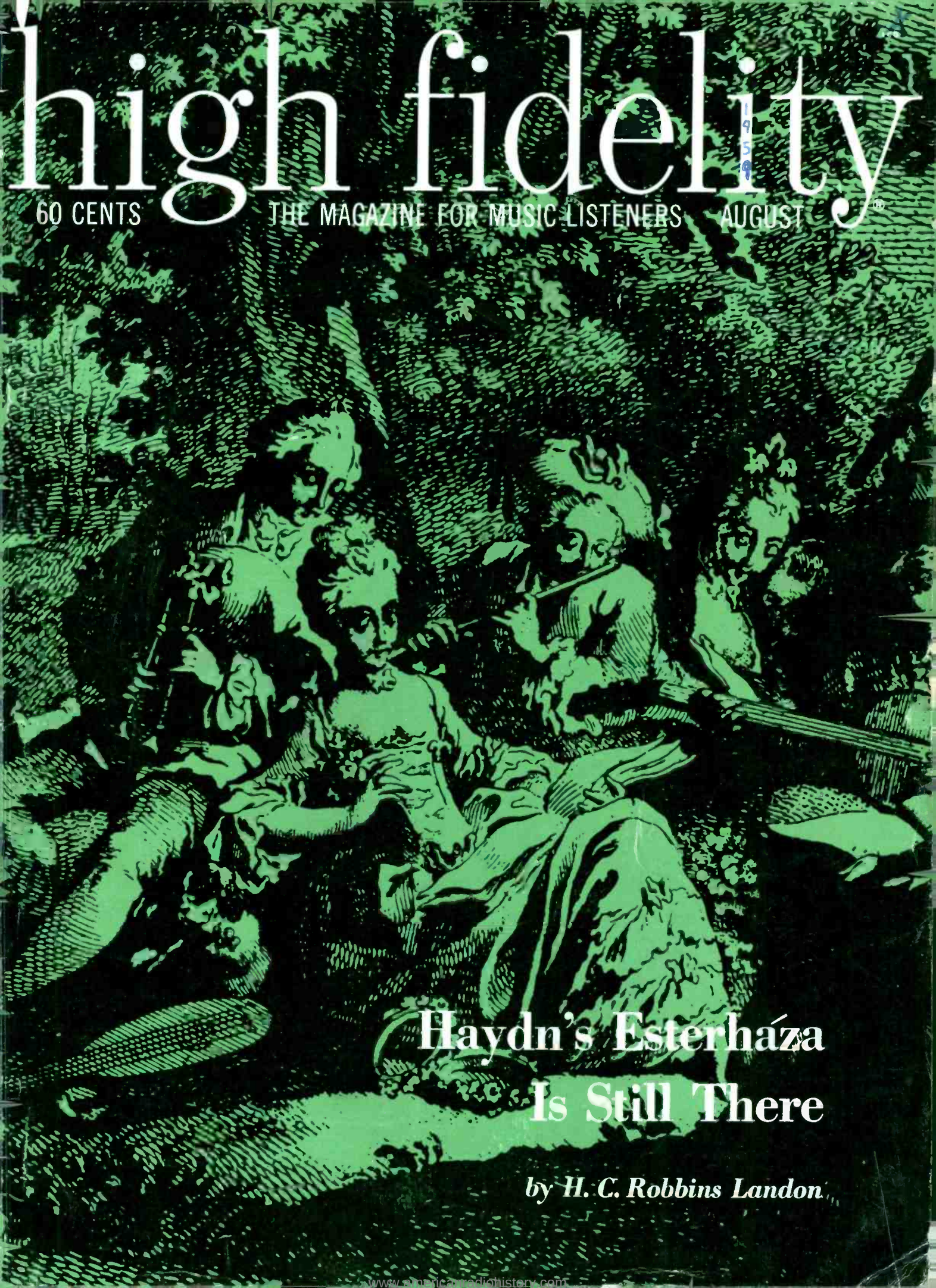
high fidelity

60 CENTS THE MAGAZINE FOR MUSIC LISTENERS AUGUST 1959



Haydn's Esterháza Is Still There

by H. C. Robbins Landon

the 9 seconds

THE 9 SECONDS THAT ADD HOURS TO YOUR LISTENING PLEASURE

9 seconds – that's all it takes to put the Glaser-Steers GS-77 through one complete change-cycle. 9 seconds – and see what happens in that brief space of time.

A record completes its play . . . *the turntable pauses* . . . the next record drops, gently – more gently than if you were handling it yourself . . . the tone arm lowers into the lead-in groove. *Only then does the turntable resume its motion.* Thus, the original brilliance of your records is preserved through hundreds of additional playings by eliminating the grinding action that occurs when records are dropped on a moving disc – a common drawback in conventional changers.

Every GS-77 feature contributes towards your listening pleasure – inaudible wow, rumble and flutter; uniform stylus pressure from first to top record on a stack; resonance-free arm with minimum tracking error; four leads to cartridge for hum-free performance.

The GS-77 combines traditional turntable quality with modern record changer convenience. See it at your dealer, today. In just 9 seconds, you'll gain a fresh, new point-of-view on record changers. $59.50 less base and cartridge. Write to:

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if you join the Club now — and agree to purchase as few as 5 selections from the more than 100 to be made available during the coming 12 months

1. Night and Day, plus 11 more hits

2. A beloved American classic

15. Broadway's newest smash hit

19. No Other Love, Our Love, 10 more

49. That's All Over, One More Ride, etc.

40. "Hallelujah", "Finlandia", etc.

37. Lovely "musical portrait of nature"

10. Be My Love, Where or When, etc.

24. 16 classical and pop selections

9. Always, Please, Speak Low, 9 more

11. Berlioz' most popular work

22. Organist Cole plays 11 hit tunes

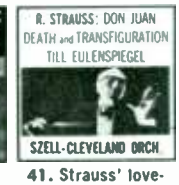
28. Brahms' most beloved symphony

31. Solitude, Autumn Leaves, etc.

18. Two electrifying tone poems

42. Body and Soul, I Got It Bad, 10 more

33. 11 beautiful, immortal melodies



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Terre Haute, Ind.

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We make this unusual offer to demonstrate the money-saving advantages you will regularly enjoy as a member of the Columbia (LP) Record Club.

Read below how the Club operates...then mail the coupon, without money, to receive the six stereo records of your choice — all six for only $5.98.

NOTE: Stereo records must be played only on a stereo phonograph

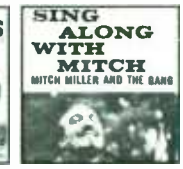
8. What'll I Do, Warm, 10 more

7. Three brilliant hi-fi showpieces

50. Where or When, Manhattan, 10 more

6. Newly recorded for stereo sound

12. Let's Dance, Jubilee, 7 more



5. 16 favorites — Sweet Violets, etc.

25. Two very popular piano works

27. Granada, La Paloma, 11 more

30. A "must" for any record library

3. Didn't It Rain, God Is Real, etc.

29. High-spirited, gay symphonies

20. Come to Me, Long Ago, 10 more

HOW THE CLUB OPERATES:

- ★ You enroll in either one of the Club's two stereo Divisions: Classical or Popular — whichever one best suits your musical taste
- ★ Each month the Club's staff of music experts selects outstanding recordings that deserve a place in your new stereo record library. These selections are described in the Club's entertaining Music Magazine, which you receive free each month
- ★ You may accept the selection for your Division... take any of the other records offered in both Divisions . . . or take NO record in any particular month
- ★ Your only obligation as a member is to purchase five selections from the more than 100 Columbia and Epic records to be offered in the coming 12 months . . . and you may discontinue membership any time thereafter
- ★ After purchasing only five records you receive a Columbia or Epic stereo Bonus record of your choice free for every two additional selections you buy
- ★ The records you want are mailed and billed at the regular list price of $4.98 (Classical Selections, $5.98), plus a small mailing charge
- ★ Here, indeed, is the most convenient method ever devised to build a superb stereo library, at great savings — so mail the coupon today!

SEND NO MONEY — Mail coupon to receive 6 records for $5.98

COLUMBIA (LP) RECORD CLUB, Dept. 224-2
Stereophonic Section
Terre Haute, Indiana

I accept your offer and have circled at the right the numbers of the six records I wish to receive for $5.98, plus small mailing charge. Enroll me in the following Division of the Club:

(check one box only)

☐ **Stereo Classical** ☐ **Stereo Popular**

I agree to purchase five selections from the more than 100 to be offered during the coming 12 months, at regular list price plus small mailing charge. For every two *additional* selections I accept, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE.

Name.....
(Please Print)
Address.....
City.....ZONE....State.....

ALASKA and HAWAII: write for special membership plan
CANADA: address 11-13 Soho Street, Toronto 2B

If you wish to have this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....
Dealer's Address.....288

CIRCLE 6 NUMBERS:

1	22
2	24
3	25
5	27
6	28
7	29
8	30
9	31
10	33
11	36
12	37
15	40
16	41
18	42
19	45
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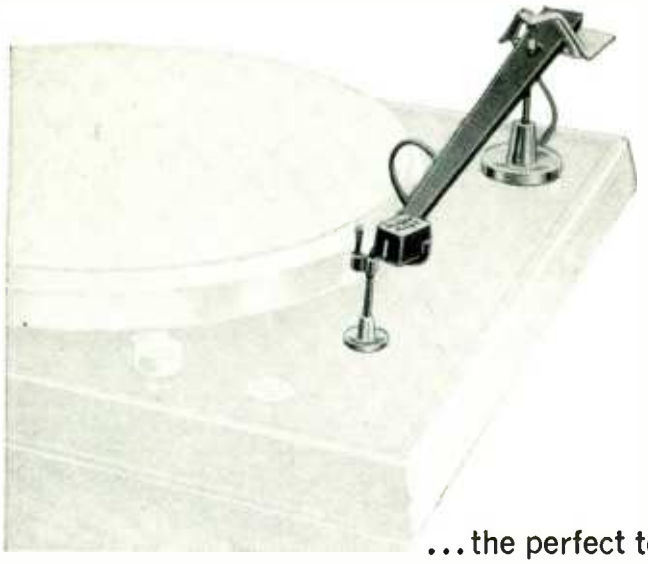
21	50

F-85

"IT TAKES TWO TO STEREO" *



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has the exclusive "T-GUARD" stylus assembly
with the parallel reproducing element so important for stereo...
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— in magnetic suspension...
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In plain truth, here is more to enjoy —
from both stereophonic and monophonic records.
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high fidelity

including **AUDIOCRAFT** *and* **HI-FI MUSIC AT HOME**

AUGUST 1959
volume 9 number 8

ARTICLES

REPORTS

AUDIOCRAFT

Published monthly by Audiocom, Inc., Great Barrington, Mass.

Second class postage paid at Great Barrington and at additional mailing offices. Subscription rate in the U. S. $6.00 per year.

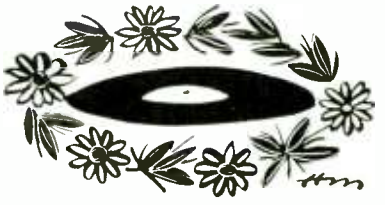
AUTHORitatively Speaking

It's not surprising that Howard Chandler Robbins Landon found that "Haydn's Esterháza Is Still There" (see p. 32). A proper (relatively: Swarthmore and Boston University rather than Harvard) Bostonian, H. C. R. L. has spent most of the last twelve years in Vienna, where, in 1949, he established the Vienna office of the Haydn Society and for some time functioned as its Secretary General. Among other accomplishments: author of *The Symphonies of Joseph Haydn*, co-editor of *The Mozart Companion*, editor of *The Collected Correspondence of Joseph Haydn*, which the Oxford University Press will bring out this September. Faber and Faber, the London publishers, have recently arranged for a five-volume, five-thousand-page life and works of Haydn to be issued in the course of the next ten years. Guess who'll write it?

Anyone who thinks that Chaucerian specialists confine themselves to the Dark Ages is in for a surprise. Hunter College has a professor of medieval literature named **Marshall Stearns**. NYU and the New School for Social Research have a lecturer in the history and techniques of jazz. One and the same gentleman. Founder and President of The Institute for Jazz Studies and author of *The Story of Jazz* (Oxford, 1956), Mr. Stearns sees no conflict between fourteenth-century bard and twentieth-century beat: "They both swing, they both have . . . guts." On p. 36 of this issue he discusses another aspect of the lively arts. In case you don't know, read "If You Want To Go to Heaven, Shout!"

Charles Reid, opera critic and general feature writer for the British humor magazine *Punch*, is, in the old phrase, a man of broad cultural interests. He once penned a profile of Mae West; he is currently engaged in writing a biography of Sir Thomas Beecham. His first contribution to HIGH FIDELITY Magazine is a history-to-date (p. 39) of onetime *wunderkind*, now mature (i.e., twenty-two) professional—conductor Pierino Gamba.

The review on p. 42 of the trail-blazing recording of *Das Rheingold* is written by a trail blazer. With the *Gramophone Shop Encyclopedia of Recorded Music* (1936), **R. D. Darrell** created the first comprehensive discography of serious music. This first love has clearly been a sustained one: vide *The Highroad to Musical Enjoyment*, *Schirmer's Guide to Books on Music and Musicians*, *Good Listening*—not to speak of his monthly appearances in this journal as book and record reviewer. A *doyen* of discophiles, one might say. . . .



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7½ IPS or 3¾ IPS

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Less than 2% at 3 DB below rated output

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Years Ahead

New Bogen stereo receiver is years ahead in price and in performance

NO ONE BUT BOGEN, builder of over one million high-fidelity and sound-distribution components, could have engineered this new high-fidelity stereo receiver, the SRB 20. A superb all-in-one stereo instrument, it's a highly sensitive FM-AM stereo tuner, it's a versatile stereo audio control center, it's a magnificent 20 watt (10 per channel) stereo amplifier, and it's yours for only $199.50 —a price you'd expect to pay for a comparable tuner alone!

BOGEN'S ENGINEERING STAFF, largest of any sound-equipment maker, designed each circuit stage of the SRB 20 as an individual unit. By concentrating on each stage separately, they can pack more value, more clean performance in less space than is otherwise possible. The separate stages are then carefully, logically arranged in an overall circuit of proven superiority. This new Bogen concept eliminates wiring clutter, prevents hum and distortion, provides savings which are passed on to you.

Bogen's engineering excellence, crystallized during 25 years of building specialized sound systems for schools, theatres, industrial plants and offices, is yours to enjoy in the new SRB 20. Put it in a cabinet or on your bookshelf (it fits easily). Ask your Bogen dealer to show it to you today.

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the sound way to better stereo

CONTROLS: Selector, FM Tuning. AM Tuning. Separate Bass and Treble for each channel (lock for simultaneous control of both). Volume for each channel (correct imbalance, then lock for simultaneous control). Separate On-Off Power. FM On-Off and AFC. AM On-Off. Multiplex.

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5. (M) Way You Look Tonight, Flamingo, Pavanne, Summertime, Reverie, etc.

16. (M & S) "Best record"—Harpers. "This one is tops . . ." Hi Fi Review.

14. ($ only) 10 gems—Birth of the Blues, Clap Yo' Hands, etc.

48. (M & S) "Orchestra comes alive . . . performance excellent"—High Fid. Mag.

75. (M) "One of the most powerful ever recorded"—Harpers; "An event"—Sat. Rev.

43. (S only) "A choice addition"—Saturday Review.

13. (M) "3 million-ruble trio of superlative artists . . ." High Fidelity Mag.

39. (M) "Expertly performed—superbly reproduced"—High Fidelity Mag.

49. (S Only) "Unusually able quality"—Sat. Rev. "Sound terrific"—Audio Mag.

82. (M & S) Exotic sounds in his top-selling "Quiet Village" style.

3. (M & S) Flower Drum Song interpreted by jazz greats.

25. (M) "Recording & interpretations are uniformly excellent"—High Fidelity Mag.

79. (M & S) "Performance, first rate; recording, excellent"—Hi Fi Review.

84. (M & S) With Charlie Parker, Thelonious Monk, Dizzy Gillespie.

33. (M & S) "Finest musicianship . . . one is overwhelmed"—Hi Fi Review.

30. (M & S) Mood music at its best in lush orchestral setting.

19. (M) "Finest flamenco guitar artist of our time"—High Fidelity Mag.

6. (M & S) Latin excitement by the master of mambo & cha-cha-cha.

7. (M & S) "Superior reproduction . . . sonic quality"—High Fidelity Mag.

15. (M & S) "Mood music with fidelity . . . a joy in itself"—High Fid. Mag.

35. (M & S) "Vigorous and brilliant"—Hi Fi Review.

17. (M) "Poetic performance . . . from the orchestra." —High Fidelity Mag.

81. (M & S) Stage hit performed by 2-million-selling organist.

58. (M & S) Sacrae Symphoniae (1597)—enchanting work beautifully played.

55. (M) "Sound is tremendous . . . best yet"—High Fid. Mag.

80. (S Only) "Superbly gaudy, amusing pkge. . . . big sound"—Hi Fi Review.

★ You receive FREE any 5 stereophonic sound or monaural (standard) high fidelity records shown here.

★ You can order any of the records shown at 50% off list price of $3.98 for popular and jazz, $4.98 for classical and $5.98 for all stereo.

★ You only agree to buy six selections from the hundreds of record albums the club will offer during the next 12 months.

★ A FREE ALBUM for every two selections you buy, after purchasing only six albums.

★ Leading musical experts will select the outstanding records in each category. These will be fully described each month in your Diners' Club Magazine Record Section.

★ You enroll in any one of these categories—Popular, Classical or Jazz.

★ You may accept or reject the selection of your category, take any of the other records offered, or take no record in any particular month.

★ You are free to discontinue your membership at any time after buying six albums.

★ You will receive the Diners' Club Credit Card granting you world-wide charge privileges, if you are not already a Diners' Club member.

★ As a convenience, your album purchases will be included in your regular Diners' Club bill at the regular list price plus small mailing costs.

M=Monaural (Standard) High Fidelity
S=Stereophonic Sound

DINERS' CLUB, 900 N. La Cienega Blvd., Los Angeles 46, Calif.

Enroll me in the following category of the Record Club:

(Check one only): Popular ☐ Classical ☐ Jazz ☐

I want to receive my records in (Check one only):

Monaural (standard) high fidelity ☐ Stereophonic Sound ☐

Send me the records I have circled at right. I will receive 5 free records (and pay only small mailing cost). I agree to buy six selections offered by the Club during the next 12 months at regular list price plus small mailing cost. Thereafter, I will receive one free album for every two additional albums I buy.

*☐ I want to take advantage of the Charter Membership offer and buy additional records at 50 per cent off of regular list price (plus small mailing cost). I have circled at the right all the albums I want (including my 5 free albums). I understand this special discount purchase will not count as part of the six albums I agree to buy during the next twelve months.

Record Club privileges are available to Diners' Club members only.

Circle Numbers Below

3	5	6	7
8	13	14	15
16	17	19	25
30	33	35	39
43	48	49	55
58	75	79	80
81	82	84	

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Phone _____ Years with above firm _____ Position _____

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$5 FEE: ENCLOSED ☐ BILL ME ☐ covers 12 months' membership from date card is issued (*includes one year's subscription to Diners' Club Magazine at 60¢*)

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25-LA-1

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AUTHORIZATION FOR COMPANY ACCOUNT _____ (SIGNATURE OF EXECUTIVE) _____ (TITLE)

Discs at GUM

SIR:

Paul Moor's recent account [June] of record production in Moscow has reminded me of my experience at the consumers' end of the line in a Moscow record store.

One day last August I took off a couple of hours from the International Astronomical Union meetings I was attending to shop in the high-fidelity annex of the large GUM department store near Red Square. The record division, on the second floor, was a long, plain room with half a dozen booths along the side. Rows of records lined three sides of each booth, while the business was transacted over a counter with a record player which formed the fourth side. Opposite each booth a bulletin board apparently tabulated the discs available at that counter. I deduced that classical long-playing records could be obtained only at the first booth. Among the approximately ninety selections available were a few by Bach and Mozart, a few Beethoven symphonies and two by Tchaikovsky; pieces by Rimsky-Korsakov, Kabalevsky, Prokofiev, Shostakovich, and several contemporary Russian composers whose names were unfamiliar to me. There was also some chamber music.

I had gone alone to the GUM store on the hopes that I would find an English-speaking Russian to help me make my purchases. As I stood in front of the bulletin board, laboriously transliterating composers' names, I noticed a new arrival with a copy of the *London Daily Worker* tucked under his arm. I introduced myself, and this chap gladly assisted in translating the list of selections and helped me purchase six records, of which the most interesting have since turned out to be Prokofiev's *Peter and the Wolf* (narrated in Russian), and some Shostakovich Preludes (Opus 34) with the composer at the piano. The discs come in flowered covers of light paper with ten brief rules for the care of records on the back. The covers carry no indication of the record inside, but the label itself can be read through the jacket's center hole.

Continued on page 10

ROCKBAR Corporation

Rockbar introduces a remarkable new 4-speed Collaro transcription stereo changer—The Constellation, Model TC-99. The TC-99 offers tested and proven professional turntable performance with the advantages of automatic operation — truly a *complete* record player for the connoisseur. Here are some of the features which make this the outstanding changer on the market today: **Performance specifications exceed NARTB standards for wow, flutter and rumble • Extra-heavy, die cast non-magnetic turntable weighs 6½ lbs. • Extra-heavy duty precision-balanced and shielded four pole motor • New two-piece stereo transcription type tone arm • Detachable five terminal plug-in head shell • Each model is laboratory checked and comes with its own lab specification sheet. Flutter is guaranteed not to exceed .04%. Wow is guaranteed not to exceed .15%. Rumble is guaranteed down -50 db (at 120 cps relative to 5 cm/sec at 1 KC).** The extra-heavy weight turntable is a truly unique feature in a changer. This extra weight is carefully distributed for flywheel effect and smooth, constant rotation. The non-magnetic turntable provides a reduction in magnetic hum pick-up of 10 db compared with the usual steel turntable. The heavy duty four pole motor is precision-balanced and screened with triple interleaved shields to provide an additional 25 db reduction in magnetic hum pick-up. The rotor of the four pole motor is specially manufactured and after grinding, is dynamically balanced to zero. While this is basically a turntable for transcription performance, a fully automatic intermix changer, similar to the mechanism employed in the famous COLLARO CONTINENTAL, MODEL TSC-840, is an integral part of the unit. ADDITIONAL FEATURES: New two-piece stereo transcription type tone arm with detachable five terminal plug-in head shell. This new arm is spring damped and dynamically counterbalanced to permit the last record to be played with the same low stylus pressure as the first. Between the top and bottom of a stack of records there is a difference of less than a gram in tracking pressure—compared with four to eight grams on conventional changers. Vertical and horizontal friction are reduced to the lowest possible level. These qualities—found complete only in Collaro transcription changers—insure better performance and longer life for your precious records and expensive styli. The TC-99 handles 7", 10" and 12" records—*in any order*. The changer is completely jam-proof and will change or play records at all four speeds. The manual switch converts the changer into a transcription type turntable providing transcription performance for the playing of a single long-play stereo or monophonic record. The two-piece arm can then be set down to play portions out of rotation or the entire record can be played singly and sequentially. The *double muting switch* provides absolute silence for both stereo channels during the change cycle and the R/C network helps to squelch "pop," "clicks" and other noises. The TC-99 comes complete with two audio cables ready to be plugged into your stereo system. It is pre-wired for easy installation; styled in a handsome two-tone ebony color scheme to fit any decor; tropicalized against adverse weather and humidity conditions. Long service life is assured by the automatic disengagement of the idler wheel preventing development of bumps and wow. Price of the TC-99 is $59.50, exclusive of the base. All prices are slightly higher in the West. For free colorful catalog on the complete line of Collaro Stereo Changers write Rockbar Corporation, Dept. 100, Mamaroneck, N. Y.

The last word in a Transcription Stereo Changer. . .

Collaro Constellation, TC-99

RC-12

LETTERS

Continued from page 8

My translator expressed his enthusiasm for Van Cliburn, and indicated his desire to obtain the recording of the Tchaikovsky piano concerto which had just been pressed, but for which, unfortunately, there was a long waiting list. Suddenly an inspiration on how to get the Van Cliburn record struck him, and shortly afterward I found myself in the office of one of the officials of the GUM store. The young man evidently explained in convincing terms my great desire to own the Van Cliburn disc, and my inability, as an American visitor, to wait for the regular distribution; permission was granted and somewhere from the stock room the disc was produced. Finally, out in the hall, there was a swap, and one happy Russian Van Cliburn fan got his desired prize!

Owen Gingerich
Wellesley, Mass.

Stereo in the Closet

SIR:

The complaint of some ["Notes from Abroad," June] that "French rooms are too small" (for good music reproduction) prompts me to offer what I hope may be a consoling word to others troubled by limited space and a seemingly incompatible ear for hi-fi. This author has lived in considerable comfort for over a year within the confines of a house trailer which measures thirty-five feet by eight feet, during which time he has enjoyed quite fully the pleasures afforded by stereophonic disc reproduction. I have no particular sympathy for those who cry lack of space. Show me an ample broom closet and I'll show you good stereo.

Walter L. Sisson
Ravena, New York

Rysanek and Amara

SIR:

A brief note of appreciation for Roland Gelatt's enlightening and welcome report [May] on the great soprano Leonie Rysanek. Almost never has an artist pleased me as she did in the Metropolitan *Macbeth*.

I would also like to say that many opera-record collectors of my acquaintance are growing increasingly eager for news of recording activity for another fine Met soprano: Lucine Amara. Her Musetta on the RCA Beecham-*Bohème* was beautiful, but alas, her voice also has yet to be really captured for the phonograph.

John Fisher
Boston, Mass.

Stereo becomes a Decorator's Dream!

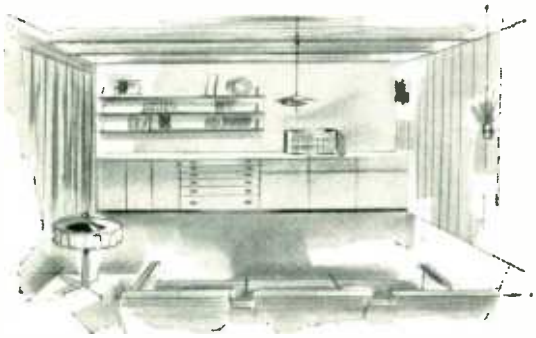
New GALAXY*II hi-fi component speakers eliminate cabinet bulk, add eye value, give better panoramic stereo coverage of large areas.

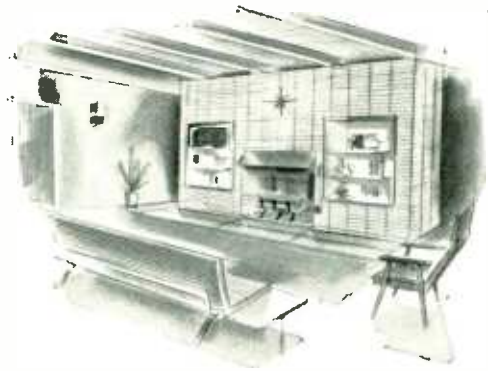
by ARDINE ALLYN, *Noted Interior Decorator*

The new Jensen GALAXY II hi-fi stereo speaker system achieves wide panoramic stereo with two tiny "satellite" units that can wall-mount like pin-up lights and a single small "bookshelf" size enclosure. Freed from the cumbersome need to place *two boxes* (an unwanted hazard to decor and space) in often unavailable or eye-assailing locations as required with conventional speakers, the GALAXY II system can enter the living room as a welcome guest, providing an attractive visual result along with the superb performance of its sound reproducing function.

The two satellite units are an outstanding example of the proposition that functional design can be beautiful. Their slim cases of genuine solid natural finished walnut, tawny ash or mahogany match the selected veneers of the Bass-Center Unit and add a note of warmth and richness. The curved front theme is repeated in the bow-front design of the Bass-Center Unit and there is an attractive tie-in of grille cloth treatment.

When real panoramic stereo can be achieved with these diminutive, smartly-styled pieces, ultraflexible in placement, hi-fi component stereo is really *here* . . . for any room in your home.





GALAXY*II is another contribution to stereo in the home by Jensen

*T. M.

Books in Review

Henry Purcell: 1659-1695: Essays on His Music. The bicentenary of Handel's death has not gone uncelebrated, but the tercentenary of Purcell's birth seems to have been largely forgotten—except in England where Imogene Holst has gathered together a slender sheaf of tributes (handsomely illustrated by musical examples and manuscript facsimiles) by Benjamin Britten, Peter Pears, Michael Tippett and by a group of less well-known British musicologists. The contributions of the former are perhaps no more than verbal garlands and those of the latter are so highly specialized that only Purcellians as devout as myself are likely to insist on owning them, but for us they are priceless companions to the cherished music. More than that, however, several of the strictly musicological papers here throw so much new light on seventeenth-century musical notation and interpretative practices that they must be ranked as invaluable by any serious student of baroque music in general (Oxford, $4.25).

Composers Eleven is a slightly expanded revision of Neville Cardus' *Ten Composers* of 1945, in which the British critic now adds Bruckner to his series of concise surveys of the life and works of Schubert, Wagner, Brahms, Mahler, Strauss, Franck, Debussy, Elgar, Delius, and Sibelius. Devotees of the romantic era should need no urging to profit by these illuminations of the "musical traits that make the style that is the man himself related to his environment." It is to listeners normally antipathetic to the present composers that Cardus' perceptive studies should be particularly commended—not only as persuasive sources of revalued "understanding," but also as shining examples of criticism that is richly satisfying to read both for its own sake and for a heightened "appreciation"—in the finest sense of that much-misused term—of the personalities and music Cardus discusses (George Braziller, $4.00).

Conversations with Stravinsky and **Fifty Years of Music.** Which team are you on, Buddy: the egghead or the insistently "common" man? The antithetical extremes of musical philosophy hardly could be better exemplified than by these two volumes. One is a Socratic dialogue in which conductor-interlocutor Robert Craft prods Igor

Continued on page 16

ALTEC LITTLE-GIANT BOOKCASE SPEAKER SYSTEMS...low as $79.50

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BOOKS IN REVIEW

Continued from page 14

Stravinsky into delivering terse dicta on his own works and methods, his opinions on other composers and the musical activities of today, together with mellower reminiscences of his friendship with Diaghilev, Debussy, Ravel, Dylan Thomas, *et al.* The other presents the broadcast-world's erstwhile "Tune Detective," Dr. Sigmund Spaeth, offering his memoirs (brief and anecdotal) and excerpts from his previously published books and syndicated newspaper columns. You pays your money and you takes your choice (as between, say the *Canticum Sacrum* and a barbershop quartet). It is surely supererogatory of a by-no-means impartial reviewer to assure you that to the almost precise degree you relish one of these highly personal documents you will find the other unreadable (Stravinsky: Doubleday, $4.00; Spaeth: Fleet Publishing Co., $4.95).

Puccini: A Critical Biography, by the Viennese-born British conductor and critic, Mosco Carner, is one of the all-too-rare happy marriages of musicology and literature: a monumentally documented yet lucidly organized "life" which can be read with the liveliest of relish as well as relied upon as a definitive reference work. The author, like many contemporary listeners, is obviously torn between his aesthetic distrust of Puccini's mass appeal and his wholehearted admiration for the dramatic craftsmanship which so skillfully ensured that success; but in the end it is the admiration which tips the scales and which, in Carner's comprehensive elucidation of the composer's acquired as well as natural techniques, is made contagious even to those readers previously indifferent or hostile to the Puccinian operas. Carner's psychoanalytic treatment of the man himself is perhaps less convincing, but at its best it is extremely persuasive—and certainly Puccini's complex personality is fascinating as revealed in steadily maturing creative action. The biographical chapters here valuably augment earlier lives with many letters previously unpublished in English translations and a wealth of hitherto unfamiliar family-background material. But it is primarily Carner's enormously detailed study of the operas themselves which—along with the rich documentation in the form of 23 pages of photographs, 112 musical examples, 2 pages of bibliography, 5 of source references, 10 of plot synopses, 2 of works listing, and 10 for the index—ranks this 500-page volume as a standard work (Knopf, $7.50).

R. D. DARRELL

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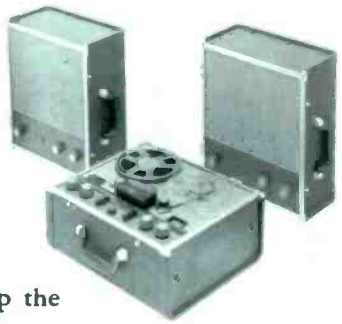
BELOW--MODEL 2560 PORTABLE STEREO SYSTEM CONSISTING OF 960 AND PAIR OF 2010 AMPLIFIER-SPEAKERS



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Guiding the Ampex engineers who created the 960 was a dual objective—that of building a machine which was not only a superb example of engineering skill, but one which would also offer its user a range of capabilities far exceeding that of any other recorder made today. The result was not merely an improved stereo recorder, but *an entirely new concept* in home entertainment.

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RECORDER/REPRODUCER

SPECIFICATIONS

The true values of a recorder are best assessed through careful evaluation of its performance specifications and operating features. It is worthwhile noting here that these specifications are based not on theoretical design parameters but on actual performance tests. They are specifications which the recorder not only meets or exceeds today, but which years from now will still hold true.

The Ampex Model 960 Stereophonic Recorder/Reproducer is capable of essentially distortionless frequency response from 30 to 20,000 cycles per second at the operating speed of 7½ inches per second, and from 30 to 15,000 cycles per second at 3¾ inches per second. Its precision-engineered timing accuracy is such that it offers perfection of pitch held to tolerances of less than one-third of a half-tone. Playing times, using standard (.002"), long play (.0015"), and extra-long play (.001") tapes are as follows:

	(a) 4-Track Stereo Tapes	(b) 2-Track Stereo Tapes	(c) Monaural Tapes, half-track
1200 foot reel	3¾ ips - 2 hrs. 8 min. 7½ ips - 1 hr 4 min.	3¾ ips - 1 hr. 4 min. 7½ ips - 32 minutes	3¾ ips - 2 hrs. 8 min. 7½ ips - 1 hr 4 min.
1800 foot reel	3¾ ips - 3 hrs. 12 min. 7½ ips - 1 hr 36 min.	3¾ ips - 1 hr. 36 min. 7½ ips - 48 minutes	3¾ ips - 3 hrs. 12 min. 7½ ips - 1 hr 36 min.
2400 foot reel	3¾ ips - 4 hrs. 16 min. 7½ ips - 2 hrs. 8 min.	3¾ ips - 2 hrs. 8 min. 7½ ips - 1 hr. 4 min.	3¾ ips - 4 hrs. 16 min. 7½ ips - 2 hrs. 8 min.

RECORD INPUTS: High impedance line inputs (radio/TV/phono/auxiliary) 0.3V rms for program level; high impedance microphone inputs

PLAYBACK OUTPUTS: Approximately 0.5V rms from cathode follower when playing program level tapes

PLAYBACK FREQUENCY RESPONSE: 30-20,000 cps at 7½ ips; 30-15,000 cps at 3¾ ips
Within ±2 db 50-15,000 cps at 7½ ips, 55 db dynamic range
Within ±2 db 50-10,000 cps at 3¾ ips, 50 db dynamic range

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HEADS: Manufactured to the same standards of precision that exist in Ampex broadcast and recording studio equipment. Surfaces are lapped to an optical flatness so precise that they reflect specified wavelengths of light, resulting in uniform performance characteristics and greatly minimizing the effects of head wear. Azimuth alignment of stereo head gaps in the same stack is held within 20 seconds of arc, equivalent to less than 10 millionths of an inch — a degree of precision achieved through use of a unique process involving micro-accurate optical measurements within a controlled environment. Head gap width is 90 millionths of an inch ±5 millionths of an inch.

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MODEL 960 DIMENSIONS: Portable cases 9" x 15" x 17½". Unmounted recorder 13" x 15" x 6⅛" depth below top plate, 1⅜" above. Recorder weight 36 lbs., speaker amplifier 31 lbs.

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Your favorite LP's and Stereo Discs are at their exciting best while they're new and unscratched. That's when to tape them on your Ampex, and preserve their original quality for keeps!

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There's a real future in family fun like this—with your Ampex you can live such happy moments over and over again, with a quality so lifelike you're almost literally carried back.

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Letter-writing is no longer a problem, with an Ampex in the house . . . now it's a family project. And even more fun than sending letters in sound is receiving them!

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When you strike up the band in stereo, you don't need professional musicians to make a professional recording. Advanced techniques are amazingly easy on the Ampex.

Notes FROM Abroad

PARIS—Over here, where Melisandes and Don Giovannis are employees of the state, a new government usually feels obliged to announce a brave new opera policy. Usually, too, the responsible officials then go underground for a long, hopeless guerrilla war against unions, budget people, and aging tenors. Now, however, there are signs of a real change. You may remember that André Malraux, De Gaulle's dedicated and imperious Minister for Cultural Affairs, came out ritually last spring for *une politique de grandeur* at the Opéra and the Opéra-Comique. Well, so far he seems to have meant what he said. A. M. Julien, the new director for both houses, has vision and ruthlessness. Costumes and sets, some of them seventy-five years old, are to be replaced, and several new productions are being talked about. New ballet ideas are to be supplied by Roland Petit. A new public will be sought, even at the risk of shocking the old public: "In revolutionary matters," Malraux says, "I don't trust habitués." New voices? Everybody is being tactful, and Julien points out that contracts are a problem. But there is universal agreement that the present company, competent in many respects, could use a little more brilliance. In short, the new policy justifies enthusiasm. The side of the angels is coming out of the *maquis*, banners unfurled.

Since Julien has been best known as the organizer of the summer festivals at the Théâtre des Nations in Paris, he is expected to stress the theatrical and international aspects of his new mission. A few traditionalists may be upset, for Malraux feels that the Opéra should concentrate on preserving and enhancing uncontested values, while the Opéra-Comique handles the more experimental sort of *grandeur*. Thus, at the beginning of next season, *Carmen* will be moved to the Opéra, in a new production staged by Jean-Louis Barrault, and the Opéra-Comique will present *Wozzeck*. Another—and fascinating—project is Monteverdi's *L'In-*

Continued on next page

NOTES FROM ABROAD

Continued from preceding page

coronazione di Poppea, seldom heard but sometimes referred to as the masterpiece of seventeenth-century Italian opera. Meanwhile, many visitors are being awaited. Callas is supposed to return sometime this fall (Tebaldi was here at the beginning of June, in *Aida*). On October 10 and 12 the Stuttgart Opera will appear, singing Handel's last oratorio, *Jephtha* (his blindness interrupted the writing of the chorus "How dark, oh Lord . . ."). The Bayreuth company has agreed to come next April, with *Parsifal* and *Götterdämmerung*. There is hope for an eventual exchange agreement with La Scala of Milan. In fact, the Paris Opéra is full of all sorts of hope these days.

Hark, hark. Olivier Messiaen likes birds. There are amorous birds in his *Turangalila-Symphonie*, angelic birds in *Vingt Regards sur L'Enfant-Jesus*, and a great burst of birds in *Oiseaux Exotiques*. His latest piano work is called *Catalogue d'oiseaux*. Yvonne Loriod played it a few weeks ago at a concert honoring the composer on his fiftieth birthday, and she had just finished recording it for Vega. The records (Westminster label in America) should be on sale before Christmas.

The *Catalogue* in its present state contains representations of some thirty birds from the French provinces: the Breton curlew; the Seinet Oise owl; and so on, down to the blue blackbird of Roussillon. Messiaen has solemnly declared that he simply transcribed the songs for piano, with scientific objectivity. That, of course, is like saying that Monet simply transcribed Rouen Cathedral for paint and canvas. What one actually hears is Messiaen hearing the birds, and meditating on them. He constructs a sort of musical landscape around each song, employing nearly every variety of modern and ancient syntax with his usual disdain for consistency (aren't all these sounds present in the French countryside?). I don't wish to anticipate criticism, since I have yet to hear the disc, but I have a feeling that Vega has acquired a minor monument. Mlle. Loriod's performance in the concert hall was admirable—and a feat of endurance, since the work is about two hours long. Her percussionist clarity sometimes makes Messiaen sound like Liszt, or Ravel, but that's fair enough; and anyway, she doesn't forget that he is also Messiaen and that Messiaen is a very crisp, interesting kind of mystical realist.

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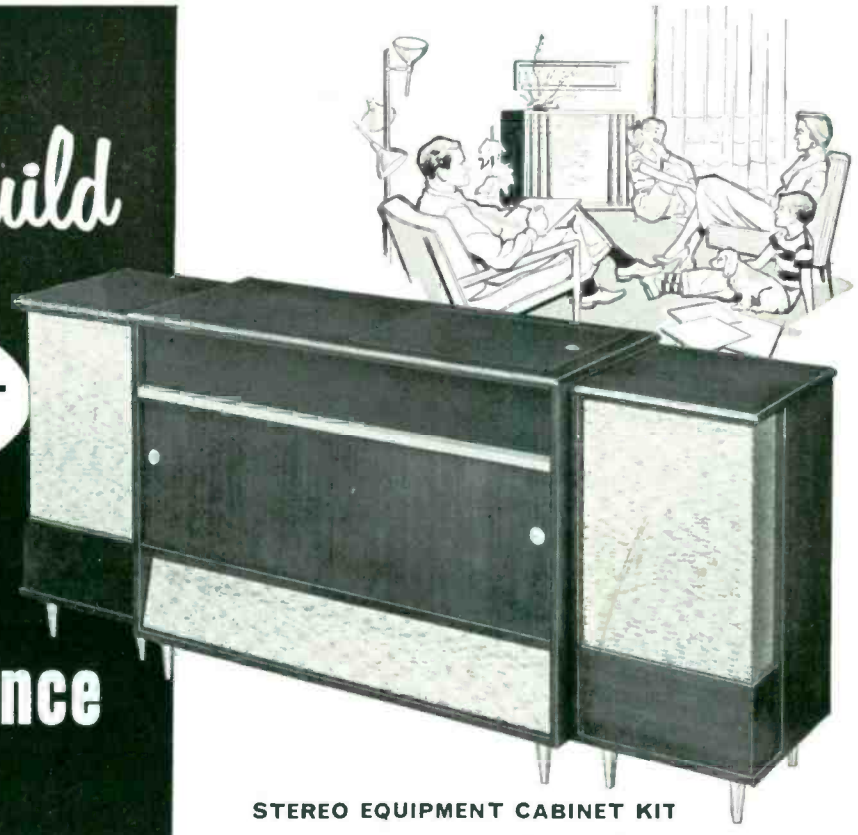

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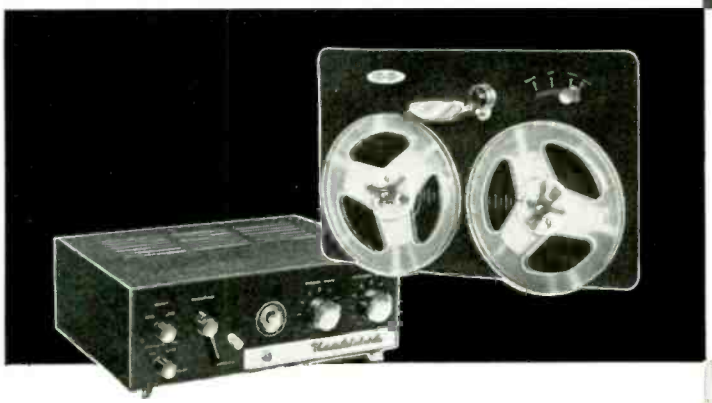
Model RP-3-LP with MF-1 Pickup Cartridge **$74.95**



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NOTE THESE OUTSTANDING SPECIFICATIONS: HARMONIC DISTORTION, less than 2% (20 cps-20 kc) at 14 watts. I.M. DISTORTION, less than 1% (60 and 6,000 cps, 4:1) at 14 watts. FREQUENCY RESPONSE, 20 cps-20 kc, ±1 db at 14 watts. HUM & NOISE, mag. phono input, 47 db below 14 watts, tuner and xtal phono input, 63 db below 14 watts. A truly remarkable buy for the beginning or advanced audiophile.

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Shpg. Wt. 15 lbs.

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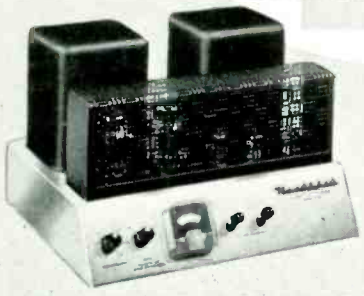

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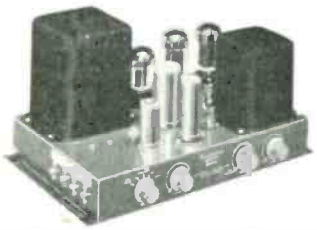

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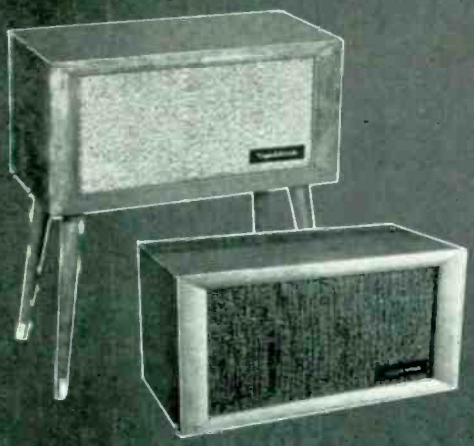

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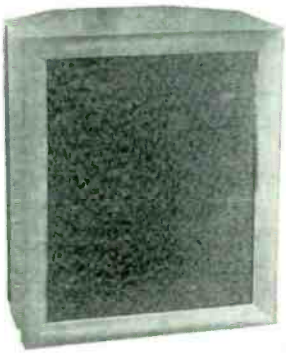

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by JOSEPH SZIGETI

AT BRUSSELS . . . *Young Violinists in a Game of Chance*

In 1937 Joseph Szigeti was a member of the jury for the first Concours musical international de violon, *established that year by Queen Elisabeth of Belgium in memory of the violinist Eugène Ysaye. The winner on that occasion was David Oistrakh. This year Szigeti returned again to Brussels to function as a juror (along with the selfsame Oistrakh, Grumiaux, Menuhin, and others) at what has become known as one of the most important, and most grueling, of international competitions for aspiring young artists. Here are some of his observations on the judging of the twelve 1959 finalists who survived the preliminary tests —and on musical contests in general.*

PUTTING ON one's tuxedo like a service uniform night after night, six times in a row, makes you feel almost like a croupier preparing for his evening's work. In fact, a good many aspects of the Brussels *Concours international de violon Reine Elisabeth* confirm this feeling of a gamble. Not only does the contestant's choice of concerto, played with orchestra, and of solo piece, either solo or with piano, influence the impression he makes, but so does his placing in the order of contestants (we heard twelve performances of the *Concerto Royal* by Milhaud, composed for this contest and still in manuscript). So does the quality of the accompaniment he is given. So do the many other imponderables of an ordeal like this.

As David Oistrakh, who had the *fauteuil* next to mine, told me, the Soviet and Bulgarian contestants, for instance, were totally unconditioned to the Milhaud idiom (and—one might add—to preparing a modern work without the guidance of a teacher, while in closely supervised residence at the Chapelle Musicale Reine Elisabeth). Add to this the fact that most of these young people have never been outside their own country; imagine the tremendous importance they attach to the prospect of success or failure. You may reach some idea of the levelheadedness and single-mindedness the situation demands.

It's true that with the mushroom growth of competitions all over Europe there has sprung up a type of "veteran" contestant who goes from one to another undaunted by some failures, gathering experience in the supposed survival of the fittest, and hoping eventually to hit the jackpot. Yehudi Menuhin, who sat next to Oistrakh, expressed to me grave doubts about this whole recent development. In my own opinion the emergence of an Oistrakh at the Brussels contest in 1937 or the fine record of a Leon Fleisher, a Leonid Kogan, and others does not invalidate these doubts. It seems to me that the effect of inexplicable "failures," with their attendant damage to the young performer's morale, more than outweighs the resounding success of the few. I know of at least two virtuosos who have since achieved world-wide acclaim who did not make the finals at the beginning of their careers. At this contest, too, reliable rumor had it that at least two accomplished players were eliminated at the preliminary screenings, among these a young artist who had successfully appeared with the Amsterdam Concertgebouw and elsewhere. These eliminations were the reason for our own scant representation at the finals: only one American reached them—Joseph Silverstein, a member of the Boston Symphony. (It should be said, though, that no fewer than three of the winners—including first-prize winner, Bolivian Jaime Laredo—were wholly, or mainly, American-trained.)

First-prize winner Jaime Laredo.

It is, of course, not only contestants, but also works that are eliminated in this *jeu de hasard*. Four of the finalists played the Brahms Concerto, those who had intended doing the Beethoven having been eliminated; the Bartók Concerto (significantly) was chosen by five entrants, not one of whom was admitted to the final judging. The Sonata by Roger Sessions, some Max Reger, the 1939 Hindemith Concerto, the first Bartók Rhapsody, some Robert Schumann, the Bloch Concerto were among the casualties resulting from the preliminary eliminations. There was no Mozart, no Mendelssohn, but there was the Shostakovich Concerto and the First Prokofiev Concerto from the Soviet sector. Thus any attempt to determine dominant trends in musical taste on the basis of the competition is futile. Certain conspicuous preferences —for instance for Ravel's *Tzigane*—are, however, perhaps rather indicative of present trends among young musicians.

It is the eliminations which cause a sense of frustration in those members of the jury who, like myself, were unable to be present for the *épreuves éliminatoires*. How could we have a well-rounded picture of the twelve finalists when we had not compared them with those who lost in the preliminaries in playing the "set" works by Bach, Paganini, Ysaye, Bruch, etc.? Oistrakh told me that one of the contestants who made a poor showing in the last stage created an excellent impression at the *épreuves* and that one who gave a splendid performance at the finals "did not *play* the Bach solo sonata, but *trembled* his way through it."

Yet let us remember that both Béla Bartók and Busoni landed only second prizes at the Anton Rubinstein competitions several decades ago. The organizers at Brussels do everything humanly possible to prevent inequities, but there will always be genuine drama in the bare fact of these youngsters

Continued on next page

AT BRUSSELS

Continued from preceding page

putting up such a courageous fight for a place in the sun. This year there was an added touch of poignancy in the performance of the Bulgarian contestant who played valiantly with a mutilated left hand: the first phalanges of two of his fingers had been amputated after an explosion. He plays with the nailless stumps . . . and manages fingered octaves, tenths. . . .

There are also the grotesque touches, such as some insatiable listeners bringing along their portable radios into the hall so as not to miss the intermission talks. (By the way, Oistrakh had *his* portable along, and when we were for almost two hours incommunicado while the votes were being counted, he let us hear the report of *le Concours* going back to 1937 and including snatches of Gilels', Kogan's, and other victors' playing—his own among them.)

Much could be written about the audience participation (a crowd of about four thousand standees was there shouting, acclaiming the winners and the beloved Queen at one-thirty a.m. when the results were—at last—proclaimed from the stage). Townspeople offer lodgings and meals to some of the contestants who need this help. Trolley cars run special trips until two in the morning. The Buffet serves hot meals in the tense interval between the end of the *Concours* and the announcement of the winners. In a word, "*le peuple*" considers the contest its very own. I wasn't at all surprised when the waiter at the restaurant near the fishmarket tried to get some inside tips from me after the second or third evening; he had been following the *Concours* by radio, in between serving turbot, shrimps, and *homard à la nage*.

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A Third-Man Theme

GEORGE FREDERICK HANDEL died two centuries ago and Henry Purcell was born three centuries ago (so far as we know), and this gives them first claim to be Musical Men of the Year 1959. A century and a half of absence is less excuse for memorial attention, but it will serve if the man gone was great enough. In the instance at hand, he was, for our Third Man is Franz Joseph Haydn.

History is a useful art but a deceitful one (it is a subject I once taught), because of necessity it oversimplifies and misfocuses. Its emphasis has always to be on what is most easily describable. It can give us some of the lessons of an age, but rarely any of its wisdom. Sometimes it even sets us against the wisdom. The main example I have in mind here is, of course, Haydn. Haydn wrote in the enigmatic language called music, however, so a plainer example (for a moment) may be his much younger contemporary, Miss Jane Austen. Miss Austen wrote in no cryptic language; she was a novelist, probably the greatest then alive, and one who wrote of her own times. She wrote six novels between 1803 and 1818. These years we know (from history) were wracked by great turbulence. The ancient monarchies were making their last fierce bid for survival, against the huge democratic upsurge led astray by Napoleon; Britain was assuming a century's role as the world's policeman; in the Americas and across Asia continental arrays of nations were taking shape; nearly every year there were tremendous battles: Wagram, Trafalgar, Moscow, Leipzig, Waterloo. No present-day historical novelist who chose those times as his setting would possibly omit mention of this complex of events.

However, if you care to peruse the works of Miss Austen, as anyone in his right mind ought to, only great diligence will enable you to find a half-dozen indications that there was even one war going on, let alone several. What goes on in Miss Austen's novels is life: love, courtship, envy, hate, richness, poorness, nobility, stupidity, sickness, death. History has to reckon main events on the basis of numerable statistics. Artists don't. Speaking for myself, I usually learn from artists first and historians afterward.

Haydn, I think, is one of the great men of any age to learn from. He lived from one epoch into another, he expressed both, and he truly enjoyed both. And they both truly enjoyed, and truly appreciated, him. Thus he vitiates the standard biographical approach, or almost. There is little drama, because there were no injustices, at least none that we know of. Haydn was a wheelwright's son who loved music harder and more indefatigably than anyone else in the history of art. He sang as a child in the choir of St. Stephen's Cathedral. His ear and his soprano voice were so good that, when the latter began to break, someone suggested he be castrated to preserve him as an instrument. He begged off from this treatment, without offense, and went instead into service as a street musician in Vienna and as houseboy to the city's most noted musicians. He got good lessons, because everyone loved him upon acquaintance. While still a youth, by virtue of this attractive characteristic and his highly reliable talent, he became music master for the princely Esterházy family. The Esterházys were, by today's standards, almost indescribably rich; we would have to think of them as people who owned New Jersey, or Belgium.

In their service Haydn wore a uniform, not unnaturally, and earned the nickname "Papa," which meant "Boss." He supervised all their entertainment, meanwhile acquiring repute as the best shot and shrewdest fisherman in their county-sized Hungarian woodland empire. He also maintained a shrewish wife and a somewhat dimwitted mistress at the same time, which requires a skill not inconsiderable. Withal, he seems to have enjoyed his life with the Esterházys very much.

In his early sixties, fame invaded him and he went journeying to England. The shopkeeper nation's people, newly come into world dominance, made him the first musician ever to prosper through popular (i.e., box office) receipts, and he repaid them with a dozen great symphonies, which today we call, quite properly, the "London" set.

Not only audiences loved him in London. At least two ladies, the Mesdames Schroeter and Hodges (who probably would hate to be mentioned together) bid for his affections and seemingly both won them. It is not hard to imagine that Franz Joseph Haydn was one of the most lovable aging gentlemen who ever lived, partly because he never really aged.

He liked both times he bestrode: the princely time and the classless time of the modern man. He liked elegance (witness any of the divertimentos) and he liked endeavor (witness his dark and furious Symphony No. 39 in G minor, an engrossing masterpiece that nobody ever plays). He paid small heed to battles and revolutions probably because he thought they deserved small heed. As did Jane Austen (I've been a long time coming back to this), he seems to have considered the shaping of a personal, private life the finest possible art. Beethoven would have disagreed with this totally. Goethe would have half agreed. Henry Adams would have agreed completely. Take your stand, but let us all hope for more of the music of this excellent man. J.M.C.

AS THE EDITORS SEE IT

Haydn's Esterháza

The first American to visit Esterháza in twenty years reports on the fabulous estate in Hungary where Haydn lived and worked.

For most of the last two decades no American is known to have been in the fabulous Castle at Esterháza, once the residence of the rich and powerful Princes Esterházy who were Haydn's patrons. Cutting through the official red tape of Communist Hungary for permission to visit the Castle is still no easy matter, but early last spring a couple of colleagues and I managed to achieve it. Ever since World War II, the Castle has been occupied by a succession of troops, German, S.S., and Soviet. The very name of Esterházy is no longer welcome in Hungary—the present Prince Paul was imprisoned and all his property confiscated—and the name of the Esterházy's erstwhile estate has, in fact, been changed from Esterháza to Fertöd, the Hungarian designation for the lonely and beautiful Neusiedlersee on the eastern banks of which the Castle was built.

We left Budapest on a glorious March morning—I was driving, and my companions were two scholars from the Hungarian National Museum in Budapest. (It was even more difficult for them to get permits than for me, since Esterháza is situated within a few miles of the Austrian border and, like all Hungarian border territory, can be visited only with special permission from the Ministry of the Interior.) A couple of hours after having left Budapest, we turned off the Budapest-Vienna road and headed towards Sopron (Oedenburg), a town at the Austrian border from which the highway continues to Eisenstadt. We were almost alone on the beautifully paved concrete strip that stretched endlessly across the flat countryside, dotted here and there with villages and a church spire. Occasionally we would pass through a town, its gleaming white houses set far back from the road. The ducks and chickens of Hungary have no fear of automobiles at all, since there is practically no traffic on the roads, and we would often jam on the brakes to avoid a duck waddling casually across the road.

We then turned off the main highway to a dirt road which would lead us to Süttör, the village next to Esterháza; and the centuries seemed to roll back as we drove farther into the country. It was Sunday, and in the villages the peasants in their stiff, black, Sunday apparel walked slowly away from the yellow-and-white church, or stood about in groups, watching our car with curious eyes which were neither friendly nor unfriendly. We saw several carriages drawn by horses, and only an occasional bicycle reminded us of the twentieth century.

by H. C. Robbins Landon

is still there

After turning a sharp corner we drove alongside a high wall, at the end of which was a large, threefold gate; and there, through the elaborate wrought-iron pattern, stood Esterháza Castle.

The Castle is shaped like a huge U, in the middle of which is a graceful set of double steps. The grounds were swarming with workmen, trimming the shrubbery, planting part of the gardens, watering the cone-shaped trees which are placed around the central courtyard. The façade had just been painted, and the sun shone brilliantly on the alternating yellow and white color of the walls, dotted with bright green windows. I wondered at the burst of activity, and my Hungarian friends explained: the end of World War II saw beautiful Esterháza a shambles. German soldiers had loaded sixty huge trucks with its priceless furniture and paintings and had driven off in the direction of the *Vaterland* (to date, only one solitary oil painting has been recovered). The incoming Russian troops used part of the Castle as an officers' club, and on the doorposts inside, garish painted slogans with hammer and sickle could still be seen. With the coming of the Haydn Year (the composer died 150 years ago), the Hungarian authorities decided that the Castle had to be completely renovated. This September, Esterháza will be host to a meeting of Haydn scholars from all over the world and by that time the whole edifice will be spick and span. The renovation will cost a small fortune; not only does the whole interior have to be done over, but it was discovered that the central wooden beams were no longer safe. The architect in charge of the project has solved this tricky problem by putting in huge iron and concrete reinforcements instead of timbers; and since there were practically no doors left intact, the old, seasoned wood of the crossbeams will be used to make exact replicas of the doors destroyed or damaged.

We were conducted through the interior by one of the staff in charge of the Castle (part of it is now used as an Agricultural State School). Threading our way under immense scaffolding, we climbed to the *Sala terrena*, a double room in which the Esterházys held their balls, and in which Haydn gave concerts with his orchestra. From the window, one can still see the three famous alleys that seem to stretch away to infinity. On the right stand the ruins of the opera house, which burned down a hundred years ago. On the left is the building originally used as the marionette theatre, in which Haydn conducted the first performances of his marionette operas (only one of them, *Philemon and Baucis*, has survived). In a nearby field, now used as an experimental flower garden, the "Chinese pagoda" of which the Prince was so proud now stands forlorn and empty.

After serving us a princely luncheon, our host took us out the main entrance and through a park into the village. There, on a corner, is the Musikház, or "music house," where Haydn, the singers, and the Princely orchestra lived. "There in that corner," our host pointed out, "was probably Haydn's apartment." A bronze plaque had been erected underneath what is thought to have been his window. We walked back across the park and behind the Castle to the spot where the opera house had once stood. The Castle threw ever lengthening shadows as the afternoon went on. Suddenly the beautiful loneliness of the place seemed to strike my heart. Here, I thought, was the fabulous garden in which thousands of the Prince's grenadier guards had held torches to illuminate the way for the Empress Maria Theresa when she visited Esterháza in 1773; here Haydn had, that night, conducted his opera, *L'infedeltà delusa*, perhaps his greatest stage work, and had enchanted the Empress with it. Here, after a performance, the singers had hastened through the moonlit gardens to

Bettmann

Prince Nicolaus Joseph Esterházy, "The Magnificent."

Esterháza Castle: above, the main staircase curves gracefully against yellow and white walls; at left, the façade as seen in 1784.

the *Musikház*, and perhaps Haydn had tarried there with his beloved Luigia Polzelli, the soprano in the Esterházy troupe with whom the composer had had an impassioned love affair. And here, too, Haydn had conducted a vast repertoire of his own and other composers' operas to a brilliant and festive audience—European royalty, the greatest philosophers and statesmen of the day, who visited Esterháza and were entertained in this fairy tale palace with Oriental splendor.

The Esterházys had built a modest hunting lodge here on these grounds in the year 1720; it was called Süttör, after the neighboring village. Haydn joined the Court in 1761, as Vice Capellmeister. In 1762, his patron died, and Prince Nicolaus ("The Magnificent") attained to the title: it was the beginning of the great period. Backed with a wealth so incredible that it can scarcely be estimated in modern currency, Nicolaus Esterházy increased his whole retinue, including, of course, his orchestra and the operatic personnel. His predecessor had occasionally asked for an operatic performance or two, but these were given on a temporary stage in the great hall of Eisenstadt Castle, where the family resided most of the year. Opera was Nicolaus' passion, and he dreamed of having his own stage.

In 1764, Nicolaus attended at Frankfurt the Coronation ceremonies for Archduke Joseph as Holy Roman Emperor, and combined this festive occasion with a trip to Paris and Versailles. He returned home with the plan to create a Versailles of his own, and two years later he had built, at staggering cost, Esterháza Castle (in the eighteenth century it was variously called "Esterház" and also "Estoras"). The opera house on the grounds seated about five hundred; the stage machinery was the finest available, and the theatre itself luxuriously equipped (even to billiard tables for the use of guests during the intermissions). A contemporary report praises the brilliant lighting effects and the rapid changes of scenery, in which "gods, seated on clouds, slowly descend to earth; or ascend and disappear in a second; suddenly everything is altered, and we see an attractive, cool garden; or an enchanted forest; or a splendid hall." The performances at the opera house and in the marionette theatre were open to everyone, and there was no admittance charge. When the Prince was in residence, there was opera, theatre, or a concert (called *Academie*) every night. Strolling players, some of whom gave the best German theatre productions of the period, were invited to spend the winter at Esterháza. For one such troupe, the Wahr Players, Haydn wrote incidental music for two German plays, *Der Zerstreute* (1774), later made into Symphony No. 60, and *Soliman II oder Die drei Sultaninnen* (1777), later made into Symphony No. 63.

From 1776 to 1790, between seven and twelve new operas were produced every season, a record to which, nowadays, not even the Vienna State Opera can aspire. In the year 1778, for example, the following new works were given: Anfossi's *Il geloso in cimento*; Gazzaniga's *La locanda*; Sarti's *La sposa fedele*; Piccinni's *Il finto pazzo*, *La buona figliuola*, and *L'astratto*; Salieri's *Il Barone di Rocca antica*; Gassmann's *Arcifanfano*;

Paisiello's *La Frascatana*; and Haydn's marionette opera, *Dido* (lost)—a total of ten new productions. The operatic performances—which generally took place on Thursdays and Sundays—began at six o'clock. Not infrequently there was a grand ballet afterwards. A traveler, who visited Esterháza in 1784 and saw Haydn's *Armida*, wrote:

> This night was the first performance of the opera *Armida* by Haydn. The effect on entering the theatre was most splendid. It was brilliantly lit by candlelight and held 500 persons. Haydn himself conducted, and struck up the Overture as the Prince came in, attended by his page, Auguste, a Negro from the British West Indies. The scenery and the heroic costumes left nothing to be desired. . . . The performance finished with a grand mythological ballet.

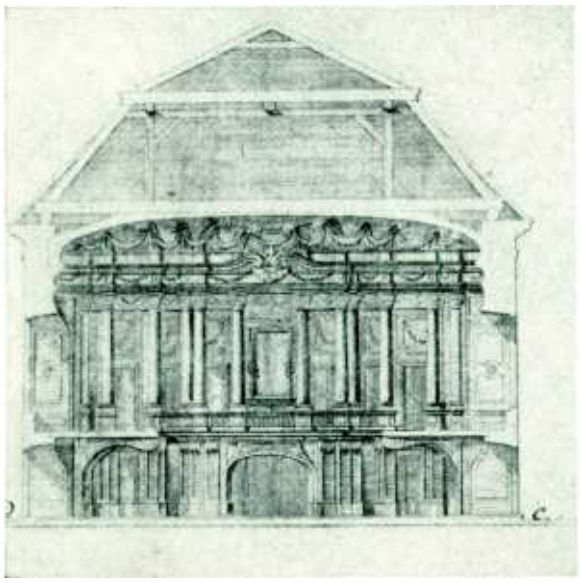
As it happens, several sketches for the costumes and scenery of Haydn's operas have just been discovered in the Esterházy archives at Budapest. One shows Armida in a splendid costume with an enormous hoop skirt. The stage designer, Pietro Travaglia, seems to have been extraordinarily gifted; the sketch for a scene from Haydn's heroic-comic opera *Orlando Paladino* (1782) is most dramatic, and reminds one of late-period Van Gogh rather than the eighteenth century.

Haydn's orchestra numbered about twenty-eight in all: seventeen strings, double wind, two horns, and —when required—trumpets, kettledrums, and extra percussion (his Turkish opera, *L'incontro improvviso*, uses triangle, cymbals, and bass drum as well). Haydn conducted from the harpsichord. There were about a dozen singers in residence, almost all Italians, who hated the climate and fled back to the sunny south as soon as the Prince allowed them a vacation. The musicians in the orchestra, with the exception of Haydn and the Concertmeister Luigi Tomasini, were not allowed to bring their wives to Esterháza, and because the season lasted so long, often into winter, the players became restless and difficult. Haydn often had to intervene, and the story of the *Farewell* Symphony—written to persuade the Prince to leave Esterháza—is too well known to require retelling here. In what an official document calls "a scandalous brawl . . . which occurred at the Esterházy Castle Tavern in 1771," the contrabass player Xavier Marteau put out the eye of the oboist Zacharias Pohl, and Haydn was called in to straighten out the affair.

One of the most interesting (and hitherto scarcely known) aspects of Haydn's activity as Capellmeister concerns the production of operas by other composers. Recently I have had the unique opportunity of studying these priceless documents in the National Museum at Budapest. Many of the scores had been drastically revised by Haydn: whole sections of the opera might be transposed up or down to meet local conditions (the secco recitatives, of course, then had to be rewritten); arias were shortened ruthlessly; and there are countless directions for stage action in Haydn's hand ("wait a bit . . . then proceed"). Very often Haydn found the arias dull and wrote new ones himself; and, extraordinary as it seems, most of these beautiful little pieces are completely unknown today.

In one case Haydn did something still different. *La vendemmia*, a *dramma giocoso* by Gazzaniga, was to be performed at Esterháza in the Spring of 1780. One of the soprano arias begins quite charmingly, andante, but continues endlessly; after about thirty bars Haydn crossed out the rest of the piece and finished it himself, increasing the tempo steadily and injecting a fast, dramatic action into the music.

The repertoire in general and the style of Haydn's own operas give us a fairly accurate idea of the Prince's taste. He seems to have pre- *Continued on page 94*



The opera house at Esterháza, when* Armida *was performed and as it is today. Only the brickwork of the lower walls remains.

If You Want To Go to Heaven

SHOUT

Gospel singers throughout the land are making joyful noises unto the Lord.

by Marshall Stearns

As THE CLIMAX to her annual gospel concert with various groups in Carnegie Hall, Miss Mahalia Jackson walks slowly to the center of the stage. Clad in a flowing powder-blue gown, the Queen of the Gospel Singers makes an imposing figure; but as she begins to sing, the listener's impression of regal sumptuousness gives way to a realization of fierce and devout sincerity. A deceptive simplicity veils the sophistication of Mahalia's art; her voice in some numbers has the direct emotional appeal of a cradle song.

By contrast, other pieces have the intimacy of the lullaby but considerably greater vigor. Accompanied only by piano and organ, Miss Jackson frequently, as she sings, claps her hands. This gesture leads to complications, for—in spite of her example—a large share of the white audience begins to clap *on* the beat, instead of *off*, which hampers the flow of the rhythm. She stops singing. "Now I see I'll have to teach you how to clap," she says reprovingly, adding something under her breath about what am I doing in Carnegie Hall, anyway. Soon everybody is hitting the offbeat.

Contrary to what might be expected, the fast rhythmic numbers are not as moving as the slow plaintive songs. Swaying at the microphone—which she doesn't need—and sometimes dropping to her knees in supplication, Miss Jackson improvises soaring and searing embellishments on the melody. The lady sitting next to me confides that she too sings, in a gospel choir in Mount Vernon, and adds enthusiastically: "Mahalia, she add more flowers and feathers, and they is all just right."

Then Carnegie Hall begins to rock. The effect is something for which my rather Puritanical New England background never prepared me. Gentle old ladies on all sides start to "flip" like popcorn over a hot stove. Directly in front, an angular woman springs to her feet, raises her arms rigidly on high, and dances down the aisle shouting "Sweet Jesus!" A white-clad nurse, one of thirty in attendance, does her best to quiet her. This is religious possession, as old as Africa itself.

(In 1953, on a field trip to Haiti, I witnessed a similar scene at a vodun ceremony. It was decidedly more orderly, however, for the participants were aiming at religious possession and proceeded in a highly ritualized fashion. The rest of the group formed a circle around the possessed ones, keeping them from hurting themselves until they awoke, refreshed, several hours later.)

The pandemonium at Carnegie Hall slowly subsides as Miss Jackson, accustomed to such a response and, indeed, supervising it carefully, tapers off slowly. The shouting dwindles into moaning and, bit by bit, order is restored. My neighbor's symptoms are a little different. She has sunk into a glazed trance and now wakes, rubs her eyes, and sits up. Mahalia has gone on to a bouncy tune, and everyone is tapping his feet as if nothing had happened.

Mahalia Jackson is one—but the best—of a vast army

Mahalia Jackson

Westminster Records

Ernestine Washington

Harlequin Records

"Daddy Grace" Singers

of gospel singers, choral groups, and preachers who today are coming to public attention. In every big city in the United States that supports a sizable colored population, gospel song is in full swing in a variety of settings from storefront rooms to large churches. Much of it is available on recordings, sold chiefly at stores in colored neighborhoods; even more, along with shouting preachers and congregations, may be heard over the radio on Sundays. (On one Sunday morning at the studios of Station WJIV, Savannah, I was present as ten gospel groups broadcast in succession.)

In and around New York City on a Sunday evening you can hear gospel singing, shouting, and preaching which makes the Carnegie Hall concerts of Mahalia Jackson seem like a well-ordered kindergarten. The churches of the Reverend A. Alvin Childs, Bishop S. C. Johnson, Elder Benjamin H. Brody, Bishop Washington, Daddy Grace, and Bishop Tharpe—to name a few—jump with joy and a wild variety of accompaniments. When he feels like it, Congressman A. Clayton Powell of Harlem's large Abyssinian Baptist Church can "preach up a storm," although, understandably, he soft-pedals this accomplishment.

Outside of New York City, famous shouting preachers such as the Reverend Mr. Kelsey (Washington, D. C.), Elder Beck (Buffalo), and Professor Earle Hines (Los Angeles) exhort their congregations, with assistance from gospel groups, while Prophet Powell, Professor Alex Bradford, the Reverend "Lightfoot" Michaux, and the Reverend Utah Smith (Prophet Jones is in eclipse and Father Divine has his own band) may be on tour anywhere in the country. All of them—and the Reverend Mr. Kelsey's *Little Boy* (M-G-M 10250) is outstanding—have been recorded.

The gospel groups which originally supported these preachers have become drawing cards in their own right. The Soul Stirrers, the Five Blind Boys, the Pilgrim Travellers—all male—or the Davis Sisters, the Gospel Harmonettes, and the Ward Singers—all female—are among those that do a big business. The current stars, however, are the featured soloists: Marie Knight, Clara Ward, Rosetta Tharpe, Roberta Martin, Clara Brock, Ernestine Washington—and Mahalia Jackson. These ladies seem to have the organizational ability and the business acumen to capitalize on their popularity.

The names I have mentioned, of course, are just a sampling from a religious and musical renascence which has been developing among the folk for some time. Its roots trace back to Colonial days, when celebrated preachers such as "Black Harry" accompanied Bishop Asbury on his proselyting tours for the Methodist Church. Black Harry spoke first because he attracted the crowds. "If such be the servant," listeners inquired, "what must the master be?" The master, it seems, was a smart showman.

John Jasper was another preacher of the time, a description of whom has come down to us: "His vivid and spectacular eloquence resulted in an uproar of groans, shouts, fainting women, and people who were swept to the ground to lie in a trancelike state sometimes for hours." (The symptoms are pretty much the same today.) Eventually, with the growth of slavery, the colored preachers of the early days disappeared, to reëstablish themselves in their own churches only after the Civil War.

As the American Revolution ended and as the sulphurous hold of Calvinism in New England weakened —only the elect went to heaven, the majority straight to hell—freedom of worship became a fact. Religious splinter groups who proclaimed that Divine Grace was free began to prosper. Among the Baptists, for example, four people constituted a congregation and anyone who felt the call could preach. By 1820, forty thousand Negroes had joined the Methodists and sixty thousand the Baptists. And they all sang.

The hard core of the evolving music can be found in the ancient ring shout, a demonstrably West African survival that incorporates the field cry, blue tonality,

the call-and-response pattern, and propulsive rhythm. A continuing reservoir of inspiration for folk music in general and jazz in particular, the ring shout survived by accident. Protestant churches forbade dancing and drumming, the two fundamentals of African worship, but the ring shout needed no drums (clapping and stomping sufficed) and involved a straight shuffle step (the church defined dancing as crossing the feet). As late as 1934 ring shouts were being employed in Southern churches as a means of increasing attendance.

In 1863, H. G. Spaulding described a ring shout in the *Continental Monthly*: "Three or four, standing still, clapping their hands and beating time with their feet, commence singing in unison one of the peculiar shout melodies, while the others walk around in a ring, in single file, joining also in the song." In 1867, a reporter for the *Nation* witnessed a similar performance: ". . . the true shout takes place on Sundays . . . a band, composed of some of the best singers . . . stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands . . . the monotonous thud, thud of the feet prevents sleep within half a mile."

"We have seen shouts," writes Alan Lomax, "in Louisiana, in Texas, in Georgia, and in the Bahamas; we have seen vaudou dancing in Haiti; we have read accounts of similar rites in works upon Negro life in other parts of the Western hemisphere. All share basic similarities: (1) the song is 'danced' with the whole body, with hands, feet, belly, and hips; (2) the worship is, basically, a dancing-singing phenomenon; (3) the dancers always move counterclockwise around the ring; (4) the song has the leader-chorus form . . . with a focus on rhythm . . . that . . . enforces coöperative group activity; (5) the song continues . . . until a sort of mass hypnosis ensues." (One of the many types of song which emerged from the ring shout was, of course, the spiritual. It was simply among the first to be notated and accepted.)

Before the Civil War, a few people had already commented wonderingly on the music which they heard in the Southern states. Isolated on a Georgia plantation, the British actress and musician, Fanny Kemble, wrote in her diary in 1839 that the sounds were "extraordinarily wild and unaccountable," and she wished that some "great musical composer" could hear them. In the same vein, a Miss McKim of Philadelphia who had been touring the South writes in *Dwight's Journal of Music* (1862): ". . . the odd turns in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost impossible to place on a score. . . ." Here, to the European-trained ear, was a new music.

By 1800, with the religious revival known as the Great Awakening, gospel music was thriving in small rural congregations in the then-frontier states of Kentucky and Tennessee. "As the darkness deepened," wrote one witness of a Cane Ridge, Kentucky, revival in 1801, "the exhortations of the preachers became more fervent . . . the volume of song burst all bonds . . . at intervals, there rang out the shout of ecstasy, the sob and the groan." Black and white participated in these frontier revivals together.

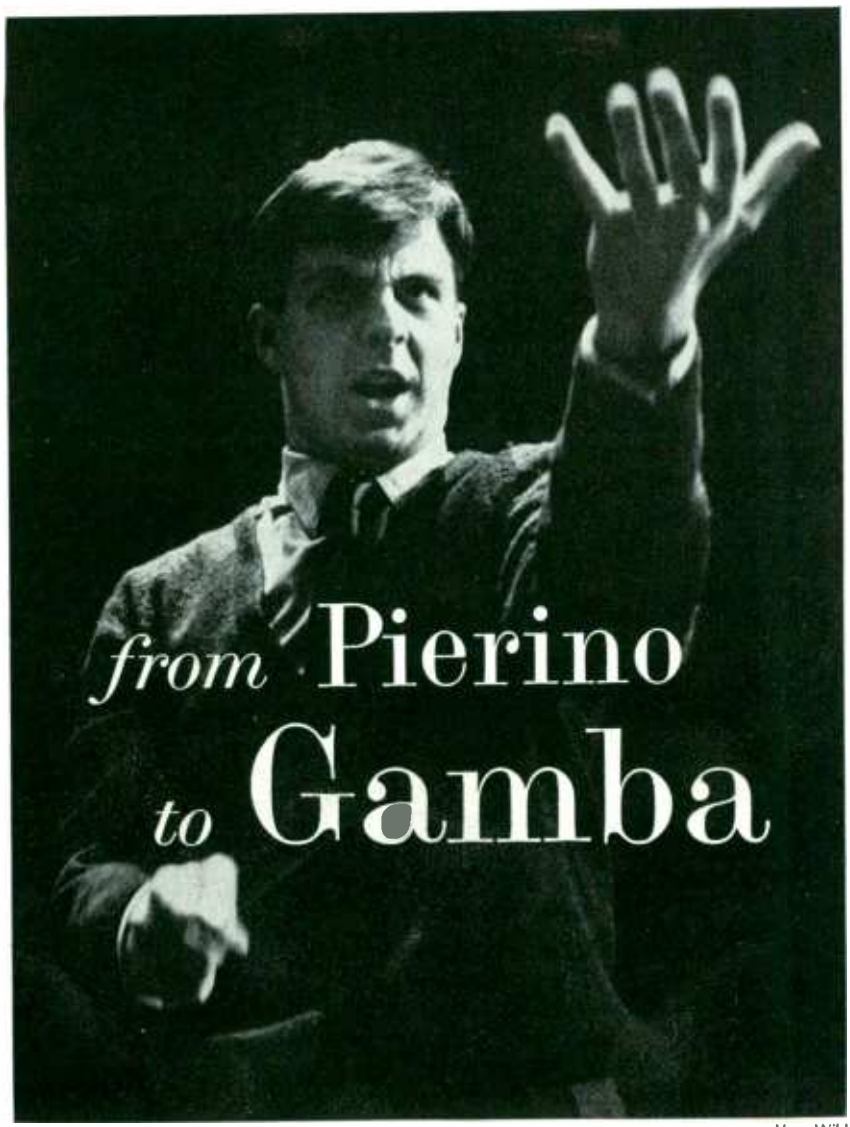
One of these preachers, Shubal Stearns, known as the "Boston Baptist Boanerges," was a distant ancestor of mine. He carried the Separate Baptist creed, based on "conviction and conversion," from New England to Sandy Creek, North Carolina in 1771. An eyewitness noted that "the neighborhood was alarmed and the Spirit of God listed to blow as a mighty rushing wind." (Within three years, the Separates had three churches and nine hundred members.) Preachers such as these set the model for the colored folk preacher who added a blues-tinged rhythmic feeling of his own.

(Parenthetically, a person's social status came to be judged by the symptoms of his religious hysteria. The wealthy white aristocrats from the large plantations would simply pass out and then come to, shouting: "Glory, glory to God! My soul is converted and I am happy!" The poorer whites and Negroes displayed other symptoms, called "exercises" and classified as "laughing, dancing, wheeling, barking, and jerking." The most common and least dignified manifestation was the "jerks," a spasmodic series of convulsive twitches which frequently can be observed today.)

"A good folk preacher," writes Lomax, "has to snort like the horses of the Apocalypse, bellow like the beast of John the Revelator, leap high into the air to punctuate his purple periods, and sing like a brass-voiced angel Gabriel . . . this art is the high point of American folk theatre." In the Deep South now, preachers run to two styles: the "gravy" preacher who sings his sermon in a blues manner, and the "zooning" preacher who punctuates his sermon with work-song grunts. (When the jazz pianist James P. Johnson composed his *Carolina Shout*, he had both in mind.)

Gradually the congregations of these preachers have formed their own choirs, from which soloists have emerged. I happened to come upon an early and transitional stage during a trip to Bluffton, South Carolina, where Reverend L. E. Graham and a group of six took turns leading ancient "anthems." Each sang the call on a tune while the rest responded together. "Everybody sings melody," explained Mr. Graham. There was no harmony; even the responses consisted of a variety of improvised embellishments on the tune itself. The sound, to repeat Fanny Kemble's phrase, was "extraordinarily wild and unaccountable."

The easing of the church ban against musical instruments and the development of today's gospel song accompaniment is a fascinating bit of Americana. Elements from many of the original splinter groups combined to create a new synthesis which *Continued on page 92*



Hans Wild

The necessarily melodramatic story

of a small conductor who is getting bigger every day.

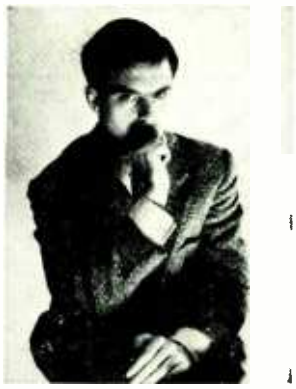
by CHARLES REID

PIERINO GAMBA is by way of being a rare case among us. An ex-prodigy conductor who only recently shed his velvet suit with Fauntleroy collar, he is beginning to dig the foundations of an adult career that shows promise of bringing him a reputation even wider, and more stable, than that of his child-marvel days.

Gamba, as he now introduces himself (out of habit people go on calling him "Pierino," with head-patting intonations that make him wince), was born in Rome on September 16, 1936, son of Pietro ("Piero") Gamba, owner of four Roman patisseries and onetime violinist in Italian opera houses. He was still Pierino, as distinct from Gamba, and not yet twelve, when I first met him, in June 1948. At Harringay Stadium on the outskirts of London he conducted Beethoven's Fifth, Schubert's *Unfinished*, and the *Tännhauser* Overture before some ten thousand persons, first kneeling with his father beneath a silver crucifix in his dressing room to pray for success. At the end of the concert forty ex-policemen opened a way for him through a delirious crowd at the stage door.

In those days rival impresarios talked sardonically of the Gamba Circus. With Papa, Mamma, a general tutor, a music teacher, a skittle game, an electric train, and

GAMBA



twenty-seven pieces of luggage, Pierino flew in all directions (Paris, London, Antwerp, Copenhagen, Oslo, Zurich . . .) to conduct illustrious orchestras whose senior players were old enough to be his great-grandfather. After press interviews he would scatter used flash bulbs on the floor and run about jumping on them. But these antics were by the way. His baton and left-hand techniques were astonishingly cool and precise. (In eleven years they have changed little.) What is more, they presaged inherent musicianship. He invariably conducted without score, and claimed he had fifty pieces off by heart.

The graver critics were cordial in a lofty, noncommittal way. The rest wrote in a state of moist-eyed wonder. With singular unanimity the English and Continental papers said he was only nine when really he was ten; only ten when he really was eleven. This miscalculation went on, though diminishingly, for another seven years. Latterly Gamba has taken to printing his birth date in his programs. With prodigy status now behind him, he cannot afford to be docked of a year. Maturity is the revised aim.

At twenty-two he is still boy-sized — "no bigger nor than a pennorth o' copper," as I heard a fifty-cent-seat holder say when the maestro came on the platform for a recent concert in Liverpool. He no longer tours under family tutelage. That stopped four years ago. Papa Gamba now stays behind, usually at the family flat in Madrid, and keeps by him a time schedule of Pierino's dates abroad so that he may synchronize his own pre-concert prayers with those of his son.

Pierino has largely dropped straight air travel in favor of air travel plus hobby motoring. For instance, one jaunt about a year ago involved his leaving Rome at the wheel of his Ford Fairlane 500 at seven one Saturday morning, reaching Paris the same evening at six. The next day he flew to London for two days' rehearsal and recording, with Julius Katchen and the London Symphony Orchestra, of Beethoven's Piano Concerto No. 3 and B flat Rondo (the one without opus number) for Piano and Orchestra. Two hours after the recording ended he flew back to Paris, driving thence to Madrid—a journey which, owing to fog, took twenty-four hours. He describes this experience with zest.

Ten years of touring have given Gamba something of a cosmopolitan crust. "When I go back to Rome," he says, "I don't feel Roman any more. I look at the people in the streets and don't seem to be one of them. In Italy I have not lived for more than seven months in twelve years. Why do I not give any more concerts in Italy? Because I am always somewhere else."

The true reason, I suspect, is a rankling memory. At the invitation of the Mayor of Turin he undertook in 1949 to conduct, without fee, at a benefit concert in the Teatro Alfieri for funds to rebuild a sister theatre, the Reggio, that had been bomb-gutted in the war. All was set. Papa had reserved hotel rooms. Then, out of the blue (he alleges), the arrangement was brusquely canceled. "The Turin conductor says 'No!'. He will not give me his orchestra. Who conducts the concert? I do not know. I do not even know if the concert is held."

The Gambas settled in Madrid, Calle de Londres 27, a stone's throw from the Bull Ring, in 1954. Pierino was booked that year for eighteen Madrid concerts. "Why live in a hotel?" asked Papa. "We may as well hire a flat." The season over, they stayed on. "We like the climate," explains Pierino. He has a bedroom-study on the third floor. Book- and score-lined walls are broken by windows that let in floods of sunshine. Over the upright piano hangs a reproduction of an august painting, Guido Reni's "L'Aurora." On shelves and whatnots stand little giraffes, lions, tigers, black men playing drums or dancing. Some of these are souvenirs from Gamba's trips in South Africa and South America.

As well as Spanish and Italian, he speaks serviceable French and English or, when in difficulties, a mixture of the two. In English he prefers the historic present, like Damon Runyon's characters. At the Calle de Londres he harbors honorary conductor's diplomas from Madrid, Barcelona, Oporto, Antwerp, Buenos Aires, and three other cities which slipped his memory when we last met in London. His wardrobe is a characteristic mélange. At a luncheon party he ticked off on his fingers what he was wearing: sports jacket from Madrid, sweater bought in London, tie from Paris, green silk Oporto shirt, Roman socks, wrist watch from Johannesburg. "The *complet* which you saw me wearing yesterday," he added, "was from Brussels."

European post offices are kept busy forwarding his mail from address to address in attempts, sometimes vain, to deliver it. He says: "I do ten new pieces a year. One of the new pieces I study *actuellement* is the Clarinet Concerto of the Swedish composer Fernstrom. The score is mailed to me at Malmo. It reaches Malmo after I leave. It follows me to Copenhagen, Rome, Madrid. I expect it here in London every minute. Before it arrive I am in Liverpool!"

Confronted with a new score, Gamba sits with it on his knee, chin cupped in left hand, and reads it "just as you read a book," I heard him tell a goggling non-musician, "with all the notes sounding in my head just

as the words sound in yours." This faculty is expected of a conductor, whether he has it or not. What decisively marks Gamba off from the rest is that he has in fact been making use of it since he was eight.

He is, to borrow a theatre term, a quick study. For a three-concerto concert at London's Royal Festival Hall with Alfredo Campoli, he was required to mug up Max Bruch's *Scottish* Fantasy for Violin and Orchestra at short notice. (The other concertos were the Beethoven and the Mendelssohn.) He had expected to spend at least a week on the score. It did not reach him until the day before the concert. Throwing up arms and eyes in despair and saying the thing was impossible, he read and reread the score for five hours in Campoli's study while Campoli played the solo part unaccompanied. Next day I watched him at the rehearsal. He ran through the Fantasy with smooth verve, as cocksure, to all appearance, as if he had composed it himself.

In the ordinary way he spends a lot of time on the preparing of new works. Beethoven's Ninth Symphony he knew in detail from the age of nine. But when, ten years later in Barcelona, he was invited to conduct it for the first time, he closeted himself with the score for three months. It is Beethoven—all the symphonies, all the piano concertos, four overtures, and the violin concerto —who crowns his current repertory. This now comprises about 150 pieces and seems expressly tailored for box office tastes, though Gamba insists passionately that it reflects his own. Next to Beethoven, Tchaikovsky is nearest his heart. After conducting Tchaikovsky's Fourth or the *Pathétique* (Nos. 1 to 3 do not yet exist for him), he will say: "Marvelous! Tchaikovsky's music is easy to understand straight off. This is a difficulty. Some people understand him the wrong way. They read into Tchaikovsky a sentimentality and a vulgarity that are not there."

As I have suggested, Gamba's present musicianship—and to a large extent his present techniques—are of one piece, though broadened, with those of his childhood. The infant prodigy is father to the youth. It is material, therefore, to look back on the seed of his career and note how it sprouted.

In 1944 Papa Gamba was spending a good deal of time at home. Home was a flat on the Via Belluno, in the Quartiere Italia of Rome. The four patisseries had folded five years earlier. Papa was now a jobbing salesman and none too prosperous. Says Pierino: "He sell different things. Table knives one day, perhaps, shoes next day, perhaps, clothing the day after that." The war was still on, economic life chaotic. Some days Papa could find nothing to sell at all. That is why he was often at home. To pass the time he played his fiddle.

One day he said to Pierino, "I want you to learn the piano so that you can accompany me." Pierino, then eight, had no liking for music.

"But I love Papa and say 'Okay.' I start learning the piano half an hour a day. School I like. At school I like every subject I study. But the piano, no! I practice *en pleurant*. In two months I have eight lessons from Maestro Renato Capocci, who is seventy-five or eighty. One day Capocci is ill. I say to myself, 'Now my teacher is ill I do not study piano any more,' and I am very happy. But my father say, 'Maestro Capocci is ill. You still play the piano. Not half an hour a day. One hour a day!' So that is what happens. I am playing little things, little sonatinas by little *inconnu* people, 'orrible music."

Soon he modulated to advanced Diabelli sonatas, weeping all the time. At this stage Papa showed him off to a friend, Maestro Nino Mazziotti, "conductor, pianist, violinist, singer, everything." Mazziotti heard Pierino play the Diabellis. "Good," he said. "Very good, in fact. But not marvelous. This Diabelli edition is fingered. I would like to hear Pierino play an unfingered transcription of, say, Beethoven's C major Symphony."

Next day Papa, before leaving the house, handed to Pierino an Ulrich four-hand piano transcription, unfingered, of Beethoven's Symphony No. 1. He said, "I want you to learn the first page of the primo part. You will have to work out your own fingering. I shall be back in three hours. If you are then able to play the first page, *Papa ti darà tanti bacci*."

The day was a holiday from school. Pierino had dreamed of skittle games, of runs on his miniature bicycle and like delights. He was disappointed and angry. *A morte Mazziotti! A morte Beethoven!* He sat down at the piano fuming. When Papa returned, he could play not only the first page of the Symphony (primo part) but the entire first movement. Ten days later he had mastered all four movements—primo part and secundo as well. His fingering was erratic but fluent. He no longer played *en pleurant*.

"Beethoven," Gamba explains, "*opens* music to me. That is why, for me, Beethoven *Continued on page 95*

It's Beethoven that crowns his current repertoire.

Das Rheingold Complete

Culver

Eighteen Anvils and a Thundersheet

by R. D. DARRELL

NOTHING HUMAN is perfect and the complete recording of Wagner's *Das Rheingold* just issued by London Records is no exception, but it does come breathlessly close to satisfying well-nigh impossible demands. Its only major handicap is that it succeeds so well in exploiting the still incalculable potentialities of stereo music-drama that the inevitable hullabaloo over its sonics may throw misleading emphasis on qualities that are only incidentally sensational. The added dimensionality and lucidity of stereo, impressive though they may be, are here primarily enhancements of even more substantial, strictly musical virtues. The listener unable—or unwilling—to profit by the former may well be content with a wealth of other delights.

Wagner: Das Rheingold

Wotan	George London
Fricka	Kirsten Flagstad
Alberich	Gustav Neidlinger
Loge	Svet Svanholm
Donner	Eberhard Wachter
Froh	Waldemar Kmentt
Mime	Paul Kuen
Fasolt	Walter Kreppel
Fafner	Kurt Böhme
Freia	Claire Watson
Erda	Jean Madeira
Woglinde	Oda Balsborg
Wellgunde	Hetty Plumacher
Flosshilde	Ira Malaniuk

Vienna Philharmonic Orchestra, Georg Solti, cond.

• London A 4340. Three LP. $14.94.

•• London OSA 1309. Three SD. $17.94.

Historically, the most significant of these is that of welcoming the first (legitimate) complete disc version of the Prologue to *The Ring*. (The parenthetical adjective is of course necessary to dispose of the infamous Allegro set of 1954, hastily withdrawn when it was proved to be a pirated amateurish dubbing, with spurious credits, of a 1953 Bayreuth Festival broadcast.) Almost exactly twenty-three years ago I noted, in the original *Gramophone Shop Encyclopedia*, "The lack of a complete or nearly complete *Rheingold* is the most serious gap in the recorded *Ring* repertory" . . . yet the 78 era ended and that of LPs matured, with no substantial additions to the handful of excerpts listed at that time. And although at least one attempt was made, ironically by Decca/London, to record *Das Rheingold* as well as the rest of *The Ring* at the 1951 Bayreuth Festival, the discs never appeared —a failure which undoubtedly did much to stimulate Decca/London's musical director, John Culshaw, to bring the present edition (recorded in Vienna last October) to reality.

Needless to say, it is literally complete, not only to every bar in the score, but even to Wagner's grandiose instrumental requirements extending to a battery of eighteen anvils, six harps, and a thundersheet. And for full measure the boxed set of three discs is accompanied by a forty-one-page illustrated booklet including not only biographies of the performers and an opera synopsis,

but the entire text in German and English, plus the thematic motives in musical notation.

Details of the performance will be evaluated variously by Wagnerian specialists, but already there seems to be general agreement that it is emphatically first-rate, its occasional minor shortcomings far overbalanced by many moments of outstanding excellence. The nature of the work itself, with no real hero (although there are more than enough villains!), permits no single role to dominate; yet within this limitation, top honors are clearly won by Neidlinger's Alberich and Flagstad's Fricka. Indeed the former must indisputably rank, vocally as well as dramatically, as one of the most magisterial interpretative creations of all opera history. The latter is a personal triumph of another kind, commanding admiration no less for the incomparable Brünnhilde's willingness to undertake a relatively minor (and to her entirely new) role than for realizing it with a precision and sensitivity scarcely surpassed even in her greatest days.

Svanholm, the other veteran in the cast, may have vocal resources less impressive nowadays than at one time, but he commands nearly equal powers of control and insight. His wily Loge is a model of distinctive characterization, as is also Kuen's vivid personification of the hapless Mime. The minor roles too are notably well enacted (and enunciated), as well as sung with uncommon freshness. Perhaps special mention should go to Hetty Plumacher's Wellgunde and Claire Watson's Freia—the latter an ideally girlish, distraught, and plaintive, Perils-of-Pauline heroine.

I have left the usually more important Erda and Wotan for the last, since they seem to me the least distinctive achievements here, although even Madeira's overcautious and studied delivery of "*Weiche, Wotan!*" has considerable competence, and London's final "*Abendlich strahlt*" more than considerable eloquence. Yet neither is perfectly steady vocally, and both lack genuine grandeur. Very likely many other listeners, especially those who have Schorr and Kipnis less imperiously alive in their memories, may esteem London more highly than I can. The publicized notion that the Wotan of *The Ring* Prologue should be sung by a comparative youngster may have some theoretical validity, but even here the god is often only too "*alt und grau, greis und grämlich*," and in any case London's youthfulness is seldom evident in sheerly aural terms.

But some of this is only quibbling, as it would be to criticize Solti's over-all reading for its somewhat impersonal detachment rather than to stress its complete freedom from mannerisms and praise its sterling merits of near-perfect control, balance, restraint, and power. The essential characteristic of the whole performance, by singers and orchestra alike, is an unremitting fidelity to the composer's expressly prescribed intentions. What more fairly can be expected of any "sounded edition" than that it bring the written score itself to vibrant life?

Well, some audiophiles, fairly or unfairly, do demand still more nowadays, especially their fill of sonic *frissons*. These too they get here, but the electrifying moments of transcendent sonic thrills are exactly—and only—those specified by Wagner's own exuberant tonal imagination. The recorded tonal qualities and dynamics are superb throughout (although possibly only the listener who checks them bar-by-bar against the nearly 800-page Eulenberg miniature score can fully appreciate their accuracy), but sound effects as such are highlighted only when they are dramatically meaningful—as when Wotan and Loge pass through the anvil-hammering Nibelungens' caverns . . . when Alberich mercilessly cuffs and whips the hapless Mime . . . when snarling tubas evoke Alberich's metamorphosis into a dragon . . . when tremendous timpani italicize Alberich's curse, the giants' stake driving, and their murderous quarrel . . . when Donner's heaven-splitting thunder and lightning drive off the mists to reveal a matchlessly gleaming Valhalla . . . and, perhaps most atmospherically of all, when the Rhinemaidens' haunting song in truly distant depths is contrasted with the overwhelming climax of the gods' triumphal passage over the Rainbow Bridge.

Yet perhaps the most remarkable technical miracle here is that all these sonic highlights are nearly as dramatic in monophonic reproduction as they are in stereo. (I have not yet heard the LP edition itself, but I have checked all these, and many other, passages by combining the stereo channels.) Nevertheless, the adamant monophonist will be denying himself more than he can realize: not only what now should *Continued on page 93*

Everything Wagner asked, not excepting a thundersheet.

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by Roland Gelatt

Music Makers

INTERESTED in the Moscow Art Theatre production of Chekhov's *Uncle Vanya*? Or in *Madama Butterfly* performed by the Bolshoi Opera troupe? Or in Franck's *Les Djinns* with Sviatoslav Richter as piano soloist? It's all available on Soviet LP records. To obtain them, you can journey to Moscow and join the queue at the GUM department store—an experience that can lead to droll consequences (see Owen Gingerich's letter on page 8). You may also order them, or any other Soviet pressings, through your local record dealer—if all goes according to present expectations.

The expectations are being nurtured by Harry Goldman, a longtime record collector who has lately gone into the business of importing LP pressings from Europe. After cutting his teeth on the French Odéon and Pathé lines, for which he is now sole U.S. distributor, Mr. Goldman entered into correspondence with the Soviet distribution agency for books and records—an outfit known as Mezhdunarodnaya Kniga. He let it be known that he would like to import Soviet LPs if they could be satisfactorily labeled and packaged for American consumption. Mr. Goldman stipulated handsome jacket covers, English labels and annotations, quiet surfaces. In due course, he says, a representative from Mezhdunarodnaya Kniga called on him and amazingly said "Da" to every demand. If the MK man really carries through on his reported promises, Harry Goldman should have quantities of Russian-made records for distribution here this fall. We've left a standing order for that Bolshoi *Butterfly*.

Meanwhile, Leeds Music Corporation continues to receive tapes from the U.S.S.R. and to license their reproduction on domestic labels, such as Monitor, M-G-M, Westminster, etc. All of which leaves the Soviet recording picture highly confused. Perhaps the record industry needs its own summit conference.

JOSEPH SZIGETI has set down, elsewhere in this issue, some impressions of the recent Brussels violin competition as viewed from the judges' stand ("Young Violinists in a Game of Chance," p. 27). What was it like from the contestants' side? According to Jaime Laredo, the eighteen-year-old prize winner, it was "awful—the worst ordeal I've ever gone through." "The eliminations were bad enough," he told us, "but they were nothing compared to the finals. The Milhaud concerto, which we had to master in only eight days, is an incredibly difficult work. I'm still amazed that I learned it."

Jaime Laredo comes from Bolivia and a family of music lovers. By the age of five he was already official page turner for a local string quartet, and at six he began fiddling on a miniature violin. When it became apparent that the lad needed more expert teaching than Bolivia could provide, the Laredos moved to the United States, settling first in San Francisco, then in Cleveland, and eventually in Philadelphia, where Jaime attended classes at the Curtis Institute of Music and worked with the celebrated teacher Ivan Galamian.

"I first started thinking about the Brussels contest two years ago," he said, "but didn't really get serious about it until last December. When I learned that the Bolivian government and some friends were willing to pay my expenses, I decided to chance it." The day after he won first prize, contest-conscious managers began offering him engagements. He is already booked for concerts in New York's Carnegie Hall, Philadelphia's Academy of Music, and Cleveland's Severance Hall. In addition, RCA Victor rushed him into the recording studio to make a recital disc. It will be on sale in midsummer.

VIOLINISTS of the older generation are also making news. Jascha Heifetz has been appointed a professor of music and artist-in-residence at the University of California in Los Angeles. He will give master classes for a few carefully selected students and will lecture on the musical literature of the violin. Just to demonstrate that he's still no mean fiddler himself, Mr. Heifetz recently completed and approved new recordings of the Mendelssohn, Sibelius, and Prokofiev No. 2 violin concertos. . . . Mischa Elman has signed an exclusive recording contract with Vanguard. A series of concertos and also recitals is in the works. . . . Joseph Szigeti, after more than thirty years as an exclusive Columbia artist, has switched allegiance to Mercury Records. He has already completed the Brahms concerto as well as several chamber music works for the new label. Meanwhile, Columbia still has some unreleased Szigeti material pending—including recordings of the six unaccompanied violin sonatas of Bach.

VLADIMIR HOROWITZ is back in the recording studio after a two-year absence. Current repertoire: Beethoven sonatas. . . . Expect a flood of stereo *Messiah* recordings this fall. It would seem as if every record company in the business has a new version of the oratorio ready for pre-Christmas release. Sir Thomas Beecham finished up his recording of it for RCA Victor in July. The sessions, our scouts in London say, were plagued with more than the normal quota of mishaps. It seems that Sir Thomas did not find the solo singers originally chosen for him quite to his liking. There were some changes made.

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CLASSICAL

ALBENIZ: *Navarra; El Corpus en Sevilla* —See Falla: *El Sombrero de tres picos: Suites: No. 1; No. 2.*

ARNOLD: *Four Scottish Dances, Op. 59; Symphony No. 3, Op. 63*

London Philharmonic Orchestra, Malcolm Arnold, cond.
• EVEREST LPBR 6021. LP. $3.98.
• • EVEREST SDBR 3021. SD. $5.95.

Malcolm Arnold's Symphony No. 3, completed in 1957, is a noteworthy achievement from the popular English conductor and composer of film music. His facility in variation, development, and orchestration sometimes leads him into garrulity, most noticeably in the first movement, where the two main themes get a rather too extended working over; but the second, and most rewarding, movement plays intriguingly with slowly shifting dissonances in a series of elegiac variations, and the third movement represents English jollity of a very wry cast. Conservative in idiom, the work is occasionally reminiscent of Sibelius in its tonal coloration, its flutterings and mutterings.

The *Scottish Dances* make excellent pop concert material, and, in fact, were written in 1957 for a BBC Light-Music Festival. The four dances are brief, to the point, and smartly orchestrated, following the conventional strong-fast-lyrical-fast sequence. The performances are presumably authoritative; they certainly sound so. The stereo version is typical of Everest's outstanding engineering, and the monophonic disc has the same remarkable depth and clarity. R.E.

BACH, C. P. E.: *Sonatas for Clavier: in F minor; in A minor; in A; in D*

Nina Milkina, piano.
• WESTMINSTER XWN 18853. LP. $4.98.

Carl Philipp Emanuel Bach's music for clavier has elements of both the baroque and classical eras besides strong intimations of the romantic movement to come. These sonatas have a highly unusual sound, stemming somewhat from the mingling of styles but more often from the depth and originality of Emanuel's ideas. The slow movement of the A major Sonata has a poignance suggesting the music of his father, yet Schumann is brought to mind with the slow movement of the A minor Sonata. At all times there is musical beauty, wit, and charm for those who will listen closely and repeatedly. Fortunately, the performances are stylistically pure, for Miss Milkina plays with crisp, clean articulation, an exactly controlled dynamic scale, and serenity of spirit.

Further identification of these sonatas is as follows: All are drawn from the six collections *"für Kenner und Liebhaber"* ("for connoisseurs and amateurs"). The A major is No. IV in the first set, published in 1779; those in A minor and F minor are Nos. I and III in the third set, published in 1781; that in D major is No. I in the sixth set, published in 1787. R.E.

BACH, J. S.: *Brandenburg Concertos, S. 1046-51* (complete)

Stuttgart Chamber Orchestra, Karl Münchinger, cond.
• • LONDON CSA 2301. Three SD. $14.94.

Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR LSC 6140. Three SD. $17.98.

Baroque Ensemble of Stuttgart, Marcel Couraud, cond.
• COLUMBIA M2L 259. Two LP. $9.98.
• • COLUMBIA M2S 605. Two SD. $11.98.

The first releases of the complete *Brandenburg* Concertos on stereo are so good, on the whole, as to create a problem for those who wish to select one. Stereo, of course, is especially suitable for these works, in which one of Bach's main concerns was to achieve contrast—in color, in weight, in dynamics. It is true that all three orchestras use modern instruments instead of the old ones sometimes called

Bach—flutes instead of recorders, inary violin instead of a *violino piccolo*, and so on. But the general approach, the spirit of the performances, is an enlightened one: all three conductors strive for clarity and avoid romantic expressive devices in presenting the rich and complicated texture of this music. The only striking anachronism is Munch's use of a piano for the solo clavier part in No. 5, a procedure all the more surprising because he employs a harpsichord for the continuo in the others.

Generally speaking, there are only a few clean-cut differences among the three versions. Münchinger's tempos tend to be slower than the others', though they do not drag, and Couraud's faster, though they seldom seem hurried. Münchinger's style in general is more strongly rhythmic and *détaché*. Munch apparently uses a larger orchestra than the others, and it has a rounder, warmer tone, but it is still of chamber proportions. "Separation" is most perceptible in the RCA Victor, least so in the London. All three, however, have the spaciousness characteristic of stereo. Columbia gets all six works onto two discs, but they do not have visible bands between movements, except in No. 2. London adds the Air from the Suite No. 3 and the six-part Ricercar from the *Musical Offering*.

Neither Munch nor Couraud is completely convincing in the first concerto. Munch's Polacca is exquisite, but his first movement and Trio I seem a little slow, and the third movement too fast. Couraud's horns are not quite as firm nor the tone of his oboes as round as in the other sets. To me, Münchinger seems most satisfying here. In No. 2 none of the trumpeters is ideal, but Couraud's, with his occasional shrieking, is inferior to the other two. Here Munch, with perfect balance among the solo instruments and a more vital tempo for the Andante, seems preferable. All three performances of No. 3 are very fine. Munch plays the two printed chords between the fast movements, Münchinger supplies a short cadenza there, and Couraud a longer one. Either of the latter procedures seems more effective than the first. In the last three concertos there are no very important differences. Tempos vary only slightly, with Münchinger tending to be somewhat slower in No. 6, a id with Munch slowing up for certain sections in the finale of No. 5. Münchinger's recording renders his harpsichord more clearly audible than Couraud's in the concertino of No. 5, and in the long solo of the first movement his harpsichordist displays more variety in rhythm and phrasing.

One final point remains to be made. From the musical standpoint, these performances, excellent as they are on the whole, are not superior to those of Prohaska, Sacher, and Münchinger on monophonic discs. From the standpoint of sound, however, they have the definite advantage inherent in stereo. N.B.

BACH, J. S.: *Concertos for Harpsichord and Strings: No. 1, in D minor, S. 1052; No. 4, in A, S. 1055; No. 5, in F minor, S. 1056*

Anton Heiller, harpsichord; Vienna State Opera Orchestra, Miltiades Caridis, cond.
• VANGUARD BG 588. LP. $4.98.
• • VANGUARD BGS 5009. SD. $5.95.

Three excellent performances, considerably enhanced in stereo by the intelligent way in which that version was engineered. In the D minor Concerto, for example, the two violin parts are on separate tracks, which makes their frequent dialoguing unusually effective. In both versions a rare balance is achieved between harpsichord and orchestra. The harpsichord can be clearly heard when it should be, and yet its relationship to the strings is similar to that which would obtain in a concert room with good acoustics. It does not sound—as so often on records—three times as large as life, as though the sole microphone had been suspended in its very bowels. N.B.

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

Friederike Sailer, soprano; Margarete Bence, contralto; Fritz Wunderlich, tenor; Erich Wenk, bass; Swabian Chorale; Orchestra of the Thirty-fifth German Bach Festival, Hans Grischkat, cond.
• Vox Box 7. Three LP. $6.95.
• • Vox STPL 511283. Three SD. $17.85.

A B minor Mass in stereo could be a thrilling thing, but this, unfortunately, is not it. Along with the advantages of double-track recording it has some old-fashioned disadvantages, such as tape noise at the beginning and end, poor balance between chorus and orchestra, and a lack of presence in the reproduction of the chorus. Add to this an interpretation that often misses the spirit of the music, and performing forces not distinguished in any aspect, and one is forced to pin one's hopes on the future. N.B.

BALAKIREV: *Islamey* (trans. Casella) —See Rimsky-Korsakov: *The Golden Cockerel: Suite.*

BARTOK: *Quartets for Strings (6)*

Fine Arts Quartet.
• • CONCERTDISC 20709. Three SD. $6.95 each.

This appears to be a stereo version of a set previously issued monophonically. I have not heard the LP set, but I suspect it might be difficult to tell the difference between it and the new edition. The performances are first-class and the recordings are good, but the stereophonic effect is minimum and adds nothing at all to the quality of the resulting sound. A.F.

BEETHOVEN: *Concertos for Piano and Orchestra: No. 1, in C, Op. 15; No. 2, in B flat, Op. 19*

Emil Gilels, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, André Vandernoot, cond.
• ANGEL 35672. LP. $4.98.

Only Cor de Groot matches this attractive coupling of the first two concertos on a single record, and his edition is not up to the musical and engineering level of this one. Those who think of Gilels primarily in terms of such heaven-assailing works as the Beethoven *Emperor* and the second piano concerto of Brahms will find a new aspect of his playing here. In these early scores (which, incidentally, complete Gilels' recording for Angel of the Beethoven five), he plays with great strength of line, but respects the need for youthful romanticism and bravura. The ensemble textures are clean and open, therefore, with the solo part melodic rather than dramatic or percussive in feeling. The thunderbolts are sheathed, although they sometimes appear to be breaking free.

These performances have the power and interest to carry a firm Beethovian authority, yet they are not out of sympathy with the eighteenth-century styles on which the concertos were based.

The recorded sound is admirable. R.C.M.

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

Leonid Kogan, violin; State Orchestra of the U.S.S.R., Kiril Kondrashin, cond.
• LION CL 40001. LP. $1.98.

The price tag here should not deceive you. This is equal in performance, sound, and quality of pressing to any of the more expensive versions. For me Kogan is without rivals among violinists under forty; Kondrashin is hardly unfamiliar to American audiences after his appearances here with Van Cliburn; and the orchestra is first-class. The biggest news,

though, is that Soviet engineering—if this is a fair sample—is now equal to that of any Western European country. In short, as remarkable a new edition of this music as we've had in a long time. R.C.M.

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

Ilona Steingruber, soprano; Else Schuerhoff, contralto; Ernst Majkut, tenor; Otto Wiener, bass; Akademiechor, Vienna Symphony Orchestra, Otto Klemperer, cond.
• Vox PL 11430. LP. $4.98.

One of the longest playing of the entire long-play catalogue, this disc—with its one hour, twelve minutes, and thirty seconds of music—is a tribute to variable grooving techniques and the nearest thing I have ever seen to a record without any "land" at all between the incisions of the cutting point. Contrasting it with the original four-side edition, one notices a slight drop in lower frequencies, but this is easily corrected by minor adjustments in equalization.

Klemperer's performance is a great one, quite as remarkable as Toscanini's, and—for me, at least—closer to the heart of the music than the Maestro's 1953 statement of the score we have in the RCA Victor set. As against the magnificence of Klemperer's total design, the occasional flaws in the parts—the poor voice production of a singer in a demanding passage, the lack of clarity in a heavily scored page, or some other passing imperfection—seem unimportant.

If magnificent Beethoven is your object, here is a means of attaining it. Incidentally, played over a stereo speaker system, this set takes on a spaciousness that creates a strong multiple-source illusion, despite the fact that it was recorded monophonically. R.C.M.

BEETHOVEN: *Sonatas for Piano: No. 18, in E flat, Op. 31, No. 3; No. 21, in C, Op. 53 ("Waldstein")*

Artur Rubinstein, piano.
• RCA Victor LM 2311. LP. $4.98.

I would surmise that Rubinstein's intention was to produce an edition of these sonatas that avoids the pounding and other defects of excess emphasis one commonly hears from lesser pianists. It cannot be denied that both his performances are very carefully achieved, with moments of delicacy and quiet beauty that merit commendation. The over-all effect, however, is one of lack of force, beginning in the *Waldstein* with the weakened statement of the right hand's theme in the opening passage, and degenerating before long into moments of plain sentimentality. By the time the final movement is reached, the whole approach has become far too loose and rhapsodic for my taste.

The Op. 31, No. 3 sonata is played with somewhat greater consistency in tempo, but here again the interpretation is inclined to become precious. Both works are available in alternate editions that come closer to the mark. R.C.M.

BEETHOVEN: *Symphony No. 2, in D, Op. 36; Die Ruinen von Athen, Op. 113: Overture; Nos. 1, 3, 4, 6, and 7*

Beecham Choral Society (in *Ruinen*); Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
• Angel 35509. LP. $4.98.
• • Angel S 35509. SD. $5.98.

Sir Thomas is at his best when he has a singing line to unfold with his matchless feeling for pulse and phrase. The Beethoven Second is an ideal symphony to exhibit these powers.

The tendency of many conductors is to drive the fast movements too hard and let the slow movements drag. Not so here. No tempo is ever so fast as to destroy the true meter, and the scherzo (the first, so marked, in a Beethoven symphony) at Beecham's pace loses speed to acquire an infectious and unaccustomed lilt. As for the lyric unfolding of the slow movement, *c'est extraordinaire!* I have never heard this symphony better played or better recorded.

But this is not the end of the matter. Sir Thomas has plugged an ugly gap in the catalogue by giving us the overture and the five best numbers of the eight pieces of incidental music Beethoven wrote for Von Kotzebue's rather silly play. Only a single recording has ever been made of the complete *Ruins of Athens* music; but when you hear Sir Thomas sail into Beethoven's Turkish delight, you'll be convinced that if there were any other juicy bits in the score, they would not have been omitted.

Both the monophonic and stereo sound rank with Angel's best, with the stereo, in this case, outstanding. R.C.M.

BERLIOZ: *Symphonie fantastique, Op. 14*

Virtuoso Symphony of London, Alfred Wallenstein, cond.
• • Audio Fidelity FCS 50003. SD. $6.95.

At last, we have a satisfactory *Fantastique* in stereo. If any work was ever tailor-made for the multichannel medium, this is it. Yet previous versions have all had one shortcoming or another. Wallenstein gives a first-rate reading—correct, sensible, and properly dramatic—and for once, the *Scene in the Fields* isn't split between two record sides. Not only is this the best-sounding *Fantastique*, it is also the best-engineered recording in Audio Fidelity's First Component Series. It is completely free of distortion over a very wide tonal and volume range, even in the big climaxes of the *March to the Scaffold* and *Witches' Sabbath*. Balance, separation, directionalism, and definition are all superb; even brasses and basses have a realistic rasp to them. The one fault I had to find with this disc was some surface noise on my review copy, but I doubt that this is universally present. For those who have the equipment to take it, this release will provide a stirring listening experience. P.A.

***Wallenstein: a superb stereo* Fantastique.**

BIZET: *L'Arlésienne: Suites: No. 1; No. 2*
†Chabrier: *España; Joyeuse marche*

Orchestra of the Royal Opera House, Covent Garden, Jean Morel, cond.
• RCA Victor LM 2327. LP. $4.98.
• • RCA Victor LSC 2327. SD. $5.98.

One would expect idiomatic interpretations of this French music from a French conductor of Jean Morel's stature, and with one exception he does not disappoint. That exception is the second *L'Arlésienne* Suite, which he delivers in a routine fashion. This is surprising, because he infuses the first suite with poise and sensitivity, and both the colorful Chabrier works get spirited yet balanced readings. The orchestral playing is top-drawer, except for the typically wobbly English oboe. The recording is marked by splendid separation, even in the monophonic version, which is a model of what single-channel reproduction should be. P.A.

BRAHMS: *Lieder*

Five Songs, Op. 94; Five Songs, Op. 105; Five Songs, Op. 106.

Heinz Rehfuss, bass; Erik Werba, piano.
• Westminster XWN 18846. LP. $4.98.

A gold sticker on the jacket proclaims this as a "world premiere recording." What is meant is that for the first time complete sets of songs appear; all or nearly all of the individual songs have been recorded many times.

These Lieder represent the mature Brahms, and as a result, many of them are of a serious or reflective nature. Both Rehfuss and Werba interpret all the songs of Op. 94 and most of those of Op. 105 with quiet reserve. In *Verrat*, the last of Op. 105, both artists let themselves go in a dramatic portrayal of a man betrayed by his beloved. Op. 106 begins with an exceptionally expressive account of the delightful *Ständchen*, after which the two performers return to the mood and style of the earlier songs.

Rehfuss' voice is deeper and often fuller than that of Fischer-Dieskau, who included four of the Op. 94 Lieder in a recent Deutsche Grammophon release;

but the latter is somewhat warmer and more expressive in his delivery.

The present disc is marked by fine recording and good balance. P.A.

BRAHMS: *Piano Music*

Rhapsodies: in G minor, Op. 79, No. 2; in E flat, Op. 119, No. 4. Intermezzos: in B flat minor, Op. 117, No. 2; in A flat, Op. 76, No. 3; in E flat minor, Op. 118, No. 6; in B minor, Op. 119, No. 1; in E minor, Op. 119, No. 2; in C, Op. 119, No. 3. Capriccios: in F sharp minor, Op. 76, No. 1; in D minor, Op. 116, No. 1.

Rudolf Firkusny, piano.
• CAPITOL P 8485. LP. $4.98.

It is hard to find fault with this record, which presents a well-chosen selection of Brahms's best short pieces—that is, a sampling from Op. 76 on. It is curious that Brahms never turned to large-scale piano works after the early sonatas and the great pair of variations (*Handel* and *Paganini*). For some reason, in his maturity he concentrated on the short form; but as these are among the best piano works of the late romantic period, we have no cause to complain.

Firkusny handles the music beautifully. His interpretations are thoughtful, lyric, and rather delicate, though never weak. He can shape a phrase with finesse, and his playing has a certain lift that brings into high relief the rhapsodic nature of much of the writing. It takes a real pianist to do this, for often the figurations in Brahms's piano music are ungrateful, with heavy basses and a certain awkwardness of registration. In some hands the music sounds heavy. In Firkusny's all is elegant and volatile. It may not be the German way of playing Brahms, but to these ears it is a much more satisfactory way. Excellent recorded sound here. H.C.S.

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

Eva Bernathova, piano; Janáček Quartet.
• DEUTSCHE GRAMMOPHON DGM 12002. LP. $4.98.
• • DEUTSCHE GRAMMOPHON DGS 712002. SD. $5.98.

Brahms receives polished treatment in this performance of the compelling Piano Quintet, a performance that even repeats the exposition of the first movement. It is a most satisfactory reading, but there are moments when it would have benefited from more fire and greater dramatic impact. The well-blended ensemble sounds fine in the monophonic edition, but stereo lends added tonal depth and warmth. The two-channel version, which ranks among the better chamber music recordings in this new medium, also allots positive placement to all five instruments—the violins on the left, viola and cello on the right, and piano at the rear of center. P.A.

CHABRIER: *España; Joyeuse marche*—See Bizet: *L'Arlésienne: Suites: No. 1; No. 2.*

Pennario plays Chopin unadorned.

CHOPIN: *Scherzos* (complete)

Leonard Pennario, piano.
• CAPITOL P 8486. LP. $4.98.
• • CAPITOL SP 8486. SD. $5.98.

Pennario always has been a powerful technician, but his interpretations have tended toward the slick and flamboyant. All the more pleasure, then, to report that this disc of the Chopin scherzos exhibits complete seriousness of purpose and admirable musical control. This is Chopin without fancy make-up, and it is even a trifle severe. It goes straight to the point, with steady rhythm and well-drilled mechanics. Of all LP recordings, only the Rubinstein is superior.

As between the monophonic and stereo versions of the Capitol disc, the former appears to be the better buy. The stereo, true enough, has a well-centered tone without drift, but the monophonic sounds just as natural and is a dollar cheaper. H.C.S.

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

Paul Badura-Skoda, piano.
• WESTMINSTER XWN 18854. LP. $4.98.

Good, steady performances are here contributed by the young Viennese pianist. If he does not suggest an ardent romanticism, neither is he guilty of lapses of taste, and he plays with a certain amount of power and conviction. In one or two cases his ideas are unusual. In the finale of the B flat minor Sonata, he is careful to observe the *sotto voce* marking, and textually he is closer to the notes than any other pianist who has recorded the work. Not only does he almost entirely avoid the pedal, but he does not make a single crescendo (and Chopin indicated but one). Unfortunately he does not observe the *e legato* indication that follows the *sotto voce;* he does not have that kind of equipment, and his finger strokes here sound *détaché* and anything but legato. The result is interesting but just a little flabby, lacking in tension and mystery. Another unusual spot occurs in bars 74 and 75 of the first movement of the B minor Sonata. Badura-Skoda is the only pianist I have ever heard who follows the first French and English editions here; the figuration and melodic line are entirely different from what is generally heard. Otherwise the conception is orthodox enough. The B minor Sonata is a little brighter in sound than the B flat minor, though both are excellent recordings if suffering from surface noise.

To which versions of the two sonatas should the listener turn? Despite the honesty and sensitivity of the Badura-Skoda performances, the coupling that Guiomar Novaes recorded for Vox is recommended as a more idiomatic, pianistically stronger pair of performances. Rachmaninoff's performance of the B flat minor (Camden) remains unique, and Victor presents the late William Kapell in a brilliant, fiery, and superclear B minor. H.C.S.

COPLAND: *Billy the Kid: Suite. El Salón México. Rodeo: Four Dance Episodes*

Utah Symphony, Maurice Abravenel, cond.
• WESTMINSTER XWN 18840. LP. $4.98.
• • WESTMINSTER WST 14058. SD. $5.98.

This is the seventh *Billy the Kid* to enter current record listings, the seventh *Salón México,* and the fourth *Rodeo.* The theory behind it seems to be that an orchestra located in the Rocky Mountain West should do especially well by music connected with that area, but the results are only partly successful. Abravanel is an extremely skillful and sensitive conductor, but the strings of his orchestra in Salt Lake are no match for those of the Minneapolis Symphony, the Philadelphia Orchestra, and other organizations which have recorded all three works. *El Salón México* appears in the monophonic version only. It is replaced in stereo by the shorter waltz from *Billy the Kid.* A.F.

DEBUSSY: *Jeux; Gigues; Rondes de Printemps; Trois Chansons de Charles d'Orléans; Trois Ballades de François Villon*

Bernard Plantey, baritone (in *Ballades*); Chorale Symphonique de la Radiodiffusion Française, J. P. Kreder, chorus master (in *Chansons*); Orchestre National de la Radiodiffusion Française, D. E. Inghelbrecht, cond.
• ANGEL 35678. LP. $4.98.

No Debussyite is worth his salt if he lacks a firm friendship with the *Trois Ballades de François Villon* which, on Angel's new disc, receives the most ravishing performance I have ever heard. I know nothing of baritone Bernard Plantey, soloist on the present occasion, except that his interpretation of the three numbers is profoundly moving, that the timbre of his voice fits Debussy's inspired setting of the text like a key to its lock, and that he is a musician of superb natural instinct. Further, he almost steps from the record to act out these songs before you. In short, M. Plantey's version of the

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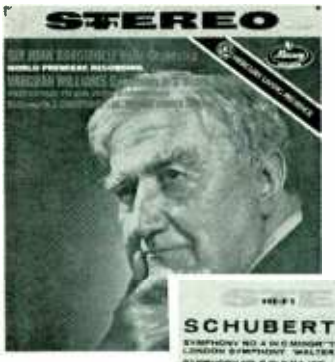
FABULOUS FIDELITY
FABULOUS FIDELITY!



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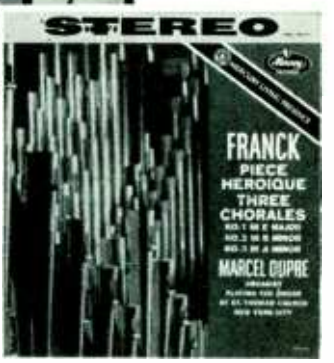

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VAUGHAN WILLIAMS Symphony No. 8 in D minor; BAX The Garden of Fand; BUTTERWORTH Shropshire Lad. Hallé Orchestra, Sir John Barbirolli conducting. SR 90115. *"Done with exceptional style and sympathy by Sir John Barbirolli (to whom it is dedicated) and the fine Hallé Orchestra . . . Superbly rich and evenly textured sound."* THE SATURDAY REVIEW

KHACHATURIAN Gayne Ballet Suite; BORODIN Prince Igor Overture; On the Steppes of Central Asia; MOUSSORGSKY Night on Bald Mountain; RIMSKY-KORSAKOV Flight of the Bumble-bee. Hallé Orchestra, George Weldon conducting. SR 90137. *"Some of the finest Russian music, in thrilling performance backed by breathtakingly realistic sound."* THE COMMUNITY REPORTER

RESPIGHI Ancient Dances and Airs, Suite 1, 2, and 3. Philharmonia Hungarica, Antal Dorati conducting. SR 90199. A new recording, both monaurally and stereophonically.

SCHUBERT Symphony No. 6 in C major (Hans Schmidt-Isserstedt conducting); Symphony No. 4 in C minor (Walter Susskind conducting). London Symphony Orchestra. SR 90196. A new recording, both monaurally and stereophonically.

LISZT Piano Concerto in E flat major; GRIEG Piano Concerto in A minor. Richard Farrell, pianist; Hallé Orchestra, George Weldon conducting. SR 90126. *"Every measure has some interesting and unusual idea . . . an unusual example of artistic teamwork. The sound here is excellent."* THE AMERICAN RECORD GUIDE

FRANCK Pièce héroique; Trois chorals (complete). Marcel Dupré, organist, playing the pipe organ of St. Thomas' Church in New York City. SR 90168. *"Matchless performances . . . M. Dupré is one of the most communicative organists before the public today. No effort spared to achieve a faithful recreation of the sumptuous sound . . . this is a superlative disc."* HIGH FIDELITY

Mercury RECORDS

The Living Presence monaural recording of each of these albums is available now, too.

Trois Ballades is among the highlights of the entire Debussy catalogue.

Elsewhere, too, this disc offers considerable listening pleasure. Both *Gigues* and *Rondes de Printemps* are mellow in performance, relaxed, tender. There is no attempt to glamorize either work, to make of them what they are not. Essentially, they are pastorals for orchestra and so they are read by M. Inghelbrecht. *Jeux*, on the other hand, is rather wanting in warmth and luminosity. The sound of the recording somewhat favors the highs at the expense of the lows, which gives the work a diamondlike brilliance not wholly in keeping with its nature. *Jeux* is a muted piece, a haunting one, and M. Inghelbrecht has chosen to strip it of that sonorous mystery that is the work's heart and core. The record also includes, however, an eloquent and elegant rendition of the *a cappella Trois Chansons de Charles d'Orléans*, which, together with the Villon songs, makes it worth many times its price. JAY S. HARRISON

DVORAK: *Concerto for Cello and Orchestra, in B minor, Op. 104*

Mstislav Rostropovitch, cello; Royal Philharmonic Orchestra, Sir Adrian Boult, cond.

• • EMI-CAPITOL SG 7109. SD. $5.98.

Rostropovitch's stereo recording of the Dvořák concerto may not be as exciting as Starker's for Angel, but it is an extremely sensitive, perceptive job. The engineers have given the whole thing a great deal of concert hall perspective, with good over-all distribution and with the soloist well placed to the left of center. With it all, the instrumental focus remains perfectly sharp. P.A.

DVORAK: *Symphony No. 4, in G, Op. 88*

Bamberg Symphony Orchestra, Jonel Perlea, cond.

• • Vox STPL 511050. SD. $5.95.

It's just a few months since the appearance of the splendid new stereo Dvořák Fourth by George Szell and the Cleveland Orchestra. The Bambergers may not be quite the equal of their colleagues on Lake Erie, but they do a most commendable job, and Vox has accorded them spacious stereo sonics. Although I prefer Szell's slightly tighter grip on the reins, there may very well be many listeners who will like Perlea's somewhat freer, more relaxed, yet eminently controlled interpretation. Actually, you can't go wrong with either disc, though the magnificence of Epic's sound again weighs the scale in that direction. Better hear both before choosing. P.A.

FALLA: *El Sombrero de tres picos: Suites: No. 1; No. 2. El Amor brujo: Suite: No. 7, Danza ritual del fuego*
†Granados: *Andaluza*
†Albéniz: *Navarra; El Corpus en Sevilla*

Royal Philharmonic Orchestra, Artur Rodzinski, cond.

• EMI-CAPITOL G 7176. LP. $4.98.
• • EMI-CAPITOL SG 7176. SD. $5.98.

Rodzinski's sensitivity as an interpreter of Spanish music was demonstrated again and again during his career. (One of his first successes was a Warsaw production of *Carmen*.) Although the performances recorded here are a little richer tonally than the lithe steely contours expected of (say) an Argenta, Rodzinski shaped this music with complete awareness of the idiom. It is only necessary to listen to these extracts from the most popular Falla scores to regret that both works were not recorded in full. The Granados is achieved with a delicacy and polish that freshens one's appreciation of this familiar work too. Albéniz fares equally well.

The orchestra, after years with Sir Thomas Beecham, is skilled in the refinements of nuance and phrasing. Rodzinski was plainly given exactly what he wanted, and the engineers taped the results with full appreciation of what was to be captured. The results are excellent in both the monophonic and stereo editions, although the two-channel form seems to me preferable. R.C.M.

FRANCK: *Symphony in D minor*

Utah Symphony, Maurice Abravanel, cond.

• • WESTMINSTER WST 14062. SD. $5.98.

This is a gratifying presentation of the Franck Symphony, not only because of Abravanel's sensible approach and the manner in which he has molded his phrases but also because of the revealing portrait it affords of the high degree of proficiency, polish, and ensemble this relatively young Western orchestra has attained. I am impressed both by the group's general sound and by the rich-

ness of its strings and the finished artistry of its solo winds in particular. This, the orchestra's best disc to date, benefits from fine separation and presence and bright, clear sound. In short, it belongs among the better versions of the Franck Symphony. P.A.

GESUALDO: *Canzonettas, Madrigals, Galliards, Sacrae cantiones, Psalms*

Vocal Quintet; String Quartet, Robert Craft, cond.
• COLUMBIA ML 5341. LP. $4.98.
• • COLUMBIA MS 6048. SD. $5.98.

The case for ranking the Prince of Venosa as a great composer has never, to my knowledge, been presented so persuasively on records as it is here. Mr. Craft has carefully arranged his Gesualdo program so as to achieve as much variety as possible: there are here not only madrigals but also canzonettas, motets, and even instrumental pieces—four galliards and a *sinfonia* discovered in Naples last year. And the madrigals are not restricted to those with melancholy texts but include relatively cheerful ones like *T'amo mia vita* and *Gia piansi nel dolore*.

Each piece is performed, and recorded, with a luminous transparency that throws a bright, clear light into every corner of the music. The strange chromaticism and wild harmonic progressions in some of this music make the utmost demands on the singers' accuracy of intonation, demands that this vocal group meets brilliantly. Passages that have usually sounded out of tune fall into focus here and reveal a kind of logic not apparent in the printed score. Gesualdo's extraordinary boldness sometimes results in profoundly moving passages, such as the opening lines of *Resta di darmi noia* or the final cadences of *Or che in gioia* and *Chiaro risplender suole*. The delightful *Gia piansi* is a veritable little dictionary of late Renaissance word painting in music. But even this virtuoso ensemble cannot make the dissonances and erratic progressions of *Non t'amo, voce ingrata* sound convincing.

All in all, these are remarkable performances of remarkable music. Stereo contributes extra spaciousness and clarity, but the sound of the monophonic version is fine. The original texts, with translations for some of them, are provided. Four of the seventeen vocal works were recorded by the same performers on a disc issued by Sunset Records three years ago. N.B.

GLINKA: *A Life for the Czar*

Teresa Stich-Randall (s), Antonida; Mela Bugarinovitch (c), Vanya; Nicolai Gedda (t), Bogdan Sobinin; Zivoin Yovanovic (t), a messenger; Boris Christoff (bs), Ivan Susanin; Djurdje Djurdjevic (bs), Polish commander, Russian commander. Chorus of the Belgrade Opera, Oscar Danon, chorus master; Orchestre de l'Association des Concerts Lamoureux, Igor Markevitch, cond.
• EMI-CAPITOL GCR 7163. Three LP. $13.98.

Whatever else we may say of the Soviet authorities who have transformed Baron Rosen's libretto for *A Life for the Czar* into a Communist parable, we must concede that they have shown excellent judgment in admitting Glinka's first opera to the officially sanctioned repertory. Whether or not Glinka was the creator of the first truly Russian opera (Stravinsky terms *Life* "one of the purest masterpieces of classical Russian music"), it is clear that he was the creator of the first *great* Russian opera. As heard on this recording, it is an immense achievement, dramatically powerful and musically intriguing.

It is not unusual to encounter a patronizing attitude towards Glinka; his music is labeled as "imitative," "hybrid," "banal," and so on, and he is commonly accused of being without a unifying style of his own. Actually, Glinka's genius lay precisely in his faculty for casting foreign elements in his individual mold. The structural outline of *Life* is that of the French grand opera, though the act reserved for the ballet is here placed rather far forward, in Act II (the Polish scene). Within the general structure, the musical forms often adhere to the traditional Italian framework; the second vocal number in the score, for example, is dubbed "Cavatina and Rondo," and the close of the first act could very nearly be the *arcistrepitoso* of a Mozart finale, complete with coloratura flourishes for the soprano. The thematic material and the basic rhythms are almost always identifiably Russian (or, from time to time, Polish). These Italian, French, and native Russian qualities are frequently cited, but relatively little heed is paid to the distinctly

Douglas Glass

Gedda navigates Glinka in fine fettle.

German manner in which the material is often developed. The opening chorus moves from its initial statement into a contrapuntal section of a sort seldom found in Italian opera, and practically never in the French. The entr'acte preceding the scene between Susanin and Vanya is unmistakably Beethovenian, even if this impression is due in part to the orchestration; the reworking of the thematic ideas is frequently reminiscent of the German symphonic composers (though I do not find the affinity with the Wagnerian motif system that most commentators seem to detect). To my mind, the presence of these cosmopolitan reflections, so far from resulting in a mere anthology of borrowed devices, is one of the work's strengths: these techniques are never employed without a clear expressive purpose, and the essential Russianness of the piece is not at all diluted.

Happily, the present performance is a splendid one, and about the entire production there can be only minor reservations. The version used—a "revision" by Rimsky-Korsakov and Glazunov—is close to complete, the only cut of any length coming at the beginning of the final scene, where the individual characters have simply been dropped from the massive choral apotheosis. It is doubtless small loss. The revisions of Rimsky and Glazunov seem to be entirely in the orchestrations. I cannot say just how extensive they are, as an orchestral score was not to be had, but I can say that the orchestrations are enormously effective.

The conducting of Markevitch could hardly be improved upon; his conception of the work is tight without being tense, and he draws full-bodied, colorful tone from the Lamoureux orchestra. The chorus, which plays an extremely important role, has an open, slightly nasal tone, to my ear occasionally harsh, but alive and accurate. Christoff is most impressive, as he always is in the Russian repertory. The unflagging resonance of his voice makes for imposing climaxes, and in several hushed passages—the wedding address and the leave-taking of Act III, and the opening of his concluding cantabile—he touches on genuine greatness. Glinka apparently took from Rossini and Bellini his ideas of the tenor and soprano voices, for the music for Antonida and Sobinin is virtually centered on high A, and excursions above high C are by no means discouraged. Gedda does a remarkable job of navigating his dizzying Act IV aria, and elsewhere does some fine mezza voice singing. His outstanding work wants only a bit more fire and spontaneity to reach the highest level. Stich-Randall's prevailingly white quality and use of the "flat" tone displease me, but, nonetheless, she brings exactly the right approach to her mournful solos (including the opening one with its odd and difficult intervals) and bounces through the little coloratura passages in good fashion. Bugarinovitch is welcome, too, for her voice is more sumptuous than those generally assigned to trouser roles.

The sound is magnificent—brilliant, full, and beautifully spaced. The accompanying booklet contains informative—if ungrammatical—historical notes and synopsis, plus an interlinear translation of a Russian-English transliteration by Myron Morris.

Slava! C.L.O.

GRANADOS: *Andaluza*—See Falla: *El Sombrero de tres picos: Suites: No. 1; No. 2.*

GRIEG: *Norwegian Dances, Op. 35*—See Tchaikovsky: *1812 Overture, Op. 49; Marche slave, Op. 31.*

HANDEL: *Concertos for Organ and Orchestra, Op. 7* (complete)

E. Power Biggs, organ; London Philharmonic Orchestra, Sir Adrian Boult, cond.
• COLUMBIA M2L 261. Two LP. $9.96.
• • COLUMBIA M2S 604. Two SD. $11.96.

With this set Biggs continues his recordings of the Handel organ concertos as performed on an English instrument built to the composer's specifications, a series that got off to a splendid start with Opus 4 a few months ago. While Opus 7 is not quite as consistently fine as the other set—Handel left much more space here to be filled in by improvisation—it contains the popular No. 4, with its magnificent opening Adagio, and the attractive No. 3, with its *Hallelujah*-like beginning and its delightful and thoroughly Handelian fugue. As in Opus 4, the balance between orchestra and organ is perfect, and both performance and recording are first-class. The Vox set of Opus 7 is also excellent. The slower tempo at which the first movement of No. 4 is taken there gives it a profounder, more brooding quality. But the Columbia version, it seems to me, has a slight edge in balance and in the quality of the orchestra. N.B.

HANDEL: *Judas Maccabaeus*

Martina Arroyo, soprano; Grace Bumbry, contralto; John McCollum, tenor; Marvin Sorensen, tenor; Don Watts, bass. University of Utah Chorus; Children's Chorus of the Whittier School; Utah Symphony, Maurice Abravanel, cond.
• WESTMINSTER XWL 3310. Three LP. $15.95.
• • WESTMINSTER WST 301. Three SD. $17.95.

Judas Maccabaeus is not a very dramatic oratorio. Despite its warlike subject, it oscillates between two general moods—mourning and rejoicing. Most of its music, in fact, is more lyrical and even pastoral than anything else. Except for a few measures in "Sion now her head shall raise," the choral writing is never for more than four parts. There are no powerful contrasts, no grand effects. But within the relatively subdued style of the work there are some wonderfully beautiful choruses, such as the great opening threnody, "Mourn, ye afflicted children"; the final chorus of Part I, "Hear us, O Lord"; the aforementioned "Sion now her head shall raise"; and the aria and chorus "Ah, wretched Israel," one of Handel's marvelous largos. And we are far enough away from the days of our grandfathers, upon whom "See, the conqu'ring hero comes" was inflicted on every possible occasion, to find that chorus fresh and thrilling. The arias are less distinctive.

The performance is considerably better than in the *Israel in Egypt* done by the same forces. The chorus is well disciplined and assured, though not free from that widespread plight, lack of enough tenors. All the soloists are able singers, capable of dealing with Handel's long phrases and florid vocal writing. Miss Arroyo has trouble only when she has to climb above the staff. Especially nicely done is Miss Bumbry's only aria, "Father of Heav'n," which opens Part III. Abravanel achieves as much variety as Handel permits him to, and introduces no disturbing element in the orchestration. He cuts out a few arias, and otherwise manages to get the work onto three discs by repeating only the instrumental ritornel in *da capo* arias. The only serious defect is the unimaginative continuo realization and weak harpsichord sound in the recitatives. The sound in general is excellent on mono, even better on stereo. N.B.

HAYDN: *Divertimentos for Baryton, Viola, and Cello: No. 37, in G; No. 44, in D; No. 48, in D; No. 109, in C*

Karl Maria Schwamberger, baryton; Alexander Pitamic, viola; Wolfgang Lieske, cello.
• ARCHIVE ARC 3120. LP. $5.98.

The baryton was a large gamba with one set of gut strings, which were bowed, and another set of wire strings, which vibrated in sympathy with the others and could also be plucked. It had a relatively brief, restricted, and inglorious life, and is remembered today only because Haydn wrote a lot of pieces for it, since his patron, Prince Nicolaus Esterházy, liked to play it. Its soft, slightly nasal, melancholy tone blends well with that of the viola and the cello in this excellent recording. In the four works presented here there are many passages that show the hand of a master, but by and large this is low-to-medium-grade Haydn. N.B.

LISZT: *Paganini Etudes* (complete). *Années de Pélerinage: Sonetti del Petrarca, No. 47; No. 104; No. 123. Venezia e Napoli: Tarantella*

Alfred Brendel, piano.
• Vox PL 10800. LP. $4.98.

Aside from the well-known *Sonetto del Petrarca* No. 104 and *La Campanella* (No. 3 of the *Paganini* Etudes), none of these pieces has achieved much circulation. In years past they were more played; Hofmann even made an acoustic disc of the *Tarantella*, and the Horowitz ten-inch electric of the E flat *Paganini* Etude is one of the all-time classics. One reason why pianists avoid the *Paganini* Etudes is the extreme difficulty of the music, another the fact that most of Liszt is going out of fashion among the younger generation. Brendel is an exception to this trend, and by virtue of four previous Liszt discs he is by way of becoming a specialist.

One wonders, however, whether or not the scrupulous musicianship of this remarkably accurate workman and fine artist is an asset in music of this kind. For there is an *épater le bourgeois* quality about these works. Some of them were frankly conceived as a technical stunt *à la* Paganini; and while Liszt's transcriptions are ingenious enough, basically they are show-off pieces intended for supervirtuosos. Brendel has the virtuosity but

Van Cliburn's Rachmaninoff: A Devotion Encompassing All

THE NEED FOR MONEY and the desire to "buy myself an automobile" persuaded Rachmaninoff to make his first American tour, in 1909. In preparation for the event he spent the summer composing his Third Piano Concerto, practiced it on a "dumb" piano on the boat trip over, and played it in his United States debut, on November 28, with the New York Symphony under Walter Damrosch. (Shortly afterwards, he played it again in New York, this time with Gustav Mahler conducting—a performance that is interesting to speculate on. Also, incidentally, the score is dedicated to Josef Hofmann.)

Critical reaction in New York was lukewarm, finding the new concerto less original than the popular Second, too long, and lacking contrast, although one writer thought it "sound, reasonable music." The lengthy, luxuriant, repetitive exfoliation of a few simple themes that the Third Concerto is today finds about an equal share of admirers and detractors, but I doubt if anyone judges it, as did a Russian critic after its Moscow premiere, to be "laconic"!

One thing is beyond question: the work is a challenging and effective vehicle for the virtuoso. Rachmaninoff obviously composed it for his own special and remarkable pianistic abilities (a fact which does not make it necessarily a superficial work), and he wrote in 1923 that "I much prefer the Third [Concerto], because my Second is uncomfortable to play . . ."—a fascinating remark in view of the Third's enormous technical difficulties.

Interest in the concerto was stimulated when Horowitz began to play it some thirty or more years ago. For one generation of Americans, at least, it was his interpretation, in the concert hall and on records, that seemed definitive. In the re-recording he made for LP pressing, with the RCA Victor Symphony under Fritz Reiner, his version is fortunately preserved (RCA Victor LM 1178). Here Horowitz finds a satisfactory outlet for the diabolical fireworks he is capable of—the stinging, percussive avalanches of octaves and chords, the machine-gun staccatos—as well as for the big, steel-toned, commanding melodic lines.

Rachmaninoff himself, in his later years, thought the concerto was better off in the hands of Horowitz and other younger virtuosos. But this may have been characteristic modesty, for in 1940, when he was sixty-six, he recorded it with the Philadelphia Orchestra under Eugene Ormandy (RCA Victor LM 2051). Although the dated engineering makes it difficult to hear the piano clearly at all times, Rachmaninoff's technique seems equal to the technical hazards. His shaping of long runs in terms of color, speed, and accent, his quiet but firm and long-lined thematic statements, all evoke his highly personal and magical style. Not many pianists on records have the consistent beauty of tone displayed in this disc.

Now we are given in the recent Van Cliburn recording one of the outstanding performances of our time. Of the three other versions still in the catalogue, Emil Gilels gives a very honorable performance, nicely balanced between the lyrical and virtuosic, wholly musical, big in sweep, outgoing in spirit; Victor Merzhanov drives through the work in efficient fashion, displaying fine technique and unobjectionable, if not very individualized, musical instincts; Byron Janis is crisp, fresh, exciting, although not without tenderness. In spite of the virtues of each, all must now bow to the latest competitor.

The new recording (the fourth for Victor), was taped at Van Cliburn's Carnegie Hall concert on May 19, 1958, two days after his return from his triumphs at

Van Cliburn, Kondrashin, and the Symphony of the Air.

the Tchaikovsky Contest in Russia, and it represents a truly extraordinary performance, even a great one, I believe. Good as young Cliburn's playing of the Tchaikovsky B flat minor Concerto is, there is here an identification of interpreter and work that is very rare. It might be called a love affair between artist and music.

Diametrically opposed to the dazzling Horowitz version, working from within rather than without, and even more striking for what it achieves, this performance of the long, rhapsodic score is constantly lyrical, intimate, and introspective, without ever becoming small-scaled or static. Cliburn has a pianissimo tone that is as ravishing as Rachmaninoff's, a big tone that never loses its singing qualities. His technique is complete, but it is never really on display here. He is so thoroughly in command of the keyboard and of the concerto that he can ride its difficulties with Olympian serenity and lose himself completely in the music. This devotion is so conveyed that one begins to see more depth and substance in the music than one ever recognized before.

An interesting feature of Cliburn's version is his use of the alternate cadenza in the first movement, apparently written first but seldom played today. For one thing, it is more difficult, more massive, more tiring for the performer, but out of it Cliburn creates a great arc of sound not possible with the commonly played cadenza. The pianist also plays the work without the traditional and authorized cuts, except for two measures. In this he is matched only by Mr. Merzhanov, who plays even these two measures (but not the more difficult cadenza).

Kiril Kondrashin, the Soviet conductor, leads the Symphony of the Air for Mr. Cliburn in an equally affectionate performance, one that is superior to all but the more impersonal and brilliant Reiner accompaniment for Horowitz. Proper balance between orchestra and soloist in all six versions is never ideal and is most nearly achieved in Victor's Janis-Munch version. The sound on Cliburn's recording is restricted, as if the engineers were trying to block off all audience noises—unsuccessfully, it turns out.

Cliburn is often justly criticized for his concentration on a limited repertoire. But if he never plays anything else well, his performance of the Rachmaninoff Third Concerto gives him a special, enduring place in the musical world.

RAY ERICSON

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Van Cliburn, piano; Symphony of the Air, Kiril Kondrashin, cond.
• RCA VICTOR LM 2355. LP. $4.98.
• • RCA VICTOR LSC 2355. SD. $5.98.

not always the flair. If he relaxed a bit more, did not take the music so seriously, allowed himself a sportive gesture or two, his playing would have more character and life. As it is, it is not a type of pianism that one can afford to look down upon. Brendel has stature and he has the potentiality of greatness (he is now twenty-eight years old). Vox has supplied him with clear-sounding, natural piano tone.

H.C.S.

MENDELSSOHN: ***Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March. Symphony No. 5, in D, Op. 107 ("Reformation")***

Detroit Symphony Orchestra, Paul Paray, cond.

• • MERCURY SR 90174. SD. $5.95.

MENDELSSOHN: ***Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March***

†Schubert: ***Rosamunde: Overture, Entr'acte No. 2; Ballet Music No. 2***

Amsterdam Concertgebouw Orchestra, George Szell, cond.

• • EPIC BC 1023. SD. $5.98.

In the *Midsummer Night's Dream* music, it's a contest of perfection between two great conductors and orchestras, and technically it ends in a draw. But interpretatively, Paray wins hands down. To the Overture and Scherzo he imparts a feathery texture and ethereal quality that Szell is not able to obtain, though Szell takes the Nocturne at a more judicious tempo, more leisurely and more expressively. On the other hand, his reading of the lovely *Rosamunde* music, if not really cold or stiff, is rather too straightforward. Epic's sound, however, is often two-dimensional.

Where Paray really glows is in the *Reformation* Symphony, of which he gives an unhurried and noble account, distinguished also by Mercury's reproduction—round, full, wide-range, and naturally distributed, with true balance between the sections. Particularly felicitous is the sound of the strings, highlighted by the firm, bright tone of the cellos in the second and fourth movements of the symphony. From the standpoint both of sound and of interpretation, this is one of the outstanding discs to come out of Detroit.

P.A.

MONTEVERDI: ***Madrigali amorosi***

Deller Consort; Baroque String Ensemble.

• VANGUARD BG 579. LP. $4.98.

• • VANGUARD BGS 5007. SD. $5.95.

These are ten madrigals from Monteverdi's Eighth Book, published in 1638. Some are in one section, some in two, some in three. The texture varies from three voices to seven. All are accompanied by a group of strings and a harpsichord. These dry facts out of the way, we can now deal with the main business of this review, which is to call attention to a first-class performance and recording of some of Monteverdi's finest pieces. His ability to give direct and effective expression to different poetic moods is nowhere

better demonstrated than here, where, without weakening his line or structure, by a sudden turn in the melody or harmony or rhythm or any combination of these he will paint a particular word or phrase and then return to the original mood or pass on to another. Here is high-grade material handled with inventiveness and consummate technical skill—in short, the work of a great master. Perhaps the most remarkable madrigal on this disc is *Non havea Febo ancora,* a three-section piece the middle section of which is the *Lamento della ninfa,* a little operatic scene in which the nymph bemoans the loss of her lover over a four-note descending figure repeated in the bass, while a trio of men commiserate with her.

The music seems to have inspired the Deller Consort and its director, Alfred Deller, to their best efforts. Seldom have I heard them sing with such variety and—when required—intensity of feeling. Some of these madrigals, including the *Lamento della ninfa,* have been well done on other discs, but this is apparently the only record that offers all of the *Madrigali amorosi.* N.B.

MOZART: ***Concerto for Horn and Orchestra, No. 3, in E flat, K. 447. Divertimentos: No. 5, in C, K. 187; No. 6, in C, K. 188. Serenade No. 6, in D, K. 239; ("Serenata notturna"). March in D, K. 445***

Pierre del Vescovo, horn; Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard, cond.
• WESTMINSTER XWN 18833. LP. $4.98.

Mr. Del Vescovo must be a first-class hornist: his performance of the concerto is practically flawless. The disc is called "Mozart's Brass and Timpani," mainly, I suppose, because of the two divertimentos, which are scored for two flutes, five trumpets, and timpani. It is not known why Mozart wrote these curious pieces, but whatever the occasion was, it does not seem to have been an inspiring one. They are well enough played, as are the March and the delightful Serenade, though in much of K. 187 the G drum is out of tune. N.B.

MOZART: ***Concerto for Piano and Orchestra, No. 24, in C minor, K. 491; Sonata for Piano, in B flat, K. 333***

Denis Matthews, piano; Vienna State Opera Orchestra, Hans Swarowsky, cond.
• VANGUARD VRS 1037. LP. $4.98.
• • VANGUARD VSD 2025. SD. $5.95.

MOZART: ***Concerto for Piano and Orchestra, No. 20, in D minor, K. 466; Sonata for Piano, in A minor, K. 310***

Denis Matthews, piano; Vienna State Opera Orchestra, Hans Swarowsky, cond.
• VANGUARD VRS 1040. LP. $4.98.
• • VANGUARD VSD 2028. SD. $5.95.

Denis Matthews has given some fine performances of Mozart on records, but I have not heard him play better than he does here. In both of the concertos he seems to strike the right mood and tempo for each movement, conveying all the sweep and passion of the fast movements as well as the singing poetry of the slow ones. The only serious fault in the C minor Concerto is one that is also common to other first-class recordings, including those by Casadesus and Gieseking: the woodwinds are sometimes too faint when they have important material. There are one or two moments here, too, when the orchestra is a hair's breadth behind the soloist. Balance is better in the D minor Concerto, and the result is as good a performance and recording of this work as is available.

In the sonatas, Matthews naturally adopts a much more intimate style. He demonstrates how vital and effective these works can be when the player observes Mozart's own dynamic markings and phrasing. Except for the trills, which Matthews still begins on the main note, and a passage or two in the Andante of K. 310 where he ignores some nuances in dynamics, these performances seem to me flawless. N.B.

MOZART: ***Quintet for Clarinet and Strings, in A, K. 581***

Reginald Kell, clarinet; Fine Arts Quartet.
• • CONCERT-DISC CS 203. SD. $6.95.

Mr. Kell's command of his instrument is amazing. I have never heard a clarinetist get so many different degrees of dynamics and so many different shades of accent from his instrument in playing one composition. Whether Mr. Kell should *want* all this nuance in this particular composition I'm not sure. In the first movement his phrasing seems beyond reproach, but in the other three one sometimes gets the feeling that the clarinetist has made it a rule that no two successive notes are to be played the same way. As a result the eloquence of the opening Allegretto gives way to a finicky concern for detail that loses sight of the over-all line. Compared with this overrefinement, Benny Goodman's relatively thick-skinned but straight-forward performance has its advantages. N.B.

MOZART: ***Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); Les petits riens, K. Anh. 10***

Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.
• WESTMINSTER XWN 18852. LP. $4.98.

A very pleasing performance of the *Kleine Nachtmusik,* although the tempo of the first movement strikes me as a little on the leisurely side. I have no reservations of this sort about the ballet music. There, for once, we can hear the wind instruments clearly whenever we are supposed to do so. The fact that Mr. Redel is also first flutist of the ensemble may have something to do with this; if so, maybe some other recording conductors ought to take up the flute. N.B.

MUSSORGSKY: ***Pictures from an Exhibition***
†Ravel: ***Miroirs: No. 4, Alborada del***

gracioso; Pavane pour une infante défunte

Philippe Entremont, piano.
• COLUMBIA ML 5366. LP. $4.98.

Entremont is a most talented pianist, but—on the evidence of this disc—he remains a talent rather than a completely finished artist. Often he turns a beautiful phrase or rattles through a difficult passage with the aplomb of a Rubinstein. Then he will turn around and chop away, as in sections of *Alborada del gracioso*, or let matters get out of control, as in the ending of *Limoges* in the Mussorgsky work. The stupendous (and touched-up) Horowitz performance is still available on special order from Victor. H.C.S.

PROKOFIEV: ***Symphony No. 7, in C sharp minor, Op. 131; Russian Overture, Op. 72***

Orchestre de la Société des Concerts du Conservatoire de Paris, Jean Martinon, cond.
• RCA VICTOR LM 2288. LP. $4.98.
• • RCA VICTOR LSC 2288. SD. $5.98.

Both these works are in the bardic, epical style wherein Prokofiev gives cards and spades to Borodin. Martinon understands their bright virile character extremely well, and with the assistance of Victor's excellent engineering has produced what may well be regarded as the definitive recording of both works. A.F.

RAVEL: ***Miroirs: No. 4, Alborada del gracioso. Pavane pour une infante défunte***—See Mussorgsky: ***Pictures from an Exhibition.***

RIMSKY-KORSAKOV: ***Capriccio espagnol, Op. 34; Easter Overture, Op. 36 ("Grande Pâque Russe")***—See Tchaikovsky: ***Capriccio italien, Op. 45; 1812 Overture, Op. 49.***

RIMSKY-KORSAKOV: ***The Golden Cockerel: Suite. Easter Overture, Op. 36 ("Grande Pâque Russe")***
†Balakirev: ***Islamey*** (trans. Casella)

Philharmonia Orchestra, Sir Eugene Goossens, cond.
• • EMI-CAPITOL SG 7158. SD. $5.98.

Record reviewers, like women, should be privileged to change their minds. Perhaps the cleanness and natural perspective of the stereo edition has something to do with it, but I now find myself liking Goossens' subdued and rather chaste reading of the *Coq d'Or* Suite even more than I did when I reviewed the monophonic version in May. Others may prefer more excitement than the conductor engenders here, but to me this is a very refreshing performance.

The same transparency of execution and reproduction is to be heard in the *Russian Easter* Overture, also much of the same subdued, refined approach. Here, however, I too feel that the conductor's whole conception needs more color. Still, Goossens does build a fairly exciting climax at the end. He also gives us a fine account of the Oriental fantasy *Islamey*, playing the end sections with vivacity and the middle one with exquisitely sensitive phrasing. Added to the other merits of this superbly recorded disc are extremely quiet surfaces. P.A.

SCHUBERT: ***Fantasia for Piano, in C, Op. 15 ("Wanderer"); Drei Klavierstücke, Op. posth.***

Claudio Arrau, piano.
• ANGEL 35637. LP. $4.98.

Even if he lacks the ultimate simplicity of style to be an ideal Schubert interpreter, Mr. Arrau has given us here a superior performance, one that is never less than absorbing and is often hauntingly beautiful. In the *Wanderer* Fantasia the pianist has found that difficult balance between strength and transparency that keeps the work heroic yet wingèd. His rubatos in thematic statements may seem too fussy sometimes, yet how wonderfully and quietly mysterious is the opening of the Adagio. I know of no recorded performance better than this except the long-withdrawn version by Clifford Curzon.

Equally felicitous is the handling of the rather neglected *Drei Klavierstücke*, sometimes referred to as Impromptus. The first two have some celestial Schubertian slow passages; the third is alive with intriguingly developed dance rhythms. I am not sure Mr. Arrau has found the best possible solution to the special tempo problem of the second piece, for it begins too slowly, but elsewhere the playing is often magical. Gieseking's recording of these pieces is highly regarded, too; it comes in a two-disc set devoted to the Op. 90 and 142 Impromptus. R.E.

SCHUBERT: ***Rosamunde: Overture; Entr'acte No. 2; Ballet Music No. 2***—See Mendelssohn: ***Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March.***

SCHUBERT: ***Symphony No. 9, in C***

Vienna State Opera Orchestra, René Leibowitz, cond.
• WESTMINSTER XWN 18806. LP. $4.98.
• • WESTMINSTER WST 14051. SD. $5.98.

Leibowitz has some strange ideas about tempo in the first movement of the symphony. After an impressively broad opening, he skittles along at an overly lively pace, and really races in the coda. The rest of the symphony fares much better. The two middle movements are admirably proportioned; and if the finale is a trifle slow, it has a good deal of drive. In the monophonic version, Leibowitz takes the repeat in the exposition of the first movement; this is omitted in the stereo edition. The orchestral playing throughout is first-rate, and Westminster's reproduction has a fine liveness to it, plus an excellent distribution and perspective in stereo. If it weren't for that first movement, this would be a high-ranking edition of the "Great C Major." P.A.

SHOSTAKOVICH: *Symphony No. 1, in F, Op. 10; Age of Gold, Op. 22: Suite*

London Symphony Orchestra, Jean Martinon, cond.
• • RCA VICTOR LSC 2322. SD. $5.98.

This is the eighth version of the symphony to appear in American record lists and the third of the ballet suite. That is six more versions of the symphony than it deserves and three more of the *Age of Gold* music. Martinon plays the symphony very well, but his warm, vivid interpretation is given a thin, lackluster recording. Except for its famous satirical polka, the *Age of Gold* suite is tedious trash. It, too, is beautifully performed and poorly recorded. A.F.

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47*
†Tchaikovsky: *Sérénade mélancolique, in B flat minor, Op. 26; Souvenir d'un lieu cher, Op. 42: No. 2, Scherzo*

Ruggiero Ricci, violin; London Symphony Orchestra, Oivin Fjeldstad, cond.
• • LONDON CS 6067. SD. $4.98.

This, the first stereo representation of the Sibelius Concerto, is likely to remain unchallenged for a long time. The composer, who was himself a violinist, here set the performer a Herculean task. Throughout the years, I have encountered only one violinist who has really made this concerto his own. That is Jascha Heifetz, whose old RCA Victor recording—now unfortunately deleted from the catalogue—still stands as a monument to great fiddle playing. But, to judge from the present disc, Ricci is second only to Heifetz in his intrepid technical and virile interpretative traversal of this beautiful and often exciting work. Furthermore, he has the benefit of powerful, transparent, and exceptionally meaningful accompaniment from the Norwegian conductor Oivin Fjeldstad.

The two Tchaikovsky pieces make fine encores. The melodic *Sérénade mélancolique* may have been a preliminary study for the slow movement of the Violin Concerto in D. The Scherzo is the second of three pieces for violin and piano grouped under the title *Souvenir d'un lieu cher* (*Memory of a Beloved Spot*). The identity of its orchestrator is not divulged either on the label or the jacket. The *Sérénade* is played here with great warmth and expressiveness, the Scherzo with brilliant virtuosity.

London has provided a fitting setting for these splendid performances. The reproduction is very clear, with big, undistorted volume range, admirable stereo separation, and with the solo violin well centered. Often audible in the orchestra is the resinous rasp of bows as they attack the strings—an additional note of realism. All this has been pressed on very quiet surfaces. P.A.

STRAUSS, RICHARD: *Tod und Verklärung, Op. 24; Salomes Tanz; Suite of Dances after Couperin: Nos. 1, 3-6, 8*

Philharmonia Orchestra, Artur Rodzinski, cond.

• • EMI-CAPITOL SG 7147. SD. $5.98.

For strength and clarity of line, fidelity to orchestral textures, and presence this stereo recording is as fine as anything we have in the catalogue. Moreover, the engineers have solved almost unbelievably well the problem of giving the orchestral sound a full, concert hall resonance, without introducing into your living room the alien acoustical effects of a much larger space. The impression, rather, is that the orchestra is in the room, and the room acoustics are exactly right for it. I find this a most gratifying sensation.

The performances, the last of Rodzinski's superlative readings of Strauss, will not soon be surpassed. R.C.M.

TALLIS: ***Lamentations of Jeremiah; Mass for Four Voices; Motet: In jejunio et fletu***

• DECCA DL 9404. LP. $4.98.
• • DECCA DL 79404. SD. $5.98.

The performance of the great *Lamentations* reaches its highest point, I think, at the end of Part I, in the moving and extraordinarily beautiful admonition to Jerusalem to return to the Lord. Elsewhere in the work this reading is skillful and eloquent enough to range it alongside the excellent one by the Deller Consort. One advantage of the present recording, aside from the fine stereo, is its inclusion of the Mass, apparently not otherwise available on discs. This is a setting at once mellifluous and hearty, with lovely curving lines and rich harmony, and, as performed here, a good deal of rhythmic variety. An added point of interest in the Mass is the use of a quartet of viols in support of the voices, in accord with sixteenth-century English practice. N.B.

TCHAIKOVSKY: ***Capriccio italien, Op. 45; 1812 Overture, Op. 49***
†Rimsky-Korsakov: ***Capriccio espagnol, Op. 34; Easter Overture, Op. 36 ("Grande Pâque Russe")***

Vienna State Opera Orchestra, Mario Rossi, cond.
• VANGUARD SRV 110. LP. $1.98.

This low-priced demonstration record does indeed, as its jacket claims, offer "one full hour of dazzling orchestral sound." In a monophonic disc one could not ask for more superlatively realistic reproduction or such generous playing time. What a pity, then, that Mr. Rossi is such a literal-minded, prosaic conductor! All the notes with all their decibels are here; musical excitement is not. R.E.

TCHAIKOVSKY: ***Romeo and Juliet, Overture Fantasy; The Nutcracker: Orchestral Suite, Op. 71a***

Virtuoso Symphony of London, Alfred Wallenstein, cond.
• • AUDIO FIDELITY FCS 50006. SD. $5.95.

The tremendous dynamic range, the combined clarity and cohesion of ensemble, the realistic sound, and the utterly quiet surfaces brilliantly display Alfred Wallenstein's strong, consistent interpretations and the excellent playing of his orchestra. One could wish a more passionate reading of *Romeo and Juliet*, but the

A Brand-new *1812*—Served to the Taste of the Commissars

Peter Ilich: spare his shade.

THIS BARGAIN-PRICE coupling of Tchaikovsky's *1812 Overture* and *Marche slave*, reproduced from Soviet tapes and published on M-G-M's new Lion Label, offers not only its money's worth in musical and sonic interest, but a wholly unique insight into the effect of contemporary politics on the tonal art.

Musically the performance of the *1812* is notable mainly for the emotional abandon of Golovanov's at times sentimentally-mannered, at times blustering reading; sonically, the strongly reverberant, somewhat distantly miked recording has a far wider dynamic range than any of Russian origin I have encountered before. While many details are a bit muffled and the extreme timpani and string lows somewhat unfocused, the over-all effect is impressively big and brilliant. By the time I had reached the apotheosis —during my first run-through of the *1812* —I was so intent on checking for the presence or absence of real cannon (as it turns out, there aren't any, although the bells jangle and buzz loudly enough to make up for them) that I reacted slowly and incredulously when it dawned on me that what the horns, trombones, and tuba were thundering out was *not* the Czarist National Anthem that Tchaikovsky had quoted— and we have always heard. That was just gone, and something new had been added.

Without stopping to recheck immediately I let the stylus ride into the no less familiar *Marche slave*—this more soberly, if heavy-handedly conducted by Anosov, and (as the Grieg dances on the other side also are) more clearly while no less powerfully recorded. But again all sonic and interpretative considerations were suddenly blasted from my mind by the same shock—the same new tune, in both the trio and coda, where again we always have been accustomed to hearing the quotations of Alexis Lvov's anthem.

Further listening proved these were no auditory hallucinations, but that, presumably by official Soviet dictum, the now-*verboten* echoes of the Czarist past have been expunged—to be unblushingly replaced by an entirely new melody, hitherto unknown to me, but obviously a current favorite of the Party powers (although to unindoctrinated ears it sounds as much British, and even Elgarian, as Russian).

Well, we all have heard about rewriting history, but to encounter the process personally, and in what should be strictly musical entertainment, is downright shocking. Apparently, now poor old Tchaikovsky, who seemed to have been forgiven for living under the Romanovs, is being rudely tossed about in his grave.

The whole episode has, to be sure, its ironic side: the new anthem, while scarcely less banal, is at least a better tune than Lvov's, and its interpolation into both the *1812* (pp. 83-5 of the Eulenberg miniature score) and *Marche slave* is done very deftly and briefly, with everything that precedes and follows it sounding as it always has before. Moreover, Tchaikovsky himself was—cynically or sincerely—trading on patriotic emotionalism by using Lvov's hymn in the first place. (And there's harmless amusement in noting the *gaffe* of the liner notes for the present record, which unknowingly refer specifically, as indeed all annotators always have, to the uses of the erstwhile national anthem here expunged.

But the desecration is not at all funny in its implications. With all their weaknesses, these scores are long-accepted standard concert favorites, published and played all over the world in the form devised, for better or worse, by their famous composer himself. So—Czarist National Hymn and all—we have always known them. Now, some "Cultural" (save the mark!) Ministry has decreed that, at least in Russian performances, they can be heard only after having suffered a thorough brain washing. Here is proof of an effrontery from which everyone can draw his own conclusions about the literally total lengths to which twentieth-century totalitarianism will go.

R. D. DARRELL

TCHAIKOVSKY: ***1812 Overture, Op. 49; Marche slave, Op. 31***
†Grieg: ***Norwegian Dances, Op. 35***

State Radio Orchestra and Army Band of the U.S.S.R., Nikolayi Golovanov, cond. (in the Overture); State Orchestra of the U.S.S.R., Nikolai Anosov, cond.
• LION CL 40005. LP. $1.98.

Nutcracker Suite, better paced and given more nuance, is—with this outstanding engineering—one of the best I have heard. R.E.

TCHAIKOVSKY: *Sérénade mélancolique, Op. 26; Souvenir d'un lieu cher, Op. 42: No. 2, Scherzo*—See Sibelius: *Concerto for Violin and Orchestra, in D minor, Op. 47.*

TCHAIKOVSKY: *Swan Lake, Op. 20* (excerpts)

Utah Symphony Orchestra, Maurice Abravanel, cond.
• WESTMINSTER XWN 18851. LP. $4.98.
• • WESTMINSTER WST 14064. SD. $5.98.

This is a beautifully engineered recording in both the monophonic and stereophonic versions. The latter extends the sense of spatial orchestral placement; otherwise, both discs have a wonderfully clean yet luxuriously resonant sound. Mr. Abravanel leads his Salt Lake City ensemble in full-fashioned but slightly prosaic performances. The tempos are sensible; but away from the theatre the music needs more vividness and shiny brilliance to stand by itself. The orchestra plays solidly, even if the solo string players sometimes give the listener an anxious moment.

For those who desire such information the recording includes the following in this order: Act II—Opening Scene, General Dance, White Swan Pas de Deux, Dance of the Little Swans, Odette's Variation, Coda; Act I—Waltz; Act III—Wedding March, Hungarian Dance, Spanish Dance, Black Swan Pas de Deux and Coda; Act IV—Finale. R.E.

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

Bolshoi Theatre Orchestra, Alexander Melik-Pasheyev, cond.
• LION CL 40003. LP. $1.98.

This is an eloquent, full-blown interpretation, free from bathos. For those willing to put up with some slightly coarse-grained orchestral sound and a fair amount of surface noise, the recording is a bargain. R.E.

VILLA LOBOS: *Bachianas Brasileiras: No. 1; No. 5. Prelude and Fugue No. 8*

Marni Nixon, soprano (in *Bachianas Brasileiras* No. 5); Concert Arts Cello Ensemble, Felix Slatkin, cond.
• CAPITOL P 8484. LP. $4.98.
• • CAPITOL SP 8484. SD. $5.98.

The recording is excellent, especially in the stereo version; in fact, I have yet to hear a disc that makes a better case for the stereophonic technique. The eight cellos, played by eight of the best cellists in Los Angeles, are heard to perfection, with just the right relief and balance. Unfortunately, the performance is on the light side, as if the interpreters, realizing that an ensemble of cellos can be heavy and groany, had gone to the opposite extreme. As a result, they make these works sound as if their title should be *Dittersdorfianas Brasileiras.* A.F.

WAGNER: *Das Rheingold*

Kirsten Flagstad (s), Fricka; Claire Watson (s), Freia; Oda Balsborg (s), Woglinde; Ira Malaniuk (s), Flosshilde; Jean Madeira (c), Erda; Hetty Plumacher (c), Wellgunde; Set Svanholm (t), Loge; Waldemar Kmentt (t), Froh; Paul Kuen (t), Mime; George London (bs-bar), Wotan; Gustav Neidlinger (bs), Alberich; Eberhard Wächter (bs), Donner; Walter Kreppel (bs), Fasolt; Kurt Böhme (bs), Fafner. Vienna Philharmonic Orchestra, Georg Solti, cond.
• LONDON A 4340. Three LP. $14.94.
• • LONDON OSA 1309. Three SD. $17.94.

For review of this opera, see p. 42.

WEBER, BEN: *Fantasia for Piano, Op. 25; Concertino for Flute, Oboe, Clarinet, and String Quartet, Op. 45; Serenade for Strings, Op. 46*

William Masselos, piano; Julius Baker, flute; Harry Shulman, oboe; Alexander Williams, clarinet; David Walters, double bass; Galimir String Quartet.
• EPIC LC 3567. LP. $4.98.
• • EPIC BC 1022. SD. $5.98.

This disc, one of the series sponsored by the Fromm Foundation, surveys three different aspects of Ben Weber, the most poetic of American 12-tone composers.

The Fantasia, written in 1946, emphasizes the ethereal, diaphanous, coloristic side of the 12-tone technique; it reminds one a little of Scriabin minus the Russian composer's phony rhetoric. The Concertino, the date of which is not given in the jacket notes, is very much in *concertante* style, with open, aerated counterpoint, strong rhythms, and incisive use of woodwind timbres. It is the sort of piece Hindemith might write if he could stop sneering at the 12-tone philosophy long enough to examine it. The Serenade, composed in 1956, is built on the Mozart pattern, with marches, a minuet, and a slow movement, but it is no light, amusing piece. The most abstruse of the three compositions here recorded, the biggest in implication, and the most eloquent in gesture, it remains the work of an eminently poetic and approachable composer.

Performances are magnificent, and so is the recording. Once again, however, I feel that stereo does little or nothing for chamber music. A.F.

WEBER, CARL MARIA VON: *Overtures: Der Freischütz; Preciosa; Der Beherrscher der Geister; Oberon; Euryanthe; Abu Hassan*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON CS 6074. SD. $4.98.

Ansermet leads very satisfactory versions of these six Weber overtures, preserving their fresh youthfulness; and the Swiss orchestra, not a glossily virtuosic but a plain-spoken ensemble, plays in a fashion

suitable to the music's style. The stereophonic sound, like the performance, is sensibly, not startlingly, spacious. R.E.

WEISGALL: *The Tenor*

Doris Young (s), Helen; Richard Cassilly (t), the Tenor; Richard Cross (bs), the Manager; *et al.* Vienna State Opera Orchestra, Herbert Grossman, cond.

• WESTMINSTER OPW 1206. Two LP. $9.95.

• • WESTMINSTER WST 208. Two SD. $11.95.

This one-act opera, composed in 1952, stands in a direct line of descent from Alban Berg's *Lulu* and is derived from the same literary source, the dramas of Frank Wedekind. Although its musical idiom is far less extreme and overwrought than that of *Lulu*, it conveys a similar atmosphere of the hectic, strained, artificial, and ironic. Like Berg, Weisgall employs a wide-ranging musical vocabulary, tonal and atonal, strict and free, and a very broad range of vocal resource. The music is woven into the psychology of the play in an extremely subtle and effective manner. In short, this is an altogether admirable opera in every respect except one. The composer lets himself be seduced into exploring side issues, which slows the progress of his tragedy and weakens its form. It takes him as long to get through his one act as it took Berg to get through the three acts of *Wozzeck*.

The book, by Karl Shapiro and Ernst Lert, is based on Wedekind's *Der Kammersänger*. A famous tenor, idol of all the women in a European town, connives with his valet and a hotel bellboy to sell his admirers' gifts, flirts with an infatuated young girl who has hidden herself in his bedroom, and discusses business, both operatic and amorous, with his cynical manager. Despite his precautions, he is unable to avoid an interview with Helen, a mature woman who has left her husband and children for him. Deeply moved by Helen's appeal, he agrees to abandon his career for her, until a telephone call from his manager informs him that his rival is to sing Tristan at the opera house that night. At the end, Helen shoots herself, and the tenor walks out over her body to keep his engagement at the theatre.

The scene between Helen and the tenor is the crux of the opera and is a climax of exceptional beauty and expressiveness over which hangs the ghost of the *Tristan* music wherein the hero has his real existence. This scene is a long time in coming, though. If the preliminaries were rather less extended, the whole would be that much more meaningful.

The performance is extremely fine. Richard Cassilly, Miss Young, and Richard Cross are all immensely skillful not only in their interpretation of the music but also in their projection of its nuances of character, and Grossman's conducting carries the highest degree of conviction. Of the two recorded versions, the monophonic is by far the better. The effects required are lithe, chamberlike, and aerated; there is nothing fat or thick about this score, and stereophony serves only to destroy its focus. Furthermore, in the stereophonic version the balance between voices and orchestra is often faulty. A.F.

WOLF: *Lieder*

Goethe Lieder: Heiss mich nicht reden (Mignon I); Nur wer die Sehnsucht kennt (Mignon II); So lasst mich scheinen (Mignon III); Kennst du das Land (Mignon); Anakreons Grab; Blumengruss; Der Schäfer; Epiphanias. Spanisches Liederbuch: Nun bin ich dein, du aller Blumen Blume; Führ mich, Kind, nach Bethlehem! Mühvoll komm' ich und beladen; Ach, wie lang die Seele schlummert! Herr, was trägt der Boden hier. Ausgewahlte Lieder: Morgentau, Wiegenlied.

Hilde Rössl-Majdan, contralto; Erik Werba, piano.

• WESTMINSTER XWN 18847. LP. $4.98.

From the standpoint of projection, Wolf is assuredly the most difficult of all major Lieder composers. His songs demand vocalists and pianists of unusual resources, high technical proficiency, and emotional intensity. What's more (and here's the rub), they call for a conscious, intellectualized approach, and for patience from both performer and audience. The unique relation between the piano and voice, the emotional significances of finely pointed intervals, harmonies, and rhythms—all these must be recognized, and then allowed to penetrate.

Some of the strongest Wolf music is represented on this disc—and by an accomplished singer who never fails to set forth the mood of a piece. Rössl-Majdan's smooth, dark voice is a trifle weak in the lower range—a drawback especially in *Kennst du das Land*—and is saddled with a certain weightiness that obstructs easy articulation in some of the more fragile moments. Her inability to bring the brighter colors into play also prevents the utmost in contrast. Nevertheless, she is one of the best female recitalists currently available on records, and she presents this music in a highly capable manner. As for her accompanist, the steel-fingered Werba builds to an almost frightening climax on the words *"es stürzt der Fels und über ihn die Flut"* in *Kennst du das Land*, and seems unbothered by the changes from the harsh chords of *Herr, was trägt der Boden hier* to the ripplings of *Wiegenlied*. Singer and pianist have obviously thought things out carefully.

The sound is wide-ranging, the surfaces silent. The liner carries complete texts in prose form, and good translations by Walter Stegman. C.L.O.

RECITALS AND MISCELLANY

COSMOPOLITAN CHORALE: *Armenian Songs*

Elizabeth Ferraro, soprano; Jacques Artinian, tenor; Barkev Lorian, tenor; Margareth Douglas, piano; Cosmopolitan Chorale, Florence Mardirosian, cond.

• WESTMINSTER XWN 18824. LP. $4.98.

Although the dozen songs and two operatic excerpts here are highly uneven in quality and interest, they include some haunting items whose beauty grows clearer with each rehearing. Seven composers are represented, most of them born in the last quarter of the nineteenth century. Natives of Armenia or neighboring countries, they went abroad to study (Moscow, Milan, Paris, etc.) and usually died away from home (four of them in the United States). For the most part their music has a conventionally eastern-Slavic sound, with mournfully sinuous melodies curving over drone basses and with nineteenth-century harmonies. Some of the melodies are said to be folk tunes; others obviously follow this style. The settings are sometimes elaborate—for chorus, with or without solos, with or without piano accompaniment. If some of them sound uninaginative, others are extremely tasteful. *Nazer*, for example, is a lovely soprano solo by the most recent of the composers, Kourken Alemshah, who surely must have heard Cantaloube's settings of the Auvergne songs. The idiomatic performances have a vital intensity and passion. R.E.

REY DE LA TORRE: *"The Romantic Guitar"*

Granados: *Danza española No. 5 (Andaluza); La Maja de Goya.* Albéniz: *Torre bermeja (Serenata); Leyenda.* Tárrega: *Marietta; Mazurka; Minuetto.* Rodrigo: *Zarabanda lejana.* Falla: *Homenaje a Debussy.* Grau: *Corranda.*

Rey de la Torre, guitar.
• EPIC LC 3564. LP. $4.98.

The thrice-familiar names of composers on Mr. De la Torre's latest disc do not necessarily mean hackneyed material, although surely every recording guitarist has come up with Albéniz's *Leyenda.* There is novelty here, with the Rodrigo and Falla works adding dimension to the characteristic styles of Granados, Albéniz, and Tárrega. The performer plays with free rhythms as he carefully lays out the lines and textures of the music. R.E.

FREDERICK FENNELL: *"Winds in Hi-Fi"*

Grainger: *Lincolnshire Posy.* Rogers: *Three Japanese Dances.* Milhaud: *Suite française.* Strauss, R.: *Serenade for Winds, in E flat, Op. 7.*

Carol Dawn Moyer, mezzo-soprano (in the Rogers); Eastman Symphonic Wind Ensemble, Frederick Fennell, cond.
• • MERCURY SR 90173. SD. $5.95.

As predicted in my review of the monophonic version, this stereo edition is a wow. Mercury has never done any better by the two-channel medium; neither, for that matter, has anyone else. This disc has spaciousness, depth, perspective, direction without any Ping-pong effect, and some of the finest instrumental definition I've heard anywhere. Some of the fuller passages of the Grainger and Milhaud, and the wide variety of percussion instru-

ments in the first and third of the Rogers Dances can be reveled in just for the sheer fidelity of sound.

Percy Grainger's suite of Lincolnshire folk songs and Darius Milhaud's suite of French folk songs, the latter written during the last war for American high-school bands, are most attractive; so is Richard Strauss's early, placid Serenade. Except for the final *Dance with Swords*, Bernard Rogers' *Japanese Dances* take a somewhat Occidental view of Nipponese music.

There are times when the Eastman Symphonic Wind Ensemble sounds like a concert band, but they are few and far between. Mostly, it sounds like a highly polished, refined wind section of a symphony orchestra. There is, in fact, probably no concert band that could touch it for tone quality or finesse. P.A.

HENRI LEGAY: *French Opera Arias*

Gounod: *Faust: Salut demeure!* Delibes: *Lakmé: Fantaisies aux divins mensonges; Ah, viens dans la forêt profonde!* Bizet: *Les Pêcheurs de Perles: Au fond du temple saint* (with Michel Dens, baritone); *Je crois entendre encore.* Massenet: *Werther: O Nature!* Bizet: *La Jolie Fille de Perth: Serenade.* Lalo: *Le Roi d'Ys: Vainement ma bien aimée.* Thomas: *Mignon: Elle ne croyait pas; Adieu, Mignon, courage.* Rabaud: *Mârouf: La Caravane; Il est des Musulmans.*

Henri Legay, tenor; Orchestre de l'Opéra de Paris; Pierre Dervaux and André Cluytens, conds.

• ANGEL 35673. LP. $4.98.

Henri Legay is a typical French lyric tenor, and quite a good one. His attractive voice fares best in moments of romantic intimate appeal, but it cannot expand to climactic volume without coarsening and forcing the tone to unsteadiness. Not another Clément, Muratore, or Thill, Legay has nevertheless become one of the busiest of Paris' current tenors, singing at both the national theatres. His popularity is due to a facile voice employed with generally good style, excellent diction, and an elegant and sophisticated bearing. In the theatre his voice sounds small and lacking in virility, but it makes the most of opportunities for vocal charm, as in the dulcet air from Bizet's *Les Pêcheurs de perles.*

The catalogue stood in need of up-to-date recordings of this music. Besides the usual pages from *Faust*, *Lakmé*, *Mignon*, and *Le Roi d'Ys*, M. Legay includes such rarely heard arias as the charming serenade from Bizet's *La Jolie Fille de Perth*, and two exotic passages from Henri Rabaud's brilliantly orchestrated *Mârouf*. The quality of sound accorded voice and instruments is topnotch throughout. Dervaux and Cluytens conduct with finesse. Texts and translations will aid the listener in his enjoyment of a characteristically Gallic disc. MAX DE SCHAUENSEE

RICHARD LEWIS: *Handel Arias*

Acis and Galatea: Would you gain the tender creature? Alexander's Feast: War, he sung, is toil and trouble. Jephtha: For ever blessed; Waft her, angels. Joshua: While Kedron's brook. Judas Maccabaeus: How vain is man; Sound an alarm! Semele: Where'er you walk.

Richard Lewis, tenor; London Symphony Orchestra, Sir Malcolm Sargent, cond.

• EMI-CAPITOL G 7170 LP. $4.98.

• • EMI-CAPITOL SG 7170. SD. $5.98.

The ringing, heroic style of tenor trumpeting which Handel frequently demands is more easily imagined than produced. At times Richard Lewis comes close to it, but he falls short when the line becomes too florid. Wisely, however, he makes no effort to give these arias all the eighteenth-century ornamentations.

The result is an attractive album, contrasting Handel's lyric, dramatic, and thundering styles, and—in stereo—offering a forceful sound image of the singer backed by large instrumental forces. (The orchestra makes a somewhat less striking effect in the monophonic edition.)

Lewis' approach to the grand manner is only an approximation, but John McCollum is the only tenor I have heard who might better him in these works. R.C.M.

NATHAN MILSTEIN: *Sonatas for Violin*

Tartini: *Sonata in G minor ("Devil's Trill").* Vivaldi: *Sonata in A, Op. 2, No. 2.* Corelli: *La Folia, Op. 5, No. 12.* Geminiani: *Sonata in A, Op. 4, No. 10.*

Nathan Milstein, violin; Leon Pommers, piano.

• CAPITOL P 8481. LP. $4.98.

• • CAPITOL SP 8481. SD. $5.98.

Noble fiddling here. Milstein's generally sober but sensitive style of playing seems to be especially suited to the long-spun lines of these fine baroque sonatas. He uses Kreisler's edition of the Tartini and nineteenth-century editions of the Vivaldi and Corelli but has shorn off some of the editorial excrescences. The Geminiani, edited by Milstein himself, has a slow movement that is charming in its open melodiousness. N.B.

MARGARETHE SIEMS: *Operatic Recital*

Arias from *Les Huguenots, Dinorah, Die lustigen Weiber von Windsor, Der Rosenkavalier, Figaro, La Fille du Régiment, Mignon, Il Trovatore, Aida.*

Margarethe Siems, soprano; piano; orchestra.

• Rococo P 20. LP. $5.95.

Hardly known even by reputation in America, Margarethe Siems, an exemplar of the vanished category of singer known as "dramatic coloratura," was a leading lady of the Berlin and Dresden companies in the first three decades of the century. She originated several of the great Strauss roles (the Marschallin, Chrysothemis, Zerbinetta), and distinguished herself as a voice teacher and coach. The present collection of eleven selections dubbed from 78s, including three Pathés, serves to display what must have been one of the phenomenal voices of the early 1900s. Her sustained trill, which she

swells or diminishes at will, is fully the equal of Kurz's; her capacity for staccato coloratura effects at any pitch or dynamic is astounding; and the accuracy of her execution in the most demanding passages of roulade is unequaled in my experience. Yet this is but half the story, for she can bring to Leonora or Aida the dark hues and the round-bodied tone quality required by the music, without resort to artificialities of any kind. Her range appears to have extended over nearly three octaves without hint of a break, and she seems to have been in full command of every note within the compass.

From the standpoint of sheer aural pleasure, this record naturally has little to recommend it. Volume levels vary considerably, as do noise levels. The Pathés are generally the worst, but most of the others are decent. Pitch discrepancies are present, as the jacket notes candidly admit, but are surprisingly infrequent and unimportant. Notwithstanding these conditions, and the use of German in the Italian and French selections, no lover of good vocalism can afford to pass this disc by. And for those who, like myself, are sentimentally affected by "historic" records, here is the original Marschallin, setting forth her Monologue and the Final Trio, with the aid of the first Sophie and Octavian. The sound is dim, as befits such a memento, but is clear enough to bring us the beautifully spaced entries of the three voices and the exquisite blend of timbres that follows. This band is priceless. C.L.O.

RITA STREICH: *"The Art of Coloratura"*

Johann Strauss, II: *Voices of Spring; Tales from the Vienna Woods; Die Fledermaus: Mein Herr Marquis; Spiel ich die Unschuld.* Saint-Saëns: *Parisatis: Le Rossignol et la rose.* Verdi: *Lo Spazzacamino.* Godard: *Jocelyn: Berceuse.* Arditi: *Parla Waltz.* Suppé: *Boccaccio: Hab ich nur deine Liebe.* Dvořák: *Rusalka: O Lovely Moon.* Meyerbeer: *Dinorah: Ombra leggiera (Shadow Song).*

Rita Streich, soprano; Berlin Radio Symphony Orchestra, Kurt Gaebel, cond.

● DEUTSCHE GRAMMOPHON DGM 12005. LP. $4.98.
● ● DEUTSCHE GRAMMOPHON DGS 712004. SD. $5.98.

This wide-ranging collection, sung always prettily by Rita Streich, the steadiest and most secure German coloratura since Erna Berger was young, turns out to be rather a mixed delicatessen. The lyric lady is sent over an obstacle course that ranges from Pons-Korjus caramel corn to such substantial effusions as the Dvořák, Suppé, Saint-Saëns, and Godard arias. Record buyers need not concern themselves here with the plainly modest size of Miss Streich's voice as heard from the opera stage or the concert platform. Neither, in the monophonic disc, were her engineers concerned, for the voice emerges strongly, in focus, and not objectionably far front of Herr Gaebel and his associates. In stereo, however, problems of balance, direction, and acoustic perspective were

come up against without being solved. The orchestra works at an undefined but considerable distance from Miss Streich, who sings (in German, French, Italian, and Czech) through both speakers simultaneously and, on the review copy, above a quantity of clicks, crackles, and suchlike surface abrasions.

Of special interest in this schizoid repertoire is the vocalise, a kind of *Bell Song* without tintinnabulation or a quick-time cabaletta, from Saint-Saëns's opera *Parisatis*, composed in 1902 and long ago laid to rest. Loveliest to live with are the romance from *Boccaccio*, the Bohemian moon song from *Rusalka*, Verdi's sprightly canzonina about a chimneysweep, and, in its original setting, the slumber song from *Jocelyn*, orphaned by two generations of violin virtuosos. Adele's arias from *Die Fledermaus*, on the other hand, are sung by Miss Streich appreciably better in the complete Angel LP recording.

ROGER DETTMER

SALLI TERRI and LAURINDO ALMEIDA: *"Songs of Enchantment"*

Dvořák: *Songs My Mother Taught Me.* Danzig: *Scarlet Ribbons.* Humperdinck: *Hansel and Gretel: Prayer.* Brahms: *Lullaby.* Mussorgsky: *The Nursery: Evening Prayer.* Traditional: *The Riddle Song; Auprès de ma Blonde; The Bird's Courting Song; Mister Froggie Went A-Courtin'; Four Rounds; Fiddle-De-Dee; The Fox; Cancion de Cuna; All Through the Night.*

Salli Terri, mezzo-soprano; Laurindo Almeida, guitar.

• CAPITOL P 8482. LP. $4.98.
• • CAPITOL SP 8482. SD. $5.98.

A well-trained singer and a clever artist, Miss Terri apparently has found a wide audience for her intimate, unpretentious way with a song and for her free-ranging choice of repertoire, which is seldom hackneyed yet makes no demands on the listener other than to put him in a good mood. In her third Capitol disc she, together with Laurindo Almeida, has also arranged extremely shrewd instrumental and vocal backgrounds to give variety, appropriate color, and added effectiveness to her performances. Songs relating to children make up the bulk of the material here, and Miss Terri is especially appealing in the many folk tunes and the few "composed" pieces. Both monophonic and stereo versions are beautifully engineered, but in stereo Miss Terri makes particularly good use of the varying sound sources, when, for example, she is representing different animals in *The Bird's Courting Song* or when she and her colleague alternate in the four rounds.

R.E.

JENNIE TOUREL: *"A French-Italian Program"*

Rossini: *La Regata Veneziana: Avanti la regata; Co passa la regata; Dopo la regata.* Gluck: *O del mio dolce ardor.* Vivaldi: *Un certo non so che.* Stradella: *Per pietà.* Bizet: *Adieux de l'Hôtesse Arabe.* Liszt: *Oh! Quand je dors.* Ravel: *Nicolette; Kaddisch.* Poulenc: *Violon.* Berlioz: *L'Absence.*

Jennie Tourel, mezzo-soprano; Paul Ulanowsky, piano.

• DECCA DL 10013. LP. $4.98.

It is with regret that I have to say of this recording that I can summon only sympathy for Jennie Tourel's intentions and respect for her ability to make an effect with very little aid from her now frayed voice. To be sure, her intelligence and temperament are still in evidence, but these attributes cannot carry the day in such a program as this. On the evidence here, the separation of registers in her voice is an acute condition; the tone sounds stiff and driven much of the time, with no reserve behind it, and the formation of vowels in the lower part of her voice is flat and ugly.

The Italian side of the record is musically solid. The listener is, however, constantly aware of the effort with which Miss Tourel negotiates the charming Rossini songs, and the *arie antiche* find her lacking the flowing, Italianate warmth required. I am a bit dumfounded by the programing on the French side, for there is not a significant piece of music presented. The surfaces on the review copy are not entirely free of noise, and preëcho is present at several points. Ulanowsky's excellent work as accompanist is one of the few redeeming qualities of the disc.

C.L.O.

Reviews continued on page 69

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FACILITIES

Mode Selector: 6 positions including Stereo, Stereo Reverse, Left channel on left speaker only, Right channel on right speaker only, Left channel on both speakers, or Right channel on both speakers.

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Tone Controls: Treble: boost 13 db at 20 KC
attenuate 18 db at 20 KC
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Equalization: Separate bass and treble 6 position switches, including NAB tape and flat for any low level flat source.

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Tape: Front panel jacks, push button controlled, to permit the use of a portable tape recorder without disrupting permanently installed equipment.

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SPECIFICATIONS

Power Requirements: 117 VAC; 35 watts

Input Sensitivity and Impedance: Auxiliary, Tape, and 2 Tuner 0.25 V at 470K
2 Phono, Low: 2.5 MV at 47K
High: 12.5 MV at 47K
XTal: 0.1 V, very high
2 Tape Head, Low: 1.25 MV at 47K
High: 6.25 MV at 270K
Tape Monitor: 0.25 V at 130K

Frequency Response: ±0.5 db 20 to 20,000 cycles

Distortion: Less than 0.2% at rated output, 20 to 20,000 cycles

Hum and Noise: High level inputs: 85 db below rated output
Low level inputs: less than 2 microvolts at input terminals (—115 dbm)

Outputs: Main: 2.5 V with rated input
Tape: 0.25 V with rated input

Gain: Low level inputs: 1000-1 Main Output
Low level inputs: 100-1 Tape Output
High level inputs: 10-1 Main Output
High level inputs: 1-1 Tape Output

A.C. Aux. Outlets: 1 unswitched for tape machine or turntable and 3 switched

Size: Chassis: 14½ inches wide; 4¼ inches high; 12 inches deep
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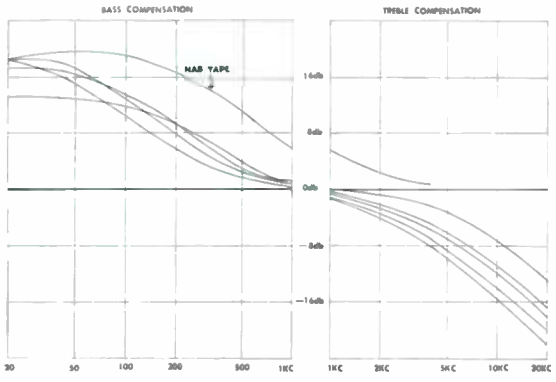

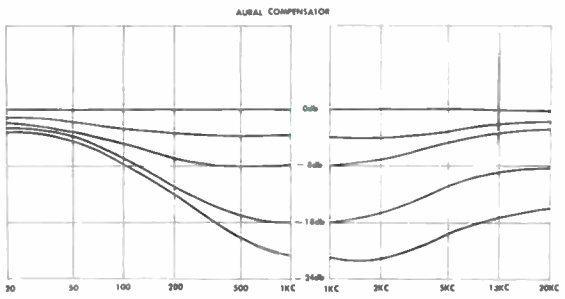

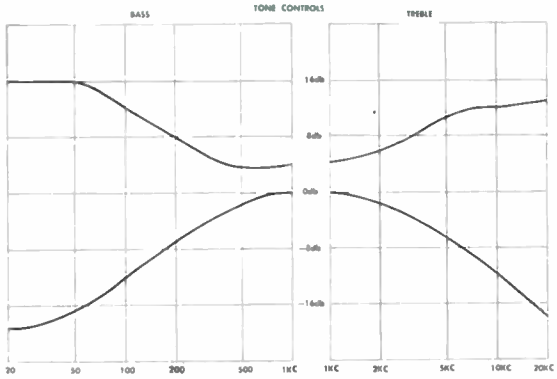

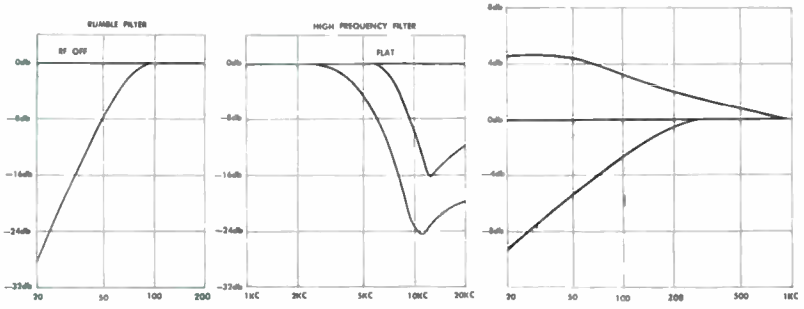

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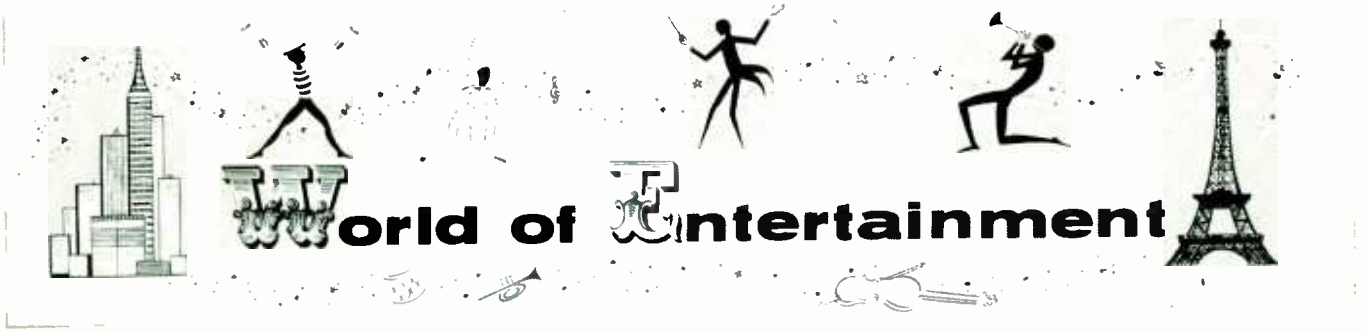

Here at Home

"Porgy and Bess." Recording from the sound track of the film. Columbia OL 5410, $4.98 (LP).

It is no longer any secret that when several members of the cast of the film version of *Porgy and Bess* were thought unable to handle the Gershwin music, Hollywood resorted to the most extensive use of voice-dubbing technique in its history. Thus, only Pearl Bailey as Maria and Sammy Davis, Jr., as Sporting Life were permitted both to act and to sing their roles. Miss Bailey (by permission of Roulette Records) is allowed to perform on this record; Mr. Davis (under contract to a less coöperative company) is absent, and his numbers are sung by Cab Calloway. For the singing role of Porgy, played in the movie by Sidney Poitier, the Metropolitan baritone Robert McFerrin has been pressed into service, with Adele Addison singing the music for Bess, played in the movie by Dorothy Dandridge. There are other substitutions too in this somewhat complicated puzzle, but they are of less importance. Vocally, both leads give excellent performances, though I think the honors go to McFerrin, whose vibrant baritone voice is well suited to the earthier aspects of Porgy's character. Miss Addison is in wonderful voice, but her cool, limpid tones seem to make Bess too aloof and refined. Miss Bailey is her usual reliable self, though the one brief song allotted her affords her a very limited opportunity to shine. Cab Calloway plays and sings Sporting Life with unnecessary flamboyancy, almost succeeding in turning it into a caricature. In the lesser singing roles, Loulie Jean Norman as Clara sings *Summertime* with real distinction, and Inez Matthews sings Serena's lament, *My Man's Gone Now*, with remarkable poignancy.

The guiding hand behind this musical enterprise belongs to André Previn, who supervised and conducted the music. His musical emendations do not in any way change the spirit or intent of the composer's music, and the production is a most skillful accomplishment all round. To compress the ten- or twelve-channel recording into the one-channel monophonic disc (I've not heard the stereo) must have posed a considerable problem, and one not very well solved, I fear. At normal listening level, the sound seems constricted and poorly outlined.

"The Wilderness Road and Jimmie Driftwood." Jimmie Driftwood. RCA Victor LPM 1994, $3.98 (LP); RCA Victor LSP 1994, $5.98 (SD).

Because genuine folk singers seldom have the good fortune to find their way on to a major label, Victor deserves a word of thanks for this new Jimmie Driftwood disc. It is, if anything, better than his first record for the company (RCA Victor LPM 1635), being as lively and amusing a collection of Americana as can be found anywhere. Driftwood, an itinerant troubadour, has collected these songs from some of the remoter areas of the country, and that he is in love with them is most evident from the sincerity of his performance. He sings the rollicking old ballads with much gusto, but he can also beguile in the less rousing songs in his program. The stereo sound is wonderful, but perhaps not completely appropriate for such an intimate recital. If only for that reason, I prefer the monophonic version.

"Once Upon a Mattress." Original Cast Recording. Kapp KDL 7004, $4.98 (LP); Kapp KD 7004 S, $5.98 (SD).

If the faintly suggestive title of this musical conjures up visions of erotic escapades, you will be as surprised as I was to discover that it is actually an adaptation of that old fairy tale *The Princess and the Pea*. It turns out to be a gay, fresh, amusing show, full of expert performances by some talented people, and blessed with a charming and tuneful score by Mary Rodgers—who seems to have inherited something of her famous father's talent. She has written a bevy of highly attractive songs, and though they may not be blockbusters, they have the sort of charm and lilt that distinguished so many of Jerome Kern's early songs. Then, too, the delicacy and refinement of her music is a refreshing contrast to the raucous blow-them-out-of-the-theatre style common today.

And heaven be praised, here's a musical with men who can sing. I wouldn't suggest that they are all in the Ezio Pinza or even Dennis King class, but at least they don't talk their way through songs. On the distaff side, Carol Burnett gives a lively account of herself in two or three songs, but she is closely challenged for top honors, at least on this recording, by the adroit and very amusing work of Jane White. I have found that most musicals benefit considerably from stereo, but this seems to be an exception. The monophonic version has excellent sound and is far less distracting than the stereo, in which the stage movement sounds highly contrived and unnatural.

"Elton Britt, The Wandering Cowboy." Elton Britt; Zeke Manner's Band. ABC-Paramount ABC 293, $3.98 (LP).

A most ingratiating record of its kind, thanks to expert engineering and a well-sung program of cowboy ballads and country songs. Elton Britt, perhaps best remembered for his recording of *Chime Bells* (newly recorded on this disc), is a warm-voiced Western singer whose tones are a good deal easier on the ears than those of most practitioners in that field. His wanderings range from the *Streets of Laredo* to the *Red River Valley* and along the way he has injected two or three yodeling numbers. Mr. Britt is a considerable yodeler, either solo or, thanks to multiple taping, in duets with himself.

"The Many Sides of Sandy Paton." Sandy Paton; guitar accompaniment. Elektra EKL 148, $4.98 (LP).

For a singer newly come to the field of folk music, Sandy Paton shows a considerable command of the medium and with a few more years experience should surely be in the van of folk singers. He has a pleasant, robust tenor voice, used with taste and imagination in an interesting program of British and Anglo-American pieces. A number of these are new to records, and the singer is to be complimented for side-stepping the more hackneyed numbers in the folk repertoire. In the collection of polite bawdy songs (if the antithesis can be made), tender love songs, and dramatic ballads, Mr. Paton seldom puts a foot wrong. Many of these songs are Scottish, and the singer is unusually successful in simulating the difficult accent and still keeping the lyrics intelligible. Does he accompany himself on the guitar? The notes are not explicit on the subject; but, if so, the singer is an accomplished instrumentalist too.

"Gypsy." Original Cast Recording. Orchestra, Milton Rosenstock, cond. Columbia OL 5420, $4.98 (LP).

The season's Broadway musical scene was at last brightened for us in the late spring by the arrival of *Gypsy*, a big, rowdy musical starring Ethel Merman. To celebrate the return of America's undisputed queen of musical comedy, Jule Styne rose to the occasion with one of his better scores. It may be a trifle short on melody, but it does contain a sheaf of fine numbers which brilliantly suggest the blowzy atmosphere of second-rate, tank-town

vaudeville houses in the early Twenties. Naturally, most of the musical plums fall to Miss Merman, and just as naturally, she gives them the full treatment. If you imagine that thirty years of singing to the last row in the balcony has impaired Miss Merman's vocal equipment, this recording will very quickly set you straight. She is as lusty of voice today as she was back in 1930, possibly even more so. Perhaps Mr. Styne has patterned some numbers after songs Miss Merman scored with in the past. *Some People* suggests *There's No Business Like Show Business*, for instance; but since this type of song is Miss Merman's forte, I can't quibble about the formula's being repeated.

Working in the shadow of Miss Merman is no easy job, but Sandra Church is quite appealing in *Little Lamb*, and Paul Wallace fine in a vaudeville routine song, *All I Need Is a Girl*. The *pièce de résistance* of the entire score, or so it seems to me, is the hilarious trio for three blasé ecdysiasts, *You Gotta Have a Gimmick*, a burlesque that marvelously conjures up the strip-teaser's art. (In fact, you can almost visualize the audience.) I confess to finding Miss Merman's final number, *Rosie's Return*, maudlin, even embarrassing, on the record, however effective in the theatre; but this is so definitely Miss Merman's show, I suppose she is entitled to the last word.

"Gilbert and Sullivan Overtures." Symphony Orchestra, Alan Ward, cond. RCA Victor LM 2302, $4.98 (LP); LSC 2302, $5.98 (SD).

These are absolutely irresistible performances of Sullivan overtures to six of the better known Savoy operas. Alan Ward's light, fresh treatment of the scores contributes much, and the refinement and vitality of the unnamed orchestra's playing seem to indicate a group accustomed to working together for some time. There may have been some unobtrusive touching up of the original Sullivan orchestration, a not unusual practice, but it is certainly not annoying. The monophonic version offers a rich and most satisfying sound, but it is the stereo that is the eye opener. It is remarkable for its wide and ample spread, its really excellent balance, but above all for the impressive clarity of its inner instrumental detail.

"The Nervous Set." Original Cast Recording. Tommy Wolf Jazz Quartet. Columbia OL 5430, $4.98 (LP).

The Nervous Set, a sharp lampoon on the lives and loves of a group of Greenwich Village beatniks, slipped in and out of the New York scene before anyone was able to say Jack Kerouac. The show vanished—to St. Louis, where, I understand, it has been acclaimed. I'd like to think so, if only because I happen to find it a crisp, fast-moving, and generally amusing production. It has a fine, not too far-out, jazz-oriented score by Tommy Wolf, a man who writes a better-than-average ballad or a sprightly up-tempo tune with as much ease as he concocts a lively concerted number. Then, as leader of the jazz quartet used in this recording, he directs an exciting exposition of the score.

Fortunately too, Wolf has a cast who

Merman and cohorts give all to Gypsy.

can do justice to his music. Richard Hayes, a one-time pop singer turned leading man, is excellent in almost everything that comes his way. His female vis-à-vis, Tani Seitz, has been on Broadway—and should quickly find her way back there, if Broadway producers are alert. This is a lady of considerable talent, one who can sing with charm, piquancy, and fire. In a Kurt Weill-like song, *The Ballad of the Sad Young Man*, she is superb. Del Close brings an Ernie Kovacs touch (or perhaps Ray Bourbon) to *How Do You Like Your Love*, and it's a very funny number. The record is made doubly attractive by the bright, incisive Columbia sound. I haven't heard the stereo version, but I can't imagine it's being more effective or giving a better idea of a small-auditorium sound.

"George Gershwin at the Piano." Fox 3013, $3.98 (LP).

That Gershwin was the pianist *par excellence* for his own music is a legend perpetuated by those who heard him play and by many who did not, even though there has been little recorded evidence to substantiate the conviction. Gershwin was apparently as reluctant to make records as he was delighted to sit down and play for his friends. There were, it's true, the English Columbias made around 1925—some of them reissued here on Heritage H 0073, with slightly improved sound—that suggested the tremendous rhythmic drive of his playing; and there was also a twelve-inch Columbia on which Gershwin played the Andante from the *Rhapsody in Blue*, plus the Preludes Nos. 1, 2, and 3. I believe this was originally recorded in 1929, and has now completely vanished from sight. But, although Gershwin slighted the recording studios, he was not averse to making piano rolls; and it is from this source that the present amazing performances spring. Four of the songs, none by Gershwin, date from 1920; *That Certain Feeling* and the *Rhapsody in Blue*, in its original piano form, are from rolls cut in 1925. The *Rhapsody* is given a breath-taking performance, full of energy and brilliance and with an intense rhythmic impulse that seems to capture the hectic spirit of the Twenties perfectly. Gershwin's tempos are a good deal faster than what one is accustomed to these days, but this does not prevent him from producing some spectacular bravura playing, especially in the finale.

By some remarkable feat of engineering alchemy, the usually dull, soggy-sounding piano rolls have been processed to produce an acceptable piano sound. (The dynamics are not always very clean, but I suppose that would be asking too much of these ancient rolls.) Less successful, at least as far as sound is concerned, are the short interludes: one, a rehearsal with those two delightful zanies, Clark and McCullough of Gershwin's 1930 musical *Strike Up the Band*; the other, Gershwin's performance of a brief excerpt of his variations on *I Got Rhythm*. Originally recorded on optical film, these were transferred to magnetic tape. In each case, the resultant sound is thin and on the tinny side. Minor drawbacks, however, in a real historical document.

"The Philadelphia Orchestra Plays Victor Herbert." Philadelphia Orchestra, Eugene Ormandy, cond. Columbia ML 5376, $4.98 (LP).

While the operettas of Victor Herbert still continue to flourish mightily, the bulk of his light orchestral music, much of it the best of its kind ever written by an American composer, has been grievously slighted. It is most encouraging to find the Philadelphians honoring him, in his centenary year, with such glowing performances of three of his fine orchestral suites. They are all flashy, perhaps even jingoistic in character, and Ormandy whips them up in a manner that would have delighted the composer. *Pan Americana* is a perfect example of what Herbert could produce in the way of pseudonationalistic music, in this case a mixture of American-Indian, Cuban, and ragtime. His *Irish Rhapsody*, a skillful assemblage of jolly Hibernian tunes very artfully arranged, is Herbert's tribute to the land of his birth, just as *American Fantasy* is a suite honoring the land of his adoption. The selections from *Naughty Marietta* and *The Fortune Teller* contain some of Herbert's most enduring melodies.

What tunes this man could write, and how profligate he was with them in all his scores! The Broadway stage could surely use his like today.

"Dancing in High Society." Ben Ludlow and His Orchestra. Vanguard VRS 9044, $4.98 (LP); Vanguard VSD 2023, $5.98 (SD).

Two novelties creep into this otherwise standard collection of tunes from the usual repertoire of society dance orchestras—one a samba, *El Silbador*, written by the orchestra's leader, the other an extended Richard Rodgers item, *Waltz for a Ball*. I'm afraid the latter is hardly one of Rodgers' major inspirations. On the whole this is a lively program by a band that produces a bigger sound than is customary for this sort of occasion and that has more interesting arrangements, particularly when they're designed to show off the brass section, than most of its competitors. The quieter numbers featuring strings do not strike me as being half as successful. Both versions offer excellent sound, but the stereo has a cavernous quality that makes it less agreeable, to my ears, than the monophonic disc.

"Songs I Remember You By." Dolph Traymon Group. Jubilee SDJLP 1102, $5.98 (SD).

Twenty-seven instrumentals, nearly all of

them standard fare at most cocktail lounges, played by a trio that occasionally gives the impression of being a quartet. The pianist, it seems, plays both a regular piano and an electric piano, though of course not concurrently. Good stereo sound and unaffected, but never dull playing by the group are the main features of an attractive record of just-for-listening music.

JOHN F. INDCOX

Foreign Flavor

"Chansons de Paris." Claude Goaty; Gerard Calvi and His Orchestra. Decca DL 8849, $3.98 (LP).

A superb recital by soprano Claude Goaty, who can raise echoes of Lucienne Boyer and Edith Piaf and at the same time remain wholly original. The Goaty style is at once clean-cut and full-bodied; there is sincerity and a singular sharpness of emotional focus; and there is the ever-present undertone of incipient disillusion that is almost a trade-mark of Parisian chanteuses. Calvi's orchestral accompaniments are blatantly overripe, but Mlle. Goaty's is a formidable talent that conquers all—even the lamentable lack of texts and translations.

"Mi Bella Dama." Manolo Fabregas, Cristina Rojas, and others; Orchestra, Mario Ruiz Armengol, cond. Columbia WL 155, $4.98 (LP); WS 305, $5.98 (SD).

These Spanish versions of the songs from *My Fair Lady* are more than just a shadow of the originals. Adapters Maldonado and De Llano have given the Mexican production of the musical a life of its own: the framework remains the same, but the characters flash with Latin vivacity. The result—at least in the songs and their interpretations—is a charming mélange of the familiar and the unexpected. The cast is uniformly satisfactory with Manolo Fabregas a bouncy Higgins (serape style) and Cristina Rojas an ebullient Señorita Eliza Doolittle. The stereo edition, cleanly separated and brightly recorded, edges its monophonic sibling.

"Musette Catch." Robert Trabucco and His Musette Group. Felsted FL 7504, $4.98 (LP).

Who Maestro Trabucco and his Wrestler's Musette ensemble happen to be, I do not know—nor does the disgracefully unannotated sleeve offer enlightenment—but they play French popular music exceedingly well. A contemporary freshness informs their repertoire, and Felsted has accorded them superior engineering. Incidentally, the "Catch" of the title derives from the French word for wrestling, *le catch*. The longer and original form of the word—now rarely encountered, *hélas*—is a philological delight: *le catch-as-catch-can*.

"Love and War between the Sexes." Gene and Francesca. Elektra 164, $4.98 (LP).

Superficially, Gene and Francesca seem to rely upon a disarmingly simple approach to this fine selection of folk ballads in a variety of languages. In fact, they subtly preserve the emotional cachet of each song: *Jeune Fillette* presents intact the light mockery of the French attitude towards chastity; *Tormentos* projects all the stately sadness of an Ecuadorian lament. Happily, when the duo is no match for a dialect—as in the Scottish *Come Under My Plaidie*—they have the good sense to sing it straight. An ingratiating performance framed in brilliant sound.

"April in Portugal." Bert Kampfert and His Orchestra. Decca DL 8881, $3.98 (LP); DL 78881, $5.98 (SD).

Most of these catchy melodies from and about Portugal will be unfamiliar to the casual listener, but there is not a second-rater among them. If you like *April in Portugal* (there's a version of it included on this disc), you will also like *Tudo Isto E Fado, Por Deus Te Peco*, and the French *Les Lavandières du Portugal*. Bert Kampfert and his German musicians portray the Portuguese idiom with surprising fluency. As between the two handsomely recorded editions, the stereo wins the nod: in its fullness both of breadth and depth, the crisply delineated sound equals anything presently on vinylite.

"Songs and a Wonderful Story." Obernkirchen Children's Choir, Edith Moeller, cond. Angel 35684, $4.98 (LP).

The choral effects elicited by Miss Moeller are sheer loveliness, and the voices of her young charges are as fresh as dew on a summer's morn. The program ranges from Béla Bartók to Russian folk songs: two selections are sung in English—Tchaikovsky's *A Legend*, and *Deep River*. Neither of the latter is wholly successful. *Deep River*, in fact, sounds in the Obernkirchen treatment startlingly like an Alpine air. Side 2 offers a more successful venture in English, a rhymed narration of *Snow White* interspersed with songs that develop certain aspects of the fairy tale. Adults as well as children will be beguiled.

The crystalline beauty of performance outweighs the disc's low dynamic level and the somewhat distant miking.

"Jotas of Spain." Madrid Concert Orchestra, Victorino Echevarria, cond. ABC-Paramount ABC 291, $3.98 (LP).

The *jota*, a dance that originated in northwestern Spain, is as full of quick sunlight as the *flamenco* of the southeast is of brooding darkness. On this stunningly recorded release, Echevarria and the Madrid Concert Orchestra do honor both to the raw folkloric *jotas* of Aragon and Navarra and to the sophisticated, composed variety that sparkle in the finales of popular zarzuelas. A bright, enjoyable disc.

"Zarzuela." Madrid Concert Orchestra, F. Moreno Torroba, cond. ABC-Paramount ABC 292, $3.98 (LP).

The zarzuela is an intensely Spanish form of musical comedy that, although it usually draws heavily upon folk material, has classical pretensions. Indeed, the best zarzuelas can stand comparison with many an oft-performed opera. Melody—glittering, stirring, memorable—is the zarzuela's forte. On this well-recorded disc Maestro Torroba has excerpted suites from six of the most famous of these musical plays, including *La Revoltosa*, *La Verbena de la Paloma*, and the conductor's own *Luisa Fernanda*. If you don't know zarzuelas, this disc will give you a happy introduction; if you do know them, you will appreciate ABC-Paramount's release all the more.

"The Drums of Africa." Prince Onago and Princess Muana; native drummers of the Belgian Congo. 20th-Century Fox 3000, $3.98 (LP).

Taken purely in rhythmic terms, these percussion patterns from Africa's Ruanda Urundi possess a kind of feral magnetism. While someone has embroidered reality by running in a "Congo Princess" to warble suspiciously Europeanized love ballads, the over-all impression of authenticity—and the exciting recorded sound—make this an attractive offbeat item. Anyone interested in the way things really are among the Watusi drummers, however, would do well to hunt down London's long-discontinued 10-inch disc, *Congo Drums* (SB 828).

"Polish Picnic." Big Ben Boden and His Polka Band. Coral CRL 57246, $3.98 (LP); CRL 757246, $5.98 (SD).

"Polish Dance Melodies." Ted Maksymowicz and His Orchestra. ABC-Paramount ABC 289, $3.98 (LP).

Big Ben Boden and his thoroughly Americanized Poles bound through a program a bit too heavily weighted with polkas to be representative of Polish popular music. The maestro graces his selections with vocal refrains—in English—by a chorus boasting all the *élan* of the Eighth Grade Glee Club at P.S. 101. Thick and muddy sound maculates both stereo and monophonic releases.

Tootling bravely for ABC-Paramount, Ted Maksymowicz and his men at least achieve a degree of variety in their array of waltzes, *obereks*, and mazurkas. But, not content to leave a good thing alone, Maksymowicz tosses in a trio of—God save the mark—"Polish tangos"; these aberrations deliver the *coup de grâce* to the proceedings.

The upshot of this double affray upon the Polish dance is to point up the value of Vanguard's tinnily recorded but delightfully performed *Folk Songs of Poland* (VRS 9016) featuring the Mazowske Choral Ensemble and Orchestra.

"Continental Encores." Mantovani and His Orchestra. London PS 147, $4.98 (SD).

Mantovani will, of course, undo anyone with an allergy to fiddles. In London's splendid stereo sound, strings are to left, right, and center. The arrangements of these European favorites (*April in Portugal, O Mein Papa, Anema e Core*) are

lush to the point of being overblown. But there is no gainsaying the maestro's wide appeal, and here is the Mantovani formula par excellence. His fans will love it.

"East of India." Werner Müller and His Orchestra. Decca DL 8880, $3.98 (LP).
Showing no mercy to the erstwhile East Asia Co-Prosperity Sphere, Deutsche Grammophon has unleashed Werner Müller—Bonn's answer to Mantovani—and his minions once again on the world's Eastern marches. No matter what these Siamese, Filipino, Chinese, and Japanese songs were when they went in, they emerge uniformly from the Müller hopper as musical *Sauerbraten*. Werner, go home!

"The Exciting Latin Rhythms Dance with Veloz and Yolanda." Kapp KL 1128, $3.98 (LP).
Veloz and Yolanda, ballroom dancers of a decade or two back, have allegedly chosen this potpourri from the works of screen composer Nicholas Carras to illustrate the sweeping range of South American rhythms. The selections do, in fact, cover every bypath of the Latin beat from cha-cha to baiao. But Carras' efforts are merely facile and the charitably unnamed orchestra is, to put it mildly, workaday.

"In Israel Today." Volumes I-IV. Recorded in the field by Deben Bhattacharya. Westminster WF 12026/29, $4.98 each (Four LP).
Those interested in the more serious aspects of traditional music will find a treasure trove in this set. Supported by UNESCO, Indian folklorist Bhattacharya explored the incredible kaleidoscope of musical idioms now clustered in Israel. Sephardic Jews sing medieval Spanish ballads; Central Asian Jews reflect the influences of Persia and China; the Cochin Jews evoke their former South India homeland. A handsome booklet annotating the entire enterprise is packed with each volume. The sound, unusually fine for field recordings, is faithful and polished.

O. B. Brummell

hi-fi music ®

Berlioz-Liszt-Respighi Program. Philharmonia Orchestra, Herbert von Karajan, cond. Angel S 35613, $5.98 (SD).
Few of the many recorded performances of the *Roman Carnival* Overture, *Les Préludes*, and *The Pines of Rome* are played as straight and with as much restraint as Von Karajan's; yet, admirable as they are, most admirers of the showpieces themselves are likely to find these versions disconcertingly sober. What warrants their lively recommendation here is their sheerly sonic beauty—both in the richly colored sonorities of the Philharmonia Orchestra and the limpid purity, controlled power, and concert hall authenticity of the flawless EMI "stereosonic" recording.

"España!"; "Symphonic Dances." Hollywood Bowl Symphony Orchestra, Felix Slatkin, cond. Capitol SP 8357/8369, $5.98 each (Two SD).
Although these typical West Coast war horse programs first appeared over two years ago on LPs (and thereafter in somewhat abbreviated stereo tapings), they merit mention for the skill with which the stereo discs have been edited and processed. More recent Capitol recordings have largely abandoned the somewhat excessive highlighting and soundgimmicking techniques so obvious here, but it is surprising how effectively their original sharp edginess is moderated without loss of brilliance in the present stereoism—which is probably even better than that of the early tapes. Slatkin's readings of course remain decidedly extroverted and slapdash, except for one of the steadiest and most straightforward *Boleros* on record, but many of the works here are done with uncommon gusto as well as hard-driving energy.

"Marche!" Hollywood Bowl Symphony Orchestra, Alfred Newman, cond. Capitol P 8479, $4.98 (LP).
Film score composer Newman proves here to be an assured (if extremely heavy-handed) conductor and an imaginative symphonic-pops program maker. In addition to *Stars and Stripes Forever, Entry of the Gladiators,* and *Procession of the Sardar,* etc., he also ranges from such light classics as Beethoven's *Turkish* March, Berlioz's *Rakóczy* March, and Schubert's *Marche militaire* to Prokofiev's march from *The Love for Three Oranges*, his own somewhat pretentious *Conquest* from *The Captain from Castile*, and the zestful *Zacarecas* March by Codina. Many of these have been effectively arranged by Leo Arnaud, and all of them are brilliantly and openly recorded.

"The Music from 'M Squad.'" RCA Victor LPM 2062, $3.98 (LP); LSP 2062, $5.98 (SD).
Arranged by Benny Carter and others for the NBC-TV series starring Lee Marvin, this score has both the gusto of first-rate jazz and the atmospheric excitement of good dramatic background music. I strongly doubt whether the audio circuits and loudspeakers of any home TV set could do justice to the high-level, strongly reverberant, and *big*-sound recording with which the sound track (played by an anonymous orchestra under Stanley Wilson) has been transferred to the present LP disc, and they certainly couldn't even approach the still more atmospheric and expansive stereo version. This isn't for tender-eared listeners or reduced-volume reproduction, but heard at full blast it's electrifying indeed.

"Orientale"; "Russkaya!" Capitol and Hollywood Bowl Symphony Orchestras respectively, Carmen Dragon, cond. Capitol SP 8453/8384, $5.98 each (Two SD).
Dragon's summer-concert safaris to an Orient and Russia that exist largely in the imagination can be taken seriously only by naïve listeners, but for sheer sonic opulence even the highly praised LP versions are completely eclipsed by the present stereo discs. The comparatively few straight performances may have been surpassed interpretatively, but never in vivid tonal color and atmosphere. And if you happen to have a weakness for Amy Woodforde-Finden's *Kashmiri Song* (in "Orientale") and Rubinstein's *Kamennoi-Ostrov* (in "Russkaya!"), Dragon's lush arrangements and stereoistic inflations here will be aural equivalents of double banana splits with chocolate *and* butterscotch sauce.

"Strauss Favorites." Grand Vienna Waltz Orchestra, Wilhelm Hübner, cond. Lion CL 40010, $1.98 (LP).
Hübner's orchestra here strikes me as the general type of wind band augmented by strings that probably played for balls in Old Vienna—a surmise which lends special sonic interest to the present boomily reverberant, high-level recording. His performances have more bombast and sentimentality than finesse, but they are not lacking in authentic Viennese lilt. And the present distinctively odd tonal quality, for all its weight and overemphasis, lends a curious rough charm.

Tchaikovsky: *Sleeping Beauty:* Suite; *Swan Lake:* Suite. Virtuoso Symphony of London, Arthur Winograd, cond. Audio Fidelity FCS 50010, $6.95 (SD).
This example of Audio Fidelity's British invasion in its "First Component Series" is the technical peer of the earlier releases: an extremely high-level, wide-range (in both frequency and dynamics), and stereoistic recording. Yet for all the kaleidoscopic coloring of the familiar balanced attractions of rich melodiousness and magical atmosphere, Winograd's assured and vigorous performances miss much of the necessary melodic seductiveness, and the close miking and too dazzling spotlighting of instrumental details destroy much of the atmospheric magic. Ultrabrilliant as these versions are, in artistic terms they tend to sound gaudy.

"Viennese Dances, Vol. 2: Waltzes." Philharmonia Promenade Orchestra, Henry Krips, cond. Angel S 35665, $5.98 (SD).
The miracle of Vol. 1 of this series (misleadingly titled "Vienna Waltzes") could hardly be expected; but short of that, the present program is no less ideally played and recorded—with the added enhancements of stereo. And the musical delights are just as substantial as the technical ones: Krips proves again, as he did earlier with Waldteufel, that the Strausses were not the only waltz poets. His rejuvenations of Ivanovici's *Donauwellen*, Lehár's *Gold and Silver*, and Lanner's *Die Schönbrunner* will be revelations to those who have heard these works before only in routine performances; while the Ziehrer pieces and perhaps above all Gungl's larking-lilting *Amorettentänze*, prove to be masterpieces of lyricism, luminosity, and rhythmic vivacity.

R. D. Darrell

JAZZ

Ruby Braff: "Goes 'Girl Crazy'." Warner Bros. W 1273, $3.98 (LP); Warner Bros. WS 1273, $4.98 (SD).

Braff has enlivened the more familiar selections from *Girl Crazy* with an attractively imaginative approach (*I Got Rhythm*, for instance, is removed from its normally frantic groove and done at an easy, swinging tempo) and has dug into the score for some infrequently heard tunes (*Treat Me Rough* is a happy rediscovery). Surrounded by an unusually good group (Hank Jones, Jim Hall, George Duvivier or Bob Haggart, Buzzy Drootin, and Al Cohn, playing both clarinet and tenor saxophone), Braff has contrived an extremely pleasant program closer to superior background music than to attention-demanding jazz. Cohn's tenor is out of place in this group, but his clarinet work is very encouraging.

Ray Bryant: "Alone with the Blues." New Jazz 8213, $3.98 (LP).

Bryant has proved himself to be one of the more reliably swinging and versatile pianists in what might be categorized as the mainstream modern school. Here he concentrates on a side that he has not emphasized before—the basic blues piano. He is completely at home in this atmosphere, thoroughly relaxed, maintaining an after-hours feeling with no evidence of straining. Most of the pieces are originals—i.e., just the blues—and he manages to give *Rockin' Chair* the dark, probing blues expression that it really should have but rarely gets. A very satisfying, unpretentious disc.

Lorraine Geller: "At the Piano." Dot 3174, $3.98 (LP).

This is Mrs. Geller's first and only solo album (she died last fall at the age of twenty-eight). It shows her to have been a much more vital pianist on her own than she appeared to be in her group recordings. Her playing is direct, devoid of showy frills, rhythmically sensitive and strong, and unusually creative melodically. There is a leanness and muscularity in her approach to a blues—or to its close relation, the torch ballad *Gee, Baby, Ain't I Good to You*—that is rare in a woman. At the same time she is capable of a tremendously gutty, digging drive (*Clash by Night*), and she has the instinctive feeling for movement which can keep a slow, lyrical piece from dragging. For once it is possible to agree with a liner appraisal: "This is a good album of jazz, never frantic or tense, always with cohesion of intent and execution."

Edmond Hall: "Swing Session." Commodore 30012, $4.98 (LP).

Both the biting, bittersweet, and intensely swinging side of Edmond Hall and the light, bouncing quality he brings to pop ballads are heard in this delightful collection of recordings made during the 1940s. On four selections he plays with Emmett Berry, Vic Dickenson, and a rhythm section; on eight he is alone with a rhythm section. Hall's warm, sinuous style is brought out extremely well on the pieces with the larger group, but the quartet selections show off a facet of his musical personality which is particularly provocative—his ability to move onto the home grounds of the society band with an unswerving jazz attack. He is, I am convinced, the most dance-impelling jazz soloist playing today—the evidence is on this disc in such pieces as *Sleepy Time Gal, Night and Day*, and *It Had To Be You*.

Milt Jackson: "Bags' Opus." United Artists 4022, $4.98 (LP); 5022, $4.98 (SD).

There is a singing, lyrical quality combined with an overriding beat in almost everything Milt Jackson plays, a combination which has made him one of the most effective jazz interpreters of ballads. The combination is on display time and again on this disc and under circumstances that are, in some ways, almost ideal. For the ballads he deals with are, three times out of five, not the ballads of pop music but the ballads of jazz—*I Remember Clifford, Afternoon in Paris*, and *Whisper Not*—and his companions are Art Farmer, trumpet; Benny Golson, tenor saxophone; Tommy Flannagan, piano; Paul Chambers, bass; and Connie Kay, drums—a sensitive, cohesive group which provides Jackson with an appropriately low-keyed but springy setting. Except for a long, driving blues which starts out strongly but dwindles to loose blowing, the selections are neatly turned and, despite a properly effortless air, highly polished.

Barney Kessel: "Some Like It Hot." Contemporary 3565, $4.98 (LP); 7565, $5.98 (SD).

Some Like It Hot, a film which evokes the zanier side of the Twenties, gets a great deal of its evocative strength from the use of some of the characteristic pop songs of those years. Barney Kessel's modern jazz treatment of these songs—*Sweet Sue, Sugar Blues, Sweet Georgia Brown, Runnin' Wild*, etc.—is sufficiently airy and stays close enough to the source to avoid the pointlessness that often afflicts modern jazz versions of anything that is not modern jazz. Kessel's guitar is a constantly enlivening factor and he balances the generally lively tempos of the set with a pair of delicately-worked-out two-guitar duets with Jack Marshall. There are also several fascinating passages in which Art Pepper abandons his customary alto saxophone to play clarinet reminiscent of Lester Young's rare clarinet excursions but with a slightly more aggressive quality. Further exploration of the Pepper clarinet certainly seems to be in order.

John La Porta: "The Most Minor." Everest 5037, $3.98 (LP).

La Porta's quartet is a well-contained unit, at its best when working in the moderately fast tempos which allow it to use a light, dancing sound. There are several such opportunities on the present pleasant, well-programed disc, along with some slower selections on which La Porta, who

is an unusually sensitive performer on alto saxophone, practically sings his solos, notably *Darn That Dream* and *The Most Minor*, a moody blues. For all this, La Porta is an experimenter, a member of the jazz *avant-garde* but an unostentatious one. Consequently, some provocative spice is judiciously added as seasoning to all these pieces.

Machito: "With Flute to Boot." Roulette 52026, $3.98 (LP).

Flutist Herbie Mann is really the focal point of this disc. He wrote and arranged all the selections and is the featured soloist, assisted by Johnny Griffin, tenor saxophone, and Curtis Fuller, trombone. Mann's writing is closer to exotic mood music than jazz, a circumstance which provides a much more valid setting for his flute than the out-and-out jazz context in which he is normally heard. Griffin and Fuller have little to contribute, but the blending of Mann's flute and Machito's exultant, kicking band is frequently effective.

Lou McGarity Quintet: "Some Like It Hot." Jubilee SDJLP 1108, $5.98 (SD).

Between McGarity's lustily lyrical trombone and Dick Cary's sly muted trumpet, these strongly swinging performances of the good pop tunes of the Twenties which make up the score of the film *Some Like It Hot* have a great deal of simple, direct warmth and charm. This is diluted somewhat by the presence of George Barnes's routine guitar solos but not enough to spoil the basic merits of some jazz that manages to be thoughtful and sensitive and decidedly good fun.

Dave McKenna Trio: "The Piano Scene of Dave McKenna." Epic LN 3558, $3.98 (LP); BN 527, $4.98 (SD).

As long as he is working in medium-to-fast tempos, as he does through most of this disc, McKenna is an unusually bright, crisp, and rhythmic pianist. Much of his work is done in single note lines but he supports them with a strong bass and when he breaks into a two-handed attack there is a merriment in his playing that is slightly reminiscent of Jess Stacy. By and large, this is a very happy collection with only a couple of slow ballads to dim its luster.

Gene Mayl's Dixieland Rhythm Kings: "Jazz in Retrospect." Riverside 12289, $4.98 (LP).

For several years the Dixieland Rhythm Kings have been one of the lumpier, more lead-bottomed traditional bands. This disc, recorded in March 1958, reveals a decided change for the better. This is a lighter and livelier group than we have been accustomed to, primarily because of the singing fluency of Bill Napier's clarinet and partly because of the vitality that Clarence Hall's piano gives to the rhythm section. Hall, a better than average blues singer and stride pianist, brings to the Dixieland Rhythm Kings' repertory a variety and an authenticity that it lacked before. The repertory has been further broadened by ventures into Ellingtonia—Napier drives *Caravan* at a delightfully free-swinging pace in this set. There are still evidences of the group's old amateurism (Jack Vastine's vocals are strictly parlor performances), but this is an encouraging disc which suggests that the DRK may pull themselves out of the rut they had settled into.

The Modern Jazz Quartet: "At Music Inn, Vol. 2." Atlantic 1299, $4.98 (LP).

On the surface, this disc promises to be one of the most interesting the MJQ has made. The program consists of a medley of three good ballads, Charlie Parker's *Yardbird Suite*, the first recorded Quartet performance of a John Lewis composition (*Midsömmer*, already known in other contexts), a new Lewis piece called *Festival Sketch*, and two jazz standards on which Sonny Rollins joins the Quartet, *Bags' Groove* and *Night in Tunisia*.

To some extent the promise is realized—in the medley which allows Milt Jackson to show his light and artful wizardry on ballads, the deft interplay between Jackson and Lewis which helps to give *Midsömmer* an interesting lyrical intensity, and in the blithe zest of *Festival Sketch*. However, *Yardbird Suite* has been deliberately fragmented, a device that leaves it as a collection of bits and pieces some of which are excellent (a brilliant stop-time vibes solo by Jackson and a rocking piano solo by Lewis) but which fail to jell into a unified whole. *Bags' Groove* and *Night in Tunisia* are both pieces which the Quartet, as Quartet, has polished into swinging gems; and the addition of Rollins, despite some valid wails on *Tunisia*, is largely an unpleasant intrusion, particularly on *Bags' Groove* where he concentrates on flat, thin tones and static squawks.

Miff Mole and His Dixieland Band: "Aboard the Dixie Flyer." Stepheny 4011, $4.98 (LP).

The Dixieland band that plays with Mole on this disc is something different from the Dixie groups which usually turn up on records. The players are, as Mole is, New York jazzmen of the Twenties—Frank Signorelli, piano, Jimmy Lytell, clarinet, Chauncey Morehouse, drums—and, with Lee Castle and Jimmy Palmer alternating on trumpet, they have a more solid attack than the glib flightiness that is apt to come from younger Dixiemen. In fact, there is often a strong suggestion in Morehouse's drumming of the emphatic marching style of a New Orleans drummer such as Minor Hall. Mole's trombone, still lusty and full-voiced even though he has reached sixty, gives the group a staunch, gruff core. The performances are uneven but the better ones—*Miffany*, a long after-hours blues, a sinuous *Haunting Blues*, and a puncling *Dixieland One-Step*—are a vitalizing change of pace from routine Dixie fare.

Phineas Newborn, Jr.: "We Three." New Jazz 8210, $3.98 (LP).

After a discouraging series of recordings, Phineas Newborn, Jr., finally shows progress as a jazz pianist on this disc. For the most part, he seems to be deliberately avoiding any show of the technique that once got in his way and in six selections

with Paul Chambers, bass, and Roy Haynes, drums, he swings lightly and noses around in the blues with a fair measure of discipline and simplicity. He is not yet a particularly creative jazz pianist but he shows much more jazz sensitivity than he has in the past.

Dizzy Reece: "Blues in Trinity." Blue Note 4006, $4.98 (LP).
Reece is a Jamaica-born trumpeter who has been playing in England and Europe since 1948. Although his playing is colored by the influence of Dizzy Gillespie, this has been largely absorbed to become part of a broad-toned, deliberate, often economical attack. On this disc Reece plays with two English musicians—tenor saxophonist Tubby Hayes, who has picked up some of the bursting, multinoted ideas of Johnny Griffin and Sonny Rollins, and pianist Terry Shannon—along with Lloyd Thompson, a Canadian bassist, and the American drummer, Art Taylor. Donald Byrd's trumpet is added on two selections. Reece has the ability to build a ballad interestingly even though his tone is often too harsh to make his ideas effective but, he is in his top form when the group is firing hard at faster tempos. The general level of the performances is above average, and one piece, *Blues in Trinity*, a brilliant, flaring work, can take its place with the best of the rough-riding efforts of modern jazz.

Pete Rugolo's Orchestra: "Rugolo Plays Kenton." Mercury 36143, $3.98 (LP); Mercury 80014, $5.95 (SD).
Pete Rugolo's rewrites of a group of familiar Stan Kenton compositions (*Eager Beaver*, *Artistry in Rhythm*, *Southern Scandal*, etc.) have a lot more muscle and sinew than the somewhat similar rewriting job he did for Kenton's recent pallid *Lush Interlude* disc. Rugolo writing for Rugolo leans on his customary interest in a dark, strong "bottom" and woodwind ensembles. He leads a fine band made up largely of Kenton alumni, but it is doubtful if these pieces would have had sufficient vitality to have been remembered for a decade if they had first been heard in these languorous arrangements.

Seven Ages of Jazz. Metrojazz 2-E 1009, $7.98 (Two LP).
Leonard Feather's efforts to put an adequate history of jazz (in performance) on records continue to be frustrated. He has tried it twice using recorded material from Decca's files and in both cases wound up with fairly good representation of traditional jazz and swing but was weak on modern jazz. His latest attempt is a recording of a live performance for which he had the services of Billie Holiday, Coleman Hawkins, Buck Clayton, Maxine Sullivan, Willie "The Lion" Smith, Brownie McGhee, and others. McGhee does well by the folk origins of jazz and Smith, Hawkins, Miss Sullivan, and Miss Holiday (on one of her two numbers) do justice to themselves. But there are great expanses of jazz history that are covered in fumbling fashion. The busiest and obviously most versatile mem-

ber of Feather's troupe is Dick Hyman. Hyman not only plays piano in the styles of Earl Hines, Teddy Wilson, Fats Waller, and Meade Lux Lewis with impressive fidelity (his Garner on this occasion is not one of his best) but doubles on clarinet, contributing practically the only understanding voice to an imitation of the Original Dixieland Jazz Band, and catching the Johnny Dodds style extremely well on an otherwise inadequate imitation of King Oliver's Creole Jazz Band.

Clark Terry Quintet: "Top and Bottom Brass." Riverside 12295, $4.98 (LP).

Terry is one of the very few jazz musicians whose playing consistently shows an element of humor. It is rarely funny per se, but it has a sparkling, twinkling quality. This feeling colors all the pieces on this disc and fortunately, too, for it is built on what might have been a lugubriously gimmicky idea—a teaming of Terry's trumpet and fluegelhorn with Don Butterfield's tuba, plus rhythm. Butterfield responds to his surroundings with some sparkling of his own—playing a tuba solo on a slow blues that really "wails," achieving a jazz-phrased ballad solo that actually has swinging lyricism, taking a delightfully sly rapid-fire break. Terry is his customary glancing, dancing, light-footed self as he leads Butterfield into a series of high-spirited adventures. It's good to know that jazz can still be as happy as this.

The Trombones, Inc.: Warner Bros. W 1272, $3.98 (LP); Warner Bros. WS 1272, $4.98 (SD).

The gimmick on this disc is the use of an ensemble built around nine East Coast trombonists on one side, nine West Coast trombonists on the other. Arrangements for the East were written by J. J. Johnson (a nonplayer), for the West by Marty Paich and Warren Barker. The set is subtitled, "It Wasn't Exactly a Battle . . ." And how true! The East is completely overwhelmed, for not only do the Westerners play with more zest and variety but Barker, surprisingly, is the only arranger who has made imaginative use of the rich harmonies and lusty ensembles possible with nine trombones. His three pieces save what is otherwise a listless exploitation of a novelty idea.

Bobby Tucker Trio: "Too Tough." Jamie 703004, $3.98 (LP); 3004, $4.98 (SD).

Tucker is best-known as an unusually able piano accompanist (to Mildred Bailey, Billie Holiday, Billy Eckstine). He shows on this disc that he is equally able as a soloist. Tucker disdains frills, trumpery, or extremes of any kind. He has a keen sense of melody and rhythm and the discipline required to achieve strong or subtle effects in a simple manner. Most of his material is in the evergreen pop vein (*My Heart Stood Still, Alone Together, They Can't Take That Away from Me,* etc.), but he also includes a well-conceived blues. This is a superior set of cleanly played, relaxed, unpretentious piano performances.

Randy Weston: "Destry Rides Again." United Artists 4045, $4.98 (LP).

Weston's trio is joined by four trombones in arrangements by Melba Liston (who is also one of the trombonists) in a group of extremely pleasant variations on the tunes in *Destry Rides Again.* Both Weston and Miss Liston have allowed Harold Rome's music to remain in the forefront of their treatments. The performances have some welcome touches of humor, and the gutty combination of the four trombones and Weston's probing, bluesy piano makes for an aptly earthy interpretation of the score. Unlike most jazz versions of show scores, there is a connection between the spirit of the original and the spirit of the Weston-Liston interpretation and there is, consequently, a great deal of quiet, occasionally swaggering, charm in the result.

The Kai Winding Trombones: "Dance to the City Beat." Columbia CL 1329, $3.98 (LP).

Shades of Jan Savitt! Shuffle rhythm bounces through this highly danceable, sonically splendid, and musically bland set by Winding's slick, precise trombone ensemble. The program of tunes which contain names of cities in their titles is not exactly inspiring but serves its purpose.

Lester Young: "Lester Young Memorial Album." Epic SN 6031, $7.98 (Two LP).

"The Lester Young Story." Verve 8308, $4.98 (LP).

The first two of what will doubtless be quite a number of memorial collections of the work of Lester Young sum up the peak of his career and some of the better moments of his fading years. The two discs in the Epic set are made up of selections featuring Young by Count Basie's band of 1939 and 1940 and the Jones-Smith, Inc. performances of 1936, all of which have already been issued on a pair of Epic LPs (*Lester Leaps In,* Epic 3107, and *Let's Go to Prez,* Epic 3168). The first of these LPs was marred by inexcusably scratchy surfaces on many selections. These have been cleaned up on the new release (although the masters of *12th Street Rag* and *Jump for Me* must have been cut in sand, for the surface scratch is still noticeable), and the overall sound has been brightened. This is the best tribute that could be offered to Young these pieces are the very cream of his performances, the ones which revolutionized the use of the tenor saxophone and influenced a generation of jazz musicians. Like the Louis Armstrong Hot Fives and Hot Sevens, this Lester Young set is a basic essential for any jazz collection. The Verve disc covers recordings made from 1950 to 1956 so judiciously picked that only one selection (*Let's Fall in Love,* 1951) betrays signs of the thick, foggy playing that plagued so much of Young's work during the last years. The rest are creditable (*Gigantic Blues,* 1956, is considerably more than that), but they lack the vital spark of his playing with Basie.

JOHN S. WILSON

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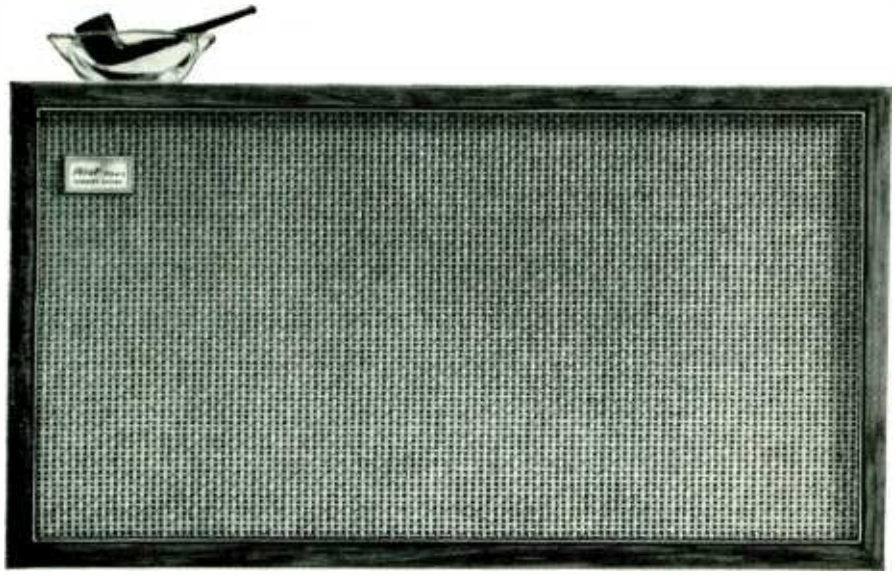

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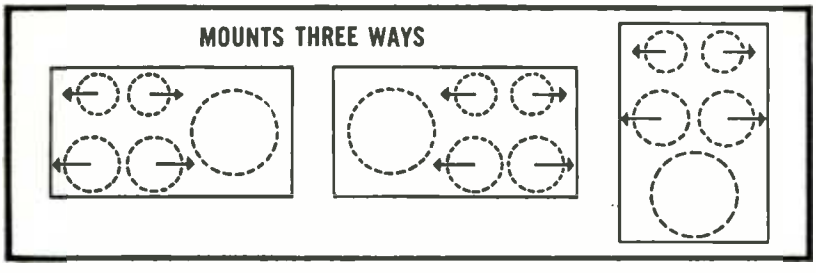

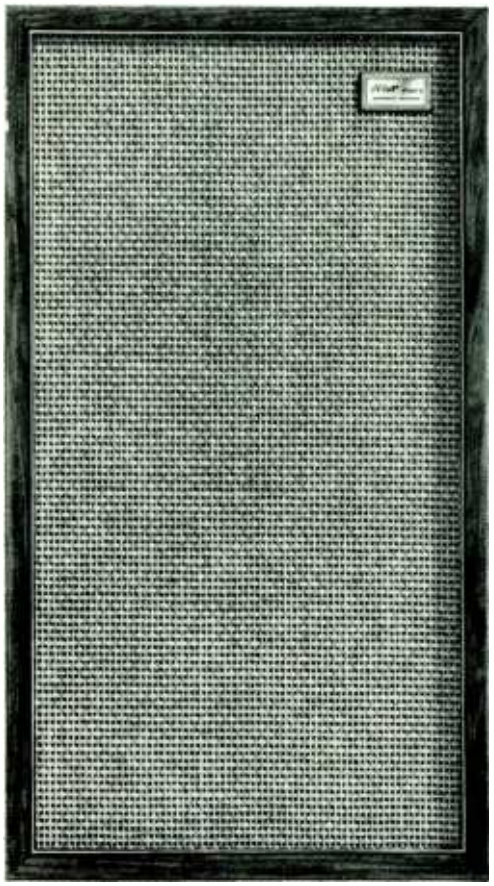

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12-inch Air-Flex heavy duty woofer, front mounted to seal the opening of an air-tight, Orlon fiber filled enclosure. Tweeters and mid-range units mounted to eliminate the intervening ducts of conventional thick baffle boards, and remove all possibility of distortion and tone coloration from such ducts. Separate Presence and Brilliance controls supplied to match the PSV-1 to individual acoustical requirements. SPECIFICATIONS: Woofer—Pilot Model 53 Air-Flex 12-inch low frequency driver. Frequency range 40 to 800 cycles. Free air resonance: 22 cycles. Mid-range—two Pilot Model 40 6-inch mid-frequency cone-type direct radiator loudspeakers. Frequency range 800 to 8,000 cycles. Tweeters—two Pilot Model 44 3-inch cone-type direct radiator loudspeakers. Frequency range 8,000 to over 16,000 cycles. Crossover network—6 db/octave, air-core inductance capacitance. Crossover frequencies: 800 cps and 8,000 cps. Impedance: 16-ohms. Overall frequency response: 40 to 16,000 cycles, 45 pounds. Size 25¾" x 14¼" x 12" deep. Fully finished on all four sides in a choice of hand-rubbed mahogany or walnut, as well as oiled walnut. $139.50.

PILOT RADIO CORP., 37-02 36th Street, Long Island City 1, N. Y.

PILOT

Founded in 1919

From the High-Fidelity Newsfronts

In JUNE, the headline on this page read, "Stereo Broadcasting: Which and When?" This month, we might start with something to the effect of—Stereo Tape: Which and . . . ? Well, we'd better not say when, since that seems to be settled. But the "which" needs to be in full caps. and the answer, equally bold, is probably: BOTH. The equipment shown here, from Bell Sound, may well signal the beginning of a revolution.

To see where we are today, let's see where we have been. The two major factors that influence the fidelity possible with tape are the speed (measured in inches per second) with which the tape passes the recording and/or playback heads, and the width of the magnetic gap in those heads. There are many other factors, but most are minor so we do not need to consider them. Tape, as we know it today, began in Germany during World War II. It is a postwar importation. When record companies began using it as a recording medium, they ran the tape at 30 ips and used the full width of the tape (full-track recording). The home enthusiast was satisfied with 15 ips. At that speed, he could enregister from 50 to 15,000 cycles. But to operate at this speed, he had to be either wealthy or a dedicated hobbyist, willing to sacrifice food for tape. At 15 ips, today's standard-sized amateur reel of 7 inches would whiz by in fifteen minutes. Most of us used the big NAB reels which lasted a whole half hour (on Concertone 1401s; remember?).

The first major change for the amateur was half-track recording and playback heads. With these, only half the width of the tape was used at one pass; flip the reels, and play them back the other way. Therefore twice as much music could be put on the same length of tape. It couldn't be edited, but it saved money.

More or less simultaneously, the width of gap in the heads was successfully reduced. It was then possible to improve fidelity at slower speeds until half-track 7½ ips became the standard for high-fidelity home use, and 3¾ ips began gaining rapidly.

With the popularization of stereo tapes, it was simple to get good fidelity, at relatively high cost, by using 7½ ips and parallel half tracks. A tape of 1,200 feet would play a total of a little over half an hour. The cost could be cut in half by reducing the speed to 3¾ ips; in 1957, the fidelity, as well, would be lowered.

All tapes were of the reel-to-reel variety. You plopped a full reel on the left or right side of the recorder, depending on its make, threaded the tape through a straight slot or through an intricate maze of wheels, bobbins, spring-loaded fly-back levers, capstans, rollers, etc. (also depending on the make of the recorder), and then attached the loose end of the tape to an empty reel on the other side of the recorder. This was fine for the man who did this regularly. But the chance of tape appealing to the mass market was nil. Imagine eating spaghetti with a knife!

The answer was obvious: a cartridge. Like the film cartridge introduced to the home movie market many years ago: drop it in, and push the button. Tape cartridges were not new; engineers brought them back from Europe, and Cousino in this *Continued on page 90*

Forerunner of the future: Bell Sound's Cartridge player.

A Guide to

Better FM Listening

August, it seems to us, is a fine time to look skyward. The chances are that your antenna is up there somewhere. Maybe it's in good condition; maybe it needs reconditioning or even replacement with a better one. But let's look at it now, before the big blizzard blows it down. And, because there is more and more good music available on FM (thanks to increasing listener interest and to stereo), let's be sure our antennas make the most of the signal delivered to them. In the article below, we have outlined basic principles and answered the questions most frequently asked our technical staff in Audio Forum letters.

Q. What is meant by "FM Sensitivity"?

A. FM Sensitivity refers to the degree to which a receiver (or tuner) can pick FM radio waves from the air and convert them to audio currents.

Q. How is sensitivity stated?

A. In terms of microvolts of input signal relative to a particular signal-to-noise ratio in the final sound. "3 microvolts for 30 db of quieting" means, basically, that an input (at the receiver's antenna terminals) of 3 microvolts will cause the resultant audio to be 30 db louder than the FM background hash; that is, you will have a signal-to-noise ratio at your loudspeakers of 30 db.

Q. What determines the usable sensitivity characteristic?

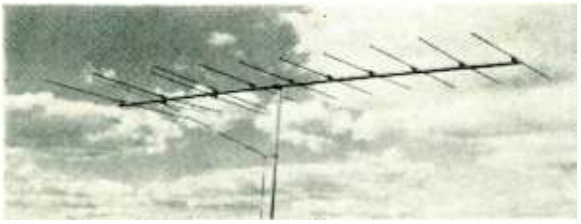
A. Basically, the noise which is a function of the operation of a tuner's components. It is fundamental to electrical concepts that a flow of electric current necessarily involves the movement of molecules. An unavoidable by-product of this movement is noise, generated in tubes and resistors. When the input signal drops to the point at which it becomes weaker than the noise generated by the input circuits themselves, all you can hear in your loudspeaker is hiss. The usable sensitivity of a tuner is the amount of input signal, in microvolts, which will override the noise of a tuner's input stage and cause it to be a specified number of decibels weaker in intensity than the audio signal which appears at the tuner's output.

Q. Does a sensitivity of 3 microvolts for 30 db of quieting mean that I'll never have more than 30 db?

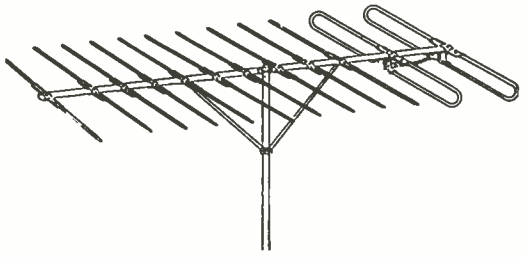
A. Definitely not. As the input signal increases, the quieting also increases until a saturation point is reached. In top quality tuners the ultimate will be better than 50 db, which compares favorably with records and tape. Fortunately, the saturation point is reached rather quickly, usually with just a few microvolts.

Q. How much input signal am I likely to encounter?

A. This depends entirely upon your geographic location and upon your signal-collecting equipment; that is, your antenna and/or antenna preamplifier. As a general rule, the best reception is found within a circle whose radius is seventy-five miles, and which is centered on the FM transmitter. Signal voltages will range from a few microvolts near the periphery of the circle to fractions of a volt near the transmitter. Suburban signals usually are in the thousands of microvolts. Beyond the seventy-five mile limit, signal voltages decline, due to distance, curvature of the earth, terrain, etc.



Taco's ten-element yagi antenna is ideal for fringe areas.



Apparatus Development has twelve-element, super-gain unit.

Q. Then if I live more than seventy-five miles from a city, I can't expect good FM reception?

A. This is usually the case. But thousands of FM listeners are disproving the rule every day.

Q. Why this disparity?

A. Because FM signals often behave peculiarly. Generally, they travel in a straight line from the transmitter. But as they travel through the atmosphere, they are subject to many influences and may be scattered in all directions. Certain layers of the upper atmosphere, for example, act as mirrors, and reflect the signals back to the ground. A listener situated fifty miles from a transmitter may not receive a transmission under certain atmospheric conditions, whereas one living one hundred miles away might enjoy relatively good quality. These conditions are in a perpetual state of flux—"skip" listening is highly variable.

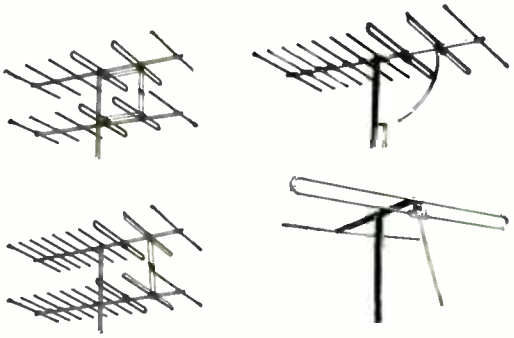
Q. Do other forces affect the course of FM waves?

A. They certainly do. Mountains are notorious offenders, often blocking reception for individuals a relatively short distance from a transmitter, and at the same time bending the waves to provide excellent quality for more distant receivers. Mountains can also focus radio waves much as a prism focuses light waves, providing good reception at a tiny point in a valley, at the same time blanking out the rest of the valley.

Q. I live in a mountainous region, and would like to buy a receiver. But if reception is undependable, should I forget the idea?

A. Don't give it up, by any means. You would be wise, however, to borrow equipment for tests before investing in a tuner. Ask your local TV/radio serviceman for advice. If your locality can receive television, you are almost assured of being able to receive FM also, since TV and FM waves follow the same pattern. If you move into a new neighborhood, see if your neighbors have TV antennas. If so, you can probably count on being able to receive FM.

Q. This brings up an important question: can I use my TV antenna for FM also?



Top, left: six-element yagi antennas, stacked. Top, right: ten-element yagi. Bottom, left: stacked ten-element yagi antennas. Bottom, right: single dipole with one reflector.

A. This depends upon your location. If you live in a city where signals are strong, you can install a two-set-coupler and operate your TV and FM receivers independently and concurrently, with virtually no loss of quality. In fringe areas, however, where signals are weak, it is necessary to use high-gain antennas designed specifically for the FM band.

Q. Why?

A. Antennas are designed either for a specific frequency or for reception over a wide band of frequencies. When they are made for a single frequency, they can have high gain *at that particular frequency*. But gain at frequencies above and below the center frequency diminishes. When an antenna is designed for uniform gain over a wide frequency range, it usually will have lower gain at a specific frequency than an antenna designed for a narrower frequency range.

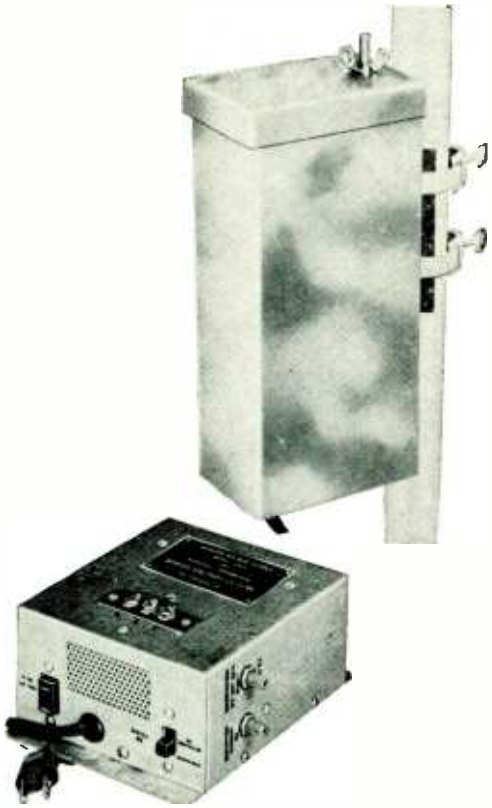
Q. Why is broad frequency coverage necessary?

A. In order to span the entire band of frequencies the receiver is designed to accommodate. The FM frequency band of 88 to 108 megacycles lies in the center of the VHF television band, which begins at 54 megacycles and goes up to 216 megacycles. A television antenna must cover a total of 162 megacycles. It therefore will not be as sensitive for any one of those frequencies, or for the 20 megacycles of the FM band, as an antenna designed for a single frequency, or for a narrower band of frequencies. A specially designed FM antenna need only cover 20 megacycles; so it can have higher gain *at those frequencies* than a broad-band TV antenna.

Q. How can I tell what type of antenna to get?

A. Certain generalities can be laid down, but many fringe area problems must be solved individually, by trial and error. Within a city, an all-wave crossed dipole should be adequate. This antenna has the lowest gain of any antenna type, but it is almost completely nondirectional and will let you receive stations from all directions with equal facility. In a suburban neighborhood, you probably will require a single dipole and reflector. This type of antenna is only slightly directional, and unless you live *between two cities* you can direct it once and forget it. As you

JFD AFM-100 non-directional antenna for urban listeners.



Jerrold Electronics' mast-mounted DSA-FM antenna preamplifier boosts signal before it reaches the transmission line.

near the seventy-five mile limit you will want to consider a 6-element yagi. Beyond this point, a 10-element yagi is a must, and in some regions two 10-element antennas, properly stacked, may be needed.

Q. Do I need a rotator?

A. If you use a highly directional antenna and the stations to which you listen lie in different directions, a rotator is required for optimum performance. On the other hand, if you live in a suburban neighborhood and have a simple dipole antenna, and if all the stations are located in the same general direction, a rotator probably will not be necessary. Rotators generally are associated with weak-signal areas and with high-gain, highly directional antennas.

Q. Why is a high-gain antenna directional?

A. The gain of an antenna is increased by adding directors in front of the driven element. An increase of forward gain means a reduction in side-to-side receptivity, since the antenna beam becomes narrower as directors are added. The result is high gain and high directivity.

Q. Suppose I equip myself for maximum signal reception with a high-gain antenna array. Won't I get too much signal from stations which are close?

A. In practice, no. Your tuner's automatic gain control will pretty well take care of the maximum levels. In effect, it chops off the signal when the set has as much as it needs and throws the rest away. Some tuners do this better than others, of course, so before using a tuner in a strong-signal area you should make sure that it will handle strong signals without an increase in distortion.

Q. What about using a "booster" in a fringe area?

A. A "booster" (or, more accurately, a "preamplifier") is of greatest value when its input facilities are quieter than the RF stage of the tuner it is feeding. Naturally, if you own the quietest tuner in existence, feeding it from a noisy preamplifier will only increase the noise. There is, however, a pronounced advantage to FM preamplifiers when they are used on the antenna mast to preamplify weak antenna signals before sending them down the transmission line to the set. The reason for this is that there is, in every transmission line, some loss of signal. In a 100-foot length of ordinary 300-ohm twin-lead, for example, there can, under certain conditions, be a voltage loss of as much as 6 db. This means that 2 microvolts of signal picked up by the antenna will be reduced to 1 microvolt by the time the signal reaches the tuner. But this is an extreme condition. Normal loss in 300-ohm twin-lead is slightly over 1 db, at 100 mc. The use of a mast-mounted antenna preamplifier will offset the effects of line loss by "boosting" the antenna signal before it reaches the transmission line.

Q. Do other types of lead-in have this much loss?

A. RG/11U has more: 2 db loss per 100 feet. RG/59U has the most loss, with almost 4 db per 100 feet. The least loss of all is found in open-wire lead-in, which has less than 1 db loss per 100 feet.

Q. If open wire has less loss, why is it not generally used?

A. Mainly because of its physical structure. A bulky material, it consists of two solid lengths of bare wire separated by insulators positioned every foot or so. It is cumbersome and unattractive, and is usually selected for installations requiring extremely long leads which run over open countryside where the wire can be strung from pole to pole.

Q. If RG/11U and RG/59U have greater signal loss, what are their advantages?

A. Primarily their shielding properties. They are made of a single wire covered by insulation, surrounded by a shield covered by more insulation. They resemble, in fact, single-conductor microphone cable. The shield is normally connected to ground, so it will ward off external fields (ignition noise, for example). The tuner thus receives the antenna signal without the addition of lead-in noise. Ordinary twin-lead is notoriously receptive to stray pickup. The disadvantage of increased signal loss incurred by the shielded types of lead-in usually can be overcome by the use of a mast-type antenna preamplifier. This is most essential in fringe area locations. In strong-sig-

nal areas, the preamplifier should not be necessary.

Q. I'd like to run twin-lead through a hole near the roof inside the walls to my tuner on the ground floor. Is this acceptable?

A. In a strong-signal area, where sufficient signal will be received at the tuner even after rather high transmission line losses, this method probably will be satisfactory. But in a fringe area, where it is necessary to conserve signal strength, twin-lead should be run with stand-off insulators which space it at least 4 inches away from solid material such as roofs, walls, etc. The lead should also be twisted one or two turns per foot.

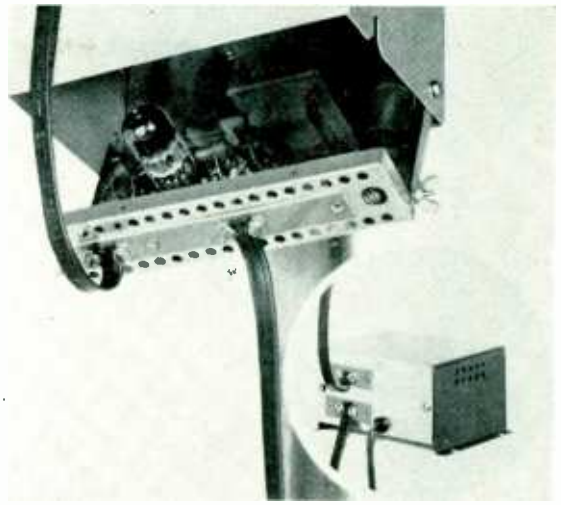
Q. Why are these precautions necessary?

A. Just as twin-lead is susceptible to stray radiation, it is also capable of losing signal by reradiating it into space, or into any nearby object, where a part of the signal is absorbed and lost forever.

Q. I have an FM radio system which is about six years old. I want to improve reception. What should I do?

A. If your receiver is less sensitive than your listening area requires you should investigate the so-called *table-top* boosters which are connected between the antenna lead-in and the tuner. There are several excellent boosters on the market, with very quiet input circuits. Such devices usually will improve reception when used with a relatively insensitive tuner. You should next look to your antenna system. Antennas gradually grow stale by oxidation and corrosion. This acts as a shield to FM radiation, "bouncing it off" instead of absorbing it. Periodically, the lead-in must be replaced. It should be pointed out that the present position of your antenna may not necessarily be the best one—you should try the antenna in a number of alternate mounting spots, selecting the one that gives the best results on all stations. While you're at it, you might also consider upgrading your antenna.

Jerrold's 406A-FM is a table-top preamplifier designed to be installed between the antenna down-lead and FM receiver. It will accept coaxial cable or twin-lead.



Blonder-Tongue's model AB-FM is mast mounted, carries signal down same cable that supplies AC power to booster.

Q. Is it really necessary to mount the antenna on a roof?

A. In a strong-signal area, rooftop mounting often is unnecessary. A simple crossed dipole antenna usually will work, regardless of placement. But as the distance from the transmitter increases, antenna height becomes increasingly necessary to overcome curvature of the earth and absorption of signal by the earth itself. Rooftop mounting is usually selected because it is convenient. An alternate mounting method will be satisfactory if it doesn't reduce antenna height. A number of electronic manufacturing firms make antenna masts which are placed directly on the ground. They usually are designed for easy assembly, so that the antennas can be installed at ground level and then raised.

Q. My tuner is a few years old, and even though I've replaced a number of tubes, it seems to be losing sensitivity. Must I replace it?

A. Not necessarily. Although it is not practical for users to realign their tuners whenever tubes are replaced, this procedure often is essential to top performance. The input sections of your receiver are tuned circuits, which rely in part on the internal capacity of the tubes themselves. Although current manufacturing tolerances insure tubes of close conformity, it is possible to find tubes which alter the tuning of your set to the degree that sensitivity is impaired. Install new tubes and have the receiver aligned with a sweep generator and oscilloscope—this should return it to its original condition.

Q. Are tuners today more sensitive than tuners of yesterday?

A. In general, yes. In recent years we have witnessed a "war of the microvolt." This war has been won by the consumer, who now can choose from a variety of tuners, all of which have excellent sensitivity characteristics.—P. C. G.

HF reports

combining:

Audiolab Test Reports

Tested in the Home

prepared by Hirsch-Houck Laboratories

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High Fidelity

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ATR

Jerrold HSK-300 TV-FM Distribution System

Price: $70. MANUFACTURER: Jerrold Electronics Corp., 15th and Lehigh, Philadelphia 32, Pa.

The Jerrold HSA-46 Home Amp is a wide-band booster (RF amplifier) which is intended to be connected between an antenna and a TV or FM receiver. It is designed to amplify signals between 54 and 216 megacycles by six times, or 15 db.

The HSA-46 is a part of the Model HSK-300 Home System, which includes everything (except the antenna) for a complete five-outlet TV/FM distribution system. The HSK-300 has 100 feet of 300-ohm twin-lead, five-antenna outlets with cover plates and plugs, and the HSA-46 booster. A typical installation would locate the booster in the attic near the antenna, and position outlets throughout the house as desired, hiding all wiring in the walls. As many as five receivers could be plugged into the antenna system at one time, without interaction or loss of picture definition.

Such a system obviously is best installed when the house is being built, though it can be added to existing homes with additional expense. We did not attempt to evaluate the complete system, except to note that it appeared to be well designed and easy to install. Soldering or stripping insulation from the twin-lead is not necessary. Our tests were concerned with the performance of the HSA-46 as an FM booster.

We measured the gain of the booster over the FM band by inserting it between a signal generator and the receiver antenna terminals and measuring the input signal required for a specific limiter voltage in the receiver, with and without the booster. The gain was 5 (14 db) at 88 mc and 6 (15.5 db) at 108 mc.

Jerrold's TV/FM amplifier.

To determine the practical effect of the booster on FM tuner operation, we measured the sensitivity of two tuners with and without the booster. The measurement was in accordance with IHFM tuner standards. Tuner "A" was a very insensitive unit, while tuner "B" was extremely sensitive.

As the curves show, the less sensitive tuner was helped by the booster. Its usable sensitivity was increased by the full gain of the booster, some five or six times. Stations which were formerly too weak for full limiting were received with complete clarity.

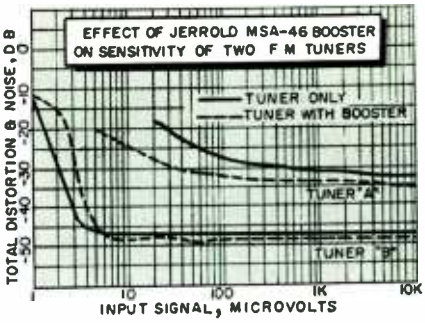
On the other hand, the performance of the expensive tuner was degraded slightly by the booster, at least for low signal strengths. At higher signal strengths the booster had no appreciable effect. The tuner used for the test has a low-noise front end and its performance is largely limited by the noise generated in the RF amplifier. Apparently, the booster has a higher noise figure than the tuner, so that its own noise tends to mask out very weak signals.

Although the HSA-46 is not isolated from the power line by a transformer, the entire operating portion of the circuit is constructed on a printed board which is electrically isolated from the antenna terminals and the case. Leakage currents are negligible. Jerrold's instructions imply that the booster can be installed in the attic or garage and operated continuously, since it draws only 18 watts and develops little heat. We do not recommend continuous operation, however, since the unit is not fused. Should a rectifier or filter capacitor fail, the

booster could be totally destroyed. This might also create a fire hazard. Unfortunately, if the booster is to be turned on and off with the system, it must be located rather far from the antenna, in most installations, or a special switched power line must be extended to it.

Summary

The Jerrold HSA-46 TV/FM booster can greatly increase the usable sensitivity of most FM tuners. In many cases it can make an indoor antenna perform as well as or better than an unaided outdoor antenna. A high-sensitivity tuner (below about 4 microvolts) will not be improved by the addition of the booster.



Its chief benefits probably will be realized when it is installed as part of a complete home distribution system. In this case, a number of FM and/or TV receivers may be operated at various points about the house without the need for separate antennas or exposed wiring. Since TV receivers have lower sensitivity than many FM tuners, we would expect a considerable performance improvement, particularly in weak-signal areas.

TITH Electro-Voice Lindon Enclosure with LS-8 Woofer and High-Frequency Kit

SPECIFICATIONS (furnished by manufacturer): *Lindon enclosure*—a direct radiator, shelf-type enclosure for 8-in. speakers and two-way, woofer-tweeter systems. **Construction:** 5-ply plywood. **Type:** bass reflex. **Size:** 11 in. high by 23½ wide by 10 deep. **Finish:** blond, mahogany, walnut, or unfinished. **Price:** $34.50 (unfinished model, $29).

LS-8 woofer—a full-range, 8-in., direct radiating loudspeaker. **Frequency response:** 50 to 13,000 cps. **Resonance:** 55 cps. **Power capacity:** 20 watts continuous (40 watts peak). **Impedance:** 8 ohms. **Recommended damping factor:** 15. **Mechanical crossover:** 2,000 cps. **Price:** $18.

HF-1 High-Frequency Kit, including TW-35 compression tweeter, and CR-35 dividing network and level control.

TW-35 Tweeter. **Frequency response:** 3,500 to 18,000 cps. **Recommended crossover:** 3,500 cps. **Power handling capacity:** 50 watts continuous (100-watt peak). **Impedance:** 8 ohms. **Price:** $22.

CR-35 dividing network and level control. **Crossover frequency:** 3,500 cps. **Impedance:** 8 ohms. **Configuration:** ¼ section. **Attenuation:** 6 db per octave. **Price:** $15. **MANUFACTURER:** Electro-Voice, Inc., Buchonan, Mich.

The Lindon is a member of the Wolverine family of custom speaker equipment. It is not a kit, but is a small (11 in. by 10 by 23½) completely built bookshelf enclosure designed to accommodate either a 6- or 8-in. extended-range cone speaker, or a separate 8-in. woofer with high-frequency driver. I installed an Electro-Voice LS-8 woofer, HF-1 high-frequency unit, and CR-10 dividing network and level control in the unit I tested.

The first step in listening to any Wolverine product is to install the speakers. The Lindon cabinet comes apart quickly and easily. Ten screws on the back come out and off comes the panel, thereby providing immediate access to the interior.

The tweeter opening is covered by a small board. If an extended-range speaker is to be installed, you simply mount it on the four bolts (already in position in the enclosure and complete with nuts and lock washers), attach a wire, replace the back, and connect the wire to an amplifier. If a two-way system is planned, the tweeter cover must be removed, the two speakers and dividing network mounted, and the speakers wired together. All connections are made with screw-type connectors; no soldering is required.

The level control for the tweeter can be mounted either on the front panel, where it is instantly accessible, or on the back. Holes are predrilled in both places; positioning is up to the user. I prefer having the control on the front, but undoubtedly there are listeners who won't want the attractive lines of the grille cloth marred by an accessory knob and position indicator.

The Lindon is a bass-reflex enclosure and is tuned to the LS-8 loudspeaker. This does not mean that another 8-in. speaker will not work; it will, probably very well. If the size of the port requires alteration, it can be covered or sawed larger at will, since it is neatly located on the back panel. If a speaker smaller than the LS-8 is used, a change in port size will be necessary for optimum performance. Similarly, if a tweeter other than the TW-35 is used, physical changes to the mounting plate may be necessary, but the task should not be difficult.

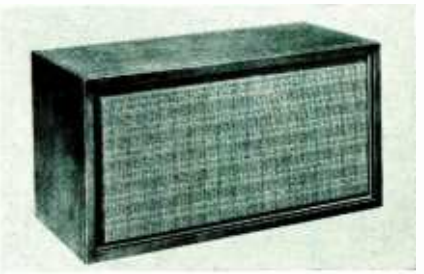
Audibly, the Lindon, LS-8, and HF-1 are a good combination and provide smooth response over a range of 80 cps to 17,000 cps or above. I stop hearing at 17,000 cps, although the TW-35 probably continues well beyond.

When I give 80 cps as a bass limit, I do not mean that the unit produces full response at 80 cps and zero response at 79 cps. Intensity at 80 cps appeared to be about the same as at 1,000 cps. Below that, it tapered gradually to 60 cps, then went downhill fast. There still was output at 50 cps, but it was too weak to be of much use. A slight rise appeared at 100 cps, on sweep tests, but it did not seem to color musical reproduction unduly.

The Lindon system sounds somewhat small and lacks big-system bass. But this effect should be anticipated—the Lindon *is* small. It is expertly designed for apartment (or trailer!) dwellers and others who want high-fidelity sound in restricted space. It cannot be expected to shout with the authority of a Patrician, for example. The range covered, however, is extremely smooth and remarkably transparent. The TW-35 tweeter is one of the cleanest-sounding compression tweeters I've heard recently, and its level control permits a relatively wide range of control over the high end, from 3,500 cps up.

The speakers are moderately efficient and will perform well with any of the dual 14-watt stereo amplifying units now emerging in abundance. As a matter of fact, the Lindon (or, better, *two* Lindons) and stereo go hand in glove as if they were made for each other. In stereo, the bass appears to fill out considerably, and the system sounds much larger than its dimensions would suggest.

For small-system smoothness and installation convenience, the Lindon systems will be hard to beat—P.C.G.



The Lindon speaker enclosure.

MANUFACTURER'S COMMENT: The Wolverine series was designed for extremely high value, with design emphasis placed on transparent rather than big sound. As pointed out in this review, the stereo effect creates the "bigness" while the instruments came through without coloration. We feel that the Lindon is an excellent buy for the audiophile on a limited budget who wants true high-fidelity performance.

Koss SP-3 Stereo Headset

SPECIFICATIONS (furnished by manufacturer): a stereo headset for high-quality program monitoring or private listening. **Frequency range:** 30 to 15,000 cps. **Impedance:** 4 ohms per phone. **Connections:** one three-channel phone plug of standard size. **Price:** $24.95. **MANUFACTURER:** Koss, Inc., 2227 North 31st St., Milwaukee 8, Wis.

The Koss "Stereophonic Headset" is a plush-looking, plush-feeling headphone unit designed for what could be called "private" stereophonic listening. It consists of two earpieces mounted in generous circles of foam rubber, connected by a broad curved foam rubber pad that fits over the top of the head. Two wire brackets on each earpiece permit considerable adjustment in size. The foam rubber absorbs almost all of the pressure of the headset, making it comfortable for extended wearing.

Each earpiece is separately connected through a single multiwire cable to a three-conductor phone plug. In appearance, the headset resembles a monophonic unit. Only the double plug gives it away. This plug is standard size and will fit any phone jack. When connected to a monophonic source, only one side of the headset will operate unless the plug is rewired to parallel connections.

The impedance of the *Stereophone* headset is 4 ohms. Designed for use with low-power amplifiers, it will not provide sufficient volume when used in the more usual manner with a conventional high-impedance tape recorder output. If the recorder has an output stage, however, the headset will work well with a minimum of output power. Preferably, the output level should be independently adjustable from the recording level. Properly connected to an output transformer, the phones are extremely sensitive. One milliwatt of power produces more than ample volume.

Koss SP-3 headset.

One design feature must be red-flagged. The cable and plug are three-wire units. There is, thus, a common ground for both channels. Be sure you have the right polarity before connecting the second channel. Otherwise, the resultant amplifier interaction will almost blast your head off. If your stereo system has a common ground near the input (practically all do), to avoid disaster you need only connect the hot wire from one of the amplifiers.

For headphone listening from a power amplifier of very low output rating, the *Stereophone* headset is excellent. But don't try to substitute it for conventional high-impedance phones—it simply won't work that way—P.C.G.

MANUFACTURER'S COMMENT: Although these phones are designed to work directly from a power amplifier, various accessory boxes, matching transformers and a small amplifier are available for use with tape preamps, tuners, ceramic cartridges, electronic organs, etc. Every SP-3 headphone includes, at the same price, an adapter plate consisting of a female stereo jack, plus one ten-ohm resistor in series with each earpiece to improve the signal-to-noise ratio from power amplifiers, and a terminal board with 4 leads which permit it to be connected directly to any component amplifier or console unit without soldering or making internal connections.

Glaser-Steers GS-77 Record Changer

Price: $60. **MANUFACTURER:** Glaser-Steers Corp., 155 Oraton St., Newark 4, N. J.

The current version of the GS-77 is similar in most respects to the orginal model first introduced a few years ago. It has 4 wires for stereo cartridges.

It appears that Glaser-Steers has tried to make the GS-77 as nearly foolproof and flexible as possible. They have succeeded admirably.

The GS-77 has but two operating controls, concentrically mounted so that they seem like one. A speed selector knob controls the four speeds. A small lever serves to start the changer operation, to reject a record, or to stop it before the record is finished.

GS-77 stereo changer.

It can intermix any combination of records. A small feeler arm touches the record being dropped, causing the arm to index to the proper position for a 10-inch or a 12-inch record. If the record does not strike the feeler arm, the tone arm indexes for a 7-inch record.

A unique feature of the GS-77 is the so-called "Speedminder." When the speed selector is placed in the "speedminder" position, the speed selection is automatically tied in with the tone arm indexing. For example, a stack of 10-inch and 12-inch LP records and 7-inch 45-rpm records (with center spiders) can be intermixed in any order on the changer spindle. When a 10-inch or 12-inch record drops, the arm will index appropriately and the turntable will operate at 33⅓ rpm. When a 7-inch record drops, not only will the arm index for that size, but the turntable will rotate at 45 rpm.

Two quick-change cartridge slides are supplied with the GS-77. Cartridges may be changed in a matter of seconds by loosening a single thumbscrew. Another small feeler arm is attached to the slide holding the 3-mil cartridge. Just before the arm moves out, it presses back against the arm rest, toward a linkage with the speed selection mechanism. If the special feeler contacts the linkage (while the speed selector is in the "Speedminder" position), the turntable operates at 78 rpm. If the wrong stylus is down, the changer will play at 78 rpm.

In other words, the Speedminder feature of the GS-77 makes it virtually impossible to play a record at the wrong speed or with the wrong stylus. It is hard to imagine a more foolproof system of record playing.

By placing the speed selector in any of the indicated speed positions, the GS-77 may be operated in a similar manner to any other record changer. Manual operation is available at any speed by lifting the record balance arm and swinging it to the right over the pickup arm rest. In this condition the trip mechanism is disengaged and the arm may be moved as desired.

Another unique feature of the GS-77 is the fact that the turntable stops rotating during the change cycle and does not resume until the next record has dropped and the arm has lowered into playing position on the record. This eliminates the possibility of damage to a record by scraping against a rotating record on the turntable when it is dropped.

A switch on the motor board paral-

lels the two channels for playing monophonic records with cancellation of vertical rumble. This switch is not accessible when records are on the turntable, since it is located very close to the edge of the turntable.

The idler wheel retracts automatically when shut off, thus preventing flat spots.

The tone arm has adjustments for stylus pressure, indexing, and arm height. An AC socket is switched on and off with the changer, so that an amplifier may be plugged into it and be turned off when the last record has played. The GS-77 comes equipped with a nine-foot line cord and two four-foot audio cables with standard phono plugs.

Test Results

All of this ingenious design would be to no avail if the changer failed to meet the performance requirements of a high-fidelity stereo system. Happily, it does meet them with room to spare.

The rumble level was measured at −31 db relative to a stylus velocity of 7 cm/sec at 1,000 cps. The rumble measurement was not significantly affected by paralleling the two channels, indicating that it was predominantly in the lateral plane.

Wow was 0.2% and flutter was 0.12%. Neither could be heard in listening tests. The tone arm tracking error was very slight at the smaller record radii (under 2 degrees up to a 4-inch radius) but rose sharply to 6 degrees at 6-inch radius. From a distortion standpoint this is not too serious, since it is most important to have a small tracking error at small radii.

Our measurements confirmed Glaser-Steers' claim that tracking force is not affected by the number of records on the stack. We found less than 0.5 gram variation over an arm height change of 1 inch.

Use tests indicated that the mechanical operation of the changer was sound. No malfunctions of any sort were experienced during testing.

At first we were alarmed by what appeared to be an excessively large angle between the arm and the record surface when only one or two records were on the turntable. It developed, however, that the cartridge slide is constructed so that the cartridge is not parallel to the top of the tone arm, but rather is more nearly parallel to the record surface. Most stereo cartridges will perform satisfactorily in the GS-77, though the stylus will be perpendicular to the record at only a certain stack height of records. This, of course, is a problem common to all record changers.

Summary

The GS-77 comes about as close to perfection in a changer design as anything we have seen. Its mechanical performance is comparable to that of many other turntables, and it has nearly removed the possibility of human error from its operation.

ATR

Heath W-7M Power Amplifier

Price: $54.95. MANUFACTURER: Heath Company, 305 Territorial Rd., Benton Harbor, Mich.

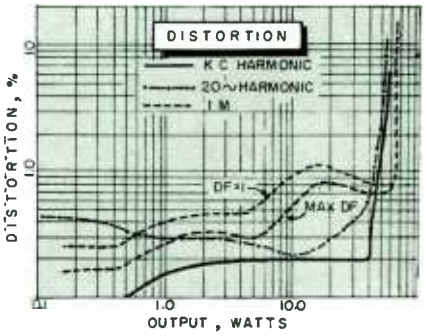
The W-7M power amplifier is one of the new additions to the Heath audio line. Like other Heathkits, the W-7M is accompanied by one of the most complete sets of performance specifications we have seen.

The W-7M is rated at 55 watts output. It is compact and has its filter capacitors and output tubes recessed slightly below the top of the chassis to conserve vertical height. The conventional tube rectifier has been replaced by a silicon voltage-doubler rectifier, with a selenium rectifier which furnishes fixed bias to the EL-34 output tubes. Another unconventional touch is the use of a surgistor, or current limiting resistor, in the AC line, to limit peak currents drawn through the silicon rectifiers during warm-up.

A choice of two damping factors is available, by means of a switch. The high DF is nominally 20, while a DF of unity is provided for those speaker systems requiring a low DF. In addition to the usual 4-, 8-, and 16-ohm output impedances, a 70-volt tap is provided by the output transformer for feeding lines to which a number of speakers may be connected (as in public address installations or elaborate home installations).

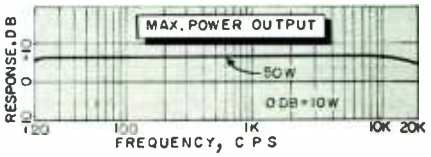
Means are provided for setting the output tube bias to the correct value, and for balancing the tube currents, by the use of an external meter. A switched AC outlet and a power socket for supplying preamplifiers such as the Heath WA-P2 are also provided.

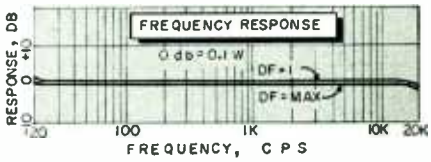
Heath's 55-watt amplifier.



Test Results

The amplifier, as received, contained a defective 6AN8 tube, which produced excessive IM distortion at low output levels. This degree of distortion might not be readily apparent to an untrained listener or to one with a mediocre speaker system. But it dramatizes the importance of making at least a few measurements on a kit amplifier before placing it in service. The following measurements were made after installing a new 6AN8.





The maximum continuous power output was approximately 50 watts, from below 20 cps to above 10 kc, and very nearly that much at 20 kc. This indicates a high-grade output transformer, which is further proved by the fact that the 20-cps and 1,000-cps harmonic distortion are both very low up to nearly maximum power output. The frequency response at low levels is as close to flat as can be measured with available test equipment.

The 1,000-cps harmonic distortion remains at 0.2% up to 40 watts output, and reaches 3% at 55 watts. It should be noted that precise power measurements near the clipping point of an amplifier are difficult to make, even with careful line voltage regulation and other precautions. The 20-cps distortion is under 0.5% up to 35 watts and climbs to 2.5% at 50 watts. This is excellent performance. The IM distortion fluctuates irregularly but remains under 1% up to slightly over 60 watts equivalent sine wave power.

The distortion level is slightly affected by the choice of high or low

Continued on page 90

Audionews

Fairchild Stereo Cartridge

The Fairchild Recording Equipment Company has announced a newly designed rotating-magnet stereo cartridge. Called the SM-1, the new pickup is said to have higher output (11 mv), lower hum, and greater adaptability than other cartridges currently on the market. The cartridge is housed in a mu-metal case that repels stray radiation and eliminates hum. Designed to be extremely rugged, it may be used in record changers. The manufacturer reports that it will track high-level passages at 3 grams force. Frequency response is claimed to be 20 to 15,000 cps, channel separation more than 20 db. Price: $34.95.

Fairchild's SM-1 cartridge.

Sherwood Tuner

A new FM-only tuner with a minimum sensitivity of below 1 microvolt (for 20 db quieting) has been announced by Sherwood Electronic Laboratories, Inc. The Model S-3000 II tuner also features "Inter-Channel Hush," a noise muting system that eliminates FM interstation "hash" while tuning from one station to another. In addition, a "local-distant" switch permits immediate change of IF bandwidth to provide extreme sensitivity for distant stations, or to permit wide-range, low-distortion reception of local transmissions. The S-3000 II also features defeatable AFC, flywheel tuning, a cathode follower output, and multiplex output jack. The price of the unit is $105.50 (less case).

Electro-Voice Catalogue

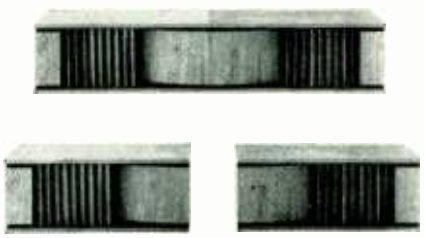
Electro-Voice, Inc. has available a fully illustrated catalogue containing information on the company's fall line of high-fidelity speakers, enclosures, and systems. The catalogue also offers an "introduction to stereo sound" and makes recommendations for proper speaker placement. Copies may be obtained on request (ask for Catalog 134) from Electro-Voice, Inc., Buchanan, Mich., or from local dealers.

Hysteresis Turntable

Argonne Electronics Manufacturing Corp. has available a new single-speed, hysteresis-motor-powered turntable. Operating at a constant 33⅓ rpm, the unit is said to be free of speed eccentricities due to line voltage fluctuations. The aluminum turntable weighs 4½ lbs., is rim-weighted for high inertia, and turns on a precision ball bearing. Wow and flutter are said to be under 0.2%, and the signal-to-noise ratio is reported as below −45 db. For price and additional data, write the manufacturer.

New JBL Line

James B. Lansing Sound, Inc. has unveiled a new line of "Linear Efficiency" loudspeakers which are designed for operation in small enclosures. The line includes an 8-in. extended-range speaker; a 10-in. low-frequency driver; a high-frequency driver; a dividing network for use with the low- and high-frequency drivers; a Model C-46 Minigon stereo projection speaker system (available with either louvered or fabric grille); a Model C-49 Dale shelf-type speaker system; and a Model C-48 Madison speaker system. Prices and additional information are available from the manufacturer.



JBL's small stereo speaker systems.

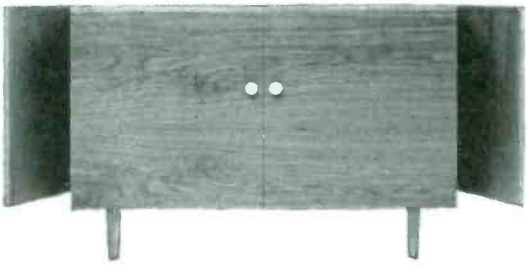
Record Care Kit

A $2.00 kit containing a stylus force gauge and turntable level is being marketed by Robins Industries Corp. The *Record Care Kit*, aimed at the hobbyist, is one of a series of three "Engineered Sound" products for record users. The de luxe model (ESK-3, listing for $5.00) consists of the Robins SG-1 stylus force gauge, the MX-40 microscope, the TL-1 turntable level, the JC-1 Jockey Cloth, the NB-1 Kleeneedle stylus brush, the RB-75 record brush, and the TA-1 tone arm lift. The professional model (ESK-2) contains the force gauge, microscope, and turntable level, and sells for $3.00. Complete instructions are packed with each unit.

TransFlyweight Recorder

The Amplifier Corporation of America is now producing the *TransFlyweight* portable battery-operated tape recorder, reported to exceed broadcast minimum specifications with respect to frequency response, flutter, wow, and dynamic range. Very-low-noise transistors are used to achieve a high signal-to-noise ratio on low-level inputs. The motor batteries are designed to last 40 hours, whereas the amplifier batteries will operate the preamplifier for 175 hours. The motor is multiple-shielded and contains auxiliary noise suppressors. The amplifier section is feedback-designed with a push-pull bias oscillator for minimum distortion. The weight of the unit is 8 lbs. Prices and full specifications will be furnished on request to the manufacturer.

For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.



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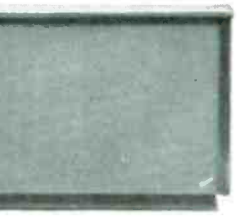
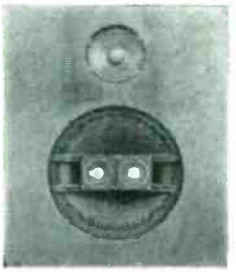
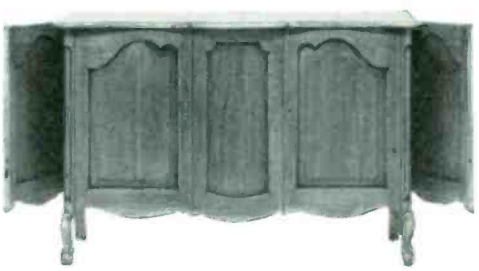






NEWSFRONTS

Continued from page 79

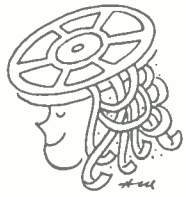
country had been marketing them for specialized applications for several years. But it was not until 1958 that the tape industry got Glamour: RCA announced a tape cartridge, with fanfare. The startling features were two: it used four tracks, and it operated at 3¾ ips with, it was said, remarkable fidelity.

Essentially, continued improvements in the manufacture of tape heads had enabled designers to produce a gap so narrow that fidelity at 3¾ ips was, or was almost, the equal of that at 7½ ips. The switch from half- to quarter-track was made possible by improvements in tape and in general design; this design factor influences signal-to-noise ratio, primarily.

It cannot be said that today's 3¾-ips quarter-track tapes are equal in fidelity to, say, 1955 tapes made on full-track 15-ips machines. But they are astonishingly close.

Unfortunately, and for reasons that have not yet become clear, the RCA cartridge faltered in the design department and did not get into production. Equipment manufacturers, who had rushed to develop tape playback equipment for the cartridges, took their losses and wondered what had happened. The tape industry in general (as far as the home music market is concerned), and the recorded tape people in particular, took what can only be called a shellacking.

After the initial confusion, the first answer came in May from the Magnetic Recording Industry Association, as reported in HIGH FIDELITY last month by R. D. Darrell. The members of the Association standardized on reel-to-reel operation using four-track heads, with the tape running at 7½ ips. Simultaneously, prerecorded tape prices were cut in half, and a vigorous campaign, spearheaded by Ampex, was launched. This was a splendid move forward, of significance



especially to the enthusiast. The fidelity possible with four tracks at 7½ ips was excellent; money could be saved, and fidelity would be but little (if any) impaired by dropping the speed to 3¾ ips. And, with a price competitive to that of discs, tape could hope at least to dent the mass market, if not to crack it. The latter could be done only by the cartridge, with its simplicity of handling.

And now—again, at last, and perhaps finally—we have the cartridge, introduced in June by Bell Sound with a series of recorders . . . and by the simultaneous announcement by RCA that it was going to produce the cartridges.

The picture of the Bell tape cartridge player which we show in this issue of HIGH FIDELITY may be the beginning of a revolution. We hope so, for the sake of those who have shied away from tape because of its awkwardness. But we also hope that renewed interest in tape will encourage the reel-to-reel systems, because of the flexibility and refinements of operation available in them. Thus the answer to "which?" will be "Both"—we hope and expect.

To Bell Sound: congratulations . . . and to RCA: our vigorous encouragement.

CHARLES FOWLER

HF REPORTS

Continued from page 87

DF, but not enough to be of concern. The DF was measured as 17 on the high position, and 0.93 on the low position.

The hum level is from 73 db to 80 db below 10 watts, depending on the setting of the level control. The ratings of the tubes and filter capacitors are not exceeded. Power line leakage is negligible.

The square-wave response of the W-7M is very good, agreeing in all respects with the photos published in the Heath manual.

Summary

The Heath W-7M is a first-quality power amplifier, powerful enough for any speaker system used in the home. It is characterized by conservative design, compact construction, and a very attractive price. The incorporation of an effective unity DF circuit which does not noticeably degrade performance is an added bonus, which will be appreciated by those users who have speaker systems such as the Heath Legato.

In all important respects, the performance of the W-7M agreed with the published specifications. Although our measured distortion figures were slightly higher than Heath's, in all probability that was the fault of the particular tubes supplied with the amplifier. The 6AN8 supplied was defective; probably the EL-34s were weak also.

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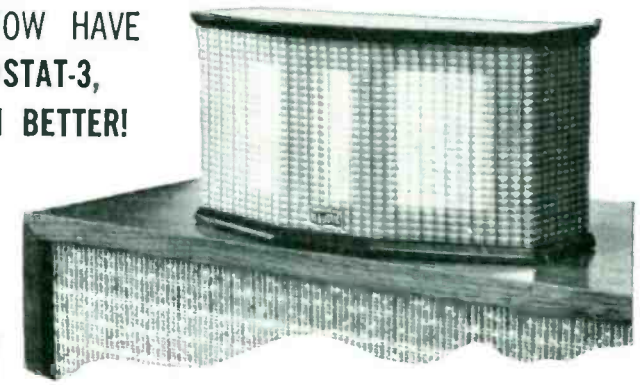

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GO TO HEAVEN

Continued from page 38

became big business and eventually penetrated the Hit Parade itself. In brief, the traditional piano of the more prosperous Methodists was handed down; the improvised embellishments of the "Dr. Watts" hymns of the Missionary and, especially, the Primitive Baptists were passed along; and the holy dance, the syncopated off-beat handclapping, and the congregation-centered rhythmic participation of the more recent Sanctified Church were taken up.

It was this last body, representing a twentieth-century grass-roots religious revival, that pioneered on a folk level the current blend of voices and accompaniment. More instruments were added at every step. A few years ago, I heard at a Sanctified Church in Daytona a band of a dozen instruments playing in a style raggedly reminiscent of Dixieland—although the shouting congregation nearly drowned them out. The influence of the new gospel music on jazz has been great. Asked why Milt Jackson has such a fine sense of rhythm, Dizzy Gillespie replied: "Why, man, he's sanctified." Both Gillespie and Jackson were brought up next door to the Sanctified Church.

Professor John Work recalled 1937 as the year that the Primitive Baptists in Nashville organized a choir, dressed its members in angelic robes, added a rhythmic piano, and prospered mightily. It was an attraction which other churches could not ignore. These choirs sing "Dorseys," songs composed in the folk idiom by Thomas A. Dorsey (not the late bandleader) and others such as Lucy Campbell, Lillian Bowles, and Kenneth Morris. Billed in the Twenties as "Georgia Tom," Dorsey accompanied blues singer Ma Rainey—sufficient indication of his musical background.

The congregations of these fundamentalist churches never did take to concert arrangements of spirituals—or hymns, either; and, although they sometimes sing them, their continual improvisation makes the melody difficult to recognize. They prefer the folk idiom, which means blue tonality, call-and-response, and surging rhythm. (The "holy dance" goes with it, too.) Nor do they stand upon formality. Boogiewoogie pianist Sammy Price, who has accompanied many gospel singers, tells about a holy pianist in a Dallas church: "When he got religion, the Lord told him to play piano. He just ran over and started to play. He's still playing when they let him." Although gospel songs are copyrighted (latter-day Dvořáks beware: you may need permission to introduce that folk melody in your symphony) and circulated on recordings, they remain the authentic music of the people who created the spiritual. Similar in form to many nineteenth-century evangelical songs, this music sounds a new, informal, and personal note: *You Better Run, I Know It Was the Lord, Jesus Walk with Me, How About You, I Shall Know Him*, and so on.

Gospel songs are often sung in regular 4/4 tempo, but they also employ, sometimes by way of contrast, a very slow tempo which sounds weirdly dislocated to the average white ear. The tune may be the well-known Protestant hymn *Come, Ye Disconsolate*, but it soon becomes unrecognizable, endlessly embellished, and completely fascinating. The trick is a shift in time signatures to what jazzmen call "slow fours." Four heavy beats are sounded, to be sure, but each incorporates a waltz figure. Six-eight or, better, twelve-eight time (in triplets) describes it technically. The result is a sophisticated and simultaneous blending of waltz and march tempos, with varied melodic accents.

Four centuries ago, when the Protestant Church was borrowing folk tunes for its hymns (the melody of *Wicked Captain Kidd* became *Wondrous Love*), Martin Luther is supposed to have announced: "The Devil shouldn't have all these good tunes." A few years ago, Elder Gray of the Sanctified Church stated an accomplished fact: "The Devil shouldn't have all this good rhythm." Indeed, the Devil can no longer claim a monopoly.

Happily, in addition to long-play recordings of individual singers, we have two examples of almost complete church services. *Gospel Singing in Washington Temple* (Westminster

6089) takes us to Bedford Avenue, Brooklyn, to hear Bishop Washington as preacher, his wife Ernestine as the talented soloist, and an assembly of three choirs, tambourine groups, and assorted instruments including an organ, piano, guitar, bongo drums, and fiddle. Here is every style of gospel song, presented in the context of a church service.

A Night with Daddy Grace (Harlequin 702), recorded at Grace Haven on 125th Street and Eighth Avenue in New York, may be a bit livelier than the Washington Temple performance. Here are incredible tambourine groups who build up a propulsive rhythm. There is also an electrifying selection of singing, testifying, preaching, shouting, and handclapping, as well as a brass band with a trumpet, trombone, and tuba playing in an early New Orleans style. Along the way a gospel piano (with ragtime overtones), organ, and electric guitar add to the festivities. This is an advanced kind of gospel music—the latest stage in a long development—and perhaps the most joyful noise yet made unto the Lord.

DAS RHEINGOLD

Continued from page 43

be the familiar spaciousness of which stereo alone is capable, but also the here genuinely pertinent illusion with which stereo vitalizes those rare moments in the score when lateral directionality and motion are actually significant—especially for the swimming Rhinemaidens, the mad dashes of Mime endeavoring to escape his invisible tormentor, the stomping approach of the giants, the clattering arrival and dispersal of the Nibelungen . . .

In either medium, however, Wagner himself could ask no more than that the music he set on paper might be translated intact into meaningful, multicolored, and electrifying sound. That hope seldom, if ever, has been as comprehensively realized as it is here in a phonographic monument which proves anew that musical artistry and engineering skill—or high fidelity and stereo, as often mistakenly contrasted—are complementary rather than antagonistic. According to our individual tastes we prize these qualities variously, often more-or-less willingly dispensing with one when we are given enough of the other. The quintessential worth of the present work is its incontrovertible demonstration that neither aspect need be stinted to elevate the other—and that when each is truly unstinted, both are mutually enhanced.

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ESTERHAZA

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ferred comic opera, or *dramma serio-comico*, to *opera seria*. But Haydn appears to have had a free hand in the productions. Among the documents which have recently come to light in Budapest is a receipt, countersigned by Haydn, for a number of opera scores copied for the Princely stage; among them is listed the score of *Le nozze di Figaro*, and the date of the document, by one of these curious coincidences which history is full of, is Bastille Day—July 14, 1789. That it was actually performed is shown by another receipt, in which Pietro Travaglia submits a bill for the scenery (August 8, 1789); and when I was in Budapest recently, I examined the original score and parts of *Figaro* from which Haydn conducted. Mozart's opera was one of the very few works which Haydn obviously had no desire to rewrite and for which he did not feel impelled to substitute arias of his own composition. That it should have been lovingly performed, one August night in the year 1789, in the brilliant and festive little opera house in the Hungarian wilderness is one of the most charming episodes in Haydn's operatic career.

Such thoughts run through one's mind as one looks over the deserted and desolate Castle grounds. We walked through the flower garden (the buds were just beginning to show) and stood, for a moment, under the Chinese pagoda. On the walls were faint inscriptions of German soldiers, Russian soldiers, their names and initials already fading from constant exposure to the icy winter winds which whip across the flat country from the faraway Alps.

"It's a curiously moving experience. Esterháza, isn't it?" said our host. We nodded.

I asked him: what was to become of this beautiful Castle? One day, when there was no Iron Curtain, would tourists be able to come and see it?

His eyes lit up, and he said: "We have very extravagant plans for the Castle. You see, we would like to do a sort of Haydn Festival every year here. A kind of Glyndebourne, where Haydn's operas are given again; a Mecca for Haydn lovers."

But where, I asked, would they do these operas? By way of answer he took us to the former Princely stables, and ushered us into a sort of foyer. He unlocked a door, and to our astonishment, we saw a perfectly equipped little theatre, with a small orchestra pit ("Aha!" said one of the gentlemen from the National Museum, "five firsts, four seconds . . . one bass is enough—just the size for *L'infedeltà delusa* . . .") and a neatly constructed stage.

"The workers on the place built this in their spare time," our conductor explained. "They did it for nothing, and sometimes we do plays and skits here. But I'm waiting for the day when Esterháza will be a regular summer festival, a rival for Glyndebourne." He looked around the empty and darkened theatre.

"Well," I teased him, "do you really want all those Rolls-Royces and Mercedes-Benzes and white ties and long evening dresses?"

He looked at me quite seriously. "I don't care about the Rolls-Royces one way or the other," he said, "but I do care about making a festival for people who really want to come and see *Lo speziale*, or *Philemon und Baucis*, or . . ."

My colleague from Budapest broke into the conversation again. "*Philemon*," he cried delightedly. "Marvelous idea. . . . You could do it with real marionettes," and he walked back to the pit, counting softly to himself, "two oboes, one—no it's two—bassoons, two horns. . . ."

We walked into the sunny afternoon, and I thought: perhaps one day there won't be that Iron Curtain, that stretch of innocent-looking ploughed field which is covered with mines, those posts with tightly stretched barbed wire that sings gently in the wind, those tall watchtowers. . . . Perhaps one day we shall all be able to get into our cars in Vienna at lunchtime and be at Esterháza by early evening in time to see *Lo speziale* or *L'infedeltà delusa* or *Orlando Paladino*. And perhaps one day people in New York, or Paris, or London will be deciding whether to go, this year, to Aix-en-Provence, or Glyndebourne, or Salzburg . . . or Esterháza.

GAMBA

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is the greatest. Beethoven is the first one to speak to me what music is. Beethoven's music has a greater spiritual *valeur* than any other music I know. It is spiritually of a very high conception. At the same time it is easy to understand. That is a combination *bien rare*."

Yet another Maestro came to the house, Maestro Roberto Giovannini. He was induced to sit down at the piano with Pierino, who waved him to the secundo seat, a gesture which surprised the Maestro and ruffled him a little. Gamba recalls, "The Introduction, Adagio molto, goes well. The Introduction, as you know, is easy. Giovannini say to himself, 'Very good. But wait until the Allegro con brio. Pierino is only studying music for three months. The Allegro con brio is his defeat. It will make him stop.' But I do not stop. I go on. I play with wrong fingers. But I never miss a note. My rhythm is perfect. We play to the end of the symphony. Giovannini is watching my fingers all the time. There are tears in his eyes. At the end of the Symphony he says to Papa, 'Piero, this boy will be the first pianist in the world. If you do not let him study the piano seriously you are *un miserabile*.' My father does not want me to be a professional pianist; there are so many good pianists that it is a difficult thing to jump on. Papa has other ideas."

Pitch tests followed. Standing in a corner with his back to the piano, Pierino identified D above middle C, then G, and finally D, F sharp, and A sounded together. These last three notes he named individually, because he had not yet learned that they constituted the D major triad.

"After that," continues Gamba, "it is quiet in the room. Nobody is able to speak. Then we have dinner. Everybody is still silent. My father sit down to read. He read the same page twenty times and does not understand it. This I know because he tell me about it later. Then he looks at my stepmother. He says to her, 'Gina, I will tell you something. Pierino is a conductor.' He did not say '. . . *will* be a conductor.' No. He say, '. . . *is* a conductor.' Gina looks at him as you look at people who have drunk too much wine. (In our house we never drink wine. Only water or mineral water.) My father does not sleep that night. He say to himself, 'What are the things that make a conductor? Answer: absolute pitch, ability to read music, ability to memorize it. Pierino has all these things."

From that day Papa became Pier-

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GAMBA

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ino's trainer and teacher. He dropped all other work. First he taught Pierino to read music in the seven clefs. "My father, as student, is five years learning the seven clefs. I learn them, while eating an apple, in twenty minutes. Papa give me solfeggio exercises. Then, after one week more, I am able to read scores. The first score I learn is Mancinelli's *Cleopatra* Overture. One day I play *Cleopatra* on the piano from full score. Next day I conduct it from memory. There is no orchestra. Instead there are chairs, all the chairs in the house. Each chair means an instrument or an instrumental group. My father jump from chair to chair as I give the cues. All the time he sing the different parts; pretend to be cellos, trombones, clarinet, violins, timpani. . . .

"For week after week my father work with me alone. No money come into the house. We become very poor. Every day Papa must sell something to buy food. One day he exchange his raincoat for six hundred grams of rice. Everybody is against Papa—my stepmother, my grown-up sisters Ioli and Lina, all my uncles, all my aunts. They ask, 'How can a boy of eight conduct an orchestra of eighty men?' Papa say, 'You will see.' At last the family send three Maestri—Mazziotti, Giovannini, and another one called Dell'Anno—to reason with him. The Maestri say, 'Piero, you are mad.' Papa listen. Then he say, 'You understand Beethoven because you study him from the book. You understand Bach and Mozart in the same way. From the book. But Pierino is not in the book. Therefore you do not understand Pierino. But I do understand him. Only I. And now please go away.' The Maestri leave quickly. They are very angry. My father is angry, too."

On the morrow Papa went into earnest huddles in musicians' cafés. In a matter of days he had recruited an eighteen-piece ensemble from among old friends in the orchestra of the Teatro Reale dell'Opera. They agreed to let Pierino conduct them experimentally without fee. Papa saved the double-bassist a taxi fare by carrying a borrowed double-bass fiddle across Rome for him, a fearsome task. Pierino's first practice rehearsal took place in the roomy salon of the Croci family, relatives of the Gambas. Perched precariously on an armchair Pierino conducted the *Cleopatra* Overture with the right hand only. With the fingers of his unoccupied hand he played piano on his diaphragm. On the fourth page he accidentally dropped his baton. Jumping to the floor, he retrieved it

and jumped back onto the chair.

"I pick up the beat," he recalls, "without losing the rhythm. At this moment the cellos enter. I cue them in with my *left* hand. I do this very confidently. The players stop playing. They applaud me. After that I conduct always with my left hand as well as my right. To conduct was easy, it was normal. That is what I always feel in those first years. . . .

"The Accademia di Santa Cecilia Orchestra, they hear about my rehearsal at Cousin Croci's house. They call up Papa and say, 'We want to play for Pierino. We will be ready for him at the Teatro Argentina at five this afternoon.' We go to the theatre. Ninety players are on the stage. I conduct the *Barbiere* Overture. (At this time I have four pieces in the memory—*Cleopatra*, the *Barbiere* and *Guglielmo Tell* overtures, and the *Sogno di Ratcliff* intermezzo from Mascagni's opera.) At the end of the performance there is a complete silence. I am uneasy. Then the first cello, a veteran player, say to my father, 'Mr. Gamba, would you like your son to conduct the *Barbiere* Overture again?" At once I say, 'Yes.' I am quite happy, not nervous at all.

"The second time the players do not look at their copies. They look at me all the time. They give me a tremendous ovation. Again, conducting seems easy, a normal thing, like breathing. I am so young. Only later do I realize how difficult conducting can be and how important my mission is."

The rehearsal tryout in the Teatro Argentina was the making of Pierino. He was at once taken up by Michele Scalera, the Italian film chief. To Papa Gamba, Scalera said, "I hear from musicians who record music for my films that you have an eight-year-old son who is a good conductor. For the sake of Italian art somebody must help him. I wish to have the pleasure of helping him myself."

The help, promptly accepted, took the shape of a forty-piece orchestra. With this, Pierino practice-rehearsed three hours a day, Sundays included, for two months, increasing his memorized repertory to fifty items. Towards the end of 1945 Scalera organized for him an enormously successful concert at the Teatro Reale dell' Opera before an invited audience of musicians and international newspapermen who, Allied occupation being in full swing, then swarmed in Rome. His program: *Cleopatra* Overture, Beethoven's C major Symphony, the *Sogno di Ratcliff* Intermezzo, and the *Guglielmo Tell* Overture. His first public concert, again at the Opera with the house or-

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GAMBA

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chestra, was on June 16, 1946. This is best described in Gamba's own words:

"The concert begin at five-thirty. Beautiful, sunny afternoon. From our flat to the Opera is two miles. Papa say, 'We will walk to the Opera.' I say 'Why?' Papa say, 'It is a lovely day, and we need fresh air.' The true reason is that Papa do not have enough lire for tramfares. I am wearing a white silk shirt with lace collar, a dark suit with short pants, white socks. The Opera seats two thousand five hundred person. Four thousand person get inside. Nobody know how. Boxes for six hold fourteen. Again I conduct *Cleopatra*, *Tell*, the *Sogno*, and Beethoven's First. Again a tremendous ovation.

"At the end the front door of the theatre and the artists' entrance are blocked by six thousand person. All shout for Pierino. A *fonctionnaire* say, 'The only way out of the theatre is by taking a secret tunnel to a rear door on the Via Nazionale.' My father say, 'For a whole year I am waiting for this day. Now the day has come, do you think we are going to run away? No. We leave by the artists' entrance.'

"The *fonctionnaire* call up the police barracks. Sixteen *carabinieri* come to escort me. I sit on the shoulders of a strong young man. A laurel wreath is around my neck. In one minute the *carabinieri* are scattered like leaves. The crowd makes a great noise and close tightly *comme un étau*. My father's sister has a flower shop only two hundred feet away. The shutters are up against the crowd. We are three hours getting to the shop of my aunt.

Always I am on the shoulders of the strong young man. When we come out of the theatre it is day. When we reach the shop it is night. All this time trancars for Castelli Romani are held up on the Via Viminale. We are prisoners until eleven o'clock. Everything seem unreal. But that is what happened."

During his chrysalis stage Pierino had two professional tutors as well as Papa. In the early news clips there is a good deal about Professore Romeo Arduini "who retired as conductor of the Rome Opera to devote all his time to the boy." The teacher usually mentioned by Gamba himself is Giuseppe Riusi, under whom he completed his harmony, counterpoint, fugue, instrumentation, and composition studies by the age of fourteen.

Since then, estimates Gamba, he has conducted seven hundred concerts in seventeen countries and one hundred forty-nine cities. Often he gives piano recitals (Bach-Busoni, Beethoven, Mendelssohn, Chopin, Albéniz, Granados, etc.). He has written three brief orchestra pieces and occasionally sandwiches one of these into some provincial program. His *Racconto d'Eroi*, Op. 2, dated 1954, was inspired by a visit to a war cemetery and meditation upon the ideals that enable men to face death.

Finally, a judgment.

Gamba's infant musicianship was no flash in the pan. It is a burningly real part of his nature and will mature as he matures. There are many problems ahead. In concerto conducting—which he practices with uncommon precision and tact—he is sure sooner or later to find himself in conflict on tempo and other matters with famed soloists who may be inclined to throw their weight—and seniority—about. Although busy and prospering, he has yet to create in the public mind an adult image of himself as compelling as the frilled-shirt-and-white-socks one.

But let me repeat: of his gifts and technical accomplishment there can be no doubt. They should be good for half a century's honorable employ.

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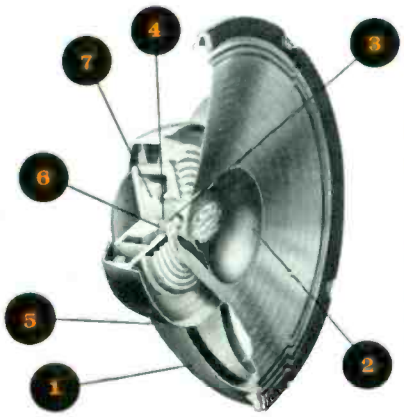

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STEP 2 . . . Add the Model MF-1 Mid-Range Step-Up Kit. Can be added to Wolverine speakers after the HF-1 Step-Up Kit is installed. Spreads mid-range sound evenly throughout the room, increases output in the vital "presence" range, consists of treble driver and crossover network with built-in level control. Complete with all wiring, mounting hardware and instructions for simple, 5-minute installation.
Audiophile Net, $25.00

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