

# HiFi/Stereo Review

OCTOBER 1964 • 50 CENTS

## SPECIAL ISSUE: THE VOICE IN MUSIC

EXTRA! THIS  
ISSUE INCLUDES  
AN ACTUAL  
STEREO  
RECORDING—

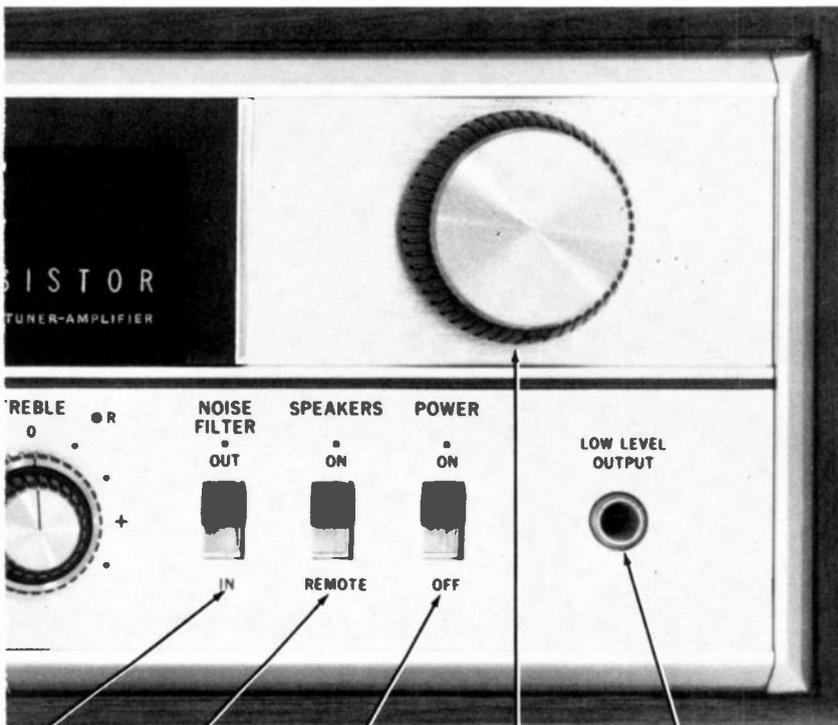
MIRELLA FRENI,  
THE BRILLIANT NEW  
OPERATIC STAR, SINGS  
*"Mi Chiamano Mimi"*  
from *La Bohème*



SOPRANO MIRELLA FRENI



# OUTPERFORMS BEST VACUUM TUBE UNITS



Unique speakers switch lets you choose between two sets of stereo speaker systems in different rooms, and also allows you to enjoy private earphone listening.

Tuning knob is flywheel balanced and ball-bearing mounted for smoothness of operation.

...ly reduces  
...ises from  
... or poor

Separate Power On-Off permits you to leave all front panel controls in their normal operating position without having to reset them.

Convenient front-panel low level output allows you to use stereo headphones for monitoring programs.

From Scott . . . the pioneer in audio design . . . a product that confirms the potential of solid state. Hard on the heels of the much acclaimed Scott 312 Solid State Tuner comes another monumental engineering achievement . . . a solid state tuner / amplifier with Scott performance, Scott reliability, and Scott solid state quality at a price comparable to vacuum tube equipment!

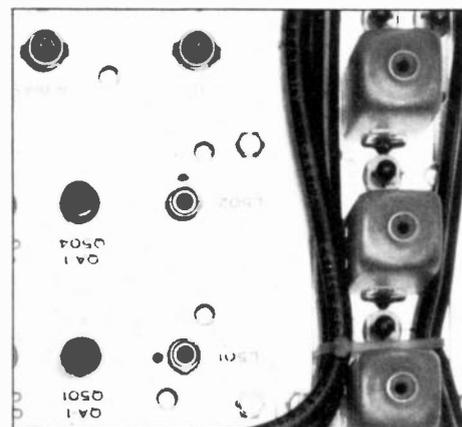
The tuner section is identical to that of the Scott 312. In reviewing this advanced tuner (July 1964) Audio Magazine said: "If any doubt remains in the minds and hearts of audio fans as to the acceptability of transistors for use in high quality FM stereo tuners, the Scott 312 should still these fears forevermore. It is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere."

The power-packed solid state amplifier section of the new 344 utilizes unique Scott-developed circuits. It represents a significant advance in the state of the art. Peak power capabilities approach one hundred watts — enough to handle the most extreme dynamics in any music material.

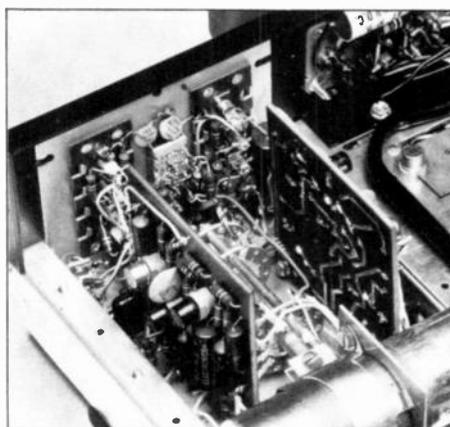
Scott engineers have imaginatively utilized the latest in space-age miniaturization without compromising performance. The 344 is comparable in size to an ordinary tuner . . . so it can easily be placed anywhere you desire. Visit your Scott dealer soon . . . be prepared for a new experience in listening pleasure.

**SPECIFICATIONS:** FM sensitivity, 2.2 uv; Frequency response, 20 to 20,000 cps  $\pm$  1 db; Power bandwidth, 25 to 15,000 cycles at less than 1% THD; 27 transistors, 4 nuvistors; 300 ohm antenna input; 13 front panel controls. Dimensions in optional accessory case 15½" wide x 13¼" deep x 5¼" high.

Price slightly higher West of Rockies. Subject to change without notice.



**AUTO-SENSOR CIRCUIT FOR AUTOMATIC STEREO** — Computer-like device compares the incoming signal with a fixed noise signal. If the incoming signal includes only noise, Auto-Sensor stays in the monophonic mode. If a 19 kc multiplex pilot is present, the Auto-Sensor instantly switches to stereo. (Audio reported "... the quietest automatic stereo switching we have not heard.")



**PREAMPLIFIER** — Computer type construction of preamp section results in complete freedom from hum and noise. There is ample sensitivity for even the lowest output cartridges. Tape head may be connected directly to the preamplifier.

Please send me **FREE** the new 1965 Scott 24 page full-color Guide to Custom Stereo, containing full information on all Scott Kits and Components.

Send me complete information on new consoles by Scott... component quality in beautiful hand finished cabinets.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

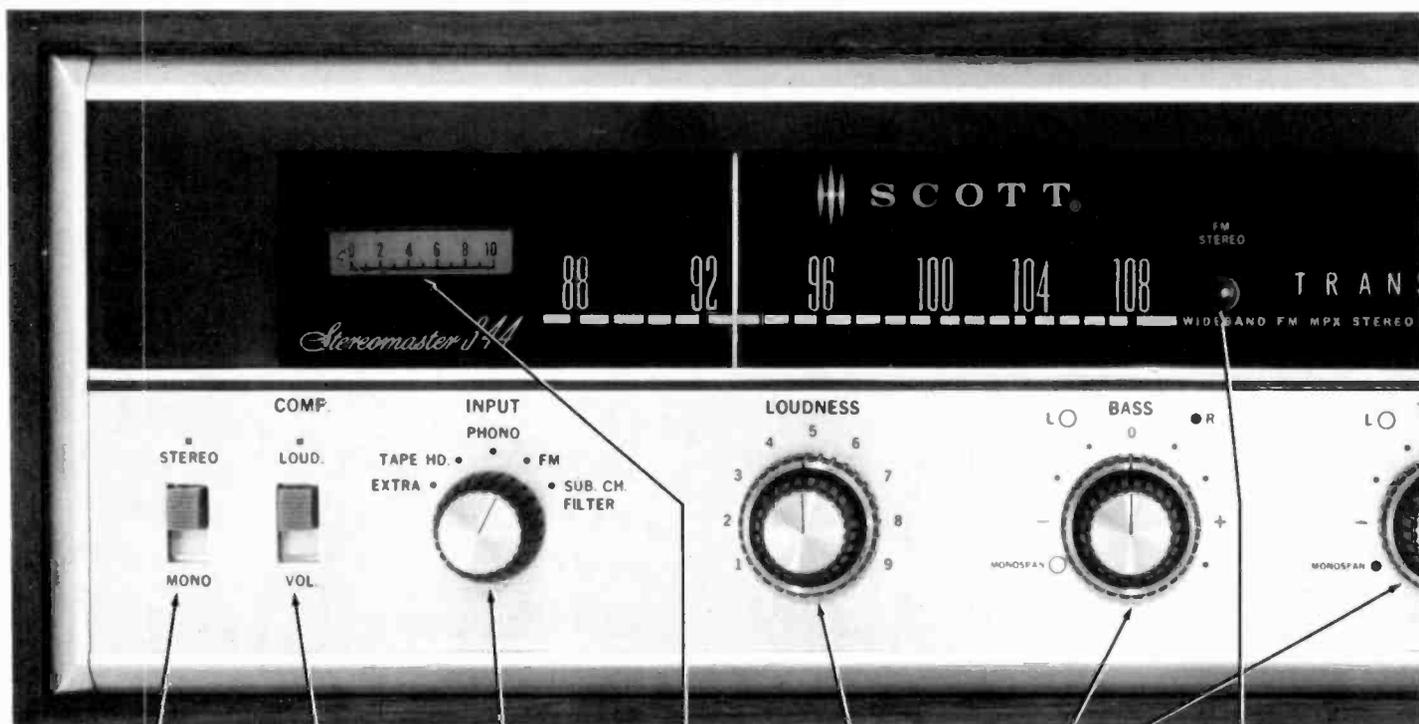
**SCOTT**

H. H. SCOTT, INC., 111 Powdermill Road, Maynard, Mass.

Export: Scott International, 111 Powdermill Road, Maynard, Mass.  
Canada: Atlas Radio Corp., 50 Wingold Avenue, Toronto, Cable HiFi

243-10

# COMPACT SPACE-AGE TUNER/AMPLIFIER



Convenient mode switch allows you to select either monophonic or stereophonic operation.

Input switch allows you to select whatever program material you wish to hear, whether it be from broadcast, record player or tape.

Clutched loudness control allows you to adjust the volume of either or both channels.

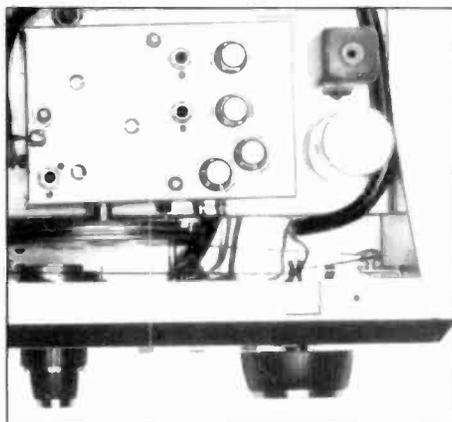
Fast-acting stereo indicator instantly shows when you have tuned to a stereo broadcast.

Compensation network automatically boosts the extreme highs and lows whenever the volume is reduced. This allows you to hear the full range of sound at any volume you select.

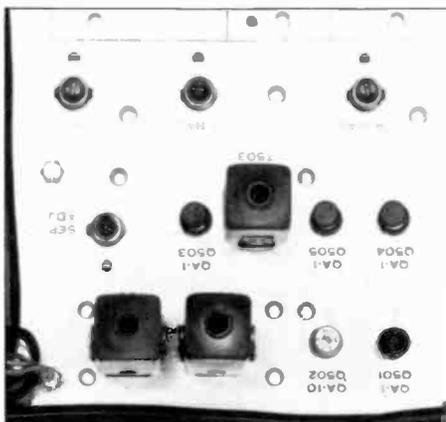
Precision tuning indicator reliably shows when you have tuned station properly. (Ordinary tuner/amplifiers combine this feature with the stereo indicator.)

Dual Bass and Treble controls are used to vary the low and high frequencies on either or both channels.

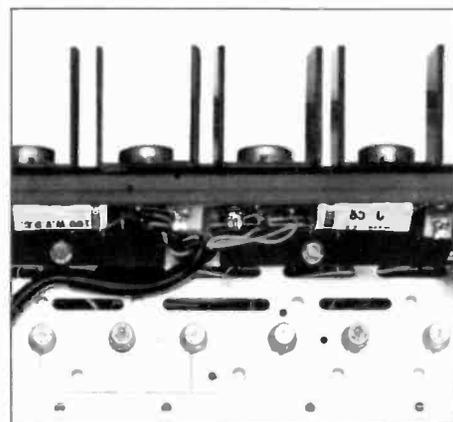
Noise filter instantly removes any scratchy record broadcasts.



**TUNER SECTION**—Silver plated, four-nuvistor front end assures high sensitivity with no cross modulation problems. (Audio Magazine reported 2.0 uv IHF sensitivity with 82 db cross modulation rejection!). Flat line limiting makes the 344 impervious to ignition pulse noises and overloading caused by strong local stations.



**STEREO MULTIPLEX SECTION**—Series gate, time-switching multiplex circuitry built around Scott's advanced solid state design capitalizes on the amazing switching capabilities of transistors. Separation is in excess of 35 db. (Audio measured 36 db.)



**SOLID STATE AMPLIFIER STAGE**—Scott's advanced design gives power to spare for reproducing all the dynamic peaks in the music. Even under high volume conditions the 344 will drive any loudspeaker to full room level. Music power is conservatively rated at 25 watts per channel into an eight ohm load, and the tremendous reserve peak power of transistors assures even better performance in actual use.

\*Read the complete review of the 312 Solid State FM tuner . . . the same tuner section incorporated in the superb new 344 . . . in the July 1964 issue of Audio Magazine.

**AN INCREDIBLE  
ENGINEERING  
BREAKTHROUGH**

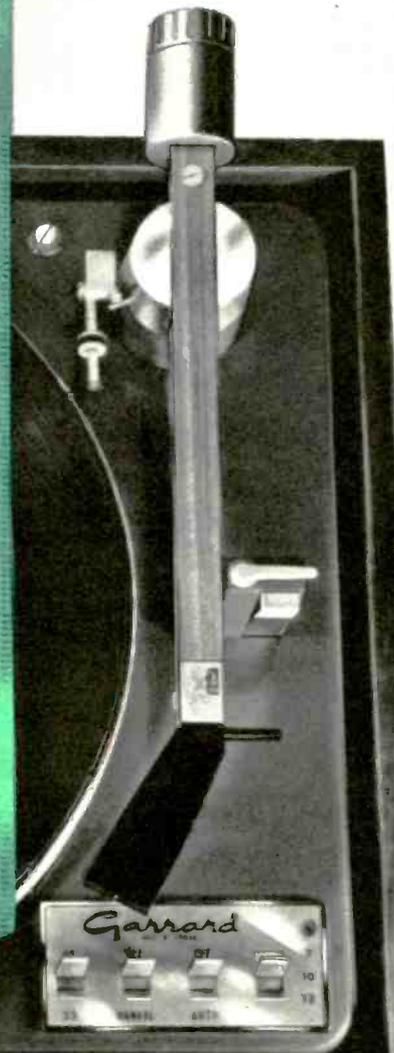
**NEW SCOTT  
SOLID STATE  
TUNER/AMPLIFIER**

**\$429.95**



*In these  
32 pages  
we offer you  
technical and  
non-technical  
explanations  
of today's  
most advanced  
record-playing  
equipment.*

*This includes  
LAB 80  
the first  
Automatic  
Transcription  
Turntable*





*What requirements  
should a record player  
meet . . . to justify  
its inclusion in your  
high fidelity system?*

The tone arm should be able to take your choice of any of the excellent low mass cartridges now on the market. These cartridges are sensitive, and the stylus assemblies are highly compliant. The arm must track them perfectly, and trip reliably, with very light stylus pressure.

The turntable, motor, and drive mechanism must be so silent . . . so meticulously engineered . . . that they will not add the slightest noise or distortion at any frequency or volume level.

To be compatible with wide range speaker systems and highly refined amplifiers (including solid state transistorized equipment), the entire record playing unit must be built to an exceptionally high order of precision.

*Performance* is the key factor, but *automatic convenience* and *sensible price* are also essential for maximum enjoyment.

Four years ago, these stringent requirements motivated Garrard to produce the original Automatic Turntable . . . Type A . . . a *new concept* which combined the advantages of single play turntables with the convenience of automatic record changers. The instantaneous, dramatic acceptance of the Type A established a significant trend, and today more people choose a Garrard than all other high fidelity record playing units combined.

Now . . . Garrard presents three *nighly advanced automatic turntables*, plus an *entirely new class*, the first *Automatic Transcription Turntable!* This exceptional development by the Garrard laboratories is for the *ultimate in music systems* . . .



*This  
new kind  
of Garrard  
is called  
the LAB 80*

*This is the*  
**LAB 80**

*More than an  
automatic turntable,  
it is an Automatic  
Transcription  
Turntable*

The Lab 80 is designed for professional reproduction of LP/stereo records (33 $\frac{1}{3}$  and 45 rpm) . . . literally without compromise. It was created expressly for those who have not been willing to accept any automatic unit heretofore.

Now, feature-by-feature comparisons will verify that the concept of the single play turntable combination has been obsoleted by a superior new class of mechanism.

*With the Lab 80, Garrard establishes a spectacular new precedent in record playing equipment . . . combining precision, performance, and convenience of a standard not previously available, in single play or automatic units.*

The price of the Lab 80 is \$99.50

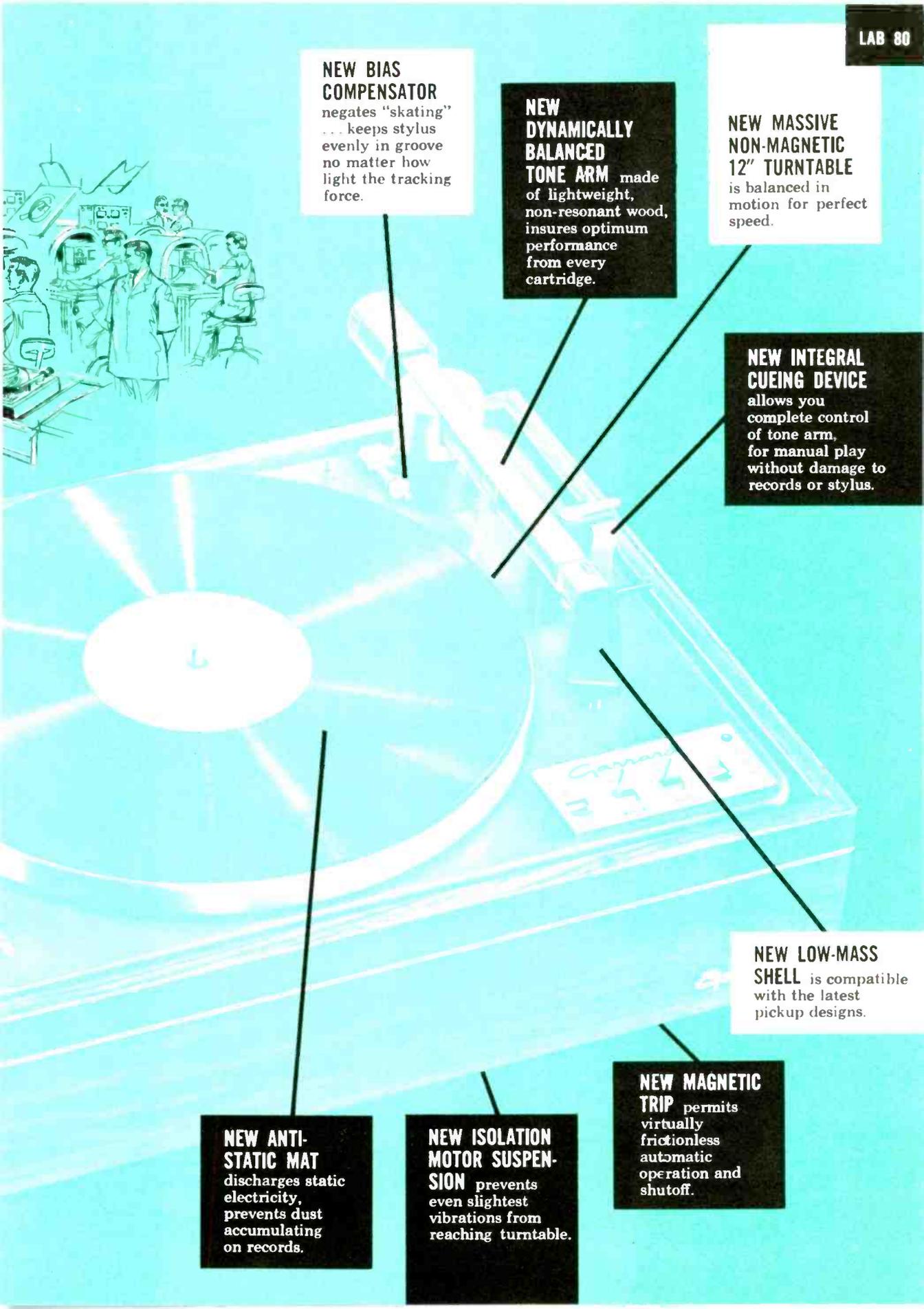




*To visualize what the Garrard Laboratories have achieved in the Lab 80, we urge you to take the time to read the galaxy of advancements built into it.*

*(Here are some highlights . . . described in greater detail on the following pages)*





**NEW BIAS COMPENSATOR**  
negates "skating"  
... keeps stylus  
evenly in groove  
no matter how  
light the tracking  
force.

**NEW DYNAMICALLY BALANCED TONE ARM** made of lightweight, non-resonant wood, insures optimum performance from every cartridge.

**NEW MASSIVE NON-MAGNETIC 12" TURNTABLE**  
is balanced in motion for perfect speed.

**NEW INTEGRAL CUEING DEVICE**  
allows you complete control of tone arm, for manual play without damage to records or stylus.

**NEW LOW-MASS SHELL** is compatible with the latest pickup designs.

**NEW ANTI-STATIC MAT**  
discharges static electricity, prevents dust accumulating on records.

**NEW ISOLATION MOTOR SUSPENSION** prevents even slightest vibrations from reaching turntable.

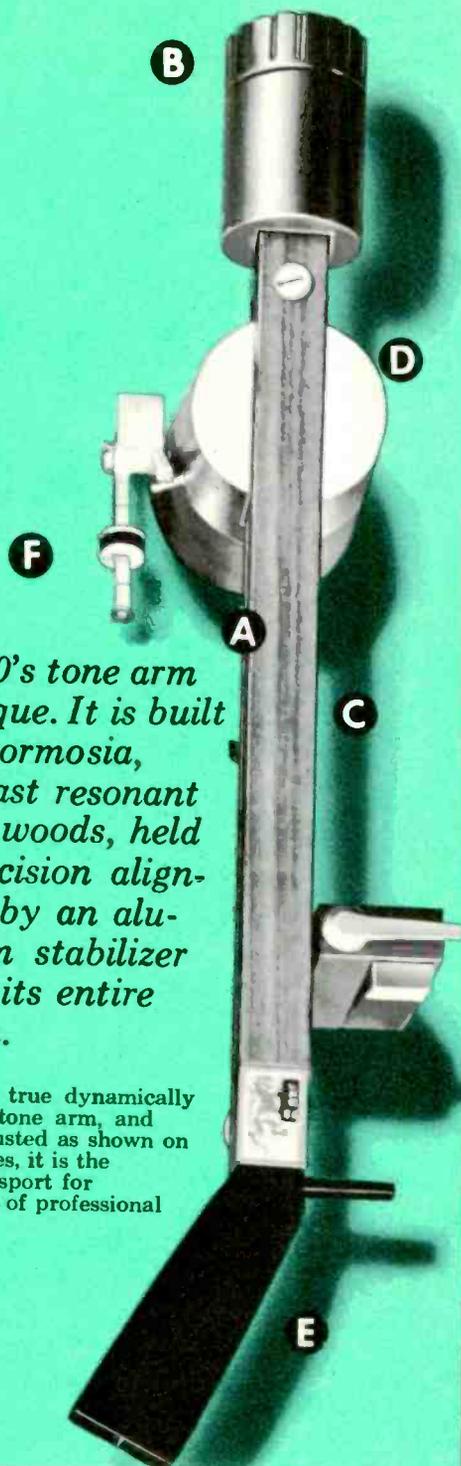
**NEW MAGNETIC TRIP** permits virtually frictionless automatic operation and shutoff.

*Lab 80's tone arm is unique. It is built of Afrormosia, the least resonant of all woods, held in precision alignment by an aluminum stabilizer along its entire length.*

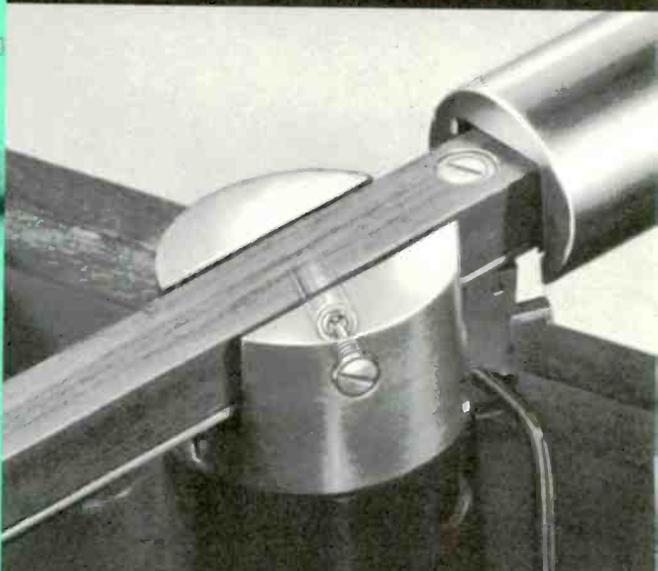
This is a true dynamically balanced tone arm, and when adjusted as shown on these pages, it is the ideal transport for cartridges of professional calibre.

**An important note regarding stylus pressure and protection of your records:**

As a service, we wish to point out that under no circumstances should any cartridge be operated at a lower stylus pressure than that prescribed by its manufacturer. Specifications for stylus pressure are determined by the basic design of the cartridge. To track at a pressure lower than specified may cause many undesirable effects, in terms of damage to record grooves; intermodulation and other distortions.



**A** To adjust the tone arm, first turn the murlled knob under the calibrated scale (on the side of the arm) until the pointer reads zero.



**D** Because of today's featherweight tracking, the slightest interference with free movement of the tone arm may affect the performance of the cartridge. To avoid this, the Lab 80 arm moves on special reedle pivots, set into ball bearings. The flat geometry of the arm cancels out warp-row distortion; and the low center of gravity eliminates sensitivity to external jarring.



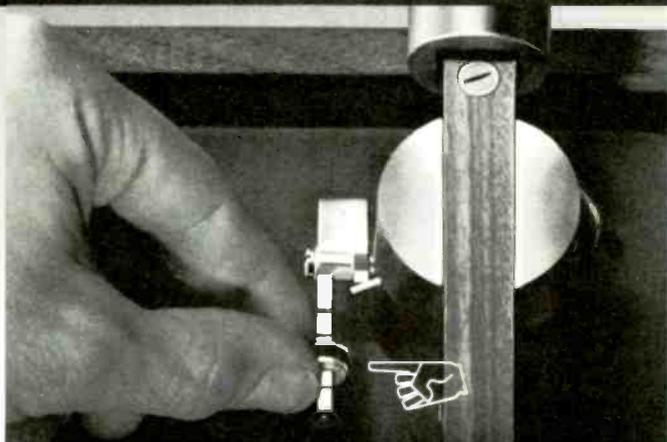
- B** Next, balance the arm until it floats level at zero tracking force. This is done by rotating the fine adjustment on the movable counterweight at the rear of the arm. (Note that the counterweight is isolated in rubber.)



- C** Then set the correct tracking force, as specified by the cartridge manufacturer. Turn the knurled knob under the scale, listening for the clicks, which can also be felt. Each click represents  $\frac{1}{4}$  gram, providing an accurate audible setting, confirmed visually by the indicator on the side of the arm. (Since some professional cartridges today may be tracked as lightly as a fraction of a gram, this uniquely accurate method of setting is necessary to insure the best performance.)

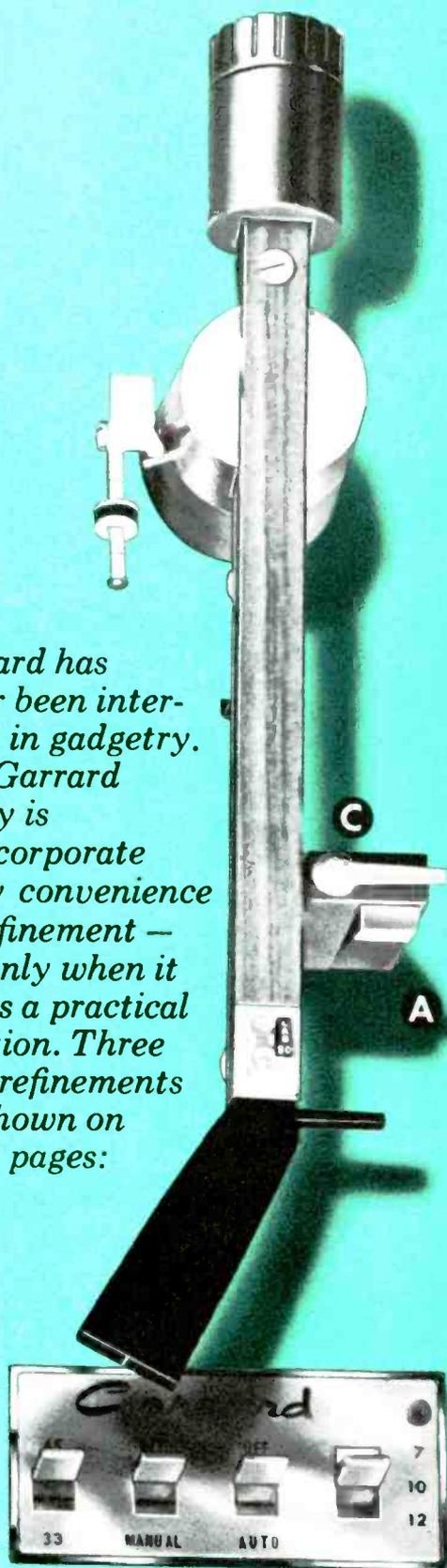


- E** The lightweight design of the shell makes it compatible with all cartridges including the new low mass professional types. The shell slides into the tonearm on channels and is fixed rigidly with a knurled screw, so that it cannot resonate or rotate from side to side. A new long finger lift insures safety in handling the shell.

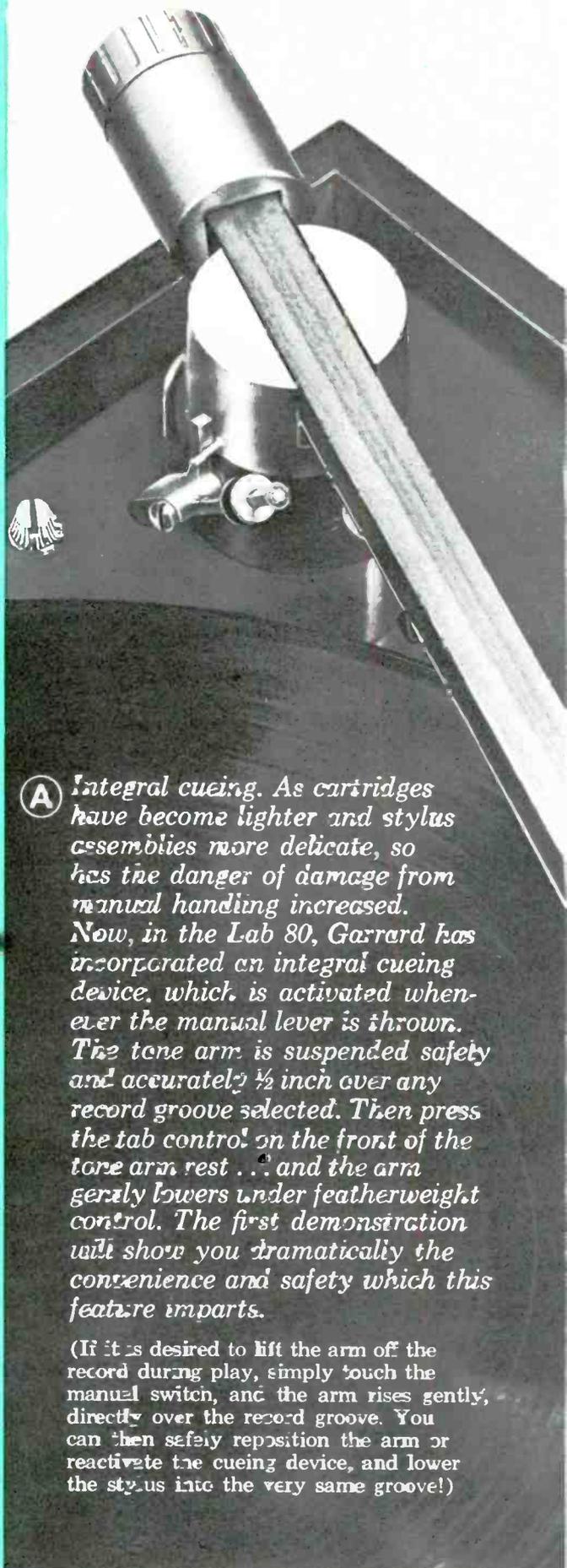


- F** One major problem in all record playing equipment is the tendency of the arm to slide inward across the record. This is overcome in the Lab 80 through an exclusive, patented bias compensator which accurately cancels out any tone arm skating force, making it possible to use a cartridge with the highest compliance and most delicate stylus assembly. Setting the bias compensator is simplicity itself. A weight on the compensator is moved to a position along its scale corresponding to the stylus pressure which has been set, establishing a direct relationship with the stylus pressure reading on the tonearm.

*Garrard has never been interested in gadgetry. The Garrard policy is to incorporate every convenience or refinement — but only when it serves a practical function. Three such refinements are shown on these pages:*

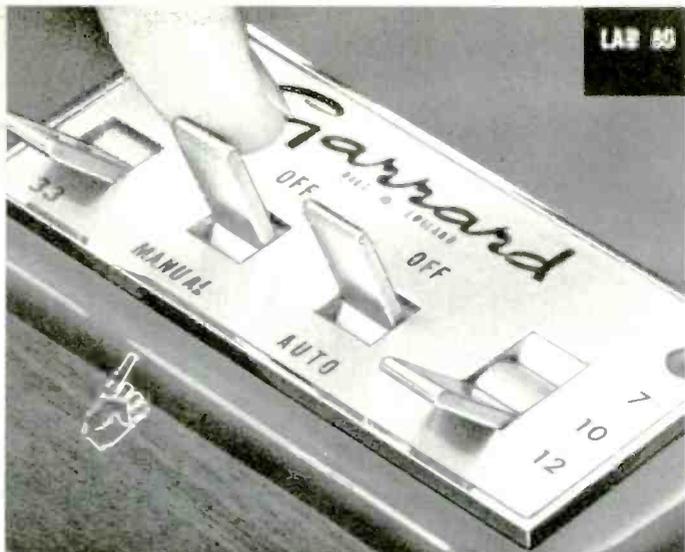
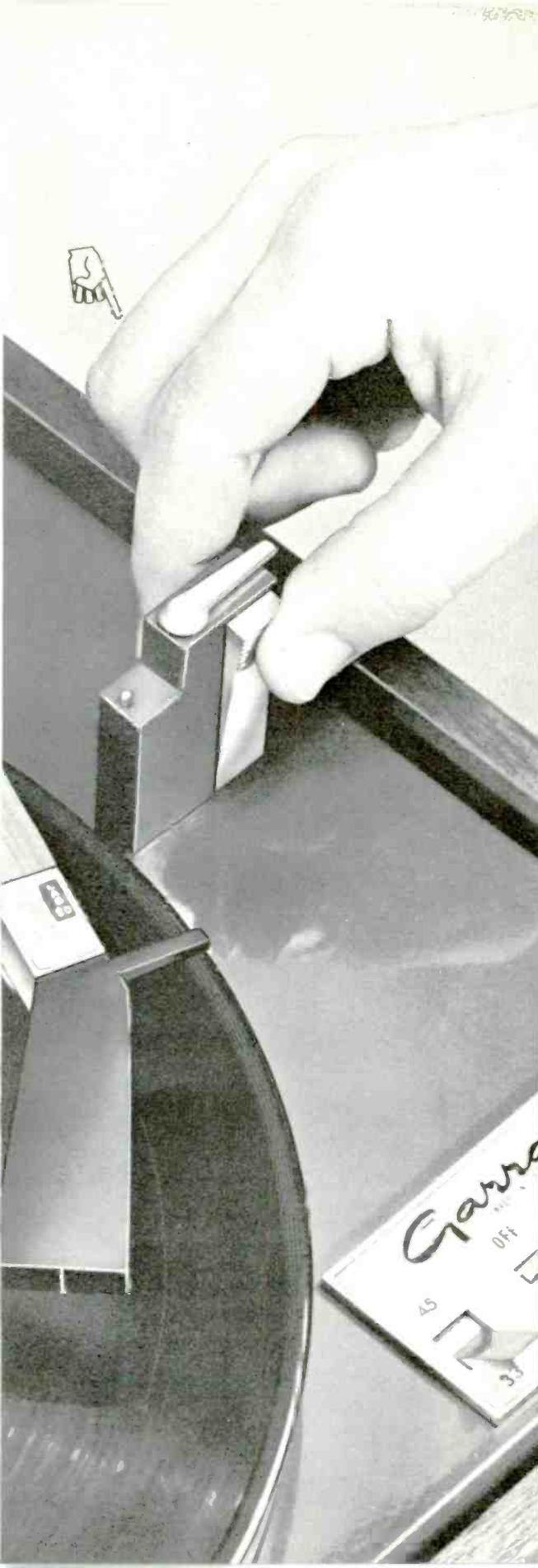


**B**



**A** *Integral cueing. As cartridges have become lighter and stylus assemblies more delicate, so has the danger of damage from manual handling increased. Now, in the Lab 80, Garrard has incorporated an integral cueing device, which is activated whenever the manual lever is thrown. The tone arm is suspended safely and accurately  $\frac{1}{2}$  inch over any record groove selected. Then press the tab control on the front of the tone arm rest . . . and the arm gently lowers under featherweight control. The first demonstration will show you dramatically the convenience and safety which this feature imparts.*

*(If it is desired to lift the arm off the record during play, simply touch the manual switch, and the arm rises gently, directly over the record groove. You can then safely reposition the arm or reactivate the cueing device, and lower the stylus into the very same groove!)*



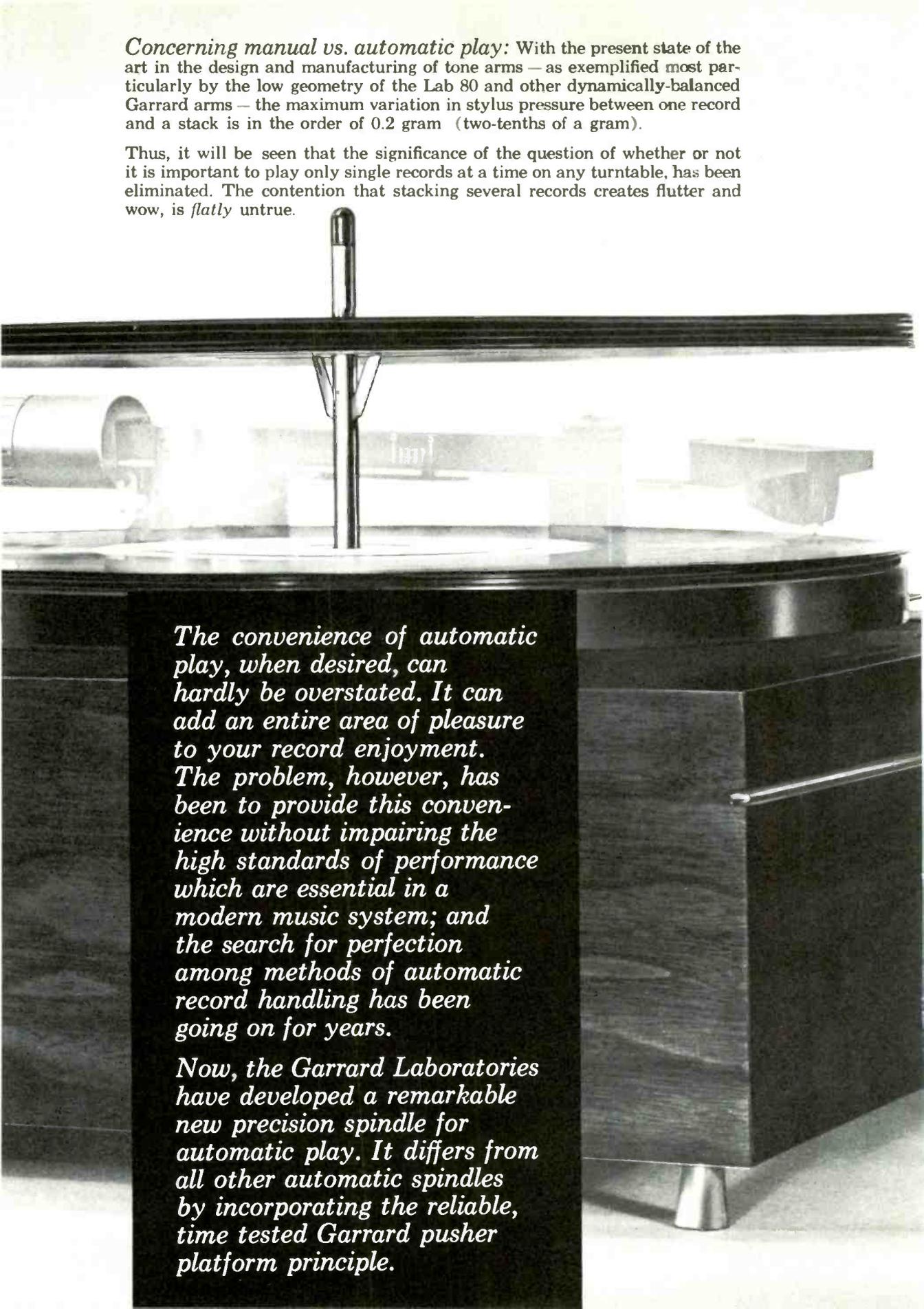
**B) Tab controls.** Lab 80 features finger tip tab controls, handsomely designed and set into an engraved escutcheon. Switches for "manual" and "automatic" are separate, yet all functions are coordinated on this single panel. The tabs are easily accessible, require only featherweight touch to start, reject, or stop, and ensure safety from damaging pickup jump due to accidental jarring of the record player. An illuminated indicator tells the record size selected and acts as a pilot light.



**C) Automatic shutoff.** At the end of a single record (or the last record in "automatic" position) the tone arm returns to its rest and the Lab 80 shuts off. This simple convenience can add more to the pleasure of listening to records than most other features. A spring-loaded lock can then be turned into position to protect the tone arm from accidents.

*Concerning manual vs. automatic play:* With the present state of the art in the design and manufacturing of tone arms — as exemplified most particularly by the low geometry of the Lab 80 and other dynamically-balanced Garrard arms — the maximum variation in stylus pressure between one record and a stack is in the order of 0.2 gram (two-tenths of a gram).

Thus, it will be seen that the significance of the question of whether or not it is important to play only single records at a time on any turntable, has been eliminated. The contention that stacking several records creates flutter and wow, is *flatly* untrue.



*The convenience of automatic play, when desired, can hardly be overstated. It can add an entire area of pleasure to your record enjoyment. The problem, however, has been to provide this convenience without impairing the high standards of performance which are essential in a modern music system; and the search for perfection among methods of automatic record handling has been going on for years.*

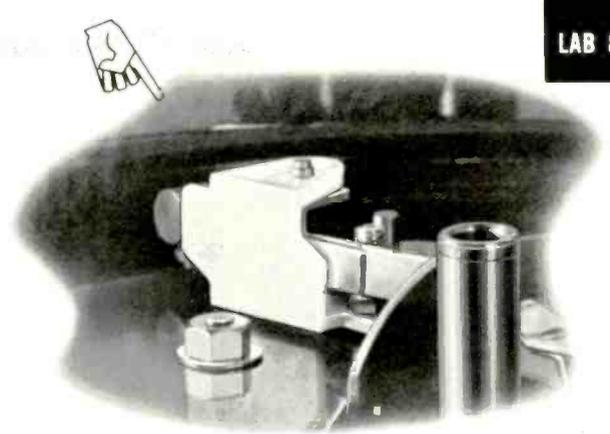
*Now, the Garrard Laboratories have developed a remarkable new precision spindle for automatic play. It differs from all other automatic spindles by incorporating the reliable, time tested Garrard pusher platform principle.*



In use, the automatic pusher spindle is relatively simple. The stack of records is securely held on three widely extended arms. Then, utilizing the basic Garrard technique, the arms retract and the individual records are pushed off gently.

This is the technique which established Garrard as the pre-eminent name in automatic record playing equipment, because it proved, over the years, completely reliable and gentle to records. Now, the pusher platform principle has been designed into the spindle, creating the safest, most positive-acting device of its kind.

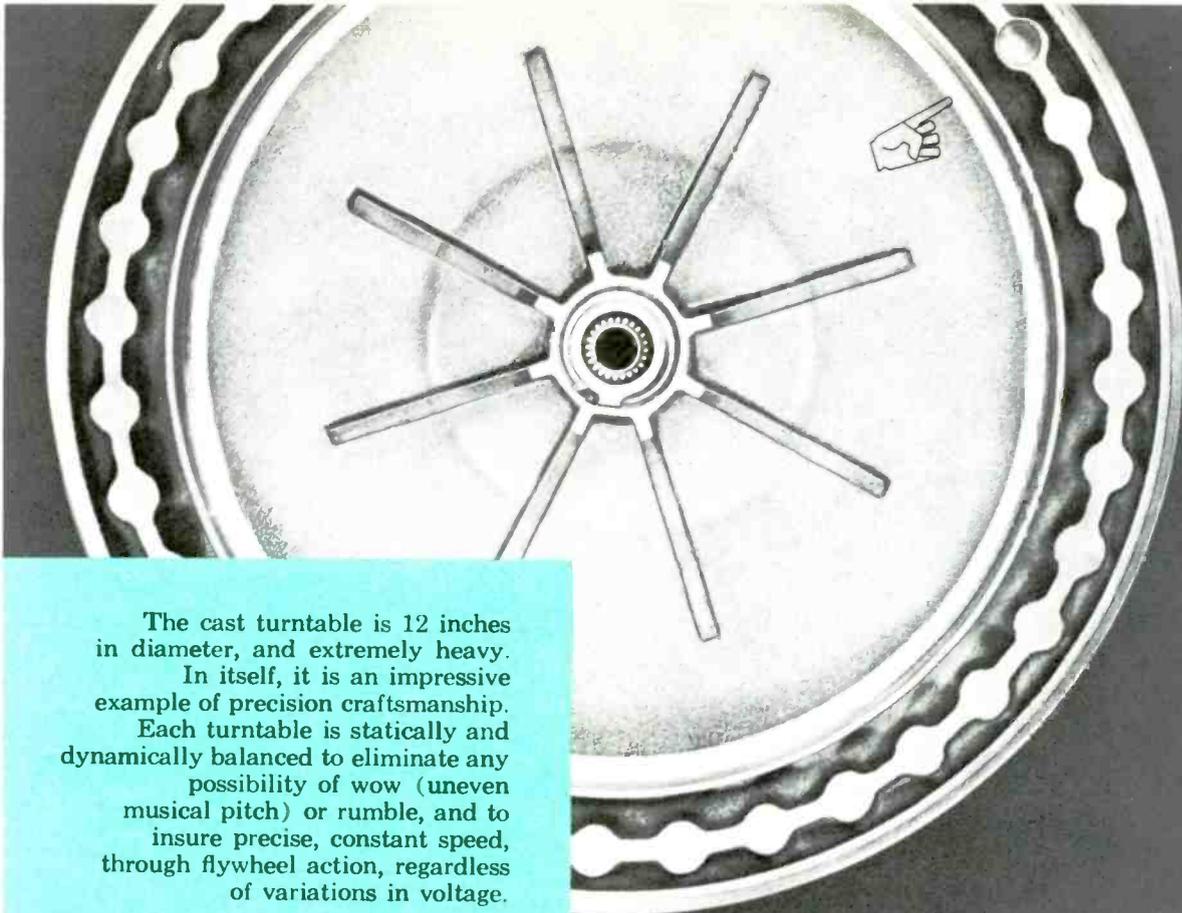
(Of course, this spindle is used only for automatic play. A short spindle is provided for your use in playing single records.)



The trip mechanism is the device which activates the automatic record changing and the automatic shutoff at the end of the last record. Since the tone arm mechanism must engage the trip mechanism, the problem with automatic units has been to accomplish this with the least possible amount of friction or drag. Indeed, one of the points claimed in favor of single play turntables has been the lack of a trip mechanism, even though no one will dispute the tremendous advantage of the automatic feature. In the Lab 80, the trip mechanism is revolutionary and obviates this argument. The trip assembly is molded completely of Delrin® the remarkable new Dupont "slippery" material which has an exceptionally low coefficient of friction. Resistance of the trip mechanism to the tone arm engaging it becomes virtually unmeasurable.

The tripping cycle is activated by ultra-sensitive magnetic repulsion (through the use of magnets with polarities which repel each other), eliminating the need for mechanical contact. The combination of these two principles, ingeniously applied for the first time to an automatic record playing device, is the answer of the Garrard engineers to the stringent requirements of ultra-sensitive cartridges, allowing the unit to trip reliably, at virtually zero force.





The cast turntable is 12 inches in diameter, and extremely heavy.

In itself, it is an impressive example of precision craftsmanship.

Each turntable is statically and dynamically balanced to eliminate any possibility of wow (uneven musical pitch) or rumble, and to insure precise, constant speed, through flywheel action, regardless of variations in voltage.

The special turntable mat is formulated from a remarkable new anti-static material. It dissipates the electrical charge on records, so that they will not attract dust. Dust is one of the key causes of record wear, as well as unwanted noise. The fine grooves of the mat have been scientifically designed to provide full support to the record.



Constant, reliable speed, of course, is essential. Recent tests confirm the traditional Garrard viewpoint that the motor type (induction or hysteresis) is not the key factor in fine reproduction. It is basic compatibility of the motor to the particular turntable/drive mechanism, and meticulous manufacturing, which determine outstanding results.

The Lab 80 is powered by the unsurpassed Laboratories Series® motor (with dynamically balanced armature), designed and built entirely by Garrard, which will maintain speed within NAB standards even through the unlikely line voltage variation of 95 to 135 volts.

The loose assumption or contention that only a hysteresis motor can maintain speed with such reliability is simply untrue.

It is isolated from the unit plate by a revolutionary suspension system of rubber anti-vibration devices and damping pads. This ingenious mounting system frees the Lab 80 from any vestige of spurious vibrations which might reflect in record reproduction.

The entire Lab 80 unit floats on a new 5-point foam-damped spring suspension system, which isolates it from external jarring and the mechanical interference known as "feedback". Installation is simple and practical. The Lab 80 is stereo wired, with a 4-pin, 5-wire system; separate ground connections... the ideal wiring because it eliminates danger of hum-causing factors. Leads plug into the player with Amplok plug (for AC) and twin female phono sockets on the unit plate, for the audio connection. This simplifies connecting or disconnecting the player. Dimensions are compact enough to fit most high fidelity cabinets.

**Specifications:**

2 speeds: 33 $\frac{1}{3}$  and 45 rpm.  
120-130 volts, 60 cycles AC (50 cycle pulley available).

**Minimum cabinet dimensions:**

17" left to right; 14 $\frac{3}{4}$ " front to rear;  
5 $\frac{1}{2}$ " above and 3 $\frac{1}{2}$ " below motor board.

*This, then is Garrard's Lab 80 Automatic Transcription Turntable . . . a record-playing unit unequalled by any now on the market . . . destined to establish a new milestone by Garrard in the continual striving toward perfection which characterizes our industry.*

This superlative mechanism has been magnificently styled to grace the finest music system, the smartest decor. On its decorator base, the Lab 80 is a symphony of shimmering satin metal, grained wood, and a special iridescent color that picks up and reflects the warmth of the cabinet finish. Into this excellent unit have been lavished every skill, every technique known to the Garrard Laboratories. To judge for yourself how well they have succeeded, use the convenient chart below to compare the Lab 80's main features with any other record playing unit you may be contemplating.

### COMPARATOR CHART

- |   |   |                                       |
|---|---|---------------------------------------|
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Dynamically balanced, counterweight-adjusted tone arm of Afrormosia wood            |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Calibrated stylus pressure scale, with click settings                               |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Low mass shell  |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Bias compensator (Anti-skating device)  |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Integral cueing device  |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Finger tip tab controls   |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Automatic play, when desired, with revolutionary pusher spindle                     |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| DeIrin® trip mechanism with magnetic repulsion                                      |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| 12 inch, balanced, weighted, anti-magnetic turntable with anti-static turntable mat |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Laboratory Series® 4-pole shaded motor  |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| Motor isolation system  |   |                                       |
|   | <b>LAB 80</b> <input checked="" type="checkbox"/> | <b>Other</b> <input type="checkbox"/> |
| 4-pln. 5-wire stereo wiring with Amplok plug connections                            |   |                                       |





GARRARD

AUTOMATIC TURNTABLE

Garrard

MADE IN ENGLAND

33 45 OFF OFF 7 10 12

MANUAL

AUTO

GARRARD

# *This is the new Type A70*

*ultimate expression of the  
Automatic Turntable concept,  
which Garrard launched  
with the original Type A,  
the most successful  
record playing instrument  
the high fidelity field  
has ever known*

This new automatic turntable is a perfect expression of the Garrard philosophy. Those who are familiar with the great models which established the Garrard reputation for unassailable integrity, will recognize in the Type A70 certain familiar proven features which have become indivisible from the Garrard name. The most notable of these is the pusher platform automatic record changing principle... a classic mechanism which has never been equalled, much less surpassed, for gentleness or reliability.

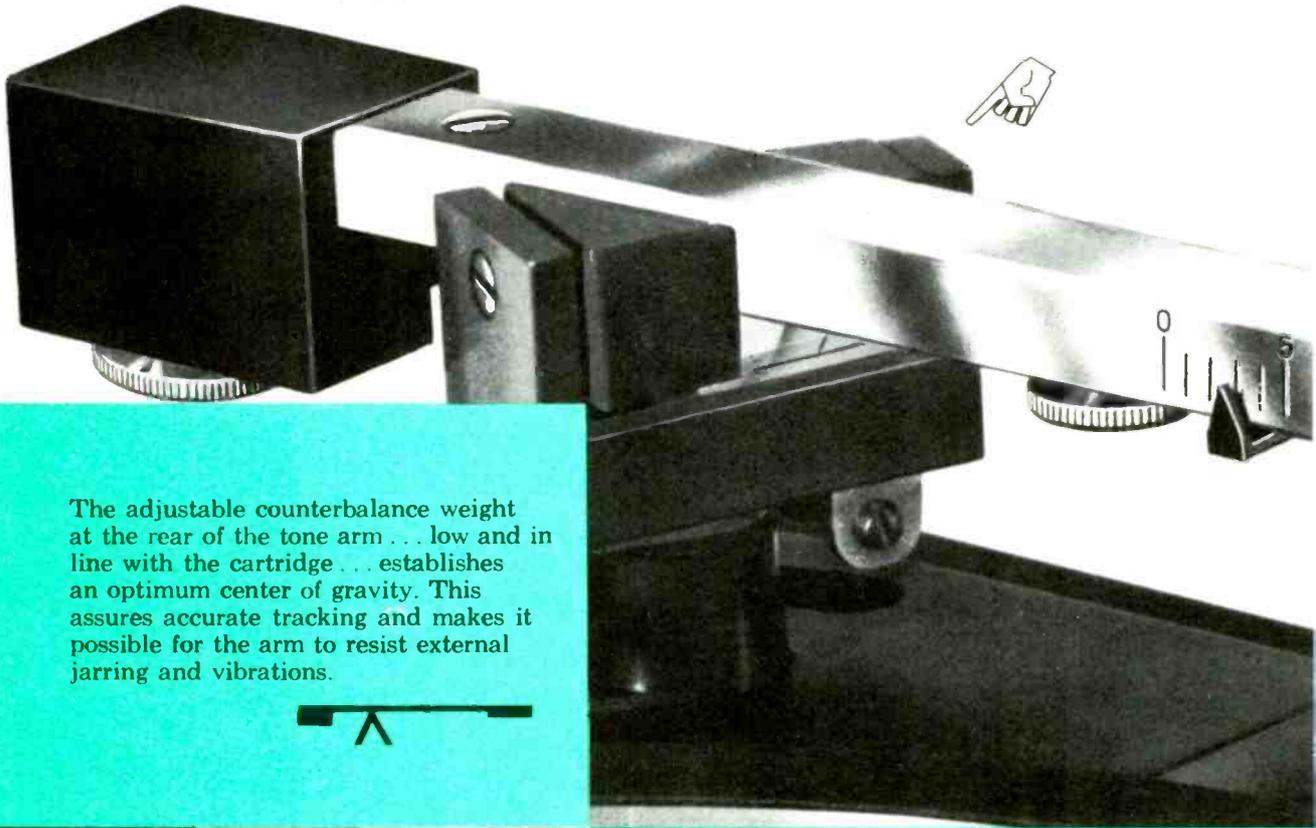
*However, traditional features are only half the story of the Type A70... for this is also the newest and most advanced of all automatic turntables! For example, the exciting tone arm described on the following pages is but one of a number of innovations which confirm how successfully Garrard has re-engineered the classic unit, advanced it beyond all other automatic turntables, and reconfirmed it as the definitive record player for the finest music systems.*

The price of the Type A70 is \$84.50



TYPE  
A70

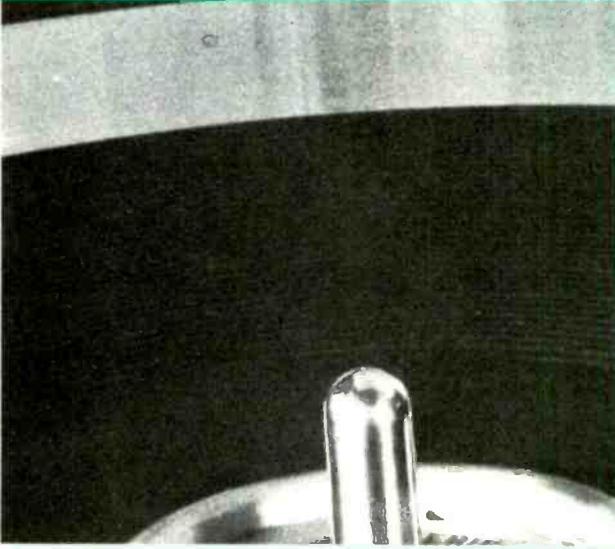


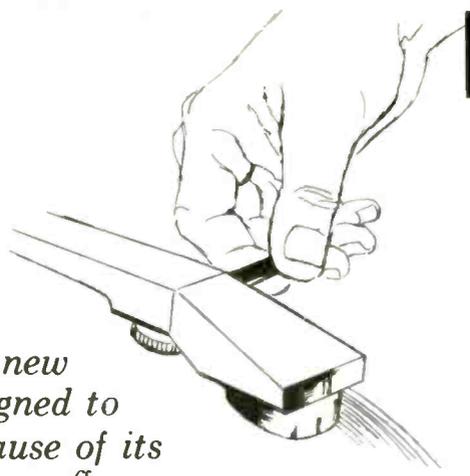


The adjustable counterbalance weight at the rear of the tone arm . . . low and in line with the cartridge . . . establishes an optimum center of gravity. This assures accurate tracking and makes it possible for the arm to resist external jarring and vibrations.

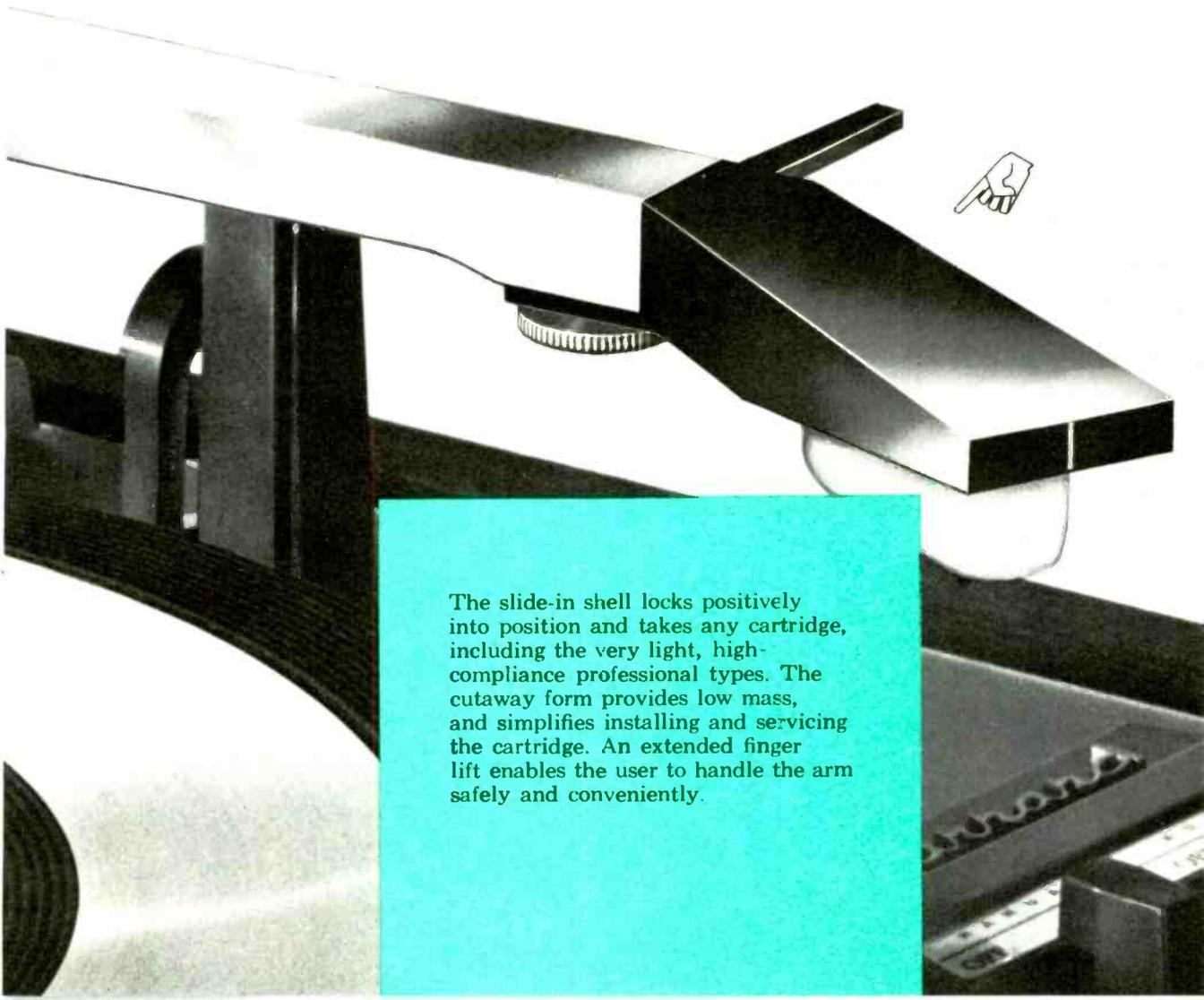


Special needle pivots set into miniaturized ball bearings, make vertical motion of the tone arm virtually frictionless.

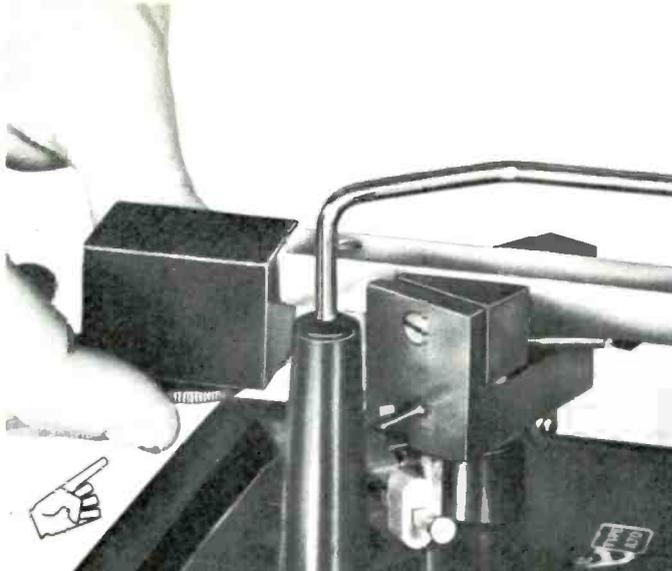




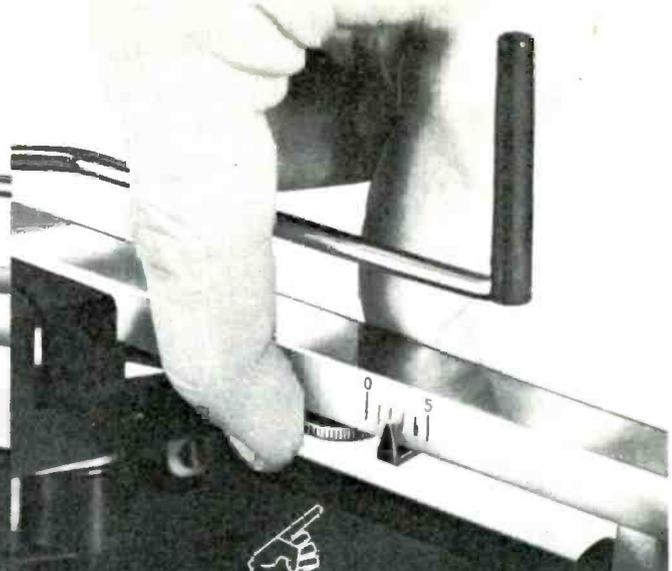
*The Type A70 features a completely new dynamically balanced tone arm, designed to an exceptionally high standard. Because of its low mass and flat geometry, this arm offers impressive advantages in tracking capability. Since total side pressures acting on the arm at the stylus have been kept infinitesimal, the Type A70 achieves outstandingly clean reproduction with modern cartridges.*



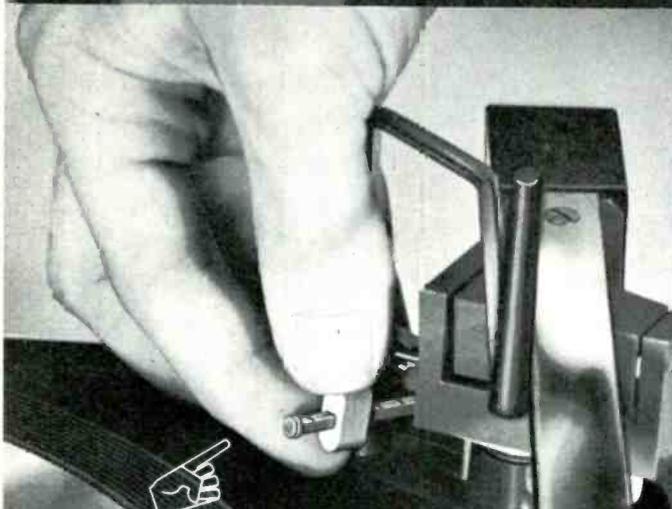
The slide-in shell locks positively into position and takes any cartridge, including the very light, high-compliance professional types. The cutaway form provides low mass, and simplifies installing and servicing the cartridge. An extended finger lift enables the user to handle the arm safely and conveniently.



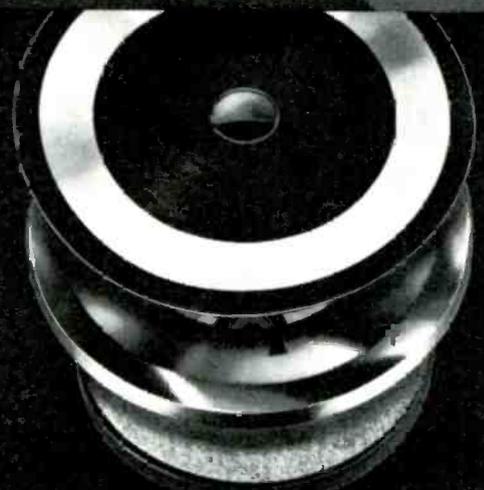
Stylus pressure on the Type A70 is adjusted in two simple steps, similarly to the Lab 80. First, the sliding counterbalance weight is moved to the position which balances the cartridge (so that the arm floats level above the turntable), and locked in position by tightening an accessible adjusting screw. The arm is now in balance at zero stylus pressure.



Then, the correct tracking force prescribed for the cartridge is set by turning the adjusting screw under the tone arm. The reading is taken on the calibrated scale at the side of the arm. As the knurled screw turns, a click is heard (and felt) for each  $\frac{1}{4}$  gram. The stylus pressure setting, therefore, is extremely accurate.



As in the Lab 80, the Type A70 tone arm incorporates an adjustable bias compensator anti-skating device. Simply slide the weight to the notch corresponding on the scale to the stylus pressure. With the bias compensator set, the arm will track accurately and without distortion — even if the player is intentionally tilted, the record warped, or not concentric. It will bring out the best in any cartridge used, applying equal pressure on both sides of the stereo record groove, to minimize stylus and record wear.



The full-sized, balanced turntable of the Type A70 is unique, having certain advantages not found in other units. Actually it consists of two turntables balanced together . . . a drive table inside and a heavy cast turntable outside. These are separated by a resilient foam barrier, which damps out noise and vibration. Being non-ferrous, the cast table offers no attraction to magnetic pickups, which might affect tracking pressure. The heavy turntable weight is the optimum for perfect torque and flywheel action in the Type A70.

## TYPE A70 COMPARATOR CHART

**A** TYPE A70  OTHER

Dynamically balanced, counterweight-adjusted tone arm

**B** TYPE A70  OTHER

Flat silhouette and low center of gravity (tone arm)

**C** TYPE A70  OTHER

Audible, visible 1/4 gram check settings on stylus pressure gauge built into tone arm

**D** TYPE A70  OTHER

New lightweight shell

**E** TYPE A70  OTHER

Adjustable bias compensator (anti-skating device)

**F** TYPE A70  OTHER

Needle pivots for tone arm bearings

**G** TYPE A70  OTHER

Exclusive full-sized, heavy, balanced cast "sandwich" turntable

**H** TYPE A70  OTHER

Double shielded Laboratory Series® 4-pole shaded motor

**I** TYPE A70  OTHER

Ultra-sensitive trip with Delrin®

**J** TYPE A70  OTHER

Garrard's exclusive pusher platform, offering the great advantage of automatic play when desired, without compromise (Safest automatic record handling principle ever developed)

**K** TYPE A70  OTHER

Garrard iridescent color, compatible with all cabinet finishes

**L** TYPE A70  OTHER

New decorator base — optional

**M** TYPE A70  OTHER

Spring cushioned suspension, damped by foam rubber to prevent feedback and sympathetic vibrations

**N** TYPE A70  OTHER

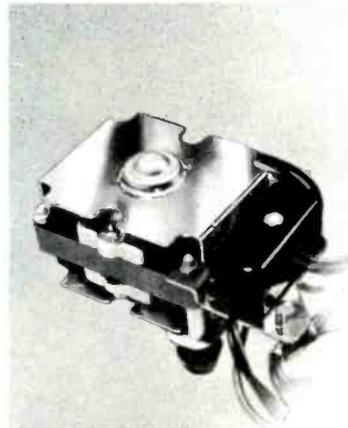
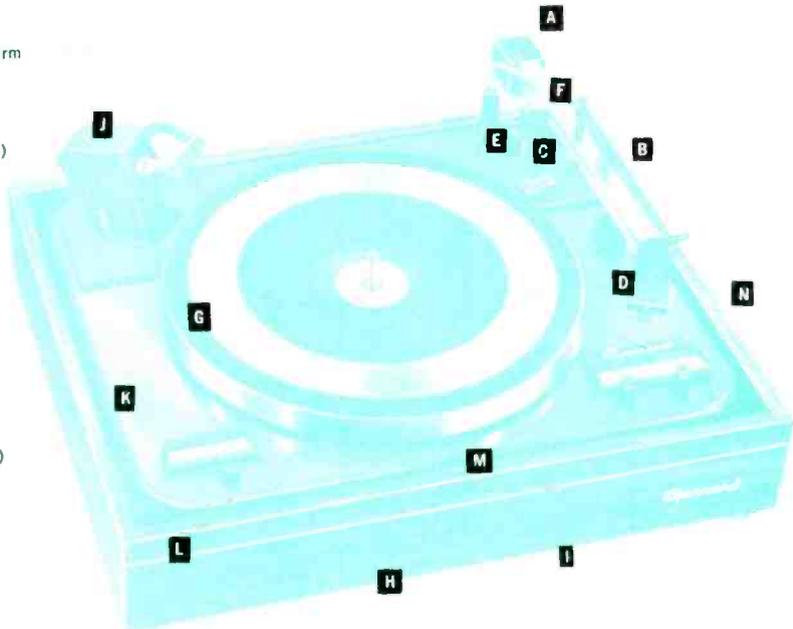
Simple installation and service: Type A70 is stereo-wired with 4-pin, 5-wire system. Separate ground connection eliminates hum. Leads simply plug into player with built in Amplok plug (for AC) and female twin phono socket on unit plate (for audio)

#### Specifications:

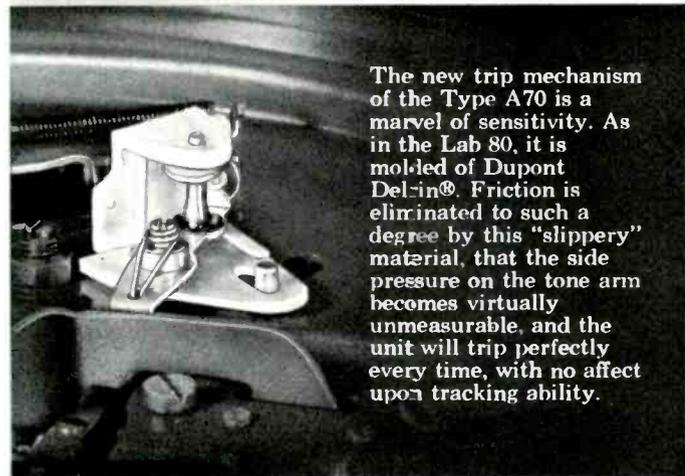
4 speeds: 16 $\frac{2}{3}$ , 33 $\frac{1}{3}$ , 45 and 78 rpm.  
100-130 volts, 60 cycles AC (50 cycle pulley available)

#### Minimum cabinet dimensions:

16 $\frac{3}{4}$ " left to right, 14 $\frac{1}{8}$ " front to rear,  
6" above and 2 $\frac{7}{8}$ " below motor board



The Type A70 is built around the Garrard Laboratories Series® shaded 4-pole motor, designed specifically for use with this turntable and drive assembly. It is shielded completely, top and bottom, with accurately oriented plates which prevent any interference or hum, even when ultra-sensitive magnetic cartridges are used.



The new trip mechanism of the Type A70 is a marvel of sensitivity. As in the Lab 80, it is molded of Dupont Delrin®. Friction is eliminated to such a degree by this "slippery" material, that the side pressure on the tone arm becomes virtually unmeasurable, and the unit will trip perfectly every time, with no affect upon tracking ability.

*This is the new*  
**AT60**  
*an automatic turntable  
with intermix capability*

Handsomely dramatic in the new Garrard iridescent color and brushed aluminum, this precision model meets all the critical performance standards required of a Garrard automatic turntable, offering the additional advantage of compact versatility. The tubular tone arm is particularly efficient... dynamically-balanced and counterweight-adjusted, with built-in stylus pressure gauge.

*Under its distinctive turntable mat, the AT60 incorporates a heavy, die-cast, oversized turntable — dynamically-balanced and non-magnetic. This feature — so vital to professional performance — has been found previously only in the highest bracket automatic turntables.*

The price of the AT60 is \$59.50



This massive turntable makes for more constant speed, and correct torque through flywheel action. It also facilitates using the AT60 with refined cartridges and amplifiers of greater sensitivity than in earlier music systems.

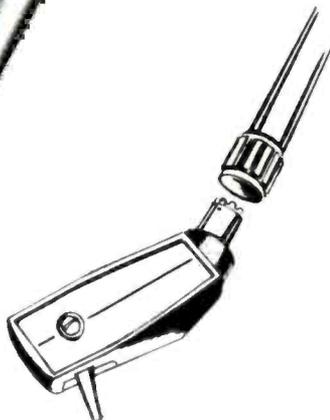


The turntable of the AT60 is an example of the Garrard policy of consistently upgrading equipment by incorporating the advantages of higher priced units as soon as they can be made available . . . when the changes can be expected to impart genuine improvement in performance.

*The tone arm is tubular...dynamically-balanced and counterweight-adjusted. The tubular design will be recognized as one of the most popular formats for arms sold separately and used with single play turntables; and those featured in certain "high priced" automatic turntables.*

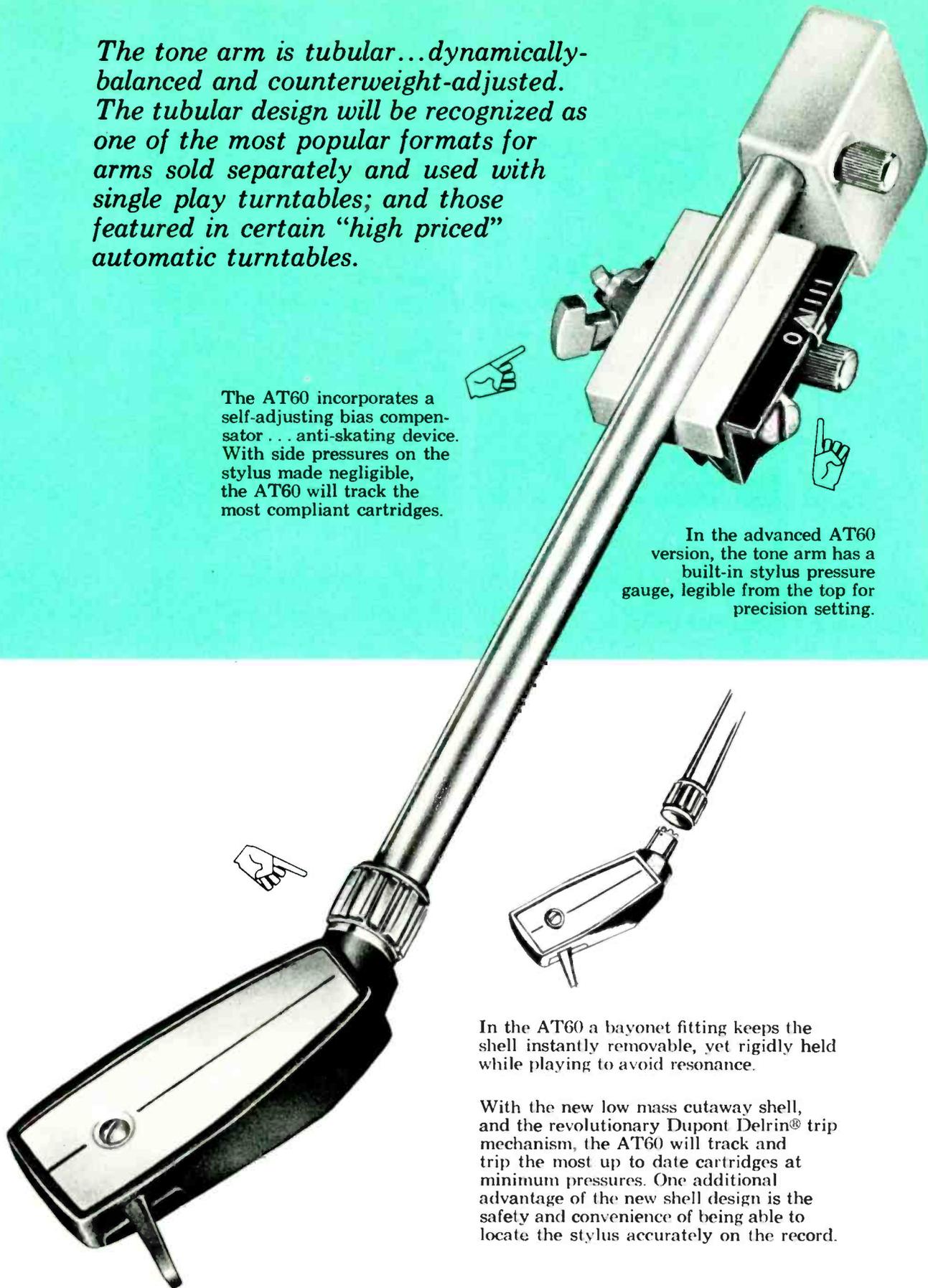
The AT60 incorporates a self-adjusting bias compensator... anti-skating device. With side pressures on the stylus made negligible, the AT60 will track the most compliant cartridges.

In the advanced AT60 version, the tone arm has a built-in stylus pressure gauge, legible from the top for precision setting.



In the AT60 a bayonet fitting keeps the shell instantly removable, yet rigidly held while playing to avoid resonance.

With the new low mass cutaway shell, and the revolutionary Dupont Delrin® trip mechanism, the AT60 will track and trip the most up to date cartridges at minimum pressures. One additional advantage of the new shell design is the safety and convenience of being able to locate the stylus accurately on the record.



# AT60 COMPARATOR CHART

**A**  AT60  OTHER

Tubular dynamically-balanced counterweight-adjusted tone arm

**B**  AT60  OTHER

Built-in stylus pressure gauge, legible from top

**C**  AT60  OTHER

Tubular overarm

**D**  AT60  OTHER

Needle pivots for arm bearings

**E**  AT60  OTHER

Automatic bias compensator (anti-static device)

**F**  AT60  OTHER

Lightweight cut-away shell and finger lift

**G**  AT60  OTHER

Positive-acting tone arm safety catch to prevent accidents, simplify portability

**H**  AT60  OTHER

Heavy, cast, oversized turntable

**I**  AT60  OTHER

Double-shielded Laboratory Series® 4-pole shaded motor, in a special version designed exclusively for the AT60

**J**  AT60  OTHER

Automatic intermix operation, when desired

**K**  AT60  OTHER

Supersensitive trip. As in all the new Garrard models, the AT60 utilizes Dupont Delrin® to offset friction and make it possible to track and trip high compliance pickups at correct minimal tracking force

**L**  AT60  OTHER

Decorator styled base — optional

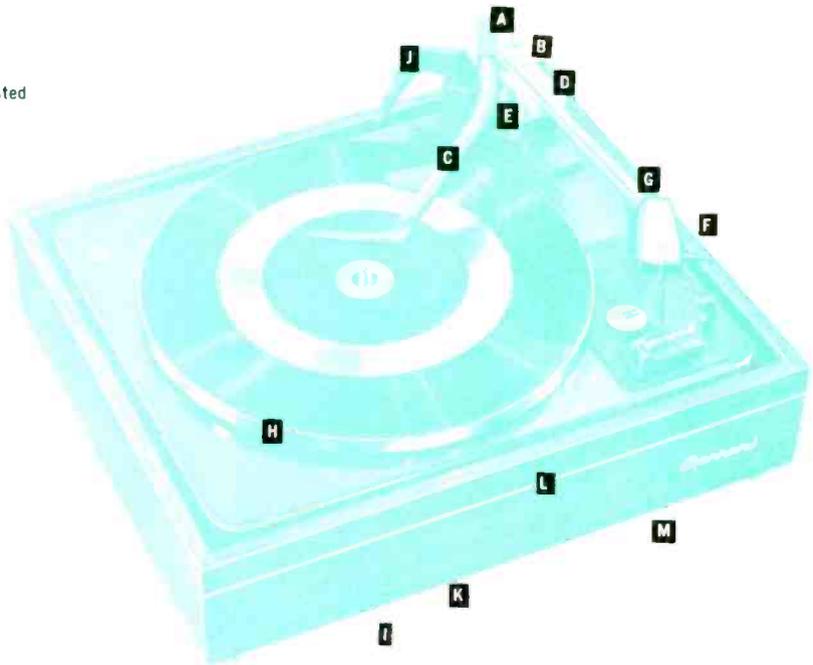
**M**  AT60  OTHER

Simple installation: AT60 is fully wired for stereo, with a 4-pin, 5-wire system utilizing separate connection for ground, to eliminate hum. Leads connect to the changer with a built-in Amplok plug (for AC) and a female twin phono socket mounted on the unit plate (for audio). Simply plug-in at the player!

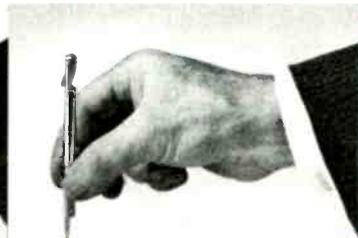
### Specifications:

4 speeds: 16 $\frac{2}{3}$ , 33 $\frac{1}{3}$ , 45 and 78 rpm.  
100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions:  
15 $\frac{3}{8}$ " left to right, 13 $\frac{1}{8}$ " front to rear,  
4 $\frac{7}{8}$ " above and 2 $\frac{7}{8}$ " below motor board.



Two spindles are provided. A convenient short spindle is used for playing single records manually.



The short spindle is interchangeable with a center-drop spindle for automatic play, when desired.



With the automatic spindle and tubular overarm in position, the AT60 becomes the safest and most reliable center-drop intermix automatic available today. The spindle removes for safety and convenience in taking records off the turntable. AT60 is compact, fits easily into any record changer cabinet or space.

*This is the new  
Model 50*

*Garrard has now designed  
an exceptionally compact  
automatic turntable  
at the price of an  
ordinary record changer!*

It is a handsomely styled 4-speed unit designed to introduce new standards of performance and versatility to systems where space must be considered. This brilliant little manual/intermix automatic is suitable for installation in any type of component music system; or in consoles, where it is perfect as a replacement unit. Built to Garrard's highest standards, Model 50 incorporates a number of advanced features never before available in a record player of such modest price.

*Model 50 is an excellent example of how much can be accomplished by the Garrard organization, with its half-century of experience, setting out to create a new precedent for quality and precision in an economical unit. Compare the Model 50 with the most expensive automatic turntables, and you will find that the counter-weighted tone arm and full sized turntable impressively illustrate this point.*

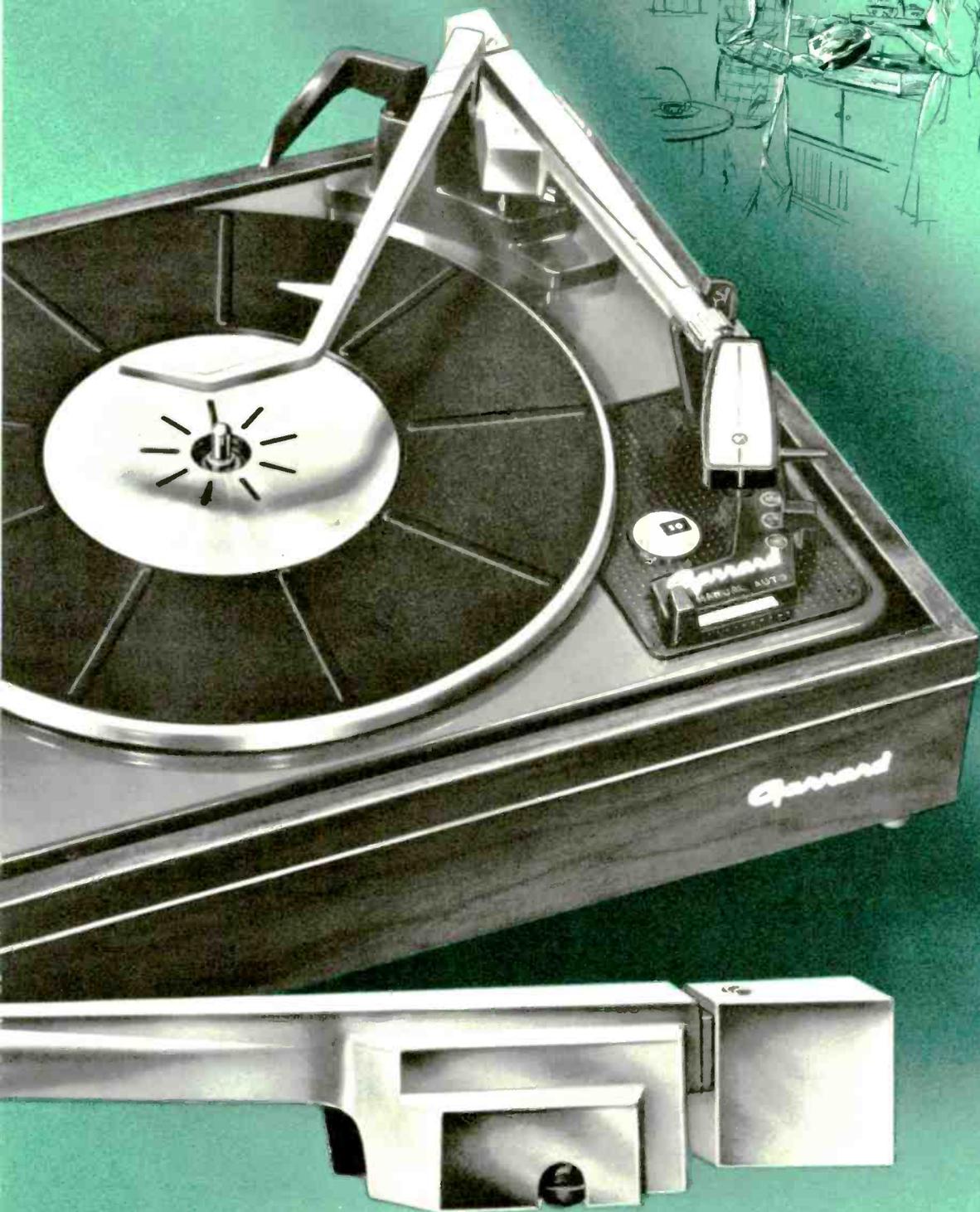
The price of the Model 50 is \$44.50



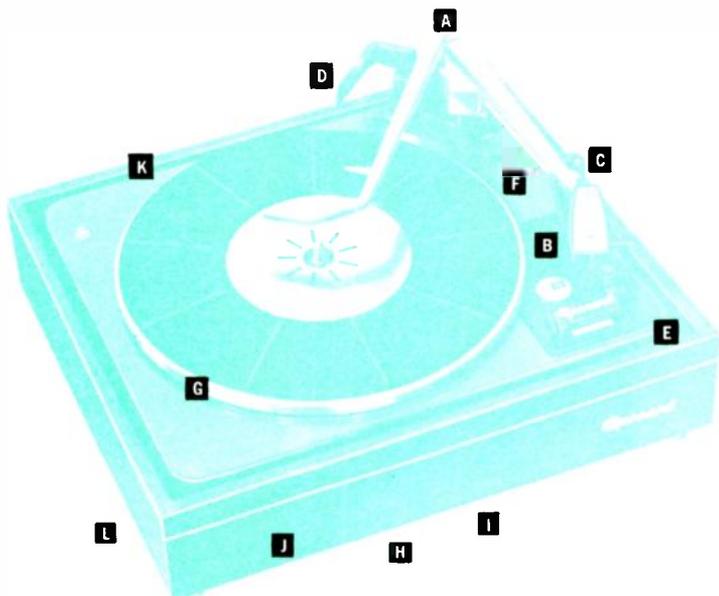
The shell is the lightweight cut away type with an extended finger lift for safety in handling. It plugs in . . . accommodates your widest personal choice of cartridges . . . can be removed from the arm instantly to change the cartridge or service the stylus.

Stylus pressure is adjusted with a simple, accessible finger touch device, for correct tracking force, according to the cartridge manufacturers' specifications.

MODEL  
50



The graceful cast aluminum tone arm is counterbalanced — the first time this type of arm has been available in a popular priced unit. This feature alone gives the Model 50 particular significance — an automatic in the economy field which can track high quality cartridges, for finer sound reproduction



## MODEL 50 COMPARATOR CHART

**A**  MODEL 50  OTHER

Counterweighted cast aluminum tone arm

**B**  MODEL 50  OTHER

Lightweight cut away shell, with extended finger lift

**C**  MODEL 50  OTHER

Tone arm safety catch, for easy portability

**D**  MODEL 50  OTHER

Automatic intermix operation when desired

**E**  MODEL 50  OTHER

Handsomely styled unitized control panel with separate positions for manual and automatic play

**F**  MODEL 50  OTHER

Simple, convenient stylus pressure adjustment

**G**  MODEL 50  OTHER

Oversized turntable with decorative mat

**H**  MODEL 50  OTHER

Super sensitive trip with Dupont Delrin®

**I**  MODEL 50  OTHER

Garrard 4-pole shaded "Induction Surge" motor, with dynamically balanced rotor, shielded from hum. Constant speed assured, free from vibration

**J**  MODEL 50  OTHER

Decorator styled base - optional

**K**  MODEL 50  OTHER

Garrard's most compact unit, fits any cabinet

**L**  MODEL 50  OTHER

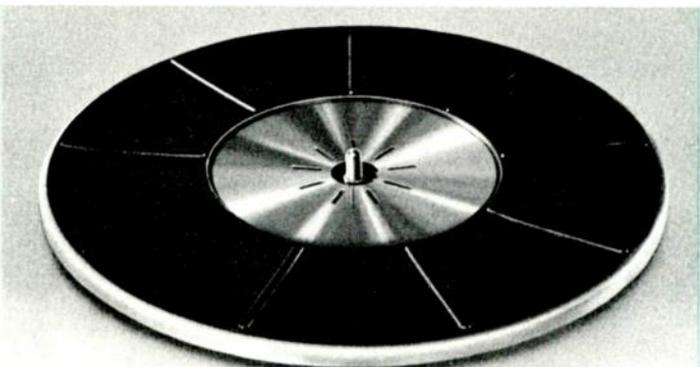
Installation is simple. Model 50 is fully wired for stereo, with a 4-pin, 5-wire system utilizing separate connection for ground, to eliminate hum. Leads connect to the changer with a built in Amplok plug (for AC) and a female twin phono socket mounted on the unit plate (for audio). Simply plug in at the player!

### Specifications:

4 speeds: 16 $\frac{2}{3}$ , 33 $\frac{1}{3}$ , 45 and 78 rpm.  
100-130 volts, 60 cycles AC (50 cycle pulley available).

### Minimum cabinet dimensions:

14 $\frac{7}{8}$ " left to right, 12 $\frac{1}{2}$ " front to rear,  
4 $\frac{3}{8}$ " above and 2 $\frac{7}{8}$ " below motor board.



The turntable is oversized; and the handsome mat is reminiscent of previous Garrard models in a considerably higher price echelon.



Model 50 is the most compact multi-speed automatic turntable. Only 6 $\frac{1}{2}$ " in height overall, it will fit where other automatics may not. Sparkling in the new Garrard iridescent color and brushed aluminum, Model 50 will enhance the appearance of any music system.

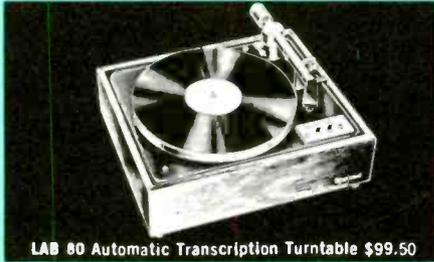


In automatic position, Model 50 intermixes records of any size or sequence. Two spindles are provided. A convenient short single play spindle is interchangeable with the center drop automatic spindle, removable for safety in handling records.

# Garrard

WORLD'S FINEST

*There is a specific Garrard model for your high fidelity system.*



**LAB 80 Automatic Transcription Turntable \$99.50**



**TYPE A70 Automatic Turntable \$84.50**



**AT60 Automatic Turntable \$59.50**



**MODEL 50 Automatic Turntable \$44.50**

In selecting the Garrard model which best meets your requirements, you may depend upon the experience of your dealer. (We publish a list of Garrard dealers and will be pleased to send it on request.) Bear in mind that the purpose of the record playing unit is not only to perform excellently, in conjunction with the other components in your music system . . . but also to protect your growing, valuable library of records. A Garrard is a long range investment . . . built by a manufacturer with 50 years of experience, respected throughout the world for its tradition of integrity. Your Garrard is built for the years, and its performance to your complete satisfaction is assured by a meticulously trained and supervised national authorized service organization, supported by the most complete stock of spare parts in the industry, available throughout the country.



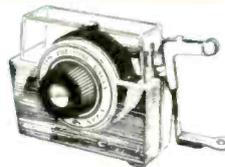
**MOUNTING BASES.** Decorator styled in Oiled Walnut, or sanded, unfinished . . . with precut mounting boards for all Garrard units. \$4.45 to \$6.50  
(Mounting boards for cabinet installations - \$2.25)



**DUST COVERS.** Molded from clear vinyl to protect your Garrard from accidents. \$4.95



**AUTOMATIC SPINDLES.** For 45 rpm records. \$3.80



**MODEL SPG3 STYLUS PRESSURE GAUGE.** A sensitive, precision gauge which helps to maintain correct tracking force at all times. \$2.95

A wide range of accessories is available, to simplify installation of your Garrard automatic turntable, protect your record library, and add to your listening pleasure.

# Garrard<sup>®</sup>

**WORLD'S FINEST  
RECORD PLAYING  
EQUIPMENT**





# Mirella Freni sings

"Mi chiamano Mimi"

from Puccini's *La Bohème*



For best results, tape the corners lightly to your turntable.



The miniatures by Champin at the right and at the foot of this page show the great Paris gardens as the characters in *La Bohème* saw them, circa 1840.



At left, a view of the Elysée-Bourbon, Avenue Gabrielle. Below, the Feuillants staircase, The rue Castiglione "steps," and the Allée des Oranges.



Soprano Freni as Mimi confers with Maestro Schippers

ON THE reverse of this page, Mirella Freni's "*Mi chiamano Mimi*" is excerpted from the complete performance of *La Bohème* newly released by Angel Records. Besides Miss Freni as Mimi, the cast of the complete album includes Nicolai Gedda as Rodolfo, Mario Sereni as Marcello, Mariella Adani as Musetta, and Mario Basiola Jr. as Schaunard—quite probably the most youthful *Bohème* ensemble to be heard in recent years. Its oldest member is well under forty, and conductor Thomas Schippers at thirty-three is a *Bohème* veteran of twelve years' standing, having first conducted this opera at twenty-one for New York City Center.

Long in preparation by EMI, Angel's version of the Puccini opera was produced in Rome's Teatro dell'Opera during late July and early August, 1963. Most of the participating artists were also involved in numerous

summer and fall commitments: conductor Schippers, for example, had to fit *Bohème* into a series of Bayreuth *Meistersingers*, and Freni herself had just sung an acclaimed Susanna at Covent Garden and was preparing to open La Scala in *L'amico Fritz*. Consequently, the *Bohème* production schedule was extremely tight, and Mimi's most celebrated aria, although it occurs in

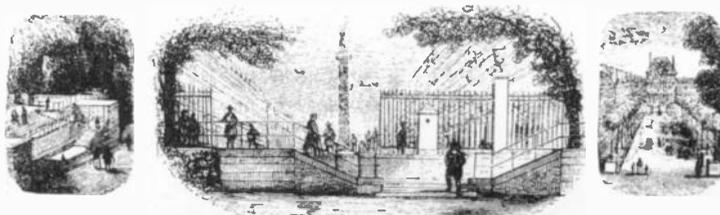
Act I, was reserved for the concluding sessions—on the theory that if retakes were called for, Miss Freni would be handier to Rome than others of the cast.

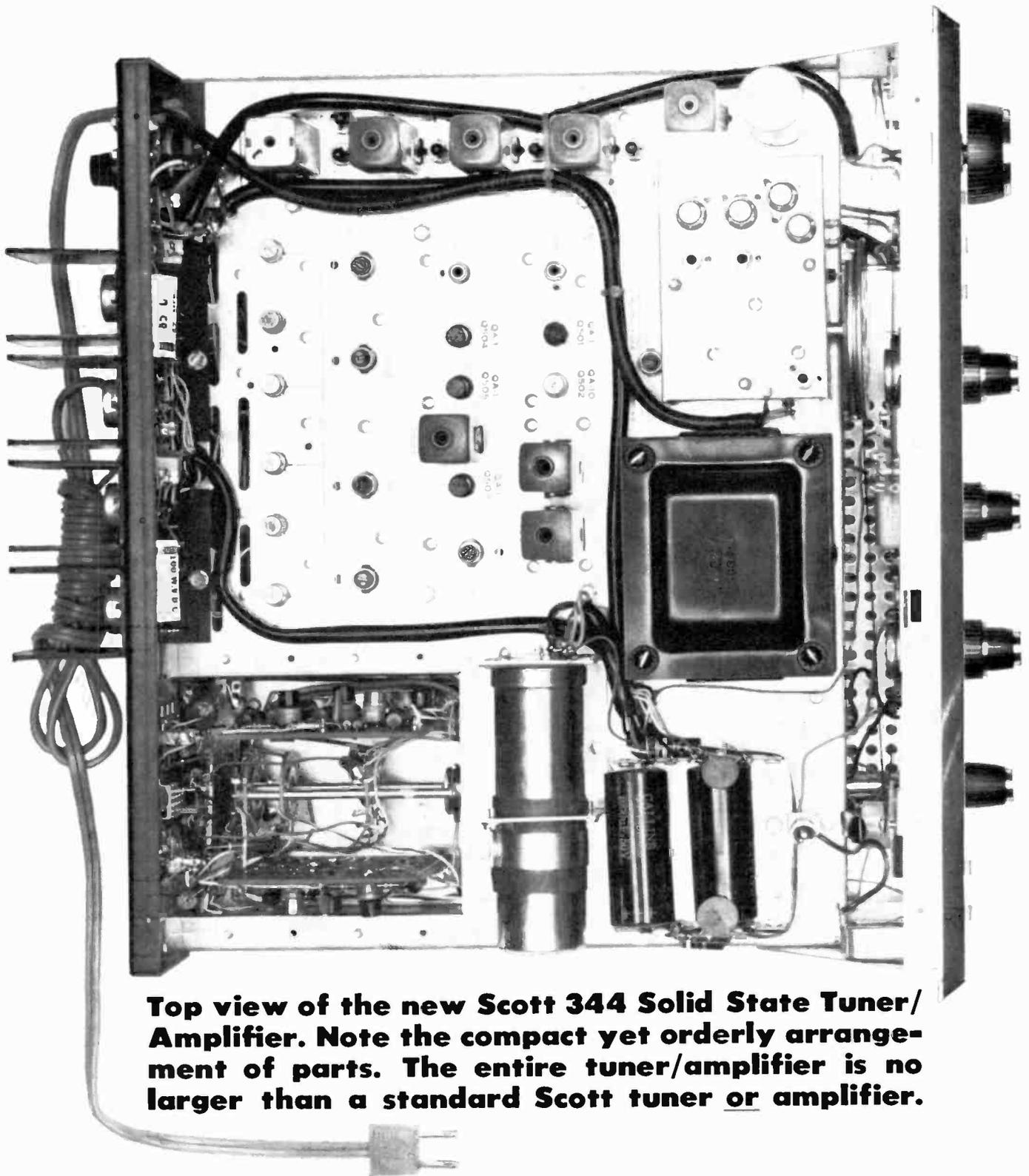
The precaution was unnecessary: Miss Freni's "*Mi chiamano*" came forth in two equally flawless takes. The opera's producer, EMI's Victor Olof, simply had the happily uninvincible job of choosing between them, and his final and glowing selection is to be heard overleaf, a testament to the vocal ease of a singer perfectly cast.

Mirella Freni, Nicolai Gedda, Mariella Adani, Mario Sereni



Photographa Ferruccio Nuzo, Angel Records

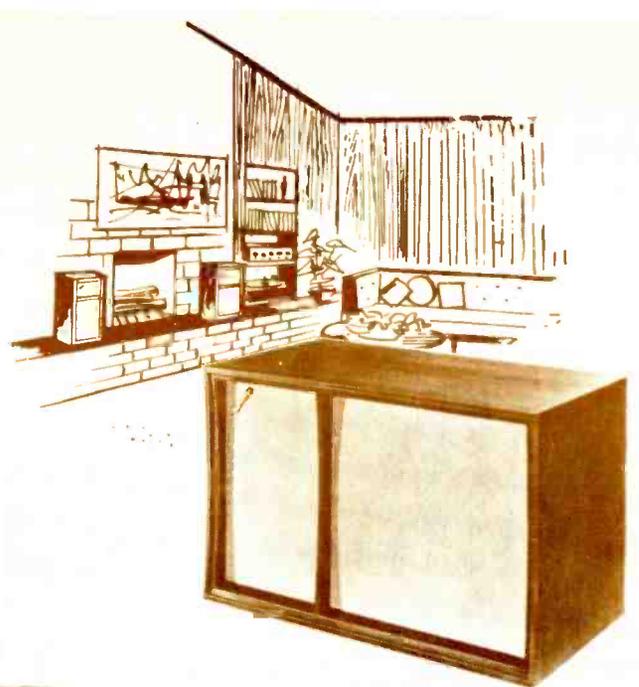




**Top view of the new Scott 344 Solid State Tuner/Amplifier. Note the compact yet orderly arrangement of parts. The entire tuner/amplifier is no larger than a standard Scott tuner or amplifier.**



W90 shown on optional mounting base

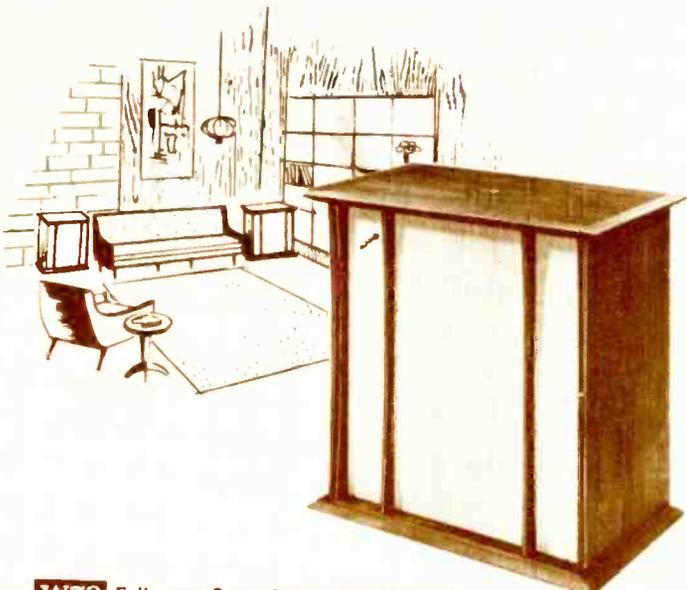


**W90** 6-speaker system (two 12½" bass, two 5½" mid-range, two Super 3 treble), superbly matched and integrated with a magnificent sand-filled enclosure.

The impact of the great Wharfedale systems used in G. A. Briggs' notable live vs. recorded demonstrations, now in a new format—neither compact nor large, to sound well and look well in any living room. Maximum performance through advanced acoustical techniques—speakers with polystyrene facing—enclosures with tuned and distributed ports. Now restyled with decorator bouclé fabric grille and handsomely finished table top. **Oiled or Polished Walnut, \$272.50; Utility model, \$256.50.**

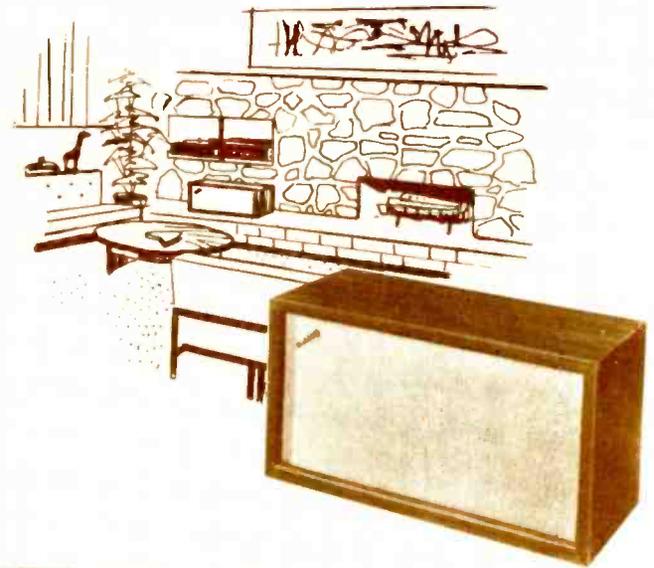
**W60** Full-range 2-speaker system (12½" bass; 5" mid-range tweeter) in exclusive sand-filled enclosure.

The original Achromatic system, W60 continues to be the most popular Wharfedale model. Its high standing was established by comparative tests against speaker systems of every calibre. New magnetic materials, a more compliant cone surround, and other developments have now added luster to its recognized acoustical qualities. Fine furniture detailing, including new decorator-selected champagne bouclé grille fabric. **Oiled or Polished Walnut, \$122.50; Utility model, \$106.50.**



**W70** Full-range 3-speaker system (12½" bass; 10¼" mid-range; Super 3 treble) in exclusive sand-filled enclosure.

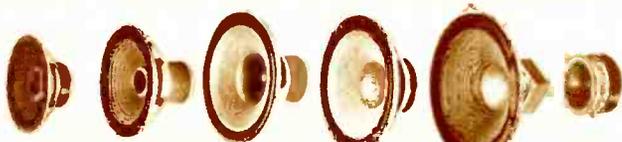
An unusually versatile system providing excellent bass, transparent highs and the fullness of a superb mid-range. Recent technical advances make it compatible with the latest electronic equipment, including solid state. Now restyled with champagne bouclé grille and decorative table top and base... an attractive addition to any listening room. **Oiled or Polished Walnut, \$172.50; Utility model, \$153.50.**



**W40** Full-range 2-speaker system (10½" low frequency; 5" mid-range tweeter) in exclusive sand-filled enclosure.

Now, W40 incorporates a highly advanced 10½" bass speaker with extremely high flux density magnet, providing excellent low end. Highs are reproduced without stridency through the same cone-type 5" tweeter as in the W60. Restyled with distinctive champagne bouclé grille and decorative molding, it is admirably suited to any music system where space must be carefully utilized, but quality is required. **Oiled or Polished Walnut, \$83.50; Utility model, \$72.50.**

**WHARFEDALE COMPONENT LOUDSPEAKERS**



Full Range 8" Super 8	Full Range 10" Super 10	Full Range 12" Super 12	Woofer W 12/RS	Woofer W 15/RS	Tweeter Super 3
RS/DD \$26.50	RS/DD \$47.50	RS/DD \$89.50	\$52.50	\$89.50	\$26.50

Newest Achromatics   
by **Wharfedale**

For Comparator Guide and swatch of new grille fabric, write Wharfedale, Div. of British Industries Corp., Port Washington, N.Y.

# HiFi/Stereo Review

OCTOBER 1964 • VOLUME 13 • NUMBER 4

## THE MUSIC

- SOME QUESTIONS ABOUT LULU**  
*A look at the strange history of the third act of Berg's Lulu* . . . . . ROBERT OFFERGELD . . . . . **58**
- THE BASIC REPERTOIRE**  
*Strauss' Der Rosenkavalier* . . . . . MARTIN BOOKSPAN . . . . . **79**
- OPERA IN 4 CITIES**  
*A comparative study of international operatic repertoire* . . . . . GEORGE JELLINEK . . . . . **83**
- A PERENNIAL SONG, A BRAND-NEW SINGER**  
*Introducing the Italian soprano Mirella Freni* . . . . . ROBERT OFFERGELD . . . . . **87**
- REPORT FROM ROME: A NEW AND NOTABLE MIMI**  
*An account of Mirella Freni's meteoric rise to stardom* . . . . . CHARLES REID . . . . . **88**
- "MI CHIAMANO MIMI"—A STEREO "PLAYABLE PAGE"**  
*Mirella Freni sings Mimi's most famous aria* . . . . . **91**
- THE 1,950 OPERAS AMERICA FORGOT**  
*American operas by the thousand are quietly collecting dust* . . . . . RAY ELLSWORTH . . . . . **94**
- THE GREAT AMERICAN CARMENS**  
*Our most celebrated Carmens, from Minnie Hauk to Maria Callas* . . . . . ROBERT OFFERGELD . . . . . **100**
- THE ESSENTIALS OF A CONTEMPORARY ART SONG LIBRARY**  
*Preferred recordings of twentieth-century art song* . . . . . WILLIAM FLANAGAN . . . . . **104**
- BEST OF THE MONTH**  
*Reviews of outstanding new record releases* . . . . . **109**
- CHARLES IVES—A DISCOGRAPHY: PART I**  
*Evaluating the recorded performance of Ives' music* . . . . . DAVID HALL . . . . . **142**

## THE EQUIPMENT

- SOUND AND THE QUERY**  
*Answers to your hi-fi technical questions* . . . . . LARRY KLEIN . . . . . **42**
- JUST LOOKING**  
*Surveying the latest in hi-fi equipment* . . . . . **46**
- AUDIO BASICS**  
*Definitions, Part Nine* . . . . . HANS H. FANTEL . . . . . **50**
- TECHNICAL TALK**  
*Lab reports on the Uher 8000 tape recorder and the Dynaco FM-3 FM tuner* . . . . . JULIAN D. HIRSCH . . . . . **53**

## THE REVIEWS

- CLASSICAL** . . . . . **117**
- JAZZ** . . . . . **149**
- ENTERTAINMENT** . . . . . **161**
- STEREO TAPE** . . . . . **177**

## THE REGULARS

- EDITORIALLY SPEAKING** . . . . . **4**
- LETTERS TO THE EDITOR** . . . . . **8**
- ADVERTISERS' INDEX; PRODUCT INDEX** . . . . . **186**

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## EDITORIALLY SPEAKING

by FURMAN HEBB

A PICTURE is worth ten thousand words, so the saying goes. But neither words nor pictures can convey the warmth and beauty of music. That is why this month's issue, on the theme of "The Voice in Music," includes our second "Playable Page" of the year—the first being Glenn Gould's *So You Want to Write a Fugue*, in the April Baroque issue. This month, to illustrate in actual sound the artistry of a great new operatic soprano, we present Mirella Freni's glowing interpretation of "*Mi chiamano Mimi*," Mimi's big first-act aria from Puccini's *La Bohème*. Notable from the technical point of view is the fact that this "Playable Page" is presented in stereo—for the first time in magazine history. And although it could be argued that "*Mi chiamano Mimi*" is not the ideal musical selection for showing off such obvious stereo characteristics as directionality and stage movement, I feel it was a perfect choice to demonstrate the gifts of a rapidly ascending new singing star, and to bring to American attention a Mimi who has already captivated European audiences. I must add here that the production of a "Playable Page" in stereo, in the quantities we require, does present difficult quality-control problems. Specifically, some surfaces are noisier than others. If your copy should exhibit excessive noise, the best solution, very honestly, is to switch your amplifier to mono.

This issue covers the twin subjects of opera and art song from a number of aspects—in the United States and abroad, today and yesterday. I hope, in reading it, that you will find it as stimulating as we did putting it together. In addition to producing the world's first stereo "Playable Page," we particularly enjoyed working with Ray Ellsworth on his article "The 1,950 Operas America Forgot"—and, to illustrate the article, running down the old photographs that had been filed away for upwards of half a century, and likely unpublished during that time. Then there was the excitement of uncovering the facts about the legendary third act of Alban Berg's operatic masterpiece *Lulu*—long thought to have been left in hopelessly fragmentary form at the time of the composer's death, but which now appears to be in reconstructable condition. Other articles deserving special notice this month, we feel, include George Jellinek's comparison of the repertoires of the world's four leading opera houses (an examination that indicates that the Metropolitan is not the only major opera company with shortcomings in repertoire), William Flanagan's guide to the best recordings of contemporary art song, and Music Editor Robert Offergeld's photo study of famous American Carnemens.

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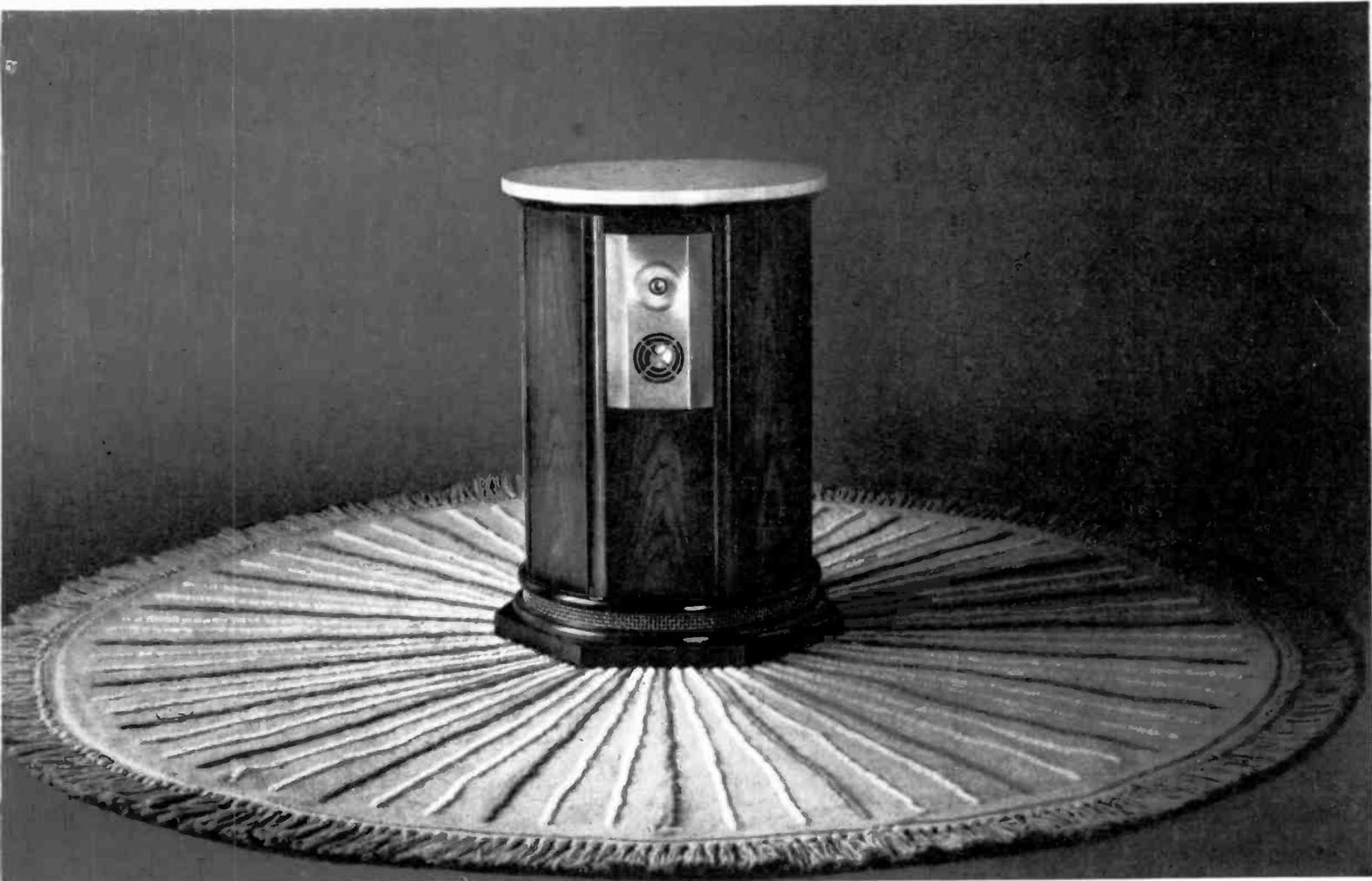
STRAVINSKY IN THE RECORDING STUDIO by Charles Reid

ON THE TRACK OF LOST MUSIC by James Goodfriend

THE FOLK-MUSIC BOMB by Gene Lees

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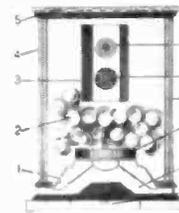
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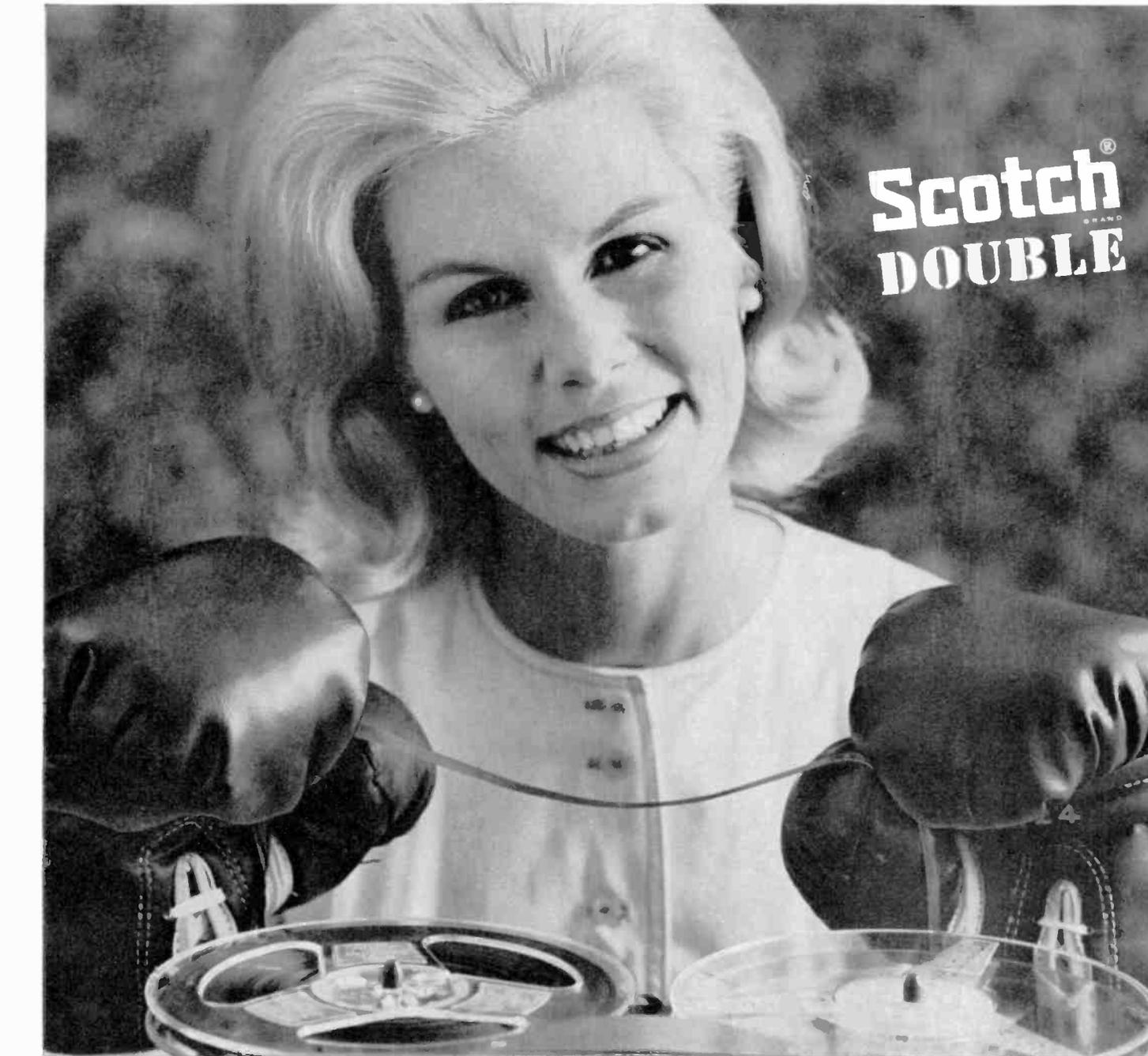
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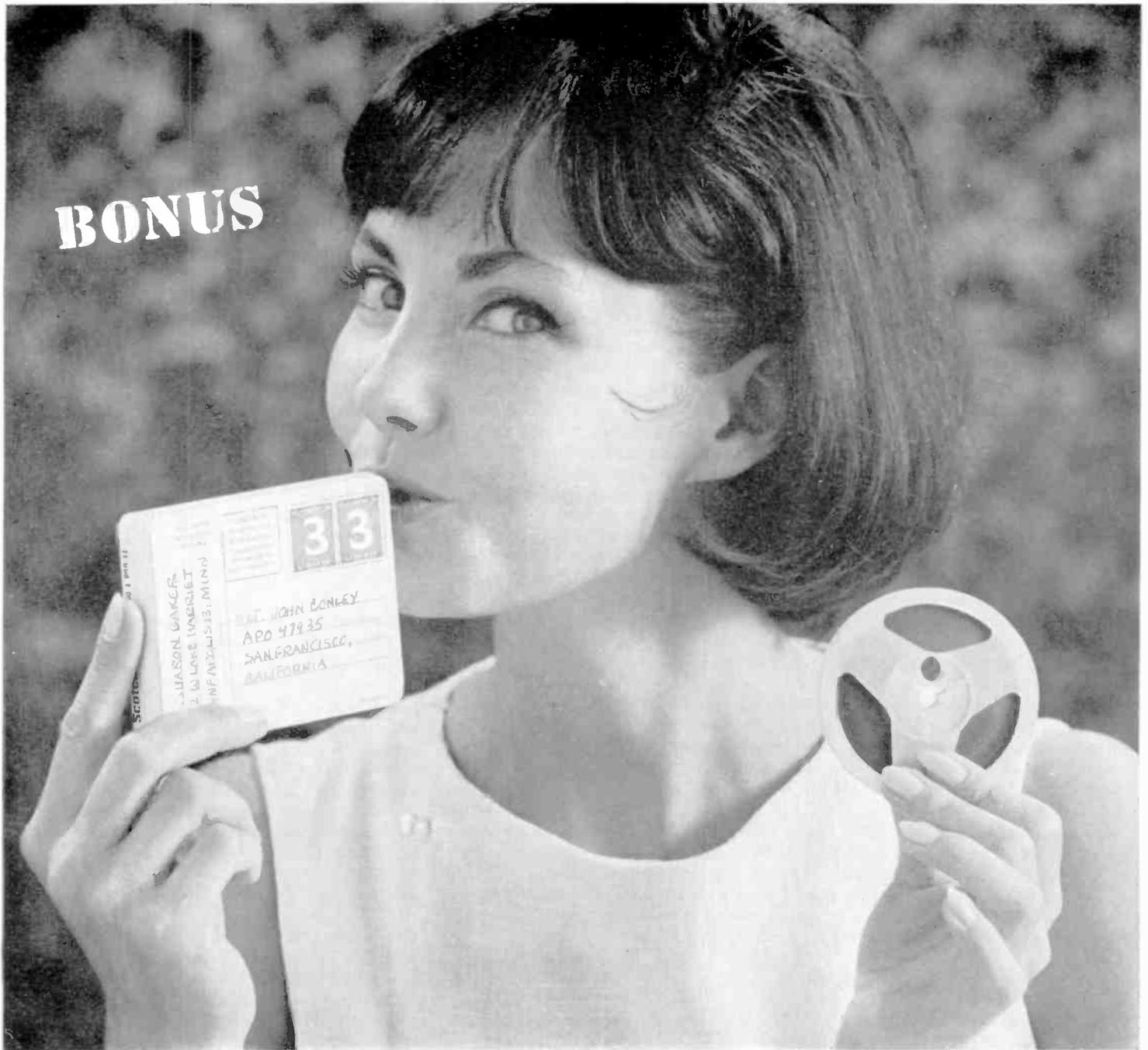
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# LETTERS TO THE EDITOR

## Quality FM

● I have just received the most happy news that your readers have rated WFMT one of the eight stations in the United States that are outstanding in FM audio quality. Thanks, of course, must go to your many readers in the Chicago area who took the time to fill out your questionnaire, but I feel also that HiFi/STEREO REVIEW is to be congratulated for undertaking such a study. Projects such as this are most helpful in furthering the cause of FM broadcasting in this country.

BERNARD JACOBS, PRESIDENT  
WFMT  
Chicago, Ill.

● I have been following with joy and hope your campaign to upgrade sound quality on FM. We at WLUV would welcome the opportunity to be rated by your readers in our area, because we are confident we are putting out the finest stereo sound to be heard anywhere on FM. Incidentally, our first-class audio quality is the result of two things: the use, as much as possible, of stereo tape; and the application of simple audio techniques (broadcast-industry manufacturers complicate things by adding transformers between every step—with a loss in fidelity each time.)

We transmit stereo on weekday evenings and on Saturday. We invite your readers in the area to tune us in—and then send us some more advertisers so we can expand our stereo time!

BOB MCKEE  
WLUV  
Loves Park, Ill.

## Prerecorded Tape

● May I second Mr. G. G. Rogers' complaints in the August issue concerning the prerecorded tape industry? No other development in recorded sound has promised so much yet proceeded so slowly.

Have the three major tape companies ever considered special-order service? By allowing the customer to deal directly with the company, or through certain dealers, they could turn a manufacturing liability into an asset. The filling of orders would be subject to the total number that came in, enough to make a run worthwhile. They could dispense with fancy boxes and reels, and notes and/or librettos could be ordered separately and from the same printing that is pasted on the record jackets. They could limit the

orders to current releases, allowing a six-months' cut-off time. They would appeal not only to metropolitan-area tape-recorder owners, fingers poised ready to pirate recordings off the air, but also to the many tape owners far from good stereo transmission. And they could charge a dollar or so more. I offer the last suggestion with some reluctance, but it would be worth it to pay a surcharge for a good tape over a bad disc, even in addition to the present premium.

The recording companies are handling the tape situation as the railroads do passenger traffic: they do very little to encourage customers and much to discourage them. More and more people are buying tape equipment, and unless the manufacturers of prerecorded tape do something about making a wider selection available, their potential customers are going to be lost to off-the-air copies. Or is this why some of the companies advertise blank tape so heavily—they don't really want our prerecorded tape business?

DOX KOLL  
New York, N.Y.

## References from *High Spirits*

● I share William Anderson's enthusiasm for the recording of *High Spirits* (July 1964); it is indeed a fine score. One thing, however, bothers me. When Mr. Anderson speaks of the work's musical references to other shows, he mentions *Kiss Me Kate*. For the life of me, I can't decide what this is. Any more clues?

BRUCE C. GORTE  
Drayton Plains, Mich.

*Mr. Anderson replies: Compare the thematic material of High Spirits' "Where Is the Girl I Married?" ("the shrew I see is strange to me") with Kiss Me Kate's "Where Is the Life That Late I Led?" ("what do you do, a quarter to two, with only a shrew to kiss?"). Both are formula songs, both sung by men who have too late discovered unlooked-for lumps in their marriage beds.*

## The Schumann "Spring"

● David Hall, in his July review of Leonard Bernstein's recording of the Schumann "Spring" Symphony, notes that Mr. Bernstein's reading "has none of the vulgarity that made his treatment of Schumann's C Major Symphony so distasteful."

I will, for the moment, bypass the use

of the word "vulgarity"—but I cannot overlook the word "distasteful." The "taste" of a performance is intimately connected with the performer's understanding of the composer. Schumann was convalescing from his nervous breakdown of 1844 when he began writing the C Major Symphony. As he himself said: "I was still half sick. . . . It seems to me that one must hear this in the music. . . . I sketched it when I was in a state of physical suffering."

One can indeed hear his sickness in Bernstein's performance—especially in the frenetic second movement and in the maudlin third movement. The brash tone that Bernstein maintains throughout the Scherzo—to which Mr. Hall, no doubt, strenuously objects—is perfectly consistent with the composer's mental state at the time. In fact, Mr. Bernstein practically places the listener inside Schumann's troubled mind—which, to my way of thinking, is one of the marks of a truly great performance.

ROBERT A. SCHILLING  
Lafayette, Ind.

## Broadening the Repertoire

● I certainly must agree with Richard F. Dobson ("Letters to the Editor," July) that the recorded repertoire should be broadened, and I agree with some of his suggestions for works that should be recorded. His letter, however, is so misinformed that I wonder if he has ever heard of the Schwann catalog. Of the works he suggests for recording, the Kalinnikoff Symphony, Rimsky-Korsakov's *Antar*, the Janáček Sinfonietta and Mass are all currently available. (There are *four* recordings of the Sinfonietta, two in stereo.) Roussel's Third Symphony has just been released, and was available in two previous recordings, both now deleted. (I agree that the other Roussel works should be recorded, and would also like to hear his ballet *Énée* and a new version of the superb Piano Concerto.) Honegger's Symphony No. 5 was available on Decca for some time in a recording by Igor Markevich, and may still be found in some shops. There was also once a recording of the Vaughan Williams *Five Tudor Portraits* on Capitol, conducted by William Steinberg. This leaves only the Harris Symphony No. 5 and the Milhaud Suite No. 2 unaccounted for.

LESLIE GERBER  
Brooklyn, New York

## "Transient" Power?

● A letter by Morley D. Kahn, in the August issue, discusses amplifier power ratings and attempts to prove that transistor amplifiers can deliver more power than tube amplifiers on transient signals. Mr. Kahn cites Julian D. Hirsch's article "How Much Amplifier Power Do You" (Continued on page 41)

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Really Need?" (in the June issue) as authority for his method of measuring amplifier power; but, unfortunately, he failed to recognize Mr. Hirsch's example as a simplified technique intended primarily to show that power requirements depend on circumstances rather than to show rigorously how amplifier peak power should be measured.

I contend that Mr. Kahn has used an incorrect method of measurement; and this, combined with a faulty premise, has led him to conclude erroneously that transistor amplifiers deliver more power than tube amplifiers of the same nominal rating. Like Mr. Hirsch, Mr. Kahn uses an oscilloscope to observe the clipping point of the amplifier and to measure the peak *voltage* output of the amplifier on musical signals. However, peak voltage is directly related to peak power *only* if the test voltage is a sine wave and the loudspeaker impedance is constant. With musical waveforms, however, neither of these conditions exist. For example, a square wave with a given peak voltage represents *double* the peak power of a sine wave with the same peak voltage value. A narrow pulse, on the other hand, represents far less power. Also, a loudspeaker's impedance varies with frequency, and its actual impedance at most frequencies is considerably higher than its rated value. It is evident (using the conventional formula: power equals voltage squared divided by impedance) that higher power outputs will result when the impedance is low than when it is high. Since at most frequencies speakers have a higher impedance than their nominal rating, I believe that Mr. Kahn's calculation of power, based as it is upon an incorrect (low) impedance, is therefore in error. In order to test Mr. Kahn's theory, we have measured the impedance of a typical low-efficiency speaker under transient conditions (tone bursts of varying duration) at high- and low-power levels. The test speaker presented essentially the same impedance to transient and steady-state signals. Although a small change (about 5 to 10 per cent, depending on frequency) could sometimes be measured as the speaker was driven harder, this change was always toward an *increase* in impedance. The true power output would thus be *less* than would be computed using the nominal rated speaker impedance.

Naturally, as has been pointed out many times, if the impedance of the loudspeaker system should go *below* its nominal rating, transistors can deliver more power into this mismatch than can tubes. (However, no matter what the circumstances, the output of a transistor amplifier cannot exceed the limitations imposed by its power supply.) Mr. Kahn apparently assumed in his tests that the speaker's impedance is less than rated.

In order to resolve the question of

transient power reserve, we set up the following test: a tube amplifier and a transistor amplifier were each connected to a speaker load, and both were powered by a regulated supply to eliminate the variable introduced by changing current demands on the power supply (which would have favored the tube amplifier). Our tone-burst tests, using a variety of waveforms, pulse widths, and frequencies, showed no detectable difference between the steady-state sine-wave peak and the transient peak capabilities for *either* amplifier. Thus, neither had an advantage over the other in handling power transients. The so-called "music-power" rating is different from the steady-state rating only as a function of power-supply regulation—and this applies both to transistors and tubes.

The conventional method of basing power rating on the rms value of a sine wave is internationally accepted, and permits valid comparisons between units. Power tests made using unknown waveforms with unknown loudspeaker impedances have no such comparability, and cannot furnish valid specifications. In short, I feel that Mr. Kahn's attempt to introduce a new advertising term, "transient power," not only is not useful, but will add to the confusion that already exists around the terms "peak" and "music" power.

DAVID HAFLER, PRESIDENT  
Dynaco, Inc.  
Philadelphia, Pa.

#### A Complete Merry Wives?

● George Jellinek, in his August review of the Angel highlights from Nicolai's *Merry Wives of Windsor*, expresses the wish that we had been given the complete opera. Why we weren't is a bit mysterious. Mr. Jellinek may have noted that several singers (e.g., Kieth Engen) are listed on the jacket as members of the cast, but do not appear on the record. A recent issue of *The Gramophone* indicates that the version released by EMI in Great Britain is an abridgement occupying double the space of ours (that is, two records), and advertisements for import houses in the same magazine seem to suggest that Germany was given the whole work on three discs.

Also in your August issue, Igor Kipnis notes that some of the "Symphonies and Fanfares for the King's Supper" on Nonesuch H11009 have been recorded on other labels. Unless the present issue represents a new taping, it was itself once available on London International.

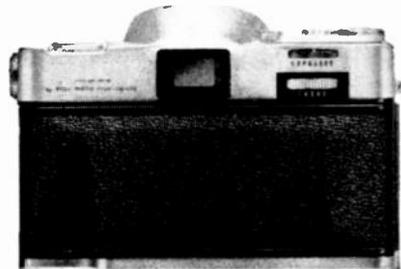
Please tell Mr. Jellinek also that I shall be happy to serve as vice president, chief advocate, or bat boy for any campaign that he cares to organize to persuade Columbia to make its Ljuba Welitsch records available again.

DAVID M. GREENE  
Bethlehem, Pa.



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## SOUND AND THE QUERY

PRACTICAL POINTERS  
ON THE INSTALLATION  
AND MAINTENANCE OF  
HOME MUSIC SYSTEMS

BY LARRY KLEIN

### Low Crackling

**Q.** There is a low but steady crackling noise in the background of one channel whenever my preamplifier is switched to phono. The noise is present whether or not I'm playing a record. I assumed that the trouble was in the preamplifier and I tested all the tubes, but they all checked good. I would appreciate any suggestions.

CHARLES McLEAN  
Woodbury, Conn.

**A.** All is not good that tests that way. Since I know of no standard tube tester that will show up a phono-preamplifier tube with low-level noise, I still suspect that one of them is the source of your trouble. The easiest way to check for tube noise is to interchange the two phono preamplifier tubes that are closest to the right- and left-channel phono-input jacks. If the noise also switches channels, you have found the culprit. If the noise remains in the same channel, then the problem is almost certainly caused by a noisy plate or cathode resistor connected to the phono preamplifier tube in the offending channel. If you intend to do the repair yourself, make sure the offending resistor is replaced with a low-noise type of the same resistance value.

### Headphone Adaptors

**Q.** When I hook a headset up to my rig through a junction box, I get less bass response, need a higher gain setting for the same volume level, and sound from channel two is present when channel one is selected. This happens with two different types of junction boxes. Why?

CHARLES M. ROWE  
Warner Robins, Ga.

**A.** There may not be anything wrong with your present setup. The lack of bass response may be inherent in your phones. Also, since the bass response is determined to a large degree by the phones' acoustic seal to your ears, bend the headband if necessary to increase the pressure of the phones against your head. As far as the amplifier's gain control is concerned, unless the amplifier seems to be overloading, the difference in setting is not significant. If necessary, you can substitute smaller attenuator resistors (about half the present value) in the headphone junction box. The crosstalk may be due to a minor inherent defect in the amplifier that the phones show

up because of their greater sensitivity, or it may be due to a wiring error in the headphone plug.

### Bent Stylus Assembly

**Q.** Through mishandling, the stylus shank of my phono cartridge became bent. Should I straighten it?

ANTHONY REIF  
San Francisco, Calif.

**A.** I have no idea how you might straighten the stylus shank without risking damage to its suspension. You should be aware, however, that most cartridge manufacturers will repair a stylus assembly (if it has its diamond intact) at a cost below that of a replacement assembly. If you decide to obtain a replacement locally, however, make sure it is produced or recommended by the manufacturer of your cartridge. Since the stylus assembly is the only moving part in most cartridges, its specific characteristics can influence every important specification of the cartridge, including its output voltage.

### FM Stereo Squeal

**Q.** I recently purchased a stereo FM tuner that appears to work very well. However, when I attempt to record a program, even one that is broadcast in mono, there is a continuous tone recorded on the tape along with the program. This tone is not heard on my speakers when I am listening to the program, but appears on the tapes played back later. What is causing this tone and how can I eliminate it?

CHARLES KIRK  
Culver City, Calif.

**A.** Your stereo tuner is probably one of those that employs a 38-kc oscillator that is turned on at all times. When a stereo broadcast is received, this oscillator is synchronized by the incoming stereo signal and enables the tuner's circuits to separate into the right and left channels the mixed signal broadcast by the station. But sometimes this signal interacts with the tape recorder's bias oscillator and produces whistles.

As a preliminary step, I suggest that you check your tuner's alignment, since misalignment can cause a more-than-normal amount of 38-kc signal to appear at the tuner output. There may be a simple modification you can make on your tuner (possibly the installation of a

(Continued on page 44)



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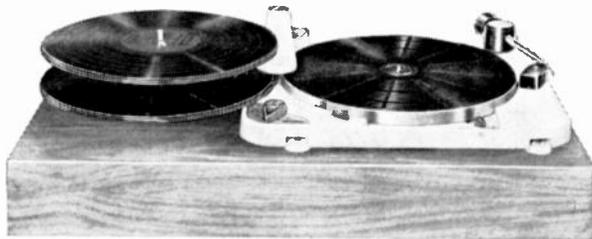
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switch) that will enable you to turn off the tuner's internal oscillator on mono. This would clear up the squeal on mono programs, but not on stereo. Another approach would be to install filters in the outputs of the tuner or in the input circuits of the tape recorder. Write to the manufacturers of your equipment for their specific suggestions.

### Mass vs. Compliance

**Q.** There is a question in my mind about the relative importance of mass and compliance in a phono cartridge's stylus assembly. Until just recently, all we heard about was the compliance of the stylus assembly, but suddenly a number of companies have begun to specify stylus-tip mass. Which is more important?

RALPH STONE  
Long Beach, N. Y.

**A.** Compliance refers to the stiffness of the stylus suspension—in other words, to the ease with which the stylus can be deflected. The stiffer the stylus suspension, the more downward force is required to hold the stylus firmly in contact with both groove walls. Since record-groove modulation is greatest at low frequencies, the greater the compliance the lower the tracking force required for tracking at low frequencies.

Although it is not too difficult for the cartridge manufacturer to increase compliance, reduction of the stylus-tip mass has proved to be extremely difficult. This may account for the general lack of published claims about this specification. In the same way that compliance influences the low-frequency performance of a cartridge, stylus-tip mass has a large influence on a cartridge's ability to track high frequencies. In the case of a groove with high-frequency modulation, the direction in which the stylus is deflected changes so rapidly that the accelerations of the stylus tip have been estimated to reach up to 1,000 times that of gravity. The lower the mass of the stylus tip, the lower is its inertia, and hence the easier it is for the stylus to change direction without plowing into the walls of the record groove. As part of their program to reduce tip mass, some manufacturers are now using "nude" diamonds—that is, diamonds that are cemented directly to the stylus shank without first being mounted in a bushing. Many authorities feel that reduction of tip mass is the most important—and the most difficult—problem still to be solved in cartridge design.

*Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!*



## The lyric majesty of Sony sound



The new **Sony 500-A**: A magnificent stereophonic tape system with the amazing new **2.5 micron-gap head** that produces a flat frequency response from 40 to 18,000 cps  $\pm 2$  db.\* A remarkable engineering achievement; a complete four track stereo tape system with detachable speakers\*\* and two new award winning F-96 dynamic microphones. All the best from Sony for less than \$399.50.

Outstanding operational features distinguish the amazing new Sony Stereocorder 500-A: ■ Two bookshelf type acoustical suspension speaker systems combine to form carrying case lid ■ 4-track stereo/mono recording and playback ■ Vertical or horizontal operation ■ Special effects with mike and line mixing and sound on sound ■ Two V.U. meters ■ Hysteresis-Synchronous drive motor ■ Dynamically balanced capstan fly-wheel ■ Pause control ■ Automatic sentinel switch ■ Multiplex Ready with FM Stereo inputs. ©



\*Rave Review: "The NAB playback characteristic of the 500, as measured at USTC, was among the smoothest and closest to the NAB standard ever measured."—High Fidelity Magazine, April 1964. ■ \*\*Rave Review: "One of the striking features of the TC 500 is the detachable speakers. ...they produce a sound of astonishing quality."—HI Fi/Stereo Review, April 1964. Available Soon: A sensational new development in magnetic recording tape, SONY PR-150. Write for details about our special introductory offer. (Sorry—only available to Sony owners.) For literature or name of nearest dealer write to Superscope, Inc., Sun Valley, California.

**SONY**

**SUPERSCOPE**

*The Tapeway to Stereo*

## Acoustech Solid State

"...better than the best..."

—Hi Fi/Stereo Review



## Amazing Amplifier Offers World's Finest Sound For Only \$299

Important news for the discriminating music lover! The new Acoustech V Control Amplifier, for only \$299, provides matchless sound, unbelievably low distortion (less than 0.5% IM at 30 watts RMS), and almost 125 watts of instantaneous transient power per channel. Every orchestral crescendo easily handled with even the most inefficient speaker system. Acoustech's solid state circuitry makes this amazing performance possible in an integrated Control Amplifier, half the price of nominally equivalent tube units. Shown on scope in above photo is an actual waveform of a 125 watt transient signal perfectly reproduced through the new Acoustech V.

# ACOUSTECH

ACOUSTECH, INC.  
Dept. R-10, 139 Main Street,  
Cambridge, Mass. 02142

why  
solid state  
amplifiers  
can sound better

**FREE**

Please send free booklet "Why Solid State Amplifiers Can Sound Better" and full information on Acoustech V to

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

CIRCLE NO. 2 ON READER SERVICE CARD

46

## JUST LOOKING

...at the best in new hi-fi components



● **Acoustic Research** is now supplying a needle-force gauge of improved design. The new gauge is supplied with all AR turntables, and can be purchased separately for \$1. Owners of the earlier gauge (identified by cross marks on both pans) can write for a free replacement balance arm. Weights that may have been lost will also be replaced at no charge. Write directly to Acoustic Research, Inc., 24 Thorndike Street, Cambridge, Massachusetts 02141.

● **Ampex** introduces a two-speed (3¾ and 7½ ips), four-track version of its PR-10 professional tape recorder. The new PR-10-4 has three (record, erase, playback) four-track heads plus a separate two-track playback head. Other



specifications of the PR-10-4 include: 55 db signal-to-noise ratio; frequency response  $\pm 2$  db, 40-12,000 cps at 7½ ips;  $\pm 2$  db, 40-6,000 cps at 3¾ ips. Wow and flutter are less than 0.18 per cent at 7½ ips and 0.25 per cent at 3¾ ips. Price: \$1,295; in portable case, \$1,375.

circle 179 on reader service card

● **Benjamin** announces its Model 200 table-top music system, which incorporates a Miracord 10 record player with an Elac STS-222 stereo phono cartridge.

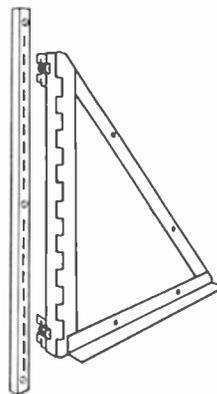


Housed with the turntable is a 14-watt-per-channel (rms) transistor stereo amplifier with a power bandwidth of 30 to 12,000 cps at 1 per cent harmonic distortion. Amplifier hum is 70 db below rated output, and frequency response is 10 to 22,000 cps  $\pm 1$  db. Mid-band distortion is under 0.5 per cent, and bass and treble tone-control range is  $\pm 12$  db. Other functions and features include a

tape-output jack, optional automatic shutoff of the amplifier, and connections for 8- and 16-ohm speakers. Price: \$299.50. Stereo speakers are available in walnut for \$49.95 each.

circle 180 on reader service card

● **Fixture Hardware** introduces a new line of wall brackets designed specifically for mounting bookshelf and slim-line speaker systems. Included in the new line are single-support brackets that hold bookshelf speakers of up to fifty pounds in weight. The hinged bracket illustrated was developed for the new slim speakers, and permits the speakers



to be oriented for the desired sound coverage. The brackets are 16 inches high, 12 inches long, with a 1-inch supporting lip at bottom. They are available with a flat black or zincchrome finish, and are supplied with matching standards and speaker-mounting screws. Price: \$12.95 for a right- and left-hinged pair.

circle 181 on reader service card

● **Freeman's Model 800** is a three-speed stereo tape recorder with built-in



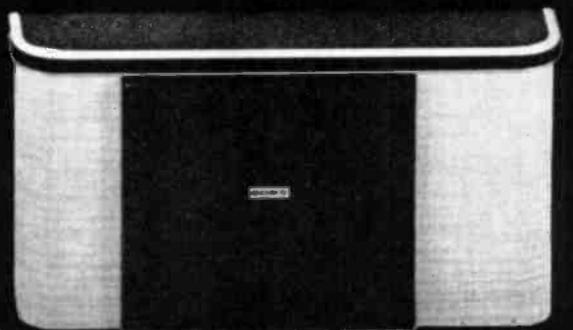
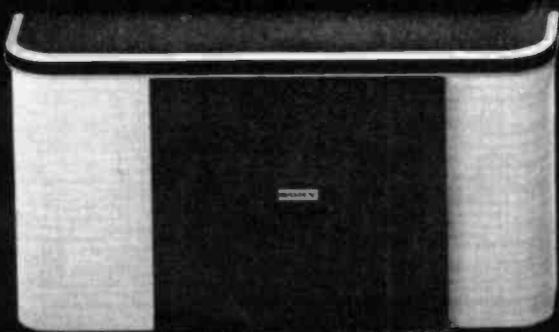
power amplifiers and extended-range speakers. The unit also has separate tone  
(Continued on page 48)

HIFI/STEREO REVIEW

CIRCLE NO. 20 ON READER SERVICE CARD →



You are  
about to hear  
the magnificent  
sound of  
the exciting  
new  
Sony  
Stereocorder  
200 . . .



... at your dealer's today. Less than \$239.50, complete with two dynamic microphones and the revolutionary Sony lid-integrating high fidelity speakers. For literature, or name of nearest franchised dealer, write Superscope Inc., Sun Valley, California. ■ All Sony Stereocorders are multiplex ready. In New York visit the Sony Salon, 585 Fifth Avenue.

**SONY**

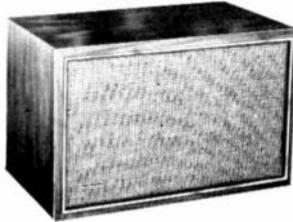
**SUPERSCOPE**

*The Tapeway to Stereo*

and volume controls for each stereo channel, cathode-follower preamplifier outputs, external-speaker outputs, and dual VU meters. Price: \$299.50.

circle 182 on reader service card

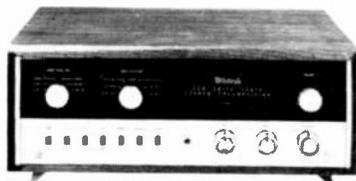
● **Goodmans** introduces the Model B-5, a three-way system that has a frequency response of 25 to 20,000 cps and a continuous power-handling capacity of 35 watts. A 12-inch foam woofer, a mid-range, and an exponential-compression horn tweeter are housed in the 12 x 14 x



24-inch enclosure. The system is suitable for floor, shelf, or wall mounting, and is finished in oiled walnut, with ebony hardwood framing. Price: \$120.

circle 183 on reader service card

● **McIntosh's** C 24 solid-state stereo preamplifier employs 18 silicon-planar transistors and has less than 0.1 per cent distortion at 2.5 volts output. Frequency response is  $\pm 0.5$  db, 20 to 20,000 cps. At the high-level inputs, noise is 75 db below rated output (2.5 volts) at full gain. At the low-level inputs, noise is 60 db below rated output. Besides the normal bass, treble, and input selector controls, there are high- and low-frequency switched filters, a phase switch, and a speaker on-off switch that operates in conjunction with a front-panel head-

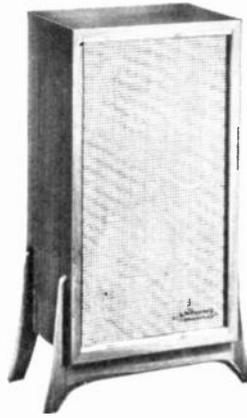


phone jack. The headphone jack is connected to the power amplifier outputs via terminal screws at the rear of the preamplifier. When the speakers are switched off, the amplifier speaker outputs are loaded with a 25-watt load resistor to prevent damage. The front panel is finished in anodized gold and black, and is 16 inches wide by 5 $\frac{1}{4}$  inches high. The Model C 24 is unconditionally guaranteed for 3 years, and its price is \$249. Cabinet is \$25 additional.

circle 184 on reader service card

● **Sherwood's** Newport (Model SR1) two-way, low-distortion speaker system has a ten-inch woofer, a four-inch tweeter, and a 1,800-cps crossover network. The ten-inch long-throw woofer features a single-roll suspension that provides a 23-cps free-air resonance for ex-

tended low-frequency response. Over-all response of the system is 53 to 17,000 cps  $\pm 2.5$  db. The Newport can handle 15 watts of program material; minimum



power required is 10 watts. Size of the enclosure is 24 x 13 x 9 $\frac{1}{2}$  inches. Price in oiled walnut: \$81.50.

circle 185 on reader service card

● **Thorens** has two new bases for the TD-124, TD-121, and TD-135 turntables. The Model CAB illustrated below has a satin-finished walnut base with a transparent plastic dust cover. New high-resilience rubber grommets achieve five times more shock and vibration isolation than the older grommets. Over-all



dimensions are 20 x 16 $\frac{1}{4}$  x 7 $\frac{1}{2}$  inches. Price: \$10. The SW bases also incorporate the shock- and vibration-isolating mounts, but come without a dust cover. Price: \$12.50.

circle 186 on reader service card

● **Weathers'** new 33 $\frac{1}{4}$ -rpm stereo turntable employs a 12-pole synchronous hysteresis motor to drive an aluminum platter with only 0.03 per cent wow and flutter. The platter and the built-in tone arm are supported on a delta-wing sus-



pension that minimizes acoustic feedback and achieves  $-50$  db rumble level. The walnut tone arm will accept any standard cartridge and has a variable stylus-pressure adjustment. Size is 14 $\frac{1}{2}$  x 17 $\frac{1}{2}$ . Price, including tone arm and walnut base: \$59.95.

circle 187 on reader service card

## RAVE REVIEW ON SONY 600



### Radio-Electronics Magazine

June, 1964 says:

"This recorder has some very good specifications and, although its price is above the 'cheap' range, one does not readily believe such excellent specs for a 4-track machine until they prove out. This machine fulfilled its promise. With it, you can tape your stereo discs and play them back without being able to detect any difference, which is saying something. The physical design of this unit is good, for either permanent installation or the most complete portability.

"The footage indicator is a footage indicator, not merely a place spotter, and it keeps its count with all normal tape movements. Independent control of left and right channels, so one can be operated in record, while the other is in playback, enables the unit to be used for an endless variety of 'special' effects.

"Playback and record functions are completely separate, so that a recorded program can be monitored immediately. Microphone and auxiliary inputs can be mixed for combination and re-record effects. First stage amplification uses transistors, while the main amplification uses tubes—a good marriage in this particular design.

"The mikes are very good, compared with most of the 'inexpensive' types used with home recorders. Extremely good realism is possible for home recordings. I had my family 'act natural' in front of the two-mike combination and the playback was unbelievably real.

"The Sony 600 will naturally take a little playing around to find out how to do various 'extra' things you may want. But when you get to know it, you'll find it a very versatile instrument. It's a recorder with which familiarity brings confidence."

Norman H. Crowhurst

For further information, or complete copy of the above test report, write Superscope, Inc. 600 Test Report C, Sun Valley, Calif.



## The commanding presence of Sony sound



Now enter the world of the professional. With the **Sony Sterecorder 600**, a superbly engineered instrument with 3-head design, you are master of the most exacting stereophonic tape recording techniques.

Professional in every detail, from its modular circuitry to its 3-head design, this superb 4-track stereophonic and monophonic recording and playback unit provides such versatile features as: ■ vertical and horizontal operating positions ■ sound on sound ■ tape and source monitor switch ■ full 7" reel capacity ■ microphone and line mixing ■ magnetic phono and FM stereo inputs ■ 2 V.U. meters ■ hysteresis-synchronous drive motors ■ dynamically balanced capstan flywheel ■ automatic shut off ■ pause control and digital tape counter—all indispensable to the discriminating recording enthusiast. Less than \$450,\* complete with carrying case and two Sony F-87 cardioid dynamic microphones.

**SONY**

**SUPERSCOPE**

*The Tapeway to Stereo*

Multiplex Ready!

\* Yes, less than \$450!

Sony tape recorders, the most complete line of quality recording equipment in the world, start at less than \$79.50. For literature or name of nearest dealer, write Superscope, Inc., Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.

**CIRCLE NO. 20 ON READER SERVICE CARD**

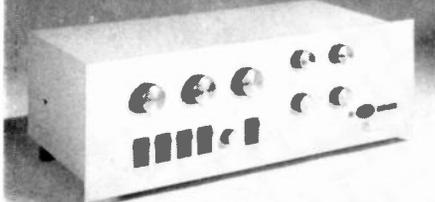
# NEW 1965



## quadramatic

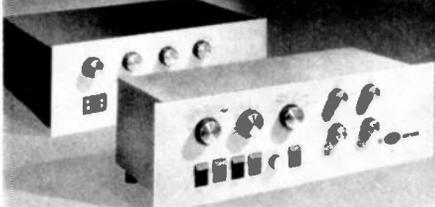
**"ZERO DISTORTION"**  
amplifiers for those  
who demand the best

Two new series to give the true audiophile the purest sound reproduction, the greatest performance, and the highest styling . . .



### The VELONTE Series

The model 250 integrated stereo amplifier, 40 watt IHFM power per channel, is a major breakthrough in the medium-priced amplifier market. All the outstanding performance features of the Pure Quadramatics patented circuits are built into this series, including "zero distortion" within the normal 0 to 20 watt listening output level. These units dramatically out-perform any integrated stereo amp in their price range. Handsomely styled by one of America's leading designers. Five year guarantee . . . \$335.00



### The CANTABILE Series

The model 112 pre-amp control center and model 410-C basic amp, 40 watt per channel true power, are the last word in performance and styling. Absolute immeasurable distortion within the normal 0-30 watt listening level makes the CANTABILE Series superior to any amplifying at any price. Beautifully styled to enhance any decor. Unconditional life-time guarantee qualifies its workmanship and materials.

Power amp . . . \$319.00  
Control center . . . \$269.00

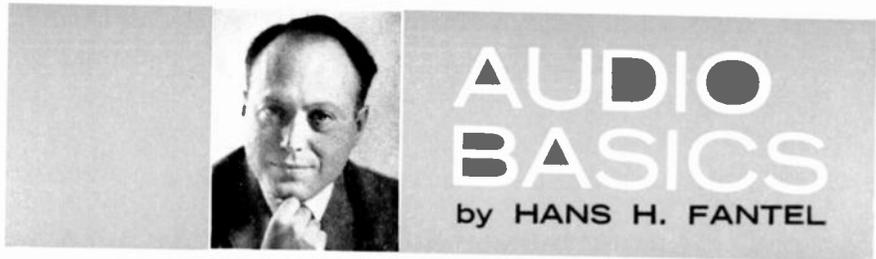
**CUSTOM SERIES** Model 402-C power amp and 110 stereo control center . . . for the male individualist who wants pure sound and pure design. Retains optimum performance electronically and automatically. If you consider yourself above social conformity this is your unit. "Zero distortion" between 0-33 watts output. Completely hand assembled by our engineers. Life-time guarantee. Power amp . . . \$299.00  
Control center . . . \$249.00

**PROFESSIONAL SERIES** Model 1100 power amplifiers, 90 watts. Designed for sound and laboratory application. Quality and performances unequalled in its class. "Zero distortion" 0-65 watt output. . . . \$249.00

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CIRCLE NO. 57 ON READER SERVICE CARD



## DEFINITIONS-IX

**M**ORE definitions of basic audio concepts, which will continue in alphabetical order for the next several months.

● **Rumble**, as its descriptive name suggests, is a low, rumbling noise produced by poorly built turntables or changers. It is caused by vibrations of the turntable mechanism that are picked up by the cartridge along with the signal on the record. In quality turntables, rumble is minimized by the use of properly balanced drive motors, shock mounts, and often by an elastic transmission between the motor shaft and the turntable rim (usually in the form of a plastic belt) that filters out motor vibration before it reaches the stylus.

Turntable rumble is measured, in decibels, against a standard-level tone played on a test record. The minimum requirement for high fidelity, as defined by the National Association of Broadcasters, is -35 db, meaning that the rumble must be 35 db softer than the test tone. (Note that unless turntable-rumble figures are specified as being derived according to the NAB standard, they cannot be compared with one another.)

● **Selectivity** refers to the ability of an FM tuner to separate stations that are next to each other on the dial. In most large cities, the assigned frequencies of local FM stations are fairly well spread out over the dial, so that mutual interference is avoided. In some areas, however, FM stations received from different cities happen to fall too closely on adjacent frequencies. In such special locations, good selectivity becomes an important tuner specification. Selectivity is expressed as the number of decibels by which the signal from an interfering station in the adjacent channel is reduced. A selectivity rating of about 35 db is quite good; one of 50 db is excellent.

● **Sensitivity** describes the ability of a tuner to pull in weak and distant stations. If you live in an urban area near all the FM stations you want to receive, sensitivity is not of great importance. But if you are located in a fringe reception area, a highly sensitive tuner can make the difference between satisfactory and poor reception. Sensitivity is always stated in relation to *quieting*, which refers to the ability of the tuner to strip off static from the incoming radio signal so that an interference-free audio signal emerges at the tuner output. If the specification reads: "3 microvolts sensitivity for 30 db of quieting," it means that the incoming signal picked up by the antenna must be at least 3 microvolts strong if the noise is to be quieted to a level 30 decibels below that of the music. The Institute of High Fidelity (IHF) suggests that all sensitivity ratings should be based on 30 db quieting. This standard is known as "usable sensitivity," or "IHF sensitivity," and most manufacturers observe this norm. Keep in mind that, in sensitivity specifications, the lower the figure, the higher the sensitivity.

(To be continued next month)



*collector's item*



The Concord 884 transistorized stereo tape recorder is designed for the connoisseur of sound, the collector with tastes and demands above the ordinary. No other recorder, regardless of cost, has all the Concord 884 professional quality features.

Three separate heads—one record, one playback and one erase—assure professional quality reproduction from FM multiplexing, stereo records and live performances. Four completely separate preamps—two record and two playback—and full transistorization assure maximum reliability. A flip of the AB monitor switch lets you compare source vs. tape while recording.

A few of the other features are: built-in sound-on-sound switch for effects such as electronic echo chamber; stereo headphones output; automatic reel-end shutoff; 3 speeds; 2 lighted VU meters. All push-button operation; 15 watt stereo power amplifier and separate 7" full range speakers complete your 884 stereo system. Model 884 under \$450.\* Other models from \$100.\*

\*Prices slightly higher in Canada.

*For Connoisseurs Of Sound*

# CONCORD 884

CONCORD  ELECTRONICS CORPORATION 809 N. Cahuenga Blvd., Dept. F, Los Angeles 38, Calif./In Canada/Regal Industries Ltd., Montreal-Toronto  
THE SIGNATURE OF QUALITY ■ Tape Recorders/Industrial Sound Equipment/Dictation Systems/Communications Devices/Closed Circuit Television

CIRCLE NO. 26 ON READER SERVICE CARD

# Should Sherwood's new solid-state amplifier be rated at 150 watts?...300 watts?...or 100 watts?

Audio power *should* be one of your major criteria of amplifier performance. The important thing is to use the same yardstick of comparison.

Among responsible component manufacturers, the commonly-accepted expression of audio power today is "MUSIC POWER"—the amplifier's output capability across the full spectrum of orchestral sound.

If you simply like to play with bigger numbers, multiply MUSIC POWER by two (the way some manufacturers do) and you get "PEAK POWER". It's exactly the same rating but it *looks* twice as powerful.

But the really important measurement is "CONTINUOUS SINE-WAVE POWER" with both channels operating simultaneously. This is the *meaningful* measurement, used in laboratory work. It separates the wheat from the chaff.

*Sherwood's new S-9000 delivers 150 watts of MUSIC POWER... 300 watts of PEAK POWER... and 100 watts of CONTINUOUS SINE-WAVE POWER at less than 1/2% harmonic distortion. (At normal levels, distortion never exceeds 0.15%).*

Unequalled power—by *any* standard—is just one of the important engineering advances built into the new Sherwood solid-state amplifiers. Here are some more:

*Military-type Silicon Transistors.* Used exclusively throughout Sherwood circuitry. Twice the heat-reliability of ordinary germanium transistors. Safe for even the most confined custom installations.

*Exclusive transistor short-circuit protection.* (Pat. Pend.) New system virtually eliminates transistor failure or fuse replacement due to shorted speaker terminals or other improper operation.

*Additional features:* Phono input noise less than -65db., with no microphonics or hum / Professional Baxandall tone controls / Tape monitoring and tape-head playback facilities / Stereo headphone jack with speaker disabling switch / Glass epoxy circuit boards / Compact size—14" x 4" x 12 1/2" deep.



Wait till you hear Sherwood's new Tanglewood 4-way speaker system! Each six-speaker system handles 75 watts of program material. Unique design of dual, 10" uniflex woofers achieves unprecedented 34-cycle closed-box resonance. Overall response: 29-17,500 cps ± 2 1/2 db. \$219.50



Model S-9000 / solid-state, integrated stereo amplifier / \$299.50  
Prices slightly higher in Far West

For complete specifications and new catalog, write Dept. R-10

*Sherwood* HIGH FIDELITY

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52 CIRCLE NO. 63 ON READER SERVICE CARD HIFI/STEREO REVIEW



● **TONE-BURST TESTING:** Last month I discussed several means of testing with transient test signals. The most revealing transient test, and perhaps the simplest, uses tone-burst signals.

A tone-burst test signal consists of a steady sine-wave test signal that is switched on and off electronically at a constant repetition rate. The length of the "on" period of the burst can be varied to include a definite number of cycles of the test frequency, and the test frequency itself can be varied as desired. The number of cycles (of the test frequency) in a burst can be varied with little effect on the results, as long as a sufficient number of cycles is included within the burst. The repetition rate of the on-off cycle is also not important as long as it is low enough to avoid stimulating any speaker resonances.

For my testing, I generate tone-burst signals by feeding the output of a standard audio oscillator into an instrument known as an electronic switch. The electronic switch, as its name implies, is capable of turning the generator's signal on and off at any desired rate. The rapidly switched signal is then fed into an amplifier that drives the speaker system under test. The microphone used to pick up the speaker output is located no more than a foot away from the speaker to avoid interference from room acoustics. The output of the microphone is amplified and then viewed on an oscilloscope.

Poor transient response may be manifested either by a slow (rather than instantaneous) buildup of the signal or by a slow decay following its cessation. In a resonant device such as a loudspeaker, the tone-burst output signal is often distorted by a periodic fluctuation of the burst

amplitude, by sustained ringing during the interval between bursts, or by the appearance of frequencies not present in the input signal.

Figure 1 is a photograph of a near-perfect tone-burst signal as viewed on an oscilloscope. The "dead" space between bursts shows only the normal room background noise. The original electrical tone-burst signal that drove the speaker looked very similar to this photo, except that the burst "envelope" was perfectly flat-topped, and no noise was visible between bursts.

A tone-burst response as good as this example is quite unusual. Nevertheless, the finest speakers can approach

this type of response over much of their frequency range. A response such as that illustrated in Fig. 2 is much more common. Here, the tone-burst envelope builds up more slowly, and decays to a lower "steady-state" value. After the burst switches off, the output drops almost instantly, but builds up again

and decays gradually throughout the entire "off" period. The response shown in Fig. 2 is actually quite good, and is typical of many speakers in the \$200 and slightly higher price brackets.

As the frequency of the sine wave within the burst is varied, the output waveform may change radically. Some rather complex instrumentation has been developed for plotting tone-burst distortion as a function of frequency. Not having the necessary equipment, I must content myself with manually tuning a test oscillator through the audio range and observing the output waveform of the speaker system on an oscilloscope.

Figure 3 illustrates how poor transient response can degrade a tone-burst signal. The waveform builds up and

**REVIEWED THIS MONTH**

- 
- Uher 8000 Tape Recorder**
- Dynaco FM-3 Tuner**
- 

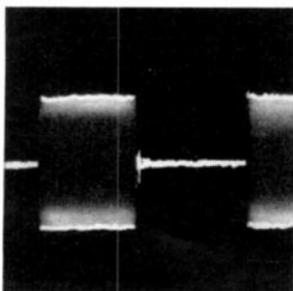


Fig. 1

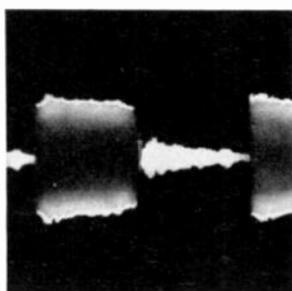


Fig. 2

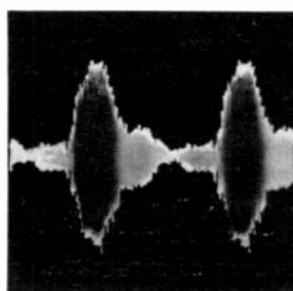


Fig. 3

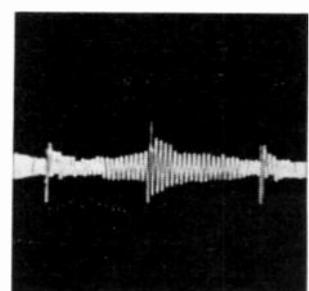


Fig. 4

decays so slowly that it is difficult to tell where the burst actually ends. The situation is confused further by the ringing that continues through the entire "dead" interval between bursts. This type of response occurs typically when the frequency of the burst signal coincides with a resonant peak in the response of a speaker. It is not unusual to observe the tone-burst response change from that of Fig. 2 to that of Fig. 3 and back again with only a few cycles of change in test frequency. Obviously, any arbitrary selection of test frequency can give misleading results. A complete search through the entire operating range of the speaker is necessary for a proper evaluation.

An example of very poor transient response is shown

in Fig. 4. Except for a spike at the beginning and end of each burst, there is almost no indication that a burst has occurred. There is a sustained ringing, with only minor amplitude fluctuations. This effect results when the test-tone frequency coincides with a "hole" in the speaker's response curve, and suggests why some speakers lack clarity and definition.

Although I use an expensive calibrated condenser microphone in my tests, many inexpensive microphones are capable of revealing most loudspeaker deficiencies in tone-burst tests. The only other instruments needed are a preamplifier and an oscilloscope. The serious audio experimenter will find tone-burst testing to be a fascinating and revealing study.

### UHER 8000 TAPE RECORDER



● THE UHER 8000 is a portable stereo tape recorder with more special operating features and flexibility than any other recorder I have used. Space does not permit more than a partial listing of the features. The Uher 8000 has provision for off-the-tape monitoring, will record and play back in four-track mono and stereo, mix a high-level and a low-level input (microphone or phono cartridge), monitor either the incoming signal or the recorded signal on its built-in speakers or on an external system, and play back through its own speakers, external speakers, or an external amplifying system. It can also be remotely operated and makes sound-on-sound, echo, and "add-on" recordings. The Uher's Dia-Pilot function provides for the addition of a keying signal to a tape-recorded commentary for photographic-slide programs. When an automatic slide projector is used, the Dia-Pilot tone automatically changes the slides at the desired point in the commentary. Another interesting accessory is a voice-operated dictation control, which starts and stops the tape automatically as the user speaks and pauses.

The Uher 8000 will operate at line voltages of 110 to 250, either 50 or 60 cps, and has four tape speeds— $7\frac{1}{2}$ ,  $3\frac{3}{4}$ ,  $1\frac{7}{8}$ , and  $1\frac{5}{16}$  ips. Twin VU-type meters monitor recording level, and a system of red and blue pilot lights clearly indicates whether each channel is in the record or playback mode. The Uher has an interlocked recording button, an index counter, and a pause button that stops and starts the tape virtually instantaneously. There is an automatic shutoff mechanism for tapes with metallic end leaders.

This array of features is even more imposing because all the functions and combinations of interchannel recording and playback in the Uher 8000 can be selected on

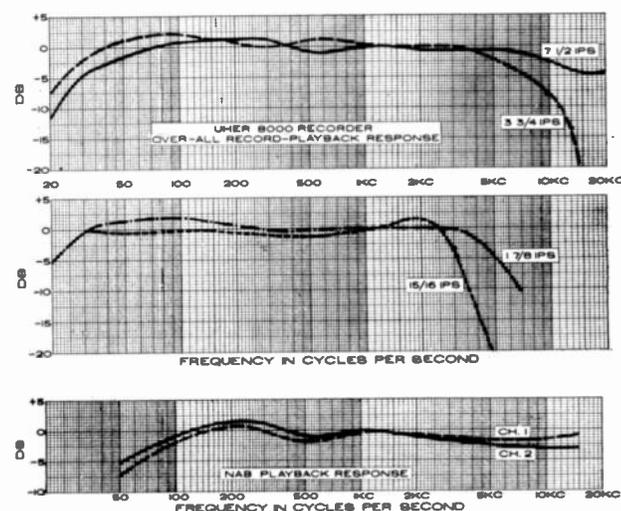
the front-panel controls and without any external cables or patch cords. The recorder is attractively packaged in a black plastic-covered case (resembling a portable typewriter). It measures 14 x 13 x 7 inches and weighs about 23 pounds. Fully transistorized, the Uher consumes only 30 watts from the power line.

The playback response of the Uher 8000, measured at  $7\frac{1}{2}$  ips with the Ampex 31322-04 test tape, was within  $\pm 3.5$  db from 50 to 15,000 cps. This was measured at the RADIO output, which would be used to drive an external amplifier. The record-playback response was ( $\pm 3$  db) 30 to 20,000 cps at  $7\frac{1}{2}$  ips, 25 to 7,000 cps at  $3\frac{3}{4}$  ips, and 22 to 5,000 cps at  $1\frac{7}{8}$  ips. Response at  $1\frac{5}{16}$  ips was within  $\pm 2.5$  db from 20 to 3,200 cps. The response measured at the loudspeaker outputs was similar; however, since the built-in amplifiers are rated at only 2 watts each, it is unlikely that they would be used to drive external speakers.

The wow and flutter of the Uher 8000 were very low at  $7\frac{1}{2}$  ips, measuring 0.02 per cent and 0.1 per cent with the Ampex 31326-01 test tape. At the lowest tape speed of  $1\frac{5}{16}$  ips, some flutter was audible, but not at the other speeds. The signal-to-noise ratio was excellent, ranging from 51 db at  $7\frac{1}{2}$  ips to 42 db at  $1\frac{5}{16}$  ips.

The fact that all of the Uher's input and output connectors are of a European type (requiring special adaptors

*(Continued on page 56)*



# A new way to buy stereo components: the Fisher 75 custom module.



Size of changer/amplifier base: 24 1/2" wide x 5 1/2" high x 14 5/8" deep. Size of each speaker enclosure: 16 1/4" wide x 10 3/8" high x 9 1/8" deep. Total weight: 53 lbs. Price \$269.50. Slightly higher in the far West.

Now, for the first time, you can buy a perfectly matched stereo component system that comes already installed in handsome cabinetry, fits into less than four feet of shelf space—complete with speakers!—and still satisfies the ears of the most critical high fidelity enthusiasts. The Fisher 75 is actually one of the finest stereo phonograph systems *regardless* of looks or size. Its unique styling and compact dimensions, however, place it in a class by itself.

One reason why the Fisher 75 sounds like a much bigger and costlier stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel would be quite respectable even in a full-size stereo installation, and the transformerless solid-state circuitry of the Fisher 75 makes this abundance of power available with extremely low distortion and superior transient response at both high and low

frequencies. The transistorized pre-amplifier section features a full complement of audio controls, input facilities for an external tuner and tape recorder, plus a front-panel headphone jack with speaker-silencing switch for private listening.

The loudspeaker design of the Fisher 75 is the other secret of its performance. The quantity and quality of sound from the handsome pair of 2/3-cubic-foot enclosures will astound the most experienced stereophile. Each channel incorporates an 8-inch free-piston woofer with inverted half-roll surround and a 2 1/2-inch cone-type tweeter, connected through a genuine inductive-capacitive crossover network. The drivers are designed and matched in accordance with

the latest ideas of Fisher loudspeaker engineers, and the results make you wonder about established ideas on the subject of size versus fidelity. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic record changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually, and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for micro-groove. The changer and amplifier are housed in a beautifully designed walnut base.

Now, if you have your heart set on a real high-fidelity stereo system, you can stop saying, "I wish I had room for one." You *will* have room for the Fisher 75.

(To receive valuable literature without charge, use coupon on page 61.)

## The Fisher

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for use with American components), and that the machine is supplied with only one dual-conductor cable, makes it inconvenient to use in a component hi-fi system, unless additional cables are ordered from the distributor.

In evaluating the Uher 8000, it must be realized that its designers evidently intended it to be as versatile as such an instrument can be. They have succeeded remarkably well, but such versatility is not without its price. The "human-engineering" aspects of its operation have been

neglected to such an extent that one cannot expect to use it at all without a careful study of its instruction manual (written in four languages), and a good deal of practice. This is often a problem when a machine built for the European market is adapted for the American market. Fundamentally, however, the Uher 8000 performs very well, is attractively packaged, and is portable without strain. The price of the unit is \$499.95.

*For more information, circle 188 on reader service card*

## DYNACO FM-3 TUNER



● SOME time back, I reported on the Dynaco FM-1 tuner and FMX-3 Multiplex Integrator. The FMX-3 is a subassembly designed to be added to a previously built FM-1 to adapt it for stereo FM reception.

The new Dynaco FM-3 is essentially a combination of the older FM-1 tuner and the FMX-3 stereo FM adaptor subassembly. Some duplication of parts has been eliminated, and the savings have been passed along to the consumer in the form of a de luxe face plate and knobs that match the other current Dynaco equipment.

In addition to the integration of the stereo adaptor, several other design improvements have been incorporated in the FM-3. The design of the i.f. strip has been modified for somewhat improved performance, and layout revisions have been made to reduce the already low residual hum level. A very worthwhile change also is the addition of a push-pull switch on the volume control, which

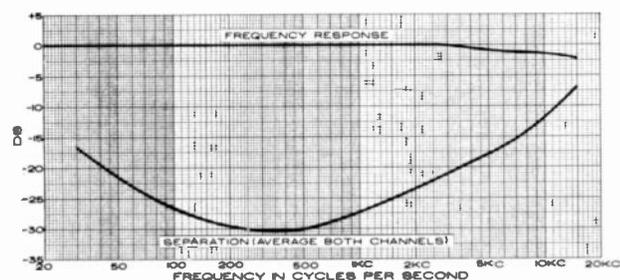
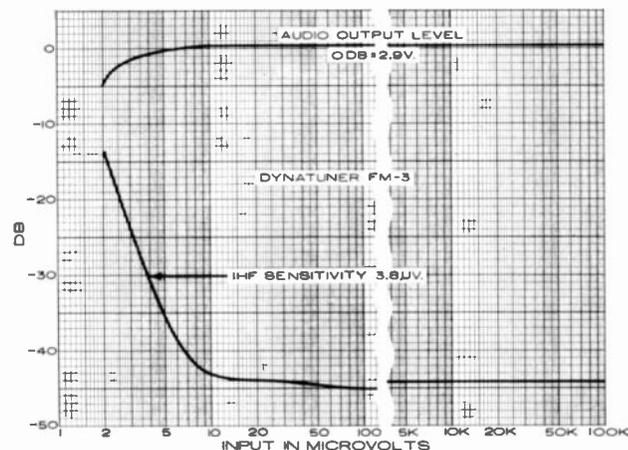
converts the tuner to mono operation when pulled out. With the volume-control knob pushed in, the tuner continues to function in the Stereomatic mode. In the absence of a stereo signal, the multiplex circuits are inoperative, and the audio outputs are essentially mono. When stereo is received, the tuner's 38-kc oscillator is turned on automatically, and the outputs are stereo. When receiving stereo, the upper half of the dual tuning eye lights up the word STEREO on the dial cover. The stereo switching is silent and foolproof.

The FM-3 Dynatuner is deceptively simple both in appearance and in circuitry. It has a twin-triode, cathode-coupled r.f. amplifier and a triode-pentode mixer and oscillator. Four i.f. stages and a wide-band balanced discriminator provide excellent skirt selectivity, low distortion, and low interstation noise. One of the outstanding characteristics of the FM-3 is its noncritical tuning: unlike the case with a number of tuners, lowest distortion in the FM-3 is always obtained when the tuning-eye closure is greatest. In my tests I found that tuning for minimum distortion with the aid of laboratory instruments did not improve the results obtained when using the tuning eye only. HiFi/STEREO REVIEW's kit builder (a slow, careful type) reported that the tuner required about eleven hours' construction time, and that the construction manual ranked among the best he had ever worked from. Home alignment of the completed tuner is simple and foolproof, and I could not better its results significantly by using laboratory instruments.

Dynaco rates the IHF sensitivity of the FM-3 as 4 microvolts, and I measured it as 3.8 microvolts. Harmonic distortion measured as low as my equipment will go (0.6 per cent) for all signal levels (100 per cent modulated) above 10 microvolts. The stereo separation measured about 30 db at mid-frequencies, reducing to about 11 db at 10,000 cps. The frequency response was almost perfectly flat, within 1.5 db from 20 to 15,000 cps. The hum level measured -59 db referred to 100 per cent modulation, which is about at the residual hum level of my signal generator.

I have had experience with the various Dynatuner models over the past several years, and I believe that in order to obtain even a slight improvement over the FM-3's performance, one must pay a considerably higher price. With a good antenna system, the unit is an excellent fringe-area tuner by virtue of its very low distortion on weak signals. The FM-3 is a top value at \$109.95 in kit form or \$169.95 factory-wired.

*For more information, circle 189 on reader service card*





## A professional-quality stereo system that anyone (yes, anyone!) can install and operate.

The Fisher 500-C stereo receiver is the kind of high fidelity equipment a music-loving professor of electronics daydreams about before his birthday. On *one* magnificent chassis, it combines *all* of the sophisticated circuitry of an advanced Fisher stereo system—tuner, amplifier and controls. Yet its engineering complexities are so functionally executed and packaged that any housewife, fashion model or grandma can take it home, install it and instantly learn to use it.

The 500-C is only 17½" wide and 13½" deep. In that space it ingeniously accommodates a high-sensitivity Fisher FM-Stereo multiplex tuner (see 1), an

exceptionally versatile Fisher stereo control-preamplifier (see 2) and a massive 75-watt Fisher stereo power amplifier (see 3). Simply connect a pair of good loudspeakers to it (that's eight twists of a screwdriver) and you are ready to play stereo of professional quality.

The Fisher 500-C is priced at \$389.50 and is *the* world's best-selling high fidelity component at *any* price. The Fisher 800-C, at \$449.50, is the identical unit with a superlative AM tuner added. The Fisher 400, an FM-Stereo receiver with 65 watt power output, costs only \$299.50. And, if you're willing to pay a premium for the last word in space-age electronics, there

is the transistorized Fisher 600, a 110-watt FM-Stereo receiver at \$499.50. Cabinets for all models are available at \$24.95.

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# The Fisher

# SOME QUESTIONS ABOUT *LULU*

By Robert Offergeld

*Alban Berg at the Waldhaus, his country retreat on the Wörthersee, an Alpine lake a hundred miles southwest of Vienna, where he wrote Lulu and the Violin Concerto.*



COLUMBIA RECORDS

**D**ESPITE official announcements to the contrary, is the "fragmentary" third act of Alban Berg's opera *Lulu* in fact a great deal more than a fragment?

Did Berg in fact leave the third act of *Lulu* in a substantially workable state—one readily susceptible of completion in accordance with his musical intentions?

Does the nonpublication of this legendary third act—a mystery deafeningly unexplained twenty-nine years after Berg's death—constitute in effect a form of musical censorship or suppression? And does this censorship, in turn, involve the sequestration of the scores necessary for the opera's completion?

On the basis of documents that I have examined and that are undoubtedly authentic, I believe that the above questions—and certain others arising from them—can now be answered with a considerable degree of certainty. I am therefore bringing to the attention of our readers the information that will permit them to judge this baffling affair for themselves. The case presents puzzles within puzzles; it may well remind some of our readers of Henry James' novel *The Aspern Papers*.

Let me say at once that if it exists, such suppression or sequestration as I have mentioned involves in itself no legal impropriety. It does, however, involve questions of propriety of a higher order than the legalistic one. This is what makes the fate of *Lulu* a matter of more than intramural interest, and before proceeding to the history of the opera's third act, I wish to discuss briefly a point of view that finds in this case all the elements of a deserving *cause célèbre*.

During a composer's lifetime, the publication of his work is entirely a private contractual matter between him and his publisher. But at the composer's decease the public interest is automatically engaged. It is of course engaged legally with regard to the inheritance of his property. But when a property inheritance includes important works of art, the public interest is also engaged morally with regard to the historic future inherent in the art work itself—a fact often and successfully ignored. Of course, this fact *can* be ignored, and with almost

total impunity, because although there are numerous laws protecting an art work as a piece of property, there are none at all to protect it *as a work of art*—that is to say, as an independent entity with a meaning, a destiny, and a function of its own, including particularly its unhindered day-to-day operation as a public civilizing force.

The proprietor of a work of art therefore has every legal right to suppress it if he chooses. A family that owns a Rembrandt, for example, can lock it up and play dog-in-the-manger with it for generations. And if neither aesthetic nor monetary considerations are of consequence to its proprietor, he is also perfectly free to mutilate or destroy it. The art critic John Ruskin, acting for the custodians of J. M. W. Turner's estate, burned more than a hundred of the great painter's nudes. He said he felt that God wanted him to.

In the twentieth century, such actions are still permissible. But nobody can any longer expect to be congratulated for them. Whatever their motivation, they are felt to be against the real interest of the artist, the art work, and the public. And even when, for special reasons, a work is best withheld from the general view, it is ordinarily made available for examination and study to scholars and other accredited persons. It is their report of it that permits the work to "operate" in history despite its sequestration, and in the last analysis they are the only real protection it has *as art*. Yet if access to the work is denied them by its proprietor, their only possible appeal is to the uncertain court of whatever cultural values happen to be current and the climate of public opinion such values manage to generate.

It is against this background that the following account is to be viewed. If one believes, as I think most of us do, that it is not only the business but the unwritten cultural obligation of a reputable music house to make public the work of its deceased master composers with all possible promptitude, then the facts of this strange case are such as to give one pause.

In 1936, the year following Alban Berg's

death, the publication of a complete *Lulu* in three acts was announced by Universal Edition, Vienna. In 1964, after several legitimate but unsuccessful attempts to secure it for study, completion, and performance, the third act of *Lulu* is still lacking—an act absolutely essential to the musical and dramatic symmetry of the opera. Simply in terms of performance, lack of this act perpetuates the needless truncation of a major work that is certainly its composer's masterpiece, one acknowledged by the Western musical community to be a primary monument of the lyric stage in this century. And to give just one example of how this situation affects the "real interest" of the composer, the opera itself, and the public, a major recording project—Columbia's proposed version of a complete *Lulu* under Robert Craft's direction—is at a standstill pending an acceptable resolution of the third-act problem.

It seems evident that Universal Edition has no legal obligation to publish this act—and may, indeed, be under legal or other obligation *not* to publish it, though such has never been announced. But in 1964, and all legal questions aside, any cultural irresponsibility existing with regard to a proved art masterpiece can only be called unfathomable. Failure to produce the third act of *Lulu* can no longer be ascribed to political interdiction, to a general cultural or critical hostility, to uncertain financial support, or even to the public indifference. Berg's music has long since conquered the world's major opera houses. At this late date, even Lulu's former foes—such as have survived—are presumably eager to witness her third-act fate, and in the absence of any other convincing explanation, the whole question of their inability to do so must be laid directly at the door of the *de facto* custodians of Alban Berg's musical legacy.

The documents involved in this affair include a correspondence too lengthy and a musicological analysis too complex to be printed here in their entirety. But they have led me—as I think my synopsis of them will lead our readers—to at least three inescapable conclusions:

*(Continued on page 60)*

# A cool 100 watts

(with low-heat Fisher transistor-amplifier design)



## The new Fisher TX-300 solid-state stereo control-amplifier.

Size: 15 $\frac{1}{2}$ " x 4 $\frac{13}{16}$ " x 11 $\frac{7}{8}$ " deep. Weight: 24 lbs. Price: \$329.50. Cabinet: \$24.95.

A total IHF music power output of 100 watts is no mean accomplishment in a single-chassis stereo control-amplifier—but it is not unique. High power at low distortion can also be obtained with vacuum tubes. A really cool chassis can not. That takes transistors. So does lightweight, space-saving design without compromise. (The TX-300 weighs only 24 pounds and is less than 12 inches deep, despite its rugged, conservatively rated parts.) And the virtual certainty of unlimited life without the slightest service problems takes not only transistors; it takes Fisher solid-state circuitry, engineered for Fisher reliability.

One reason for the light weight of the Fisher TX-300 is the absence of output transformers. This has the even more important benefit of removing all limitations of bass performance and of transient re-

sponse ordinarily imposed by transformer characteristics.

Another remarkable feature is that *each* channel has *four* output transistors for conservative operation at high power, instead of the conventional *two*. The rated power of 100 watts is obtained at 8 ohms, but nearly as much power is available at either 4 or 16 ohms, via the special impedance selector switch. The IHF power bandwidth (half power at low distortion) extends from 12 to 50,000 cps!

As for preamplifier and control features, the TX-300 provides 16 inputs and 10 outputs to accommodate every type of program source, recording instrument, loudspeaker or headphone—plus 21 controls and switches for total control of the sound by the listener.

Next time you are near a Fisher dealer,

make a point of auditioning the TX-300. Even if you are not ready to buy it, you are entitled to hear what you are missing.

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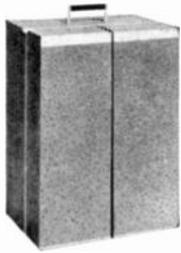


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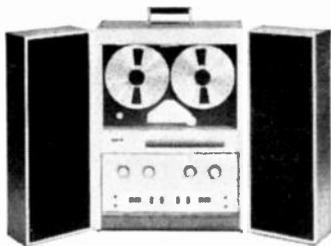
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# LULU

First, I believe that the third act of *Lulu* is not "fragmentary" by any reasonable definition of the term and need not remain "unfinished"—that, to the contrary, it exists in a form readily completable by a musician of sufficiently intimate familiarity with Berg's methods in general and with *Lulu* in particular.

Second, I believe that such a musician also exists, namely Dr. George Perle. My opinion of his competence is shared by a number of judges whose qualifications and disinterestedness admit of no challenge—among them Igor Stravinsky, who has kindly given me permission to quote his views on this whole matter *in extenso* in the following pages.

Third, I believe that since Dr. Perle, and apparently other qualified musicians as well, have been consistently denied access to the relevant Berg papers in their entirety, it is proper to inquire whether there is now any reasonable expectation the third act of *Lulu* will ever be published in any musically acceptable form, or indeed in any form at all. And I believe it is pertinent as well as proper to inquire, also, whether any of these papers have in fact been destroyed, or whether they are now subject to any likelihood of physical damage.

As a convenience in following the abbreviated account below, I am at this point identifying the persons involved in the order of their appearance.

The late Erwin Stein was an Austrian conductor and editor who studied with Schoenberg. Stein's daughter, whose recollection of her father's views on *Lulu* is mentioned at the conclusion of this article, is the Countess of Harewood.

Dr. Willi Reich, the Austrian writer and critic, studied with Alban Berg, and his book *Alban Berg* (Vienna, 1937) is considered the basic biography. In view of a divergent critical position taken later by Dr. George Perle, it should be explained here that Reich's analysis of *Lulu* (*Musical Quarterly* XXII, 1936) has been accorded a kind of official status by subsequent writers who are themselves of necessity unfamiliar with the opera's third act. Yet Reich's analysis itself is highly debatable. To mention just one example: in its effort to include Berg in the ranks of Schoenbergian twelve-tone orthodoxy, it makes use of purely hypothetical twelve-tone sets as generative referents for others that are better and more simply explained without this device. Meanwhile it ignores other sets that actually do exist but that are inconvenient for its purpose. This somewhat Procrustean methodology, which obliterated the numerous and significant distinctions that must be made between Berg's methods and Schoenberg's, seems to have influenced all later writers until the re-examination of the whole matter was undertaken by Dr. Perle in 1959.

Dr. Hans Redlich, the Viennese musicologist and conductor, is the author of important works on Monteverdi and Mahler. His *Alban Berg: the Man and His Music* was published in London in 1957.

Dr. Alfred Kalmus and Dr. Alfred Schlee are directors of Universal Edition, Vienna. Mrs. Helene Berg is the composer's widow.

Dr. George Perle, the American composer and musicologist, studied with Ernst Kienek. Dr. Perle's numerous faculty appointments include his present position as Associate Professor of Music at Queens College, and his writings on serial music have won him a commanding position in this field. His book, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern*, was published by the University of California Press in 1962, and his contributions to musicological journals on various aspects of *Lulu* are listed below under the dates of their appearance.

## THE *Lulu* CHRONOLOGY

1935: December 24: Alban Berg dies in Vienna.

1936: Universal Edition, Vienna, publishes the first two acts of *Lulu* in a vocal score arranged by Erwin Stein. A prefatory note states that Berg had completed the opera but that extensive portions of the third act remain to be scored. The forthcoming publication of the third act is announced.

1937: The engraving of *Lulu's* third act in Stein's vocal edition is interrupted, presumably because of political conditions. But it is generally assumed that the orchestration of this act will be completed by one of Berg's colleagues. In Willi Reich's *Alban Berg*, published the same year, it is stated, "The completion of the instrumentation in a manner consistent throughout with Berg's style [is] to be accomplished by a musician familiar with his work."

1953: After some seventeen years, Universal Edition now reprints the 1936 edition of Stein's two-act vocal arrangement. However, the 1936 prefatory note is deleted and a new one is substituted, reading as follows: "The opera is to be performed as a fragment. Only the first two acts were fully orchestrated by Berg. Of Act III only those parts which Berg included in the *Lulu-Suite*—the "Variations" and the "Adagio"—are scored. These are to be played at the conclusion of the two acts. . . ."

It is worth remarking here that Universal's 1953 dictum—that a provisionally incomplete opera is henceforth "to be played" with a two-part instrumental conclusion—is, to put it mildly, a highly unilateral one. Moreover, anyone familiar with the exigencies of the working operatic repertoire in any major house will realize that Universal's decision in effect removes *Lulu* from any ready or general operatic consideration. It does this by consigning the work indefinitely to the status of an academically interesting but operatically impracticable torso.

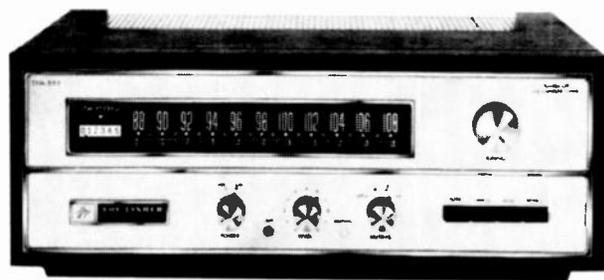
But even more significant in the 1953 preface are certain omissions. No mention is made of the fact that Berg had actually completed the *Particell* of the third act (a full vocal score but with incomplete notation of the instrumental parts). Also omitted in 1953 is the fact that—in addition to those *Lulu-Suite* sections, mentioned above, that are from Act III, Scene 2—Berg had laid out the orchestration of a considerable part of the first scene of Act III. Finally, no mention is made of any intention to publish the third act.

1957: In his book *Alban Berg*, Dr. Hans Redlich confirms Reich's conclusions of 1937 as to the feasibility of completing the orchestration of Act III.

(Continued on page 64)

# Before multiplex came along, you could get by with an average tuner.

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**The new, transistorized Fisher TFM-300.**

Size: 15 $\frac{1}{2}$ " wide, 4 $\frac{3}{4}$ " high, 11 $\frac{1}{4}$ " deep. Weight: 9 lbs. Price: \$299.50.

In the good old days of strictly monophonic FM, any reasonably well-engineered tuner brought in at least your local stations with listenable fidelity. Of course, a Fisher tuner still made quite a difference in sound quality; but it was a difference in degree, not in kind. Multiplex has changed all that.

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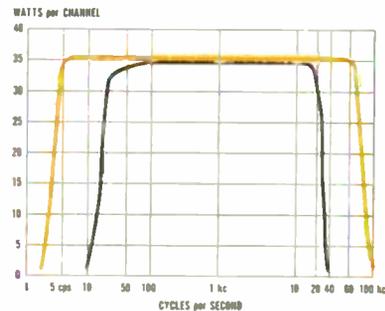
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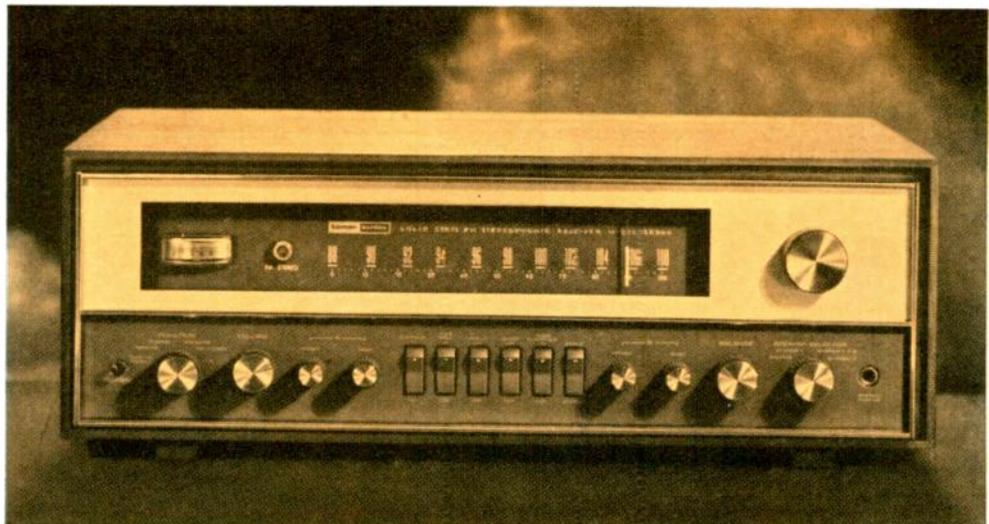


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# LULU

1959: In the summer of this year. Dr. George Perle completes a prolonged and intensive study of the opera's first two acts. Because of certain singularities in Berg's employment of serial techniques, Perle is able from internal evidence in the first two acts to deduce Berg's completion of Act III. In an article entitled "The Music of *Lulu*: A New Analysis," Dr. Perle reports his findings in the *Journal of the American Musicological Society* Vol. XII, Nos. 2-3 (1959).

1959: October 13: In reply to Dr. Perle's letter asking permission of Universal Edition to examine Erwin Stein's reduction of Act III (on which Dr. Redlich had based his 1957 discussion), Universal writes that they are planning to publish this reduction and will send Dr. Perle a copy as soon as it is ready.

1959: November 3: Requesting more details. Dr. Perle reminds Universal Edition that it is more than twenty years since Universal announced the forthcoming publication of Act III.

1959: November 9: Explaining the serious nature of his interest in *Lulu*, and attempting to obtain loan of the short score of Act III for study, Dr. Perle writes to Mrs. Helene Berg.

1959: November 12: Universal Edition writes Dr. Perle (in a letter that apparently crossed his to Mrs. Berg) that there are many editorial problems that will make it impossible to publish Stein's 1936 reduction of Act III in less than three years.

1959: November 30: In reply to Dr. Perle's letter to Mrs. Berg, Universal Edition writes that neither she nor they have the intention of publishing the third act of *Lulu* in the near future.

1960: June: Dr. Perle asks Dr. Alfred Schlee at a chance meeting in Cologne whether it would be possible for Universal to send photostats of the *Lulu* materials to Universal's London office, with the understanding that Dr. Perle would study them there, on the premises.

1960: July: In a letter from Dr. Kalmus, Dr. Perle's June request is refused because it is Mrs. Berg's wish that nothing should, for the time being, be written about the third act of *Lulu*, and she therefore does not want Universal to make photocopies.

1963: June: Dr. Perle asks Dr. Kalmus at a chance meeting in Amsterdam whether the material of the third act might be made available to him if he goes to Vienna for the express purpose of seeing it.

1963: July: Reminding Dr. Kalmus of his June request, Dr. Perle quotes a letter to himself from Dr. Redlich: "I cannot see why Universal Edition should not let you see the photostat of the forty-odd pages of full score of Act III which exists now for years. There is also a complete vocal score of Act III which contains every bar Berg composed. Both these I have seen and used."

1963: August: Dr. Perle's June request is granted by Universal Edition, and for two weeks he is able to spend eight hours a day studying the following items:

1) A photostat of Berg's manuscript of the *Particell*, which Dr. Redlich had *not* seen and which Perle finds "complete" to a degree far beyond his expectations.

2) Erwin Stein's vocal score of Act III, which Stein had prepared for publication and a portion of which, according to Dr. Redlich, had actually been engraved. Dr. Perle is given the use of Stein's original manuscript, which is in pencil, and in places is becoming badly blurred.

3) A typescript of the libretto.

4) The orchestral score of Acts I and II (since published by Universal).

However, for reasons that are not made clear, the photostat mentioned by Dr. Redlich of "the forty-odd pages of full score of Act III which exists now for years" is not made available to Dr. Perle.

1963: September: As a result of his August study, Dr. Perle writes to Robert Craft of the extraordinary dramatic importance of Act III to the opera: "The one thing that I found most astonishing about Act III is the incredible transformation that takes place—not in *Lulu*, but in our understanding of her character. In the concluding scene she has become dear to one in the way that Desdemona is in Act IV of *Otello*, a process that begins to take place as a result of *Lulu*'s heroic struggle against the Marquis in Act III, Scene I. This scene, by the way, is the most marvelous example of the most extravagant devices of opera buffa that one can imagine. And the following scene has a pathos beyond anything that I know in opera. . . ."

1963: October: Dr. Perle offers to complete the third act of *Lulu* without requiring commitments of any kind from Universal Edition, and Igor Stravinsky writes to Dr. Schlee urging Universal Edition to accept this offer. (Mr. Stravinsky's letter is printed in its entirety at the conclusion of this chronology. The reaction of Universal Edition to Dr. Perle's offer and to Mr. Stravinsky's letter is described in Dr. Perle's own summation of the entire case. This summation is contained in a letter to Dr. Schlee that is printed below, following the Stravinsky letter.)

1964: Dr. Perle reports his new findings in "*Lulu*: The Formal Design," published in the *Journal of the American Musicological Society* (Summer, 1964), and in "A Note on Act III of *Lulu*," published in *Perspectives of New Music* (Spring-Summer, 1964).

At this point it is convenient to call the reader's attention to certain events omitted from the preceding chronology. I have omitted them because I have lacked an opportunity to examine dated and signed documentation supporting them. However, they are a matter of familiar report among highly creditable persons who are intimately acquainted with this case, and since they are mostly concerned with efforts from various quarters to secure the third act of *Lulu* in view of performance, I am noting them briefly here. It is reliably reported that both the Santa Fe Opera and the Hamburg Opera have attempted to secure Act III for completion and performance under conditions presumably favorable to Universal Edition. The Hamburg plan is said to have proposed Pierre Boulez to complete the score, and the Santa Fe project proposed Dr. Perle, among other musicians who, at one time or another, also have supposedly been scheduled to complete the unscored portions of Act III are Ernst Kronek and Erwin Stein. All of these projects reportedly collapsed upon eventual denial or permission by Universal Edition.

(Continued on page 68)

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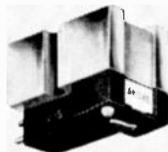
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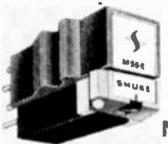
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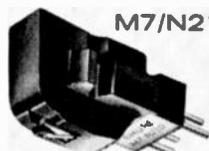
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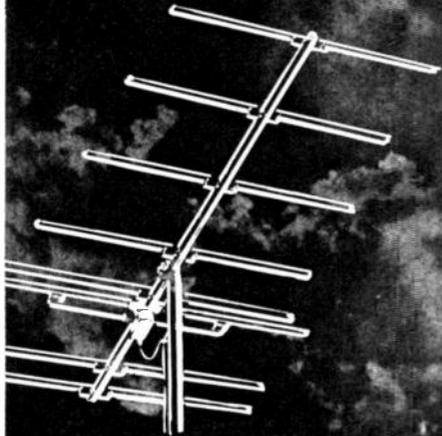
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# LULU

Mr. Stravinsky's letter recommending acceptance of Dr. Perle's offer (it is dated October 21, 1963) is as follows:

"Dear Dr. Schlee:

I have just read, with the greatest interest, a detailed description of Berg's *Particell* of Act III of *Lulu* which George Perle submitted to Robert Craft upon learning of Craft's projected recording of the opera.

I accept, without the slightest hesitation, Dr. Perle's conclusion that no musical problems whatever stand in the way of completing the score in a manner entirely consistent with Berg's intentions, which can be fully deduced from the *Particell* and from the extensive portions of Act III scored by Berg himself. The evidence presented by Perle is absolutely convincing. I have, moreover, the greatest confidence in him as an authority on the work of Berg, as anyone must have who has read his article on *Lulu* in the *Journal of the American Musicological Society* and his recent book on serial music.

Twenty-seven years ago the first and second acts were published with a prefatory note promising the forthcoming publication of Act III. It is well known that Stein completed the piano reduction of III, that he prepared it for publication, and that a portion of it was engraved. Not only has the promise not been kept, but the greatest difficulties have been placed in the way of musicians wishing to examine this material. Whatever reasons there may have been for this, it is clear that this situation cannot be accepted any longer.

In his letter to Craft, Perle said that he is willing to complete the score without requiring advance commitments regarding payment, publication, or performance. I urge you to accept this offer. Perle's writings are sufficient evidence of his competence and responsibility as a musical scholar, and no one who has examined the orchestration of his recently published *Three Movements for Orchestra* can have any doubt that he is qualified as a practical musician. I do not believe that there is any other person who can match the insight, understanding, experience, and empathy which Perle can bring with him to this task.

Perle's letter states that he is eager to begin scoring the unscored portions of the second scene at once, for which purpose he requires from you only a photostat of that scene and a full score of Acts I and II. Is there any reason, considering that no commitment is demanded from the publisher regarding publication or performance, for any delay? Mrs. Berg's scruples? These must no longer be permitted to carry more weight than she can legally enforce. Just what is the legal situation? Supposing that she can legally prohibit the scoring of Act III, can she prevent you from simply sending the photostats to Dr. Perle, in the absence of any formal agreements with him regarding the completion of Act III? If you are really helpless to do anything at all without her approval, do you think it would help if I wrote to her? Of course, it would only be proper that she should be financially remunerated for Act III.

One thing is clear beyond any possible question, and that is that the continued failure to complete the scoring of Act III can

no longer be imputed to musical problems. If the problems are legal or financial or a combination of both, then these problems must be plainly formulated and an attempt made to resolve them immediately.

IGOR STRAVINSKY"

In addition to amplifying the reader's knowledge of events with which he is already familiar, the following surmison of the affair by Dr. Perle introduces a number of matters not referred to previously, but which in their context are self-explanatory. Dr. Perle's letter, which is dated April 5, 1964 (and in which I have made certain deletions for lack of space), is as follows:

"Dear Dr. Schlee:

Our discussion seems to have taken an entirely unproductive direction and I have therefore hesitated a long time before replying to your letter of March 3. I quite agree with your statement that we cannot make any progress by discussing the legal questions and the different interpretations of duties. If I have, nevertheless, decided to continue our correspondence, it is only because I am convinced that an historically authentic record of the post-mortem fate of Alban Berg's work is, and will increasingly be, of the greatest interest and importance.

Any person who is interested has the right to request information from your firm regarding the piano score of Act III of *Lulu*, whose forthcoming publication you announced in 1936. My initial inquiry elicited [a reply, dated October 13, 1959, in which you offered to send me the piano reduction when it is completed.] Not being content to wait another twenty-three years, I requested more information. At the same time, not being aware of her extreme sensitivity in regard to this matter, I sent a most courteous and tactful letter to Mrs. Berg—the only one I have ever written to her—soliciting her assistance. On November 12, 1959 you replied that numerous editorial difficulties precluded the possibility that the forthcoming edition would be published in less than three years. I was mystified by this reply, since according to Redlich's book, published by your firm in 1957, the piano edition of the third act had been completed by Erwin Stein in 1936 and a considerable portion of it engraved immediately thereafter. On November 30, 1959 you wrote, on behalf of Mrs. Berg, that [neither you nor she had intentions of publishing the third act of *Lulu* in the near future.] This reply, too, mystified me, since Mrs. Berg's opposition must already have been known to you when your two earlier letters were sent, in which you stated that the 3rd act *would* be published in the near future. I did not refer to the question of publication again until February 16 of this year, when I questioned Dr. Kalmus' assertion, contained in his letter of February 3, 1964, that from Mrs. Berg's decision not to permit "completion" of the 3rd act it followed that publication was impossible. I pointed out that the [non-publication] of Stein's reduction of Act III could not be construed as a logical consequence of Mrs. Berg's decision; otherwise why should a piano score have been prepared from the *Particell* of Act III in the first place, and its forthcoming publication, inde-

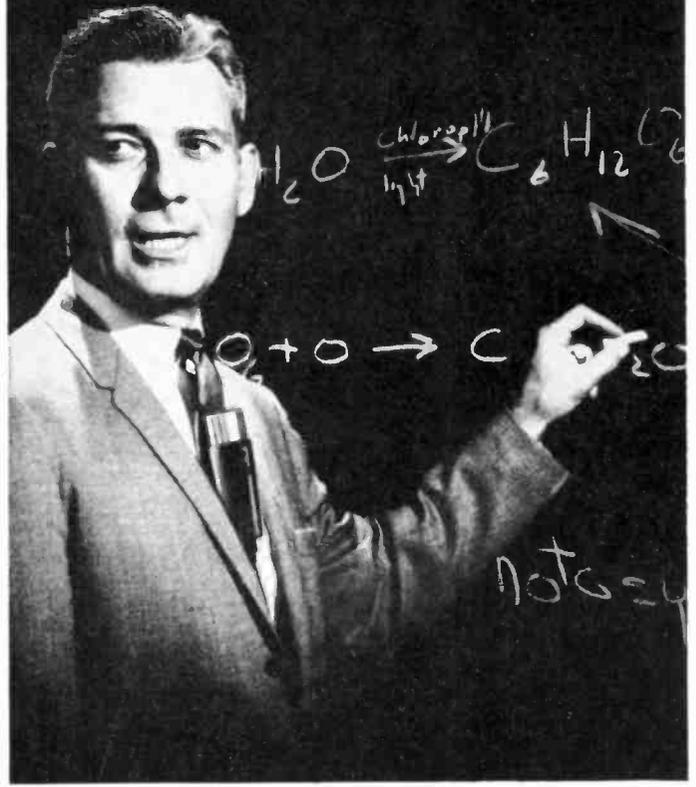
(Continued on page 70)

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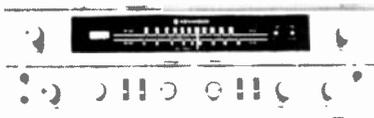
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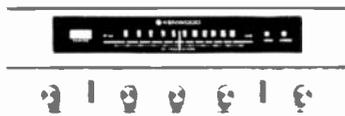
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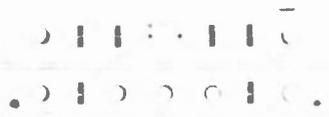
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pendently of the completion of the orchestration, announced (not only officially, in 1936, but again in your letters to me in 1959)?

In my letter to Dr. Kalmus I expressed doubt that your firm is obligated to honor Mrs. Berg's wish that Stein's reduction of Act III should not be published. At least there can be no legal obligation, since "surely Universal Edition must have had some guarantee that Mrs. Berg would not, or could not, interfere with the publication of the piano score of Act III, before commissioning Stein to undertake the very considerable task of preparing the score." Now, in your letter of March 3, I am confronted with an entirely new explanation for your failure to publish the piano score: [Erwin Stein had misgivings about the work.] This comes as a great surprise to me, not only because of your failure to mention it before, but also because Dr. Redlich has never mentioned it to me, during five years of correspondence regarding this and related questions, in the course of which he has several times referred to conversations that he had had with the late Erwin Stein.

The preparation of the piano score of an opera always gives rise to misgivings, even under the most favorable conditions. Having compared Stein's reduction with Berg's *Particell*, bar by bar, I find it impossible to believe that his "misgivings" can have been of such magnitude as to have led him to approve, because of them, [nonpublication] of the only edition of the 3rd act whose publication was ever under consideration, after almost half of this edition had been engraved. Are you prepared to assert that the interruption of the engraving of the piano edition in 1937 was *not* due to political conditions, as has always been assumed? Even if, some day, the full score of the 3rd act should be completed and the material prepared for performance, it is precisely Erwin Stein's piano score of that act that should be published, because, being entirely based on the manuscripts which Berg left at the time of his death, it offers the strongest possible support to the first sentence of your preface to the 1936 edition ("*Albin Berg hat die Komposition des dreiaktigen Oper 'Lulu' kurz vor seinem Tode beendet.*"). and would thus be a means of confirming the authenticity of the completed score.

In addition to Erwin Stein you cite three other authorities (all, like Stein, deceased), in defense of Mrs. Berg's decision not to allow the "completion" of the work. [You say that Schoenberg and Zemlinsky then, and Webern later on, denied the possibility of a completion of the work.] The opinions presumably expressed at one time by Schoenberg, Zemlinsky, and Webern, even if these should now be definitively refuted by other experts, hold considerable interest, since no other reasonable explanation for Mrs. Berg's refusal to allow "completion" of the work has ever been offered. (Let me hasten to add that these opinions do *not* justify the refusal to publish Stein's reduction or to allow music historians and other specialists to examine the photostats of Berg's manuscripts.) But exactly what evidence do you have that Schoenberg, Zemlinsky, and Webern "denied the possi-

(Continued on page 72)

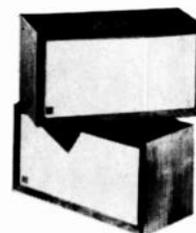
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# LULU

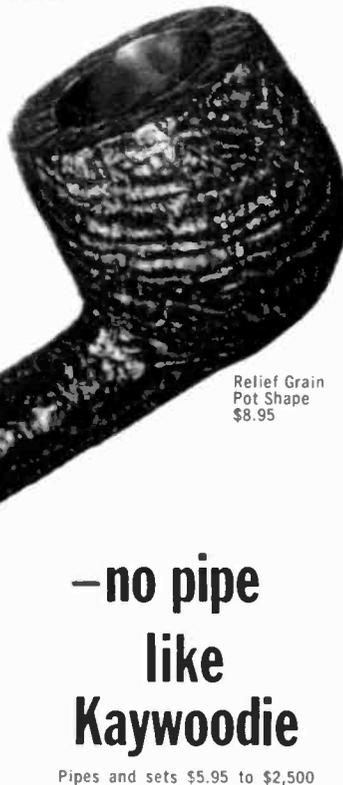
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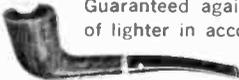
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bility of a completion of the work"? I have heard only rumors, based on Mrs. Berg's recollection that such was the case. Schoenberg had left for the United States more than two years before Berg died. You, or Mrs. Berg, should therefore be in the possession of letters showing exactly what manuscripts or facsimiles were sent to Schoenberg and his evaluation of them. Perhaps Schoenberg only wrote that *he* couldn't possibly undertake the work, for various reasons that have nothing to do with difficulties inherent in the material? Within a short time after Berg's death political conditions in Germany and Austria put a stop to the performance and publication of Berg's music, so that, for those of Berg's friends who, like Webern, had to survive under these conditions, the completion of *Lulu* was not an immediate issue. By the time it had become feasible to consider this question again Webern was dead. I know that Schoenberg definitely was asked to complete the score and decided against doing so. I have been told, however, by a person who had been close to Schoenberg, that the reason for his decision, given by Schoenberg himself, was not that the material presented "insurmountable difficulties" but something quite different, which I prefer not to mention at this time. But why deal in rumors and counter-rumors? Until you can present tangible evidence that Schoenberg, Webern, and Zemlinsky saw the necessary manuscripts and thereupon decided that there were "insurmountable difficulties." I prefer to be guided by evidence that they could not, in fact, have come to such a decision. The evidence to which I refer is the material of the third act itself. Inasmuch as this evidence has [not been published], public opinion will have to be guided by the only detailed descriptions of this evidence that are available, namely, those to be found in Willi Reich's book (1937), Redlich's book (1957), and a number of articles by myself.

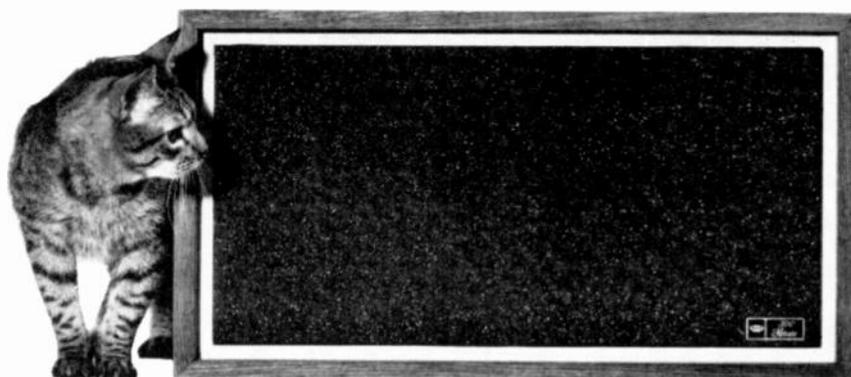
But suppose that it is possible to prove that Schoenberg, Webern, and Zemlinsky made the assertion which you attribute to them? As you yourself admit, [the difficulties that once seemed insurmountable might be surmountable today]. The conclusion to be drawn, obviously, is that the material ought to be made available so that other experts can either confirm or reject the earlier evaluations. Otherwise, the detailed descriptions of this material presented by Reich, Redlich, and myself will have to stand as convincing evidence that Schoenberg, Webern, and Zemlinsky were mistaken.

Before dropping this matter, I should like to point out that your formulation is incorrect. Difficulties which once seemed quite surmountable have come to seem insurmountable because, twenty-eight years after Berg's death, no piano score of Act III has been issued, no one has completed the orchestration, and a fragment of the *Lulu Suite* is regularly performed as a substitute for the third act. The general impression that prevailed originally was that expressed in Reich's book in 1937: "*Die Fertigstellung der Instrumentation sollte von einem mit Bergs Arbeitsweise vertrauten Musiker durchaus in seinem Sinne zu leisten sein.*" A

(Continued on page 74)

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HiFi/Stereo Review



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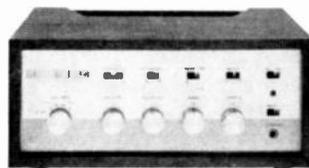
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# LULU

comparison of the publisher's preface in the 1936 edition of *Lulu* with that which replaced it in 1953 (the two editions are otherwise absolutely identical) [suggests that the publisher has fostered the impression that there are "insurmountable difficulties."]

Thank you for relaying to me the information given to you by Mrs. Berg that Alban Berg always made considerable musical changes in the course of the instrumentation work, but this information is entirely superfluous. It is not at all unusual for composers to make musical changes in the course of instrumentation. How extensive these changes might have been in the particular instance is a question for the experts. The first 268 bars of Act III, Scene 1, were completed in full score by Berg. This score can be compared with the corresponding portion of the *Particell*. I was unable to make this comparison when I was in Vienna because the photostat of the full score was missing, but perhaps Mrs. Berg will allow another photostat to be made, so that your own expert can make the comparison. The full score of other portions of the *Particell* of Act III are found in the *Lulu-Suite* as follows (the measure numbers at the left are those found in Stein's reduction):

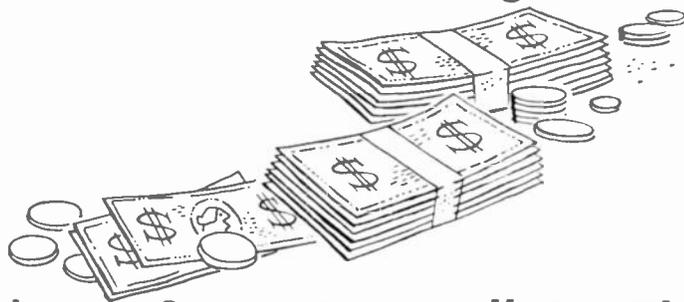
<i>Particell</i>	<i>Lulu-Suite</i>
Mm. 671-717	pp. 99-114
Mm. 1124-1164	Adagio, mm. 0-40
Mm. 1272-1304	Adagio, mm. 78-110

I compared these corresponding sections of the *Particell* and the *Lulu-Suite* and found no musical changes, at least none that I found worthy of mention in my very detailed notes. Obviously, if a guarantee against "considerable musical changes" is to be required, it will never be possible to complete the full score of Act III. But if such a guarantee is required, then Acts I and II [ought to be withdrawn], since it is conceivable that Berg might have made some such changes in those acts after completing the score of Act III. In fact, it is not at all unusual for a composer to make extensive changes in a work after the first performance, especially in a work for the stage, and even after publication, as Verdi is known to have done. I consider it preposterous that a grossly distorted version of Berg's masterpiece should be perpetrated in the name of "authenticity," and, for the sake of the same high ideal, the strictest interdiction placed on all materials of Act III with the exception of those fragments which are found in the *Lulu-Suite*. The latter, fortunately, was published shortly before Berg's death. Otherwise it too might have [gone unpublished.]

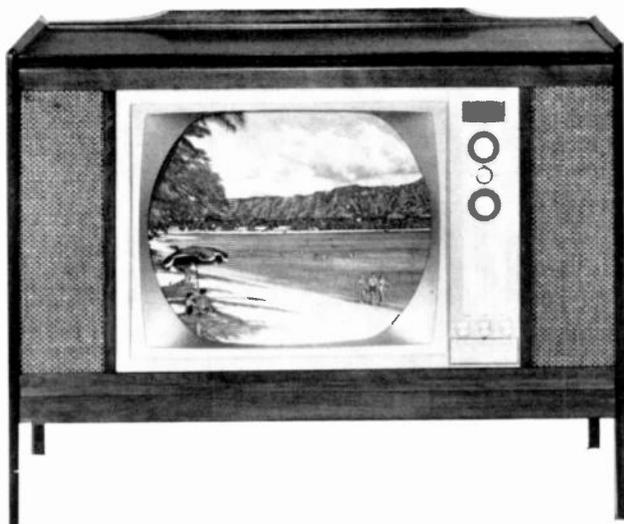
Whatever Mrs. Berg's legal and personal authority may be, she should not be cited as an expert on complicated musical questions, nor even as a dependable source of factual information, in opposition to myself and other specialists. Although I have never had the pleasure of meeting Mrs. Berg, I know that she is a woman of great personal charm who is dearly beloved by all who know her. . . . [But it has become clear to me, during the past several months, that her attitude, where Berg's work is concerned, is extreme.]

. . . Mrs. Berg has [not permitted the pub-  
(Continued on page 76)]

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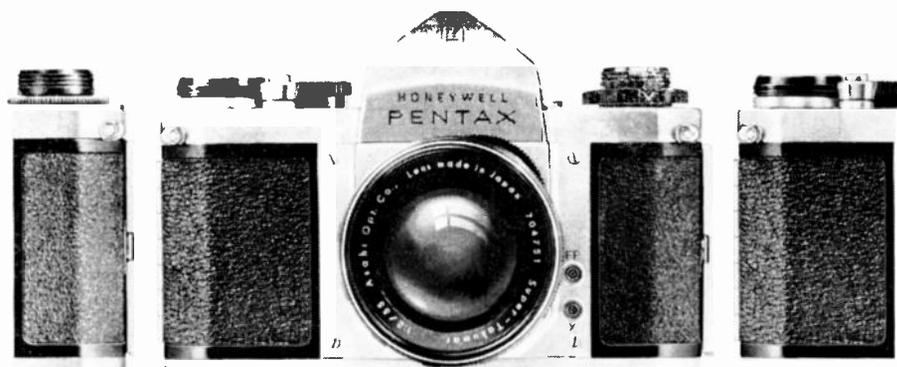
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## LULU

lication of] seventy early songs by Berg because they are juvenilia and the third act of *Lulu* because it is "incomplete." . . . [There would be no reason to fear for the future of the] manuscripts of Act III . . . if carefully protected facsimiles of these manuscripts were available; but apparently only a single photostat was made of the priceless manuscript of the fully scored portion of Act III, Scene I, and this [apparently] has been missing now for a number of years. In view of the difficult attitude of the custodian of the original, why was a unique photostat permitted to leave your premises unduplicated? (Incidentally, why is the existence of this *Partitur*, comprising as it does more than two-fifths of Scene 1, ignored in the preface to the 1953 edition, where you write the following: "*Aus dem 3. Akt liegen in Partitur nur die in der 'Lulu'-Suite enthaltenen Stücke 'Variationen' und 'Adagio' vor.*"?) Even more remarkable, though less serious, is the fact that no photostat has ever been made of Erwin Stein's deteriorating pencil manuscript of his arrangement of the third act, now twenty-seven years old. At least, no such photostat existed when I was in Vienna a few months ago. I was given the use of the original pencil manuscript, and it was this same manuscript that was mailed to Dr. Redlich when he was working on his book.

Under the circumstances my first concern is no longer the completion of the orchestration or the publication of Act III, but the preservation of the materials that are required to make these things possible. . . .

GEORGE PERLE"

The documentation of matters proposed in the preceding correspondence—in particular, Erwin Stein's alleged misgivings about publishing his piano score of *Lulu*—may be concluded here by reference to a letter to Dr. Perle from the Countess of Harewood. The letter is dated May 20, 1964, and in it Lady Harewood states that as far as she and other persons long familiar with the matter can recall, her father had no misgivings about Act III of *Lulu* or its publication in the piano version. Lady Harewood adds that in fact there was, in about 1956, a suggestion that her father should orchestrate Act III from the sketches, and that he was very disappointed when the plan fell through. She concludes by expressing her belief that there were certain objections from Helene Berg in connection with completing Act III for performance, but that these objections did not include the piano arrangement.

On the basis of the foregoing account, it will now be obvious to the reader that this article can only end as it began—with questions. Not the least interesting of these questions is prompted by the curious fact that despite its baffling atmosphere of obscurity, *Paffaire Lulu* has not exactly transpired under a bushel. In one capacity or another, it has engaged the serious attention of dozens of eminent people, among them some of the most distinguished musicians of this century. The reader has in his hands the means of determining how few of these persons have chosen to break the strange silence that covers this case.

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# STRAUSS' *Der Rosenkavalier*



OPERA NEWS

ONE OF THE most fruitful associations between librettist and composer in the history of the lyric theater was the collaboration, which lasted for nearly a quarter of a century, between Hugo von Hofmannsthal, poet and dramatist, and Richard Strauss. The two worked together for the first time on the composition of *Elektra*, which occupied them from 1906 to 1908. The strong bonds of mutual respect forged during that period formed the foundation for their five subsequent collaborations.

Their second undertaking was *Der Rosenkavalier* (the others were *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Die Aegyptische Helena* and *Arabella*), and it seems to have begun to take shape in the mind of Hofmannsthal almost immediately after the sensational premiere of *Elektra*. The first hint of *Der Rosenkavalier* is found in a note from Hofmannsthal to Strauss dated February 11, 1909 (a scant two-and-a-half weeks after the *Elektra* premiere): "I have spent three quiet afternoons here in making out a complete, quite fresh scenario for a *Spieloper*, gay, almost pantomimically transparent in its action, giving occasion for lyricism, jokes, humor, even a little ballet. . . . Two large roles for a baritone and a graceful girl dressed as a man, à la Farrar, or Mary Garden."

Strauss was immediately attracted to the story, and worked with Hofmannsthal on the opera for nearly two years with a near-fanatic intensity. The published correspondence between Hofmannsthal and Strauss makes a fascinating study of the stimulus and inspiration each gave the other. Out of their discussions and the interaction of their artistic personalities came a genuine masterpiece.

The "complete" scenario about which Hofmannsthal initially wrote underwent many changes before the final production. The most significant change of all was the gradual emergence of the role of the Marschallin as the central one in the opera. As late as May, 1909, Hofmannsthal, in summarizing the action, does not even mention the character of the Marschallin: "The course of the action is simple and intelligible enough for even the least sophisticated public—a fat, elderly, arrogant suitor, favored by the bride's father, has his nose put out of joint by a young and handsome fellow: surely that is the *ne plus ultra* of simplicity!" It was not until more than a year later, when the first two acts were already in the engraver's hands and all but the concluding text of Act III was completed, that Hofmannsthal realized that in the Marschallin he had unexpectedly created a personality of profound appeal. In a letter to Strauss in June, 1910, Hofmannsthal writes that he has had to treat the final scene at great length because "the figure of the Marschallin must not be deprived of its significance. It is she whom the public, and especially the women, will regard as the leading personality, she to whom their sympathies will go out." A few weeks later Hofmannsthal writes that "for real charm of expression and of personality one has to turn to the Marschallin."

In this correspondence Hofmannsthal seems to be trying to impress upon Strauss the growing importance of the character of the Marschallin and to implore him to reflect this in the music. He need have had no fears, however, for Strauss had already composed for the Marschallin music of a warm and human appeal that set her quite apart from the other characters. (*Turn page*)



The late Erich Kleiber's recording of *Der Rosenkavalier* for London is one of absolute incandescence, and has a superb cast. Angel offers two memorable accounts of the Strauss score—Herbert von Karajan's stereo-mono recording, and an historic 1930's abridged version that features Lotte Lehmann's famed characterization of the Marschallin.

One further point remains to be made. Because of the depth of the personality and the wide range of emotions the Marschallin must portray, she has usually been portrayed by somewhat mature sopranos. In 1942 Strauss wrote an essay on *Der Rosenkavalier* that prompts a re-evaluation of one's entire conception of the part and serves to make the human motivation more believable. Strauss wrote: "The Marschallin must be a young and beautiful woman of not more than thirty-two, who, when she is in a bad mood, occasionally feels herself an 'old hag' by comparison with the seventeen-year-old Octavian. . . . Octavian is neither the first nor the last lover of the beautiful Marschallin, and she is not to play the end of the first act in a sentimental fashion, as a tragic farewell to life, but all the time with Viennese grace and lightness, one eye wet and the other dry."

THERE are five different complete recordings of the opera currently available, along with a sixth that presents extended portions, amounting to about half of the score. This last is the famous recording made in Vienna in September, 1933, with Lotte Lehmann as the Marschallin, Elisabeth Schumann as Sophie, Maria Olszewska as Octavian, and Richard Mayr as Baron Ochs, with Robert Heger conducting the Vienna Philharmonic Orchestra and the Chorus of the Vienna State Opera. Each of these performers is indelibly associated with these roles and the recording (Angel GRB 4001, two discs) is a treasurable memento of a great era in Viennese opera. Indeed, none of the principals in any of the five complete recordings approaches the measure of identification to be heard from the team of Heger-Lehmann-Schumann-Olszewska-Mayr. Their recording is an indispensable cornerstone of any operatic library.

The chief distinction of the Urania recording (201-4, four discs) is the Octavian of Tiana Lemnitz. The Sophie of this set is a fresh-voiced young soprano named Ursula Richter (one wonders what has become of her), and the conductor is Rudolf Kempe, who does a workman-like job with the score. Margarete Bäumer is thoroughly inadequate as the Marschallin, however, and Kurt Bohme is a raucous vulgarian as Ochs. The sound is outdated.

The Vox recording (OPBX 140, four discs) stems from a Munich wartime performance that was led by

Strauss' friend and associate, Clemens Krauss. There is little vitality to the performance, however, and the casting of Viorica Ursuleac (the wife of Krauss) as the Marschallin is a bit of nepotism that has quite disastrous artistic results.

It was in about 1956 that London released a recording of *Der Rosenkavalier* that has come to be regarded as one of the miracles of the recording art (London A 4404, four discs). The conductor was the late Erich Kleiber, and as in his recording of Mozart's *The Marriage of Figaro* (London A 4407) Kleiber leads a performance of absolute incandescence. Furthermore, he has a cast to work with that, with but one exception, is superb. The Octavian of Sena Jurinac is one of her finest accomplishments; Hilde Gueden's Sophie is a gem of a portrayal; and Ludwig Weber's Ochs is pompous but not overbearing. The one weak performance among the principals is Maria Reining's Marschallin, a tentative, vocally insecure characterization. The secondary roles are all beautifully handled (including a splendid Faninal by Alfred Poell, and a ravishing performance of the Italian Singer's aria by Anton Dermota), and the recorded sound is still quite good.

Two recordings of *Der Rosenkavalier* have been released since the advent of stereo, the first by Angel (S 3563, four discs) conducted by Karajan, the second by Deutsche Grammophon (138040/3, 18570/3, four discs), conducted by Boehm. The second of them, the Boehm performance, is almost completely disappointing. Except for the Faninal of Fischer-Dieskau, the singing is undistinguished, the conducting is pallid, and the recorded sound places the singers too far forward. The Karajan performance has more in its favor, including a surprisingly sensitive account of the score by the conductor. Indeed, I wrote a glowing review of the Karajan set, as it happens, for the debut issue of this magazine. However, in restudying and re-evaluating the *Rosenkavalier* recordings for this analysis, the glories of the Kleiber set sweep all other versions aside—with the exception of the 1933 abridged Angel recording. Ideally, every connoisseur should own both.

REPRINTS of a review of the complete "Basic Repertoire" are available without charge. Circle number 176 on reader service card.

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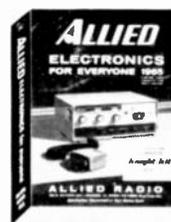
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obligation to contemporary music. Its contributions to the cause of American opera are negligible, while its small and unimaginative repertoire fails to do justice even to standard operatic works. "The Met does not even go from here to there," says Harold Schonberg of the *New York Times*. "It moves up and down without covering any ground."

These are serious accusations against the leading lyric theater of the world's most affluent nation, but they are voiced by responsible critics, and they are based on facts. At the same time, the desperate economic plight of the Metropolitan, which at least in part explains the conditions the critics deplore, is also a matter of common knowledge, and Rudolf Bing has used financial arguments effectively in a ceaseless and vigorous defense of his administration. What has not been sufficiently examined, however, are the following points: Is the Metropolitan an isolated phenomenon in today's operatic world? How do other leading theaters live up to their obligations as cultural forces and custodians of a national musical heritage? And, specifically, do audiences in London, Milan, and Vienna get to see operas the Metropolitan denies its ticket-holders in New York? The choice of these four cities for a comparative study is not accidental. The Vienna State Opera, La Scala of Milan, and London's Covent Garden offer opera on the Metropolitan level—which means according to the highest international standards. Very often they even share the same leading singers and conductors, thanks to the facility of jet travel and to the world-wide shortage of outstanding performers.

AT A CASUAL glance, the four cities may not seem fairly matched, since Milan and Vienna, with their populations of less than two million, would seem to offer a much smaller demand for opera than New York and London, cities with a potential public more than four times as large. The facts, however, indicate otherwise. The Staatsoper and La Scala flourish in an operatic tradition that transcends and defies such oversimplifications as population figures. The doors of Covent Garden and the Vienna State Opera are open approximately ten months of the year, while the seasons in New York (October-April) and Milan (December-June) are considerably shorter. Since, however, opera alternates with ballet in London, the actual number of opera performances is almost identical in three of the four cities. Based on the available figures for the past five seasons (1959-1964), Table A offers the relevant comparisons.

It is hardly surprising, owing to the extraordinary length of its season, that Vienna can give its public the greatest variety year after year. I might add, as a further indication of Viennese operatic splendor, that the Staatsoper's resident company performs about eighty additional times at the Theater an der Wien or in the Redoutensaal (concurrently and in competition, so to speak, with the main house). The average number of operas performed

per season is virtually identical in the other three cities. Therefore, while the Metropolitan may disappoint its public in this regard, its policies are by no means unusual—audiences in London and Milan fare no better. The important column at the far right in Table A, showing the total number of different works given in the five-season span from 1959 to 1964, illuminates another aspect of the repertoire problem. Considering the amazing depth and variety of a typical Vienna season, the total for the five-year period is surprisingly small, indicating many repeats and relatively few changes. By contrast, the figure for La Scala shows that year-to-year repetitions in Milan are the exception rather than the rule—the public is treated to a substantially refreshed repertoire each season. Although London and New York also do rather well in this regard, with their five-year totals of 56 and 64, the fact still remains that it takes nearly five years for audiences at Covent

Table A

City	Average number of performances per season	Average number of operas per season	Total number of different operas during period
Milan	180	24.6	107
Vienna	280	50.0	75
London	180	24.6	56
New York	180	24.4	64

Garden and the Metropolitan to see the variety of operas the Viennese can enjoy in one.

Let us examine Table B to see what goes into each theater's five-year "revolving" repertoire. It is evident that, where balancing a *conventional* repertoire is concerned, the Metropolitan has no apologies to make. It has served Giuseppe Verdi in spectacular fashion (14 works, including the *Requiem*), and, during the same period, it presented more Wagner operas than the other three theaters. Furthermore, only Vienna gave more Mozart and Richard Strauss, and only Milan more Puccini. Also, the much-deplored slighting of the French repertoire is by no means an isolated American phenomenon. On the contrary: *Faust*, once the most popular French opera, appeared in only one of the past five La Scala and Staatsoper seasons, and was missing entirely at Covent Garden.

How varied were these programs from year to year? Of the Metropolitan's roster of 64 operas, only one (*Aida*) was repeated in all of the five seasons; three others (*La Traviata*, *Madama Butterfly*, and *Don Giovanni*) were presented four seasons out of five. No season was allowed to pass without *some* Verdi, Wagner, Mozart, Puccini, or Richard Strauss. Covent Garden, however, had four five-time repeaters (*Aida*, *Tosca*, *Madama Butterfly*, and *Der Rosenkavalier*) and six four-timers. And one London season went by without any Mozart.

Vienna's repertoire riches made possible the luxury of repeating 22 of its 75 operas in every season: five by

Table B

City	Total number of different operas in period	VERDI	PUCCINI	WAGNER	MOZART	R. STRAUSS	ITALIAN 18th-19th C.	GERMAN 18th-19th C.	FRENCH	RUSSIAN-CZECH	BAROQUE-CLASSIC	MODERN
Milan	107	11	8	6	4	3	26	2	6	1	6	34
Vienna	75	9	5	9	5	8	6	4	5	5	5	14
London	56	9	4	7	3	4	7	2	4	4	4	8
New York	64	14	6	10	4	5	9	4	6	2	2	2

Verdi; three each by Wagner, Puccini, and Mozart; two by Richard Strauss; and one each by Bizet, Mascagni, Leoncavallo, Beethoven, Giordano, and Smetana.

At La Scala, there is an entirely different programming concept, with results that American operagoers would find astonishing. Repeating *any* opera in five consecutive seasons is out of the question. Even *Aida*, without which seasons in New York, London, and Vienna seem unthinkable, was given in only two seasons in Milan, and *La Traviata* was not given at all. On the other hand, only La Scala saw fit to revive Verdi's *La battaglia di Legnano*. There are always Puccini operas on La Scala's agenda, but not always the same ones; and only Milan featured *Il Trittico* during the five seasons under review. As a rule, Mozart is represented with one opera each season, and Richard Strauss even less frequently. And although Wagner is not a firm Milanese fixture year after year, only La Scala presented *Rienzi* (1963-1964) in preference to more conventional Wagnerian fare.

What about the opera house as a custodian of national operatic traditions? No theater surpasses La Scala in this respect, but then La Scala does have an extraordinary national heritage to pay homage to. The panorama of Italian composers represented in Milan ranges from Monteverdi (born in 1567) to Berio (born in 1925), with Vivaldi, Pergolesi, Cimarosa, Cherubini, Boito, Busoni, Respighi, Pizzetti, and Dallapiccola among those filling in the centuries between. Vienna's representation of the German-Austrian wing is adequate (Beethoven, Lortzing, Johann Strauss, Pfitzner, and some moderns), though the absence of Weber is surprising. London presented five different operas by Britten, Walton, and Tippett during the five years under consideration. Against these records stands the Metropolitan's grand total of one—that is, if we consider Gian-Carlo Menotti an American composer.

When it comes to freshness of imagination and a departure from the obvious, the Metropolitan is clearly surpassed by its international competition. Even Covent Garden, with its relatively small repertoire, has managed to stage *Les Troyens*, *Medea*, *Der Freischütz*, *Pique Dame*, and Handel's *Alcina* and *Samson*—all of which would be welcomed by New York's novelty-starved public. In fairness, however, one must also point to a long list of Metropolitan standbys—*Faust*, *Così fan tutte*, *Simon Bocca-*

*negra*, *Ariadne*, *Tannhäuser*, *Eugene Onegin*, *Andrea Chénier*—that have been missing from Covent Garden.

As for the Staatsoper: you name them—Vienna has them. For all their enthusiasm for Verdi and Puccini, the Viennese do not seem to exhibit an unusual fondness for Bellini and Donizetti. But that does not prevent them from enriching their Italian wing with such operas as Monteverdi's *L'Incoronazione di Poppea* and Rossini's *La Cenerentola*. Only Vienna (of the four theaters) featured Czech operas during these five seasons (Janáček's *Jenufa* in addition to Smetana's *The Bartered Bride*), and only Vienna gave Borodin's *Prince Igor* and Moussorgsky's *Khovantchina*. The Viennese diet is not only rich but reasonably well balanced, with seasonings of Britten, Hindemith, Orff, Pizzetti, Stravinsky, and Schoenberg adding spice to the traditionally conservative local tastes.

No opera house, of course, can surpass La Scala for variety. There have been some major omissions during the five seasons (*Lobengrin*, *Salome*, *Manon*, in addition to those already noted), but with Milan's constantly revolving system, these will surely reappear in the seasons to come. In the meantime, La Scala presented Purcell's *Dido and Aeneas* (not given in London), Humperdinck's *Hansel und Gretel* (not heard at the Staatsoper), and compensated for the absence of Massenet by staging productions of Berlioz (*Les Troyens*), Meyerbeer (*Les Huguenots*), Poulenc (*Les Mamelles de Tirésias*), and Milhaud (*Les Malheurs d'Orphée*)—plus Falla, Britten, Schoenberg, Stravinsky, Bloch, and Kurt Weill in the same period.

EXAMINING the thorny subject of modern operas (last column, Table B), La Scala leads with an astonishing total of 34, or 31.8 per cent of its five-season repertoire of 107. Vienna is second (18.6 per cent), London third (14.3 per cent), and the Metropolitan a poor fourth (3.1 per cent). My classification here is, admittedly, somewhat arbitrary, and not necessarily based on chronology. *Wozzeck* (1925) is, undeniably, a "modern" work, while *Turandot*, dating from the same period, is not. I have included neither *Pelléas et Mélisande* nor any work by Richard Strauss among "modern" operas, though omitting *Arabella* (1933) and *Die schweigsame Frau* (1935) from such a classification may be open to question. Be that as it may, the above percentages are not subject to much variation. The Metropolitan's poor showing is partly explained by the absence of American operas from its roster, for it is in the realm of national representation that the contemporary wings of the other theaters receive their strongest impetus.

To sum up, then: for richness and depth in year-in, year-out opera programming, Vienna has a clearcut lead. For variety and adventurousness, as well as for service to both national and contemporary opera, the laurels go to Milan. As for New York and London, both operating on a relatively smaller scale, the former offers a larger and better balanced repertoire, while the latter shows more

imagination and more attention to national and modern opera. Fairness, however, compels the admission that Covent Garden's excursions into the realm of modern opera have not been very successful financially. Poulenc's *Carmélites* (a most accessible work, by modern standards) played to an average attendance of 800 in a house with a capacity of 2,200 seats. Nor did other "unconventional" operas fare much better. Neither Handel's *Samson* (with Sutherland and Vickers in the cast) nor Tchaikovsky's *Pique Dame* managed to attract more than a 66 per cent house. Fortunately, Covent Garden's more than \$1,000,000 yearly subsidy enables the management to declare that such reverses "must not and will not deter us from keeping in our repertory the works of our own most distinguished composers. It is naturally our hope that the quality of such works will be increasingly recognized by London audiences. In the meantime, it is right that popular favorites, *Aïda*, *La Bohème*, *Tosca*, and the like, should pay for the establishment of the newer masterpieces." A splendid statement, the likes of which cannot possibly emanate from the Metropolitan in its present state of permanent economic crisis.

**B**UT EVEN keeping well in mind the Metropolitan's much-publicized financial difficulties, one still has the distinct impression that the company's repertory could be broadened and made more interesting. How, precisely, could this be done? I would like to offer a number of suggestions. First of all, the Metropolitan should have a longer season. A seven-month season (October 1 to April 30) in its new Lincoln Center home, followed by a national tour in May, seems a necessity. Such an extension may result in the absence of some of the more highly touted stars for part of the season, but there will be others—both American and foreign—to take their places.

A longer season will necessarily require a larger seasonal repertory. The Bing regime's yearly average of 24 operas, a very unsatisfactory total, should be increased immediately to 32 (the average in the Johnson administration), and then to 40 as soon as circumstances permit. The number of productions owned by the Metropolitan, currently around 70, should be increased gradually to about 100, thus permitting a revolving repertory of 75 (à la Vienna) in any five-season period. To quote again from Covent Garden's statement of policy, this repertory should be leavened "with new or rare or valuable works, without straying either too far from our central policy of building up our permanent operatic capital, or out of the financial framework within which we are compelled to accommodate ourselves."

The Metropolitan, as Rudolf Bing has stated, "can never be a tryout theater. The economics are against it." Agreed. There are other theaters better qualified to further the cause of American opera, notably the New York City Opera Company, whose future seasons will, hopefully,

accommodate revivals of such an eminently stageworthy piece as Marc Blitzstein's *Regina*, and stagings of Virgil Thomson's unjustly neglected *The Mother of Us All*. At the same time, however, the Metropolitan should consider including in its repertory certain American works of established box-office value. Foremost among these should be what is, unquestionably, the only American opera recognized by the entire world (except ourselves) as such: Gershwin's *Porgy and Bess*.

To add to the Met's own productions, foreign companies should be invited to lend variety to the New York season. This is an established procedure in Europe, and it works well. Although such a transatlantic operation is undoubtedly costly, it *can* be done, as Sol Hurok has repeatedly proved with his large-scale importations. The New York season could then be enriched through the addition of an authentic Massenet from Paris, a Moussorgsky by the Bolshoi, or even such an unconventional attraction as Blomdahl's *Aniara* from Stockholm. (The recently announced exchange program between La Scala and the Bolshoi Opera, involving the transportation of hundreds of people and the best of each theater's productions, is a cultural-exchange coup that the Metropolitan should some day emulate—with appropriate governmental support.)

Furthermore, to ease the financial burden, the Met should solicit contributions from the public *for specific productions*. Patrons are sometimes cool to generalized pleas, thinking that their contributions are simply so much more money down the drain. But let the management provide special incentives by setting up funds for the return of, say, *Mefistofele* or *The Bartered Bride*, and see if it will not make a difference.

**O**NCE a large revolving repertory is established, the Metropolitan might follow the Viennese example regarding the frequency of its presentations in a given season. The Staatsoper will not pretend that *La Bohème* and Orff's *Oedipus* can attract the same audience. Accordingly, it staged the former twenty times during the 1962-1963 season, while the latter received a single performance. There is no need to stage *Wozzeck* or *Vanessa* six or seven times and then bemoan the fact that these operas play to half-empty houses. Let the Metropolitan publish well in advance the dates on which these operas will be given, and sufficient response to sell out three or four performances of Berg, Barber, and Britten will follow.

This perhaps distant but certainly not unrealizable vision of an operatic Utopia—first-rate performances of a large repertory in every season—points to the day when the Metropolitan will become a guide to the future as well as a custodian of the past. But management alone cannot bring this about, and subsidies are not the whole answer either. The help must come also from today's composers and authors. The public is there. What is finally needed is, simply, more and better new operas.

# A PERENNIAL SONG, A BRAND-NEW SINGER

WITH THE following six-page portfolio, HiFi/STEREO REVIEW begins a new series of periodic reports from abroad. These reports will promptly mirror for American readers the transatlantic music, performers, and recordings that are, or promise to be, of international interest—especially those which, for one reason or another, make headlines in Europe before they get around to doing so over here.

In the present issue, Charles Reid's "Report from Rome" describes the emergence of a European operatic soprano of major rank—a startlingly gifted newcomer all but unheralded on these shores. At this writing, only a

she sings the role "clearly, beautifully, and soullessly." Listen to Mimi's involuntary disclosure of a long-suppressed ardor in the glowing passage that begins "ma quando vien lo sgelo" ("but when the thaw comes"). In this splendidly realized triumph of dramatic insight, we hear not a "promising" talent in debut, but a brilliantly accomplished artist arriving fully sledged.

A concluding word about the drawings in the following pages. At about the same time that novelist Henri Murger was writing those romantic scenes of hand-to-mouth Left Bank life that later became the source of Puccini's *La Bohème*, a wittily observant fashion illustra-



bandful of lucky Americans have ever heard her in a major role. But from Covent Garden to La Scala, this young and unwarrantably pretty singer—her name is Mirella Freni and she is pictured above amidst Hohenstein's costume sketches for the first production of *La Bohème*—has been the talk of insiders for two seasons.

This kind of unpredictable discovery is exciting news in any year, and to Mr. Reid's intimate report, which begins overleaf, HiFi/STEREO REVIEW is privileged to add a vital new dimension—an actual demonstration of what, precisely, all the excitement is about. If you will put page 91 on your phonograph, you will hear—in a perennially favorite aria excerpted from Miss Freni's full-length performance of Puccini's *Mimi*—the brand-new sound of her voice.

And what a captivating sound it is! Its youthful freshness, its sensitive coloration, its unexpected emotional depths—all these seem to have been created for *La Bohème*'s fragile heroine. And it will never be said of Miss Freni as it was of Melba (in the *New York Times*) that

tor who called himself Gavarni was portraying the attic-dwellers of the same disorderly milieu: the improvident artists and their convivial models; the scornfully idealistic poets and their circulating mistresses. These and many others are preserved in Gavarni's now-rare book, *Le diable à Paris* (from which our illustrations are taken), and they indicate that if Murger's novel was the characteristic French popular romance of the 1850's, Gavarni's drawings are the period's equally characteristic popular graphic document. No less a critic than Bandelaire in fact told Parisians to waste less time on the Second Republic's pretentious oil paintings and to study Gavarni instead. Certainly nobody else's eye has captured both the gay preposterousness and the poignancy of Bohemian life with such affectionate irony, and we call your attention to Gavarni's own caption for the drawing on page 93: "When things aren't awfully funny, they are awfully sad." The words might stand as a motto above the whole fabric of Puccini's most popular opera.

—Robert Offergeld

# Report from Rome: A NEW AND NOTABLE MIMI

By CHARLES REID



PHOTO BY NEZZO ANGELI RECORDS



FROM a *Bobème* night at La Scala that had been marred by anger, hissing, and general uproar, twenty-seven-year-old Mirella Freni emerged with the operatic world at her feet. The date was January 31, 1963, and Freni's success that night as Mimi—one of the most tender, fragile, and pure-voiced Mimis in living memory—made her an international celebrity at once. It also brought her international bookings that, currently or in prospect, range from Moscow's Bolshoi Theater (in August-September, 1964) to Chicago's Lyric and New York's Metropolitan (in October-November, 1965).

It was Herbert von Karajan who discovered her—Karajan, the pluralist conductor whose iron reign in Vienna, Berlin, and Milan earns him the title of Europe's Musical Dictator. On a free night at La Scala during the 1962-1963 season (where he was due to conduct another work), Karajan had looked in at a *Turandot* performance. Freni was singing Liù. Karajan had never heard Freni before, but on the spot he knew that here was a *future*. Freni's voice, stage manner, personality—all were enchanting and, what was just as important, were also accomplished.

To the La Scala management, Karajan said, "In Mirella Freni I see a Mimi. I propose her for the new *La Bobème* I am to conduct next season."

The new *Bobème* was to be designed and produced by Franco Zeffirelli. Zeffirelli's name and Karajan's would give the production an incomparable cachet. Such being the case, would it be altogether wise, on so prestigious and glittering an occasion, to entrust the role of Mimi to a singer whose effective debut had occurred only four years earlier? After much deliberation, the La Scala management finally said to Karajan, "All right—if you will personally take the responsibility for launching this young artist." Karajan agreed to the proposal.

When Karajan asked Freni if she would sing Mimi in the forthcoming *Bobème*, the soprano replied with a characteristic lack of hesitation that she would be happy to do so. "It doesn't often take Freni long to make up her mind," comments Maestro Pedrazzoli of Milan, one of her musical advisers. "She is cautious. But also she is confident. An ideal combination. She hasn't a psychological quirk in her being."

Another of Freni's assets is a steady nerve, and this she needed on her first night. It had been expected by many that the Rodolfo would be Giuseppe di Stefano,

but Rodolfo turned out to be Gianni Raimondi. Both tenors had zealous partisans in the audience, and as often happens on such occasions, the partisans clashed. In the first act, Raimondi's "*Che gelida manina*" was followed by wild enthusiasm from Raimondi supporters and counterblasts from di Stefano fans. Half the audience seemed to be cheering, the other half hissing or shouting. For two or three minutes Freni waited, with seeming composure, for a chance to begin her sequel aria, "*Si, mi chiamano Mimi.*" From the podium Karajan smiled up at her encouragingly. "Wait, be patient," he kept saying. "Wait . . ." In such a situation, two or three minutes seem an hour.

At last the tumult quieted. Freni then launched upon "*Si, mi chiamano,*" phrasing it with utter tranquility and control. The ovation that followed—and other ovations at the ends of the acts and at the end of the performance—carried an unmistakable message. Mirella Freni would henceforth be courted by impresarios. After the last curtain call, jubilant well-wishers crowded into the wings, and among those who pushed through the mob to the smiling Freni was Victor Olof, recording director for Angel Records. After his compliments on her performance, Olof managed to ask through the clamor, "Would you be interested in recording Mimi?" Miss Freni's smile became even more radiant. "Interested?" she replied. "I'd be delighted!"

The next day they met for lunch, and Olof explained that Victoria de los Angeles, originally scheduled as Angel's Mimi, was expecting a baby and had been obliged to withdraw. Mirella expressed her admiration for Victoria's voice and art, and also her sense of the honor she felt it would be to inherit the role. The project was accordingly rough-planned and the recording date scheduled on the spot. The following July, Freni took her place before the *Bobème* microphones in Rome's Teatro dell' Opera, where pit and stage had been adapted for the

*This amorous interlude at a poet's writing table inspired Gavarni to write a one-word caption: "Parenthesis."*



recording crew and their equipment. Here Mirella sang Mimi to the Rodolfo of Nicolai Gedda under Thomas Schippers' baton.

Freni's performance as taped confirmed what everybody had said at the La Scala first night—that here was a born Mimi. But it also proved something else even more important: that Freni is a born musician. In every scene and every bar she was invariably prepared and note-perfect. Mimi's big first-act aria, "*Si, mi chiamano Mimi,*" usually entails retakes, with good bits spliced in to replace less good bits here and fumbled bits there. Miss Freni sang the aria through twice, then sat in the control room during playbacks with the conductor and the recording manager. Both versions were so good that it was a difficult matter to choose between them. Somebody remarked, "I've known singers to worry themselves into a rash trying to get '*Si, mi chiamano*' just right. With Freni it's been as simple as drinking a glass of water."

After twelve sessions, the cast dispersed in a state of high contentment. Before they did so Mirella was able to wire congratulations to Victoria de los Angeles on the birth of a son.

**B**ORN February 27, 1935, at Modena in northern Italy, Mirella Freni sang as soon as she could walk. She cannot remember a time when she didn't sing. At the age of ten she sang "*Sempre libera,*" Violetta's difficult aria from the first act of *La Traviata*, at a pupils' concert.

"Did you take all the high notes?" I once asked her incredulously.

"All of them," she insisted, and added smilingly, "I wish I could take them as well now!"

At that early concert, Freni was accompanied at the piano by an eleven-year-old star pianist. "I thought him an uncommonly ugly little boy," she remembers. "They told me his name was Leone Magiera. Years afterward we met again and fell in love. Leone told me that, at first sight, he had thought me an uncommonly ugly little girl."

Maestro Magiera, teacher of singing at Bologna Conservatory and a rising conductor, has been Mirella's husband since 1955. He is also her principal musical adviser and coach. At the piano in their music room at Modena, with Mirella standing alongside, he teaches her new roles and helps her to restudy old ones. Freni has always preferred to learn music by ear. First she memorizes the notes, then the words, fitting them to the musical context. Her memory is phenomenally prompt and sure. She retains the notes of a lengthy aria after a single play-through. Within a week—provided the work is of standard length and idiom—she knows the music of a new opera thoroughly, contiguous parts as well as her own. The only exception so far has been Bellini's *I Puritani*: before singing Elvira (at Wexford Festival, Ireland, in October of 1962), Freni spent five or six weeks mastering the needs of the role.

*(Continued overleaf)*

Although realizing, on the threshold of her teens, that she was something of a vocal prodigy, Mirella and her parents never thought of singing as her indicated career until the venerated Beniamino Gigli came briefly into their lives. At the age of twelve, Freni won an international contest for young singers with "*Un bel dì*" from *Madama Butterfly*. On the strength of this she gave a public concert, which Gigli attended. At the conclusion, Gigli patted her cheek and warned her, "You must stop singing in public for a few years. If you continue while so young you'll spoil your voice. It's a voice worth taking care of."

The Frenis took care of it by sending Mirella for private lessons to Maestro Campogalliani of Mantua, and presently her vocal development warranted her appearance in various concerts at Modena and elsewhere. But it was the stage that attracted her, not the concert hall. She spent as many nights as she could in the *loggione* (upper gallery) of Il Comunale, the local theater, listening to opera, and made many friends among the Modena *loggionisti* (galleryites). Eventually she came to the notice of the management.

On January 3, 1955, three weeks before her twentieth birthday, Freni appeared on the Comunale stage as Micaela in *Carmen*. For the first time in her life she wore stage make-up and a stage costume. The thing that surprises her most on looking back is how calm she was, for she cannot remember having a qualm. At the end, the *loggionisti* sent her an enormous bouquet of roses. Today, almost ten years later, these old friends are faithful still. Every time Freni sings a new role (or an old one for the first time) in some famous theater, the *loggionisti* of Modena send her a telegram of good wishes—"Eviva nostra Susanna," or "nostra Nannetta," or "nostra Adina," as the case may be.

**F**RENI'S success as Micaela was noted by scouts and agents, and she doubtless could have made her mark at once on the customary Italian operatic circuit. Five months later, however, she married Leone Magiera and put career ambitions behind her. She says, "There are two great loves in my life—my family, and song. Leone said it was possible to have both. I said, 'No, I must choose between them. I choose my family.' And by this time we had a baby. We named her Micaela in memory of my one and only role—as I then thought it would be! Leone said, 'My dear, I make a prophecy. By 1958 you will go back on your choice. You will resume your career, and we'll all be just as happy as we are now.'"

From small theaters came offers to play Micaelas, Mimis, and Liùs, as well as light or comic roles. To all of these, Freni firmly said, "No." Her resistance held out until June of 1958, when she was persuaded to enter an international singing contest at Vercelli, near Turin. Judged the best voice in any class, she was awarded

a date at the local theater as Mimi in a celebratory *Bobbème*, with Giuseppe di Stefano as Rodolfo. Mimi has thus been a Freni role virtually from the beginning of her career. She regards it as a touchstone and talisman, and that is one reason why, four years later, she accepted Karajan's invitation at La Scala without hesitation. After the Vercelli performance, di Stefano reported to the La Scala management about his exciting discovery: a Mimi who was sweet-voiced, stage-wise—and young. From that day forward, the La Scala scouts kept their eyes (and ears) on her.

Operatic fame was obviously beckoning, and Mirella at last reconciled herself to the situation. As her husband had prophesied—to the year—her career was again under full sail before the end of 1958.

From the more modest Italian stages, Freni graduated quickly to those of greater prestige: Bologna (the Comunale), Trieste (Verdi Theater), Genoa (the Carlo Felice), Naples (San Carlo), Palermo (the Massimo) and Rome (Teatro dell'Opera). Meanwhile, impresarios abroad were also welcoming her. During the summers of 1960 and 1961, Freni sang a total of twenty-six *Don Giovanni* Zerlinas at the Glyndebourne Festival, where she was later to enchant connoisseurs in equal measure with her Susanna and her Adina—the latter in Zeffirelli's provocative production of *L'Elisir d'amore*. Two months before her second Glyndebourne season, Freni accepted a call to London's Covent Garden in circumstances that strikingly illustrate the effectiveness of the Mirella Freni-Leone Magiera musical partnership as well as her personal toughness and talent.

At Covent Garden, a new Zeffirelli *Falstaff* was in preparation, with May 10, 1961, scheduled as opening night, Carlo-Maria Giulini to conduct. During those preparatory weeks, Mirella happened to be singing in Genoa. One day a telephone call came from Maestro Giulini in London. The rest of the story can be told in Freni's words:

"Apparently a casting emergency had arisen at Covent Garden. They wanted a Nannetta at short notice. Maestro Giulini said, 'Please come over. I'm sure you'll sing Nannetta very well.' 'Probably,' I said, 'but I don't know the part. I'm busy here in Genoa, and anyhow there isn't time.' Giulini said not to worry. There was time enough. He would coach me himself. Everything would go well. Finally I said yes.

"I learned the Nannetta music with my husband at the piano in two days. That was all the time I had. We squeezed in odd hours between Genoa rehearsals or performances. Leone motored me to the Milan airport. At the last minute I panicked. I said, 'It's too much, I'll never do it.' Leone almost had to push me onto the plane. During the flight I was still learning the words of the part.

"From London airport they rushed me to a stage rehearsal at Covent Garden. This was five or six days before the first night. What frightened me at the rehearsal was

the nonet in the Garden Scene. I found myself one among four women who had to sing six to the bar against five men singing eight to the bar! I said to Giulini, 'It's hopeless. I must take the first flight back home.' He smiled and put his hand on my shoulder and said 'Calma, calma! Everything will be all right tomorrow.' By a miracle everything *was* all right."

Although Freni does not talk about the matter herself, it is an open secret that at a later *Falstaff* performance—whether in London or elsewhere is not disclosed—she and her great friend Ilva Ligabue, who sang the Alice (and whose middle voice is of a quality similar to Freni's), switched their vocal lines during the nonet for a wager. Nobody in the theater noticed the trick except a third party (the loser of the bet) who was listening and watching in the wings.

**A**PPROPRIATELY, it was as Nannetta, one of Miss Freni's most exquisite roles—when singing it she looks not a day over sixteen—that she made her La Scala debut. This was on January 9, 1962. (During the following week she sang three performances—two in La Scala proper, one at the reopening of the Piccolo Scala—of a much more exacting role: that of Romilda in Handel's *Serse*, with its high tessitura and alternating legato writing and *fioritura* flights.) Today, some two and a half years later, Freni has become one of La Scala's pillars and favorites. And shortly before the serious but happily brief illness which, early this year, compelled her to cancel or postpone engagements at Covent Garden and elsewhere, Freni opened the 1963-1964 Milan season with Giulietta Simionato in a joint bill—Freni singing Suzel (in *L'amico Fritz*), and Simionato singing Santuzza (in *Cavalleria Rusticana*).

In Milan and elsewhere, Karajan has continued to watch Freni's expanding career with an approving, almost paternal eye. (It is he who, at this writing, is scheduled to conduct her Liù and Mimi early this fall with the visiting La Scala company at Moscow's Bolshoi Theater.) And in the fall of 1963, when Karajan and Zeffirelli transferred their celebrated *Bobème* from Milan to Vienna's Staatsoper, Freni was again one of their strongest cards. In its way, her Vienna debut was almost as trying as her opening night at La Scala. A nerve-racking dispute over the engagement of an expensive Italian prompter caused the first night to be cancelled seven minutes after it was scheduled to begin. Freni and the other singers wiped off their make-up, went back to their hotels, and waited. The deferred first night, three days later, although prompterless and atmospherically electric, only confirmed her reputation for subtle and heartwarming audience appeal and her newly won international eminence.

The hour seemed propitious, and before leaving Vienna, Freni went to see Karajan. "Maestro," she said,

"you were so good as to launch me. I believe you have faith in my potential as a singer. What about letting me sing in *La Traviata*?"

Karajan looked doubtful. Then he said, "Well, just sing me '*Sempre libera*.'" He called a répétiteur to the piano, and with fire and nuance, Freni went through Violetta's great aria—the one that she sang at the Modena pupils' concert in 1945. Karajan was astonished to find that Freni was an incontestable Violetta as well as an authentic Mimi.

As soon as Freni had finished "*Sempre libera*," Karajan telephoned the artistic administration of La Scala. "Listen," he said, "I have a proposal to make. What



*Of these lovers, and of their Bohemian milieu, Gavarni observes, "When things aren't awfully funny, they are awfully sad."*

about doing *Traviata* during the 1964-1965 season? I will conduct. Mirella Freni will sing Violetta." As yet no date has been announced. But I understand that the Scala administration was—and is—enthusiastic.

As her husband had predicted, Freni's love for music and her professional career have not interfered with their family life. Daughter Micaela is now eight. Often when Mirella sings on Sundays, Micaela comes down to the theater and watches her mother from the wings.

On a *Bobème* night at La Scala in the spring of 1964, a lady of the chorus asked the little girl whether she would like to make her debut. "Sure," said Micaela. They took her to the wardrobe and dressed her up in an 1830 juvenile *complet*, including a long dress and a poke bonnet. During the Christmas Eve revels, Mimi was startled to see her child romping with other urchins around the street barrow of Parpignol the toy seller. Micaela happily took advantage of a choral and orchestral tutti to call "Hello, Mama!"



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# THE 1,950 OPERAS AMERICA FORGOT

By RAY ELLSWORTH

WRITING an opera is a large undertaking. A considerable number of acquired skills is necessary even to begin, and the writing itself is a major job of work. The standard three-act opera runs to 700 or 800 pages of closely printed music. It is therefore a major and time-consuming gamble on the part of a composer—even in Europe, where opera houses and opera audiences have long proliferated. And in America, where opera-goers are relatively few and opera houses even fewer, opera promises the composer rather less security than a game of Russian roulette.

Since it is difficult to call to mind any number of successful—to say nothing of popular—American operas, many observers have concluded that few Americans have cared to take on this work load or to play an admittedly hazardous game. On the contrary, hopeful Americans have written operas by the *thousands*, as we shall note. The first attempt at an opera by an American dates from 1767, when composer Andrew Barton, Esquire, had *The Disappointment* published (though not produced) in Philadelphia. American operatic ink has flowed prodigiously ever since, but not even the history books mention most of the other works that followed *The Disappointment* into the operatic boneyard.

Few have heard much, for instance, about Charles Frederick Carlson's *Phelias*, based on a poem by Stephen Phillips, and produced in Salt Lake City, Utah, in 1913. This story of "terrible religious fanaticism" set in ancient Greece was said to have been written in "the modern style, without arias to please the ear." Though the plot of this work—the story of a Corinthian king forced to sacrifice his only daughter for victory in war—has a certain familiarity, it was reported of the music that it had "the austerity of the Greek drama . . . in the spirit of Gluck . . . enriched with modern harmonies . . . stark, dramatic, convincing and powerful." If any of this is true, history may have been unfair to Charles Frederick Carlson, away off there in Utah, in 1913.

*In addition to an incredible number of operas, nineteenth-century America produced some remarkably elegant provincial opera houses. Built in 1887, this South San Francisco example reflects an ornate pioneer taste—and talent—as realized in wood.*

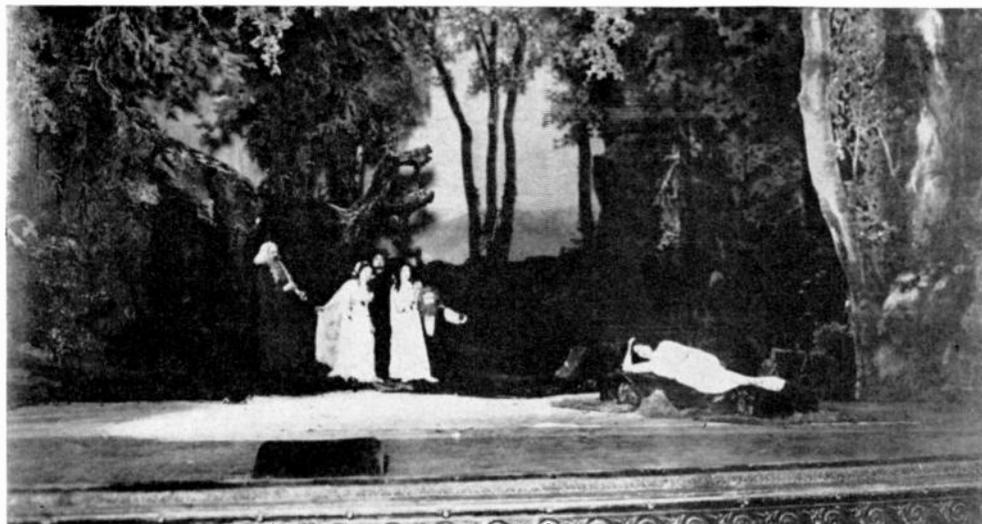
Not all of the many American operatic flops have achieved such a dense obscurity. Many have won a kind of thin history-book immortality because it has been necessary to take repeated note of their existence for one reason or another. William Henry Fry's 1845 *Leonora* will always stand as the first American opera in the grand style, and George Frederick Bristow's *Rip Van Winkle* in 1855, which received seventeen performances at New York's Niblo's Garden, will always have to be noted because it was the first American grand opera on an American theme. Similarly, Frederick Shepherd Converse's *The Pipe of Desire* will continue to pop up in historical surveys because it was the first American opera given by the Metropolitan Opera (in 1909). A couple of operas by Horatio Parker, Yale University's musical Grey Eminence at the turn of the century, won prize money in such prodigious amounts as to awe historians into invariably mentioning them. Parker's *Mona*, which as produced starred Louise Homer in the title role, won the \$10,000 Metropolitan Opera prize offered in 1911. And in 1913 his *Fairyland* won the \$10,000 National Federation of Music Clubs prize.

A number of works by Americans have maintained a place in the history books by the sheer amount of news they managed to stir up in their own day, even though the excitement has not lasted. Deems Taylor's 1927 *The King's Henchman* and his 1931 *Peter Ibbetson*, both Metropolitan Opera commissions under Giulio Gatti-Casazza's adventurous management, fall into this category—as do two more of Gatti-Casazza's productions, Louis Gruenberg's 1933 *Emperor Jones* and Howard Hanson's 1934 *Merry Mount*. Despite conspicuous availability, the works no longer hold the stage.

Meanwhile, a very few American operas of admitted importance hold a tenuous place in our musical history on the basis of intrinsic value alone—even though these, too, are denied a place in our theaters. Foremost among these would be Virgil Thomson's *The Mother of Us All*, an opera with some fierce and knowledgeable musical partisans, and Marc Blitzstein's *Regina*.

But what of all the others—the operas given mere passing mention in the history books, and the operas

Frederick Shepherd Converse's *The Pipe of Desire* was the first American opera given at the Metropolitan in 1909. Its bucolic story concerned the doom that befell the peasant Iolan (Riccardo Martin) after he played the forbidden Pipe of Desire for Naoia (Louise Homer).



never mentioned even there? A researcher named Helmut Rehmuth, burrowing in old books, newspapers, library stacks, and private attics, has made an attempt to estimate the number of operas written by Americans since 1850. He has come up with the rough—very rough—figure of two thousand. When you recall that the Bibliothèque Nationale at Paris, one of the world's largest libraries, contains in the neighborhood of thirty thousand operas drawn from *all* countries since the form's beginnings, two thousand operas for the operatically young and callow USA sounds like quite a lot of buried effort. Especially since Mr. Rehmuth, consulting the standard histories of American music, has calculated that the number of American operas decently mentioned in them is less than fifty. Can *all* the remaining 1,950 be totally worthless?

The dream of finding a neglected American masterpiece dies hard. Short-sighted stylistic considerations have doomed many a worthy work to prolonged obscurity before this. And Nicolas Slonimsky's *Lexicon of Musical Invective* has demonstrated that even responsible critics can be wrong. The chance of finding a treasure among the yellowing pages of unperformed American operas may be pretty dim, but the search itself might yield something more than mere fun.

What, for instance, of Harry Lawrence Freeman, the extraordinarily prolific and ambitious American Negro composer born in Cleveland in 1875? The first of his fourteen operas, *The Martyr*, was produced in Cleveland, Denver, and Chicago in 1893. Freeman, who also wrote orchestral, choral, and ballet music and many songs, headed a Negro opera company and was quite probably the first American Negro composer in the larger forms; almost certainly he was the first American Negro to compose an opera. Among Freeman's works were operas set in Africa, Mexico, and ancient Egypt; an American Indian opera; a voodoo opera; a jazz "grand opera," *The Flapper*, set in the Ritz-Carlton Hotel; and a tetralogy, *Zululand*—this last covering 2,150 pages in the vocal

score alone. Freeman's operas are said to be in the folk style, with songs, choruses, and set-pieces simply harmonized, but with themes from his native sources treated in Italian operatic fashion. Even if his operas were as feeble as Henry Hadley's (and Hadley had an opera, *Cleopatra's Night*, produced by the Metropolitan in 1920), Freeman probably deserves to be in the history books for his position as a pioneer. But he isn't.

AND what, also, of W. Franke Harling, who wrote a full three-act "jazz opera" in 1926, nine years before George Gershwin did? Harling was born in England, but was brought to the United States before he was a year old. He returned to England to study at the London Academy of Music and ended his days in Hollywood. His opera was called *Deep River*, its libretto was by Lawrence Stallings (of *What Price Glory* and *Big Parade* fame), and its locale was New Orleans in 1830. It played sixteen performances in New York, with Jules Bledsoe heading the cast, and "evoked considerable enthusiasm." It was not a "through-composed" opera, since it contained quantities of spoken dialogue in the first and third acts. But the long second act, set in New Orleans' Place Congo and using a voodoo theme, was set musically *in toto*. Harling had also written, in 1925, a one-act "jazz opera," *A Light from St. Agnes*, with libretto by actress Minnie Maddern Fiske. This work received its world premiere in Chicago in 1926, starring Rosa Raisa, and had one performance in New York. It utilized "New Orleans Creole folk-tunes, street-tunes, and ecclesiastical chants."

And what, while I'm asking, of Scott Joplin's "rag-time opera" *Treemonisha*, completed in 1910? Joplin, famous for his *Maple Leaf Rag*, the piano piece that started the rag-time craze, was no primitive but a painstakingly self-taught all-around musician. He wrote an earlier rag-time opera, *A Guest of Honor*, now lost. It is generally accepted that his failure to obtain any kind of decent hearing for *Treemonisha* (it was played only

once, in Harlem, in a concert performance to piano accompaniment) hastened Joplin's death in 1917.

For a time the "jazz opera" became a popular genre and many composers, Negro as well as white, turned to the idea. (The term "jazz opera" is here loosely used to include operas using music of the Negroes—all of it having somewhere in the background, and being identified with, what has since become jazz in its various manners.) The overwhelming success of Gershwin's *Porgy and Bess* has blotted out almost all memory of these efforts. But among the other works that have floated briefly to the surface are William Grant Still's *Blue Steel* of 1935 and his *Troubled Island* of 1949; Clarence Cameron White's 1932 *Ouanga*; and Shirley Graham's 1933 *Tom-Tom*.

The whole jazz opera movement was a reflection of nineteenth-century nationalism in music, which came to America late, and which has long since been repudiated aesthetically as a chimera, probably unrealizable and possibly foolish. The idea of course was to produce something that would be instantly recognizable as American by drawing on this country's native folklore and folk music. This idea was given considerable vitality by the Bohemian composer Antonin Dvořák, who in 1892 came to America to be the director of the National Conservatory of Music in New York. Dvořák scolded Americans for their dependence upon European (for which read, "German") models, and urged them to seek a style of their own in the materials to be found in their own back yard. His opinion had an electrifying effect on young American composers, and a mad scramble began to seek out and mine whatever America offered in the way of a folklore. Negro music—which Dvořák reflected in his "New

World" Symphony with vivid success—was only one of the sources investigated. Another great source, one which gave rise for a time to another genre, and which was cultivated with enormous inclusiveness and vigor, was the native music of the American Indian.

All of this "Indianist" music has disappeared from sight with a completeness that is startling. Even recorded samplings, in an age when the phonographic repertoire is fantastically wide, are not available. Yet it occupied a central position in the history of American music for more than a quarter of a century. The amount of musical effort devoted to exploiting it was prodigious. The words of advice about using American native sources were hardly out of Dvořák's mouth before scholars were scouring the painted deserts, and devoted musicians of major ambitions were shortly taking up residence on this or that Indian reservation. Not a moment too soon, either, for the Vanishing American really was vanishing, and along with him his music, all of it oral, kept alive only by actual Indian use. A few scholars, as it happened, anticipated the stylistic trend and had achieved valuable researches among the Indians themselves. Although the really massive activity did not come until after Dvořák's intervention, Theodore Baker was at work on the problem in 1882, and Alice C. Fletcher began in the same year. A characteristic of the Indian tribal music was its incredible fecundity. The individual brave either knew or was expected to invent a song for almost every occasion in his life (dances were something else, more in the nature of sacred ritual). This made the Indian music especially attractive to ambitious opera composers, and for more than thirty years, "Indian operas" were written and produced, not only in New York and other big eastern cities,

Starred in the 1912 Met production of Horatio Parker's *Mona* were Louise Homer (seated left), playing the leader of a band of Britons rebelling against their Roman rulers; and Riccardo Martin (far left). *Mona's* lover and—surprise—the son of the Roman governor.



OPERA NEWS

but all over the country, and in quantities to suggest a popularity that the form never attained before or since.

The apogee of the Indian opera seems to have been reached in 1918 when Charles Wakefield Cadman's *Shanewis* was produced at the Metropolitan, with Sophie Braslau and Paul Althouse in the cast. For a time, this opera was the most successful one ever written by an American, holding the stage at the Met for two seasons and achieving wide production in other parts of the country. Production of Indian opera did not cease then—indeed, such operas were being written and produced here and there as late as 1935—but no other composer ever made it to the Met with one. This is not to say, however, that *Shanewis* was necessarily the best of the genre. A number of others, on external evidence at least, provoke interest: two operas by William F. Hanson, for instance—*The Sun Dance* in five acts, written in 1913, and *Tam-Man-Nacup (Spring Festival)*, completed in 1928. Unlike most composers, many of whom didn't even visit the Red Man on location, Hanson (a Dane brought by his parents to Salt Lake City, Utah as a child) grew up with the Indians he wrote about. He came from a family of considerable musical prominence in Denmark, but received all his musical training in America. Both of his operas are centered around important tribal rituals. One of them, the Sun Dance of the Sioux, is one of the most pregnant religious rituals in the world—the index to an entire culture, according to Hartley Burr Alexander, whose book dealing with these rituals, *The World's Rim*, is a classic in the field. Both operas (the second deals with a Ute ritual, the Bear Dance) are much closer to real Indian music than is *Shanewis*, and they interweave some of the most beautiful of all Indian legends to provide their librettos. Neither of the Hanson operas ever reached New York or any eastern musical capital, nor did either come under major critical scrutiny. But audience reaction in Utah was, according to the newspapers, something to behold, and the local critics also voiced thunderous approval. Since, however, Indian operas were being produced in high-school auditoriums all over the land to the accompaniment of audience enthusiasm and local critical hosannahs, metropolitan arbiters of value in matters musical probably had some basis for their indifference and scepticism.

THE search for operatic gold from so-called folk sources sent American composers bustling to many regional corners of the American landscape, not just to the mainstream Negro and Indian ones. Some of these sources were a little far out. Among Eleanor Everest Freer's ten operas is one called *The Chilkoot Maiden*, about Eskimos. Mrs. Freer got her other nine operas performed, but not her igloo special. A gentleman from San Francisco named Noah Brandt tried his luck, in 1895, with the rather baldly titled *Captain Cook*. It was set in Hawaii, with

appropriately influenced music, and at its premiere the Hawaiian ex-Queen Liliuokalani—whose deposition by Congress the opera narrates—occupied a box. Mr. Brandt also wrote an opera entitled *Wing Wong*, set in San Francisco's Chinatown. The Plymouth Pilgrims, meanwhile, have not been overlooked either, almost as many operas having been written about them as about the Indians. And the Tennessee mountain folk, especially the feudin' and fightin' clans, are still prime targets—witness Carlisle Floyd's 1956 *Susannah*. Curiously enough, until Puccini came along in 1910 with his *La Fanciulla del West*, there were no cowboy operas.

Of course, the number of operas by Americans unconcerned about any particular native styling—composers who were willing to use any sources that seemed to promise something workable—probably outnumbers all the specialists put together. Despite all evidence to the contrary, opera remains the possible big jackpot for many composers, plus being a kind of status symbol even more potent than the symphony. And it is true that an operatic hit secures a composer's fame and fortune more handsomely than any other musical means. The catch is, of course, that almost everybody is called and few are operatically chosen.

Considering the skills needed and the sheer labor involved, operatic failures seem to be especially poignant.

Orville Harrold and Frances Alda in Hadley's *Cleopatra's Night*.



Consider, for instance, the tough luck of Albert Miltenberg, born in Brooklyn, New York, in 1878. Mr. Miltenberg had, on the whole, a reasonably successful career in music until in 1910 he wrote a "fully developed" grand opera entitled *Michael Angelo*. The work was extravagantly praised in manuscript by Jules Massenet and accepted for performance at the Vienna Opera. The composer, attracted by the \$10,000 prize offered by the Metropolitan in 1911 for a work by an American composer (the prize won by Horatio Parker's *Mona*), withdrew his opera from Vienna, breaking his contract to do so, in order to submit the work in this promisingly lucrative home competition. Unfortunately, the complete

sidetracked is not totally impossible, and half a loaf might be better than none. In the case of the operas based on Negro music (and depicting Negro people of an earlier day), much could militate against successful resurrection today, not the least of which might be feeble music, anachronistic plots, and—by modern standards—unacceptable characterizations. . . . But in *every* case? Could they *all* be bad?

What if it is only the general style of the work that is considered out of date? The Indianist movement seems to be the greatest victim of this kind of thinking. It is not disputed that the American composers who dealt with this music denatured it and sugar-coated it with con-



William F. Hanson's *The Sun Dance*, written during the Indian-opera vogue, was a sympathetic treatment of authentic ritual.

score in three languages never reached the Metropolitan judges, being apparently lost in the mail. Understandably crushed by the blow, Miltenberg undertook to rewrite the opera from memory. But the task was too much for him, his health broke, and on July 3, 1918, says Edward Ellsworth Hipsher, who tells the story in his *American Opera and Its Composers*, "he passed away with his beloved opera at his side."

MUCH ink has been spilled over the "problem" of American opera. What is an "American" opera, anyway? Is it simply an opera that happens to have been composed by an American? Or must it be rooted in some area of the American vernacular to qualify? These questions have yet to be answered to everybody's satisfaction. One thing would seem to be necessary, whatever the inspirational sources, and that is indisputable quality. A really *good* opera with broad appeal by an American composer is still needed—one that not only has a successful season or two, but holds the boards and makes its way against the competition of all the rest. In these brief notes on forgotten operas by forgotten Americans, I do not mean to raise any serious hopes that an opera of these major dimensions might have been overlooked. But the possibility that something of considerable value has been

ventional harmonies—especially Charles Wakefield Cadman. And, of course, in contemporary America the Red Man is scarcely a matter of concern even in a peripheral way, let alone a central preoccupation. Nevertheless, he *was* there, his culture was not a frivolous thing, and his story is hardly something to be left to the pulp magazines, TV, and Hollywood. The Indian music, even when smothered in mellifluous Italianate harmonies, remains distinctive, not quite like any other, often sad, noble, and lonely sounding. Of the many operas written by Americans on other themes—"native" and otherwise—is it really true, as is generally supposed, that nothing, nothing at all, has jelled, come off, made a worthwhile evening in the theater?

Perhaps these questions will never be satisfactorily answered. Meanwhile our national operatic fare is indisputably meager. For Americans, of course, *Porgy and Bess* is a compensatingly good opera—at least it invariably works—and Virgil Thomson's *The Mother of Us All* is probably a better one. And perhaps one or two other operas, completed or in work, offer a measure of relief just over the horizon. But these are scarcely enough. Do you suppose there *is* any truth in that report about Charles Frederick Carlson and his *Phelias*, 'way out there in Salt Lake City, Utah, back in 1913?

Shown here in *Carmen's* portentous Card Scene, Minnie Hauk (1851-1929) was not only America's first *Carmen* but for many years was a great European favorite in the role. Instead of considering the part a vehicle for vocal and personal display, she emphasized its dramatic and literary integrity.



# THE GREAT AMERICAN CARMENS

By ROBERT OFFERGELD

THE ROLE of *Carmen* was created by a French mezzo-soprano named Marie Célestine Laurence Galli-Marié, who world-premiered the Bizet work at the Opéra-Comique in March, 1875. In its first season the opera was something less than a success. It was not until eight years after Bizet's death (and with Galli-Marié still in the role), that *Carmen* conquered Paris in its 1883 revival. And it was probably highly significant for later performance traditions that, in spite of heated official objections at the Comique, Galli-Marié obstinately continued to stress the realistic aspects of the role in terms of acting.

A year after its Paris success, the work was performed during the very first season of New York's Metropolitan Opera (on January 9, 1884) with Zelia Trebelli as *Carmen*. The New York *Tribune's* critic at once objected

to the star's conception of her part. "She throws a lurid light over its wickedness," wrote Henry Krehbiel, "but finds neither tones nor actions for those amiable qualities in which most of the artistic force of the character lies. Her aim seems to be to make *Carmen* a beautiful demon."

But it was not until Emma Calvé took over the role (on December 20, 1893) that Krehbiel's usually firm pen was all but shaken from his numbed fingers: "Her *Carmen* is a creature of unbridled passion . . . careless of all consequences . . . in the second act her impersonation approached the boundaries of the hazardous. . . . In some respects it is best to leave her performance to the imagination. . . . It has but one prototype and parallel in the annals of the opera, and of that impersonation it is related that the Prefect of Police took cognizance in Paris."



*Bound to be one of the most discussed Carmens in many a year, Maria Callas (b. 1923) has recorded the role in an album due for winter release. Advance reports describe it as a miracle of dramatic identification. Like Hawk and Callas, Zolie de Lussan (below, 1863-1949) was born in New York. Her Met Carmen was rated an artistic and extremely interesting try, but she was unable to match the blistering public image of the role as played by Emma Calvé.*

Photographs by Culver Service, Angel Records, and Opera News



In view of the fact that the Calvé tradition at the Met certainly affected later performances there—including, of course, those by American singers—it is noteworthy that Calvé in fact perpetrated not one conception of the role but *two*, her nightly choice depending on how she momentarily felt about it. One conception, now all but forgotten, was predominantly vocal, featuring her incredibly luscious soprano with its rich mezzo tones. In this case she was relatively restrained histrionically. But her other Carmen, in which both vocalism and dramatic integrity ran second to undisciplined self-exploitation (and which consequently survived in the history books), brought forth what in time became a familiar rash of critical adjectives: "violent" . . . "spectacular" . . . "lurid" . . . "capricious."

However, if Calvé's luridly personalized Carmen was

prototypical at the Met, neither her impersonation nor Trebelli's earlier one was the first performance of the role in New York. That honor goes to one of the most extraordinary—and undeservedly obscured—singers in our history. At the Academy of Music on October 23, 1878 (five years before the opera was successful in Paris and six before Trebelli appeared in it at the Met), New York-born Minnie Hauk gave the city its first Carmen and its first *American* Carmen simultaneously. At the close of the Civil War, Minnie Hauk had begun singing publicly in New Orleans at the age of twelve. Her brilliance in florid Bellini and Rossini arias persuaded influential persons there to return her to New York for training. Wartime conditions still obtained in the South, and in an almost unique display of governmental interest in American music, Minnie's powerful patrons sent her

The stylistically formidable Olive Fremstad (right, 1871-1951) sang *Carmen* and *Kundry* in the same season, following up these with *Salome* and *Isolde*. Her powerful dramatic intelligence made her an all-role favorite with both the critics and the public. But Geraldine Farrar (far right, b. 1882), although unquestionably the most beautiful of all *Carmens*, had an unlucky critical reception with the role—as did, to an even greater degree, Rosa Ponselle (below left, b. 1894). Farrar's impersonation was thought alluring but not very profound; indeed, it appears to have been the era's most luxurious version of an "international vamp in a Spanish getup." And the sumptuously voiced Ponselle, who was unapproachable in Bellini, Verdi, and Spontini, was bluntly told that her *Carmen* was chiefly memorable because its singer had lost excess weight. Gladys Swarthout (below center, b. 1904) and Risë Stevens (below right, b. 1913) have been the *Carmens* popularly most celebrated in an era dominated by the special aesthetic needs of Hollywood.



Photographs by Opera News, Musical America, and RCA Victor Records



Dusolina Giannini (above, b. 1902) was one of a very few purely soprano *Carmens*, and she won an enthusiastic popular reaction with a something-less-than-sultry portrait that was vocally rather than dramatically oriented. Leontyne Price (right, b. 1928) is the most discussed *Carmen* (on records) in the current season. Her highly personal conception of the role is at once fierce, sombre, bigger than life-size, and startlingly naturalistic, and her extraordinary voice is exploited to enhance this.

safely home on a Federal warship. Hauk made her Manhattan debut (as Prascovia in *L'Étoile du Nord*, with Clara Louise Kellogg) before she was fourteen, and even then her acting won as much praise as her singing. In the course of an incident-packed career—she once, in Moscow and onstage, roundly slapped the face of a Don Giovanni who jerked her hand during "*La ci darem*," causing her to fault a high note—Hauk sang Carmen some five hundred times in French, German, Italian, and English, and she in fact enjoyed a huge success in the role both in Brussels and London before bringing it to New York.

Against the unrealistic dramatic conventions of the period, Hauk had decided, like Galli-Marié before her, that Carmen was an *acting* role—rather as if this opera were, in fact, what today on Broadway we would call a serious "book" musical. Preparing herself for it, Hauk studied Merimée's novel, polished her French pronunciation, and took lessons in Spanish dancing, and her conviction that the objective needs of this role called for an accomplished singing actress—with all the respect this implies for the part as literature and as theater—can serve us here as an illuminating contrast to Calvé's theatrically licentious and highly subjective notions about it.

As is noted in these pages, a long line of celebrated American Carmens have since oscillated between these two antagonistic conceptions. And on critical evidence already available, two major recorded versions of this opera in the current season are likely to inflame confirmed partisans of one or the other approach. If only because the Carmens of Leontyne Price (already issued) and Maria Callas (forthcoming) are bound to be among the most discussed operatic albums in many a season, it may be worthwhile here to discuss the two traditions in somewhat greater detail.

The first tradition, which I have traced to Galli-Marié and Minnie Hauk, is more formal and classic; it is always visually stylish and in general French-influenced. It derives its dramatic coherence from the traditions and artifice of the theater itself, rather than from any free-wheeling psychological exploration of the character by the singer. This Carmen is by turns—and on cue—perverse, flirtatious, tempestuous, mocking, and amorous, but in the wrong hands she easily becomes rather less a dark-souled and ill-fated woman of the people than an international vamp in a Spanish getup. Only a great artist can keep this particular Carmen from deteriorating at moments into a perfunctory and rather absurd cliché, but it is also a curious fact that unless some element of this formal and traditionally stagey concept remains in the role, it is almost impossible to play the part for its

full emotional and musical range, or even—as Krehbiel noted about Trebelli—to awaken much compassion for Carmen herself.

The second Carmen is largely intuitive and naturalistic—not to say, on certain occasions, Hollywood-naturalistic—in origin, and this theatrically emancipated girl is apt to be a thoroughly bad sort. She is earthy, inordinately sexy, and unmistakably provincial, and she also is often much *meaner* than is strictly necessary—which is where she, in turn, runs the risk of producing an effect of absurdity. In the hands of a second-rate artist, this Carmen becomes a sort of burlesque erotic clown—and yet it is also true that without a strong element of this naturalistic concept in the performance, we fail to understand the irrational forces that are the real motor of Merimée's story: man's ancient heritage of night, fate, superstition, blood, and death.

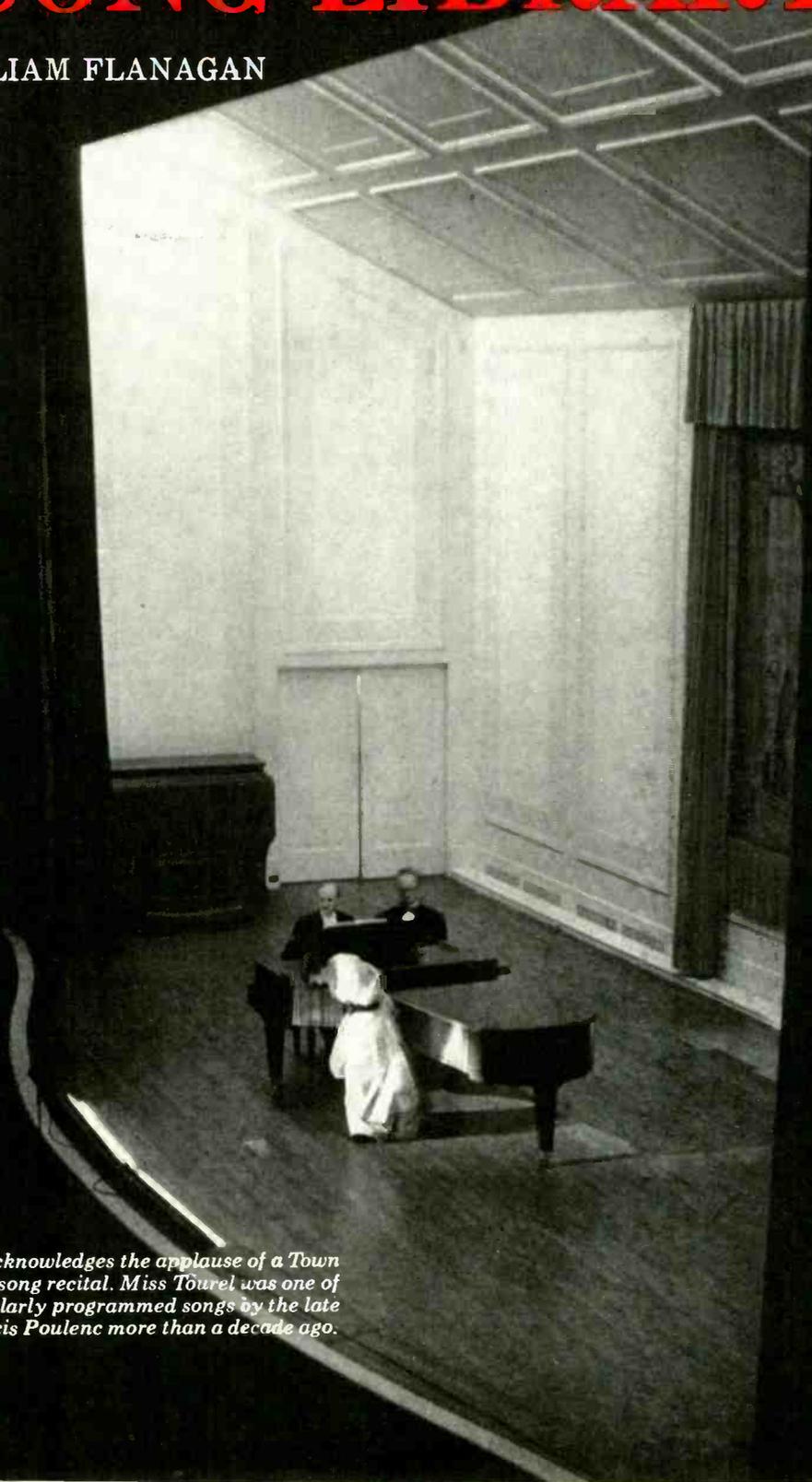
It goes without saying that both Maria Callas and Leontyne Price as artists are far beyond the obvious traps offered by either of these alternatives. But it is nevertheless valid to examine, in terms of contrasting temperaments, the degree to which each of them approaches the extremes I have indicated.

Our clue to the first kind of artist is that she identifies herself with the role, rather than vice versa. She has this in common with Minnie Hauk, that her interpretive purpose is not psychological novelty but a convincing total immersion of herself in the role's dramatic peculiarities. She leaves us with a new and provocative vision, not of her own originality, but of the Merimée-Bizet character. It happens that two Carmen excerpts released by Maria Callas in 1962 were at once noted for this vivid sense of the star's dramatic immersion in the part. And it was also a strong sense of this process of identification that caused HiFi/STEREO REVIEW's observer in Paris, at the recording sessions of the complete role, to report rapturously that "Callas *is* Carmen!"

Meanwhile, the second artist appropriates the role to herself. Her interpretive purpose is to renovate it in terms of her own special gifts and personality, and this is the process that has produced, with Leontyne Price, what may well stand as the most powerful naturalistic Carmen on records—or off them. It at any rate seems unlikely that anyone will surpass it for its searing personal insights into—not so much the Merimée-Bizet Carmen as into the primitive feminine nature without which a Carmen of any sort is unthinkable. However, we are seldom allowed to forget that *this* Carmen is Leontyne Price, and we are left, not with a new vision of the Merimée-Bizet character, but with a new aspect of Miss Price's magnificently tigerish personal force.

# THE ESSENTIALS OF A CONTEMPORARY ART-SONG LIBRARY

By WILLIAM FLANAGAN



*Mezzo-soprano Jennie Tourel acknowledges the applause of a Town Hall audience at a 1949 song recital. Miss Tourel was one of the very few singers who regularly programmed songs by the late Francis Poulenc more than a decade ago.*

IN INTRODUCING the nonprofessional, everyday music-lover to the twentieth-century art song, a critic might make a number of persuasive points. But it occurs to me that the most surprising information of all might be the simple declaration that these riches and this genre do, in fact, *exist*. It of course is true that, since the composer's recent death, Francis Poulenc's unique contribution to the song literature is beginning to be more generally known. But even as recently as a decade ago, Poulenc's magnificent achievement in song was all but unknown to anyone except the professionally concerned insiders, and even today in New York City, the average song recital in Town Hall would lead the uninitiated to the conclusion that the art-song line pretty well ends with Richard Strauss, Gabriel Fauré, or Claude Debussy. Meanwhile, the incredible clap-trap that fills the traditional Final-Group-in-English on many a recital program—"It's morning, it's *morning*, IT'S MOOOOORNING!"—is still performed with perfectly straight faces by depressingly unregurgitant singers who, at this late date, should at least know better.

Of course, it is true that many of these singers could simply not negotiate the technical and musical demands of some contemporary songs, for they are no interpretive bagatelles. However, the fact of the matter is that, in the United States alone, the last twenty or thirty years have produced not only a substantial body of really first-rate (and stunningly *performable*) songs, but a surprisingly respectable number of composers who have achieved total excellence in the medium, pursuing its hard-won perfections with the ardor, consistency, and dedication of a Schubert or a Hugo Wolf. The late Theodore Chanler, for example, spent a lifetime polishing to flawlessness a smallish catalog of exquisite songs, while an oppositely fecund younger composer like Ned Rorem has, at the age of forty, written over three hundred of them. Samuel Barber, David Diamond, and Virgil Thomson, also among Americans, have created prolifically and with impressive distinction toward an American song literature, while the collection of *114 Songs* that Charles Ives published privately at his own expense, in 1921, has by now taken on the legendary quality of a national monument. But while the larger part of this modern repertoire remains pitifully and stupidly neglected by most of our concertizing singers, Manna-Zucca and Alfred Hay Malotte continue to flourish.

It is the purpose of the present survey to acquaint the interested record collector with those aspects of the contemporary art-song repertoire that are available in preferred recordings. While any such list must of necessity be spotty with regretted omissions, I am surprised to learn how much more reasonable a picture of contemporary achievement can be got from records than from what is characteristically available in the recital hall.

**BABBITT:** *Du (Song Cycle)*. Bethany Beardslee (soprano), Robert Helps (piano). **POWELL:** *Haiku Settings*. Bethany Beardslee (soprano), Robert Helps (piano); *Electronic Setting; Filigree Setting*. SON NOVA 5 1 \$5.98, 1 \$5.98.

Milton Babbitt (b. 1916), the unchallenged leader of the post-Webern, twelve-tone movement in the United States, is so important a theorist that his achievements already constitute a significant page in the history of our century's music. His own work, however, is still relatively unknown, still the subject of a good deal of controversy within the profession.

The 1951 song cycle *Du*, set to texts by the German poet August Stramm, represents a certain compromise in the more problematical aspects of Babbitt's style—due as much, one imagines, to the unavoidable limitations of the human voice and ear as to any other consideration. But this judgment aside, *Du* is an extraordinarily vivid and powerful musical encounter, and it is quite probably the best thing of its kind by an American composer. But the reader should be forewarned: This is difficult, hard-boiled, uncompromising music—difficult to listen to, difficult to comprehend, and not in the least for sissies. Its rewards for the listener who approaches it with patience are considerable, however.

**BARBER:** *Hermit Songs*. Leontyne Price (soprano), Samuel Barber (piano). **HAIEFF:** *String Quartet No. 1*. Juilliard String Quartet. COLUMBIA ML 4988 \$4.98.

Like just about everything else he writes, Samuel Barber's *Hermit Songs*, completed in 1953, are composed with great elegance and fluency. The poems are short, direct observations on life written by anonymous monks during the eighth to thirteenth centuries. Touching, melancholy, and blisteringly sardonic by turns, the songs themselves are masterful reinvestitures of the traditional art song, and they are among the finest that America has to offer. As a matter of fact, it would be difficult to imagine an easier, more painless introduction to the American art song than through this cycle.

**CAGE:** *Aria with Fontana Mix*. **BERIO:** *Circles*. **BUSSOTTI:** *Frammento*. Cathy Berberian (singer). TIME 8003 \$5.98, 58003 \$4.98.

Although Cage's *Aria* may satisfy neither your definition of an aria nor my definition of an art song, there is no reason in the world why it can't be called either if we allow it to be designated as music in the first place.

What it is, most certainly and seriously, is a demonstrated proof that the far-out, further-out, furthest-out avant-garde is not about to be caught napping where the instrument of the human voice is concerned. Its use here—not to speak of the "chance" material that has been so generously *uncreated* for it—is just full of surprises. If you take this sort of wild experiment seriously, you will be fascinated with what you hear here; if you think it's a lot of nonsense, you are nonetheless almost certain to

be amused. In either case, I do not see the slimmest chance that you will slip off to the Land of Nod with the boredom of it all.

**CHANLER:** *Nine Epitaphs*. Phyllis Curtin (soprano), F. Ryan Edwards (piano). **TRIMBLE:** *Four Fragments from Canterbury Tales*. Adele Addison (soprano), Robert Conant (harpsichord), Charles Russo (clarinet), Martin Orenstein (flute). COLUMBIA MS 6198 \$5.98, ML 5598 \$4.98.

The late Theodore Chanler, who died in 1961 at the age of sixty-three, was that musical phenomenon so rare in American music, either as a concept or as an accomplished fact: he was what the French call a Little Master—*petit maître*. For Chanler wrote no symphonies and no piano concertos—just smaller chamber and vocal works and, above all else, songs. With regard to the latter, Chanler, even before his death, had become something of a legend in the annals of American music. *Nine Epitaphs*, a cycle of almost unendurable poignancy and gravely lyrical beauty—it is set to poems by Walter de la Mare—is by common consent Chanler's peak achievement. And if only time will tell us whether the work is the masterpiece its admirers claim it to be, its utter perfection of form and detail is a matter of absolute fact here and now. Simple, retiring, even withdrawn, Chanler's *Epitaphs* is a key work in a survey of contemporary song.

Lester Trimble's *Four Fragments from Canterbury Tales* lies in form somewhere between the instrumental art song and the solo cantata. Whatever one's definition of it, it is a fascinating and beautiful work and, as the second side of the Chanler release, it is sheer bounty.

**COPLAND:** *Twelve Poems of Emily Dickinson*. Martha Lipton (mezzo-soprano), Aaron Copland (piano). **WEISGALL:** *The Stronger*. Adelaide Bishop (soprano), Columbia Symphony Orchestra, Alfredo Antonini cond. COLUMBIA ML 5106 \$4.98.

Copland's Dickinson songs have been slow in taking their rightful place in either the hierarchy of Copland's own finest works—his "masterpieces," if you will—or in the general annals of twentieth-century American music. There are obvious reasons for this, I think: Completed in the early nineteen-fifties, the cycle all but ushered in its stylistic opposite—the quasi-revolutionary twelve-tone style that has since dominated American music, although it is not a style celebrated for its suitability to the art song, or to vocal music in general. Copland's songs, moreover, have never to my knowledge had a really significant public performance in New York City; and, even more surprisingly, I at least have never heard them sung by a correctly cast, first-class singer.

The work nonetheless is an unqualifiedly unique achievement in the history of American song. Its stylistic gesture—usually thought to be a consolidation of Copland's "simple-popular" and "severe-hard" styles—is more accurately, I think, a deeply serious nonfolk usage of the manner and materials of his popular instrumental



COLUMBIA RECORDS

Thanks to her phenomenal voice and musicianship, Bethany Beardslee may well figure in the history books as one of the chief current aids to public acceptance of Schoenberg and Webern.

works. But whatever its stylistic category, no serious observer of twentieth-century vocal music can afford not to make its acquaintance.

**IVES:** *Songs. 1, 2, 3: Religion; An Election; The Cage; Three-Page Sonata; Ich grolle Nicht; General William Booth Enters into Heaven; A Farewell to Land; Ann Street*. Corrine Curry (soprano), Luise Vosgerchian (piano). *Over the Pavements; The Rainbow; Tone Roads No. 1; The Indians; The Pond; Tone Roads No. 3; Hymn; Hallowe'en*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804 \$5.98, CRM 804 \$4.98.

**IVES:** *Twenty-Four Songs*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7 \$4.98.

It has been said that a composer reveals more of himself—as a man and as an artist—in a two-page song than he does in a four-movement symphony. If this aphorism is true, then the sprawling panorama of genius and pure guff that is Charles Ives' collection of 114 songs is even more astonishing than any of its musical surprises.

For as one plays through this musical Rorschach test, one quickly learns to expect the worst and to anticipate the best: the song on the next page may leave us agape with its daring or its power, or it may be an abomination in sentimentality that foreshadows with uncanny felicity the more soul-searing passions of Carrie Jacobs Bond or Ethelbert Nevin.

Fortunately, both of the records listed above stay close to the *best* level of Ives selection. Unfortunately—but not hopelessly—the performances are more dedicated and musicianly than eloquent or communicative, more suitable to the listener who has already bought Ives as a composer than the man who needs to be sold.

Still, they do not misrepresent the music, and until a record company is prepared to assign a major singer to an all-Ives vocal record, these recommended issues are far better than nothing.

**POULENC:** *An Eileen Farrell Song Recital. Hôtel: Voyage à Paris: "C"; Reine des monettes; Fleurs.* **DEBUSSY:** *Beau soir: C'est l'extase; Fleur des blés; Noël des enfants qui n'ont plus de maisons; L'Ombre des arbres.* Eileen Farrell (soprano), George Trovillo (piano). COLUMBIA MS 6151 \$5.98, ML 5484 \$4.98.

**POULENC:** *A Program of Song by Leontyne Price. Main dominée par le coeur; Je nommerai ton front: Tu vois le feu du soir: Ce doux petit visage.* **FAURÉ:** *Clair de lune: Notre Amour; Au cimetière; Au bord de l'eau; Mandoline.* **STRAUSS:** *Allerseelen: Schlagende Herzen: Freundliche Vision: Wie sollten wir geheim sie halten.* Leontyne Price (soprano), David Garvey (piano). RCA VICTOR LSC 2279 \$5.98, LM 2279 \$4.98.

It seems to me close to scandal that, in the rush of recording the Poulenc repertoire that has followed his recent death, no company—either major or minor—has either released or, so far as I can discover, even planned a release devoted wholly to the songs of a composer who is regarded, by uncontended common consent, to be the finest song composer since Claude Debussy.

As it is, we must make do with what we have for the purposes of this survey—Poulenc recital "groups" from recorded vocal recitals by two of the ranking opera prima donnas of our day, plus another group that is included in an all-Poulenc program.

*A "most-in-demand" soloist with orchestra (she is equally at home in Puccini and Alban Berg), soprano Phyllis Curtin also features contemporary art song in her recitals and recordings.*



COLUMBIA RECORDS

When I say "make do," I refer not only to inadequate representation of the composer, but to performance as well. For the Mesdames Price and Farrell, for all the beauty of vocal sound they bring to their song recitals, are characteristically prone to the disease that commonly afflicts American and Italian opera singers. This is an inability to reconcile the all-out technique of the opera house to the more intimate one of the recital hall.

The two records I have recommended for Poulenc possess one strong compensation, however: in including, as they do, songs by Richard Strauss, Fauré and Debussy, they include composers whose song catalogs are indeed part of the twentieth century but who, for reasons pertaining to their widespread public acceptance and stability in the international song repertoire, I have excluded from formal status in this survey. And I must point out that although Jennie Tourel's Columbia recording (MS 6518)—which is approximately the same Poulenc repertoire that Farrell sings—is a clear preference to Farrell's on the interpretive level, it has been forced to share space with two of Poulenc's instrumental pieces in a memorial program recorded after the composer's death.

**NED ROREM:** *Songs.* Charles Bressler (tenor), Phyllis Curtin (soprano), Gianna d'Angelo (soprano), Donald Gramm (baritone), Regina Sarfaty (mezzo-soprano). COLUMBIA MS 6561 \$5.98, ML 5961 \$4.98.

I know of nothing that better demonstrates the strange limbo in which the contemporary art song exists than the almost universal critical acceptance of this recent and brilliant release as the work of "America's finest song composer"—or, as this evaluation was extravagantly amplified by a national newsmagazine, "the world's finest living song composer."

Maybe. But anyone who is familiar with the difficulties of merely gaining access to the widely dispersed source materials that would make such an opinion honestly *possible*—never mind the *degree* of familiarity—can be reasonably certain that at least some of the record reviewers involved were not qualified to hold the opinion.

This apart, the release of twenty-nine of Ned Rorem's songs is an absolutely appropriate—and endlessly praiseworthy and daring—tribute by a major recording company to an unequivocally superb song composer who happens to be both an American and still young. The sheer range of Rorem's songs—their textual scope, their variety of musical moods, and their variety of modern tonal techniques—is evidence of the surprising degree to which this one-composer program holds up as a through-conceived musical experience. The originality of what Rorem has to say (as opposed to the *way* he says it) makes itself felt only with this sort of saturation in the composer's work.

In sum: an absolutely *essential* essential of the present survey, performed and recorded with complete skill and authenticity.

*(Continued overleaf)*

**SCHOENBERG:** *The Book of the Hanging Gardens*. Bethany Beardslee (soprano), Robert Helps (piano). SON NOVA S 2 \$5.98. 2 \$5.98.

This Schoenberg work, his most extended composition for voice and piano, "must," according to composer-critic Milton Babbitt, "be accorded a position with the song cycles of Beethoven, Schubert and Schumann as one of the source works of this medium. . . . It initiated and defined the compositional procedures of his 'second period' during which the structural role of functional tonality is superseded gradually by that of a more singularly internal, contextual means of obtaining musical continuity and design."

In other words, *The Book of the Hanging Gardens*, Opus 15, is a pivotal work between Schoenberg's abolition of tonality and his development of the twelve-tone technique. It is also a remarkably sustained, intensely lyrical work that can be understood as an extension of the great lieder cycles of the nineteenth century.

If the music is "easier" than a lot of vocal music of the modern Viennese school, it is still more difficult by a long shot than most of the music in this survey. But particularly in Bethany Beardslee's phenomenally musical and musicianly performance, it repays repeated hearing.

**WEBERN:** *Complete Works*. Bethany Beardslee, Marni Nixon, Grace-Lynne Martin (sopranos); Ensemble, Robert Craft cond. COLUMBIA K4L 232 four 12-inch discs, \$23.98.

Robert Craft's "Complete Works of Anton Webern" is so shot through with song cycles that—quite apart from the fact that they are not elsewhere recorded in separate issue—the listener will in no way be buying the artichoke merely for the heart if he gets the whole album.

And an extraordinary, compelling, even haunting series of vocal works these cycles comprise—tracing, as they do, Webern's development from the relatively normal post-Romanticism of opera 3 and 4, through to the special musical cosmos that this composer created to the utter bane of his imitators.

Again with Miss Beardslee, and now also with Marni Nixon and Grace-Lynne Martin, we have the rare singers who can carry this music off.

**WEILL:** *Berlin Theater Songs*. Lotte Lenya (singer). Orchestra, Roger Bean cond. COLUMBIA KL 5056 \$5.98.

It can be argued that these Kurt Weill excerpts do not belong on a list such as this, due to their overtones of "popular music"—or, on the other hand, due to their functional family relationship to the operatic aria.

But I do not feel the arguments to be successful. For in our century's popular lyric theater, the "operatic aria" has been at once conditioned by and replaced by the "popular song," and if the right concentrated and representative recorded package existed, for example, I would unhesitatingly include an album of American pop tunes on this list. Furthermore, the popular song, as an authen-

tic formal manifestation, is far closer in substance and manner to the long-hair "art song" than it is to the primitive "folk song."

Let the chips fall where they may. Here is a stunning collection of songs by a serious composer for the popular theater—as vital and powerful as any music mentioned in this survey. And if the great Lenya is not a singer in the sense that 57th Street understands the word, she is as remarkable a singing actress as our theater can boast.

**WOLPE:** *Ten Songs from the Hebrew*. **HOVHANESS:** *Suite for Violin, Piano and Percussion; Upon Enchanted Ground*. Leon Lishner (baritone). COLUMBIA ML 5179 \$4.98.

Although Stefan Wolpe (b. 1902) is no *enfant terrible*, the essentially instrumental music on which he has built his recent reputation surely entitles him to the appellation "*vieux terrible*," so fiercely far-out is its manner.

But these almost cruelly beautiful and haunting Hebrew songs—inspired, as I understand it, by Wolpe's first visit to Israel—are a journey into instant communication and expressivity. For Wolpe's cult, they might stand as testimony to a doubting public of his validity as a composer. For the rest of us, they might make this point so convincing as to beget a quite sad sense of the loss we sustain as a result of his nonvocal preoccupation.

**SONGS BY AMERICAN COMPOSERS.** Eleanor Steber (soprano), Mildred Miller (mezzo-soprano), John McCollum (tenor), Donald Gramm (baritone), Edwin Biltcliffe and Richard Cumming (piano). DESTO 411/412 two 12-inch discs \$7.96, 7411/7412 \$9.96.

Taken simply as aesthetic experience, the impact of this record is somewhat mitigated by its perfectly candid *modus vivendi*—namely, its function as a sort of sampler-for-the-trade, an attempt to show the performer or the listener what is available in the remarkably broad and unknown marketplace of the American art song.

Inevitably, it shows its limitations. In including virtually every established American composer who has made serious claims as a song composer, the program is of widely varying quality and musical interest. Similarly, the works have been chosen for their qualitative place in a given composer's song catalog rather than their chronological effectiveness on the recorded program.

Still, the record has much to recommend it if one is willing to pick and choose: David Diamond's powerful *David Weeps for Absalom*, one of the great American art songs; Copland's little-known *Dirge in the Woods*; the marvelous (and all-too-minimal) samplings of Virgil Thomson, Paul Bowles, Douglas Moore, Daniel Pinkham, John Gruen, Ben Weber, Jack Beeson, John Edmunds, and Irving Fine—all established composers who have written first-class songs and whose songs are not to be found elsewhere on commercial recordings. The performances are not always ideal, but they are always representative of the music at hand.

# HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



## CLASSICAL

### RICHARD STRAUSS' *DIE FRAU OHNE SCHATTEN*

*A sumptuous score receives a spectacular realization*

**R**ICHARD STRAUSS' most ambitious work for the stage, *Die Frau ohne Schatten* (*The Woman without a Shadow*), reveals the composer's mastery of the operatic medium at its peak. His orchestra soars and rages in tonal waves of stunning richness and color. The vocal writing is equally sumptuous, being neither subservient to the sym-



INGRID BJONER AND JESS THOMAS  
*An impressive imperial pair*

phonic element (as in *Salome* or *Elektra*), nor constantly striving for supremacy (as in *Der Rosenkavalier*). In terms of technical achievement, this is an astonishing and awe-inspiring opera.

It is not, however, a fully satisfying work dramatically. Hofmannsthal's text, a pretentious mélange of *Zauberfloete*-like moralizing and echoes of the Wagnerian mystique, is awash with a murky symbolism that hopelessly thwarts all the listener's attempts to identify with the obscure yearnings of its characters. And yet the blame is not the librettist's alone. Hofmannsthal and Strauss were collaborators in the truest sense of the word, and *Die Frau ohne Schatten* falls victim, in a way, to their common addiction to dramatic grandiloquence.

This performance, taped by Deutsche Grammophon at the reopening of Munich's National Theater on November 21, 1963, comes as close to coping with the enormous interpretive complexities of this opera as we have a right to expect. It is lavishly cast—even the supporting roles are filled by artists of international stature. As the composer himself once observed, entrusting this opera to a theater lacking such vocal resources would be inviting disaster.

The singing is remarkably good. Jess Thomas outdoes himself in the Emperor's second-act monolog "*Falke, Falke, du wiedergefundener,*" and, although signs of fatigue appear toward the end of the third act (this was, after all, a staged performance, not a studio effort composed of numerous takes), his singing seldom falters in firmness of tone or intelligence of projection. Equally impressive is Ingrid Bjoner, whose brilliant tones

*(Continued overleaf)*



DEUTSCHE GRAMMOPHON

*The Nurse (Martha Mödl) promises the Dyer's Wife (Inge Borkh) jewels and satins in exchange for her shadow, needed by the Empress (Ingrid Bjoner), who is "the woman without a shadow."*

never lack warmth, and whose singing faithfully mirrors the constant emotional tension born of the Empress' desperate yearning for a human identity.

The most spectacular achievement, however, is that scored by Inge Borkh, whose vocal resources amply meet even the most unreasonable musical demands. The two sopranos, incidentally, represent something of a triumph in casting: though both possess the voice of a "hoher dramatischer Sopran," as specified by Strauss,

the earthy passion conveyed by Borkh is clearly contrasted with the purity and other-worldliness suggested by Bjoner.

The role of the guileless Barak suits the lyric gifts of Dietrich Fischer-Dieskau far better than any of the other Strauss characters in his recorded repertoire. His is perhaps the most moving music in the score—the opening scene of Act III with Borkh is radiantly beautiful—and he invests every utterance with meaning and nobility. But the music really needs a somewhat weightier tone, and this is what Paul Schöffler offered so magnificently in London's previous mono recording of this opera.

Unfortunately, for all the forcefulness of her characterization, Martha Mödl can no longer do vocal justice to the crucial part of the Nurse, the Queen of the Night-Kundry figure who is the strange motivator of this convoluted plot. The same is true, alas, of another great artist, Hans Hotter, whose part, however, is a minor one, and is thus less of a detriment to the over-all accomplishment.

There are three cuts in Act III, for which I am rather grateful, though less flexible Straussians may think otherwise. They cause no serious loss of continuity, though the cut involving pages 307-309 in the Fürstner vocal score produces an abrupt effect, possibly owing to imperfect tape splicing.

There is less awareness here of an actual stage performance than there is in DGG's *Arabella* recording, but of course *Die Frau* is considerably more static than that amiable Viennese pastiche. Considering that this production must have been a mammoth engineering task, the results are fine, particularly as regards the reproduction of the solo singing. Praise is definitely in order, most particularly for conductor Joseph Keilberth's unspectacular but always reassuring and well-controlled leadership.

*George Jellinek*

*Barak the Dyer (Dietrich Fischer-Dieskau), enraged by his wife's false confession of infidelity, threatens her with a sword of magical provenance.*



DEUTSCHE GRAMMOPHON

© 1964 RICHARD STRAUSS: *Die Frau ohne Schatten*. Jess Thomas (tenor), Emperor; Ingrid Bjoner (soprano), Empress; Martha Mödl (mezzo-soprano), Nurse; Hans Hotter (baritone), Spirit-Messenger; Dietrich Fischer-Dieskau (baritone), Barak; Inge Borkh (soprano), Wife; Ingeborg Hallstein (soprano), Keeper of the Gates; Georg Paskuda (tenor), Apparition of Youth; Gerda Sommerschuh (soprano), Voice of the Falcon; Hertha Töpper (mezzo-soprano), Voice from Above. Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON SLP 138911/4 four 12-inch discs \$23.92, LPM 18911/4\* \$23.92.

## LONDON IN MOSCOW: A SPLENDID NEW *BORIS*

*George London and the Bolshoi provide a vivid re-creation of Moussorgsky's masterpiece*

ALTHOUGH not held in high esteem by modern musicology, Rimsky-Korsakov's orchestration of Modeste Moussorgsky's *Boris Godounov* apparently continues to hold sway over the Russian opera stage. It has been recorded in a Bolshoi production before, in a performance riddled with abrasive singing and rendered even less attractive by technically inferior sound (Period 1033). But Columbia has now given us a complete updating that not only offers a superior performance, but also does handsomely by Rimsky-Korsakov's luxuriant orchestral realization. Columbia is to be congratulated on its coup—particularly for the imagination which placed an American singer in this thoroughly Russian setting. I might add that George London dominates the performance magnificently, as a properly authoritative Boris Godounov should.

London's portrayal now has the strength of utter identification—it is imperial yet always human, savagely cruel yet ennobled by tenderness and suffering. The declamatory passages are rendered with a passion that borders on raging abandon, but the artistic purpose behind the performance is firmly controlled. The role of Boris is not only a tremendously effective acting part, it also happens to be ideally suited to London's vocal gifts. His voice always sounds best in the bass-baritone range, and its tonal richness and dark, brooding quality are particularly appropriate to this music. Even his pronounced vibrato, which often detracts from London's singing in German or Italian opera, does not work to disadvantage here, especially since he is surrounded by singers for whom this kind of tone production seems to be normal.

Although mezzo Irina Arkhipova alone attains, in the role of Marina, London's level of excellence, there are several colorful interpretations that richly compen-



GEORGE LONDON

*A Boris with the strength of utter identification*

sate for the short supply of purely vocal luxuriance. The Innkeeper, the Fool, and the Shuiski could hardly be bettered, and the Pimen and Varlaam also make the needed impact. But Eugene Kibkalo, one of the smoothest of *singers*, fails to impart the needed menacing aura to the role of Rangoni, and, despite a promising beginning, Vladimir Ivanovsky fails to deliver in the big moments of Dimitri's music. However, the ensemble scenes are tremendously impressive, and the chorus performs sonorously throughout. The reading is tighter, more firmly contoured than the Cluytens-conducted performance on Angel, and, in general, I find Melik-Pashaev's leadership the more effective of the two (although Cluytens points up the tension and romance of the Polish episode more tellingly).

This performance includes the often-omitted scene at St. Basil's Cathedral, where Boris is confronted by the Fool. On the other hand, there are some rather substantial cuts: sixty-one measures from the Pimen-Grigori dialogue in Act I, eighty-one measures from the Nursery scene, the entire Rangoni-Dimitri duet in Act III, as well as Dimitri's garden monologue (sixty-six measures). In keeping with the Bolshoi tradition, the opera ends with the Krony Forest scene. This, in my opinion, is the appropriate conclusion of the opera, since it focuses attention on the drama's real protagonist—the Russian people.

Technically, this is the best operatic recording that

has ever reached these ears from Russian sources, the sonics stressing sonority over brilliance. I should add that if Boris Christoff's portrayal of the Tsar is probably unsurpassable (in this generation, at least), George London's is entirely comparable in stature, and I must concede superiority to the Bolshoi performance in the areas noted above. It is, therefore, an extremely worthwhile acquisition, as well as an authentic and vivid documentation of opera at the Bolshoi—on one of that theater's better days. *George Jellinek*

© ① MOUSSORGSKY: *Boris Godounov*. George London (bass-baritone). Boris Godounov: Maria Mitukova (mezzo-soprano). Feodor: Elisaveta Shumskaya (soprano), Xenia; Georgi Shulpin (tenor). Prince Shuiski: Mark Reshetin (bass). Pimen: Vladimir Ivanovsky (tenor). Grigori (the False Dimitri); Irina Arkhipova (mezzo-soprano), Marina; Eugene Kibkalo (baritone), Rangoni: Alexei Gueleva (bass), Varlaam; Nikolai Zakharov (tenor). Missail; Veronika Borisenko (mezzo-soprano). Innkeeper; Anton Grigoriev (tenor), the Fool. Chorus and Orchestra of the State Academic Bolshoi Theater USSR. Alexander Melik-Pashaev cond. COLUMBIA M4S 696 four 12-inch discs \$23.92, M4L 296 \$19.92.

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## LISA DELLA CASA IN A DISTINGUISHED RECITAL

*The Swiss soprano brings classical grace to a program of Strauss songs*

THE COOL, gracious, classical post-Romanticism of Richard Strauss' vocal style has met, in the similarly cool, gracious, and beautifully controlled singing of Swiss soprano Lisa Della Casa, an appropriate stylistic match: the resultant issue, handsomely recorded and produced by RCA Victor, is an all-Strauss song recital of uncommon elegance and distinction.

If the phrase "classical post-Romanticism" seems at once a paradox and perhaps even a perverse way to describe the superexpressivity of this composer's music, it should be borne in mind that the wide-spanned, intervallically disjunct vocal style that characterizes Strauss at his most typical is the key to the extraordinary—and, I think, generally underemphasized—originality of his vocal writing. The song *Der Stern*, with which Miss Della Casa opens the second side of her record, is a perfect example of what I mean. The vocal line—particularly for so short and concentrated a song—skips and weaves about quite inordinately. Any experienced singer will be only too delighted to tell you of the problems of simply staying on pitch here. Yet Strauss asks his interpreter simply to throw the effect away, as a comedian would a wry joke, to sing it from beginning



LISA DELLA CASA  
*A singularly appropriate vocal style*

to end almost as if it were one uninterrupted, unemphasized, stepwise melody.

Thus, although the sung line projects a sort of muted ecstasy through its lovely peregrinations, the effect is one of understatement. High notes are no longer really climactic—Strauss effects his climaxes by carefully considered harmonic tension—and every musical detail is so perfectly in place, every effect so precisely calculated, that we sense something quite classical, even Mozartean, about the way in which an essentially Romantic gesture is carried off.

That Lisa Della Casa has an all but flawless sense of how this effect is to be achieved, and an almost perfect sense of style, is evident from the way she sings not only this song, but the whole program. The singer spins out the curiously dark and somber *Wiegenlied*, for example, as if it were a vocalise in a single, long phrase—indeed, she scarcely seems to breathe, and yet her diction is remarkably clean. This is sustained legato Strauss-singing of a high order indeed.

If she fails in any way on this record, it is in the change-of-pace, contrasting song of "characterization"—like *Für fünfzehn Pfennige*. To be sure, there is not a musical detail out of place, but one senses a certain strain on both her technique and her interpretive compatibility with songs of this post-Schubertian style. Even in the great lyrical songs, Miss Della Casa runs counter to Lotte Lehmann's approach by putting maximum

emphasis on the musical line, as opposed to the text. Although many readers might disagree, I prefer Miss Della Casa's more purely musical, more contemporary approach. Arpad Sandor's piano accompaniments seem to me to be exceptionally clean and well-articulated, and they are also very much present in the balance of things. As for Victor's clean, intimate recorded sound, it is hard to imagine how it could be better.

William Flanagan

© 1964 RICHARD STRAUSS SONGS: *Ständchen*, Op. 17, No. 2; *Allerseelen*, Op. 10, No. 8; *Für fünfzehn Pfennige*, Op. 36, No. 2; *Ich trage meine Minne*, Op. 32, No. 1; *Nichts*, Op. 10, No. 2; *Wiegenlied*, Op. 41, No. 1; *Der Stern*, Op. 69, No. 1; *Nur Mut!*, Op. 17, No. 5; *Lob des Leidens*, Op. 15, No. 3; *Zueignung*, Op. 10, No. 1; *Mein Herz ist stumm*, Op. 19, No. 6; *Herr Lenz*, Op. 37, No. 5; *Ach Lieb', nun muss ich scheiden*, Op. 21, No. 3; *Das Geheimnis*, Op. 17, No. 3; *Ruhe, meine Seele*, Op. 27, No. 1. Lisa Della Casa (soprano), Arpad Sandor (piano). RCA Victor LSC 2719 \$5.98, LM 2749\* \$4.98.

## JAZZ

### CARMEN MCRAE: THE BEST IN JAZZ TODAY

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IN "Bittersweet," Carmen McRae's new album for Focus (distributed by Atlantic Records), Miss McRae demonstrates more authoritatively than ever before on records that she is the most moving—and the most creative—female singer in jazz today. Not since the heyday of Billie Holiday has a set of ballads been transmuted in so deeply personal and so utterly convincing a manner.

Miss McRae, who was recorded at close to her best in "Live at Sugar Hill" (Time 52104, 2104) is even more assured and more consistently brilliant in this session. Her phrasing, for one thing, is a superb illustration of how to shape lyrics instrumentally without in the slightest distorting or confusing their meaning. Her time-sense is also extraordinary—her beat is so secure and so flowing that she can bend time with a daring that would mean disaster for many other performers. And there are also her remarkable diction and her precision in dynamics—an area in which she has no serious competition among contemporary jazz singers.

Above all, however, the qualities that make Miss McRae so formidable a figure in jazz is the combination of intelligence and emotional directness she brings to the songs she sings. She can take such a song as *How Did He Look?*, which other singers tend to treat mawk-

ishly, and make the lyrics appear to have been written by a modern John Donne. On such cutely contemporary ballads as *Spring Can Really Hang You Up the Most*, Miss McRae is thoroughly and sensitively hip.

The choice of material is excellent. Miss McRae revives *If You Could See Me Now* and *Ghost of Yesterday*. She accepts the challenge of Duke Ellington's *Come Sunday*, and includes fresh new ballads—Norman Simmons' *If You Could Love Me* and the Previn-Langdon *Second Chance*. The accompaniment is flawless, particular credit in this department going to guitarist Mundell Lowe.

According to Ralph Gleason's notes—an interview with Miss McRae—she had sung only three of these thirteen songs before the album was made. Yet, without her disclosing the names, it would be impossible to tell which three those were, so completely absorbed and personalized are the ten new ones. Miss McRae's work demonstrates clearly the difference between style and mannerism. To those for whom jazz is important, she has become one of our national assets. Nat Hentoff

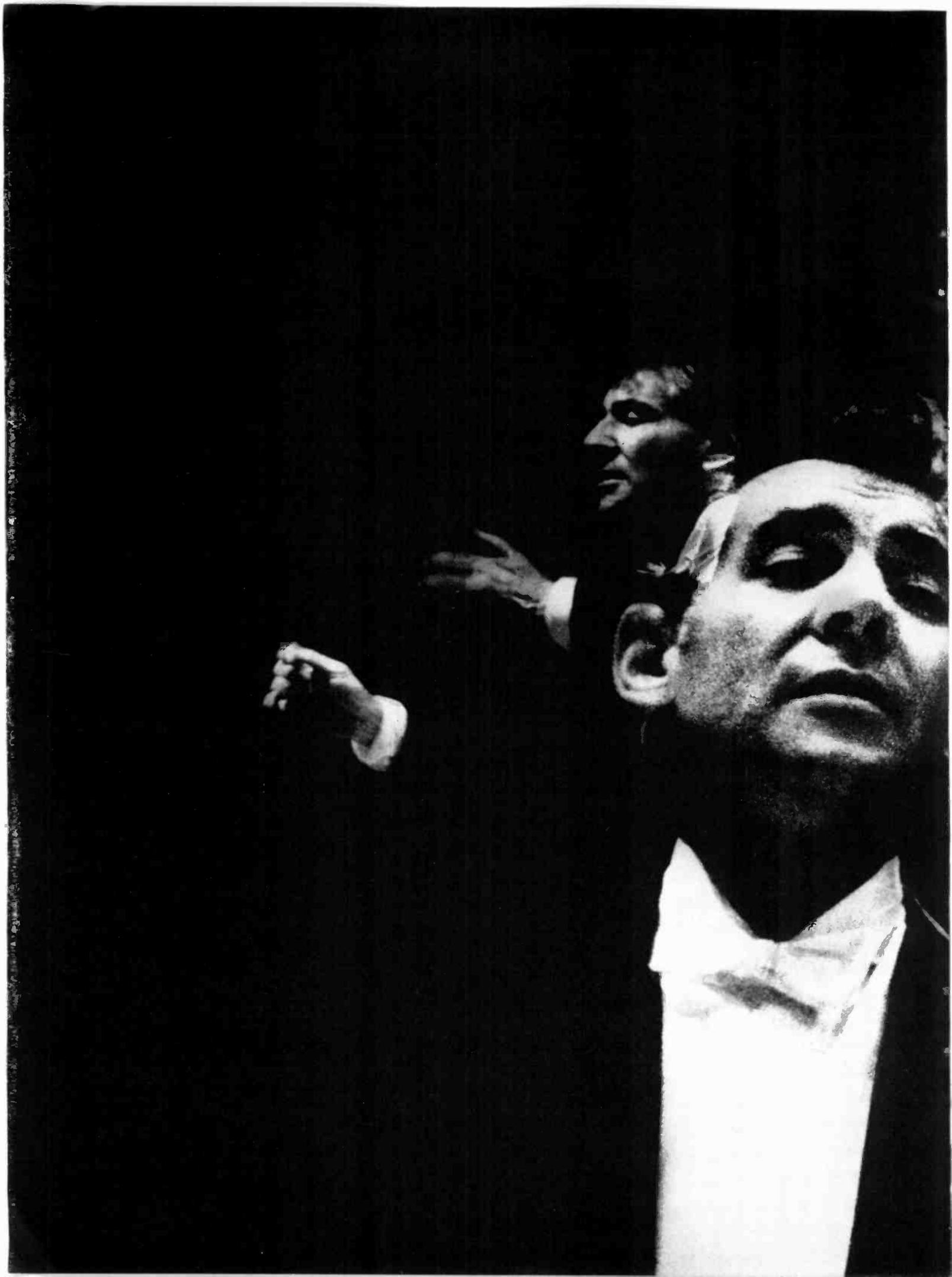
© 1964 CARMEN MCRAE: *Bittersweet*. Carmen McRae (vocals), Norman Simmons (piano), Victor Sproles (bass), Curtis Boyd (drums), Mundell Lowe (guitar). *When Sunny Gets Blue*; *The Meaning of the Blues*; *Here's that Rainy Day*; *I'm Lost*; and nine others. Focus FS 334 \$5.98, F 334\* \$4.98.

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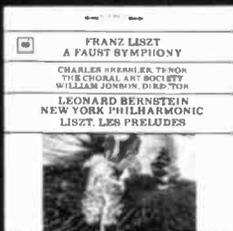
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# CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Ⓢ Ⓜ ALBÉNIZ: *Suite Española: Pavana-Capricho; Cantos de España*. Alicia de Larrocha (piano). COLUMBIA MS 6603 \$5.98, ML 6003 \$4.98.

Performance: Straightforward  
Recording: Good

Alicia de Larrocha, who is described in the jacket notes as "one of the foremost pianists of the present generation" of Spanish musicians, is here presented in her second Columbia album devoted exclusively to the works of Albéniz. The recording contains, unsurprisingly, some extremely beautiful playing. But, even more significantly perhaps, it stands as an object lesson for the American, British, or perhaps the French pianist who would undertake study and performance of this music. For, on immediate exposure, one is struck by the plainness of Miss de Larrocha's playing, by its almost primitive straightforwardness—one is struck by it, even put off by it, until the realization dawns that this is *Spanish* music, not the high-colored, superrefined, Impressionistic Franco-Spanish music that we are so much more familiar with, and whose performance style is arbitrarily imposed on the performances of Albéniz that we are most likely to encounter.

For better or for worse, Miss de Larrocha gives us the music in strong, primary colors—would black and white be an even more suitable metaphor?—and there is no mushy pedaling, no smearing, no mooning about. Indeed, an occasional wide rubato in a lyrical passage comes as a jolt to the listener in so severe a context.

The recorded sound seems generally good, although no amount of cleaning my needle or the surfaces of my review copy eliminated a slight periodic fuzziness and surface crackle.

W. F.

Ⓢ Ⓜ BACH: *Suites for Orchestra (complete)*. Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 17058/59 two 12-inch discs \$4.98 each, XWN 19058/59 \$4.98 each.

Performance: Unbelievably mannered  
Recording: Excellent

The general effect of these two records is, to put it bluntly, unbearably tedious. Hermann Scherchen makes much of the dances in these suites, greatly emphasizing dynamic

contrasts, exaggerating effects of articulation—soupy legatos followed by abrupt, mincing staccatos—and adhering to deliberate, often exasperatingly slow pacing, but he only succeeds in making this music, so alive in the hands of others, sound incredibly mannered and precious.

As with his previous recordings of the four suites, made for Westminster about ten years ago, there is no double-dotting of the French-style overtures, although the con-



ISAAC ALBÉNIZ

*His piano music in black and white*

ductor now does give some of the appoggiaturas a longer note value rather than clipping them short as he did earlier. His use of harpsichord continuo here is fanciful and unhistorically capricious; in the first suite, for example, it is heard only in the final movement; elsewhere it comes and goes, depending evidently on the conductor's whim and misguided sense of color. The unnamed flutist of the second suite emerges with scarcely any personality at all, so bound is he to the mortally slow tempos chosen.

But perhaps most astonishing of all, and apparent even to an inexperienced listener, are the many moments of genuinely poor ensemble work: the frequency of rhythmic inexactitude is so startling that one might well believe these are not recording sessions but first-rehearsal run-throughs. Hearing these eccentric, even musically perverse, performances, it is difficult indeed to understand how Hermann Scherchen has achieved his renown as a leading Baroque exponent. The only positive note I can strike is about the quality of the recording, which in both mono and stereo is really superb.

L. K.

Ⓢ Ⓜ BACH: *Three Sonatas for Viola da Gamba and Harpsichord*. Milton Thomas (viola); Georgia Akst (piano). CONCERT-DISC CS 242 \$5.98, 1242\* \$5.98.

Performance: Competent playing  
Recording: Adequate

Though the bass viola da gamba is preferable historically, there is plenty of precedent for playing these sonatas on the viola. But the piano as a second instrument is too thick tonally to make a satisfactory substitute for the harpsichord. Basically these performances are in the Romantic tradition, particularly with regard to rhythmic leeway in slow movements and to dynamics, both of which are of a Brahmsian rather than Baroque cast. Nor should I omit mentioning a few misinterpreted ornaments.

The playing is at its best in the vigorous fast movements, and Thomas makes the most of the music's vitality here; however, he sometimes attacks his instrument with more ferocity than is good for its tone, and one is occasionally aware of disquieting sounds in the upper register during rapid passagework. The keyboard part is cleanly played, and the performers obviously see eye-to-eye interpretively and on points of ensemble. The instruments, recorded close-up, are too widely separated to sound natural in stereo, and the piano tone is rather wooden.

L. K.

Ⓢ Ⓜ BARTÓK: *Contrasts; Sonata for Two Pianos and Percussion*. Edith Farnadi (piano); André Gertler (violin); Alfred Prinz (clarinet); Istvan Antal (piano); J. Schwarz and O. Schwartz (percussion). WESTMINSTER WST 17064 \$5.95, XWN 19064\* \$4.98.

Performance: Superior  
Recording: Fine

Bartók's *Contrasts*, unless I miss the point, is certainly among this composer's weaker scores. Its continuity is curiously jerky and faltering, its rhythmic momentum seems somehow cooked up, and even its better musical points seem to fall short of their mark. The piece was commissioned by Benny Goodman and Joseph Szigeti several years ago and these were my impressions then. Alfred Prinz and André Gertler, on this new Westminster recording, have set down an even more commendable performance, but the work still seems unconvincing.

Anyone who knows Bartók's *Music for Strings, Percussion and Celesta* will observe without assistance that the *Sonata for Two Pianos and Percussion* seems almost to be a study for the longer piece—even though it was composed a little after the *Music*.

(Continued on page 118)

#### Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- \* = mono or stereo version not received for review



  
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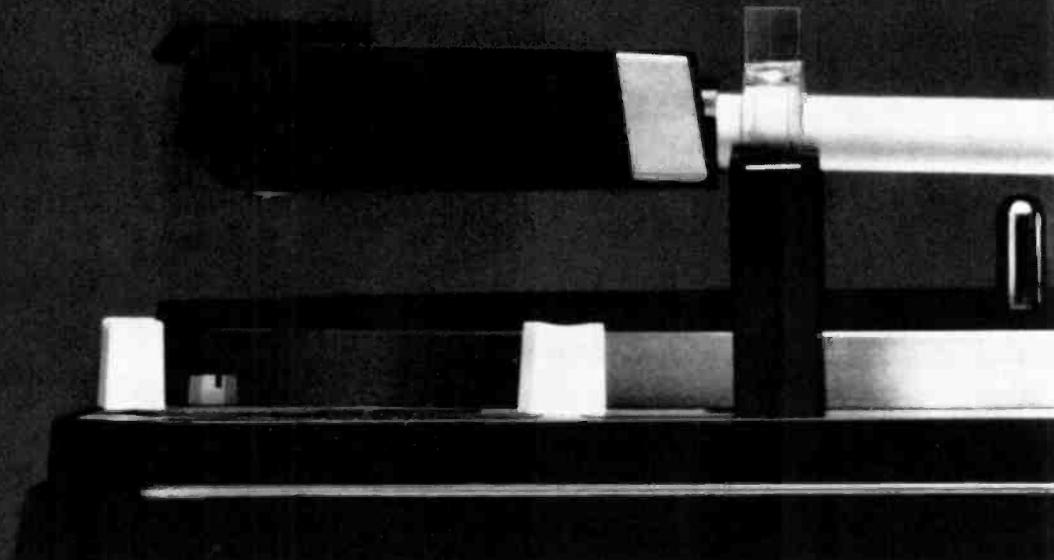
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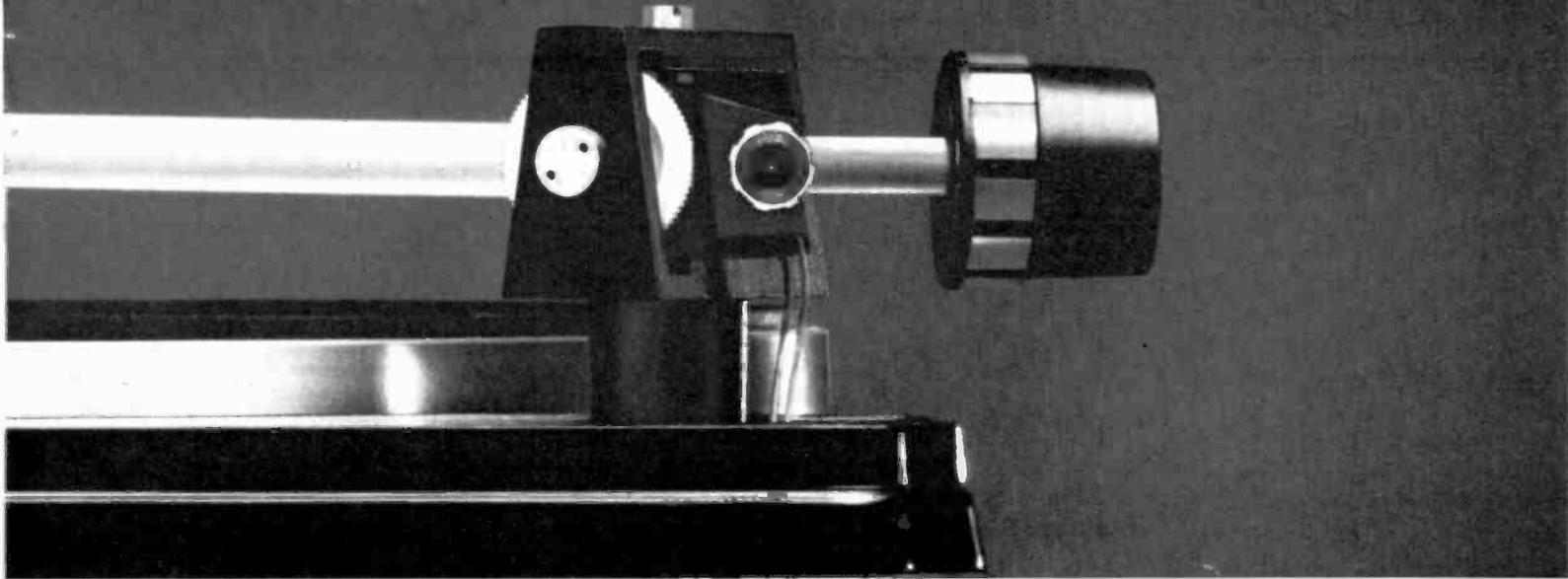
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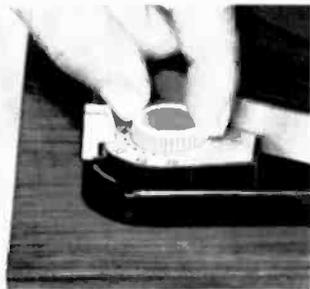


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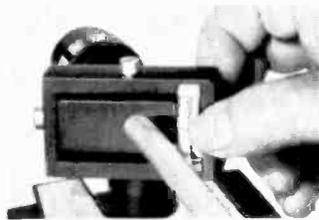
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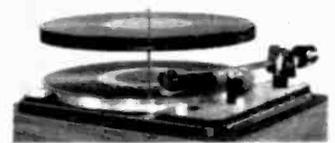
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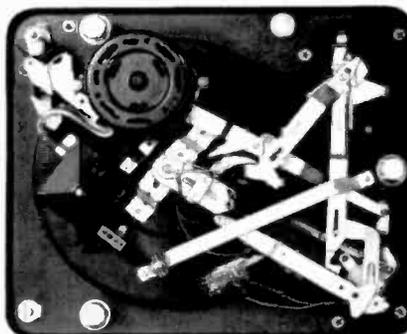


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to the A-flat and E-flat sonatas—which is to say in the Funeral March of the former and the finale of the latter—these recorded performances will stand up to the best available. However, those who prefer these sonatas interpreted with more subtlety of dynamics and phrasing would do well to turn to Richter's RCA version of Op. 26 and to the Philips disc of Op. 31, No. 3 by the late Clara Haskil. Otherwise, this disc is good Backhaus and solid Beethoven playing. Furthermore, it must be noted that this is a more than usually felicitous pairing of sonatas. *D. H.*

© ① BEETHOVEN: *Violin Sonatas: No. 2, in A Major, Op. 12, No. 2; No. 6, in A Major, Op. 30, No. 1; No. 8, in G Major, Op. 30, No. 3.* Zino Francescatti (violin);

Robert Casadesus (piano). COLUMBIA MS 6572 \$5.98, ML 5972 \$4.98.

Performance: **Elegant**  
Recording: **Good**

These lighter items from the Beethoven violin-sonata repertoire find the Francescatti-Casadesus team very much in their own element, for they bring to the music just the right blend of elegance and brilliance. Both musicians are in top form, and the recorded sound is first-rate. This disc marks the next-to-last installment in their traversal in stereo of all ten Beethoven violin sonatas. There is no doubt that, for the seeker after a complete set, a choice between this team and the formidable Oistrakh-Oborin collaboration on Philips is going to be hard to make. I would likely divide my allegiance between Frances-

catti-Casadesus for the light and brilliant pieces and Oistrakh-Oborin for the dramatic scores, in particular Op. 30, No. 2. *D. H.*

① CHOPIN: *Nocturnes (complete).* Ingrid Haebler (piano). VOX VUX 2007 two 12-inch discs \$6.95.

Performance: **Unmannered**  
Recording: **Good**

Fräulein Haebler's traversal of the Chopin Nocturnes is truly complete, including not only the nineteen published with opus numbers, but two youthful essays composed prior to the initial Opus 9 set but published posthumously—that in C Minor not until 1938. Just as Pierre Monteux chose to perform Berlioz in a classic, almost Gluck-like manner, so Ingrid Haebler avoids "Chopinesque" mannerisms in her playing of the Nocturnes, relying for communicative effect on a combination of fine singing tone and a beautifully proportioned phrasing that could serve Schubert's or Mozart's more introspective moods equally well. It might be that either Rubinstein or Novaes brings a more personal touch to the Nocturnes, but there is much to be said for Haebler's unaffectedly simple yet warm approach. The recorded sound is most satisfying, and the set as a whole is a first-rate value. *D. H.*

COATES: *London Suite* (see VAUGHAN WILLIAMS)

EFFINGER: *Little Symphony No. 1* (see IMBRIE)

① ① GILBERT AND SULLIVAN: *Trial by Jury: Utopia Ltd. (excerpts).* Ann Hood (soprano), the Plaintiff; Thomas Round (tenor), the Defendant; Kenneth Sandford (baritone), Counsel; John Reed (baritone), the Judge; Donald Adams (bass), Usher; Anthony Raffell (baritone), Foreman. D'Oyly Carte Opera Chorus and Orchestra of the Royal Opera House Covent Garden, Isidore Godfrey cond. LONDON OSA 1155 \$5.98, A 4155\* \$4.98.

Performance: **Well-seasoned**  
Recording: **Rich, with big spread**

By way of a welcome bonus, this most recent D'Oyly Carte release combines the delightfully compact *Trial by Jury* with five excerpts from the seldom-heard *Utopia Ltd.* This latter was a late (1893) and not particularly successful venture for the inimitable team. Both Gilbert and Sullivan show more expertise than fresh inspiration in these excerpts, but nonetheless, on the strength of them, I think the score ought to be rewarding enough for a full-length treatment.

In *Trial by Jury* we have a performance that is typical of today's D'Oyly Carte standard—spirited orchestral playing and good choral work under the authoritative Godfrey, and solo singing that is, though fairly undistinguished, partially redeemed by clear and meaningful enunciation. In overall merit, the competing set (Angel S35966) offers a better-sung and more polished performance—without *Utopia Ltd.*, of course. London's sound is spacious and resonant, and the stage illusion is most effectively conveyed. *G. J.*

GLAZOUNOV: *Violin Concerto, in A Minor* (see MOZART)

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# TELEX

GRIEG: *Piano Concerto, in A Minor* (see SCHUMANN)

⑤ ⑩ HANDEL: *Dettingen Te Deum*. Ruth-Margret Pütz (soprano); Emmy Lisken (contralto); Theo Altmeyer (tenor); Franz Crass (bass); South German Madrigal Choir; South-West German Chamber Orchestra, Wolfgang Günnenwein cond. ANGEL S 36194 \$5.98. 36194\* \$4.98.

Performance: Very spirited  
Recording: Very good

After the rather disastrous performance of this grandiose *Te Deum* released a few months ago on the Nonesuch label, it is encouraging to see another recording of the work so soon. The present version is a good enough job, though not without its own shortcomings: many stylistic niceties such as cadential trills are not observed, and the performance is in German, rather than the original English. Among the performers, the instrumental soloists (including the continuo harpsichordist) are splendid, the chorus does its work well, and the vocal soloists are satisfactory if not outstanding. For some inexplicable reason, the alto solo near the opening of the work has been reassigned to the tenor.

Mainly, this is a spirited rendition that should appeal to many listeners, though it should not be considered the last word on the performance of this work. The recording features good separation for both orchestra and soloists, but the chorus lacks transparency in the massed sections. Texts and translations are included. I. K.

⑤ ⑩ HAYDN: *Te Deum, in C Major*. MOZART: *Masonic Funeral Music, in C Minor* (K. 477); *Adagio and Fugue, in C Minor* (K. 546). RIAS Chamber Choir and North German Radio Choir; Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. MOZART: *Missa brevis, in C Major* (K. 259, "Organ Solo Mass"). Regensburg Cathedral Choir and Soloists; Bavarian Radio Symphony Orchestra, Theobald Schrems cond. DEUTSCHE GRAMMOPHON SLPEM 136398 \$5.98, LPEM 19398 \$5.98.

Performance: Fricsay supreme  
Recording: Good

Composed about 1800. Haydn's *Te Deum* is music of fiery brilliance, and is unusually compact in format. It is a stunning masterpiece, on a par with the finest of the composer's Masses from the same period. The electrifying performance under the late Ferenc Fricsay's baton makes for a thrilling listening experience.

The somber Mozart scores stand in stark contrast to the Haydn, and to these poignantly moving works Fricsay brings a good bit of Magyar passion. This may raise eyebrows among the more classically minded, but it is not inappropos to the expressive context of the music. Fine ensemble playing and outstanding choral singing, plus superbly full-bodied sound, make this side of the disc a wholly distinguished offering.

Not as distinguished, either as music or performance, is Mozart's C Major Mass, composed as part of his obligatory services as *Kapellmeister* to the Prince-Archbishop of Salzburg. The designation "Organ Solo" stems from the *concertante* episode for that instrument in the Benedictus. The recorded performance under Theobald Schrems is

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able enough, though hardly in a class with Fricsay's work. But the Haydn *Te Deum* is by itself worth the price of the disc. D.H.

HAYDN: *Violin Concerto in C Major* (see MOZART)

**RECORDING OF SPECIAL MERIT**

© ① IMBRIE: *Concerto for Violin and Orchestra*. EFFINGER: *Little Symphony No. 1*. Carroll Glenn (violin); Columbia Symphony Orchestra, Zoltan Rozsnyai cond. COLUMBIA MS 6597 \$5.98, ML 5997 \$4.98.

Performance: Communicative  
Recording: Excellent

Serious attention must be paid to this extraordinarily impressive new violin concerto

by the young (forty-three) American composer Andrew Imbrie. Having myself listened to it in this vivid new recorded performance—listened to it several times, at that—I can do nothing less than pronounce it the work of a major compositional talent, and a piece that, taken simply on its own merit, might well be regarded as one of the major contemporary manifestations of the genre. And yes, I am even thinking of such works as the violin concertos by Berg, Bartók, and Stravinsky—among others—when I say this.

It's a big piece—a serious one and a difficult one to perform and listen to. Its chromatic syntax is knotty and burred—one thinks of Imbrie's teacher, Roger Sessions, as a point of comparison—and its formal dimensions are ambitious and complex.

But the composer strikes this full-scaled gesture with utter credibility. One has no inclination whatever to moan at his pretentiousness. The craft is so carefully gauged and the attention to detail is so concentrated that the piece exudes a curious and paradoxical modesty. And, perhaps most impressive of all, the influence of Sessions on Imbrie is relieved of what I have always felt to be Sessions' fatal flaw as a composer: a lack of either the feeling or aptitude for imagining a vividly musical sense of sheer sound. There is a lack of graciousness, a lack of sensuous satisfaction to Sessions' music.

His pupil, on the other hand, is a skillful, even colorful orchestrator—though his approach to orchestration is, I would surmise, noncoloristic—and he is a lyricist of power and expressivity. The slow movement of this new violin concerto is almost pure song—long-lined, sinuous, and, on first hearing, perhaps even elusive. And for all the concerto's intellectual density and sense of structural purpose, Imbrie is a world away from the radical academicism that certain stylistic aspects of his music are related to. He is a poet, a man who communicates with the stinging urgency of a blister. He stands near the head of the class of the composers of his generation.

Carroll Glenn's performance of the piece seems to be both purposeful and highly direct—a technical achievement that is not to be overlooked because of the lack of emphasis she has put on it. And Columbia's orchestra plays cleanly and well, although, lacking a score, I should perhaps state this as an impression rather than a fact.

The very coyness of the title of the Effinger work tells us, accurately, that the piece is separated from Imbrie's by light-years. Still, the work sounds pleasant enough, and although I realize that calling it "harmless" is a left-handed compliment of the worst sort, it is the word that, above all others, comes to mind in describing it.

The recorded sound is excellent, and the stereo treatment on the Imbrie piece seems to me unusually effective and helpful. W.F.

© ① LISZT: *Don Juan Fantasy; Années de pèlerinage; Sonnetto No. 104 del Petrarca; Hungarian Rhapsody No. 10*. BARTÓK: *Improvisations, Op. 20; Études, Op. 18*. Charles Rosen (piano). EPIC BC 1278 \$5.98, LC 3878 \$4.98.

Performance: Virtuoso and original  
Recording: Good

One of the more curious phenomena to be observed in the milieu of today's twelve-tone, post-Webern avant-garde is the Liszt revival that seems to hold so many of the new composers, musicologists, and (as in the case of Charles Rosen) performers enthralled. And to make this Liszt mystique even more mystifying to the outsider, these same intellectuals turn more than occasionally to that part of Liszt's work that has always seemed to the rest of us to be the most unendurable: namely, the transcriptions.

One of the best of the new critics, if memory does not deceive me, wrote recently that a Liszt transcription of Wagner was in fact superior to its original, even as Charles Rosen on the jacket of his most recent record tells us that the *Don Juan Fantasy* is "more than the finest of all opera transcriptions: it is the summing up of the whole Romantic (Continued on page 126)

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period's image of Don Giovanni." Could Rosen's tongue have been in his cheek? Could he perhaps have heard, even as he penned these phrases, the revolving whir of Chopin's and Brahms'—not to speak of Mozart's—bodies as they spun, an ocean away, in their graves?

Musical evaluation apart, it would be a biased man indeed who could not see the value of Rosen's Liszt performances on this record. Virtuosity and breadth are adequately present—but they are tempered by a coolness of intellect and a sense of musical shape that make even the most meretricious bar seem better than—in an instantaneous afterthought—one knows it to be.

The Bartók pieces chosen here are, in most performances, elusive, even arcane. But, again, Rosen imposes shape on the music and seems in his playing to have analyzed the music to the bone. The result is altogether impressive.

The recording is quite suitable, although the sonics are not sensational. *H. F.*

© ® LOEWE: *Ballades, Archibald Douglas; Tom der Reimer; Heinrich der Vogler; Graf Eberstein; Prinz Eugen; Herr Olof; Erbkönig; Die wandelnde Glocke; Hochzeitslied; Der getreue Eckart.* Hermann Prey (baritone); Günter Weissenborn (piano). Vox SLDL 5510 \$4.98, LDL 510\* \$4.98.

Performance: Excellent  
Recording: Good

Johann Carl Gottfried Loewe was a contemporary of Franz Schubert, whom he outlived by forty years. He composed prolifically and with a skill and imagination that made him a minor master. The epic ballad was his specialty, and the supernatural element that plays such an important part in many German and Scottish Romantic poems inspired some of his most memorable settings.

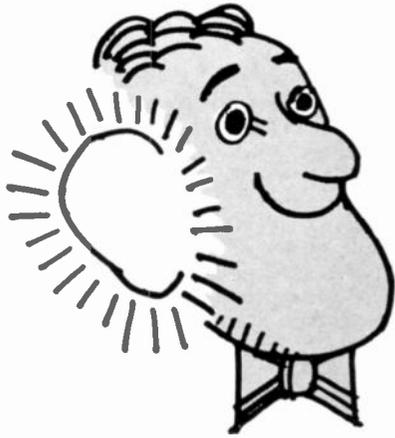
Some of Loewe's best-known songs are included in this most welcome recital. Of particular interest is *Erbkönig* (which, despite the superiority of Schubert's version, deserves to be far better known), the haunting *Tom der Reimer*, and the somber *Herr Olof*, very similar to *Erbkönig* in matter and mood. Some famous ballads—*Archibald Douglas* and *Der getreue Eckart*—suffer from excessive length, although the musical treatments are invariably colorful. On the other hand, *Graf Eberstein*, with its grim beginning and sly ending, is a little gem, and *Hochzeitslied* gives delightful proof of Loewe's gift for the comic touch.

Recent recordings by Hermann Prey have led us to expect a high standard of excellence, and again he fulfills the highest expectations with singing of warm and virile lyricism, sensitive expression, and a true romantic fervor without which these songs cannot be convincing. Full texts and very informative notes by Philip L. Miller are enclosed with the record. *G. J.*

MOUSSORGSKY: *Boris Godunov* (see Best of Month, page 111)

© ® MOZART: *Horn Concertos (complete)*. Ernst Mühlbacher (French horn); Orchestra of the Vienna Volksoper, Franz Bauer-Theussl cond. Vox STPL 512630 \$4.98, PL 12630\* \$4.98.

(Continued on page 128)



# GOLDENEARS

## AND THE THREE SPEAKER SYSTEMS

Once upon a time, Jason Goldenears was wandering through the city in search of a miracle. To be precise, he was looking for a moderately priced speaker system free of distortion, coloration, peaking and boom.

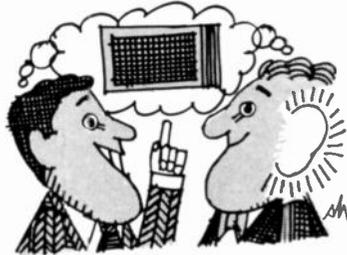
He was not having an easy time of it. If his super-sensitive appendages could not hear the bowing of



the bull-fiddles, if brass did not bite, if drum-beats were heard as a blurred roll instead of well-separated beats, he sneered. He was an acoustic malcontent.

Because of his limited budget, he had been listening to dozens of "bargain-priced" off-brand systems. Now, sadder but wiser he vowed: "I will no longer shop for price. If necessary, I will sell the children into white slavery."

In the very last store he entered he was met with a sound to delight the ears. "You're listening to the University Classic Mark II," said the dealer. It was magnificent, thought Mr. Goldenears, and looked it, too, in its new Provincial cabinet. Though only \$325, it exceeded his modest budget. Nevertheless, had he felt that his small living-room could accommodate two Classics, our story would be over. "The devil take middle-income housing!" thought Mr. Goldenears.



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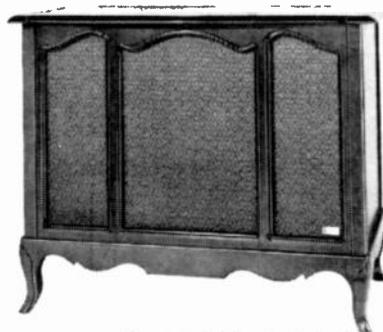
for the bedroom! Certainly, it was superior to larger and costlier systems he had heard. But could he afford it?

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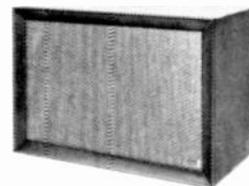
And so Mr. Goldenears bought two Medallions, one Mini-Flex, and lived with them happily ever after.



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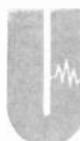
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Performance: Prosaic  
Recording: Good

Ernst Mühlbacher, currently first horn player of the Vienna Symphony, negotiates the technical difficulties of Mozart's four concertos with evident ease, and his tone, as might be expected, is properly mellifluous. Altogether, however, his performances are prosaic, monochromatic, lacking in dynamic subtleties, and in general not very gracious. The accompaniments are efficient and the wide-spread stereo recording is very good, but far more Mozartian elegance and sparkle may be heard in other recordings, notably those of Dennis Brain, Alan Civil, and Albert Linder. I. K.

MOZART: *Masonic Funeral Music, Missa brevis, in C Major* (see HAYDN)

Ⓢ Ⓜ MOZART: *Sinfonia Concertante* (K. 364). HAYDN: *Violin Concerto in C Major*. Yehudi Menuhin (violin), Rudolf Barshai (viola); Bath Festival Orchestra. Yehudi Menuhin cond. ANGEL S36190 \$5.98. 36190 \$4.98.

Ⓢ Ⓜ MOZART: *Sinfonia Concertante* (K. 364). GLAZOUNOV: *Violin Concerto, in A Minor, Op. 82*. Jascha Heifetz (violin); William Primrose (viola); orchestras, Izler Solomon and Walter Hendl cond. RCA VICTOR LSC 2734 \$5.98, LM 2734\* \$4.98.

Performance: Both tops  
Recording: Richer sound on Angel

Though their simultaneous appearance suggests a parallel review, these two recordings are not necessarily competitive. Mozart's remarkable and often-recorded K. 364, the prime attraction of the Angel disc, is more in the nature of a bountiful bonus on RCA Victor's, complementing Jascha Heifetz's new version of the Glazounov Concerto. (The Heifetz-Primrose collaboration here, incidentally, is not a new recording but a reissue of LM 2149.)

In their different ways, both Mozart performances are admirable. Menuhin and Barshai dig into the music with penetrating strength and romantic affection. Though well-matched and always precisely coordinated, these artists stress communicative warmth and vitality over the technical aspects of ensemble playing. Heifetz and Primrose favor faster tempos (their reading is five minutes faster, and contained on one side of the disc), in a somewhat more aloof but by no means unfeeling or cool interpretation. Though admittedly I am partial to the warmer Menuhin view, I stand in awe of the Heifetz-Primrose accomplishment—their collaboration in the Presto is the last word in sympathetic exactitude. RCA Victor's sound (1957) is entirely satisfying, but Angel's is richer, more resonant, and more impressively spread. On the other hand, the clarity of Angel's recording reveals the blurring of some orchestral textures caused, undoubtedly, by the absence of a "full-time" conductor.

Menuhin plays the pleasant but insubstantial Haydn concerto with a vigor and warmth that compensate for a certain lack of elegance. By contrast, the gaudy Glazounov concerto receives a suave and brilliant performance at the hands of Heifetz, the

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man who first recorded it—some thirty years ago. Here again, we are treated to tempos that seem natural only to Heifetz, and only Heifetz can convince us that they are logical as well. Surely no other violinist could negotiate the double-stopped passages in the final Allegro at such lightning speed. This is a dazzling interpretation, to be sure, but not really superior musically to Milstein's accomplishment (Capitol 8382). The orchestral support for Heifetz is very good, the sound alive and sharp, but with an occasional touch of raucousness. G. J.

#### RECORDING OF SPECIAL MERIT

© ® MOZART: *Symphony No. 36, in C Major* (K. 425, "Linz"); *Serenade, in C Major* (K. 525, "Eine kleine Nachtmusik"); *March, in C Major* (K. 408, No. 1). Vienna Philharmonic Orchestra, Istvan Kertesz cond. LONDON CS 6383 \$5.98, CM 9383\* \$4.98.

Performance: Lively and precise  
Recording: Splendid

The Mozart "Linz" Symphony can be interpreted in a manner to emphasize elements that suggest Beethoven or late Haydn, or it can be treated as sheer Mozartian virtuosity. Either approach has substantial merits in the hands of a genuinely gifted conductor. Kertesz is most assuredly gifted, and he chooses the latter course of brilliance most effectively in this recording. His reading of the familiar and lovable "Eine kleine Nachtmusik" is wonderfully just in pacing and superbly precise in execution and transparency of texture. This is especially so in the final pages, where the string-bass writing so often emerges as muddle. Here, with London's superb recording and Kertesz' unerring sense of tonal balance, everything is crystal clear, and vital into the bargain. The festive March in C Major is a perfect gem of its kind, and makes a lovely bonus for a singularly satisfying disc. D. H.

#### RECORDING OF SPECIAL MERIT

© ® PUCCINI: *La Bohème*. Nicolai Gedda (tenor), Rodolfo; Mirella Freni (soprano), Mimi; Mario Sereni (baritone), Marcello; Mariella Adani (soprano), Musetta; Mario Basiola Jr. (baritone), Schaunard; Ferruccio Mazzoli (bass), Colline; Paolo Montarsolo (bass), Alcindoro; Carlo Badioli (bass), Benoit; Vittorio Pandano (tenor), Parpignol. Chorus and Orchestra of the Rome Opera House, Thomas Schippers cond. ANGEL S 3643 two 12-inch discs \$11.96, 3643\* \$9.96.

Performance: Excellent singing  
Recording: Good to average

Since two of the three previous stereo versions of *La Bohème* leave much to be desired—and since "presterco" means "prehistoric" in terms of aural experience for many listeners—the appearance of a new set arouses more interest than a casual peruser of the Schwann catalog might at first think. It is a pleasure to report that Angel has now given us a performance enriched by attractions that far outweigh the few reservations I have.

Highest on the list of credits is the ideally cast, infinitely touching Mimi of Mirella Freni, a young Italian artist who, within the last two seasons, has become one of the most

sought-after lyric sopranos of Europe. It will require other and more varied roles to display Miss Freni as a spectacular vocalist, but her interpretation of Mimi is so right in its details, so finely thought out, and so sensitively vocalized, in a deceptively artless sort of way, that it admits of no criticism whatever. I look forward to hearing her in roles that will display the wider dimensions of her art; as the relatively uncomplicated Mimi she is just about perfect.

Matching Freni's intelligent and sympathetic portrayal, Gedda is in excellent form. He may not be the most exciting or emotional of Rodolfos, but he is eminently appropriate in style and exemplary in musicianship. Similar praise befits the exceptionally fine Marcello, Musetta, Colline, and Benoit. Young Mario Basiola is a shade heavy for

the mercurial Schaunard, but still the worthy son of an eminent baritone father.

The cast, then, is excellent. Technically, the recording is satisfactory, geared to a high listening level and, at times, very closely miked. Except for a rather static first act, the action is vividly staged for stereo. And this leaves only one area open to some criticism: the work of conductor Thomas Schippers.

There is no denying Schippers' thorough knowledge of the score, nor his ability to carry out his ideas with firmness and precision. But these ideas do not suggest an affectionate reading: lyric flow and tenderness often fall victims to misapplied vigor. The tender scene between Rodolfo and Mimi, following their first meeting, need not be so matter-of-fact when such singers as Gedda and Freni are at the conductor's disposal.

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Fred J. Dehler  
Brooklyn, New York



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nor should the opening duct in Act Four be guided with such a get-on-with-it briskness. Poor Gedda is even prevented from *breathing* at a crucial point, just before "*Aspetti signorina*" in his first-act aria! Fortunately, the propulsive energy and overriding precision of Schippers' reading are not without positive results. But it is the uniformly high standard of singing that makes this one of the best *La Bobèmes* in the catalog, second only to London OSA 1208 among the stereo versions. G. J.

⑤ ⑥ PUCCHINI: *Tosca*. Zinka Milanov (soprano), Floria Tosca; Jussi Bjoerling (tenor), Mario Cavaradossi; Leonard Warren (baritone), Baron Scarpia; Leonardo Monreale (bass). Angelotti; Fernando Corena (bass), Sacristan; Mario Carlin (tenor), Spoletta; Nestore Catalani (bass). Sciarrone; others; Rome Opera House Orchestra and Chorus. Erich Leinsdorf cond. RCA VICTOR VICS/VIC 6000 two 12-inch discs \$6.00, VIC 6000<sup>3</sup> \$5.00.

Performance: Competent but unexciting

Recording: Clear and spacious

The demotion of this once highly touted set to low-price status need not cause much regret. Despite its stellar protagonists, this was not really a first-rate *Tosca*. Flashes of one-time grandeur still illuminate Milanov's portrayal, but her voice is seldom under full control, and her dramatic projection is uneven. Warren—for whom Scarpia was still a new role when he recorded it in 1957—is his sturdy, commanding self, but time would have ripened and enriched his characterization. And this leaves Jussi Bjoerling, the most artistic and vocally the most satisfying among the available recorded Cavaradossis, the only plausible reason—apart from the attractive price—one might have for acquiring this album. G. J.

⑤ ⑥ RAVEL: *Daphnis et Chloë Suite No. 2: Pavane pour une infante défunte; Alborado del Gracioso; Rapsodie espagnole*. Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 900015 \$5.98, 500015 \$4.98.

Performance: Able

Recording: Fine

These are smooth, detailed, and surprisingly lean-line performances of Ravel that sound, in spite of their source, more French of manner than performances by many of today's more celebrated Frenchmen. The second *Daphnis et Chloë Suite* is, to be sure, smaller and more delicately scaled than the big, opulent, plushy performances of the piece that we get in this country. But it is a pleasure to hear a fresh approach to the work—particularly this elegant one of Haitink's—and the carefully planned rhythmic incisiveness and clean detail of Ravel's Franco-Spanish pieces are, in their way, just as refreshing.

The recorded sound is lucid and appropriate, quite suitable to the rather delicate performing style of the musicians involved. W. F.

SCARLATTI: *Sonatas, Emil Gilels* (see BEETHOVEN)

⑥ SCHUBERT: *Die Schöne Müllerin—Song Cycle (D. 795)*. Lotte Lehmann (soprano); Paul Ulanowsky and Erno Balogh (piano). COLUMBIA 5996 \$4.98.

Performance: Unique  
Recording: Small-studio circa 1942

Schubert's poignant *Miller Maid* cycle demands a male singer, preferably a tenor, and in the LP era, the interpretations of Aksel Schiøtz and Peter Pears have set the standard.

Lotte Lehmann was one of the great lieder interpreters of the 1930's, as well as a memorable operatic artist. Since her retirement, she has achieved just renown as a teacher. Students of lieder will find Mme. Lehmann's 1942 recording of *Die Schöne Müllerin* of special interest for the way she stresses utmost communication of the words. But they will be less happy about her then-current vocal estate, which was somewhat past its prime. This is most evident when one hears *Ungeduld*, recorded originally for RCA Victor in 1936 with Erno Balogh at the piano, for Lehmann's voice was much more fresh and brilliant then. There are some beautiful things in this performance, most notably Lehmann's singing of *Pause*, but I cannot disown the stubborn feeling that the disc is of more value as a documentary than it is for musical interest, especially when set beside those of Schiøtz and Pears.

Columbia's transfer from 78-rpm masters has been remarkably well done—the original recording was not very good, being of the dead-studio, closed-miked type that unfortunately relegates Paul Ulanowsky's fine pianism decidedly to a background status. *D. H.*

© © SCHUBERT: *Symphonies: No. 4, in C Minor ("Tragic"); No. 5, in B-flat.* Vienna Philharmonic Orchestra, Karl Münchinger cond. LONDON CS 6378 \$5.98, CM 9378\* \$4.98.

Performance: Brisk  
Recording: Good enough

Münchinger deals with these youthful Schubert symphonies in terms of the modest orchestral sonorities that the composer had at his disposal at the time of their writing. He also tends toward brisk, no-nonsense tempos and phrasing, thus, in my opinion, depriving the music of necessary contrast in color and dynamics. There is an element of high drama in the C Minor Symphony which is beautifully realized by Lorin Maazel in his Deutsche Grammophon recording, and despite a bit of fussiness, I still enjoy living with Beecham's reading of the carefree, chamber-like B-flat Symphony. The London sound reflects faithfully the solid honesty of Münchinger's readings. *D. H.*

© © SCHUMANN: *Piano Concerto, in A Minor, Op. 54.* GRIEG: *Piano Concerto, in A Minor, Op. 16.* Géza Anda (piano); Berlin Philharmonic Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138888 \$5.98, LPM 13888\* \$5.98.

Performance: Good Schumann, overrefined  
Grieg

Recording: Good

To have two first-rate recorded performances of the heretofore interpretively elusive Schumann Piano Concerto come to hand within a sixty-day period is indeed something to be grateful for! Anda and Kubelik stress fluidity of phrasing and effortless momentum, as opposed to the virile and romantic dash of the Janis Skrowaczewski reading issued recently by Mercury. But the two interpretations are equally valid and

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convincing. Anda's version enjoys the added advantage of being complete on one side, without the annoying and unnecessary break imposed by Mercury between the slow movement and finale, and the recorded sound is both richer and better balanced in orchestral sonority. This is for me *the* Schumann Piano Concerto recording to have for the present—and perhaps for a long time to come.

If Anda and Kubelik had done as well by the Grieg Concerto, this disc would be magnificent, but unhappily, the refinements of phrasing, dynamics, and attacks that are apt for Schumann do not necessarily befit Grieg's more rugged muse, despite the obvious surface similarities between the two scores. A single hearing of the Solomon reading on Capitol (which is coupled too with the Schumann) or Rubinstein's on RCA

should be sufficient to illustrate the point. DGG's sound is excellent throughout both sides of the disc. *D. H.*

© RICHARD STRAUSS: *Arabella*. Karl Christian Kohn (bass), Graf Waldner; Ira Malaniuk (mezzo-soprano). Adelaide; Lisa della Casa (soprano). Arabella; Anneliese Rothenberger (soprano). Zdenka; Dietrich Fischer-Dieskau (baritone). Mandryka; Georg Paskuda (tenor). Matteo; Fritz Uhl (tenor). Elemer; Carl Hoppe (tenor). Dominik; Horst Günter (baritone). Lamoral; Eva Maria Rogner (soprano). Fiakermilli; Bavarian State Opera Chorus and Orchestra, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON SLP.M 138883/4/5 three 12-inch discs \$17.98, LPM 18883/4/5 \$17.98.

Performance: First-rate  
Recording: Stage realism

Munich is the Bayreuth of Richard Strauss—it honors him lavishly and with a proud sense of ownership year after year. The cast of this *Arabella*, in a stage performance captured during the 1963 operatic season, typifies the festive excellence that is Strauss' due in his native city. As for the recording itself, it will considerably advance the cause of perpetuating live performances. It has been accomplished with great skill, and the sense of an actual performance is vividly preserved. The stereo serves as a faithful mirror of staging elasticity, and the audible marks of the performance—background murmurs, rushing feet, clinking and breaking of glasses—are presented in a realistic perspective seldom equaled by studio simulation.

With so much going for this project, I suppose it borders on ingratitude to point out that the end result falls short of an earlier studio recording (London OSA 1404). Fortunately, the two sets share the same Arabella—Lisa della Casa—whose portrayal is again distinguished by elegance, poignancy, and innate nobility. Occasional traces of effort and a tendency to waver from tonal center disclose that her command of vocal resources is no longer what it was, but she can still float tones of rare loveliness and limpidity. Her cherishable interpretation is brilliantly paired with the radiant Zdenka of Anneliese Rothenberger, who offers as much characterization as her absurd role permits and as much tonal beauty as we have a right to expect.

Dietrich Fischer-Dieskau attacks Mandryka's frequently awkward and unyielding music with all the enormous art at his command, but with only intermittent success. He is too great an artist ever to be less than adequate, but George London in the competitive set offers a weightier sound and darker tone quality that are more appropriate to the role, and London can deal more effectively with the part's unreasonable vocal demands. Similarly, DGG's Christian Kohn, certainly competent as Graf Waldner, cannot match Otto Edelmann's inventive and flavorful characterization, which is one of the London set's most impressive assets. Ira Malaniuk appears as the Countess in both performances, but the signs of vocal deterioration are clearly evident in the newer set. DGG's supporting singers are acceptable, though the Matteo (another vocally ungrateful role) is disappointing.

There are several cuts in the Munich performance, and the Prelude to Act III is given as an interlude between acts. I do not find these cuts particularly damaging in this generously padded opera, and I even welcome the abbreviation of Fiakermilli's silly music, particularly since what has not been left out is sung so unattractively by Miss Rogner. On the other hand, Arabella's tender "Zdenkerl, du bist die Best're von uns zweien" toward the end of the opera should have been retained. The London set is uncut, but it requires four discs against DGG's three.

London also offers sharper and more brilliant sound, and Georg Solti's conducting is distinctly more incisive and illuminating. Joseph Keilberth demonstrates a relaxed mastery of the score, but lacks Solti's propulsive energy and keen ear for telling orchestral detail. The DGG album is elegantly packaged, and it includes the complete libretto

(Continued on page 135)



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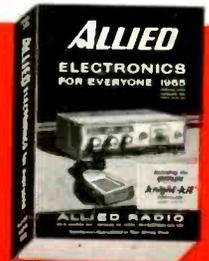
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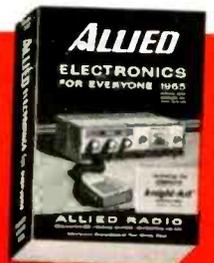
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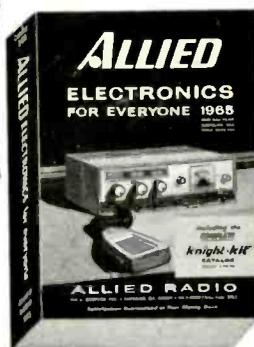
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(with John Gutman's English text) used by the Metropolitan. G. J.

STRAUSS: *Die Frau ohne Schatten* (see Best of Month, page 109)

STRAUSS: *Songs, Lisa Della Casa* (see Best of Month, page 112)

© ® VAUGHAN WILLIAMS: *Fantasia on Greensleeves; Fantasia on a Theme of Thomas Tallis; English Folk Song Suite*. COATES: *London Suite*. Morton Gould and his Orchestra. RCA VICTOR LSC 2719 \$5.98, LM 2719 \$4.95.

Performance: Lacks taste  
Recording: All-out

This is souped-up Vaughan Williams, and it is unfortunate. One does not probe the *Thomas Tallis Fantasy* for Tristanesque climaxes and lard its textures; one understates this music. Or, to put it more accurately, if one leaves it alone it will do its own understating, thank you. Gould is a good musician; he should know better.

The sound is good—a little hoked up, perhaps—but it suits the performance style that it is reproducing. W. F.

### COLLECTIONS

© ANTONIO CORTIS: *Operatic Recital*. Donizetti: *La Favorita: Una vergine*. Verdi: *Rigoletto: Questa o quella: Ella mi fu rapita*. . . . *Parmi veder: La donna è mobile: Un Ballo in Maschera: Di tu se fedele. Otello: Si, pel ciel*. Massenet: *Werther: O natura*:

*Ab non mi ridestar. Manon: Ab dispar, vision*. Puccini: *La Fanciulla del West: Or son sei mesi. Gianni Schicchi: Avete torto. Turandot: Non piangere, Liu; Nessun dorma*. Giordano: *Andrea Chénier: Io non ho amato ancor. La Cena delle Beppe: Ab! Che tormento: Mi svestii*. Antonio Cortis (tenor); Enrico di Franceschi (baritone); orchestral accompaniment. ROCOCO 5212 \$4.98.

Performance: Fervent, often exciting  
Recording: Good for its age

Antonio Cortis (1891-1952) had a notable career in Europe, centered primarily in Italy and his native Spain. He also sang with the Chicago Opera Company in every season from 1914 to 1932. Collectors in the pre-LP era valued his recordings, and will no doubt welcome this microgroove representation, particularly since it contains several rarities.

Cortis was an exciting performer, one of distinct individuality. His voice had a vibrant strength, a dark timbre, and it was colored with passion. He could belt out a trumpet-yough C when required, but he was able to sing in many shades—the opening passage here of “*Ab, dispar vision*,” for instance, discloses beautiful piano singing. On the other hand, Cortis had few equals as an interpreter of the music of *verismo*, as his vigorous, compellingly dramatic performance of the *Fanciulla* and *Cena delle Beppe* excerpts clearly testifies.

There are many felicities here, as well as some imperfections. The *Ballo* and *Otello* excerpts suffer from dragging tempos—whatever the conductor was for this reading, it

could not have been the excellent Carlo Sabajno, the veteran maestro who presided over most of Cortis' sessions. At times (in “*Una vergine*,” for example), the singer cannot quite sustain the impeccably steady tone the music demands. There are also minor pitch problems and occasional instances of rhythmic unsteadiness. Nevertheless, this is a very satisfying recital by an artist who deserves to be better known. Technically, the reproduction ranges from surprisingly poor (*Gianni Schicchi*) to amazingly full-bodied (*Cena delle Beppe*). G. J.

© ® FRENCH ORGAN MASTERPIECES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES. Piroye: *Dialogue*. Marchand: *Dialogue sur les grands jeux: Récit et plein jeu en ré*. F. Couperin: *Récit de tierce en taille*. L. Couperin: *Chaconne in D Minor; Chaconne in G Minor*. Clerambault: *Plein jeu, duo et récit de nazard du deuxième ton: Plein jeu et fugue du premier ton*. Grigny: *Récit du Passage Langue en taille*. Pierre Froidebise (organ of the Church of Saint-Laurent, Alkmaar, Holland). NONESUCH H 71020 \$2.50, H 1020\* \$2.50.

Performance: Superior  
Recording: Mostly fine

This splendid selection of French Baroque organ works is highlighted, for me at any rate, by the three Louis Marchand pieces. Marchand (1669-1732) is best known today as the subject of an anecdote in which the Frenchman was scheduled to compete publicly with J. S. Bach, but at the last minute

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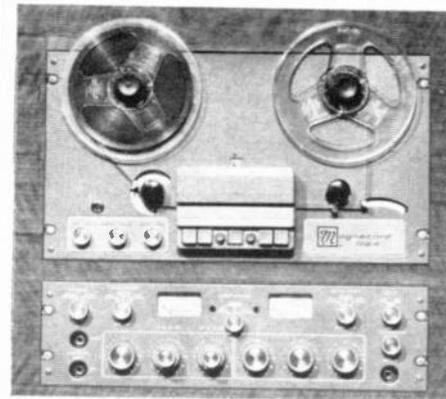
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defaulted, because he had had the opportunity meanwhile of hearing the German's superior keyboard ability. The general reaction to this tale is to consider Marchand not only inferior as a performer but also as a composer, a supposition not at all supported by the quality of his music. It is, of course, not Bach, but it does have a grandeur that places him among the very greatest masters of the Baroque organ literature. The other selections included here are also fine works, though the two Chacones of Louis Couperin (uncle of François Le Grand) are, strictly speaking, harpsichord music.

Pierre Froidebise performs this difficult repertoire with singular understanding of the French style. His registration on the excellent Dutch organ is geared for maximum contrast of registers, and his playing is exceptionally vital. All in all, the disc is one of the best of its type, though the recording, while spacious and atmospheric, is not always free of distortion. The jacket notes by Edward Tatnall Canby include a fine commentary on the aesthetic problems of the French style. I. K.

© AT THE IMPERIAL COURT OF MAXIMILIAN I (*Works from the Repertoire of the Imperial Chapel*). Isaac: *Imperii roceres*; *Carmen in fa*; *Fortuna in mi*; *An buc*; *La morra*; *Lunckbruck, ich muss dich lassen*; *A la bataglia*; *Jay pris amours*; *Sancti spiritus assit nobis gratia*. Brumel: *Tandernac*; *Noe noe*. Anonymous: *Carmen Hercules*; *En l'ombre du bosonet*; *Nares pont*; *Si je perdu*. Josquin des Prez: *Coment pent*. De la Rue: *Fors seulement*. Senfl: *Carmen in la*; *Carmen in re*; *Nasci, pati, mori*. Festi: *Quis dabit oculis nostris*. Hofmann: *Tandernaken*. Obrecht: *Varil ment*. J. S. Bach: *Sängerknaben and Chorus Viennensis*. V. W. Mnd cond. Concentus Musicus, Vienna, Nolaus Harnoncourt cond. DEUTSCHE CAMMOPHON ARCHIVE ARC 73223 .98. ARC 3223\* \$5.98.

Performance Entertaining  
Recording: Eiert

This wonderful program of music associated with the German court of Emperor Maximilian I (continued on page 140)

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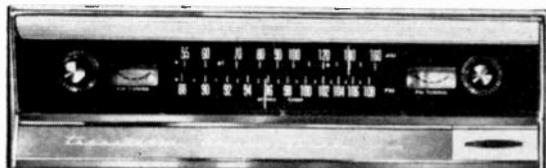
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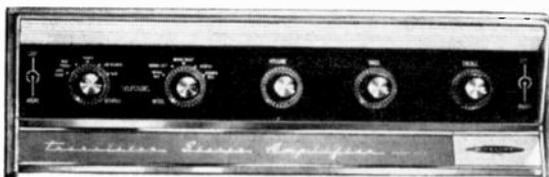


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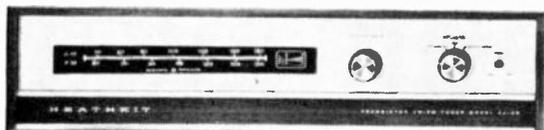


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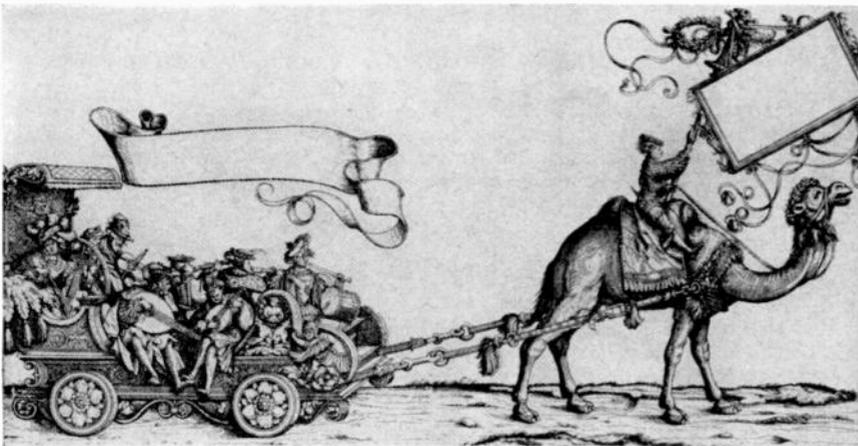
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Maximilian I (1459-1519) contains four vocal works, the remainder being instrumental versions of songs, dances, or descriptive pieces, such as Isaac's programmatic *Ala bataglia*. Best known of the vocal selections is the often-recorded *lunsbruck, ich muss dich lassen* by the same composer. Moving as that is, most listeners will probably be more intrigued by the lively rhythms and typically Renaissance sound of the instrumental works, such as the vivacious *Tanderuac* by Anton Brumel (c. 1460-c. 1525), all played on older instruments or reproductions of them, and with marvelous élan. The performances as a whole are quite expert, except for extremely conservative applications of *musica ficta* (the practise of adding accidentals to leading tones—without it, the music sounds modal) and embellishment. The recorded sound has well-gauged stereo placement and is generally excellent. The *Quis dabit oculis nostris*, attributed in the notes to Ludwig Senfl, is actually by Costanzo Festa. Texts and translations are included. I.K.



From "The Triumph of Maximilian," engraving by Hans Burgkmair (Metropolitan Museum)

#### RECORDING OF SPECIAL MERIT

⑤ ⑥ THE ITALIAN SEICENTO. G. P. Cima: *Two Spiritual Concertos: Nativitas tua; Adiuro vos; Violin Sonata, in D Major; Violin Sonata, in G Major*. A. Cima: *Capriccio a 2. Allegri: Symphonia a 4*. Caccini: *Five Arias: Amarilli; Io parto amati lumi; Io parto occhi severi; Movetevi a pietá; Occh' immortali*. Viadana: *Two Spiritual Concerti: Domine Jesu; O dulcissima Maria*. Helmut Krebs (tenor); Otto Schärnack, Walter Kägi, and Ilse Brix-Meinert (violins); Josef Ulsamer (treble, tenor, bass viols); Heinrich Haferland (bass viol); Walter Gerwig (lute); Mathias Siedel (organ, harpsichord); Karl Grebe (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73217 \$5.98, ARC 3217\* \$5.98.

Performance: Worthy  
Recording: Mostly fine

Under the general heading of the "Italian seicento" (seventeenth century), Archive presents another one of its valuable collections, this one devoted to two aspects of that period: monody and the vocal concerto, and the sonata. The disc is particularly interesting in demonstrating the beginnings and developments of the various musical forms. Thus, for example, we hear five arias by Giulio Caccini, who is credited with having originated the accompanied solo song. There is also Lodovico Viadana, who did much to

develop the *basso continuo*, as well as Giovanni Paolo Cima and his brother Andrea, who together published the first instrumental sonatas in 1610. Such a group, of course, smacks primarily of the historical, and some listeners may be put off by Archive's documentary emphasis. They need have no trepidation, at least on the vocal side, however, for the music itself is quite marvelously devoid of historical connotation. The religious simplicity of the four spiritual concertos, for instance, is extraordinarily moving. Helmut Krebs, though he does not possess much variety in vocal color, is in fine voice, and his interpretations are very stylishly conceived (note the embellished verses in Caccini's *Occh' immortali*). Though the instrumental pieces are on the whole less immediately appealing, they are performed with conviction. The instrumentalists handle their assignments with great skill, and the ensemble is of very high quality. I must also mention the first-rate harpsichord continuo, played alternately by Mathias Siedel and Karl Grebe. The reproduction is extremely

natural, though the second side is less clean than the smooth-sounding first side, which contains the vocal works. Texts and translations are included. I.K.

⑤ ⑥ MUSIC FROM THE CHAPEL OF PHILIP II OF SPAIN. Morales: *Magnificat Septimi Toni; Ave Maria; Missus est Gabriel; Lamentabatur Jacob*. Cabezón: *Diferencias; El Canto del caballero; Pavan; D'ou vient cela*. Mudarra: *Triste estaba el rey David; Israel; Psalmo II por el primo tono*. Victoria: *Psalm 121, Laetatus sum*. Roger Blanchard Vocal Ensemble; Mildred Clary (lute); Pierre Froidebise (organ of the Church of Saint-Laurent, Alkmaar, Holland). NONESUCH H 71016 \$2.50, H 1016\* \$2.50.

Performance: Extremely capable  
Recording: Very good

This is an excellent collection of sixteenth-century Spanish music (contrary to the album's title, the instrumental pieces are purely secular in character). The principal composers are Antonio Cabezón (1510-1566), three of whose impressive keyboard works are played here on the organ, and Cristóbal de Morales (c. 1500-1553), whose expressive polyphonic writing may be heard in four sacred pieces. Also included is a festive psalm by Tomás Luis de Victoria (1548-1611) and three spiritual songs by Alonso Mudarra (1510-1580), performed here by

a tenor with guitar accompaniment. Pierre Froidebise performs the keyboard pieces expertly, and the Roger Blanchard Ensemble presents the vocal works with commendable clarity and expressiveness. The women of this small choral group are, however, inclined to spread their tone somewhat, and the singers in general are unable to re-create the highly emotional and intense style cultivated by the Spanish of this period, a manner of singing that can be heard and appreciated best on recordings (mostly imports) made by the Benedictine Abbey Monks of Montserrat, or the recording of the Victoria Responsorios for Tenebrae performed by George Malcolm and the Westminster Cathedral Choir (London Argo 5149/149). The performances here are nevertheless very capable, and the recorded sound, though afflicted with a slight pre-echo, is very atmospheric and well defined in stereo. Excellent notes by Edward Tatnall Canby, but no texts or translations. I.K.

⑥ META SEINEMEYER: *Opera Recital*. Verdi: *Un Ballo in Maschera: Ma dall' arido stelo. La Forza del Destino: Madre, pietosa vergine. Don Carlo: Tu che la raniá. Aida: Pur ti riveggio*. Puccini: *Manon Lescaut: In quelle trine. La Bohème: O soave fanciulla. Madame Butterfly: Ancora un passo; Un bel di vedremo; Tutti i fior. Tosca: Vissi d'arte*. Meta Seinemeyer (soprano); Tino Pattiera (tenor) and Helen Jung (mezzo-soprano); orchestral accompaniment. ROCOCO 5218 \$4.98.

Performance: First-rank artist  
Recording: Late-Twenties sound

How would we ever know, were it not for the phonograph, how many great sopranos graced the operatic firmament in the late Twenties? Surely we would not gain that impression from contemporary reviews, but then critics are a notoriously grumpy lot, and seldom really appreciate their performing coevals. Anyway, thanks to recordings, we know that artists of the stature of Ponselle, Muzio, Bori, Rethberg, Lehmann, Spani, Jeritzta, Arangi-Lombardi, Németh, Vallin, Belmas, and Sheridan simultaneously ruled the lyric-dramatic stage in 1929. Not as well known as these illustrious singers was the German soprano Meta Seinemeyer, and for a tragic reason—she died in that year, only thirty-four, and at the height of her powers.

Perhaps this collection of Seinemeyer's recordings (dubbed from Parlophone originals) will spread her fame beyond the circle of veteran collectors. The plush voice is glowingly captured in the Puccini excerpts—this is singing of sensitivity, poignancy, assurance, and unfailing musicality, marred only by faulty Italian enunciation. (Some selections are sung in German, incidentally.) Though equally attuned to the Verdi style, Seinemeyer's achievement in it, as heard on this disc, is less successful. The *Forza* and *Don Carlo* arias do not represent the artist at her best, and in the *Aida* duet her exquisite work is neutralized by Pattiera's lackluster contribution. Fortunately, this sturdy but singularly unpredictable tenor gives a much better account of himself in the *Bohème* duet.

Rococo has performed a noteworthy service in resurrecting the art of a singer who so well deserves to be remembered. G.J.

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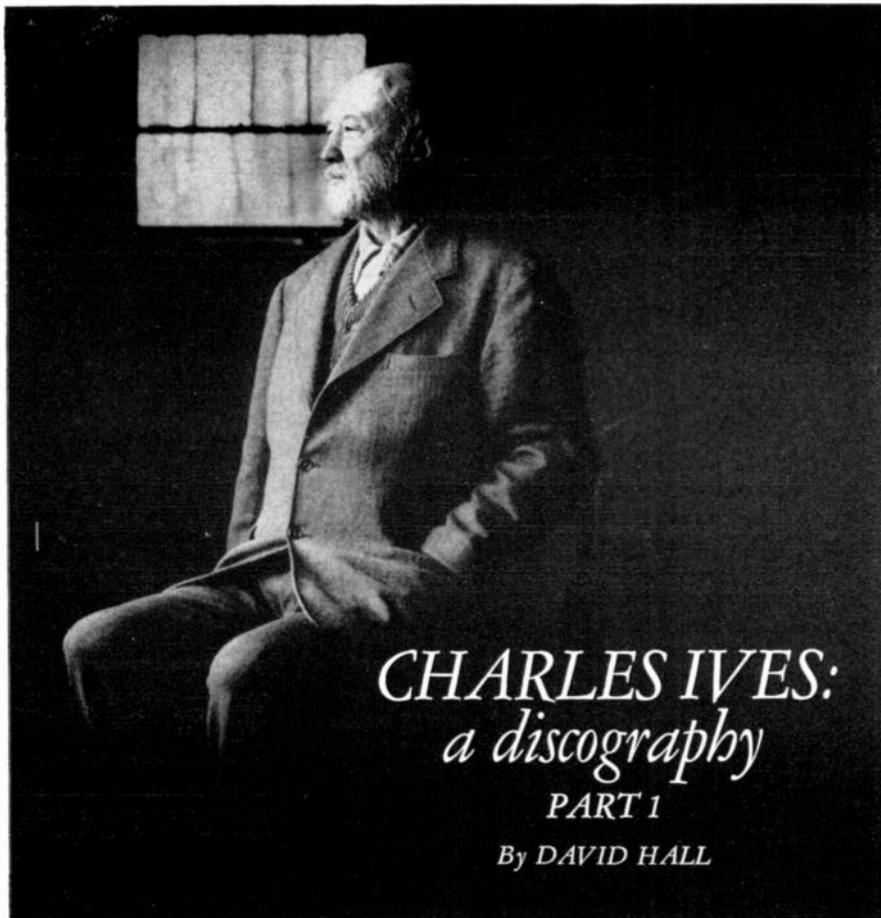
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## CHARLES IVES: *a discography*

### PART 1

By DAVID HALL

WHEN Charles Edward Ives died ten years ago—on May 19, 1954—in his eightieth year, the extraordinary music he had written at white heat during the first quarter of this century (meanwhile working full time as senior partner of one of the largest life-insurance agencies in New York) had begun to achieve a first bloom of recognition and acclaim from a broad international listening public. Until after World War II, knowledge of and interest in the music of Ives was still restricted in large measure to connoisseurs and specialists.

Thanks to composer Henry Cowell and his wife Sidney, something like a full picture of Ives began to come to light in 1955, when their book *Charles Ives and his Music* was published by Oxford University Press. It was Cowell who in 1929 arranged for the first major commercial publication of Ives' music, and it was for Mr. and Mrs. Cowell that Ives first relaxed his insistence on complete privacy with respect to his personal life by supplying them with the autobiographical notes interspersed so illuminatingly throughout their book.

A second and not generally known source of information about Ives and his music came into being in 1960, when the years of research and sorting of all the known Ives musical manuscripts by the pianist and Ives scholar John Kirkpatrick finally resulted in 114 mimeographed copies of *A Temporary Mimeographed Catalogue of the Music Manuscripts of Charles Edward Ives (1874-1954)* given by Mrs. Ives to the Library of the Yale School of Music, September 1955. More than nine hundred titles of works begun, projected, or completed are included here, as well as all of the decipherable manuscript marginal notes in Ives' hand (to his copyist for the *Fourth of July* score: "Mr. Price: Please don't try to make things nice! All the wrong notes are *right*. Just copy as I have—I want it that way. . ."). Mr. Kirkpatrick lists also some 130 of the musical quotes found in Ives' works, ranging from hymns and patriotic songs to college songs and popular tunes. The 314 single-spaced pages of the catalog are crammed also with other information, mainly of musicological importance, but the first thirty-five pages tell the fascinating history of the Ives manuscripts and the last two take the form of a poignant *envoi*—a letter to Ives' old composer-friend Carl Ruggles and his wife, Charlotte, describing Ives' last days and his funeral.

A third treasure trove of Ivesiana became generally available in 1962 with the publication by W. W. Norton & Co. of *Essays Before a Sonata and Other Writings by Charles Ives*, the 258 pages of which cover not only all of Ives' significant writing on music and the philosophy of art, but the most interesting of his commentaries on the insurance business, economics, politics, and international relations. The whole is extensively and revealingly annotated by another topflight Ives scholar and musician, Howard Boatwright.

I have chosen to present the following Ives discography in chronological order of composition—as indicated in the John Kirkpatrick *Catalogue of Ives Mss.*

(1889) *At Parting*. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE C-3 two-track tape (out of print). Relatively inconsequential Romantic sentiment from the fourteen-year-old Ives, though the modulatory freedom of the middle section is noteworthy. Barnett's soprano is rather white and juvenile, and Greissle's is none too secure in matters of intonation.

(1890) *Abide with Me*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. The chromatic texture of the middle section presages more daring things to come. Fine singing, good sound.

(1891) *Variations on "America."* E. Power Biggs (organ). COLUMBIA MS 6161, ML 5496. The teen-age Ives is by turns the sober church organist, then the spirited adolescent poking fun at his elders. A delightful *jeu d'esprit* played for all it is worth by Mr. Biggs on a New England organ of Ivesian vintage, noisy trackers and all. Good sound.

(1891) *When Stars are in the Quiet Skies*. Jacqueline Greissle (soprano), Josef Wolman (piano). SPA 9. Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE C-3 two-track tape (out of print). A rather sentimental treatment of Bulwer-Lytton verse. Barnett is the more vocally acceptable of the two singers.

(1894) *The Circus Band*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A piquant Ivesian vignette in quickstep time, with effective touches of syncopation and spicy

dissonance by way of drum imitation. McChesney sings well.

(1895) *A Night Song*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A pleasant Thomas Moore love-song setting with an atmospheric trotting accompaniment. Good enough performance by McChesney.

(1896) *Quartet No. 1 ("A Revival Service")*. Kohon String Quartet. VOX STDL 501120, DL 1120. Built in the main from materials used during Ives' stint as organist at New Haven's Center Church, and replete with hymn-tune quotes and suggestions of country fiddle-tune montage, the First Quartet provides much the same pleasing sort of listening as the Second and Third Symphonies of somewhat later date. The opening fugue on *From Greenland's Icy Mountains* was deleted by Ives from the initial finished version of the quartet, but he used it more

than a dozen years later as the third movement of his Fourth Symphony. The Kohon ensemble turns in a spirited performance.

(1898) *Psalm 67*. Hamline Singers, Robert Holliday cond. NEW RECORDS NRLP 305 (out of print). Teachers' College Concert Choir, Harry R. Wilson cond. MUSIC LIBRARY MLR 7071. Lehman Engel Madrigal Singers, Lehman Engel cond. COLUMBIA 78-rpm 17139 D (out of print). The unavailable Hamline Singers version is by far the most successful of the three recordings of this powerful bitonal proclamatory work. Poor balance mars the Music Library disc. A first-class stereo version that will display this score as the masterpiece it is is badly needed.

(1898) *Ich grille nicht*. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. The Heine text is the same as that of Schumann's famous song, and the result shows that first-rate Schumann is preferable to second-rate (albeit competent) Ives. Curry sings the original German, while Greissle uses an English text. The Curry performance is better on all counts.

(1898) *A Christmas Carol*. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. Sweet sentiment here, but not memorable Ives. The performance is okay.

(1898) *Tarrant Moss*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Ives intended this as a virile ballad setting of a Kipling text, but was unable to obtain permission for its use. Some years later he devised some new verses of his own under the title *Slugging a Vampire*. Thus Kipling's opening, "I closed and drew for my love's sake. . ." became "I closed and drew, but not a gun. . ." In her recorded performance, Miss Boatwright uses all six verses of Kipling's text, and to excellent effect.

(1899) *Night of Frost in May*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A ripely romantic treatment of George Meredith. Reasonably good performance from singer McChesney.

(1900) *In Summer Fields*. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. The date of this German song-setting—the poem is also used by Brahms (but Greissle sings here in English)—is probably several years earlier than the date given. The music sounds like a Brahms vocal line sung over Prelude No. 1 of Bach's *Well-tempered Clavier*. The Greissle performance is better than her average.

(1901) *The Children's Hour*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE C-3 two-track tape (out of print). The Ives setting of Longfellow's popular poem counts as the first of many genuine masterpieces among his songs. For sensitive treatment of text and vocal line, and beautiful word- and mood-painting in the piano accompaniment, this tender song will stand up against any in the same vein  
(Continued overleaf)

## MORE CLASSICAL REVIEWS



## IN BRIEF



### DATA

### COMMENTARY

⑤ ⑥ BACH: *Unaccompanied Cello Suites: No. 5, in C Minor; No. 6, in D Major*. Pierre Fournier (cello). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73188 \$6.98, ARC 3188\* \$5.98.

The last two in a set of six, these performances by Fournier are full of vitality and are very impressive technically, even if rather Romantic in feeling. The sound quality is excellent. I. K.

⑤ ⑥ BRAHMS: *Violin Sonatas: No. 1, in G Major; No. 3, in D Minor*. Isaac Stern (violin); Alexander Zakin (piano). COLUMBIA MS 6522 \$5.98, ML 5922 \$4.98.

Szigeti and Zakin are about as close to a certain kind of perfection as one could ask in these sonatas. The glow of lyricism in Opus 78 carries me rapt from first note to last. The recording is uncommonly fine, with remarkable presence. W. F.

⑤ ⑥ GLINKA: *Songs*. Boris Christoff (bass); Alexander Labinsky (piano); Gaston Marchesini (cello). ANGEL S 36133 \$5.98, 36133 \$4.98.

Glinka's songs, though they retain traces of German and Italian models, are fine examples of the budding Russian national style. Christoff's dark, richly expressive voice is used with virtuosic skill and interpretive power in this simple, direct music. Both mono and stereo are well recorded, and full texts are supplied. G. J.

⑤ ⑥ GREGORIAN CHANT: *Missa in Festo Pentecostes (Whit-Sunday Mass)*. Nun's Choir of the Benedictine Abbey of Our Lady of Varenell, Pater Aurelian Weiss, OSB (celebrant). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73203 \$6.98, ARC 3203\* \$5.98.

All the sung portions of the Proper and the Ordinary of the Solemn High Mass for Pentecost are here performed with the joyous exaltation of the feast day, yet unaffectedly. The recorded sound is extremely realistic, especially in stereo, and complete texts and translations are included. I. K.

⑤ ⑥ LATIN AMERICAN FIESTA. Villa Lobos: *Bachianas Brasileiras No. 5*. Guarneri: *Brazilian Dance*. Revueltas: *Sensemaya*. Fernandez: *Batuque*. Copland: *Danzón Cubano*. Chávez: *Sinfonia India*. Netania Davrath (soprano); New York Philharmonic. Leonard Bernstein cond. COLUMBIA MS 6514 \$5.98, ML 5914 \$4.98.

It is possible that some listeners will find the hopped-up rhythmic virtuosity that characterizes five out of the six works here—all but the lyrical Villa Lobos—begins to cancel itself out after a while. But all the pieces are effective, particularly the Revueltas, which is a sort of *Rite of Spring* cha-cha-cha, and Bernstein and the orchestra make it a hi-fi feast. W. F.

⑤ ⑥ MONTEVERDI: *Magnificat a sei voci; Messa a quattro voci*. Choir of the Carmelite Priory London. George Malcolm cond. L'OISEAU-LYRE SOL 263 \$5.98, OL 263\* \$4.98.

Both of these splendid works are magnificently interpreted by the Carmelite Choir—few Renaissance choral recordings can boast such style, drama, and refinement. Good sound. I. K.

⑤ ⑥ MOZART: *Così fan tutte (excerpts)*. Elisabeth Schwarzkopf (soprano), Fiordiligi; Christa Ludwig (mezzo-soprano), Dorabella; Hanny Steffek (soprano), Despina; Alfredo Kraus (tenor), Ferrando; Giuseppe Taddei (baritone), Guglielmo; Walter Berry (baritone). Don Alfonso. Philharmonia Orchestra and Chorus. Karl Böhm cond. ANGEL S 36167 \$5.98, 36167 \$4.98.

Angel's disc of highlights can be wholeheartedly recommended, for it concentrates on the happiest moments of an excellent performance. There is, regrettably, very little singing here by Messrs. Berry and Taddei, but what is included is marked by ensemble precision, harmonious balance, and strongly individual contributions. The sound is rich, the stereo well defined and most effective. G. J.

⑤ ⑥ MOZART: *Quartets: No. 16, in E-flat; No. 17, in B-flat ("Hunt")*. Juilliard String Quartet. EPIC BC 1270 \$5.98, LC 3870\* \$4.98.

The uninhibited vitality of the "Hunt" lends itself best to the taut and trim styling of the Juilliard, but both works are well played, in good clean sound. D. H.

# CHARLES IVES: a discography

by Hugo Wolf or Moussorgsky. Helen Boatwright and John Kirkpatrick interpret the music in a way that puts all other competition out of the running.

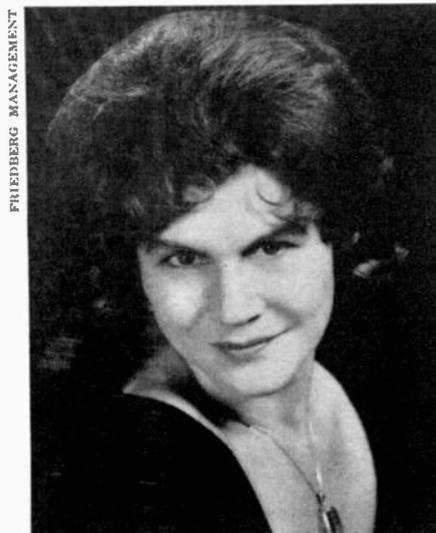
(1902) *Symphony No. 2*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA KS 6155, KL 5489. Vienna Orchestra, F. Charles Adler cond. SPA 39. The Second Symphony of Ives is a spirited and often moving essay on "remembrance of things past"—organ preludes played at New Haven's Center Church and boyhood larks in Danbury when it was just a small country town. Though there are five movements, the score falls naturally into three large sections—a beautiful Adagio slow movement flanked on one side by an organ-style Andante and Allegro and on the other by a spirited Allegro whose slow introduction draws on the opening thematic material of the Symphony. The *Bringing in the Sheaves* hymn tune and fragments from the Brahms First and Third Symphonies play a significant role in the first and third movements. The final pages comprise a delectable quodlibet montage of patriotic march music, concluding with a chord that connotes a spirit of irresistible high jinks. The Bernstein performance is masterly and full-blooded, the recording magnificently spacious, and the record jacket is decked out with fine early photos of Ives and his milieu. The Adler performance is labored and ill-recorded in comparison.

(1902) *Three Harvest Home Chorales*. Robert Shaw Chorale with brass and organ, Robert Shaw cond. RCA VICTOR LSC/LM 2676; FTC 2143 four-track tape. *Number One* only: Teachers' College Concert Choir with organ. Harry R. Wilson cond. MUSIC LIBRARY MLR 7071. The elemental grandeur implicit in the Ives treatment of Psalm 67 achieves an almost blinding splendor here in settings (for chorus, brass, organ, and string bass) of three harvest-hymn texts. Contrasting moods of somber meditation and fierce jubilation mark the first chorale. The second begins in solemn unison and leads to an overwhelming climax in the paean of praise at the end. The finale is an impressive, freely dissonant polyphonic setting of "Come ye thankful people come, raise a song of harvest home." This is not music for those who insist on traditionalism in the praise of God. But for those who take a more liberal view in styles of worship, the Robert Shaw recording is a thrilling experience both for the music and the performance. The Teachers' College Concert Choir disc of the first chorale is not in the same class.

(1902) *Largo for Violin, Clarinet, and Piano*. Elliott Magaziner (violin); David Weber (clarinet); Frank Glazer (piano). POLYMUSIC PRLP 1001 (out of print). As with such ear-stretching and mind-stretching previous works as *Psalm 67* and the *Harvest Home Chorales*, this *Largo* furnishes no hymn- or popular-tune quotes as a take-off point for the listener. It is pure musical idea: a bell-like sequence (frequent in Ives' musical language) serves as the underpinning for a violin *cantilena*. There is a more dramatic theme assigned to the clarinet; then both clarinet and violin join in the colloquy,

which reaches a climactic point of tension, after which a coda restates the opening episode in abbreviated form. Good performance, acceptable sound; a piece worthy of updated recording.

(1902) *Harpalus*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE C-3 two-track tape (out of print). A somewhat tongue-in-cheek treatment of a lovelorn tale out of Percy's *Reliques*: "We are all sorry for Harpalus—notwithstanding the music," notes Ives. Helen Boatwright is again the pick of the interpreters, for she—together with Mr. Kirkpatrick—lends the piece a piquancy that would not be amiss in Brahms' *Vergebliches Ständchen*.



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(1902) *Walking*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Words by Ives himself, and a moving masterpiece of a song about the joys of life here and now, even in the face of death. Moussorgsky or Wolf could not have done it better. I find it hard to imagine a finer performance than this one by Boatwright and Kirkpatrick.

(1902) *Rough Wind*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A stormily chromatic treatment of a poem by Shelley. McChesney does it reasonable justice.

(1902) *Mirage*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). The Christina Rossetti text does not bring out the best in Ives. Adequate performance.

(1903) *A Night Thought*. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. A relatively innocuous setting of Thomas Moore with some fairly free modulatory treatment en route. The performance is adequate.

(1903) *Berceuse*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. The Ives text offers a nice opportunity for atmospheric "distant-bells" treatment (with a salute to the last movement of the Brahms First Symphony) in

the piano accompaniment. Recorded performance is first-rate.

(1904) *Largo Cantabile*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804. CRM 804. Just as the lyrical final movement with voice (a setting of Stefan George's "I feel the breath of other planets blowing") of Arnold Schoenberg's Second String Quartet (1907-1908) breaks away from the bonds of tonality, so too does this 1904 "song without words" by Ives. More than fifteen years later he matched the words of Shutter's *Thou Hidden Love of God* to the music in an arrangement for voice and piano under the title *Hymn*. This recording of the earliest instrumental version is played with devotion, and is beautifully recorded.

(1904) *Thanksgiving and/or Forefathers' Day (No. 4 of New England Holidays)*. Iceland Symphony Orchestra; Iceland State Radio Chorus, William Strickland cond. COMPOSERS RECORDINGS CRI 177. What later became the finale of Ives' *New England Holidays* Symphony grew out of music written for a Thanksgiving service played at New Haven's Center Church in 1897. The end result is a mighty hymn-tune fantasia based on such noble tunes as *Federal Street*, *Laban*, *Nettleton*, and *Shining Shore*, with a final apotheosis with unison choir on *Duke Street*—the famous Thanksgiving hymn to the words "God, beneath Thy guiding hand, our exiled fathers crossed the strand. . . ." The middle section becomes a wonderful revival-style episode that tapers off into a supremely poetic improvisation on *Shining Shore*, anticipating much done thirty and forty years later by Aaron Copland and Virgil Thomson. The recorded performance by Strickland and his Icelandic forces is endowed with a fittingly raw vigor and elemental power.

(1904) *Symphony No. 3*. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. MERCURY SR 90149, MG 50149. National Gallery Orchestra, Richard Bales cond. WCFM 1 (out of print). Baltimore Little Symphony, Reginald Stewart cond. VANGUARD VRS 468. Whereas the Second Symphony is scored for full orchestra, the Third is an intimate piece for single winds, two horns, a trombone, and bells in the closing measures. As its subtitle *The Camp Meeting* indicates, it evokes memories of the revival meetings in and around Danbury when Ives was a child, and is based on earlier Ives organ pieces. In much the same manner as Copland's *Appalachian Spring* ballet score, there is vigor combined with tenderness throughout the whole of the work, written three years before its first performance in 1947 won Ives an unwanted Pulitzer Prize. By virtue of superior recorded sound—in stereo to boot—Howard Hanson and his Eastman-Rochester players have the field pretty much to themselves, though I find that the 1950 Bales performance, even with its antiquated sonics, conveys even more poetic atmosphere.

(1905) *Three-Page Sonata*. Luise Vosgerchian (piano), undesignated second piano and bells-celesta. CAMBRIDGE CRS 1804. CRM 804. James Sykes (piano). FOLKWAYS FM 3348. Occupying in its original manuscript form just three pages (hence the title), this piece is another tough nut to

(Continued on page 146)

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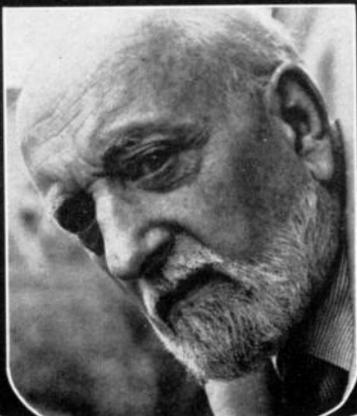
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## CHARLES IVES: a discography

crack—no quoted tunes to hang onto. Though nominally for piano solo, full realization of the music demands the extra players used in the Cambridge recording. The first section is a boldly pantonal take-off on standard sonata form. There follows what might be called a study in bell sonority, then a march with a tritone *ostinato* interrupted by ragtime episodes. The Cambridge performance of the Three-Page Sonata is both better recorded and more full and vital in its realization than the conscientious but somewhat heavy-handed effort of James Sykes on Folkways, which also takes a full minute more in performance (as against the 7' 10" of the Cambridge artists).

(1906) *The Pond*. Corinne Curry (soprano); Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. Oslo Philharmonic Orchestra Members, William Strickland cond. COMPOSERS RECORDINGS CRI 183. A twelve-bar masterpiece of nostalgic evocation, in which Ives gives performers the option of voice or trumpet for the solo line. The words, presumably by Ives himself, together with a quotation from *Tups* at the very end, lead one to assume that this is a musical In Memoriam for Ives' father ("A sound of a distant horn, O'er the shadow'd lake is borne, —my father's song"). Ives made a voice-and-piano arrangement in 1921 with the title *Remembrance*, minus the four bars of atmospheric introduction. The Cambridge performance with voice and the CRI with trumpet bring out different aspects of the piece—atmosphere on the one hand and polyphonic line on the other. Both versions are musically excellent, but the Cambridge recorded sound is richer and finer-grained.

(1906) *The Cage*. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A harshly aphoristic bit of philosophical speculation on the lot of captive beast and captive mankind that Wolf or Moussorgsky would have applauded. Ives included an instrumental version of the piece as the first movement of his 1911 *Set for Theatre Orchestra*, but I find it most effective as a song. Both recorded performances are first-rate.

(1906) *Violin Sonata No. 4 ("Children's Day at the Camp Meeting")*. Rafael Druian (violin); John Simms (piano). MERCURY MG 50097 (out of print). Anahid Ajemian (violin); Maro Ajemian (piano). MGM E 3454 (out of print). Joseph Szigeti (violin); Andor Foldes (piano). NEW MUSIC 78-rpm 1612 (out of print). Despite this sonata's number, John Kirkpatrick marshals convincing evidence in his Ives manuscript catalog to show that *Children's Day at the Camp Meeting* preceded the violin sonatas numbered 1, 2, and 3 in date of composition. It is the shortest and most accessible of the Ives violin sonatas, being in large measure an elaboration on hymn-tune materials, such as *Work for the Night is Coming*, *Jesus Loves Me*, and *Beautiful River*. The processional atmosphere is very much in evidence throughout the end movements—sometimes solemn, sometimes enthusiastically hasty.

The very beautiful slow movement gets a rude Ivesian interruption midway in its course with an episode marked—characteristically—*Allegro con slargo*. The sonata originally had a fourth movement, which Ives deleted and used in revised form as the finale (titled *The Revival*) of the Violin Sonata No. 2. Ives also arranged the *Beautiful River* melody that concludes the sonata in its present form for voice and piano in 1916. Though neither of the long-playing versions is listed in the current Schwann catalog, they can still be obtained in connoisseur record shops, and Mercury promises eventual reissue of the Druian-Simms discs of all four sonatas. The Ajemians seem a bit stiff in their reading, an impression that may also derive some reinforcement from the somewhat close and wiry recorded sound. The Druian-Simms performance is beautifully fluent and superbly recorded.

(1906) *Where the Eagle Cannot See*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. A brief song with mystical overtones and impressionist harmonic texture in its accompaniment. The music seems to have been written about 1900, with the present words being added in 1906. The performance is flawless.

(1907) *Hallowe'en*. Oslo Philharmonic Orchestra Members, William Strickland cond. COMPOSERS RECORDINGS CRI 163. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. Polymusic Chamber Orchestra, Vladimir Cherniavsky cond. POLYMUSIC PRLP 1001 (out of print). An extremely funny and original piece, an outlandish "round-dance moto perpetuo," which Ives styles "a kind of April Fool piece for a Hallowe'en party." The scoring is for strings and piano with bass drum *ad lib.* and the "round" is meant to be played three or four times, with the playing "getting faster and louder each time, keeping up with the bonfire." "This piece," Ives observes, "was written for a hallowe'en party and not for a nice concert. . . . Little did he know that aleatory music would one day become fashionable in the concert hall! The Polymusic collector's item does the best job in terms of verve and accuracy, but Strickland really conveys the satanic quality of the music, minor inaccuracies (chiefly of intonation near the beginning) notwithstanding. Farberman seems a bit sluggish, if very polished, and his bass drum becomes too overpowering too soon.

(1907) *Central Park in the Dark*. Oslo Philharmonic Orchestra Members, William Strickland cond. COMPOSERS RECORDINGS CRI 163. Polymusic Chamber Orchestra, Vladimir Cherniavsky cond. POLYMUSIC PRLP 1001 (out of print). *A Contemplation of Nothing Serious, or Central Park in the Dark in the Good Old Summer Time* was one of the titles that Ives gave this music, which anticipates in sound (multiple levels of awareness) what James Joyce was to do in prose a decade later. The Strickland performance is more spirited and better recorded than the 1950 Cherniavsky effort, but there is reason to believe that both of these will be superseded when Columbia releases a stereo version with Leonard Bernstein and the New York Philharmonic.

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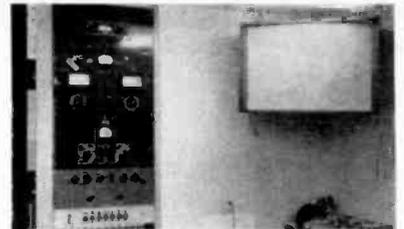
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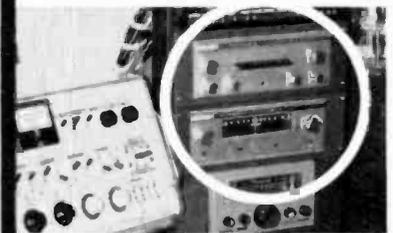
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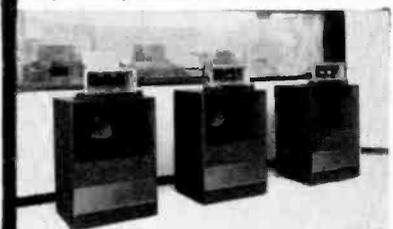
Altec B38A "Carmel" PLAYBACK Speaker System is suspended from ceiling at Century Recording Co. Rack at left shows Altec power and compressor amplifiers used for recording.



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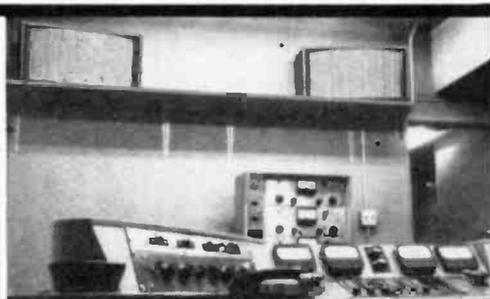
United Recording Studios (Hollywood) uses Altec A-7 "Voice of the Theatre" Speaker Systems for 3-Channel PLAYBACK monitoring.



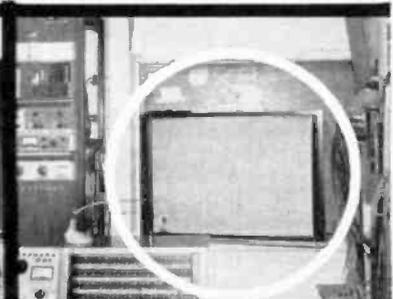
Interior of Columbia Records Studio (Hollywood) and Altec 605A "Duplex" Loudspeakers used for PLAYBACK.



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HIFI/STEREO REVIEW'S  
CHOICE  
OF THE LATEST  
RECORDINGS



# JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

© Ⓜ NAT ADDERLEY: *Little Big Horn*. Nat Adderley (cornet), Kenny Burrell and Jim Hall (guitar), Junior Mance (piano), Bob Cranshaw (bass), Mickey Roker (drums). *El Chico: Foo Foo: Loneliness: Broadway Lady*; and four others. RIVERSIDE 9474\* \$5.98, 474 \$4.98.

Performance: Skillful and spirited  
Recording: Good

Although many trumpeters, in emulation of Miles Davis, are turning to the flugelhorn, Nat Adderley has long preferred the cornet. But this is not to say that Adderley is not a follower of Davis. His treatment of the ballad *Loneliness*, built on two chords, resembles Miles' style in *Elevator to the Scaffold*, and the title track here, *Little Big Horn*, might as well be Davis playing *I Could Write a Book*.

This group consists of the Junior Mance Trio and two alternating guitarists, Jim Hall and Kenny Burrell. Most of the ballads are given to Hall, who is the more lyrical musician, and Burrell gets the blues. On one of the latter, *Foo Foo*, Mance admirably captures the feeling of old-time piano. The most enjoyable track is a romp called *Half-Time*, which takes off from *Our Boys Will Shine Tonight*. There is a wonderful cornet-and-drum marching-band open and close here, but it is spoiled by an unnecessary fade-out ending. Although derivative, Adderley is a fine musician, and this is one of his better efforts. It is also one more example of the current trend—viz. Rollins and Getz—toward using a guitar rather than a second horn. J. G.

## RECORDING OF SPECIAL MERIT

© Ⓜ MOSE ALLISON: *The Word from Mose*. Mose Allison (piano and vocals), Ben Tucker (bass), Ron Lundberg (drums). *Foolkiller: Your Red Wagon: Rollin' Stone: Lost Mind*; and seven others. ATLANTIC SD 1424 \$5.98, 1424\* \$4.98.

Performance: One of Mose's best  
Recording: Very good

Mose Allison is one of the few white jazz musicians to have come from the Mississippi Delta. Although a competent modern jazz pianist, Allison is most distinctive when he is singing the blues and other songs with

### Explanation of symbols:

- Ⓜ = stereophonic recording
- Ⓜ = monophonic recording
- \* = mono or stereo version not received for review

folk-like roots and concerns. Fortunately, in this, one of his most consistently intriguing albums, Allison sings on all eleven tracks. Seven of the songs are his own, and they reflect his skill at utilizing idiomatic speech rhythms and metaphors in songs. The lyrics also tend toward a wry piquancy ("There's something bad happening in the zodiac/I gave money to a wino/And he gave it back"). Allison receives alert support from Ben Tucker and Ron Lundberg. N. H.

ATLANTIC RECORDS



RAY CHARLES  
*The repertoire is autobiography*

© Ⓜ JOE BUSHKIN: *Joe Bushkin in Concert—Town Hall*. Joe Bushkin (piano, trumpet, vocals), Chuck Wayne (guitar), Milt Hinton (bass), Ed Shaughnessy (drums). *Just One of Those Things: The Song Is Ended: Cole Porter Medley: Porgy and Bess Medley*; and five others. REPRIS RS 6119 \$4.98, R 6119\* \$3.98.

Performance: Charming  
Recording: Good

In this concert Joe Bushkin gave in New York's Town Hall not long ago, the pianist shows himself to be an absolute master of the kind of half-jazz, half-cocktail style that stems from Art Tatum and is now heard mostly in intimate little night clubs. Bushkin himself, now in semiretirement, is a throwback to more graceful, elegant days, and one wonders whether music or nostalgia is uppermost in his mind when he plays. The remarks he makes sound like those of a less mordant Eddie Condon, and the audience seems to be primarily a gathering of friends. Besides playing piano, Bushkin essays *I*

*Can't Get Started* on a nicely controlled muted trumpet, and sings *One for My Baby* in a pleasant Jack Teagarden voice. He falls into the same "classical" trap as most pianists on *It's All Right with Me*, but on *I've Got a Crush on You*, his segue from the ad lib to the in-tempo portion shows just how fine a musician he is. It must have been a light, charming evening at Town Hall, and, when you are in the proper mood, you may be glad it was made permanent. J. G.

## RECORDING OF SPECIAL MERIT

© RAY CHARLES: *The Great Hits of Ray Charles*. Ray Charles (vocals, piano); unidentified accompaniment. *Carrying That Load: What'd I Say: I'm Movin' On: You Be My Baby*; and nine others. ATLANTIC SD 7101 \$5.98.

Performance: Superb  
Recording: Excellent

Atlantic continues to reassemble and repackage its Ray Charles recordings. This time, the common denominator is that all the bards have been reprocessed in "eight-track stereo" (the album is not available monophonically), and the sound is indeed excellent—sharp and clear. Most of the thirteen tracks included here are from Charles' earlier days, and the repertoire, as Leonard Feather points out in his notes, "brings us closer to his autobiography than any of those inspirational ballads he was later to borrow from Judy Garland."

The songs are almost exclusively in the gospel-and-blues tradition that gave Charles his first great reputation. Seven of the thirteen are among my favorite Charles recordings, which to my mind makes this disc a very good deal for anyone who does not already have the following selections: *I Had a Dream, Tell All the World About You, I Believe to My Soul, The Right Time, Yes Indeed, Tell the Truth, and My Bonnie*.

*Tell the Truth* is interesting in that the tenor saxophonist, probably David Newman, plays almost exactly the same solo that he uses in another version, recorded in performance. *My Bonnie*, having been transformed into a gospel song, is one of the most hilarious tracks you will ever hear. Charles is a master, so if you don't have those seven tracks, purchase of this album should be considered a must. J. G.

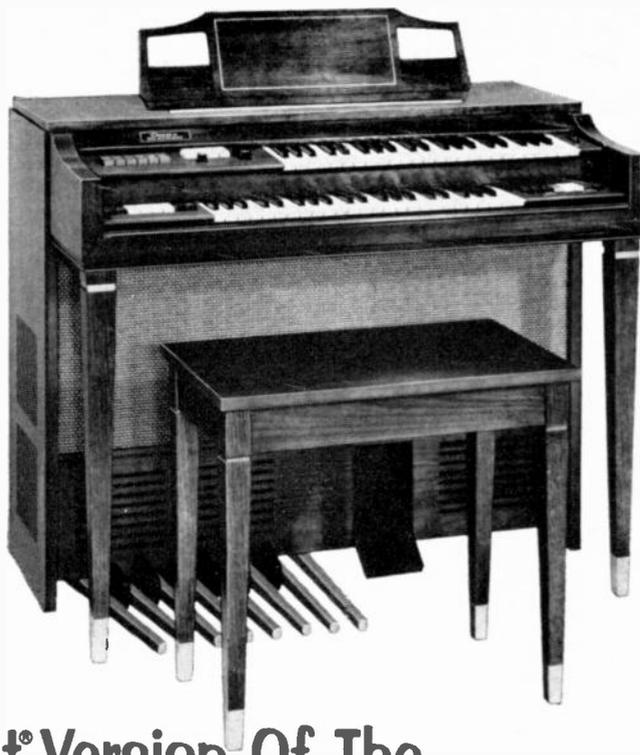
## RECORDING OF SPECIAL MERIT

© Ⓜ HANK CRAWFORD: *True Blue*. Hank Crawford (alto saxophone, piano); (Continued on page 153)

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Wilbur Brown and James Clay (tenor saxophones); Alexander Nelson and Leroy Cooper (baritone saxophones); Charlie Patterson, John Hunt, Julius Brooks, Phil Guilbeau (trumpets); Lewis Worrell, Charlie Green, and Edgar Willis (bass); Carl Lott, Milt Turner, and Bruno Carr (drums); Sonny Forriest (guitar). *Mellow Down: Read 'Em and W'cap; Skunky Green: Got You on My Mind*; and six others. ATLANTIC SD 1423 \$4.98, 1423\* \$4.98.

Performance: Rhythm-and-blues jazz  
Recording: Excellent

"True Blue" is clearly Hank Crawford's most impressive album so far. Long a featured soloist and a strong influence in Ray Charles' band, Crawford here goes directly to the foundation of his own jazz preoccupations. The material and the approach are based on the bedrock Negro rhythm-and-blues tradition—as expanded by modern jazz harmonies and phrasing. The songs include Crawford originals along with a number of evocative rhythm-and-blues pieces—*Merry Christmas, Baby; Two Years of Torture*; and the sinuous *Blues in Bloom*.

Crawford's alto saxophone is in the bristling, story-telling vein of rhythm-and-blues. As an instance, he brings a degree of emotional urgency to *Save Your Love for Me* which makes that song much more than a wistful plaint. There are also stinging solos by baritone saxophonist Leroy Cooper and trumpeters John Hunt and Phil Guilbeau. My only reservation about the album is that there might have been a wider and more frequent distribution of solo work among



HANK CRAWFORD  
*Bristling, story-telling rhythm-and-blues*

the sidemen, but this aside, "True Blue" is a superb illustration of the influential and productive lineage of rhythm-and-blues in the mainstream of modern jazz. And it's also fine for dancing. N. H.

Ⓢ Ⓜ THE DUKES OF DIXIELAND: *Struttin' at the World's Fair*. Frank Assunto (trumpet), Fred Assunto (trombone), Jerry Fuller (clarinet), Gene Schroeder (piano), Barrett Deems and Nick Fatool (drums), unidentified bass. *The Big Parade: Sweethearts on Parade; Caravan; Louisiana*;

and six others. COLUMBIA CS 8994 \$4.98, CL 2194\* \$3.98.

Performance: Spirit without substance  
Recording: Very live and clear

The Dukes of Dixieland cannot be faulted for lack of zest, but this quality is not enough to guarantee superior jazz performances. This recording of the Dukes does not include a single major soloist. The Assunto brothers and Jerry Fuller are adequate, but never more than that. A supple rhythm team is required to make ordinary jazz soloists appear more resourceful than they actually are, and suppleness is not a characteristic of the Dukes—in the front line or in the background. The program might well be effective as part of the sonic background at the World's Fair Louisiana Pavilion, where the Dukes performed. N. H.

#### RECORDING OF SPECIAL MERIT

Ⓜ DUKE ELLINGTON/BILLY STRAYHORN: *Great Times!* Duke Ellington (piano), Billy Strayhorn (piano, celeste), Wendell Marshall and Joe Shulman (bass), Oscar Pettiford (cello), Lloyd Trotman (bass), Jo Jones (drums). *Cottontail; Johnny Come Lately; Perdido; Oscalypso*; and eight others. RIVERSIDE 475 \$4.98.

Performance: Informal Duke  
Recording: Rather thin

The first eight of the twelve selections here are piano duets by Duke Ellington and Billy Strayhorn with bass and drums. Originally issued more than ten years ago on a 10-

## THE GREAT ISHAM JONES

by Gene Lees

IF YOU first discovered jazz (as I did) in the early 1940's, the name Isham Jones may have the sound of something quaint and dusty from the past. Anyway, he was the guy who wrote some of those old Woody Herman tunes, like *Blue Prelude* and *There Is No Greater Love*, and he also had a band—a big band.

RCA Victor has just reissued sixteen sides (78's) by that band as one of its Vintage Series LP's, and the disc has, in the vernacular of the jazzman, messed up my mind. It punches some large holes in jazz dogma and the current version of the music's history, most particularly the article of faith that no white band ever contributed anything. This record shows not only that the Isham Jones band was an extraordinarily musical one, but that it is the source of material that turns up in big-band jazz and in pop music right up to the present.

On many tracks of this disc the band is functioning well within the jazz idiom, though other tracks—particularly the ballads—are strictly for slow dancing. In a seeming anticipation of the reaction of certain critics, the disc's liner notes point out that "It is important to remember that Isham's aim was to lead a *dance* band and not a show orchestra or a jazz band." But who claimed to lead a jazz band in those days anyway, except Paul Whiteman, who didn't? All the bands then played for dancing; the idea of jazz as purely a *listening* music came later.

Woody Herman's first band owed a debt to Jones, which is not surprising: Herman played with Jones, and when the latter retired in 1936, a group of his musicians decided to build a new band around Herman as leader. When I told Woody about this new Victor LP, he said, "I want to hear that. That band used to do a thing with triplet figures in the saxes—you know, floating behind the beat. We've been doing it a little with the current band. It's a pretty effect." There were some superb musicians in the Jones band. "The old man used to get good men," Woody said, adding with a grin, "He never *paid* much, but he got them."

According to Herman, the band had eighteen men, including a five-man rhythm section in which Joe Bishop played tuba. There were five saxes, including a baritone. Thus one doesn't encounter that emptiness of sound common to other bands of the early 1930's: the tuba and baritone add bottom. There were three trumpets, probably two trombones, and three violins. (The violins were apparently used only on ballads, if the record is fully representative of the band's work. Where they occur, they sound pretty thin.) The rhythm section strikes me as wooden—but then all rhythm sections from that period do, and this one is perhaps less lump-footed than most I've heard from the era.

The ensemble work of the Jones band is astonishing. Sometimes it swings hard, as

in *China Boy*. Herman tells me that Jiggs Noble and Gordon Jenkins wrote for the band, and, once in a while, Fletcher Henderson. *China Boy* sounds like one of his charts. You will find little that is rickytick in the Isham Jones band. The man obviously had unerring taste. "He really wasn't much of a musician," Herman said, "but he had *very* big ears."

The record's sound is dated but good. Victor had the best sound of any label in the early 1930's, and these sides were made between 1932 and 1934. In addition, Jones was meticulously careful about how his band was recorded—as he apparently was about most things, including money. The result is a trueness of instrumental sound that is most unusual for records this old. A healthy amount of treble boost makes it sound even better.

RCA Victor's Brad McCuen, who produced this reissue, is to be commended for an excellent job. But the liner notes are off-target in evaluating Jones as "an outstanding arranger . . . fine musician." These he apparently wasn't. But, on the evidence of these recordings, he sure had one hell of a good band.

Ⓜ ISHAM JONES: *The Great Isham Jones and His Orchestra. Blue Prelude; Dallas Blues; Louisville Lady; You've Got Me Crying Again; Ridin' Around in the Rain; Georgia Jubilee*; and ten others. RCA VICTOR LPV 504 \$4.98.



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inch long-playing disc by the now-defunct Mercer label, the recordings have been hard to obtain in recent years. They are of considerable value both for the insight they provide into the exceptionally close musical partnership of the two men and for the sheer exuberance of the performances themselves.

The Ellington-Strayhorn musical relationship is usually a writing one. Strayhorn often arranges Ellington pieces or finishes an orchestration Ellington has begun. As the men in Duke's band point out, Strayhorn understands Ellington's approach so well that it is often difficult to tell where Ellington left off and Strayhorn began on a score. Similarly, in these duets, it is hard to distinguish between the two—although it is probably safe to say that the more percussive passages are Ellington's.

Their material here includes Ellington and Strayhorn standards (*Cottontail*, *C Jam Blues*, *Johnny Come Lately*), gently impressionistic pieces (*In a Blue Summer Garden*), and highly informal blues and celebrations of the urban scene (*Tonk*). The playing of both pianists is rhythmically incisive, often playful, and infectiously buoyant.

The last four numbers, also from the Mercer catalog, utilize Ellington and Strayhorn plus rhythm to complement pizzicato cello improvisations by the late Oscar Pettiford. Pettiford played the cello in much the same manner as he did the bass, but he achieved considerable skill on the former, and its richer colors are particularly effective in *Blues for Blanton*—a tribute to the late Jimmy Blanton, Ellington's most influential bassist. The recorded sound is rather pinched, but the performances more than compensate for the middle-fidelity. N. H.

#### RECORDING OF SPECIAL MERIT

⑤ ⑥ BILL EVANS: *Trio 64*. Bill Evans (piano), Gary Peacock (bass), Paul Motian (drums). *Always: I'll See You Again; Dancing in the Dark; Everything Happens to Me*; and four others. VERVE V6 8578 \$5.98. V 8578\* \$4.98.

Performance: Superior jazz piano  
Recording: First-rate

Bill Evans, firmly established as one of the most inventive of all jazz pianists, has been set a formidable challenge by this date. All the tunes are pop standards. Some, to be sure, are superior ballads (*Dancing in the Dark*, *A Sleeping Bee*), but others are slight novelties (*Little Lulu*, *Santa Claus Is Coming to Town*) or songs which do not at first appear to lend themselves especially to jazz interpretations (*Always, I'll See You Again*).

Nonetheless, Evans brilliantly reshapes each tune into absorbingly personal statements. As usual, his command of the instrument is impressive, and he plays with a crisp articulation and has an unusually broad harmonic imagination. Of Evans' associates, bassist Gary Peacock is almost on a level with the leader in his inventiveness and in mastery of his instrument. The record is worth playing a number of times just to focus your attention on Peacock—his accompaniment patterns as well as his solos. Drummer Paul Motian is unfailingly tasteful. N. H.

⑤ ⑥ MILT JACKSON: *Vibrations*. Milt Jackson (vibraharp), Henry Boozer (trumpet), Tommy McIntosh (trombone), Jimmy

Heath (tenor saxophone), Tate Houston (baritone saxophone), Tommy Flanagan (piano), Kenny Burrell (guitar), Alvin Jackson and George Duvivier (bass), Connie Kay (drums), five unidentified voices. *Vibrations; Mallets toward None; Blue Jubilee; Darbin & the Redd Foxx*; and four others. ATLANTIC SD 1417 \$5.98, 1417\* \$4.98.

Performance: Good by Jackson and Flanagan

Recording: Excellent

Milt Jackson is the greatest jazz vibraharpist we have, perhaps the greatest we have ever had. When he plays with the Modern Jazz Quartet, or with another excellent rhythm section and perhaps one other added instrument, he can be superb. But too many of his own albums have featured small bands with uninteresting arrangements sloppily rehearsed, and this is one of them. Five of the eight tracks feature personnel that might as well be the Riverside Records house band

VERVE RECORDS



BILL EVANS

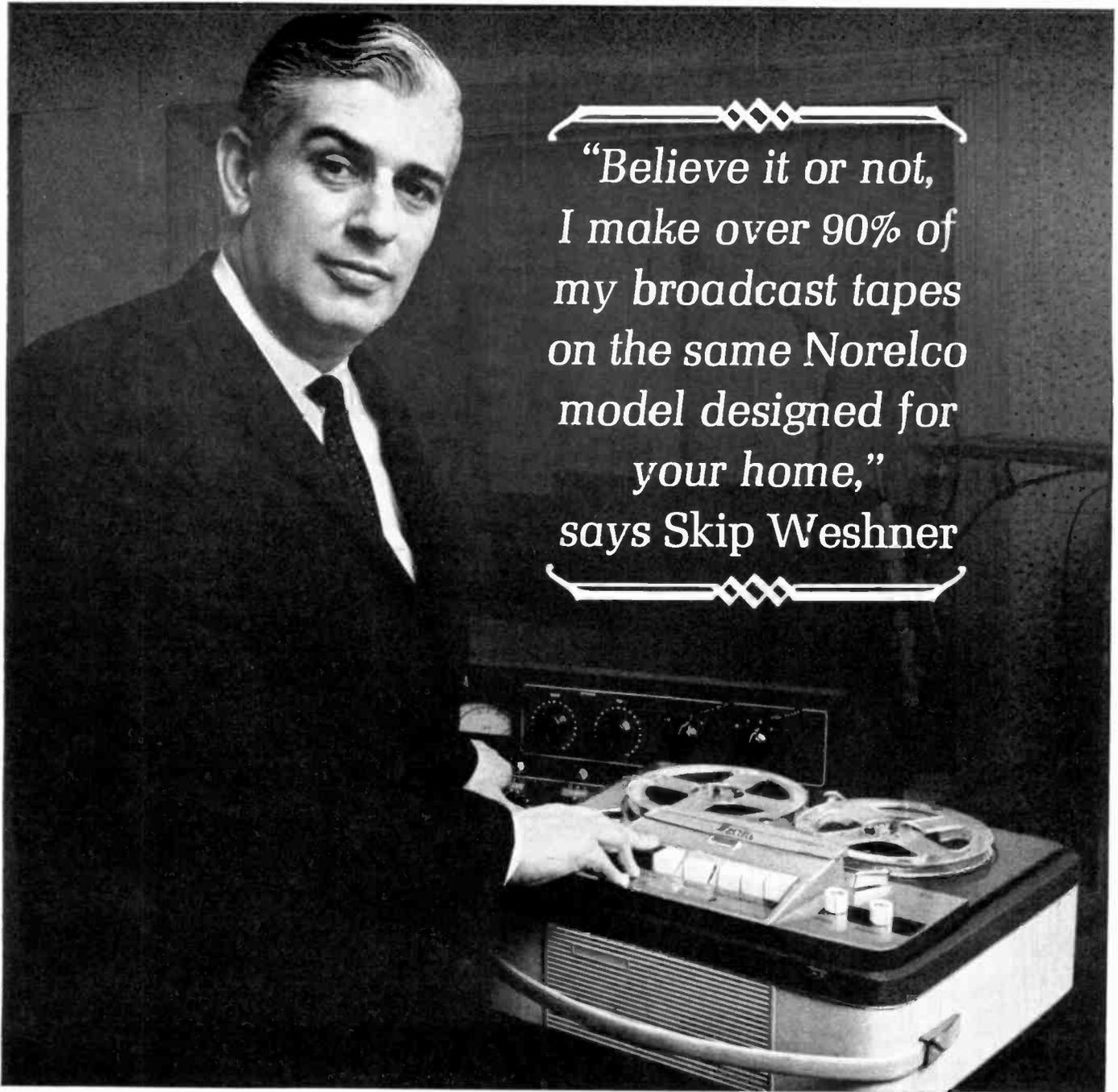
A most inventive jazz pianist

doing clogged arrangements by Tommy McIntosh—and they sound as though they were recorded before the band knew them very well. Tenor saxophonist Jimmy Heath is, after Jackson, the principal soloist, but the shining light here is pianist Tommy Flanagan, who seems imperturbably able to contribute excellent work under any circumstances. The Dizzy Gillespie song here called *Algo Bueno* is also known as *Woody'n You*. Jackson's *Let Me Hear the Blues* sounds as though Ray Charles had written it, and his *Melancholy Blues* is one more variant on *Bags' Groove*. On the latter and on *Vibrations* there is added an out-of-place five-voice choir. Only on *Sweet Georgia Brown* is there a brilliant demonstration of the melodic and rhythmic qualities that make Jackson a master. J. G.

⑤ ⑥ HERBIE MANN: *Latin Fever*. Herbie Mann (flutes), various accompaniments. *Harlem Nocturne; Fever; Not Now—Later On; Insensatez; Groovy Samba*; and five others. ATLANTIC SD 1422 \$5.98, 1422\* \$4.98.

Performance: Varied  
Recording: Good

Herbie Mann, who is far from being my  
(Continued on page 158)



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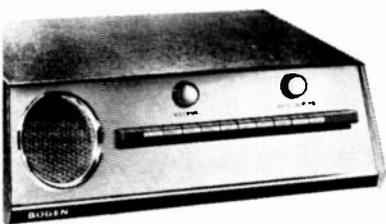
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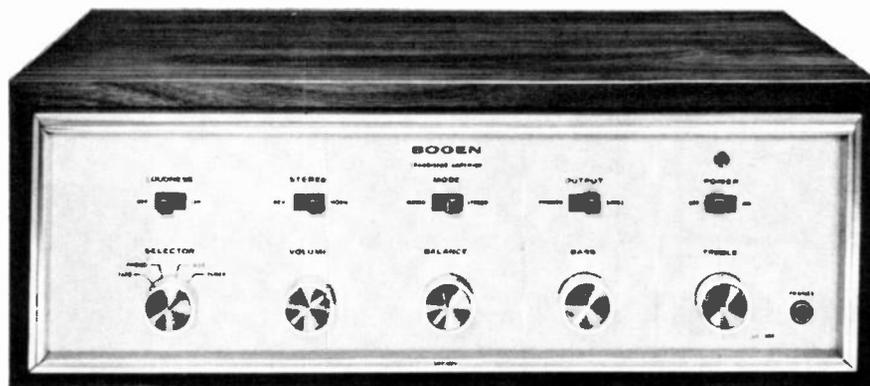


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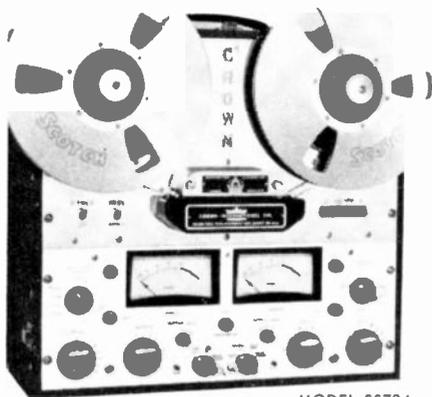
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favorite jazz musician, has been making consistently better recordings lately. Many of his earlier Afro-Latin excursions left much to be desired, but he has started to surround himself with better musicians, and now produces light but exciting jazz. Five of these ten tracks were recorded in Rio de Janeiro with Brazilian musicians, and the other five employ larger groups and more formal arrangements than is customary with Mann. The band tracks are tricky, using cross-rhythms and thrill techniques. *Not Now*, for instance, is a cross between Latin style and Ray Charles, and John Lewis' *Golden Striker* has been harnessed to the rhythm of an earlier Mann success, *Comin' Home Baby*. The delight of the album, though, is a quartet piece, *Nana*, on which the composer, Baden Powell, plays guitar. It is a lovely, gentle near-blues, and if you are willing to excuse the debt to Henry Mancini, you may find it, as I did, the best single track of Mann's you have ever heard. J. G.

© © HANK MOBLEY: *No Room for Squares*. Hank Mobley (tenor saxophone), Lee Morgan and Donald Byrd (trumpet), Andrew Hill and Herbie Hancock (piano), John Ore and Butch Warren (bass), Philly Jo Jones (drums). *Three Way Split: Carolyn: Up a Step: Old World. New Imports*: and two others. BLUE NOTE ST 8-4149 \$5.98, 4149\* \$4.98.

Performance: Accomplished  
Recording: Live and clear

Hank Mobley has never been a fashionably popular tenor saxophonist, but he has been steadily developing his skills through the years. By no means a major creator, Mobley is, however, a capable improviser whose ideas are well constructed and well integrated. With a comparatively light tone and a fluent technique, Mobley can often be subtly effective, particularly when his associates are as stimulating as those in the two units here.

Philly Jo Jones anchors the rhythm section for both combos, and the styles of the alternate trumpet soloists—Lee Morgan and Donald Byrd—fuse easily with Mobley's lyrical bent. Several tracks are above the usual run of jazz originals, most notably Lee Morgan's floating ballad *Carolyn*, and the same composer's witty Latin blues *Me 'n You*. N. H.

© © JIMMY RANEY: *Two Jims and Zoot*. Jimmy Raney and Jim Hall (guitars), Zoot Sims (tenor saxophone), Steve Swallow (bass), Osie Johnson (drums). *Hold Me: B vitamins: Mot. It: How About You*: and six others. MAINSTREAM S 6013 \$4.98, 56013\* \$3.98.

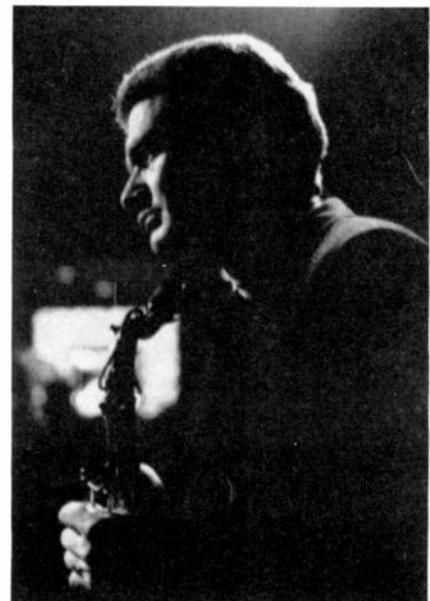
Performance: Casually intricate  
Recording: Good

Two of the best guitarists in the business, Jimmy Raney and Jim Hall, have teamed up with tenor saxophonist Zoot Sims and a rhythm section for a relaxed album that consists one-half of standards and the other of songs by the outstanding bossa nova composer Antonio Carlos Jobim. The feeling of the set goes back several years. Sims sounds like a stronger, more muscular Stan Getz, and the work on *A Primera Vez* sounds remarkably like a wonderful, little-known Prestige disc that Raney made with a

pseudonymous Getz several years ago. Elsewhere, there is a suggestion of the guitar-saxophone duets that used to be a feature of Lennie Tristano groups.

Sims seems to be getting better all the time, his only concession to the "new thing" being a few Rollins-Coltrane flutters. Both guitarists are in excellent form, Raney employing a single-string approach and Hall a more chordal one. Young bassist Steve Swallow adapts himself well to the mainstreamers. Hall contributes an affecting composition in *All Across the City*. Perhaps the album is not quite as good as its personnel would lead one to expect, but it is a quiet and pleasantly intricate set. J. G.

© © ART VAN DAMME: *Septet*. Art Van Damme (accordion), Johnny Howell and Warren Kime (flugelhorn), Brad Smith (trombone), Mike Simpson (baritone)



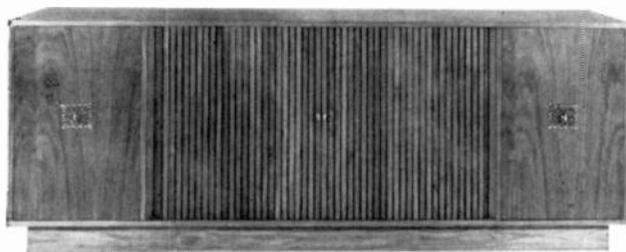
LEE E. TANNER

Zoot Sims  
*Getting better all the time*

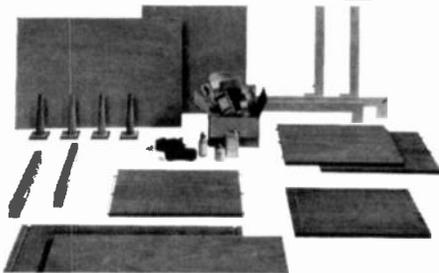
saxophone), Herb Knapp and Mel Schmidt (bass), Marty Clausen (drums). *Blueette: I Hear Music: Planaria: Mit Flugel*: and eight others. COLUMBIA CS 8992 \$4.98, CL 2192\* \$3.98.

Performance: Professional  
Recording: Good

"The New Sound of Art Damme" proclaimed in this album's subtitle is not really a new sound at all, but a very old one. It is the sound of the studio combos who work early-morning radio shows such as Arthur Godfrey's. The sound in this case is not surprising, since most of the men here are members of the excellent CBS house band in Chicago. The tracks, most of them under three minutes, are far too short to give any of these excellent musicians a chance to show what they can do—all that is offered is a tight little ensemble sound, made somewhat unusual by the inclusion of two flugelhorn. Van Damme is an excellent accordionist, but he doesn't get to do much either. He only goes astray once here, in my opinion: in his attempt to sound like a gypsy fiddler on *Cry Me a River*. For the rest of this neat, unexciting album, there are the minor pleasures of the participants' craftsmanship. J. G.



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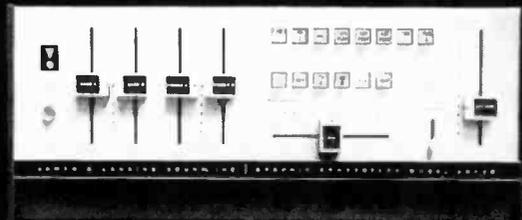
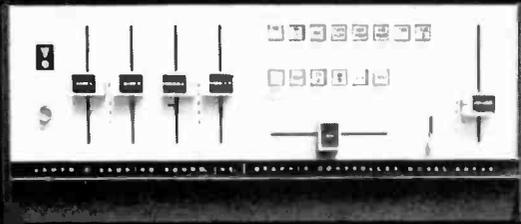
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Reviewed by NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ ANAMARI: *Anamari*. Anamari (vocals); various accompaniments. *Blue City: Alone Together; Don't Explain; Love Look Away*; and six others. ATLANTIC SD 8092 \$5.98. 8092\* \$3.98.

Performance: Heavy-handed  
Recording: Good

Anamari, a young lady who apparently wants us to know only one (or two) of her names, has a heavy voice and uses it in a manner that is almost intimidating. She is what is usually called a supperclub singer, which nowadays may mean only that she has appropriated parts of Mabel Mercer's repertoire. But she sings with a pseudo-profundity that is matched perfectly by one of her selections here, the Wolf-Landesman *Ballad of the Sad Young Man*. She can take an excellent, neglected song like the Rodgers and Hart *He Was Too Good to Me*, and so drown it in a portentous solemnity that it loses most of its meaning. Her manner alters only for *Blame It on My Youth*, on which she becomes breathily seductive. On this and two other tracks, she is accompanied by the Art Farmer Quartet, in which drummer Pete LaRoca seems to have replaced Walter Perkins. Farmer is an excellent accompanist. I wish he had a better singer to work with. J. G.

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE BEATLES: *A Hard Day's Night*. John Lennon, Paul McCartney, George Harrison, and Ringo Starr (vocals and instrumentals). *A Hard Day's Night: I Should Have Known Better; Can't Buy Me Love*; and eight others. UNITED ARTISTS UAS 6366 \$4.98, UA 6366 \$3.98.

Ⓢ Ⓜ THE BEATLES: *Something New*. John Lennon, Paul McCartney, George Harrison, and Ringo Starr (vocals and instrumentals). *Things We Said Today; Slow Down; I'm Happy Just to Dance with You*; and nine others. CAPITOL ST 2108 \$4.98, T 2108 \$3.98.

Performance: Characteristic  
Recording: Okay

When I reviewed the Beatles' first record, in the May issue, I couldn't bring myself to take them too seriously. Since then, I have heard the group many more times—who

hasn't?—and I admit to something of a change of heart. To be sure, high-powered publicity put the Beatles on the map. But a crucial factor in their popularity—one any teen-ager will be happy to explain to you—is that the Beatles are the best thing to come out of rock-and-roll. They are not to be confused with moronic groups like the Rolling Stones, which have been stamped out in imitation of them.

The Beatles are loaded with talent, and the more I listen to them, the more I can hear it. I heard pianist Bill Evans playing some of their tunes at home. They were beautiful. Composer-arranger-vibraharpist Gary McFarland recently recorded *I Want to Hold Your Hand* as a bossa nova instrumental, with Antonio Carlos Jobim on guitar. Both of them love the tune—and neither can be considered an amateur at, or student of, melodic construction. One of our greatest opera singers, now retired, digs the Beatles. Only critics, columnists, and psychologists continue to miss the point.

Just recently I was in England, and I heard two significant things about the Beatles. Public-relations statistics to the contrary, Chief Beatle John Lennon is no youngster, but a seasoned, thirty-three-year-old show-business pro. And furthermore, English publishers, record men, and even musicians all told me that Lennon and Paul McCartney are the best song-writing team England has produced in years. This could be faint praise, since the English have little gift for light composition, but as it happens it isn't. I am convinced that a lot of the Beatles' material will become standard in the popular repertoire, something that cannot be said of any rock-and-roll singer or group before them.

There are two new Beatles records on the

market—"A Hard Day's Night" on United Artists and "Something New" on Capitol. Far and away the more interesting is "A Hard Day's Night," which is the sound track of the new Beatles film. It brings a number of factors in the Beatles' success into focus.

The Beatles do not sing very well. Mostly they sing in drab unison, and the solo vocal work is thin and colorless. And though I suspect they all play their instruments well—there are signs of this throughout the disc—they are so busy producing the rock-and-roll sound that it is hard to be sure.

The opening track, *A Hard Day's Night*, is a vocal. With all those drums pounding, it's hard to tell how good the tune is. But it is done again at the end of the disc as an instrumental—a jazz-waltz alto solo over strings, brass, and a good rhythm section. You immediately hear the character of the melody. Then, if you go back and listen to the first track, you get the point.

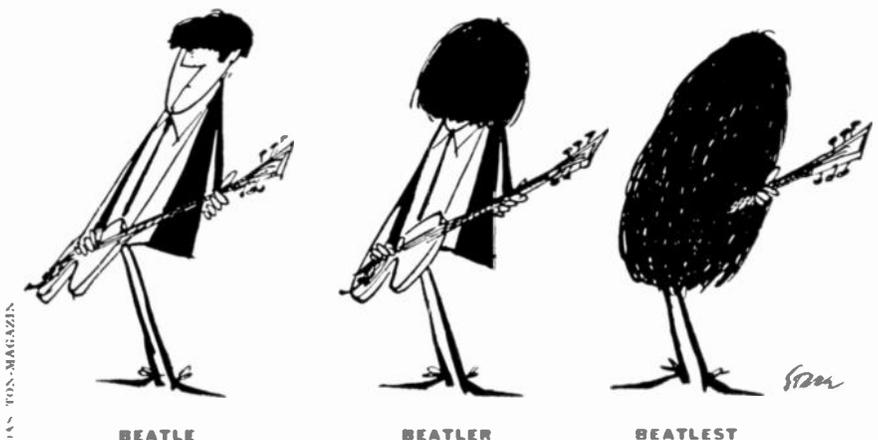
On the second side is another instrumental, composed by Lennon, called *Ringo's Theme*. In it the group throws out all its gimmickry (except for triplet patterns on closed high-hat cymbals), and the tune is stated by trombones. It is a lovely melody, fresh and haunting. Once you get your ears tuned to the Beatles, you begin to hear just how good some of their other songs are. I particularly like *If I Fell* and *And I Love Her*.

The Beatles have pulled off a coup. By disguising their music as rock-and-roll—which it assuredly is not—they have slipped into the repertoire a great deal of good new material. Anyone who can do that in a business that has an almost psychopathic dedication to trash deserves congratulations. As far as I'm

(Continued on page 162)

### Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- \* = mono or stereo version not received for review



concerned, the Beatles are the best thing to happen to pop music in years. G. L.

Ⓢ Ⓜ ELLA FITZGERALD: *Early Ella*. Ella Fitzgerald (vocals); orchestras, Sy Oliver, Sonny Burke, Leroy Kirkland, Gordon Jenkins cond. *Baby Doll*; *Melancholy Me: So Long; Even as You and I*; and eight others. DECCA DL 74447 \$4.98, 4447\* \$3.98.

Performance: Attractive pop singing  
Recording: Generally good

Ella Fitzgerald's virtues as a jazz singer are debatable ones. There is no questioning her sense of swing or her phrasing, but there are those, this reviewer included, who find her emotionally shallow in contrast with jazz vocalists such as Billie Holiday and (currently) Carmen McRae. As a pop singer, however, Miss Fitzgerald is a superior artist.

This set ranges from 1940 to 1953 and through a variety of backgrounds, some squarely commercial and others oriented in the direction of jazz. Miss Fitzgerald's intonation is flawless throughout and her voice is characterized by what annotator Stanley Dance calls a "warm tenderness." She floats over the most mundane arrangements, and even though she seldom probes deeply into her own emotions or those of her listeners, her musicianship is so impressive that these transient pop tunes are lent durability by her interpretations. Decca's artificial stereo reworking of the original recordings is rather gratuitous. N. H.

Ⓢ Ⓜ NEAL HEFTI: *Li'l Darlin'*. Orchestra, Neal Hefti cond. *Li'l Darlin'*; *Scout*; *Rose Bud*; and eight others. TWENTIETH CENTURY FOX TFS 3139\* \$4.98, TFM 3139 \$3.98.

Performance: Professional  
Recording: Good

Neal Hefti, who first came to prominence as a trumpeter-arranger for Woody Herman, has become in recent years one of the best writers of light music in the country. In this role he is perhaps best known for *Li'l Darlin'*, written for the Count Basie band, but the scope of his talent is much broader. He is basically the same sort as Henry Mancini,

NEAL HEFTI  
*A superior composing talent*



TWENTIETH CENTURY FOX

but his style is different, and he does not yet have Mancini's reputation.

This disc presents eleven Hefti compositions in pleasant commercialized settings. The orchestrations lean heavily on strings and woodwinds, with a harpsichord to add color to some ensemble passages and at times to carry melody statements. The album toys with gimmickry in its bid to build Hefti a bigger audience, but Hefti's taste keeps this element in restraint. He is a very gifted man. Pay attention to him. G. L.

CARMEN MCRAE: *Bittersweet* (see Best of Month, page 113)

Ⓢ Ⓜ ANTHONY NEWLEY: *In My Solitude*. Anthony Newley (vocals); orchestra, Ray Ellis cond. *For All We Know*; *The Party's Over*; *Rain, Rain*; and nine others. RCA VICTOR LSP 2925 \$4.98, LPM 2925 \$3.98.

Performance: Exaggerated  
Recording: Satisfactory

I rather liked Anthony Newley's singing until now, particularly in his own song *What Kind of Fool Am I?* But this disc shows him to be just an imitation, or Cockneyfied, Tony Bennett. He sings well, but the Bennett derivation is distracting at times, particularly in the title track. And Newley exaggerates his readings, like Barbra Streisand. This is apparently the new groove. Unlike French song material, American popular music rarely has the dramatic content to support these intense and affected readings. The arrangements are in good taste, and the selection of tunes is good. Included is a brilliant Alec Wilder tune I'd never heard before: *The Winter of My Discontent*. It's Shakespeare season everywhere. G. L.

Ⓢ Ⓜ NORRIE PARAMOR: *In London . . . In Love Again*. Orchestra, Norrie Paramor cond. *When I Fall in Love*; *All the Way*; *My Heart Stood Still*; and nine others. CAPITOL ST 2071 \$4.98, T 2071\* \$3.98.

Performance: Sugary  
Recording: Excellent

The standard for mood-music albums was set more than ten years ago by Robert Farnon, a Canadian-born arranger and composer who lives in England. Farnon made a remarkable series of albums for British Decca, released here by London and now impossible to obtain. Last year Philips rerecorded some of the tracks and, when the album didn't take off and sell a hundred thousand copies, promptly dropped it from the catalog. Farnon's influence on contemporary light-music orchestration is beyond estimation. Ironically, those who buy this sort of thing have honored his discs with a vast indifference. They buy instead the albums of Mantovani, Frank Chacksfield—and Norrie Paramor.

Paramor has obviously listened to the Farnon albums—even his choice of material (*Isn't It Romantic* and *Moonlight Becomes You*) reflects it. But his writing pales beside Farnon's. He has this consolation, however: so does the mood-music scoring of everyone else. Paramor's albums reach a much higher level of taste than those caramel-marshmallow sundaes whipped up by Mantovani, to be sure. There is a simplicity about some of his writing here that lends the disc some charm. But the best moments are provided by vocalist Patricia Clark, who sings



RCA VICTOR

GLENN YARBROUGH  
*A clear and well-controlled tenor*

fragments of the lyrics in a high, sweet, flexible soprano. She has the kind of voice you'd like to elope with. As a matter of fact, somebody should record this girl at length.

There is nothing wrong with mood music albums as such—they can provide extremely pleasant listening. But this one falls short of the mark—Robert Farnon. G. L.

Ⓢ Ⓜ QUARTETTE TRES BIEN: *Boss Tres Bien*. Jeter Thompson (piano), Richard Simmons (bass), Percy James (bonga, conga), Albert St. James (drums). *Love Letters: I Love Paris; Rhodesian Chant*; and seven others. DECCA DL 74547 \$4.98, DL 4547 \$3.98.

Performance: Empty  
Recording: Good

The jazz critics are drumming the Quartette Tres Bien out of the ranks of jazz, shoving them over into the pop field. Hell, we don't want 'em. This is tinkly-winkly cocktail music, and frankly, I've heard better groups in small-town bars all over the country. Where does Decca get off calling this jazz? G. L.

Ⓢ Ⓜ DAKOTA STATON: *With Strings*. Dakota Staton (vocals); unidentified orchestra. *I Thought about You*; *All My Life*; *When the Sun Comes Out*; *I Apologize*; and eight others. UNITED ARTISTS UAS 6355 \$4.98, UAL 3355\* \$3.98.

Performance: Unimpressive  
Recording: Good

Dakota Staton's style has become somewhat more sophisticated in the past couple of years. Formerly, everything she sang used to sound as if it were in italics. Now, her dynamic range is wider and there is less melodrama in her performances. But Miss Staton still has a long way to go. Her phrasing is mannered, and she continues to substitute coyness for intimacy and increasing volume for growing intensity. In this collection, she sings three numbers long associated with Billie Holiday—*Travelin' Light*, *God Bless the Child*, and *Any Old Time*. Hearing these interpretations, and then remembering how Miss Holiday per-

formed the songs, is particularly revealing of Miss Staton's weaknesses. N. H.

© ® GLENN YARBROUGH: *One More Round*. Glenn Yarbrough (vocals); orchestra and chorus, Perry Botkin cond. *I Wonder: Her Lover: Idle in the Water*; and nine others. RCA VICTOR LSP 2905 \$4.98, LPM \$3.98.

Performance: Assured  
Recording: Good

Now that so many of those idealistic folk singers who hated pop music are trying to muscle into the field, we can expect more recordings like this one—a bid to switch markets. Yarbrough, however, always tended in this direction. Until recently a member of the Limelites, he has always been too good for the cramping musical provinciality of the folk field.

This is a scatter-shot album. Some of it is out of the folk bag, some is very close to quality pops, and one track (*The World Will Be*) is done in a style that crosses folk and pops with rock-and-roll. Yarbrough, whose Irish-type tenor voice is clear and very well controlled, is one of the few men to come up via folk music who can actually sing. He handles all the tunes of the album well, but I particularly liked *Lover's Been Good to Me*, which, had its lyricist been a little longer on craftsmanship, would have been first-rate. Rod McKuen's *The Lover* is another nearly excellent piece that suffers from lack of discipline in craft. Right now McKuen is a sort of quack poet, but he has real talent. If he ever learns to control rhyme, instead of letting rhyme control him, he will be a major writer of light material.

I have always liked Yarbrough's work, and I like this album. I hope that he makes it in his new career as a loner. G. L.

### FOLK

© ® GLEN CAMPBELL: *The Astounding Twelve-String Guitar of Glen Campbell*. Glen Campbell (guitar); Carl Tandburg and Chip Douglas (bass); Danny Cotton, Hal Blaine, and Earl Palmer (drums); Roy Clark (banjo). *The Ballad of Jed Clampett: 500 Miles: W'nooch: This Land*

IAN AND SYLVIA

Intelligent and emotionally penetrating



*Is Your Land*. CAPITOL ST 2023 \$4.98, T 2023\* \$3.98.

Performance: Bland pop-folk  
Recording: Good

The twelve-string guitar is potentially an instrument of sweeping expressive power (as Leadbelly demonstrated with particular thrust). When played by Glen Campbell, however, the instrument loses most of its impact. Campbell lacks imaginative depth, has an exceedingly narrow range of dynamics, and plays with a plodding beat. Much of Campbell's material consists of folk and quasi-folk songs. But since he fails to particularize the mood and shape of each song, the performance as a whole becomes a repetitive blur. Bob Dylan's *Blowin' in the Wind*, for instance, loses all its bite here. Banjoist Ray Clark does enliven the session during the three numbers in which he appears, but this is not enough to rescue the album from tedium. N. H.

© ® IAN CAMPBELL: *The Ian Campbell Folk Group*. Ian Campbell, Lorna Campbell, and Brian Clark (vocals, guitar); Dave Swarbrick (fiddle, mandolin); John Dunkerley (banjo, melodica); Dave Phillips and Brian Brocklehurst (bass). *Rockin' the Cradle: Blow, Boys, Blow: W'ce Cooper o' Fife: Drover's Dream*; and twelve others. ELEKTRA EKS 7268 \$5.95, EKI 268\* \$4.98.

Performance: Spirited  
Recording: Good

The Ian Campbell Folk Group might be described quite accurately as an English counterpart to the Weavers. They sing various kinds of British songs with considerable verve and easy charm, and the analogy to the Weavers is made even more apt by the great similarity between Brian Clark's voice and Pete Seeger's, particularly on *Apprentice's Song*. When the group sings together, as on the street song *Johnny Lad*, the Folk Group can be delightful, and on the Pete Seeger song *Bells of Rhymney*, their choral work has a kind of solemn power.

There is great variety in this package, ranging from a rollicking *Drover's Dream* to a gentle *Gartan Mother's Lullaby*, which features the lovely voice of Lorna Campbell. There is no great depth to any of these selections, but you will have to listen long before you find a more entertaining folk disc. J. G.

© ® IAN & SYLVIA: *Northern Journey*. Ian and Sylvia (vocals, guitars autoharp). John Herald (guitar). Monte Dunn (mandolin, guitar). Eric Weissberg, Russ Savakus (bass). *You Were on My Mind: Fow Road By: Some Day Soon: Green Valley*; and nine others. VANGUARD VSD 79154 \$5.95, VRS 9154\* \$4.98.

Performance: Uneven  
Recording: Excellent

Ian and Sylvia Tyson have been working as a folk duo in their native Canada and increasingly in America since 1960. In this, their third album, the songs they have selected are generally much more interesting than the manner in which they are interpreted. Among the less familiar numbers are a maritime murder ballad, the tale of a British Columbia outlaw, a Nova Scotia chanty, and Canadian adaptations of Child ballads.

For most of the album, Ian and Sylvia are

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stylistically diffuse and are also rather stiff in their phrasing. There are exceptions. Both are lyrically affecting in the long vintage ballad, *Brave Wolfe*, concerning the 1759 siege of Quebec by the British. And their unaccompanied *Texas Rangers* is a dramatically effective, spare statement of the Rangers' side of the nineteenth-century wars against the Indians. In both these instances, and in a few others, the singers have identified so thoroughly with their material that they sing from inside the songs. In most of the other pieces, however, they are too obviously self-conscious. Since neither has an immediately arresting vocal quality, they must depend on intelligence, emotional penetration, and stylistic cohesiveness to sustain attention. At this point in their development, their musical goals appear to be uncertain—whether to take an art-song, idiomatic "ethnic," or a more popular approach—so they are insufficiently authoritative to be convincing throughout an entire album of folk pieces.

N. H.

Ⓢ Ⓜ MIKE SEEGER: *Mike Seeger*. Mike Seeger (vocals, guitar, banjo, dulcimer, fiddle, autoharp, French harp, Marge Seeger (occasional accompaniment). *Waterbound: Hello Stranger; Leather Breeches; Old Rachel; Wild Bill Jones*; and ten others. VANGUARD VSD 79150 \$5.98, VRS 9150 \$4.98.

Performance: Citybilly  
Recording: Excellent

Mike Seeger, normally a member of the fine citybilly group which calls itself the New Lost City Ramblers, has made his debut album as a soloist. Annotator D. K. Wilgus calls him "one of the outstanding non-folk singers in the traditional idiom," which is as good a description as any. With the aid of the proper instruments, Seeger attempts an authentic re-creation of Southern mountain songs and styles. His voice is slightly reminiscent of Woody Guthrie's, but with more presence, and he does manage to sound as though he grew up with these songs. They are of all kinds—funny, sad, grim, and brutal—and it is interesting to hear how much some sound like more familiar folk-repertoire numbers. Seeger does them well in a recording of considerable interest.

J. G.

Ⓢ Ⓜ PETE SEEGER/ WOODY GUTHRIE/LEE HAYS/PETER HAWES: *The Soil and The Sea*. Pete Seeger, Woody Guthrie, Lee Hays, Peter Hawes (vocals, banjo, guitar, harmonica). *Away Rio; Ground Hog; Dodger Song; Haul Away Joe*; and eight others. MAINSTREAM S 6005\* \$4.98, S 6005 \$3.98.

Performance: Intense but careless  
Recording: Fair

This collection of recordings by Pete Seeger, Woody Guthrie, Lee Hays, and Peter Hawes, originally issued on the Commodore label several years ago, may well be, in terms of the influence it has had, one of the most important of folk recordings. The performances are casual, almost sloppy, but there is an instantly communicated zest and commitment that makes them completely delightful. Two of these men, Seeger and Hays, helped form the Weavers, the most influential of all folk groups, and the present performances contributed greatly to the shaping of the Weavers' style.

Half the songs are sea chanties, charmingly done despite the fact that they are not the best material for these men. The rest are the kind of working and love songs most closely associated with Guthrie. Perhaps most interesting of all is Guthrie's weary version of *House of the Rising Sun*, sung to a melody I have not heard before. If you are at all interested to know where the Kingston Trio, Peter, Paul and Mary, and their cohorts came from, get this record.

J. G.

## THEATER-FILMS

Ⓢ Ⓜ TO BROADWAY WITH LOVE. Original-cast album. Don Liberto. Carmen Alvarez, others (vocals); chorus and orchestra. *Yankee Doodle Dandy; Carousel Waltz; Speak Low*; and twenty-two others. RCA VICTOR OS 2630 \$5.98, O 2630 \$4.98.

Performance: Sumptuous  
Recording: Good

This show, presented at the New York World's Fair, is a survey of Broadway musical material from George M. Cohan to the present. As such, it offers nothing original—except a few new things at the opening and closing by Jerry Bock and Sheldon Harnick—but it is an acceptable etude in nostalgia. Countless voices and strings.

G. L.

Ⓢ Ⓜ FADE OUT-FADE IN (Jule Styne-Betty Comden-Adolph Green). Original-cast album. Carol Burnett, Jack Cassidy, others; orchestra and chorus, Colin Romoff cond. *Fear; I'm with You; Fade Out-Fade In*; and fourteen others. ABC PARAMOUNT ABCS OC 3 \$5.98, ABC OC 3 \$4.98.

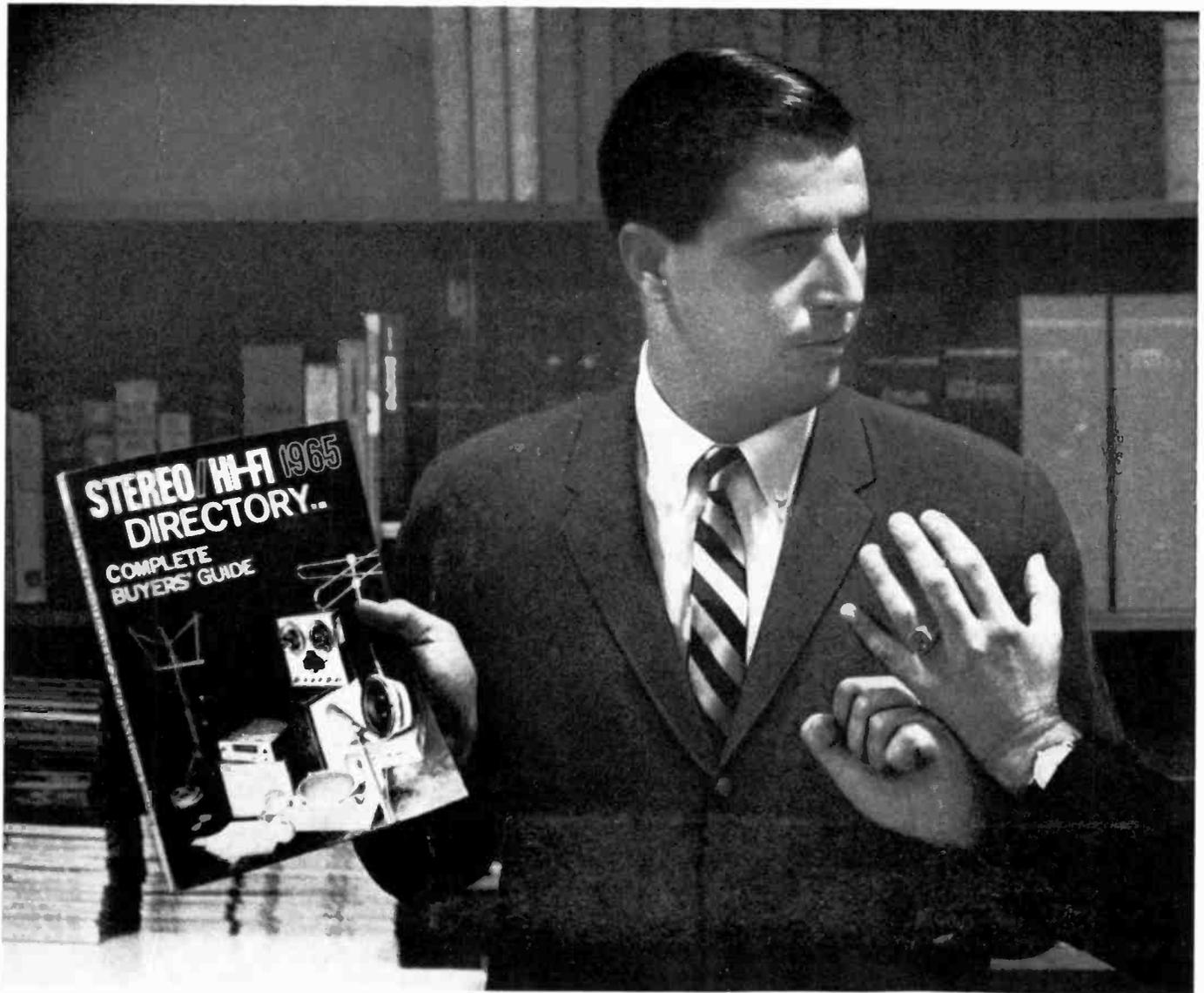
Performance: Bright  
Recording: Good

To spoof the clichés of old movies is beginning to be itself a cliché. This makes the second major musical to try it this year; the other is *What Makes Sammy Run?* In addition, a dreadful attempt was made in an off-Broadway musical some months ago (the name of the show I have mercifully forgotten). And this is without counting the movies that are attempting it—*What a Way* (Continued on page 166)

TIGER HAYNES AND CAROL BURNETT  
*A ghastly outburst of optimism*



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to Go, for one; *Robin and the Seven Hoods*, which pokes fun in a musical context at old gangster movies; and the French import *That Man from Rio*, which does the same thing without music. Enough, already! Sid Caesar did it better on television.

As it happens, this is perhaps the best show score I've heard this year, despite the shopworn theme. Jule Styne's music seems to me better than what he wrote for *Funny Girl*, though the latter too has its fine moments. The Comden and Green lyrics are good, occasionally brilliant. Ralph Burns and Ray Ellis have contributed first-rate orchestrations. Indeed, with continued use of people like Burns for orchestrations, one begins to see hope that Broadway musicals will some day sound musical.

Carol Burnett's talents have never knocked me out. Still, given the right vehicle—and this one is obviously it—Miss Burnett can be effective. She sings well and she is amusing, though I am happy I don't have to watch her face while she is doing these tunes. A number she does with Tiger Haynes, which ridicules those ghastly little outbursts of wide-eyed optimism Shirley Temple used to do with Bill Robinson, is to my taste the funniest number in the show. It is too bad Haynes' talents were not used more. He is one of the most outrageously funny men I have ever encountered, and it is to be hoped that Broadway will accelerate its belated discovery of him. G. L.

### RECORDING OF SPECIAL MERIT

© ® LILIES OF THE FIELD (Jerry Goldsmith). Sound-track recording. Orchestra. Jerry Goldsmith cond. EPIC BN 26094 \$4.98, LN 24094\* \$3.98.

Performance: Moving  
Recording: Good

There was a time when one could sneer with reasonable safety at just about any movie-score music. But the days of neo-Tchaikovsky are gone. A few gifted composers (Hugo Friedhofer, Alex North, André Previn, Leith Stevens, Henry Mancini) have raised the standard of movie-score writing enormously of late.

The composer whose work I've been noticing more and more lately is Jerry Goldsmith. I first became aware of him through the TV show *Thriller*, for which he wrote the striking string score. Later he did scores for the films *Freud* and *The List of Adrian Messenger*. This is the first Goldsmith score I've heard on records. It is a fine one, an achievement to be proud of. Using harmonica, banjo, guitar—and even what sounds like a harmonium—against a full string section, it conjures up an arresting image of the American earth.

Goldsmith writes with consummate skill, his scoring for strings being particularly adept. But the less "legitimate" instruments, of course, set the tone of this score, and he writes for them with equal insight.

This score from the award-winning film *Lilies of the Field* is strong enough to make rewarding record listening but discreet enough to fit into the film—a neat trick to pull off, but the best film writers seem to have the knack. G. L.

© ® ROBIN AND THE SEVEN HOODS (James Van Heusen-Sammy Cahn). Sound-track recording. Frank Sinatra.

Dean Martin, Bing Crosby, Sammy Davis, Jr.; chorus and orchestra. Nelson Riddle cond. *Mister Booze: Bang! Bang!; Style;* and seven others. REPRISÉ FS 2021 \$5.98, F 2021 \$4.98.

Performance: Clever  
Recording: Fine

The Sinatra Clan in ensemble is always so much less than the sum of its parts. Two previous films weren't half as funny as the concentration of talent seemed to promise. So it is with this record—and, from the reviews I've read, with the film from which it comes.

The fun is too self-conscious. And, whereas some of the tunes no doubt work well in the film—I'd love to see Dean Martin do *Any Man Who Loves His Mother (Is Man Enough for Me)*—on the record they inspire in the listener a feeling of so-what?

But along with some slickly clever tunes, Sammy Cahn and James Van Heusen have written two really great songs for the film. One is *Bang! Bang!*, in which Sammy Davis describes the thrill of using a gun. The other, sung by Sinatra, is *I Like to Lead When I Dance*, which will surely become a standard. A witty protest on behalf of every man who is fed up to the teeth with the overemancipated American female. Sammy Cahn's lyrics are as well put together as a Swiss watch. Everyone is in pretty good voice, and Nelson Riddle's orchestrations are superb. Sound is very good. G. L.

© KURT WEILL: *Lady in the Dark (excerpts)*. *Down in the Valley (excerpts)*. Gertrude Lawrence, others. RCA VICTOR LPV 503 \$4.98.

Performance: Good  
Recording: Of two eras

The first side of this disc, part of the RCA Victor Vintage series of reissues, presents the late Gertrude Lawrence singing songs from *Lady in the Dark*. These tracks were recorded in 1941. The second side is taken from the NBC telecast of Weill's folk opera *Down in the Valley* done in January of 1950. Since the first was recorded on lacquer discs and the latter on tape, there is no comparison in sound quality.

Those who remember Miss Lawrence in *Lady in the Dark* will perhaps find particular pleasure in the disc. I was twelve at the time, and not having been influenced by her legend, I can only react to the singing here, which I find quavery and uncertain. There was a famous Danny Kaye number in this show, but it is not included. Only Miss Lawrence sings.

I am not an admirer of Kurt Weill. A few of his songs move me, but I find most of them synthetic, including those in this show. I am not mad even about *My Ship*—as most people seem to be—though I find it pretty enough. Ira Gershwin's lyrics for the show were sloppy. (In fact, no one but his brother ever seems to have obtained the best this man is capable of.) There are solecisms and awkward phrasings, including that wretched out-of-shape line in *My Ship*, "... they won't mean much if there's missing just one thing." Wrenching English sentences out of normal word order for the sake of rhyme is *not* good lyric writing, no matter how many people have done it.

*Down in the Valley* is better music—pos-  
(Continued on page 171)

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sibly because it isn't Weill's. The tunes are American folk melodies, and the music's over-all texture is quite pleasing. It is extremely well sung here. G. L.

#### Spoken Word

Ⓢ AN ALBUM OF MODERN POETRY. Various poets reading their own work. Oscar Williams, editor. GRYPHON GR 902/3/4 three 12-inch discs \$17.85.

Performance: Varied  
Recording: Uneven

Gryphon is to be congratulated for taking this recorded anthology of classic British and American verse read by the poets, once available only by mail order from the Library of Congress, and putting it within easy monetary reach of the record-store customer. The producers have dropped a few poems and poets, replaced these with others, cleaned up the sound, and added band separations. There are now forty-five eminent poets in place of the original forty-six. James Wright has been substituted for Delmore Schwartz (difficulty over permissions, apparently), several of Robert Frost's poems have been dropped, and Edna St. Vincent Millay has been edited out entirely—a real loss, for her vibrant readings, though muffled in sound, were unforgettable.

The order of readings remains loosely chronological, allowing the listener to enjoy a cavalcade of much of the best English verse created on both sides of the Atlantic in our time, with the rhythms and emphases as their authors wished them. This is instructive and at times entertaining. Yet, although the sound has had something of a face-lifting, the recordings were made over a long span of years, so striking and even disturbing variations still remain. And while it is enlightening and historically most valuable to have the voices of fine poets interpreting their work, on hearing them I was struck once again by the fact that few of them use their voices effectively. Eliot is masterly, and (among others) Auden, Cummings, Spender, MacLeish, Graves, and Henry Reed do not attempt to disarm us by that reticent tone of false modesty that Dylan Thomas used to ridicule in his lectures. They recite like unabashed professionals, and the results are notable. The craggy voice of the late Robinson Jeffers is the perfect instrument for warning that "violence is the sire of all the world's values." Muriel Rukeyser's level but haunting voice weaves a real spell with her *Eyes of Nighttime*, one of her many and insufficiently celebrated poetic achievements. Louise Bogan reads her perfectly wrought *Nightmare* luminously. Ogden Nash lends just the proper casual charm to three of his minor classics—*Portrait of the Artist as a Prematurely Old Man*, *The Seagull*, and *I Never Even Suggested It*—providing a welcome oasis of light verse amid the solemnities of the Waste Land generation. On the other hand, Edgar Lee Masters is to be heard racing through two selections from *Spoon River* as if he were calling out last-minute instructions at train-time, Oscar Williams displays a typical modern versifier's world-weary chant, and George Barker's is a dry teacher's voice—though it fails to cancel the power of his trenchant trio of poems called *News of the World*. Roy Fuller whines. Jean Garrigue is straight out of the classroom, Edwin Denby is timid to the

point of inaudibility. Others, although passably eloquent, do far from real justice to their own work. In its contents (Ransom, Empson, Wallace Stevens, Marianne Moore, W. C. Williams, Edwin Muir, Robert Lowell, Theodore Roethke, Richard Wilbur, and Ted Hughes are among those also represented), the collection does our century proud, even though recent trends and reputations are, alas, not represented. But it is a tribute to the conscientious Mr. Williams that so many of the selections he has made known through anthologies over the years are now familiar classics. The album, despite its inherent weaknesses, is a gold mine of poetic treasure. The handsome printed text also has been reissued, with appropriate changes, and is included here. P. K.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ LEWIS CARROLL: *Alice in Wonderland*. Jane Asher, Vivienne Chatterton, Tony Church, Frank Duncan, Leslie French, Deryck Guyler, Carleton Hobbs, Margaret Rawlings, Norman Shelley, Ian Wallace, Marjorie Westbury (players); Margareta Scott (narrator). Douglas Cleverdon, director. ARGO 5145/6 two 12-inch discs \$11.96. 145/6\* \$9.96.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ LEWIS CARROLL: *Through the Looking Glass*. Jane Asher, Vivienne Chatterton, Frank Duncan, Deryck Guyler, Carleton Hobbs, Mary O'Farrell, Janette Richer, Toby Robertson, Norman Shelley, Charles Stidwell, Marjorie Westbury (players). Margareta Scott (narrator). Douglas Cleverdon, director. ARGO 5180/1 two 12-inch discs \$11.96. 180/1\* \$9.96.

Performance: Supreme  
Recording: Incomparable

Argo deserves warmest thanks for rereleasing these incomparable dramatizations, first issued in 1960, for they are likely to hold up as timeless, like the remarkable books that inspired them. There have been other "adaptations" of the Alice books. Cyril Ritchard recorded the complete texts (interspersed with songs) entertainingly for Riverside, and Joan Greenwood is a sultry and mischievous adult's Alice in well-performed abridgements on the Caedmon label. But these albums by Douglas Cleverdon are supreme. In Jane Asher he has found the incarnation of the level-headed, logical, and rather stuffy—yet appealing—Victorian child whom all of Wonderland cannot confound, and who crosses the chessboard of Looking Glass country with every brain cell intact in this wise and tidy fantasy. By omitting just about nothing, and employing a skilled cast of superb character actors, Mr. Cleverdon has preserved the most precious ingredient in Lewis Carroll's masterpiece: the quality of slashing wit, which turns logic on its head and shakes it with unremitting vigor until all the coins of wisdom come clattering out. The pace is appropriate to the unfolding of magical adventures, but does not scant the opportunities afforded in every scene for fully realized characterizations. Alice, who should be as believable and satisfactory to young listeners as to old, meets in Deryck Guyler the perfect vocal embodiment of a Cheshire cat—even when nothing remains but the

(Continued on page 174)

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# TWO GUYS NAMED RODGERS AND HART

by GENE LEES

WHEN Lorenz Hart died in 1942, I was fourteen years old and I'd never heard of him—or of his collaborator, Richard Rodgers. Yet I'd known some of their songs for years. *Where or When* was, I think, the first popular song lyric I ever learned by heart. The show it came from, *Babes in Arms*, was presented in 1937, when I was nine.

As I grew older, I found that a surprising number of the songs I liked best were by these two guys Rodgers and Hart.

best in the English language. Though this country has produced some excellent lyricists, no one has matched Hart's range (from pointed social satire through bawdy broad humor to an exquisite gentleness), and no one else has had his mastery of craft, his feeling for the very taste of words in the mouth. My *Funny Valentine* is probably the best love lyric ever to come out of Broadway—which is precisely why it has been recorded almost to death.

inal-cast productions, but re-creations produced a few years ago by Goddard Lieberson, for which we all owe him much thanks. They had been out of the Columbia catalog for a while; they should not be allowed to slip from it again.

Mary Martin, Mardi Bayne, and Jack Cassidy are the principal singers in *Babes in Arms*; Portia Nelson, Cassidy, and Laurel Shelby do *On Your Toes*; Cassidy, Miss Nelson, and Bibi Osterwald do *The Boys from Syracuse*. Lehman Engel conducted all three scores, and although the orchestrations are somewhat dated in spots, everyone handled Hart's lyrics and Rodgers' melodies with loving care. The discs are available in mono or, as they say down at the shop, "electronically re-channelled for stereo."

Out of these three scores—and there are, I believe, six others in the current batch of rereleases—came a surprisingly large part of America's best light music. There are the ballads *Glad to Be Unhappy*, *There's a Small Hotel*, *Where or When*, *My Funny Valentine*, *Falling in Love with Love*, *This Can't Be Love*, and the seldom-done *You Have Cast Your Shadow on the Sea* and *Quiet Night*. There are such light swingers as *I Wish I Were in Love Again*, *Johnny One-Note*, *The Lady Is a Tramp*, and *Sing for Your Supper*. There are classics of sardonic comment such as *The Heart Is Quicker than the Eye*, *Too Good for the Average Man*, and *Way Out West*. There is even, if you care for it (and I don't particularly), the ballet *Slaughter on Tenth Avenue*. All this from only three shows.

Rodgers and Hart have been called the Gilbert and Sullivan of America. Nonsense. They were the Rodgers and Hart of America. As these three records attest, that is the mark to shoot for. No one has hit it yet, for while we have produced other composers to match Rodgers, we haven't yet had another Hart.

Ⓢ Ⓜ RODGERS AND HART: *On Your Toes*. Portia Nelson, Jack Cassidy (vocals); orchestra, Lehman Engel cond. *It's Gotta Be Love*; *Two a Day for Keith*; *There's a Small Hotel*; and eight others. COLUMBIA OS 2590 \$5.98, OL 7090 \$4.98.

Ⓢ Ⓜ RODGERS AND HART: *The Boys from Syracuse*. Portia Nelson, Jack Cassidy (vocals); orchestra, Lehman Engel cond. *Ladies of the Evening*; *Come with Me*; *Falling in Love with Love*; and ten others. COLUMBIA OS 2580 \$5.98; OL 7080 \$4.98.

Ⓢ Ⓜ RODGERS AND HART: *Babes in Arms*. Mary Martin, Jack Cassidy, Mardi Bayne (vocals); orchestra, Lehman Engel cond. *Where or When*; *Way Out West*; *My Funny Valentine*; and seven others. COLUMBIA OS 2570 \$5.98, OL 7070 \$4.98.



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LORENZ HART AND RICHARD RODGERS  
*Theirs is still the mark to shoot for*

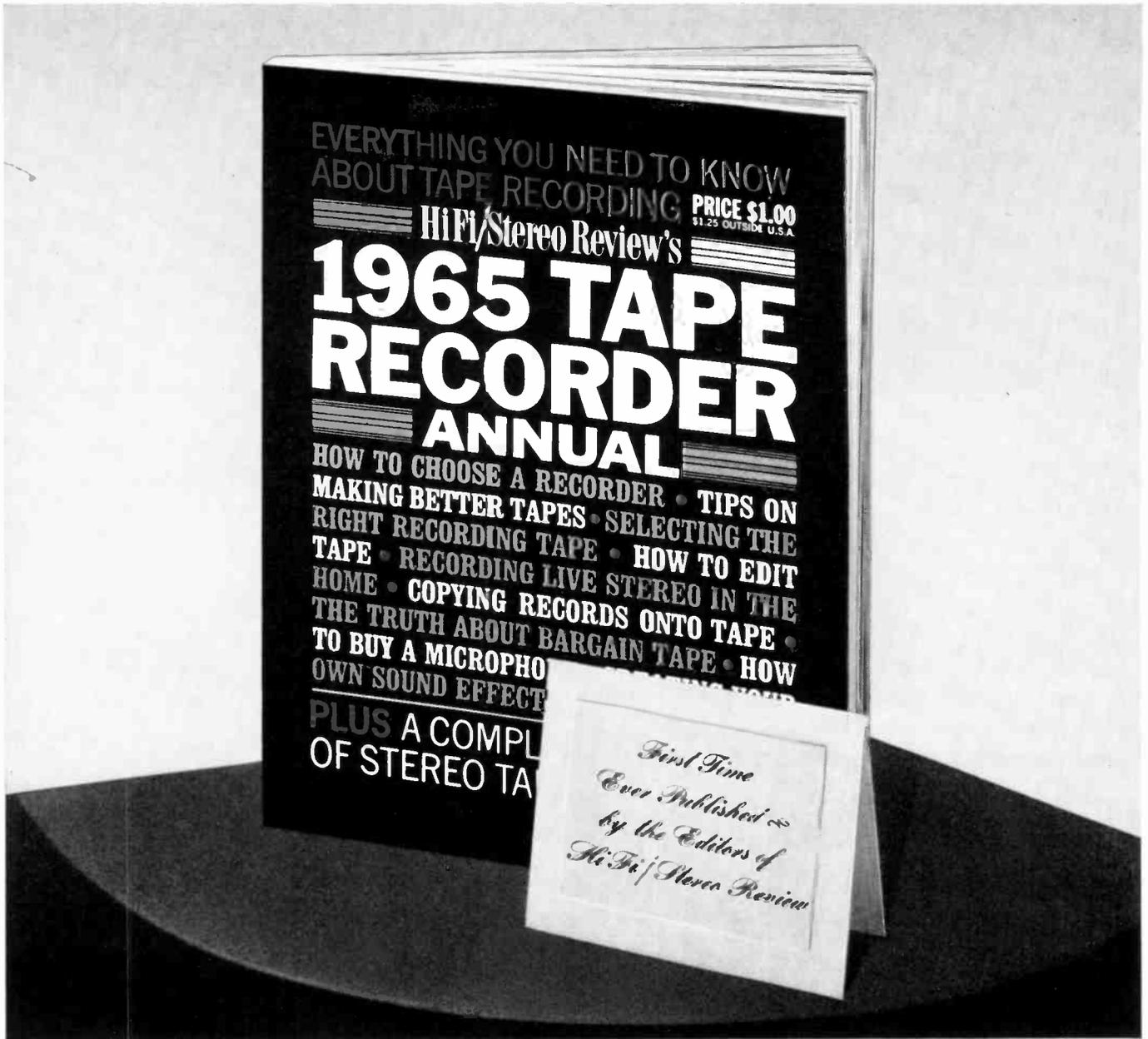
Rodgers, of course, was by now collaborating with Oscar Hammerstein II. But the new songs didn't have that same thing, that rightness. Hammerstein's lyrics, it seemed to me, had the flavor of greeting-card verse, and their Edgar Guest quality spilled over into Rodgers' music. Time has reinforced that opinion.

As I learned more of Hart's lyrics, I found them full of genuine and at times extraordinarily tender feeling. And some quality of cynicism or wit or skepticism always kept Hart from stepping over the line into bad taste. His sensitivity seemed unflinching. All his love lyrics worked, something that could be said of no other Broadway lyricist except Cole Porter.

Not until the advent of long-playing discs and full-score recordings did I get a chance to hear some of the remarkable patter songs Hart and Rodgers wrote. I soon came to believe—and still do—that Lorenz Hart was the finest lyricist America has yet produced. And since the English today can't write popular-song lyrics for beans, that means he was the

Hart had his shortcomings. Sometimes his satiric work reaches a level of screaming cleverness that is a bit much—but never for long. And I have (to my astonishment) found occasional, though few, instances of technical carelessness in his work. Nonetheless, his was an astonishingly consistent talent: "It's got to be love./It couldn't be tonsillitis./It feels like neuritis./But nevertheless it's love," Or: *Whistler's Mother* is a classic./*Mother's whistler was not.*" Or: "Mother warned me./Don't drink with any guy./So I was made on lemonade—/The heart is quicker than the eye." Pick your own favorites—there are hundreds to choose from.

I go into these paroxysms over Hart's work every so often. The last but one was triggered by seeing the off-Broadway revival of *The Boys from Syracuse*. And the current flush of enthusiasm was turned on by Columbia's reissue of three complete-score Rodgers and Hart discs: *The Boys from Syracuse*, *On Your Toes*, and *Babes in Arms*. These are not orig-



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smile. Vivienne Chatterton's talking insects buzz deliciously in both albums. Marjorie Westbury, Margaret Rawlings, and Mary O'Farrell are formidable queens. And Norman Shelley as the White Knight has all the pathetic charm the storytelling mathematician must himself have had when, as companion to the fortunate real Alice, he first told these wonderful stories. There is no instrumental music, but a lavish and resourceful use of sound effects and stereo—the echoing animal voices amid the splash of the swimmers in the Pool of Tears, the hubbub of the trial scene, the chugging of the railway crossing from one square to the next in *Through the Looking Glass*—makes these albums a thorough delight to the ear as well as to the mind and heart. P. K.

Ⓜ EUROPE SINCE THE WAR. Lord Boothby, K.B.E. (narrator). Voices of Winston Churchill, Paul-Henri Spaak, Robert Schuman, Konrad Adenauer, Carlo Sforza, Ernest Bevin, General George Marshall, others. ARGO RG 198 \$4.97.

Performance: Intelligent  
Recording: Good

In a curious conjunction, Lord Boothby, who worked for twenty years to establish harmony and solidarity among the nations of the Council of Europe, is narrator on this recording of speeches by twenty European statesmen (with English texts supplied on the jacket), reflecting the ups and downs of the struggle for unity through 1960, when the record was put together. A singularly intelligent job of editing and narration makes the album a helpful historical aid today. But it is also saddening to reflect that, when the European Common Market became a reality, England was excluded—despite the contributions such Englishmen as Boothby made toward bringing it into being. P. K.

Ⓜ JAMES JONES: *From Here to Eternity* (excerpt). James Jones (reader). CALLIOPE CAL 15 \$1.25.

Ⓜ PETER USTINOV: *The Loser* (excerpt). Peter Ustinov (reader). CALLIOPE CAL 16 \$1.25.

Ⓜ JOHN UPDIKE: *Lifeguard* (from the short-story collection *Pigeon Feathers*). John Updike (reader). CALLIOPE CAL 17 \$1.25.

Ⓜ JAMES BALDWIN: *Another Country* (excerpt). James Baldwin (reader). CALLIOPE CAL 18 \$1.25.

Performance: Mostly brilliant  
Recording: Fine

This second group of seven-inch long-playing discs in the Calliope series—quarter-hour readings very satisfying for their selectivity—presents four respected young authors reading for the microphone. Ustinov, an actor as well as an author, reads impeccably a passage from his novel *The Loser*, which deals with an Italian latter-day "Renaissance man" named Val di Sarat who is by turns lumberjack, gangster's bodyguard, successful photographer, painter, and adventurer in the Orient. The character is drawn with charm and subtle irony, and the prose is commendably literate. Jones' pseudo-Hemingway vernacular is a sorry contrast. In the famous *From Here to Eternity*

passage about soldier Prewitt's bugle performance, Jones describes taps as "the requiem for the common soldier" and weights a trivial incident with more symbolism than it can sustain. The bleak writing and banal dialog are not well served by the author's rather colorless voice. John Updike reads, with appropriate urbanity and obvious affection for his own skill at metaphor, his chilling story in which a divinity student, working for the summer as a lifeguard, surveys his charges on the beach superciliously (an attitude not entirely repudiated by the author). Baldwin lifts two effective scenes from *Another Country*, making his novel sound better than it is. With measured understatement he reads of Rufus' suicide, and then, with impassioned eloquence, delivers the funeral sermon of Reverend Mr. Foster for Rufus. Baldwin is hands-down the best reader of the lot. P. K.



JOHN GIELGUD  
*Limitless virtuosity*

Ⓜ DOUGLAS MAC ARTHUR: *Speeches. Duty. Honor. Country. Address to the Congress*. RCA VICTOR SPC 100 two 12-inch discs \$4.96.

Performance: Impressive  
Recording: Good

Thanks to Mr. Edison's invention, the late general has not completely "faded away" as he predicted, but can still be heard in these two complete speeches, which are remarkable for their oratorical force. The power of his voice almost succeeds, in an address to West Point cadets made when he was eighty-three, in giving new currency to the worn coinage "duty, honor, and country." MacArthur is better able, however, to remind his listeners of the horrors of war ("the foxholes . . . filth . . . slime . . . broiling suns . . . torrential rains") than to persuade this war-weary generation that the "stainless" officer is, as he so earnestly believed, the noblest ambition of man. The historic address to Congress on April 19, 1951, after President Truman's dispute with him over strategy in the Korean War, has some remarkably eloquent passages, but is slowed down, for today's listener, by tedious details of military exposition. At times, too, the general's tone is so arrogant that I,

for one, got confused—was Truman firing MacArthur, or was it the other way around?  
P. K.

### RECORDING OF SPECIAL MERIT

© ® HOMAGE TO SHAKESPEARE. Dame Edith Evans, Sir John Gielgud, Margaret Leighton (performers). COLUMBIA OS 2520 \$5.98, OL 7020 \$4.98.

Performance: Virtuoso  
Recording: Spectacular

As the four hundredth anniversary of Shakespeare's birth draws toward a garrulous close, one is hard put to guess what the record companies are going to do next. I doubt if any of them will be able to top this coup by Columbia. Here are three of the world's greatest actors in a fireworks display of apparently limitless virtuosity. The Gielgud who with elegant restraint and infinite understanding performs three sonnets is scarcely to be recognized when he comes back later as the bluff Falstaff, then as the crushed, defeated Richard II imprisoned in Pomfret Castle, again as a lofty Cardinal Wolsey pronouncing the farewell speech from *Henry VIII*, and still later as the heartbroken Lear confronting his daughter Cordelia in their reunion. Margaret Leighton also displays breathtaking range—bloodcurdling as Lady Macbeth; gushing with giddy wit as Mistress Page, one of the *Merry Wives of Windsor*; gentle and noble as Cordelia; and a woman of vast dignity as the Katherine whom Henry VIII is about to discard for Anne Boleyn. As for Dame Edith Evans, to say that she "plays" the nurse in *Romeo and Juliet* or "performs" the epilogue from *As You Like It*, among other things, is to put it far too mildly. She offers a standard of insight into and relish for each role that will likely exasperate her emulators.

The stereo version is distinguished for ingenuity of voice placement, heightening the impression that one has been listening not just to three actors performing scenes and speeches, but to an entire company assembled for an hour's spectacular and impeccable entertainment.  
P. K.

© ® THE SMOTHERS BROTHERS: "It Must Have Been Something I Said!" MERCURY SR 60904 \$4.98, MG 20904\* \$3.98.

Performance: Too serious  
Recording: Superior

This in-performance recording documents an off-night for the Smothers Brothers, perhaps because it was made in the rather sleepy town of Pasadena, or—more likely—because the brothers increasingly seem unable to make up their minds whether they want to be funny or serious. Here, Tom and Dick do quite a bit of straightforward singing—and as singers, they are less than remarkable. As kidders of folk songs, sloppy standards, and pompous patter, they are incomparable. But the program is tipped too far in a serious direction to come up to their par.  
P. K.

® JONATHAN SWIFT: *Treasury—Gulliver's Travels*. Denis Johnston (reader). SPOKEN ARTS 856 \$5.95.

Performance: Appropriate  
Recording: Fine

*Gulliver's Travels*, although it earned for its

author only £200 in his lifetime, remains among the most masterful tales in the English language. As a political satire it strikes unerringly at every variety of hypocrisy and pretense manifested by men and nations—even though the specific targets of its shafts in eighteenth-century England are long forgotten. Purely as an adventure story, it has lost not a whit of its freshness and excitement through the centuries. Even the most familiar of its chapters, dealing with the petty empires of Lilliput and Blefuscu, where six-inch humans stand on their dignity and give themselves tremendous airs, retains the power to enthrall. Denis Johnston, an actor and educator who was born in Dublin, the city that cradled Swift's genius, was a happy choice for this reading. In a voice as tart and graceful as Swift's celebrated prose, he

guides us through all of Chapter One, in which the "Man-Mountain" Gulliver is cast ashore in Lilliput after a shipwreck; Chapter Three, wherein "the author diverts the Emperor and his nobility of both sexes in a very uncommon manner" by standing like a colossus while the country armies parade between his legs, and Chapter Five, in which Gulliver puts out a fire in the Empress' apartment by unorthodox means, and incurs banishment for his gallantry. It is good to be able to report that the sections read, except for a revision of a few archaic words here and there, are neither cut nor censored. Indeed, the passages seem to have been chosen for the earthiness of their content. This is not a version for children. For adults, the only conceivable disappointment is that there is not more.  
P. K.

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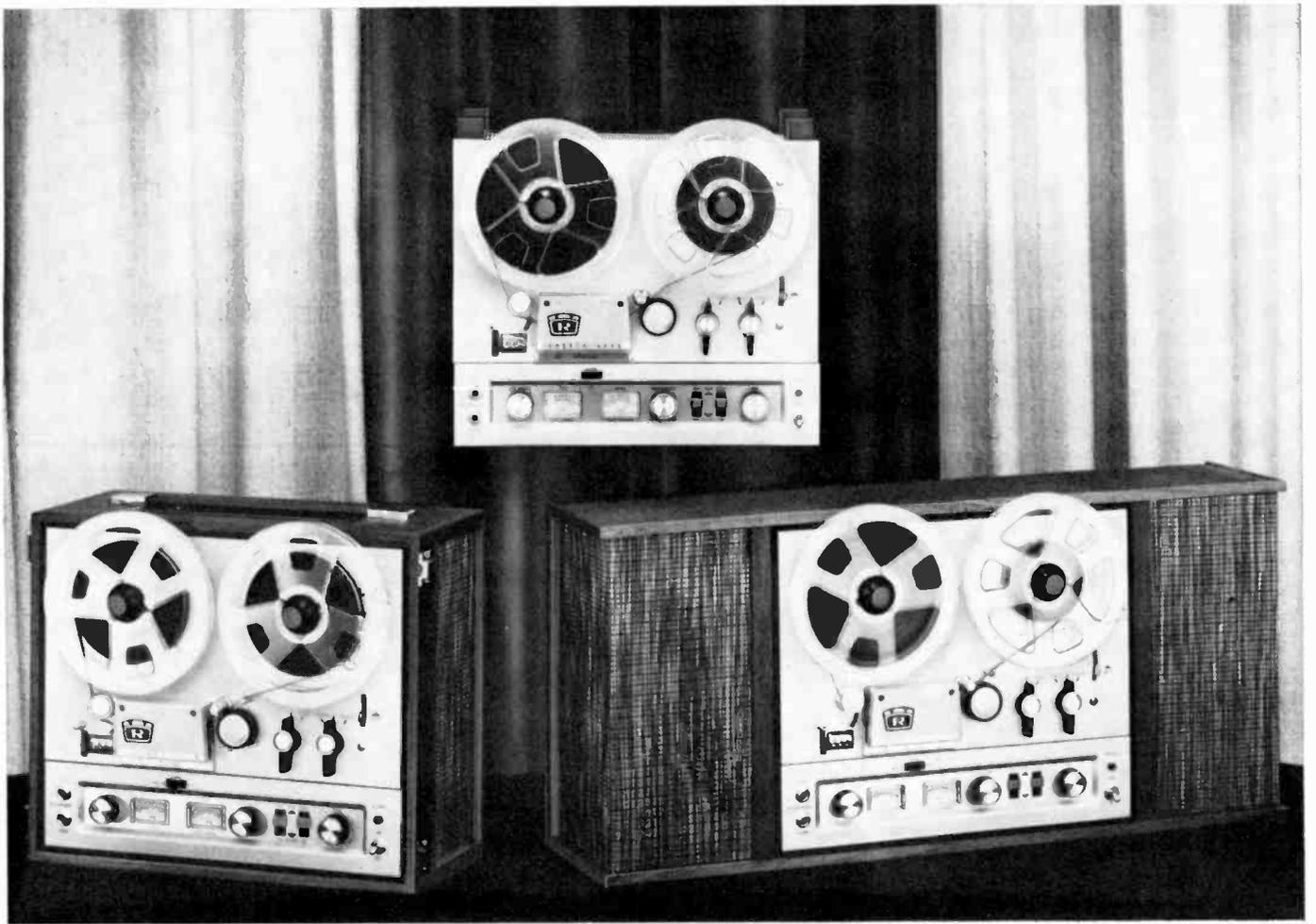
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# STEREO TAPE

Reviewed by CHRISTIE BARTER

## OPERA ON TAPE

**H**ARDLY a month now passes without a new opera recording on tape, and this month we sit in the pretty position of having no fewer than seven new releases to consider. But before we do, it might be well to attempt to gain some perspective of opera on tape.

Mozart and Puccini got off to early stereo tape starts, with vocally inadequate recordings of *The Abduction from the Seraglio* and *La Bohème* issued by Concert Hall in the late 1950's and soon thereafter withdrawn. But aside from lackluster performances, they failed, even more conspicuously, to take advantage of the two-channel medium, putting it to no imaginative use. It comes as a shock today to find, in that German-made *Seraglio*, just how primitive the approach was—positioning all the solo singers on the left channel, flanking them on the right with the chorus. The only concession to stereo "movement" was made by some apparently strong-willed recording director who decided that the spoken recitatives should be delivered on the right, meaning that a character might be speaking his lines at one moment and singing an instant later on the opposite side of the stage.

Such confusions persisted, even in some of the first major operatic productions to reach the market in 1959-1960, when London signed up with United Stereo Tapes, then a leading source of four-track prerecorded tape. Occasionally a singer might be whizzed through vast spaces (depending on the listener's speaker placement) from one line to the next, or even on a single phrase. But London's first stereo operas benefited from the pioneering efforts of some British engineers who were exploring the theatrical uses of the medium as early as 1954. Among those first releases was the Siepi-Krips *Don Giovanni* (LOV 90007), an outgrowth of those experimental sessions that remains to this day the only recording of that opera on tape. (Why has Victor never transferred to tape its equally well sung and generally more dynamic Siepi-Leinsdorf recording, or Angel its lithe Wächter-Giulini version?)

In that early *Don*, however, we hear the results of tasteful, imaginative stereo engi-

neering as applied for the first time to recorded opera—the careful placement of the soloists across a broad stage area, the sparing but appropriate use of movement during the performance (listen to "Là ci darem la mano," in which the Don is rooted on the

*Bobème* (LOR 90014). Here were newly conceived recordings, recordings that made use of sophisticated stereo techniques. And they sounded it, conveying an illusion of theatrical space beyond any previously established norms.

Opera on tape had arrived and was to be given a tremendous boost a year later when RCA Victor brought out the glorious Birgit Nilsson-Erich Leinsdorf *Turandot* (FTC 8001) and an *Il Trovatore* (FTC 8000) with a regal Leonora sung by Leontyne Price. The latter release, by the way, made possible the first direct comparison of two four-track editions of the same opera, for London had in the meantime released its *Trovatore* with Tebaldi (LOR 90005), recorded back in 1956. And comparison revealed that Victor had a bit of refining to do with regard to stereo practices. Although its *Turandot* was an unqualified success vocally and as a sonic spectacular—it was almost certain of being that, thanks to Puccini—its treatment of the Verdi opera had some faults. London's sound was (and still, of course, is) spacious and full-bodied, while Victor's tended to be harsh and rather flat in perspective. On the other hand, Victor did take advantage of highly directional staging devices, establishing—not for the first time perhaps, but with greater success than ever before—a natural flow of stage movement and a desirable give-and-take between the two stereo channels.

As both the London and Victor catalogs of opera on tape grew month by month, a few minor setbacks were noted: where tapes were poorly processed, or where orchestral sound-for-sound's-sake was allowed, during the actual sessions, to take precedence over the singers. But generally a record of steady technical progress was perceptible. Proof positive was provided initially by two Wagner releases, the imposing Birgit Nilsson-Fritz Uhl *Tristan und Isolde*, conducted by Georg Solti (London LOY 90034), and the exciting account of *The Flying Dutchman* by George London and Leonie Rysanek under Antal Dorati's direction (Victor FTC 8003). Only a little later we had the stunning Nilsson-Solti *Salome* (LOS 90042), a new *Bobème* with Anna Moffo and Richard Tucker miraculously fitted onto a single reel (Victor FTC 7002), the remarkable *Die Walküre* conducted by Erich Leinsdorf occupying three (FTC 8005), and the compelling *Aida* with Leontyne Price (FTC 8005). These half-dozen recordings, as of



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left while Zerlina moves coyly to the right and back again), and the clear delineation of instrumental forces (notably in the separation of the three orchestras in the ballroom scene).

A companion release at about this time was the excellent *Nozze di Figaro* conducted by Erich Kleiber (LOV 90008), which stems from those same sessions. Along with it came London's outstanding *Das Rheingold* (LOR 90006), the Tebaldi-von Karajan *Aida* (LOR 90015), the leisurely *Madama Butterfly* sung by Renata Tebaldi under Tullio Serafin's direction (LOR 90010), and, after some delay, the superb Tebaldi-Serafin

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the spring of 1963, represented the industry's finest efforts to date and still stand as monuments of reproduced sound. They also introduced portrayals by several artists, many of them unknown to American audiences a few years before, that obviously might be equalled in time, but not readily surpassed.

Meanwhile, another singer new to opera-goers here and abroad in the early Sixties was getting star billing and beginning to appear with astonishing regularity on new-release sheets. This, of course, was soprano Joan Sutherland, who made her debut on tape singing highlights from *Lucia di Lammermoor* (LOR 90051). She subsequently introduced the complete opera (LOR 90036) in 1962, and has been building up an impressive repertoire ever since, ranging from Handel's *Alcina* (LOR 90050) to a *Rigoletto* with Cornell MacNeil and Cesare Siepi (LOG 90044) and a *La Traviata* with Carlo Bergonzi and Robert Merrill (LOG 90069). In all four of these operas, however, the awesome beauty of Miss Sutherland's tone and her impeccable technique are too often overshadowed by a distressing rhythmic laxity and an over-all droopiness that serves to heighten the listener's awareness of her emotional detachment. This is truer of her *Gilda* than it is of her *Alcina*. Yet in *La Sonnambula* (LOR 90057) and *I Puritani* (LOR 90074), the two Bellini operas she has recorded under her husband's baton, her singing has more pluck and discloses a far greater sense of involvement. Both are exceedingly fine recordings, and though they both leave room for improvement in some of the lesser roles, Miss Sutherland's *Amina* and her *Elvira* are wholly unchallengeable.

What, then, of her *Lucia*? Well, it is the only one on tape, and despite the abiding melancholy she imparts to it (along with a kind of self-conscious artiness), it is beautifully sung. The rest of the production, introducing Renato Cioni as Edgardo, is outstanding.

Likewise unrivalled in this medium is the *Rigoletto*, but it may not be for long. Miss Sutherland's mannered *Gilda* is served up with MacNeill's vocally robust but rather bland portrayal of the title role, and an intelligent but fairly second-rate Duke by Cioni. A new stereo version of this opera is urgently needed.

As for *La Traviata*, the uncut Sutherland recording runs into some strong competition. Anna Moffo's *Violetta* for Victor (FTC 8002) has a softer vocal timbre and is certainly more convincing. Richard Tucker is, in the end, a more secure Alfredo than Bergonzi, and Merrill turns in a slightly better Germont in this performance.

But now to the earlier-mentioned seven new operatic releases on tape. (Detailed casting information on these will be found at the end of this discussion.) It is not often that the tape collector has three recordings of an opera to choose from, but such is the case with the current release by Angel of the *Traviata* originally issued by Capitol back in 1960. It still sounds remarkably good and benefits greatly from the revised format that tape allows. Acts I and III and the two scenes of Act II each fill a single sequence. And there is much to admire in the *Violetta* of Victoria de los Angeles, a depth and imagination that in spite of the soprano's naturally sunny disposition almost put it in a class by itself. Carlo del Monte's Alfredo

and Mario Sereni's Germont, however, are pretty plodding affairs, and Tullio Serafin's hold on the music might have been tighter.

A role that has always belonged in some measure to Miss de los Angeles is Cio-Cio-San, which was sampled a few months ago in an Angel collection of *Butterfly* highlights (ZS 35821) drawn from the Capitol recording of 1961, now available in its entirety. Her singing here is neither as forceful as Price's is in the superb performance recently recorded by Victor in Rome (FTC 8006) nor as effulgent as Tebaldi's for London, but it is undoubtedly closer to the character—that is, to its purity and sweetness and fifteen-year-oldness—than either of the others. Within its justifiably limited emotional range, this is one of the most satisfying *Butterfly*s on record, and the combination of classic purity and human warmth that Miss de los Angeles brings to it, vocally, can only be marvelled at. The Pinkerton sung by the late Jussi Bjoerling just before his



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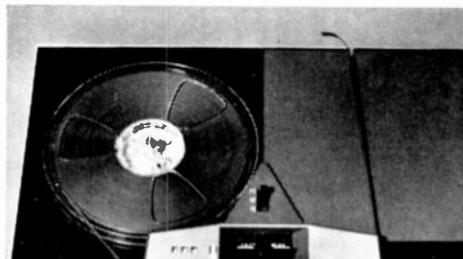
death is likewise unequalled anywhere, and Gabriele Santini's direction, if a little stodgy, is at all times sympathetic. Fortunately, the new tape transfer eliminates a good many of the distortions that marred the original LP release. Having Acts I and II complete on the first reel constitutes an added bonus, but the decision to break the third act across the two sequences of the second reel, just before Pinkerton's "*Addio, fiorito asil!*" is unparadiseable, especially since the sixth side of the three-record set is all it takes.

The five acts of Gounod's *Faust*, on the other hand, are conveniently accommodated on the two reels of yet another Angel release in which Miss de los Angeles is prominently cast. She sings a beguiling Marguerite to Nicolai Gedda's workaday Faust and Boris Christoff's rather tiresome and unidiomatic Mephistopheles. Yet these shortcomings are easily overlooked—this *Faust* is the first on tape, the processing has been handled with care, and the performance itself, including the oft-omitted Walpurgis Night scene, is virtually complete.

The fourth and final Angel package to consider this month is the relatively new *Samson et Dalila* sung by Jon Vickers and Rita Gorr under the vital direction of Georges Prêtre. Vickers, to be sure, seems to have a little trouble with his French, but he sings gloriously. His *Samson* is truly a heroic figure of

(Continued on page 180)

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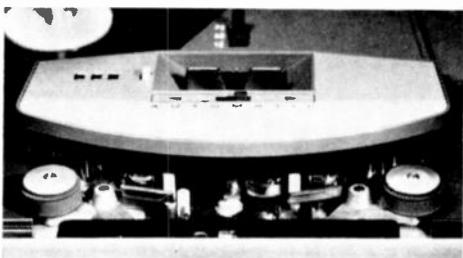
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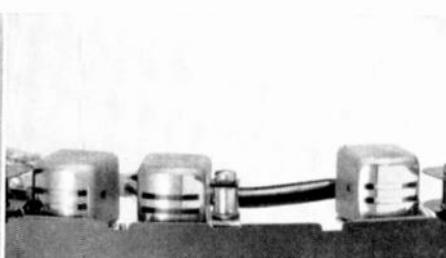
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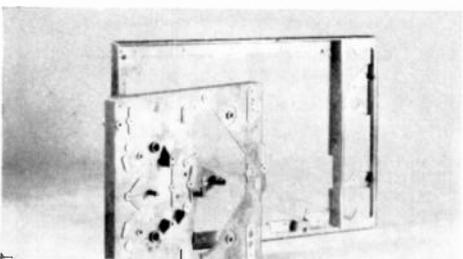
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a man, while Gorr's Delilah is vocally opulent and somewhat restrained dramatically. The recorded sound is first-rate. Though the solo voices are occasionally out of focus, they never wander far, and the big scenes involving the René Duclos Chorus are highly effective. Acts I and II occupy the first reel, while Act III finds an appropriate break on the second, just before the Bacchanale.

Another current entry is Victor's *Falstaff* with Geraint Evans. Every year, it seems, by virtue of some mystical meeting of the minds at taste-maker levels, some one opera is singled out for attention above all others. This year (or last season, however you look at it) that opera was *Falstaff*, revived in a new production at the Metropolitan in New York, recorded in London and in Rome, and widely discussed. Coincidentally, two artists, supremely equipped vocally and in terms of experience, were hustled up to step into the title role—Fernando Corena, who sings it for London in a charming if topsy-turvy sequence of highlights (LOL 90075), and Evans, who sings it in this complete recording. Like Corena, the Welsh baritone appeared in the Met revival, but before that was seen in a San Francisco production and in numerous ones abroad, the first being at Glyndebourne in 1957. His characterization of the Verdian anti-hero, thus matured, is something to behold. It combines nobility and wit, abundant flair, and, above all, a deep sense of man's wisdom and man's folly. On tape these qualities are suggested, but the voice alone is not enough to convey them with the compelling force they have in the theater. And this, to me, is the only real failing of an otherwise prodigious undertaking. Solti's direction may often be unnecessarily strenuous or overly tense, but the all-star cast acquires itself splendidly. Evans rises effectively to the "honor" and "vile world" monologs and generally makes a strong case for Falstaff *qua* baritone. Ilva Ligabue is perhaps somewhat less relaxed than she is in the London excerpts, but her Alice Ford is, as before, finely drawn. Rosalind Elias is an adequate Meg Page, Giulietta Simionato a warmly amusing Mistress Quickly. Robert Merrill as Ford and Alfredo Kraus as Fenton are both in top vocal form, and Mirella Freni, but for a curiously uninspiring Fairy Song in the last scene, is every bit the ingenue as Nannetta. The stereo engineering cannot be faulted; stage movement and individual voices in the ensembles are beautifully defined. The first reel, devoted to the two short scenes of Act I, rather skimps on tape, but the second and third acts each run an uninterrupted course on reel two.

Infectious high spirits, exhilarating vocalism, and technical skill similarly inform a marvelously spontaneous performance of Rossini's *L'Italiana in Algeri* conducted for London by Silvio Varviso. Teresa Berganza, who sounds less inhibited in recordings than she has on the few occasions she has appeared in New York, makes a charming Isabella in what I think is her first starring role (discounting the Ruggiero she sings to Sutherland's Alcina). Corena, cavalierly bypassing much of the bass coloratura he is given to sing, nevertheless creates a disarmingly fatuous Mustafa, while Luigi Alva, as the misplaced but eventually triumphant lover Lindoro, handles the florid passages he

(Continued on page 182)

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is assigned with consummate ease. Ensembles abound and alternately call upon the services of Rolando Panerai, Giuliana Tavolaccini and the others in supporting roles. They are breathtakingly precise and at times, particularly at the close of the first act, very funny.

A second London entry this month is the vintage *Manon Lescaut* sung by Renata Tebaldi and excerpted on tape a year ago this month (LOR 90061), further commended for the des Grieux of Mario del Monaco, the unfailingly incisive direction of Francesco Molinari-Pradelli, and the extraordinary achievement of those same British engineers who, a decade ago, put stereo on the operatic map.

And this brings us back to where we started. In recent years, since Price's *Aida* and Sutherland's *Lucia*, one's memory is stirred by del Monaco's *Otello* (London LOR 90038), Tebaldi's *Fanciulla del West* (LOR 90041), the near-perfect realization of Wagner's *Siegfried* by Solti (LOY 90062), and the superlative Price-di Stefano *Tosca* under Herbert von Karajan (Victor FTC 8007).

By no means second to these is the *Fidelio* conducted by Hans Knappertsbusch for Westminster (WTZ 154) with Jan Peerce and Sena Jurinac, or any of the several recordings Angel has brought forth since its harrowingly late entry-in-earnest into the four-track sweepstakes, including the de los Angeles *Carmen* (ZC 3613), the Glyndebourne production of *The Barber of Seville* in which the same soprano is featured (ZC 3638), Boris Christoff's *Boris Godunov* (ZD 3653), and the *Così fan tutte* in which Elisabeth Schwarzkopf and Christa Ludwig are joined by Alfredo Kraus and Giuseppe Taddei under Karl Böhm's experienced Mozartian hand (ZD 3631). Champagne chasers, if needed, are ready and waiting with Angel's exuberant *Merry Widow* led by Lovro von Matačić (ZB 3630) with Schwarzkopf and Gedda, and with London's "gala" recording of Johann Strauss' *Die Fledermaus* conducted by von Karajan (LOR 90030) with everybody under the sun.

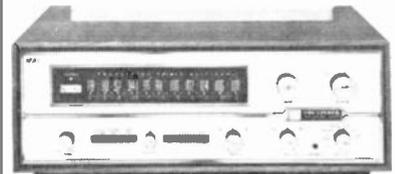
And what about Strauss? Well, what about the operas of Richard Strauss? Nilsson's *Salome*, as noted, is fine. But shouldn't we have on tape a *Rosenkavalier*, an *Arabella*, an *Arriadne*, or an *Elektra*? And shouldn't Deutsche Grammophon, a company that has a special interest in these operas, be persuaded to help out?

Producers of prerecorded tape have done much to improve their product over the years. The new low-noise mastering tape in use for the past ten months or so has effectively reduced the hiss that plagued so many early releases. One major producer even foresees the day, in the not so distant future, when an entire opera may be wound onto a single reel playing at the speed of 3¾ ips without compromising high-fidelity standards. (This he foresees at an earlier date than the use of the thin, stretchable, but longer-playing 0.6-mil tape.)

Finally, a word about librettos. They are an absolute *must* and should be furnished with every opera sold, at the point of sale and not by return mail. I think I am correct in assuming that most tape buyers would put up with almost any amount of small print to have a libretto immediately at hand. C. B.

(Concluded on next page)

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HIFI/STEREO REVIEW

⑤ VERDI: *La Traviata*. Victoria de los Angeles (soprano), Violetta; Silvia Bertona (soprano), Annina; Santa Chissari (mezzo-soprano), Flora Bervoix; Carlo del Monte (tenor), Alfredo; Sergio Tedesco (tenor). Gastone; Renato Ercolani (tenor). Giuseppe; Mario Sereni (baritone), Germont; Vico Polotto (baritone). Douphol; Silvio Maionica (bass), D'Obigny; Bonaldo Giaiotti (bass), Grenvil. Chorus and Orchestra of the Opera House. Rome. Tullio Serafin cond. ANGEL ZC 3623 \$21.98.

⑤ PUCCINI: *Madama Butterfly*. Victoria de los Angeles (soprano). Cio-Cio-San; Miriam Pirazzini (mezzo-soprano), Suzuki; Silvia Bertona (mezzo-soprano), Kate Pinkerton; Jussi Bjoerling (tenor), Lt. Pinkerton; Piero de Palma (tenor). Goro; Mario Sereni (baritone), Sharpless; Arturo La Porta (baritone). Yamadori; Paolo Montarsolo (bass), the Bonze. Chorus and Orchestra of the Opera House, Rome. Gabriele Santini cond. ANGEL ZC 3604 \$21.98.

⑤ GOUNOD: *Faust*. Victoria de los Angeles (soprano). Marguerite; Liliane Berton (soprano), Siebel; Rita Gorr (mezzo-soprano), Martha; Nicolai Gedda (tenor), Faust; Ernest Blanc (baritone), Valentine; Victor Auran (baritone), Wagner; Boris Christoff (bass), Mephistopheles. Chorus and Orchestra of the Théâtre National de Paris, André Cluytens cond. ANGEL ZD 3622 \$21.98.

⑤ SAINT-SAËNS: *Samson et Dalila*. Rita Gorr (mezzo-soprano), Dalila; Jon Vickers (tenor), Samson; Rémy Corazza (tenor), Philistine messenger; Jacques Potier (tenor), first Philistine; Ernest Blanc (baritone), high priest; Anton Diakov (bass), Abimelech and old Hebrew; Jean-Pierre Hurteau (bass), second Philistine. Orchestra of the Théâtre National de Paris and René Duclos Chorus, Georges Prêtre cond. ANGEL ZC 3639 \$21.98.

⑤ VERDI: *Falstaff*. Ilva Ligabue (soprano), Alice; Mirella Freni (soprano), Nannetta; Rosalind Elias (mezzo-soprano), Meg; Giulietta Simionato (mezzo-soprano), Mistress Quickly; Alfredo Kraus (tenor), Fenton; John Lanigan (tenor), Dr. Caius; Piero de Palma (tenor), Bardolfo; Geraint Evans (bass), Falstaff; Robert Merrill (baritone), Ford; Giovanni Foiani (bass), Pistola. RCA Italiana Chorus and Orchestra. Georg Solti cond. RCA VICTOR FTC 8008 \$21.95.

⑤ ROSSINI: *L'Italiana in Algeri*. Giuliana Tivolaccini (soprano), Elvira; Teresa Berganza (mezzo-soprano), Isabella; Miti Truccato Pace (contralto), Zulma; Luigi Alva (tenor), Lindoro; Rolando Panerai (baritone), Taddeo; Paolo Montarsolo (baritone), Haly; Fernando Corena (bass), Mustafa. Chorus and Orchestra of the Maggio Musicale Fiorentino, Silvio Varviso cond. LONDON LOG 90079 \$19.95.

⑤ PUCCINI: *Manon Lescaut*. Renata Tebaldi (soprano), Manon Lescaut; Mario del Monaco (tenor), des Grieux; Piero de Palma (tenor), Edmondo; Mario Boriello (baritone), Lescaut; Fernando Corena (bass), Geronte. Chorus and Orchestra of the Accademia di Santa Cecilia, Rome. Francesco Molinari-Pradelli cond. LONDON LOS 90080 \$16.95.

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AMAZING Mail Order Profits using proven methods. Research, 3207-H Southern Hills, Springfield, Mo.

HIGH Weekly Earnings! Address-mail letters featuring real merchandise. Get \$10 with every order—keep \$8 profit. Supplies furnished. Free particulars. Modern Merchandising, Box 357, Oceanside, New York.

FREE REPORT: "609 Unusual, Successful Businesses." Box 122-ZDA, Wheeling, Ill.

EARN Money at home being one of our clients: Ready made Fishing Flies supplied. Write: Ready Made Fly, Long Beach 16, Mississippi.

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JEEPS \$64.50, boats \$6.18, typewriters \$4.15, air-planes, electronics equipment, thousands more, in your area typically at up to 98% savings. Complete directory plus sample Surplus Marketletter \$1.00. Surplus Service, Box 820-L, Holland, Michigan.

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**PHOTOGRAPHS**

PHOTOGRAPHS and Transparencies wanted—To \$500.00 each. Valuable information. Free, Write Intrapphoto-HF, Box 74507, Hollywood 90004.

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TWENTY page 27 Retail price list of USA and Canadian coins 10¢. Our retail selling prices on thousands of coins and coin collectors supplies. Bryson Incorporated, 612-Z White, Toledo 5, Ohio.

**MISCELLANEOUS**

SPANKEE! New Fashioned Shingle! With old Fashion Results! \$1.00 Postpaid. Spankee!, Box 466, Salem, Mass.

MEN Only!—Surprise Package \$1.00. Enterprises, Box 266-ZD Spring Valley, N.Y. 10977.

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HF

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## HI FI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
2	Acoustech, Inc.	46	46	Kaywoodie Pipes, Inc.	72
3	Acoustic Research, Inc.	71	47	Kenwood Electronics, Inc.	70
4	Airex Radio Corporation	174	48	Koss	130
5	Allied Impex Corporation	64	49	Lafayette Radio Electronics	166, 167
6	Allied Radio	81	51	Lansing Sound, Inc., James B.	160
79	Allied Radio	133, 134	34	Leak & Company, Ltd., H. J.	124
7	Altec Lansing Corporation	148		London Records	146, 180
8	Ampex Corporation	179	52	Magnecord	135
	Angel Records	123		Minneapolis-Honeywell (See Honeywell)	
9	Audio Dynamics Corporation	73		Minnesota Mining & Manufacturing Co.	6, 7
10	Audio Unlimited, Inc.	182	53	Mosley Electronics, Inc.	163
12	Benjamin Electronic Sound Corp.	77, 78	54	Musical Heritage Society, Inc., The	154
13	Bogen Communications Division	156, 157	55	North American Philips Co, Inc.	155
	British Industries—Garrard	9 thru 40	56	Pickering & Co., Inc.	82
14	British Industries—Wharfedale	2	57	Pure Quadramatic Promotions, Inc.	50
16	Burstein-Applebee Co.	178	58	Rabsons	182
17	Cambridge Records	164	59	Rek-O-Kut	131
18	Carston Studios	154	61	Roberts Electronics	176
19	Chancellor Electronics Inc.	126	62	Royal Cigar Co.	178
21	Citadel Record Club	175	100	Scott, Inc., H. H.	2nd Cover, 1
22	Columbia Records	114, 115	63	Sherwood Electronic Laboratories, Inc.	52
23	Command Records	137	50	Shure Brothers, Inc.	67
24	Concertone	125	60	Shure Brothers, Inc.	69
26	Concord Electronics Corporation	51	80	Shure Brothers, Inc.	136
27	Crown International	158	64	Sound Reproduction, Inc.	164
				Superex Electronics Corp.	128
28	Deutsche Gramophon	119, 128, 183	15	Superscope, Inc.	43
29	Dressner	171	20	Superscope, Inc.	45, 47, 48, 49
31	EICO Electronic Instr. Co., Inc.	147	66	Sylvania	141
1	Electro-Voice, Inc.	4th Cover	67	Tape-Mates Club	182
32	Elpa Marketing Industries—Thorens Division	44	68	Telex Acoustic Products	122
33	Empire Scientific Corp.	5	69	United Artists Records	171
34	Ercona Corporation	124	70	United Audio Products	120, 121
35	Finney Company, The	174, 180	71	Universal Record Service	159
36	Fisher Radio Corporation	55, 57, 59, 61	65	University Loudspeakers	127
37	Furn-A-Kit	159	72	University Loudspeakers	129
38	Fuji Photo Optical Products, Inc.	41	73	Vanguard Recording Society, Inc.	132
39	Goodwin (Sales) Ltd, C.C.	183	74	Viking of Minneapolis, Inc.	116
40	Grado Laboratories, Inc.	42	75	Weathers	3rd Cover
41	Harman-Kardon, Inc.	62, 63	76	Webcor, Inc.	60
42	Heath Company	75, 138, 139, 150, 151, 152	77	Westron Co., The	183
43	Hi-Fidelity Center	180	78	Winegard Co.	68
44	Honeywell Photographic Products	76			
45	KLH Research and Development Corporation	74			
11	KLH Research and Development Corporation	145			
	Classified Advertising	184, 185			

## HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Accessories	163, 174	Records	114, 115, 119, 123, 128, 132, 137, 146, 154, 159, 164, 171, 175, 180, 183
Amplification Systems	46, 50, 52, 59, 70, 74, 77, 78, 138, 139, 148, 160	Speakers and Speaker Systems	2, 5, 71, 73, 124, 127, 145, 148, 183, 4th Cover
Antennas, FM	68, 180	Tapes, Prerecorded	182
Cabinets	159	Tape, Recording	6, 7
Cameras	41, 76	Tape Recorders and Decks	43, 45, 47, 49, 51, 60, 64, 116, 125, 126, 135, 155, 158, 167, 176, 179
Cartridges, Phonograph	42, 67, 82	Tuners and Tuner-Amplifiers	Cover 2, 1, 57, 61, 62, 63, 70, 81, 138, 139, 147, 148, 156, 157, 166
Catalogs	133, 134, 165, 178	Turntables and Changers	9 thru 40, 44, 71, 77, 78, 120, 121, 131, 3rd Cover
Headphones	122, 128, 130	TV	75
Microphones	69, 129		
Music Systems	55, 77, 78, 141		
Organ Kits	150		
Pipes (tobacco)	72, 178		
Portable Phonographs	136		



This  
is  
*the Townsend*<sup>®</sup>  
a new stereo turntable  
which you can own  
for only **\$59.95!**

That's all you will pay for this new top performance turntable by Weathers, a company whose turntables have won design awards and have been exhibited at the Louvre and Buenos Aires museums.

If you're graduating from a changer or looking forward to more discriminating music reproduction with a quality turntable, the Townsend will give you the incomparable sound that only Weathers can produce... Yet the price is under sixty dollars!

This turntable could not have been built 10 years ago, despite lower labor and material costs at that time. It took Weathers' experience in the creation of prize winning turntables and a constant search for new and better techniques and materials to produce the Townsend — including solid walnut, oil finished base and tone arm — at this unequalled low price of \$59.95.

Specs? Here are a few: speed — 33 $\frac{1}{3}$  rpm; combined wow & flutter — .065%; rumble — minus 50 db. The universal tone arm will accept any standard cartridge.

\* With Weathers patented LDM Stereo Cartridge — \$69.95.

Write to Weathers for free literature about this new stereo turntable or better yet, go to your nearest hi-fi dealer for a demonstration.

# WEATHERS

Division of TelePro Industries, Inc.,

Cherry Hill Industrial Center, Cherry Hill, New Jersey 08034.

**WEATHERS**

DIVISION OF TELEPRO INDUSTRIES, INC.,  
CHERRY HILL INDUSTRIAL CENTER, CHERRY HILL, N.J. 08034

Please send me your free literature or the Townsend — the World's Greatest Turntable Value at \$59.95.

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

### HiFi/Stereo Review

June, 1964

"...the designers of the E-V TWO were aiming for a smooth, uncolored sound, and they have succeeded very well. Overall the E-V TWO is a very smooth and musical reproducer."

### Radio-Electronics

February, 1964

"In brief, the E-V TWO's produce a quite spectacular sound with a big, low-down bass...that is the best, to my ears, that Electro-Voice has yet produced."

### POPULAR SCIENCE

June, 1964

"They effortlessly fill my large listening room with clean, well-balanced sound."

© 1964, Popular Science Publishing Co., Inc.

### AUDIO

April, 1964

"...the Electro-Voice Model SIX is as close in sound to a Patrician as one can come without being a Patrician. You listen."

### high fidelity

April, 1964

But whatever one's personal listening tastes are, it would seem there is an E-V model to suit them."

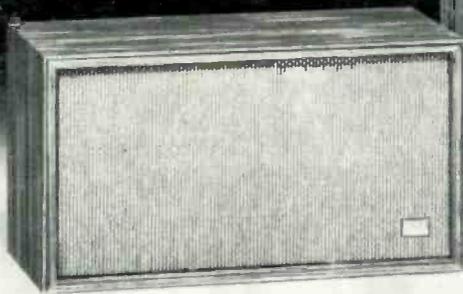
"Reproducing test tones, the Model SIX was found to have a remarkably smooth, clean and uniform response across the audio range!..."

### The American Record Guide

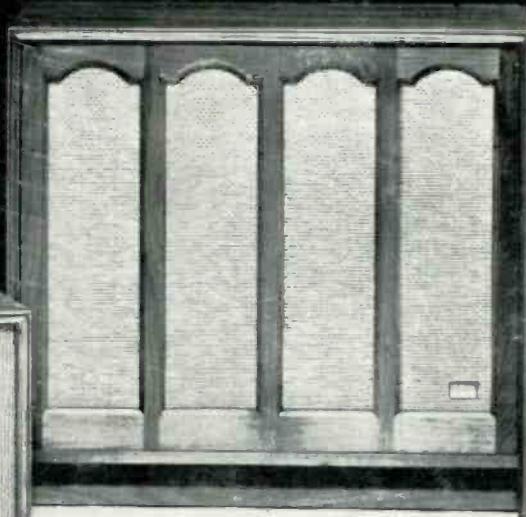
December, 1963

"(I) have found them to be smooth and easy-to-listen-to...I found the top end very smooth and silky, not overbright, and also it extended well beyond the 15-kc. claim of the manufacturer."

# If Speakers Could Blush, Ours Would!



E-V TWO  
\$120.00



E-V SIX  
\$297.00



E-V FOUR  
\$151.87

*Read what the critics say about the new E-V TWO, E-V FOUR and E-V SIX acoustic suspension speaker systems. Then conduct your own impartial listening test. For a complete set of review reprints, plus the name of your nearest franchised E-V hi-fi showroom, write us today.*

ELECTRO-VOICE, INC., Dept. 1044F, Buchanan, Michigan 49107

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