. The libretto by Verna Tomasson is a model of directness and explicitness. It moves swiftly, makes its points clearly, and is studded with excitement, comedy, and well-placed emotional involvement. But it is in the songs—lyrics by Miss Tomasson, music by George Fischhoff—that the show is at its best. Both tunes and words are lively, melodic, and intelligent—there is not a bit of condescension about any aspect of this production. The performances reflect the vitality and interest of the script and songs. Joan Shepard is perfection as the pauper, and although Carol Blodgett as the prince does not quite match Miss Shepard's brilliance, she holds the performance in proper balance. The rest of the small cast is a delight, particularly appealing in the fine comic style of Robert McHaffey as a royal functionary and the villainous villainy of Joe Bousard as the pauper's brutal father. Burt Farber has arranged the score with lightness and bounce, and has made imaginative use of a small ensemble with organ.

Murray Arnold and Trio: "He Sings Great! He Plays Great! He Is Great!" Decca 4442, \$3.98 (LP); 74442, \$4.98 (SD).

Murray Arnold's name may strike a familiar chord—for six years he was the featured pianist and vocalist with Freddy Martin's orchestra—but even if it does, it won't prepare you for this delightful disc. With his trio (bass, drums, and a trumpeter who usually plays with a bucket mute), Arnold sings and plays a program of solid pop material (*Lazy River*, *At Long Last Love*, *My Kind of Girl*) with great zest and style. His tongue-in-cheek attitude allows him to give the songs an exhilarating rhythmic emphasis and to use a somewhat hip manner of phrasing without cheapening his performance. Rhythm and showmanship are served in equal portions as Arnold sings, plays a strongly swinging piano, and leads his little band through a group of exuberant performances. The stereo version is disconcerting, however, when it places Arnold's voice in one speaker and his own piano accompaniment in the other, as if his arms were stretching clear across the room.

Julie and Jack: "Things with Strings." Sue 8000, \$3.98 (LP).

What an enchanting disc has been created by these two imaginative musicians! They are Julius Ehrenworth, a cellist, and Jack Melady, a harpist, and the "things" with their strings are charming duets built on such good pop material as *That's All*, *Fly Me to the Moon*, *Autumn Leaves*, and, for a change of pace, *Granada* and *El Cumbanchero*. The combination of harp and cello reveals all sorts of happy possibilities. The

warm, singing qualities of the cello and the ethereal fills on the harp give a unique luster to basically melodic ballads. The pizzicato cello and the bright harp notes catch the sunny exultation of *Granada*, and on *Ebb Tide* Ehrenworth adds an atmospheric touch with some amusingly realistic, cello-based bird cries while the harp is invoking the vast expanse of the sea. This program is fascinating, provocative, and beautifully realized.

Ethel Ennis: "This Is Ethel Ennis." RCA Victor LPM 2786, \$3.98 (LP); LSP 2786, \$4.98 (SD).

Miss Ennis has been around awhile and has recorded before, but she makes her first real impact here. At least, she does on one side of the disc—for the record falls prey to that vagary of programming which offsets one superb side with another that is rather inconsistent. At her best, she is an unusually skillful popular singer with humor, style, an ability to express a variety of moods and approaches, and a voice that covers a wide range quite easily. Excellent arrangements by Sid Bass, who conducts the orchestra, give her solid settings in which to work on two tunes from *She Loves Me* (the title song and the fetching *Dear Friend*), an imaginative background for a striking treatment of Richard Rodgers' lovely *Nobody Told Me*, and a beautifully phrased version of *An Occasional Man*. She has some good moments on Side 2—notably her own atmospheric song *Night Club*, and a lilting tune called *Starry-Eyed and Breathless*—but this level is not maintained. On Side 1, however, Miss Ennis definitely arrives.

The Beatles: "Meet the Beatles!" Capitol 2047, \$3.98 (LP); S 2047, \$4.98 (SD).

The Beatles, Britain's retaliation for ten years of imported-from-America rock and roll, are far less ominous than their advance publicity made them seem. On this disc the four young men with the pudding-basin haircuts reveal no hopeless addiction to either the big beat or the twangy guitar. To be sure, they do not neglect them entirely, but they are more apt to play with a relatively light and bouncy rhythm and to use their guitars with suggestions of melodic and harmonic grace. The main feature distinguishing them from the ruck of rock and roll groups, however, is their ensemble singing, which shows some sense of musicianship (their solo efforts, on the other hand, are pretty disastrous). But such minor merits can scarcely explain the seizure of Beatlemania that overcame England in 1963. The transferal of this mania to the United States in 1964 is more plausible—simply as a matter of curiosity in finding out what the British have been talking about. All the songs except one in this collection are the creations of two of the Beatles, and it is perhaps jumping to conclusions to say that they are of little interest. For the one non-Beatle song (Meredith Willson's *Till There Was You* from *Music Man*, a very

pleasant tune) is made to sound so dreary as to make one suspect that, in more capable hands, some of the other compositions might be better than they seem here.

"Rugantino": Original Cast Recording. Warner Brothers 1528, \$4.98 (LP); S 1528, \$5.98 (SD).

Rugantino, an Italian musical with book and lyrics by Pietro Garinei and Sandro Giovannini, Italy's top creators of musicals, is reputed to have been the most successful home-grown product of its kind there since World War II (it played in Rome for a record five months). This winter it was imported in its entirety—cast, sets, Italian language and all—to Broadway, where it closed after a run of less than four weeks. On the stage, this spectacle about an affable rogue in the Rome of 1830 was at least a visual delight, but its music, composed by Armando Trovajoli (best known in this country for his scores for the films *Boccaccio 70* and *Two Women*) was rather thin. In the Warner Brothers album there are three songs that boast considerable charm, though they do have the familiar ring of pastiches: *Ciumachella de trastevere*, *Roma nun fa la stupida strasera*, and *E l'omo mio*. The last, a haunting tune with suggestions of *Lazy Afternoon* running through it, is sung with convincing warmth by Ornella Vanoni, who also displays splendidly Romanesque high spirits on *'Na botta e via*. The leading singers—Nino Manfredi, Lando Fiorini, and Bice Valori, in addition to Miss Vanoni—come across very well in the recording (which makes no particular use of stereophonic directionality or spread), but their material is rarely compelling. Aldo Fabrizi, remembered in this country for his portrayal of the priest in the film *Open City*, has a pair of songs which he handles with the sly, offhand craft of a skilled but essentially nonvocalizing actor.

✓ **"Die Teuerste Operette der Welt, Vol. 1, Vol. 2."** Odeon 83343, 83344, \$5.98 each (Two LP).

These two discs should prove a treasure trove for operetta fans: they consist of excerpts made in the Twenties and Thirties from the golden age of Middle European light opera. Lehár, Strauss, Offenbach, Straus, Suppé, Stolz, Kreisler, Abraham, Millöcker, and many other composers are represented. And the singers include Leo and Margarete Slezak, Jussi Bjoerling, Jarmila Novotna, Jan Kiepura, Marta Eggerth, Joseph Schmidt (on Volume One), and some of these plus Willi Forst, Helge Roswaenge, Dusolina Giannini, Elisabeth Rethberg, Oscar Karlweiss, and others on Volume Two. This is a delightful pair of samplers, touching some of the high spots of an era that is past, and salted with such touches as a German version of *Tit Willow* from *The Mikado* (Volume One), a side-by-side contrast between Karl Farkas' singing of his own fast patter song *Was kann der Sigismund*, and the same song by Siegfried Arno with a big contemporary dance band (Volume



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Two). One also becomes aware of the shift towards the American type of musical, evident in Benatzky's *Meine Schwester und ich* and Abraham's *Die Blume von Hawaii* (Volume Two).

"Unter den Dächern von Paris." Odeon 83469, \$5.98 (LP).

This collection of popular French performances comes, oddly, by way of Germany, complete with German liner notes. The disc itself, however, is quite distinctly French, although there are a couple of moments when it is not quite so thoroughly French as it might seem—as when the American actor Anthony Perkins appears in the guise of a French singer (and not at all bad), or when one discovers that a tune called *Loin* sung by Richard Anthony is our old friend *Greensleeves*. But the disc is for the most part mainstream French music hall in the contributions of Gilbert Becaud, Line Renaud, Charles Trenet, Edith Piaf (doing *Marie Trottoir*), Les Compagnons de la Chanson, Danielle Darrieux, who is a pleasant, light-voiced singer, and the sweet, young girl's voice of Jacqueline Boyer, who is Lucienne Boyer's daughter. And just as French as anything is Marlene Dietrich murmuring *Where Have All the Flowers Gone* (which is *On vont les fleurs* here). This is an astutely chosen sampler of the Parisian scene in the past two or three years.

Frank Chacksfield and His Orchestra: "The Best of the New Film Themes." London 3347, \$3.98 (LP); 347, \$4.98 (SD).

I find myself more and more impressed with the intelligence and craftsmanship displayed by English studio orchestras, particularly Chacksfield's, in dealing with what once would have been routine assignments. A case in point is this collection of current film themes. Film scoring has, happily, been moving away from the Dmitri Tiomkin syndrome on one hand, and the Elmer Bernstein approach on the other, a circumstance which has undoubtedly encouraged such people as Chacksfield to invest their interpretations with a little originality. The music on this disc, drawn from *A New Kind of Love*, *The Cabinet of Caligari*, *Charade*, *8½*, *Toys in the Attic*, and other films, has been given distinctive and varied flavors. Chacksfield occasionally goes for the massed ensemble, supersound effect (*Lord of the Flies*), but he is more apt to make interesting uses of solo instruments (a harmonica, an extraordinarily fat-toned trumpet) or unusual ensembles (a group of soprano saxophones on *Tiara Tahiti*, for instance, or flute, ratchet, and walking bass on *The Sounds of the Night* from *The Cabinet of Caligari*). The results are distinctly fun to listen to.

The Norman Luboff Choir: "On the Country Side." RCA Victor LPM 2805, \$3.98 (LP); LSP 2805, \$4.98 (SD).

The country and western repertory has been invaded so thoroughly by singers from other areas that it would seem unlikely that there are any possibilities left

but repetition. Yet the Norman Luboff Choir has brought a breath of freshness to a genre that is inclined to bog down in monotonous phrasing and twangy sounds. Luboff has made a judicious selection of country material, choosing pieces that lend themselves to a generally bright treatment and offer his voices something to work on—such tunes as *Jambalaya*, *I'm So Lonesome I Could Cry*, *Your Cheatin' Heart*, *Anytime*, *You Are My Sunshine*. His arrangements give these tunes unaccustomed depth and body, projected with more variety than we are accustomed to; the light, loose rhythm lifts the songs out of the plodding pace that seems to be their normal fate. A slightly twangy guitar suggests the "Nashville sound," but otherwise Luboff has found and developed an unsuspected scope for these essentially engaging tunes.

Sergio Franchi: "Women in My Life." RCA Victor LM 2696, \$4.98 (LP); LSC 2696, \$5.98 (SD).

Franchi's big, lyrical tenor is applied to a collection of songs named for girls (*Marta*, *Laura*, *Maria*, *Mimi*, *Diane*, *Gigi*, etc.) with generally satisfying results. He is not yet entirely at home with English—he misses the flow of the language at times—but in most of these songs the melody carries him over minor humps. He is loose, open, and gay on *Mimi*, is excellent vocally on songs that allow him to open up, such as *Maria*, *Marta*, and *Laura*. The only real failure is an attempt to swing out on *Sweet Georgia Brown*, an idiom which he apparently does not feel at all and which, in consequence, comes out in wooden fashion. One tune of special interest to show-tune collectors is *Jennie*, a song that was cut from the late, unlamented Mary Martin musical. It seems unlikely that its inclusion in the show would have helped much.

Ed Ames: "Opening Night." RCA Victor LPM 2781, \$3.98 (LP); LSP 2781, \$4.98 (SD).

Once a member of the Ames Brothers Quartet, Ed Ames is now out on his own as a singer, and in addition is building a career in the theatre. He has followed Jerry Orbach in the leads of both *The Fantasticks* and *Carnival* and, most recently, tried a straight role in *One Flew Over the Cuckoo's Nest*. This collection of songs from current and recent musicals is studded with odd contradictions insofar as Ames's singing is concerned. He opens with a big, punchable type of song, *If Ever I Would Leave You*, which he handles with assurance and easy vocal projection. Turning next to an equally punchable number, *What Kind of Fool Am I*, he is surprisingly thin and vapid. He reveals an unsuspected appeal in *Before I Kiss the World Good-bye* from *Jennie*, a show he had nothing to do with, but misses with *Try To Remember* from *The Fantasticks*, in which he has played the lead. On balance, however, Ames shows a perceptive and attractive style. The collection includes two songs from the very short-lived *The Student Gypsy*, a pair

from *Jennie*, and another pair from *The Fantasticks*, as well as several songs in the Broadway hit category.

Living Strings: "Too Beautiful for Words." RCA Camden 791, \$1.98 (LP); S 791, \$2.98 (SD).

Living Strings: "Charade and Other Film Hits." RCA Camden 799, \$1.98 (LP); S 799, \$2.98 (SD).

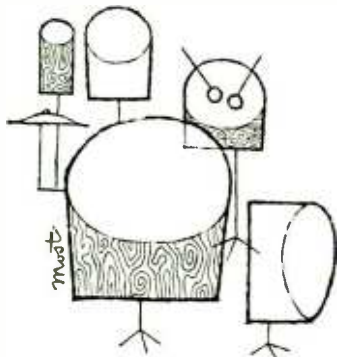
Living Strings: "Music To Help You Stop Smoking." RCA Camden 821, \$1.98 (LP); S 821, \$2.98 (SD).

After a monotonous but commercially successful career as purveyors of routine background music, the Living Strings appear to be coming to life. On the two latest releases, "Charade" and "Too Beautiful for Words," both arranged and conducted by Hill Bowen, the bloodless shimmering strings of this English studio ensemble have been beefed up with imaginative writing, and some horns have been added to vary the texture. The group's earlier style can be heard on "Music To Help You Stop Smoking," which appears to be a hastily assembled set of old performances which might possibly soothe tobacco-starved nerves.

"The New Tommy Dorsey Orchestra."
RCA Victor LPM 2830, \$3.98 (LP); LSP 2830, \$4.98 (SD).

Heard in person, the current Tommy Dorsey Orchestra and its surrounding company—the Pied Pipers and Helen Forrest (as well as Frank Sinatra, Jr., who is not on this disc)—provide a pleasant excursion into nostalgia. One hears such old, familiar Dorsey arrangements as *Marie*, *On the Sunny Side of the Street*, and *Song of India*. But what one can accept in a live presentation does not, in this instance, result in an equally acceptable disc. When recorded, the contemporary Tommy Dorsey band is placed on comparative footing with the original Dorsey discs, and capable as the new band is, it is still only an imitation. The present set, taped during a performance at the Americana Hotel in New York, includes some rather flat announcements, an overly energetic saxophone feature by Sam Donahue, who now leads the Dorsey band, an equally overdone trumpet spot by Charlie Shavers, and several songs by Miss Forrest which do not relate to the Dorsey band (she never sang with it) and which improve as she gets farther away from her swing-band past.

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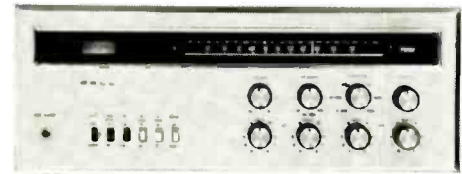
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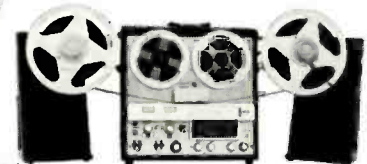
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Baroque Jazz Ensemble: "Jazz for Bach Buffs." Realm 924, \$3.98 (LP); 924S, \$4.98 (SD).

When the Swingle Singers appeared on the American record scene with "Bach's Greatest Hits," their performances were novel enough to be amusing. But now a slight idea is being driven into the ground. It can be said for the Baroque Jazz Ensemble's disc that it is not a copy of anything. The approach here is instrumental—the ensemble consists of trumpet, tenor saxophone, vibraphone, and rhythm section. But the use of Bach's compositions—six preludes, two fugues, and *Sleepers Awake*—is really beside the point. The performances improve the farther away they get from the basic composition. While the musicians are paying obeisance to Bach, they are relatively stiff and pompous, but once they get down to improvising on the chord structures, they really swing. The point of special interest here is the front-line men, who are practically unknown in recording: Lew Gluckin, an exceptionally good trumpeter; John Murtaugh, a tenor saxophonist with a strong, gummy attack; and Dave Carey, the leader of the group and a capable vibraphonist. They are backed by an excellent rhythm section: Barry Galbraith, guitar; John Beal, bass; and Maurice Mark, a drummer whose playing is rapidly moving him into the very front rank of jazz percussionists. This group deserves to be heard in something more suitable than warmed-over Bach.

Benny Goodman Quartet: "Together Again!" RCA Victor LPM 2698, \$3.98 (LP); LSP 2698, \$4.98 (SD).

This quarter-century reunion of the original Benny Goodman Quartet—Goodman on clarinet, Teddy Wilson at the piano, Lionel Hampton on vibraphone, and Gene Krupa on drums—is a happy surprise on several counts. As an excursion into nostalgia (so often barren), it comes off extremely well. It is not a hair-by-hair reproduction of the past—in fact, its merit may well be that it simply approximates the old idiom in more honest terms than would have been possible in a careful imitation. A second surprise is the playing of Benny Goodman, who comes alive again here. There is a warmth and sparkle in

his playing rarely heard in the past fifteen years during which he suffered an apparent drying up of his resources. Surprise number three is Gene Krupa, who—for all his magnetism as a big-band drummer with Goodman—was something of a rhythmic elephant in the Goodman trio and quartet (consider the change in the rhythmic quality of the quartet when Dave Tough replaced Krupa). Even though he has spent most of the past fifteen years leading a trio or quartet in which flashiness has been a required characteristic, Krupa has apparently grown tremendously as a small-group drummer since his Goodman days. He plays here with finesse, taste, and sensitivity. As for Teddy Wilson and Lionel Hampton, they are among the rare true stalwarts of jazz—talents that remain undimmed and unchanging through the years and through whatever circumstances surround them. Added to these merits, the quartet has received exceptionally good recording. The disc is one that all Swing Era jazz followers will cherish, and one which should appeal to anyone who can enjoy a straightforward, swinging, jazz performance.

Woody Herman: "1964." Philips 200-118, \$3.98 (LP); 600-118, \$4.98 (SD).

The latest Herman Herd is still under a full head of steam on this, its third disc. One begins to detect the outlines of formula in some of the selections, but the formula works so effectively that one can scarcely complain. This set is largely the mixture as before: some roaring pieces bristling with tenor saxophone solos by Sal Nistico and Carmen Leggio, a couple of ballads for Herman's warm-toned alto saxophone, a few opportunities for Phil Wilson to show his astonishing virtuosity on trombone and, over-all, a refreshingly free and easy approach to everything. The highlight of this collection is Bill Holman's unusual and very successful treatment of *After You've Gone*, an arrangement abounding in unexpected twists and turns, and

climaxed by an ensemble that explodes like a summation of the Fourth of July.

"Jatz von Jestern." Odeon 83347, \$5.98 (LP).

This is a sampling of jazz recordings made in Europe between 1919 and 1946 by both American and European musicians. Although it is seen from the vantage point of Berlin and has a running commentary in German by Paul Kuhn, additional material is drawn from the studios of Paris, Copenhagen, and Stockholm. The most positively European factor to be heard in these performances is the influence that Jack Hylton's band had on other big European bands in the late Twenties and early Thirties. One can hear the Hylton sound, which owed much to Paul Whiteman's style, in Weintraub's *Serenaders* (a German group), and in such English bands as Billy Cotton's and Harry Roy's—in addition, of course, to Hylton's. The collection begins with the Original Dixieland Jazz Band in London (1919) and ends with Kurt Widmann's big band in Berlin (1946). In between, there are several Americans in Europe—Joe Venuti, Coleman Hawkins, Bill Coleman, and Rex Stewart—along with a number of extremely good European groups—well-known ones such as the Quintet of the Hot Club of France, Svend Asmussen's trio, and Nat Gonella's English group, as well as a pair of not so celebrated but highly proficient quartets in the Benny Goodman mold led by Benny de Wille and John Bjorling.

Nils Lindberg: "Trisection." Capitol 10363, \$3.98 (LP); S 10363, \$4.98 (SD).

Lindberg is a thirty-year-old Swedish composer, conductor, and pianist, one of the new breed of musician who moves readily between jazz and "serious" music (he has been conductor of the Berns Orchestra and on Stockholm television). One side of this disc, a group of Swedish musicians (plus the American trumpeter Idrees Sulieman, who has been living in Sweden for several years) plays a long, three-part work by Lindberg called *Trisection*. His writing is derived to some extent from the work of the Miles Davis



Continued on page 116



Major Phases of the Latest Ellington

THE COINCIDENTAL RELEASE of these two discs brings into focus the remarkable variety of Duke Ellington's activities. The fact that he is the leader of one of the great jazz orchestras (*the* great jazz orchestra, to my way of thinking), that he is a jazz pianist of unique talent, that he has composed innumerable works which are classics of their kind and has written a long list of songs now standards in the popular repertory—all this is accepted as a matter of course. Yet none of this has very much to do with what we hear on these discs. They are products of two of the three major phases that characterized Ellington's activities in 1963. During the first part of the year, he and his band toured Europe—and, en route, recorded "The Symphonic Ellington." In the summer he conceived, wrote, and staged "My People" for the Century of Negro Progress Exposition in Chicago. And in the fall he was on tour with his band for the State Department in India and points west to the Mediterranean.

Both "The Symphonic Ellington" and "My People" draw on Ellington's past, for—as performer and composer—he is continually reworking material he has used in various ways before. The purpose of "The Symphonic Ellington" was to record some of his extended works that have been orchestrated for the Ellington band and symphony orchestra. The recordings were made in Paris, Hamburg, Stockholm, and Milan, using musicians of the symphony and opera orchestras in each city.

The disc consists of four pieces—*Night Creature*, *Harlem*, *Non-Violent Integration*, and *La Scala*, *She Too Pretty To Be Blue*—but only the first two really belong among Ellington's extended compositions. *Non-Violent Integration* is, as Duke says, "a little thing" he wrote in 1949 for an appearance with the Philadelphia Orchestra. It is a very amiable, bouncy "little thing"

that is more akin to the casual pieces he has turned out by the hundreds than to his more ambitious attempts to write for symphony orchestras. *La Scala*, in somewhat the same vein but taking a little more cognizance of the presence of the symphony men, is one of Ellington's "instant" compositions, written when he arrived in Milan and found that the musicians of the La Scala orchestra would be available to him for precisely two hours that afternoon. The situation called for something which would not require much rehearsal and could be recorded quickly. As usual, Ellington and his soloists made demanding conditions such as these seem fantastically easy to fulfill fruitfully.

Of the two major works, *Night Creature* is easily the more interesting. Commissioned in 1955 by Don Gillis for a performance with the Symphony of the Air, this is one of Ellington's most successfully realized long works. The first of its three sections is largely ensemble treatment of a sinuous and catchy riff (tune detectives should have fun analyzing its relationship to the Prologue of *West Side Story*). The second is superb Ellington. Opening with a bit of *misterioso* Ellington piano, it develops into a casual, hip-swinging finger-snapper in which the symphonic woodwinds lay down a colorful setting for idiomatic Ellington solos by Ray Nance on violin, Cootie Williams growling on his trumpet, Johnny Hodges' alto saxophone (with violins dancing under his feet), and a splendid bit of panoramic expansiveness by Lawrence Brown's trombone. In the final section, built on an evocative melody and rising to a rather predictable climax, the symphony men are given more prominence than in the first two sections. (It may be merely coincidence that this last section was recorded in Paris while the first two were done in Stockholm.)

Harlem, commissioned in 1950 for the

NBC Symphony, is a somewhat shapeless piece that spreads and sprawls in the manner of movie sound track music. The Ellington soloists give it some flavor but, as a composition, it has little individuality.

Neither Ellington nor his band take part in "My People" (although the Duke appears briefly in the role of a shouting preacher), but an authentic aura is assured by the presence of a band consisting largely of onetime Ellington men who know exactly what the maestro wants. The production is based on an extended composition of twenty years ago, *Black, Brown, and Beige*, and it traces the Negro experience of the past hundred years. Except for one section, it is entirely a vocal performance (lyrics by Ellington as well as music). Two of its high points are taken directly from *Black, Brown, and Beige*—the soaring *Come Sunday*, sung with effective deliberation by Jimmy McPhail, and Joya Sherrill's beautifully phrased rendition of *The Blues Ain't*. Ellington has also written a big, swinging spiritual, *Ain't But the One*, four brief and earthy blues that provide fine material for Jimmy Grissom and Lil Greenwood, and a ballad that, oddly for Ellington, is more distinguished in its lyrics than in its melody—*What Is the Color of Virtue?*

"My People" does not fall into any pat category; it is a panoramic view of the Negro experience in America, handled much in the manner of *Jump for Joy* and *A Drum Is a Woman*. On records, "My People" shows an advance over *A Drum Is a Woman*, for Ellington is obviously finding his way to his own kind of musical production.

JOHN S. WILSON

Duke Ellington: "The Symphonic Ellington." Reprise 6097, \$3.98 (LP); 9-6097, \$4.98 (SD).

"My People." Contact 1, \$4.98 (LP); S 1, \$5.98 (SD).



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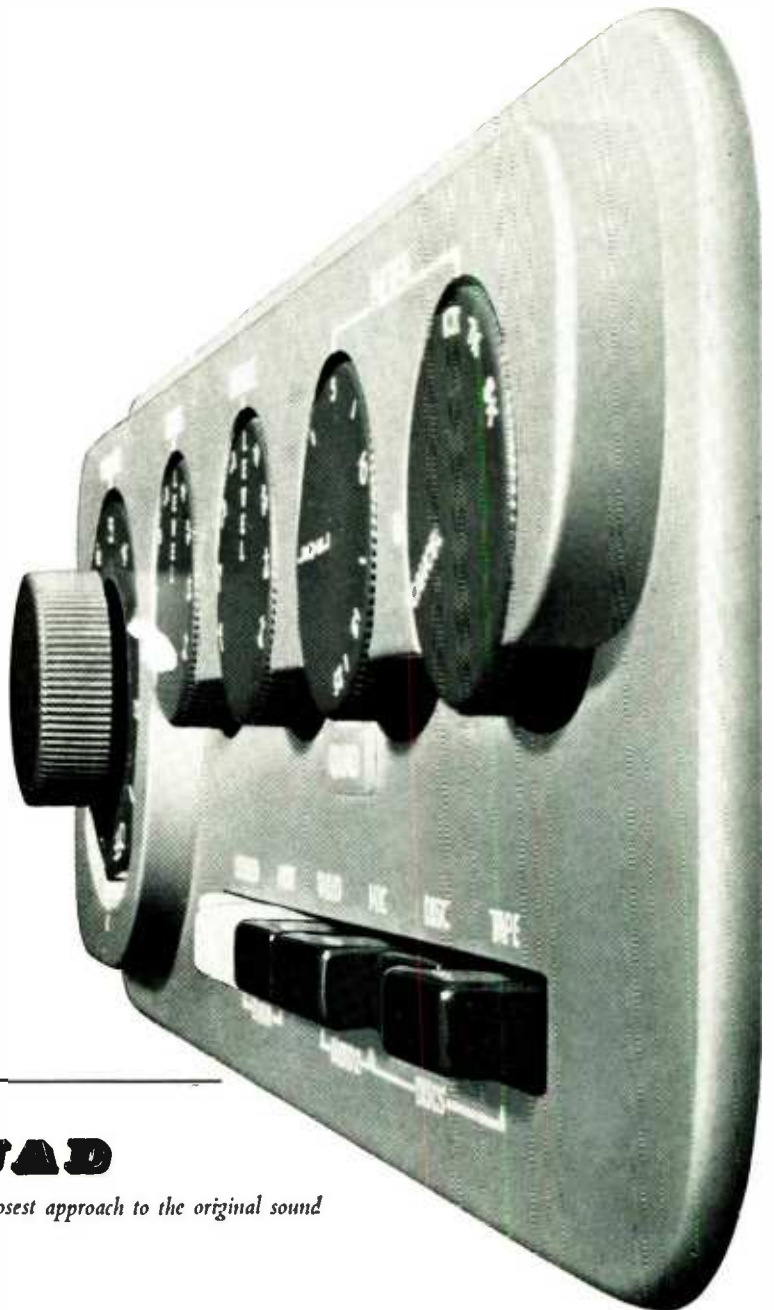
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Continued from page 113

Nonet of 1948-49, often cited as a fountainhead of cool jazz. Certainly Lindberg's writing is cool in the sense that it is preponderantly calm and unemotional. Too much so, in fact—though the piece is pleasantly melodic, its general blandness dilutes the potential merit of its more winning moments. The disc is completed by three shorter Lindberg compositions in much the same chilly, withdrawn vein. There are nice spots here and there—a saxophone ensemble on *Day Dreaming*, a strong trombone passage by Eje Thelin on *Ars Gratia*

Artis, and a riding bit of trumpet playing by Sulieman on *Joker*. For all the competence of the musicians involved, this disc seems to indicate that the Swedes, who were notably up-to-date on jazz developments in the late Forties, have now fallen about ten years behind the times.

Gary McFarland Sextet: "Point of Departure." Impulse 46, \$4.98 (LP); S 46, \$4.98 (SD).

This sextet, we are told, is a permanent group formed by McFarland. It includes Willie Dennis, trombone; Richie Kamuca, tenor saxophone and oboe; Jimmy Raney, guitar; Steve Swallow, bass; and Mel Lewis, drums, with McFarland on vibra-

phone. McFarland, of course, is primarily a composer and arranger; the remaining five add up to an unusually provocative assemblage of jazz talent. Yet this disc is rather disappointing. McFarland's writing is basically interesting, but the performances tend to be routine. Raney, one of the finest of contemporary guitarists, is relegated to a secondary role, while Kamuca, although given considerable solo space, does little with it. Only Dennis is a consistent and imposing performer. He plays with tremendous authority and is a dominant figure not only in his solos but in giving depth and body to the ensembles. There are some minor pleasures in the set—a churning, rolling piece called *Schlock-House Blues*, a potentially interesting lament, *Amour Tormentoso*, and a vibraphone and bass passage on *Sandpiper*. But only one number, *Hello to the Season*, fulfills the promise one might expect from this group. It is an appealing McFarland composition on which Raney is given an opportunity to be heard, Kamuca produces his best solo on the disc, and Dennis is unfailingly interesting.

Brew Moore: "In Europe." Fantasy 6013, \$4.98 (LP); 86013, \$4.98 (SD).

Moore, one of the most thoroughly inculcated of the Lester Young followers on tenor saxophone, has been working in general obscurity since he first made his mark in the late Forties. After many years in the San Francisco area, he moved to Denmark in 1961, and these performances were recorded there in September 1962. He is heard as leader in a quartet and in quintets with Lars Gullin, the Swedish baritone saxophonist; Sahib Shihab, the American alto saxophonist, and Louis Hjulmand, a Danish vibraphonist. The opening selection on the disc, *Ergo* (based on Lester Young's *Tickle Toe*), played by Moore and a rhythm section, is a revealing display of Moore's supple swinging style, a cogent instance of why he is held in very high esteem by those who are familiar with his work. The rest of the disc is an illustration of why some of those who hold him in high esteem are driven to despair. For he plays little of any consequence, and is constantly shoved aside to make way for the routine plodding of Gullin or the fashionable grotesqueries of Shihab. Hjulmand is an enlivening force and in his company Moore comes to life again, but their two pieces together provide rather frail material.

Albert Nicholas: "With Art Hodes' All Star Stompers." Delmark 209, \$4.98 (LP).

It must be twenty-five or thirty years since records comparable to those collected on this LP have been made. This is wonderfully warm-hearted, stomping, swinging, coaxing jazz in which ensembles and solos are all of a piece, weaving in and out of each other—all a part of a coalescent whole so right that it is almost unnerving. Only when this band gets into the tired, expected thing—*That's a Plenty* is the prime instance—does it become nervous and jumpy.

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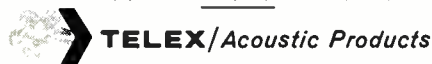


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Otherwise, this is a real jazz band—not a Dixieland or swing or bop band or any other kind of offshoot—playing with sincerity and joy. Albert Nicholas' pure, beautifully elongated clarinet phrases wind through these pieces. Art Hodes' marvelously bouncy piano attack shakes them up. Nappy Trotter's firm trumpet leads the ensembles. Marty Grosz's unamplified guitar caresses an occasional chord. Mike Walbridge's tuba gives the rhythm section a solid underscoring. The tunes include a magnificent *How Long Blues*, a luminescent *Creole Love Call*, a *Shimme Sha Wobble* with strong overtones of Jelly Roll Morton's *Red Hot Peppers*, a *Runnin' Wild* that is actually played with crisp casualness instead of the customary rampant fury. It's a glory—one of the most satisfying jazz recordings I have heard in ages.

Gene Roland: "Swingin' Friends." Brunswick 54114, \$3.98 (LP); 754114, \$4.98 (SD).

Roland, known best as a Stan Kenton arranger, is the arranger and conductor of this date played by an excellent eight-man group. With two trumpets (Clark Terry, Snooky Young), trombone (Jimmy Knepper), two tenor saxophones (Zoot Sims, Al Cohn) and a rhythm section (John Bunch, piano; John Beal, bass; Sol Gubin, drums), Roland has written material that often conjures up a big-band feeling. Played by these virtuosos, both the ensembles and the solos are consistently enlivening. Terry and the team of Cohn and Sims have had plenty of opportunity to show their special skills on discs, and they do not let down on this one; but Knepper is not often heard to such good advantage as he is here on *A Stranger in Town* and Alec Wilder's wonderful *The Wrong Blues*, on both of which he plays his trombone in a big-toned, open fashion that reveals a side of his talent not heretofore exploited to any great extent. There is an inviting air of unpretentiousness about the entire set. No one seems to be intent on one-upmanship (it is even difficult to deduce from the billing just who is in charge), and no one seems bent on "advancing" jazz. The result is a set of happily swinging performances.

Tupper Saussy: "Discover Tupper Saussy." Monument 8004, \$3.98 (LP).

Saussy, a pianist and composer, was a student at the School of Jazz in Lenox, Massachusetts, several summers ago. Since then he has settled in Nashville, where he apparently divides his time between advertising and music. Most of the pieces, which are gentle and pastoral in style, are his own compositions. They are played by a large group including strings and horns, with Saussy's piano wandering through the ensemble. Dave Brubeck, who wrote the appreciative liner notes, indicates that his two favorites in the collections are *Melissa* and *Contrary Waltz*—choices with which I heartily agree. They are light, lilting, and melodious pieces, played with airy grace. The former is particularly attractive in its charming theme, and in Saussy's

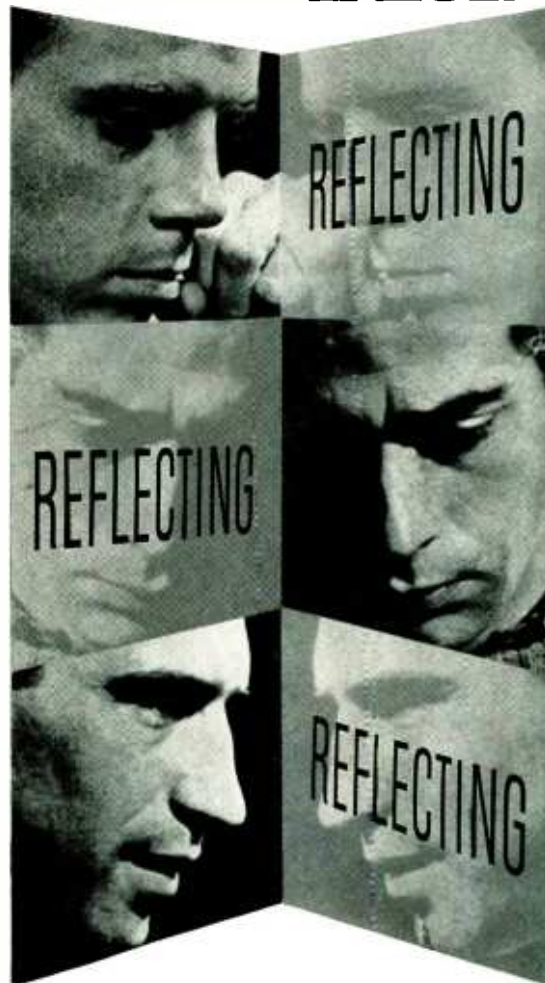
imaginative solo use of that old Nashville stand-by, the harmonica. The rest of the collection is pleasant but not particularly compelling.

McCoy Tyner: "Live at Newport." Impulse 48, \$4.98 (LP); S 48, \$4.98 (SD). The merit of producer George Wein's decision at Newport last summer to maintain a group of jazz stars as a house band and to place them in various parts of the Newport program is well illustrated in this set, recorded at the festival. Tyner's trio, consisting of his own piano, Bob Cranshaw on bass, and Mickey Roker on drums, plays two selections that are only mildly interesting. But when two of Wein's house men

join the trio—Clark Terry on trumpet and Charlie Mariano on alto saxophone—this disc comes alive. The record is not programmed as it was actually played, so that it opens in high gear with Terry and Mariano present, and then gradually runs downhill. But the best portions easily outweigh the routine. The entire group stirs up a swinging tempest on *Newport Romp*, driven by the tightly resilient rhythm section and sparking excellent solos by Terry, Mariano, Tyner, and even Cranshaw. There is a *My Funny Valentine* that shows Terry's brilliant sense of balladry, and a still more impressive display by him on a crisp and charging *Woodyn' You*.

JOHN S. WILSON

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by R. D. DARRELL

the tape deck

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BERLIOZ: *Les Nuits d'été, Op. 7*
†Falla: *El Amor brujo*

Leontyne Price, soprano; Chicago Symphony Orchestra, Fritz Reiner, cond.
● ● RCA VICTOR FTC 2177. 59 min. \$8.95.

Miss Price's prodigal gifts seem inexhaustible, and these latest recorded examples are perhaps the most impressive yet. The Berlioz-Gautier song cycle is one of the composer's simplest, most heart-twisting inspirations: an "embodiment in sound of intimations lying deeper than articulate thought," as Jacques Barzun has characterized it. Price and Reiner realize its potentialities, and most evocatively, in this first tape edition. Yet I am prevented from ranking these performances as modern matches of Maggie Teyte's fabulous 78s (of the second and fourth songs, *Le Spectre de la rose* and *L'Absence*) by a sense of tension in the almost too brilliant vocalization, by less than perfect fluency in projection of the French texts, and by the somewhat greater stress on the music's dramatic qualities than on its lyricism.

As for the *cancions* in the Falla ballet, who could have anticipated the rough gypsy abandon Miss Price brings to them? Reiner (in his penultimate Chicago recording session) approaches this familiar music with freshness and seriousness: it is played without melodramatics, yet sounds more genuinely dramatic than I had ever suspected it could. The closely miked recording is uncommonly vivid, even for Dynagroove at its best; the tape processing is first-rate; and the accompanying leaflet includes original texts and translations.

BORODIN: *In the Steppes of Central Asia; Prince Igor: Polovtsian Dances*

†Mussorgsky: *Night on Bald Mountain*
†Rimsky-Korsakov: *Capriccio espagnol*

Royal Philharmonic Orchestra, Georges Prêtre, cond.
● ● ANGEL ZS 35951. 42 min. \$7.98.

Prêtre's readings of these Russian favorites are skillful, yet almost too straightforward: his restraint curbs some of the innate excitement of the livelier works. Strictly as interpretations, then, all except *In the Steppes*—hauntingly atmospheric—have been surpassed elsewhere. But certainly no other tape (or, for that matter, disc) versions have been distinguished by more beautiful orchestral playing or by more luminous and pellucid stereo recording.

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

Leon Fleisher, piano; Juilliard String Quartet.
● ● EPIC EC 835. 38 min. \$7.95.

This welcome tape first should serve as a fine introduction to Brahms's chamber music. But old-timers may well be a bit shocked by this ensemble's disdain for the dusky romanticism of orthodox interpretative approaches. The straightforwardness here may seem, if not streamlined or cerebral, at least objective to an extreme. Yet whatever loss there may be in shadowy Black-Forest atmosphere and old-fashioned grandiloquence, I for one find that the gains in lucidity, precision, and rhythmic vitality are considerable. For this is an exceptionally

literal and vigorous realization of every score detail; moreover, one recorded with the utmost transparency in an excellently processed taping. I recommend it warmly to everyone coming to Brahms's chamber music for the first time. Connoisseurs who crave a less modern, more relaxed and emotional reading will just have to wait for Curzon or Richter.

BRUCKNER: *Symphony No. 8, in C minor*

Munich Philharmonic, Hans Knappertsbusch, cond.
● ● WESTMINSTER WTP 165 (twin-pack). 85 min. \$11.95.

This Knappertsbusch Eighth (like his Fifth for London of May 1963) makes such unconscionable demands on patience that only Brucknerites are likely to be sustained throughout its *longueurs*. Both the exceptionally quiet-surfaced, preëcho-free taping and the richly vibrant recording are well-nigh ideal in the clarity with which they reveal every detail in this immensely moving score. Yet such transparency also shows up only too cruelly the frequent flaccidity of the conductor's grip and the occasional coarseness of the Munich Philharmonic's woodwind and brass choirs (including the tubas so beloved by Bruckner).

DEBUSSY: *La Mer*
†Ravel: *Daphnis et Chloë, Suite No. 2; Pavane pour une infante défunte*

Cleveland Orchestra, George Szell, cond.
● ● EPIC EC 833. 44 min. \$7.95.

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THE TAPE DECK

Continued from preceding page

ly misty *La Mer*, or on sonic lushness such as that of the Ormandy/Columbia taping, Szell's plastically contoured, exquisitely detailed performance should strike you as near ideal. And the present recording beautifully captures the subtly colored and balanced orchestral playing. Unfortunately, the Ravel side, although just as well recorded and processed, is less impressive. The second *Daphnis et Chloë* Suite can scarcely fail to come off well, even when the vital choral parts are omitted, but Szell doesn't seem really at home here—too pressing at some times, overlanguid at others. The climax never quite achieves its essential incandescence. In the familiar *Pavane* there is sluggishness rather than grace. The tape is still a must, however, for the *La Mer*—surely the most impressive and rewarding of any recorded version since that by Toscanini.

DVORAK: *Carnival Overture, Op. 92. Slavonic Dances: Op. 46, No. 1, in C; Op. 46, No. 3, in A flat; Op. 72, No. 2, in E minor; Op. 72, No. 7, in C*

†**Smetana: *My Country: No. 2, Vltava (Moldau). The Bartered Bride: Polka, Furiant, Dance of the Comedians***

Cleveland Orchestra, George Szell, cond.
• • Epic EC 834. 52 min. \$7.95.

Szell's reputation for insight into Czech music is further enhanced by this intoxicating "Bohemian Carnival" program. The Dvořák Overture (a 4-track tape first, I think) is alternately high-powered and rapturously songful; the Smetana tone poem is majestically expansive (in useful contrast with the fine but much faster Kertesz/London version of last August); the *Bartered Bride* dances (including the dazzling one of the Comedians which was omitted by Kertesz) are done with exhilarating propulsive drive—as are also the tantalizing, too few *Slavonic Dances*. This reel is well-nigh ideal in dynamic range, spectrum balance, panoramic stereoism, and auditorium authenticity. A destined best seller, I'd say.

DVORAK: *Symphonies: No. 8, in G, Op. 88; No. 9, in E minor, Op. 95 ("From the New World")*

London Symphony Orchestra (in No. 8), Vienna Philharmonic Orchestra (in No. 9), Istvan Kertesz, cond.

• • LONDON LCK 80133 (twin-pack). 76 min. \$11.95.

Kertesz is less interesting interpretatively in the Eighth (No. 4 by the better-known old numbering) than in his attractively fresh and zestful, if perhaps too idiosyncratic, approach to the *New World*. But in both works the vivid recording is theatrically effective, especially for a sensorially wide dynamic

range that is admirably preserved in notably quiet-surfaced, preëcho- and spillover-free tape processing. The principal appeal here is less to Dvořák specialists than to audiophiles who relish optimum contrasts between really thunderous timpani and the most ethereal of woodwind and string *pianissimos*.

HAYDN: *Mass No. 9, in D minor ("Nelson")*

Sylvia Stahlman, soprano; Helen Watts, contralto; Wilfred Brown, tenor; Tom Krause, bass; Choir of King's College, Cambridge; London Symphony, David Willcocks, cond.

• • LONDON LOL 90064. 40 min. \$7.95.

Tape collectors unfamiliar with the Woldike/Vanguard Mass No. 7 ("In Time of War") will be quite unprepared for the overwhelming dramatic impact (and transcendent tenderness, too) in this first tape edition of a companion masterpiece of Haydn's maturity. Even the late London symphonies and the famous oratorios fail to reveal any more convincingly the full measure of the composer's genius. Appropriately, the present performance and recording are equal to the severe demands made on them: Willcocks is eloquently expressive as well as fiercely robust; all the participants are first-rate, with honors shared by the soprano, bass, and high-trumpet soloists; the broadspread, powerful stereoism miraculously manages to reconcile fairly distant miking with the considerable reverberation of the King's College Chapel, and the tape processing is flawless. An authentic score (edited by H. C. Robbins Landon, who also supplies informative annotations) is used for the first time on records. Whether or not you normally include choral works in your reel library, don't fail to hear this one.

MOZART: *Operatic Arias (7)*

Teresa Stich-Randall, soprano; Vienna Concert Orchestra, Laszlo Somogyi, cond.

• • WESTMINSTER WTC 166. 43 min. \$7.95.

Miss Stich-Randall probably comes as close to emulating the precise intonation and *fioritura* agility of an expert instrumentalist here as any singer possibly can. Her "*Or sai chi l'onore*" and "*Non mi dir*" (from *Don Giovanni*) and "*Come scoglio*" and "*Per pietà*" (*Così fan tutte*) are almost inhuman in their technical perfection. It is only in "*Ach, ich fühls*" (*Die Zauberflöte*) and "*Porgi amor*" and "*Dove sono*" (*Le Nozze di Figaro*), where warmth and even anguish are called for, that one craves something more than matchless control and accuracy alone. Nevertheless, there is much Mozartean virtuosity here, happily matched by comparable orchestral playing and glowingly clean stereo recording. Tape surfaces

Continued on page 122



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THE TAPE DECK

Continued from page 120

are exceptionally quiet, too, and the reel is properly accompanied by texts and translations, as well as annotations.

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op. 43*

†**Franck:** *Variations symphoniques*

†**Litloff:** *Concerto symphonique, Op. 102: Scherzo*

Leonard Pennario, piano; Boston Pops Orchestra, Arthur Fiedler, cond.

• • RCA VICTOR FTC 2145. 44 min. \$7.95.

Pennario's switch of company affiliations (from Capitol to RCA Victor) does not signalize any change in his executant style: he continues to play with immense dexterity and bravura, but too often insensitively and overvehemently—characteristics italicized here both by the somewhat gruff accompaniments and by rather hard-toned and thick Dynagroove recording. The Franck *Variations* reveal little of their delicate poetic magic; those by Rachmaninoff (which Pennario once recorded for Capitol in a now out-of-print 2-track tape) are more dramatically effective, yet never truly magisterial. I prefer the Curzon/London version of the former and the Entremont/Columbia version of the latter, although neither of these is a wholly ideal choice. It is in the dazzling Litloff Scherzo (done earlier by Pennario in a still available 4-track Capitol miscellany, "Concertos Under the Stars") that the soloist's slapdash virtuosity is most suitable and exciting.

RESPIGHI: *Fontane di Roma; Pini di Roma*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCL 80129. 35 min. \$7.95.

The tape reproduction here is a dead ringer in every respect for that of the stereo disc (November 1963), not excluding the immaculate brilliance of the extreme highs. And Ansermet's performances endow the familiar tone poems with a grace, pictorial vividness, and evocative eloquence which seldom have been credited to Respighi and which never before—to my ears at least—have been realized so magically on records. If the *Fountains* and *Pines* have left you lukewarm in the past, don't fail to hear this near ideal re-creation!

RODRIGO: *Fantasia for a Courtier*
†**Ohana:** *Concerto for Guitar and Orchestra*

Narciso Yepes, guitar; National Orchestra of Spain, Rafael Frühbeck, cond.

• • LONDON LCL 80132. 43 min. \$7.95.

Given more time to study the grimly

portentous Ohana Concerto, I might be able to find more in it than I can at present: so far it strikes me as a curious, often repellent, and only intermittently interesting experiment. In reaction to this side, perhaps I tend to overrate the coupled fantasia on tunes by the late-seventeenth-century Gaspar Sanz. At any rate that work seems to me much less "pretentious" than it did to Shirley Fleming in her February review of the disc edition, though just as "predictable." It reminds me strongly of Respighi's suites of *Ancient Airs and Dances*, or even the less spicy moments of Stravinsky's *Pulcinella* Suite—relishable for the engaging melodies and for Rodrigo's piquant scorings for guitar and chamber orchestra. Certainly it is worth investigation by anyone who has enjoyed the composer's more substantial and distinctive Guitar Concerto (also starring Yepes as soloist, in a London taping of 1960). Both of the present works are competently—rather than exceptionally—played and recorded; the tape itself is flawlessly processed.

MARIA CALLAS: *"In Paris" (French Operatic Arias, Vol. 2)*

Maria Callas, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

• • ANGEL ZS 36147. 44 min. \$7.98.

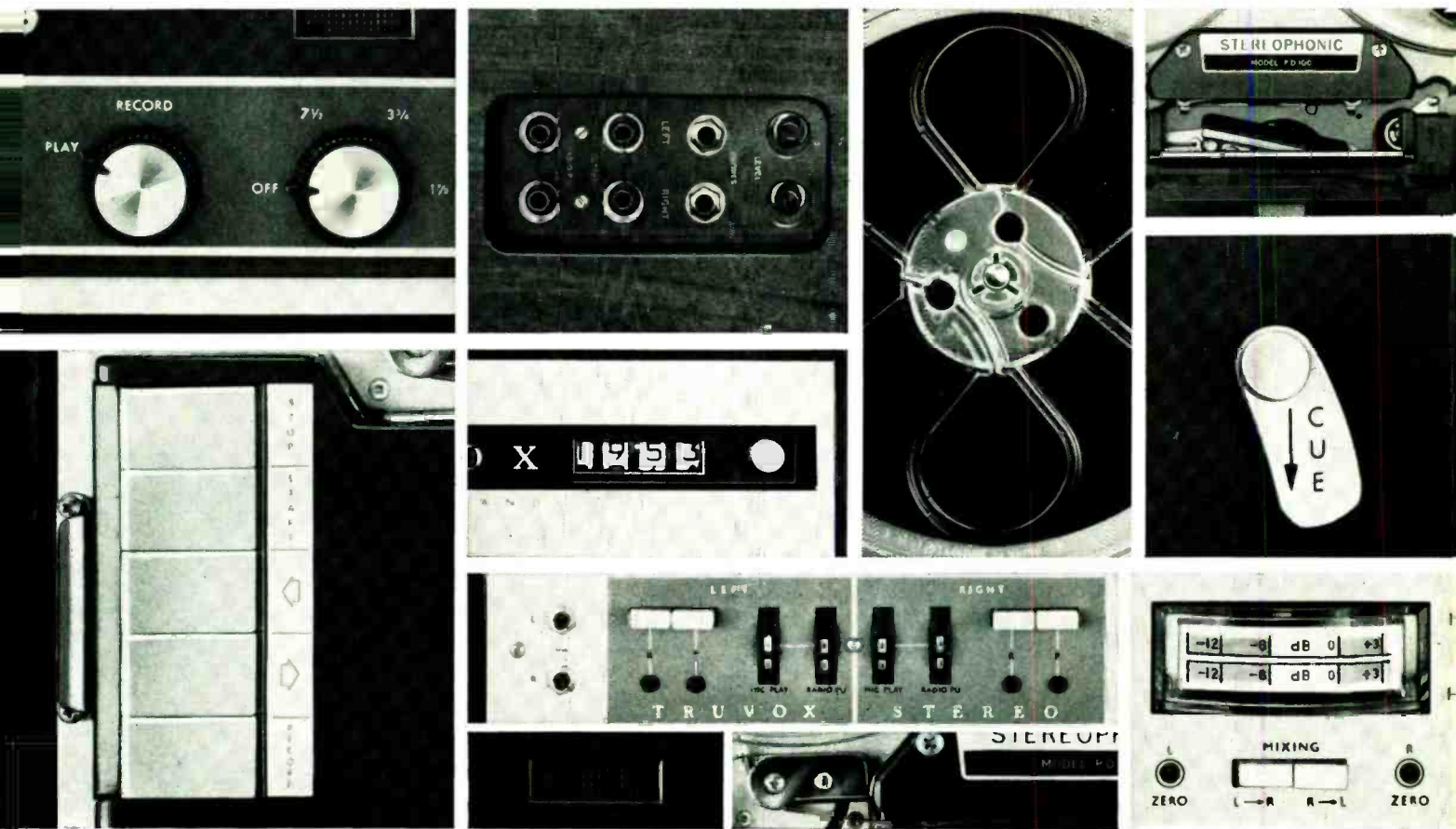
I wish I could praise Miss Callas' second reel release as enthusiastically as her first (the "French Opera Arias," Vol. 1) of last November. But, while the new tape includes some remarkably fine performances (notably the *Werther* "Air des lettres," *Manon* "Adieu, notre petite table," and *Pêcheurs de perles* "Comme autrefois"), there are too many others in which the soloist's interpretative genius is less illuminatingly exploited, and in which her vocal deteriorations in the high register are more obvious. Yet the good performances here are so good, and the poorer ones so interesting even in their failures, that owners of the first reel can scarcely afford to pass this one up. It too is well accompanied, recorded, and processed; and again a welcome leaflet of texts, translations, and notes is provided.

"Best of the Chad Mitchell Trio." Kapp
KTL 41065, 35 min., \$7.95.

A reprise of outstanding hits by one of the most engaging pop-folk groups. For anyone who relishes devastating musical satires, this reel is a must for its inclusion of *The John Birch Society*, *Ides of Texas*, and *Lizzie Borden*. But other facets of the trio's talents are also well illustrated in the zestful *You Can Tell the World* and *Hang on the Bell, Nellie*; the haunting *Green Grow the Lilacs*; and the vivacious *Hello, Susan Brown*. The recording is bright and transparent.

Continued on page 124

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THE TAPE DECK

Continued from page 122

"Dave Brubeck at Carnegie Hall." Columbia C2Q 587 (twin-pack), approx. 106 min., \$11.95.

Long as this program (and most of its individual selections) may be, and despite the fact that almost every piece has been recorded before in studio sessions, Brubeck devotees are likely to find it as exciting as its live Carnegie Hall audience obviously did. It's particularly interesting technically for the closely miked, powerfully realistic recording, which gives unusual weight and prominence to Joe Morello's percussion playing. I would have welcomed still more of Paul Desmond's sax solos, for he is in eloquent form, and I could have done with fewer solos by Brubeck himself who, except in a delectable *Southern Scene*, often seems more heavy-handed than ever. But these are, on the whole, spirited performances.

"Fingers' and the Flapper." Joe "Fingers" Carr, piano. Capitol ZT 1151, 27 min., \$7.98.

Fans will enjoy comparing Carr's Warner Brothers tapes of recent years with this resurrection of one of his earlier programs for Capitol. The robust 1959 recording is still acceptable, although the channel separation seems rather excessive nowadays, but the performances are less imaginatively varied than Carr's later ones. Nevertheless, there is gusto galore, and the vintage selections (*Yes We Have No Bananas*, *Baby Face*, *Ain't She Sweet*) evoke the Golden Age of the Charleston, with a few echoes of barrel house and boogie-woogie thrown in for good measure.

"Jennie." Original Cast Recording, John Lesko, cond. RCA Victor FTO 5024, 45 min., \$8.95.

While even Mary Martin couldn't save *Jennie* on the stage, the star is less hampered on records by the weaknesses of the book, and she makes the most of the routine tunes and inane lyrics (both way under par for Arthur Schwartz and Howard Dietz, respectively). In comparison with the still thinner attractions of most of the recent musicals on tape, Miss Martin's show is by no means negligible; the Dynagroove recording and stereogenics are vividly effective despite an artificial-sounding acoustical ambience, which is apparently responsible for excessive vocal resonances and the presence of some post- as well as pre-echoes.

"The Melody Lingers On." Orchestra and Chorus, Raoul Poliakin, cond. Audio Devices special offer, 54 min., \$1.00 plus the cost of one reel of Type 2431 T (blank) Audiotape.

The latest Audio Devices special promotion release is one of the best yet in technical quality. While the Everest 35-mm magnetic film masters on which it draws may date from 1958-61, they still rank as superbly clean, sweet, and

bright recordings, and they are impeccably processed with exceptionally quiet surfaces and complete freedom from pre-echoes and spill-overs. The mood music selections (no fewer than nineteen of them) are attractive, too, for their richly colored performances by a fifty-five man symphonic orchestra (plus chorus, in a few pieces) under the skilled direction of Raoul Poliakin.

"1963: The Year's Most Popular Themes." Enoch Light and His Orchestra. Command RS 854, 38 min., \$7.95.

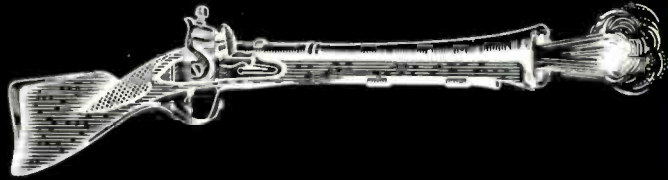
"Mr. Command" goes Cinerama with these quasi-symphonic inflations of film theme scorings (by Lew Davies, I presume). The orchestrations are perhaps less percussion-obsessed than one might expect, but they are often overelaborate. Only the *Mondo Cane*, *Cleopatra*, and *Spencer's Mountain* materials hold any interest musically, although the "Chinese" effects in *The Peking Theme* are amusing enough in their fashion. But the performances themselves are impressively rich, solid, and vigorous; while the recorded sonics are as commanding as ever—in fact, in the more vehement passages, almost too overwhelming for living-room listening.

"Pomp and Circumstance." Grenadier Guards Band, Capt. R. B. Bashford, cond. London LPM 70074, 43 min., \$6.95.

The warm, beautifully blended sonorities of these Grenadier Guards performances are authentically and attractively recorded here. As a rule, I don't really approve of transcribed orchestral favorites for band programs, but the present arrangements fortunately make no attempt to imitate symphonic qualities; rather they recast everything in idiomatic terms that justify themselves. And Capt. Bashford's choices shrewdly augment a program which includes the usual war-horse marches with such fresh items as the Sibelius *Karelia*, Strauss *Radetzky*, Beethoven *Turkish*, Berlioz *Rakoczy*, Halvorsen *Entry of the Boys*, and Ippolitov-Ivanov *Procession of the Sardar*.

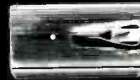
"Recipe for a Soul." Ray Charles; Orchestra and Chorus. ABC-Paramount ATC 833, 37 min., \$7.95.

Some of the present pop song performances strike me as intolerably mannered; a few, while scarcely less mannered and sentimental, overcome these handicaps by sheer force of Charles's personality. Among the latter are an oddly distinctive *Over the Rainbow* and the most completely "different" *Ol' Man River* I've ever heard. But in general, the soloist, both as singer and pianist, is at his best when he sticks to genuine blues or jazz materials—as notably exemplified here in the fine Benny Carter arrangements of *In the Evening* and *Ol' Man Time*.



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REINER ON RECORDS

Continued from page 45

PROKOFIEV

Alexander Nevsky. Rosalind Elias, mezzo; Chicago Symphony Chorus. RCA Victor LM 2395 or LSC 2395.

Lieutenant Kije: Suite, Op. 60 (with Stravinsky: *Le Chant du rossignol*). RCA Victor LM 2150 or LSC 2150.

RACHMANINOFF

Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1 (with Liszt: *Totentanz*). Byron Janis, piano. RCA Victor LM 2541 or LSC 2541 (OP).

Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1 (with Strauss, R.: *Burleske for Piano and Orchestra, in D minor*). Byron Janis, piano. RCA Victor LM 2127 (OP).

Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18. Artur Schnabel, piano. RCA Victor LM 2068 or LSC 2068.

Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18. Van Cliburn, piano. RCA Victor LM 2601 or LSC 2601. Tape: FTC 2114.

Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30. Vladimir Horowitz, piano; RCA Victor Orchestra. RCA Victor LM 1178.

Isle of the Dead, Op. 29 (with Ravel: *Pavane pour une infante défunte*). RCA Victor LM 2183 or LSC 2183.

Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43. William Kapell, piano; Robin Hood Dell Orchestra. RCA Victor LM 9026 (OP).

RAVEL

Pavane pour une infante défunte; Rapsodie espagnole (with Rachmaninoff: *Isle of the Dead, Op. 29*). RCA Victor LM 2183 or LSC 2183.

Valses nobles et sentimentales; Miroirs: No. 4, Alborada del gracioso (with Debussy: *Images: No. 2, Ibéria*). RCA Victor LM 2222 or LSC 2222 (OP).

RESPIGHI

Pini di Roma; Fontane di Roma. RCA Victor 2436 or LSC 2436. Tape: FTC 2012.

RIMSKY-KORSAKOV

Scheherazade, Op. 35. RCA Victor 2446 or LSC 2446. Tape: FTC 2017.

ROSSINI

Overtures: Guillaume Tell; La Scala di seta; Il Signor Bruschino; Il Barbiere di Siviglia; La Gazza ladra; La Cenerentola. RCA Victor LM 2318 or LSC 2318.

STRAUSS, RICHARD

Also sprach Zarathustra, Op. 30. RCA Victor LM 2609 or LSC 2609.

Also sprach Zarathustra, Op. 30; Salome: Dance. RCA Victor LM 1806 (OP) or LSC 1806.

Burleske for Piano and Orchestra, in D minor (with Rachmaninoff: *Concerto for Piano and Orchestra, No. 1, in F*

sharp minor, Op. 1). Byron Janis, piano. RCA Victor LM 2127 (OP).

Don Juan, Op. 20 (with Debussy: *La Mer*). RCA Victor LM 2462 or LSC 2462. Tape: FTC 2057.

Don Juan, Op. 20 (with Liebermann: *Concerto for Jazz Band and Orchestra*). RCA Victor LM 1888 (OP).

Don Quixote, Op. 35. Antonio Janigro, cello. RCA Victor LS 2384 or LSS 2384.

Elektra (excerpts); *Salome: Final Scene: Der Bürger als Edelmann: Suite.* Inge Borkh (s), Elektra, Salome; Frances Yeend (s), Chrysothemis; Paul Schoeffler (bs), Orest. RCA Victor LM 6047 (OP).

Ein Heldenleben, Op. 40. RCA Victor LM 1870 (OP).

Salome: Final Scene. Ljuba Welitch (s), Salome; Metropolitan Opera Orchestra. Columbia ML 2048 (OP).

Sinfonia domestica, Op. 53. RCA Victor LM 2103 (OP).

Till Eulenspiegels lustige Streiche, Op. 28; Tod und Verklärung, Op. 24. Vienna Philharmonic Orchestra. RCA Victor LM 2077 or LSC 2077 (OP).

STRAVINSKY

Le Baiser de la fée: Divertimento (with Hovhanness: *Mysterious Mountain*). RCA Victor LM 2251 or LSC 2251.

Le Chant du rossignol (with Prokofiev: *Lieutenant Kije: Suite, Op. 60*). RCA Victor LM 2150 or LSC 2150.

TCHAIKOVSKY

Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23. Emil Gilels, piano. RCA Victor LM 1969 (OP).

Concerto for Violin and Orchestra, in D, Op. 35. Jascha Heifetz, violin. RCA Victor LM 2129 or LSC 2129.

Nutcracker (excerpts). RCA Victor LM 2328 or LSC 2328. Tape: FTC 2019.

Symphony No. 6, in B minor, Op. 74 ("Pathétique"). RCA Victor LM 2216 or LSC 2216.

VERDI

Requiem Mass ("Manzoni Requiem"). Leontyne Price, soprano; Rosalind Elias, mezzo; Jussi Bjoerling, tenor; Giorgio Tozzi, bass. Chorus of the Gesellschaft der Musikfreunde; Vienna Philharmonic Orchestra. RCA Victor LD 6091 or LDS 6091.

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Die Meistersinger: Preludes to Act I and Act III; Dance of the Apprentices; Procession. Götterdämmerung: Rhine Journey; Funeral Music. RCA Victor LM 2441 or LSC 2441.

"1812 Overture and Other Selections."

Tchaikovsky: *1812 Overture, Op. 49.* Brahms: *Tragic Overture, Op. 81.* Mendelssohn: *The Hebrides, Overture, Op. 26.* Liszt: *Mephisto Waltz.* RCA Victor LM 2241 (OP).

"1812 Overture and Other Selections."

Tchaikovsky: *1812 Overture, Op. 49.* Smetana: *Bartered Bride: Overture.*

Dvořák: *Carnival Overture, Op. 92*. Liszt: *Mephisto Waltz*. Weinberger: *Svanda the Bagpiper: Polka and Fugue*. RCA Victor LM 1999 (OP).

"Festival."

Kabalevsky: *Colas Breugnon: Overture*. Tchaikovsky: *Marche slave, Op. 31; Marche miniature*. Borodin: *Prince Igor: Prelude to Act III: Polovtsi March*. Mussorgsky: *A Night on Bare Mountain*. Glinka: *Ruslan and Ludmilla: Overture*. RCA Victor LM 2423 or LSC 2423. Tape: FTC 2037.

"Spain."

Granados: *Goyescas: Intermezzo*. Falla: *El Sombrero de tres picos: Interlude and Dance*. Albéniz: *Navarra; Triana; Fête-Dieu à Seville*. RCA Victor 2230 or LSC 2230.

"Strauss Waltzes."

Strauss, Johann II: *Vienna Blood, Roses from the South, Artist's Life, Treasure Waltzes, Thunder and Lightning Polka*. Strauss, Josef: *Mein Lebenslauf*. RCA Victor LM 2500 or LSC 2500. Tape: FTC 2093.

"Vienna."

Strauss, Johann II: *Emperor Waltz, Blue Danube Waltz, Treasure Waltzes*. Strauss, Josef: *Village Swallows Waltz*. Strauss, Richard: *Rosenkavalier Waltzes*. Weber-Berlioz: *Invitation to the Dance*. RCA Victor LM 2112 or LSC 2112.

MR. HANDEL
SLEPT HERE TOO

Continued from page 51

pipeclay color." And finally, in the spring of 1887 after only two years (the tenure of the Prix is three), Debussy gave up: "I'd rather do twice as much work in Paris than drag out this life here. . . . I'm leaving on Saturday and shall arrive in Paris on Monday morning."

Debussy's departure brings us almost to the turn of the century and to another historic site on our musical itinerary: the Augusteum. The tomb of Augustus Caesar, restored by Mussolini in the Thirties, is now a mound of earth crowned with cypresses and surrounded by a particularly hideous square in Fascist modern style. But before the restoration, a concert hall stood in the square, and for decades the Augusteum was a center of Roman musical life. Mahler conducted there (in 1907 and again in 1910), as did Strauss and Stravinsky; and in 1917, the eighty-four-year-old Saint-Saëns was present to conduct a program of his own works.

Stravinsky's first visit to Rome was made in 1911. Here, in the little Albergo Italia, he completed the score of *Pétouchka*. A few years later, he was back—at which time his younger compatriot Prokofiev was also in Rome. The latter tells about it in his *Autobiography*: "On March 7, 1915, I performed my Second Concerto in Rome, in the Augusteum under the direction of Molinari. This was my first foreign appearance. The audience, which was not very large, split into 'for' and 'against,' but there were no demonstrations. . . . War or no war, Diaghilev was preparing for another season. He was negotiating

with the Italian Futurists [an avant-garde group founded by the writer Filippo Marinetti and glorifying the dynamics of the machine age] and had induced Stravinsky to come to Italy from Switzerland. . . . Prokofiev and Stravinsky had already met, two years earlier in Russia, and Prokofiev had then got off to a bad start by saying harsh things about *Firebird*. But in Rome all went smoothly: "Stravinsky seemed to bear me no grudge: he praised the Second Concerto and we played a four-hand arrangement of *Pétouchka* for the Futurists. . . ." The practical result of Prokofiev's visit was a commission from Diaghilev: this produced the ballet *Chout*.

As for Stravinsky, he returned often to Rome in the ensuing years. One memorable visit was that of 1932, when he conducted *Nuages* and *Fêtes* at the Augusteum. He recalls this occasion in one of his conversations with Robert Craft: "What I most remember about the concert was that Mussolini sent for me and that I had to go to him. I was taken to his office in the Palazzo Venezia, a long hall with a single desk flanked by ugly modern lamps. A square-built, bald man stood in attendance. As I approached, Mussolini looked up and said: '*Bonjour, Stravinsky, aswyee-z vous*' (*asseyez-vous*). . . . He was wearing a dark business suit. We chatted briefly about music. He said that he played the violin, and I quickly suppressed a remark about Nero. He was quiet and sober, but not excessively polite—his last remark was: 'You will come and see me the next time you are in Rome, and I will receive you.' Afterwards I remembered that he had cruel eyes. In fact, I avoided Rome for that very reason. . . ."

Piazza Venezia is as good a place as any to end a walk in Rome. A few paces away is the Piazza SS. Apostoli, where our walk began. Of course, this musical stroll could be endless: dozens of other composers have been here, from Johann Christian Bach to Samuel Barber. Little of the music they wrote during their visits has remained alive, but Rome—as the composers' words testify—is not so much a place for gathering fruit as it is for sowing seeds. What would Handel's music have been if he had never known Corelli and the Scarlatis? Is it not possible that Gluck's meeting with the archaeologist and historian Johann Winckelmann, in Rome, influenced the composer's handling of the classical world? Is the passion of *Carmen* unrelated to the passion that Bizet felt in those Verdi operas he heard at the Argentina and the Apollo?

These are questions without answers. But one thing is sure: even today, when glassy buildings rise to tower over the great *palazzi* and the angry roar of the metropolis often drowns out the concert of the *campanili*, no one—least of all an artist—can pass through Rome untouched. As Gounod wrote to Bizet, in the letter already quoted: "Rome isolates you, through self-communion, from all the pettiness of daily life, allows you to soar in the great domain of things eternal. . . ."

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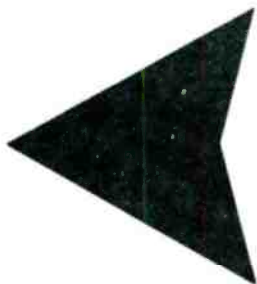
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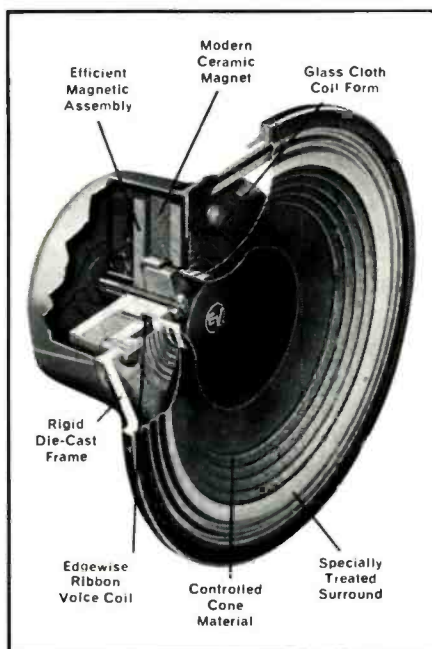
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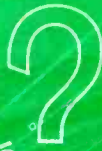
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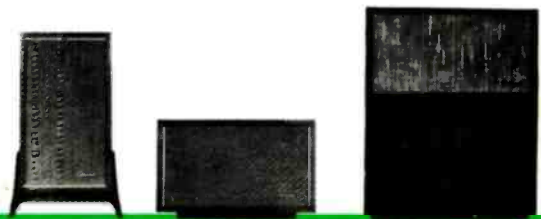
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